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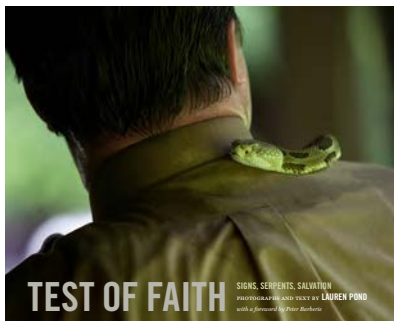
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## Test of Faith

Signs, Serpents, Salvation

PHOTOGRAPHS AND TEXT BY LAUREN POND

With a foreword by Peter Barberie



Pentecostal serpent handlers, also known as Signs Followers, hold a literal interpretation of a verse in the New Testament's Gospel of Mark, which states that, among other abilities, true believers shall be able to "take up serpents." For more than a century members of this uniquely Appalachian religious tradition have

handled venomous snakes during their worship services, risking death as evidence of their unwavering faith. Despite scores of deaths from snakebite and the closure of numerous churches in recent decades, there remains a small contingent of serpent handlers devoted to keeping the practice alive.

Who are the serpent handlers? What motivates them to continue their potentially lethal practices through the generations? Documentary photographer Lauren Pond traveled to West Virginia in search of answers to these questions. There she met Pastor Randy "Mack" Wolford, one of the best-known Signs Following preachers in the region, and spent the following year documenting Mack and his family. The course of her work changed dramatically in May 2012, when Mack, then forty-four years old, suffered a fatal rattlesnake bite during a worship service she attended. Pond photographed the events that followed, and has continued her relationship with Mack's family.

*Test of Faith* provides a deeply nuanced, personal look at serpent handling that invites greater understanding of a religious practice that has long faced derision and criticism—and serves as a meditation on the photographic process, its ethics, and its capacity to generate empathy.

A CDS BOOK

Published by Duke University Press

and the Center for Documentary Studies at Duke University

*see centerfold insert*

## WINNER

*The Center for Documentary Studies / Honickman First Book Prize in Photography*



**Lauren Pond** is an award-winning documentary photographer who specializes in faith and religion. Based in Columbus, Ohio, she is also a multimedia producer for the Center for the Study of Religion at Ohio State University, as well as the manager of the Fresh A.I.R. (Artists In Recovery)

Gallery. Pond earned B.S. and B.A. degrees at Northwestern University in 2009, and an M.A. degree from Ohio University in 2014. Her photographs have been displayed in solo and group exhibitions throughout the United States and in Australia. Pond has also spoken extensively about her work at academic conferences and universities in the United States.

**Peter Barberie** is the Brodsky Curator of Photographs, Alfred Stieglitz Center, at the Philadelphia Museum of Art. In 2014, Barberie organized the exhibition *Paul Strand: Master of Modern Photography*, an in-depth retrospective of Strand's photography and films that has traveled internationally. He also organized the exhibition *Zoe Strauss: Ten Years*, a major mid-career survey of Strauss's photography. Barberie has written widely on contemporary art and received his Ph.D. from Princeton University in 2007.

### The Center for Documentary Studies / Honickman First Book Prize in Photography

is open to North American photographers who use their cameras for creative exploration, whether it be of places, people, or communities; of the natural or social world; of beauty at large or the lack of it; of objective or subjective realities. For more information about this important book series, Lauren Pond's *Test of Faith*, and the previous prizewinning books, visit [firstbookprizephoto.com](http://firstbookprizephoto.com)

#### PHOTOGRAPHY/RELIGION

**November** 144 pages, 12" x 10" trim size, 110 color photographs cloth, 978-0-8223-7034-5, \$45.00tr/£39.00

## Lending Power

### How Self-Help Credit Union Turned Small-Time Loans into Big-Time Change

HOWARD E. COVINGTON JR.

Foreword by Darren Walker

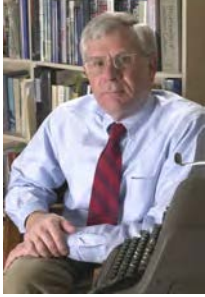


Photo by Joe Rodriguez.

**Howard E. Covington Jr.** is a freelance historian and biographer and the author or coauthor of several books, including *Terry Sanford: Politics, Progress, and Outrageous Ambitions*, also published by Duke University Press; *The Story of Nationsbank: Changing the Face of American Banking*; *Henry Frye: North Carolina's First African*

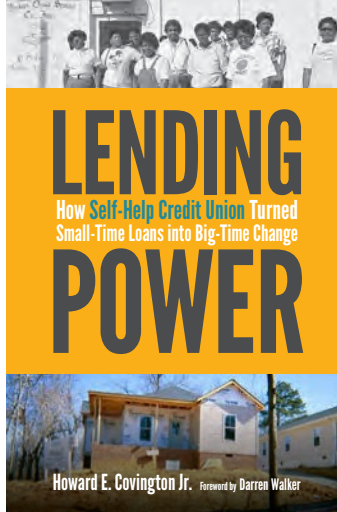
*American Chief Justice*; and *Favored by Fortune: George W. Watts and the Hills of Durham*. An award-winning newspaper reporter and editor, Covington received the Ragan Old North State Award for nonfiction in 2004.

**Darren Walker** is president of the Ford Foundation, former vice president of the Rockefeller Foundation, and served as the COO of the Abyssinian Development Corporation, where he oversaw a housing revitalization program in Harlem. Walker was named one of the "100 Most Influential People in the World" by *Time* magazine in 2016.

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**"Martin Eakes may not look, talk, or act like any of the titans of the financial industry, but he commands respect and even fear from them. The organization he leads, Self-Help, went from making affordable loans out of a Volkswagen Beetle to running payday lenders out of the state and predicting the housing crisis years ahead of time. Howard E. Covington Jr.'s book should inspire anyone who wants to advance Dr. King's dream of economic equality for all Americans."**—**WADE HENDERSON, president and CEO, The Leadership Conference on Civil and Human Rights**

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Established by Martin Eakes and Bonnie Wright in North Carolina in 1980, the non-profit Center for Community Self-Help has grown from an innovative financial institution dedicated to civil rights into the nation's largest home lender to low- and moderate-income borrowers. Self-Help's first capital campaign—a bake sale that raised a meager seventy-seven dollars for a credit union—may not have done much to fulfill the organization's early goals of promoting worker-owned businesses, but it was a crucial first step toward wielding inclusive lending as a weapon for economic justice.

In *Lending Power* journalist and historian Howard E. Covington Jr. narrates the compelling story of Self-Help's founders and coworkers as they built a progressive and community-oriented financial institution. First established to assist workers displaced by closed furniture and textile mills, Self-Help created a credit union that expanded into providing home loans for those on the margins of the financial market, especially people of color and single mothers. Using its own lending record, Self-Help convinced commercial banks to follow suit, extending its influence well beyond North Carolina. In 1999 its efforts led to the first state law against predatory lending. A decade later, as the Great Recession ravaged the nation's economy, its legislative victories helped influence the Dodd-Frank Wall Street Reform and Consumer Protection Act and the formation of the Consumer Financial Protection Bureau. Self-Help also created a federally chartered credit union to expand to California and later to Illinois and Florida where it assisted ailing community-based credit unions and financial institutions.

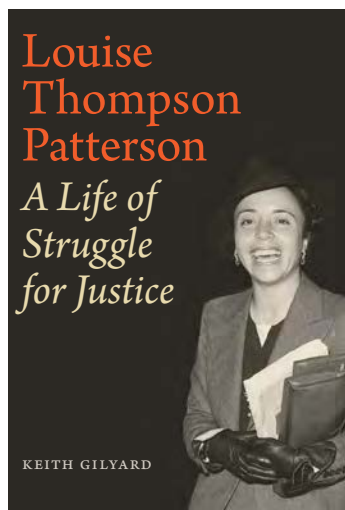
Throughout its history, Self-Help has never wavered from its mission to use Dr. Martin Luther King Jr.'s vision of justice to extend economic opportunity to the nation's unbanked and underserved citizens. With nearly two billion dollars in assets, Self-Help also shows that such a model for nonprofits can be financially successful while serving the greater good. At a time when calls for economic justice are growing ever louder, *Lending Power* shows how hard-working and dedicated people can help improve their communities.



## Louise Thompson Patterson

A Life of Struggle for Justice

KEITH GILYARD



Born in 1901, Louise Thompson Patterson was a leading and transformative figure in radical African American politics. Throughout most of the twentieth century she embodied a dedicated resistance to racial, economic, and gender exploitation. In this, the first biography of Patterson, Keith Gilyard tells her compelling story, from her childhood on the West Coast, where she suffered isolation and persecution, to her par-

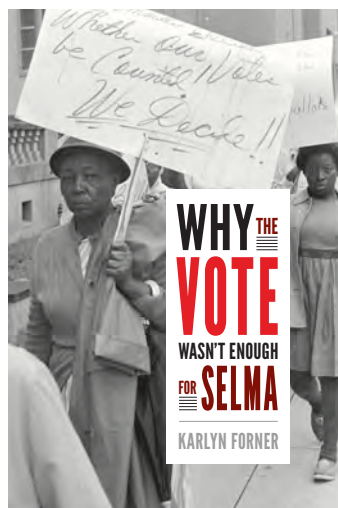
ticipation in the Harlem Renaissance and beyond. In the 1930s and 1940s she became central, along with Paul Robeson, to the labor movement and later steered proto-black-feminist activities in the 1950s. Patterson was also crucial to the efforts in the 1970s to free political prisoners, most notably Angela Davis. In the 1980s and 1990s she continued to work as a progressive activist and public intellectual. To read her story is to witness the courage, sacrifice, vision, and discipline of someone who spent decades working toward achieving justice and liberation for all.

**Keith Gilyard** is Edwin Erle Sparks Professor of English and African American Studies at Pennsylvania State University and the author and editor of numerous books, including *True to the Language Game: African American Discourse, Cultural Politics, and Pedagogy* and *John Oliver Killens: A Life of Black Literary Activism*.

**“Bravo! Another elegant, inspiring, and complex chapter in the history of Black radical internationalism has been written. And not surprisingly, the brazen intellectual and organizer at the center of the story is a woman. In this case that woman is the passionate, persistent, and worldly Louise Thompson Patterson. Professor Gilyard has given us a great narrative gift in this thoroughly researched and powerfully written biography of such an important figure in Black left history.”—BARBARA RANSBY, author of *Eslanda: The Large and Unconventional Life of Mrs. Paul Robeson***

## Why the Vote Wasn't Enough for Selma

KARLYN FORNER



In *Why the Vote Wasn't Enough for Selma* Karlyn Forner rewrites the heralded story of Selma to explain why gaining the right to vote did not bring about economic justice for African Americans in the Alabama Black Belt. Drawing on a rich array of sources, Forner illustrates how voting rights failed to offset decades of systematic disfranchisement and unequal investment in African American communities. Forner contex-

tualizes Selma as a place, not a moment within the civil rights movement—a place where black citizens' fight for full citizenship unfolded alongside an agricultural shift from cotton-farming to cattle-raising, the implementation of federal divestment policies, and economic globalization. At the end of the twentieth century, Selma's celebrated political legacy looked worlds apart from the dismal economic realities of the region. Forner demonstrates that voting rights are only part of the story in the black freedom struggle and that economic justice is central to achieving full citizenship.

**Karlyn Forner** is Project Manager of the SNCC Digital Gateway at Duke University Libraries.

**“Karlyn Forner's valuable and informative *Why the Vote Wasn't Enough for Selma* provides with great depth much-needed context for a struggle that is too often reduced to a 1965 protest march, and raises with great relevance for today the often-avoided issue of the undone work necessary to secure meaningful change. This is much more than a book about Alabama civil rights struggle. Read it and learn.”—CHARLES E. COBB JR., author of *This Nonviolent Stuff'll Get You Killed: How Guns Made the Civil Rights Movement Possible***

## Vibrator Nation

### How Feminist Sex-Toy Stores Changed the Business of Pleasure

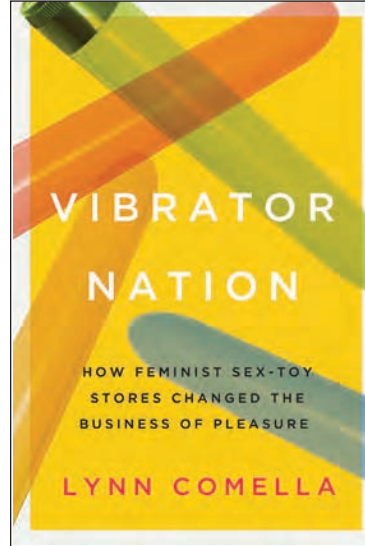
LYNN COMELLA



**Lynn Comella** is Associate Professor of Gender and Sexuality Studies at the University of Nevada, Las Vegas, and coeditor of *New Views on Pornography: Sexuality, Politics, and the Law*.

Photo by Krystal Ramirez.

“Sex shops were my entry into a brazen new world of gender and sexuality, eventually channeling my career in adult film. Lynn Comella’s masterful book documents the ‘sex-positive’ ethos of gender and sexual progress and its complex junctures within capitalism, feminism, and education. Recounting a pivotal moment, *Vibrator Nation* is a fascinating history lesson for the uninitiated, a gift to all who were there, and a love letter to those who call these sex shops home.”—**JIZ LEE**, editor of *Coming Out Like a Porn Star: Essays on Pornography, Protection, and Privacy*



In the 1970s a group of pioneering feminist entrepreneurs launched a movement that ultimately changed the way sex was talked about, had, and enjoyed. Boldly reimagining who sex shops were for and the kinds of spaces they could be, these entrepreneurs opened sex-toy stores like Eve’s Garden, Good Vibrations, and Babeland not just as commercial enterprises, but to provide educational and community resources as well. In *Vibrator Nation* Lynn Comella tells the fascinating history of how these stores raised sexual consciousness, redefined the adult industry, and changed women’s lives. Comella

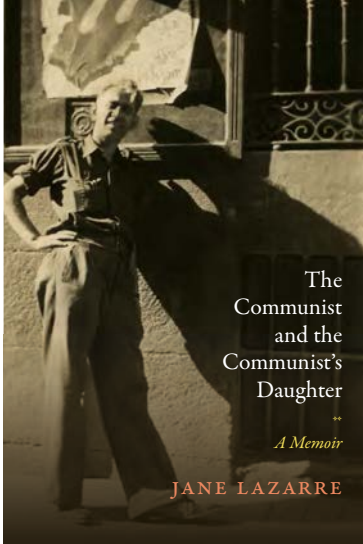
describes a world where sex-positive retailers double as social activists, where products are framed as tools of liberation, and where consumers are willing to pay for the promise of better living—one conversation, vibrator, and orgasm at a time.

“No one is better placed than Lynn Comella to take us on a journey through the evolution of feminist-owned sex-toy stores. Through years of interviews and participant-observation, she brilliantly traces how the difficult conversations about race, class, and gender among feminist sex-toy owners, their workers, and customers created a new kind of sexual public sphere. *Vibrator Nation* will brilliantly inform all future efforts to address the difficulties of blending progressive politics and capitalism, social change and profit-making.”—**CONSTANCE PENLEY**, coeditor of *The Feminist Porn Book: The Politics of Producing Pleasure*

# The Communist and the Communist's Daughter

A Memoir

JANE LAZARRE



In a letter to his baby grandson, Bill Lazarre wrote that “unfortunately, despite the attempts by your grandpa and many others to present you with a better world, we were not very successful.” Born in 1902 amid the pogroms in Eastern Europe, Lazarre dedicated his life to working for economic equality, racial justice, workers’ rights, and a more just world. He was also dedicated to his family, especially his daughters, whom he raised as a single father following his wife’s death. In *The Communist and the Communist’s Daughter* Jane Lazarre weaves memories of her father with documentary materi-

als—such as his massive FBI file—to tell her father’s fascinating history as a communist, a Jew, and a husband, father, and grandfather.

Soon after immigrating to the United States as a young man, Lazarre began a long career as a radical activist, being convicted of sedition, holding leadership positions in the American Communist Party, fighting in the Spanish Civil War, organizing labor unions, testifying in front of the House Un-American Activities Committee, and resisting the FBI’s efforts to recruit him as an informant. Through periods of heroism and deep despair Lazarre never abandoned his ideals or his sustained faith in the fundamental goodness of people.

This is also the story of Jane as she grew up, married an African-American civil rights activist, and became a mother and a writer while coming to terms with her father’s legacy. She recounts her arguments with her father over ideology, but also his profound influence on her life. Throughout this poignant and beautifully written work, Jane examines memory, grief, love, and conscience while detailing the sacrifices, humanity, and unwavering convictions of a man who worked tirelessly to create a brighter future for us all.

“Here, in these beautifully written pages, Jane Lazarre invites readers to join her on a difficult journey through memory, history, family, and self-discovery. This daughter’s story of her father yields insight into our own, never-ending quest for love, justice, and understanding.”—**FARAH JASMINE GRIFFIN**, author of *Harlem Nocturne: Women Artists and Progressive Politics During World War II*

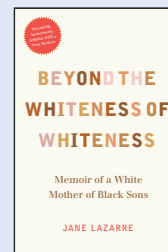


**Jane Lazarre** is the author of numerous works of fiction and nonfiction, including the memoirs *Beyond the Whiteness of Whiteness: Memoir of a White Mother of Black Sons*, *Wet Earth and Dreams: A Narrative of Grief and Recovery*, and *The Mother Knot*, all also

published by Duke University Press, as well as the novels *Inheritance* and *Some Place Quite Unknown*. She has won awards for her fiction from the National Endowment for the Arts and the New York Foundation for the Arts. Lazarre founded and directed the undergraduate writing program at Eugene Lang College at the New School for ten years and taught creative writing and literature there for twenty years. She has also taught at the City College of New York and Yale University. Lazarre lives in New York City.

“This extraordinary memoir captures the crazy, scary, intellectually heady experience of growing up with a single father who’s a true believer and a daring Communist activist. You need not have lived through the Red Scare to appreciate the impact of deeply held politics on the dynamics of family life, the contemporary relevance of Jane Lazarre’s personal story, and the lyrical grace with which she tells it.”—**LETTY COTTIN POGREBIN**, author of *Single Jewish Male Seeking Soul Mate* and a founding editor of *Ms.* magazine

also by Jane Lazarre



**Beyond the Whiteness of Whiteness: Memoir of a White Mother of Black Sons**

paper, \$22.95tr / £19.99

978-0-8223-6166-4 / 2016

Available as an e-book

## MEMOIR

September 240 pages, 6 illustrations

cloth, 978-0-8223-6937-0, \$27.95tr/£23.99

Available as an e-book

## Journal of a Homecoming / Cahier d'un retour au pays natal

AIMÉ CÉSAIRE

Translated by N. Gregson Davis

Introduction, Commentary, and Notes by F. Abiola Irele

**Aimé Césaire** (1913–2008) was a Martinican poet, critic, essayist, playwright, and statesman; a founder of the Négritude movement; and one of the most influential Francophone Caribbean intellectuals of the twentieth century. **N. Gregson Davis** is Andrew W. Mellon Distinguished Research Professor in the Humanities at Duke University. **F. Abiola Irele** is an Associate of the Hutchins Center at Harvard University and has held teaching positions at the University of Ibadan, Ohio State University, Harvard University, and Kwara State University.

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**“Césaire’s classic text, witnessing the performative contradiction of the postcolonial voice, has found its appropriate translator, a Caribbean classicist, as was the poet himself. The translator’s note is a rare teaching aid. This bilingual edition, introduced and annotated by a uniquely masterful critic from Africa, F. Abiola Irele, who has done more to establish the Césaire canon than any other critic, brings *Homecoming* home. An invaluable book for student, teacher, scholar, indeed for the global citizen.”—GAYATRI CHAKRAVORTY SPIVAK**

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Aimé Césaire, 2003 by Jean Baptiste Devaux [CC BY-SA 4.0 (<http://creativecommons.org/licenses/by-sa/4.0>)], via Wikimedia Commons.

Originally published in 1939, Aimé Césaire's *Cahier d'un retour au pays natal* is a landmark of modern French poetry and a founding text of the Négritude movement. This bilingual edition features a new authoritative translation, revised introduction, and extensive commentary, making it a magisterial edition of Césaire's surrealist masterpiece.

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**“Nothing less than the greatest lyrical monument of our time.”—ANDRÉ BRETON**

**“Brilliant, lively, and exact, N. Gregson Davis's translation swoops and soars through all the ambiguities, obscurities, and revelations that make Césaire's poem a great landmark of Francophone literature. This is the definitive edition for English readers.”—CHRISTOPHER L. MILLER, author of *The French Atlantic Triangle: Literature and Culture of the Slave Trade***

**“This new translation's directness immediately compels the reader. It is raw and poetic, and cuts to the heart of the matter. It makes me appreciate anew Césaire's genius, rendered as it is here in his seductive language.”—FRANÇOISE LIONNET, author of *The Known and the Uncertain: Creole Cosmopolitics of the Indian Ocean***

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## Black and Blur

FRED MOTEN

In *Black and Blur*—the first volume in his sublime and compelling trilogy *consent not to be a single being*—Fred Moten engages in a capacious consideration of the place and force of blackness in African diaspora arts, politics, and life. In these interrelated essays, Moten attends to entanglement, the blurring of borders, and other practices that trouble notions of self-determination and sovereignty within political and aesthetic realms. *Black and Blur* is marked by unlikely juxtapositions: Althusser informs analyses of rappers Pras and Ol' Dirty Bastard; Shakespeare encounters Stokely Carmichael; thinkers like Kant, Adorno, and José Esteban Muñoz and artists and musicians including Thornton Dial and Cecil Taylor play off each other. Moten holds that blackness encompasses a range of social, aesthetic, and theoretical insurgencies that respond to a shared modernity founded upon the sociological catastrophe of the transatlantic slave trade and settler colonialism. In so doing, he unsettles normative ways of reading, hearing, and seeing, thereby reordering the senses to create new means of knowing.

**"In this profound work, Fred Moten makes a sustained and thrilling attempt to think philosophy and music together, which is also to think philosophy as music, which is also necessarily to think music as philosophy. In its capaciousness and in its persistent, challenging, dazzling intelligence, *Black and Blur* is a book that is worthy of the reputation and influence of its author. Its publication is a major event."**—BRENT HAYES EDWARDS, author of *Epistrophies: Jazz and the Literary Imagination*

### CONSENT NOT TO BE A SINGLE BEING

*Black and Blur* is the first volume of Fred Moten's trilogy entitled *consent not to be a single being*. Collecting much of Moten's aesthetic criticism, social study, and theoretical work from the past fifteen years, the trilogy grapples with contemporary debates in black studies, particularly surrounding questions of freedom, capture, and selfhood. Duke University Press will publish the second and third volumes, *Stolen Life* and *The Universal Machine*, in Spring 2018.



**Fred Moten** is Professor of English at the University of California, Riverside, and the author of *B Jenkins*, also published by Duke University Press, *In the Break: The Aesthetics of the Black Radical Tradition*, and coauthor of *The Undercommons: Fugitive Planning & Black Study*.

#### also by Fred Moten



##### **B Jenkins**

paper, \$21.95tr / £18.99  
978-0-8223-4696-8 / 2010  
Available as an e-book



**Macarena Gómez-Barris** is Chair of the Department of Social Science and Cultural Studies at the Pratt Institute, author of *Where Memory Dwells: Culture and State Violence in Chile*, and coeditor of *Towards a Sociology of a Trace*.

**“Extractivism and dispossession have a long history in the formation and transformation of the colonial matrix of power. Macarena Gómez-Barris provides a well-crafted theoretical and empirical update of this important dimension of coloniality hidden under the promises of modernity.”—WALTER D. MIGNOLO, author of *The Darker Side of Western Modernity: Global Futures, Decolonial Options***

**“Macarena Gómez-Barris makes several major contributions that shed new light on the ways extractivism operates while identifying pathways for seeing, imagining, and living beyond the imperatives of coloniality. Grounded in feminist and decolonial thinking, *The Extractive Zone* advances a methodology that refuses to separate the fight against extractivism from the struggle against modern colonial and patriarchal relations.”—NELSON MALDONADO-TORRES, author of *Against War: Views from the Underside of Modernity***

## The Extractive Zone

### Social Ecologies and Decolonial Perspectives

#### MACARENA GÓMEZ-BARRIS

In *The Extractive Zone* Macarena Gómez-Barris traces the political, aesthetic, and performative practices that emerge in opposition to the ruinous effects of extractive capital. The work of Indigenous activists, intellectuals, and artists in spaces Gómez-Barris labels extractive zones—majority indigenous regions in South America noted for their biodiversity and long history of exploitative natural resource extraction—resist and refuse the terms of racial capital and the continued legacies of colonialism. Extending decolonial theory with race, sexuality, and critical Indigenous studies, Gómez-Barris develops new vocabularies for alternative forms of social and political life. She shows how from Colombia to southern Chile artists like filmmaker Huichaqueo Perez and visual artist Carolina Caycedo formulate decolonial aesthetics. She also examines the decolonizing politics of a Bolivian anarcho-feminist collective and a coalition in eastern Ecuador that protects the region from oil drilling. In so doing, Gómez-Barris reveals the continued presence of colonial logics and locates emergent modes of living beyond the boundaries of destructive extractive capital.

#### DISSIDENT ACTS

A series edited by Diana Taylor and Macarena Gómez-Barris

*Announcing a new series*

## DISSIDENT ACTS

EDITED BY DIANA TAYLOR AND MACARENA GÓMEZ-BARRIS

Dissent Acts locates itself at an interdisciplinary node of scholarship that focuses on embodied politics and decolonial practices. Books in the series reflect the dramatic shifts taking place in performance and politics across the broad scholarship on the Americas. The series values fresh voices and experimental approaches while publishing innovative, powerful research that imagines futures outside the colonial condition. Bringing a global perspective to performance studies and taking the field in new directions, Dissident Acts explores the changing political structures, global movements, and social ecologies that subvert power relations in the Americas and beyond.

## The Right to Maim

### Debility, Capacity, Disability

JASBIR K. PUAR



Micah Bazant and Sins Invalid, *Disability Justice* means resisting together from solitary cells to open-air prisons. *To Exist is To Resist*. 2014.

In *The Right to Maim* Jasbir K. Puar brings her pathbreaking work on the liberal state, sexuality, and biopolitics to bear on our understanding of disability. Drawing on a stunning array of theoretical and methodological frameworks, Puar uses the concept of “debility” to disrupt the cat-

**Jasbir K. Puar** is Associate Professor of Women's and Gender Studies at Rutgers University and the author of *Terrorist Assemblages: Homonationalism in Queer Times*, also published by Duke University Press.

egory of disability. She shows how debility—bodily injury and social exclusion brought on by economic and political factors—along with disability and capacity constitutes an assemblage that states use to control populations. Puar's analysis culminates in an interrogation of Israel's policies toward Palestine, in which she outlines how Israel brings Palestinians into biopolitical being by designating them available for injury. Supplementing its right to kill with what Puar calls the right to maim, the Israeli state relies on liberal frameworks of disability to obscure and enable the mass debilitation of Palestinian bodies. Tracing disability's interaction with debility and capacity, Puar offers a brilliant rethinking of Foucauldian biopolitics while showing how disability functions at the intersection of imperialism and racialized capital.



ANIMA

A series edited by Mel Y. Chen and Jasbir K. Puar

**“In signature style, Jasbir K. Puar takes readers across multiple social and textual terrains in order to demonstrate the paradoxical embrace of the politics of disability in liberal biopolitics. Puar argues that even as liberalism expands its care for the disabled, it increasingly disables workers, subalterns, and others who find themselves at the wrong end of neoliberalism. Rather than simply celebrating the progressive politics of disability, trans identity, and gay youth health movements, *The Right to Maim* shows how each is a complex interchange of the volatile politics of precarity in contemporary biopower.”—ELIZABETH A. POVINELLI, author of *Geontologies: A Requiem to Late Liberalism***

TENTH ANNIVERSARY EXPANDED EDITION

## Terrorist Assemblages

### Homonationalism in Queer Times

JASBIR K. PUAR

With a new foreword by Tavia Nyong'o and a postscript by the author

This Tenth Anniversary Expanded Edition of Jasbir K. Puar's pathbreaking book features a new foreword by Tavia Nyong'o and a postscript by the author entitled “Homonationalism in Trump Times.” Nyong'o and Puar recontextualize the book in light of the current political moment while reposing its original questions to illuminate how Puar's interventions remain as vital and necessary as ever.

NEXT WAVE: NEW DIRECTIONS IN WOMEN'S STUDIES

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

**“I could not stop reading this outraged, meticulous, passionate, and brilliantly visioned book. Jasbir K. Puar's analysis of the neoliberal, imperial, sexual, and racist present reaches into the US academy and multiple transnational publics and is critical of them all, even when she has solidarity with them. It's been a long time since I read something so smart and so thorough in its storytelling.”—LAUREN BERLANT**

December, 396 pages, 29 illustrations  
paper, 978-0-8223-6918-9, \$26.95/£22.99 cloth, 978-0-8223-6892-2, \$94.95/£82.00  
Available as an e-book

## Saving the Security State

### Exceptional Citizens in Twenty-First-Century America

#### INDERPAL GREWAL



**Inderpal Grewal** is Professor of Women's, Gender, and Sexuality Studies at Yale University. She is the author of *Transnational America: Feminisms, Diasporas, Neoliberalisms and Home and Harem: Nation, Gender, Empire, and the Cultures of Travel*, and coeditor of *Theorizing NGOs: States, Feminisms, and Neoliberalism*, all also published by Duke University Press.

"This electrifying book makes a crucial contribution to feminist theory, the study of transnational capitalism, and the history of the security state. Thinking through the position of women and children, the construction of masculinities and patriarchy, and the complicity of certain forms of feminism, Inderpal Grewal offers an expansive, passionate critique of the United States as a global power. Timely, impressively researched, and brilliantly argued, *Saving the Security State* powerfully speaks to our moment."—**MELANI MCALISTER**, author of *Epic Encounters: Culture, Media, and U.S. Interests in the Middle East since 1945*

"In this important book Inderpal Grewal shows how the idea of the exceptional American citizen has emerged to replace the exceptional state. The improvement of self and racial Others, the oldest colonial game, now comes dressed up in late twentieth-century feminist clothing, making feminism itself an imperial formation. Tracing the emergence of the exceptional citizen through saving and surveillance, Grewal highlights how empire today is made possible, as it always has been, through the operation of patriarchy."—**SHERENE RAZACK**, author of *Dying from Improvement: Inquests and Inquiries into Indigenous Deaths in Custody*

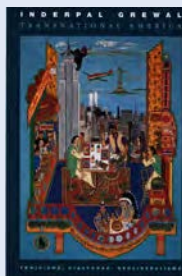
In *Saving the Security State* Inderpal Grewal traces the changing relations between the US state and its citizens in an era she calls advanced neoliberalism. Marked by the decline of US geopolitical power, endless war, and increasing surveillance, advanced neoliberalism militarizes everyday life while producing the "exceptional citizen"—primarily white Christian men who reinforce the security state as they claim responsibility for protecting the country from racialized others. Under advanced neoliberalism, Grewal shows, others in the US strive to become exceptional by participating in humanitarian projects that compensate for the security state's inability to provide for the welfare of its citizens.

In her analyses of microfinance programs in the global South, security moms, the murders at a Sikh temple in Wisconsin, and the post-9/11 crackdown on Muslim charities, Grewal exposes the fissures and contradictions at the heart of the US neoliberal empire and the centrality of race, gender, and religion to the securitized state.

**NEXT WAVE: NEW DIRECTIONS IN WOMEN'S STUDIES**

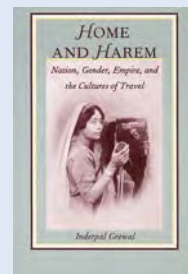
A series edited by Inderpal Grewal, Caren Kaplan, and Robyn Wiegman

#### also by Inderpal Grewal



#### **Transnational America: Feminisms, Diasporas, Neoliberalisms**

paper, \$25.95 / £21.99  
978-0-8223-3544-3 / 2005  
Available as an e-book



#### **Home and Harem: Nation, Gender, Empire, and the Cultures of Travel**

paper, \$25.95 / £21.99  
978-0-8223-1740-1 / 1996  
Available as an e-book

## Aerial Aftermaths

Wartime from Above  
CAREN KAPLAN

From the first vistas provided by flight in balloons in the eighteenth century to the most recent sensing operations performed by military drones, the history of aerial imagery has marked the transformation of how people perceived their world, better understood their past, and imagined their future. In *Aerial Aftermaths* Caren Kaplan traces this cultural history, showing how aerial views operate as a form of world-making tied to the times and places of war. Kaplan's investigation of the aerial arts of war—painting, photography, and digital imaging—range from England's surveys of Scotland following the defeat of the 1746 Jacobite rebellion and early twentieth-century photographic mapping of Iraq to images taken in the immediate aftermath of 9/11. Throughout, Kaplan foregrounds aerial imagery's importance to modern visual culture and its ability to enforce colonial power, demonstrating both the destructive force and the potential for political connection that come with viewing from above.

### NEXT WAVE: NEW DIRECTIONS IN WOMEN'S STUDIES

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

**Caren Kaplan** is Professor of American Studies at the University of California, Davis, and the author and editor of several books, including *Life in the Age of Drone Warfare*, also published by Duke University Press.

**"Caren Kaplan's *Aerial Aftermaths* is a brilliant and wide-ranging examination of aerial ways of seeing and the history of the technologies employed when it comes to representing that which can be observed from on high. From the exploits of early aeronauts, military mapping, and what is seen and sensed through panoramic paintings to aerial surveying as a means of colonial governance and more, Kaplan's absorbing analysis is unmatched in its depth. With far-reaching implications for the study of visual culture and, crucially, how we interrogate the violence of drones and remote warfare, *Aerial Aftermaths* is essential reading."—SIMONE BROWNE, author of *Dark Matters: On the Surveillance of Blackness***

## Life in the Age of Drone Warfare

LISA PARKS & CAREN KAPLAN, EDITORS



James Bridle, *Drone Shadow 002*, 2012, installation, Istanbul, Turkey. Photo courtesy James Bridle.

This volume's contributors offer a new critical language through which to explore and assess the historical, juridical, geopolitical, and cultural dimensions of drone technology and warfare. They show how drones generate particular ways of visualizing the spaces and targets of war while acting as tools to exercise state power. Essays include discussions on the legal justifications of extrajudicial killings, and how US drone strikes in the Horn of Africa impact life on the ground, as well as a personal narrative of a former drone operator. The contributors also explore drone warfare in relation to sovereignty, governance, and social difference; provide accounts of the relationships between drone technologies and modes of perception and mediation; and theorize drones' relation to biopolitics, robotics, automation, and art. Interdisciplinary and timely, *Life in the Age of Drone Warfare* extends the critical study of drones while expanding the public discussion of one of our era's most ubiquitous instruments of war.

### Contributors

Peter Asaro, Brandon Wayne Bryant, Katherine Chandler, Jordan Crandall, Ricardo Dominguez, Derek Gregory, Inderpal Grewal, Lisa Hajjar, Caren Kaplan, Andrea Miller, Anjali Nath, Jeremy Packer, Lisa Parks, Joshua Reeves, Thomas Stubblefield, Madiha Tahir

**Lisa Parks** is Professor of Comparative Media Studies at Massachusetts Institute of Technology and the author and coeditor of several books, most recently, *Signal Traffic: Critical Studies of Media Infrastructures*. **Caren Kaplan** is Professor of American Studies at the University of California, Davis, and the author and coeditor of several books, including *Aerial Aftermaths: Wartime from Above*, also published by Duke University Press.

**"*Life in the Age of Drone Warfare* is an intoxicating whirlwind of a volume explicating the drone in history, law, culture, and geopolitics. Lisa Parks and Caren Kaplan steer the way through an incisive feminist and critical lens partnered with startling material evidence. We find the drone coiled within matrices of relations, both distant and intimate, calculative, legal and bureaucratic, yet embodied and affective. Twisted in not only a vertical but vortical kind of power, the drone winds, distorts, corkscrews, and strangles—rewriting worlds as it goes."—PETER ADEY, author of *Aerial Life: Spaces, Mobilities, Affects***

### VISUAL CULTURE / GEOGRAPHY

**January** 336 pages, 58 illustrations, including 24 in color paper, 978-0-8223-7017-8, **\$27.95/£23.99**  
cloth, 978-0-8223-7008-6, **\$99.95/£86.00**  
Available as an e-book

### CULTURAL STUDIES / MEDIA STUDIES / SCIENCE STUDIES

**October** 440 pages, 32 illustrations  
paper, 978-0-8223-6973-8, **\$29.95/£25.99**  
cloth, 978-0-8223-6958-5, **\$104.95/£90.00**  
Available as an e-book



## Attachments to War

### Biomedical Logics and Violence in Twenty-First-Century America

JENNIFER TERRY

In *Attachments to War* Jennifer Terry traces how biomedical logics entangle Americans in a perpetual state of war. Focusing on the Afghanistan and Iraq wars between 2002 and 2014, Terry identifies the presence of a biomedicine-war nexus in which new forms of wounding provoke the continual development of complex treatment, rehabilitation, and prosthetic technologies. At the same time the US military rationalizes violence and military occupation as necessary conditions for advancing medical knowledge and saving lives. Terry examines the treatment of war-generated polytrauma, post-injury bionic prosthetics design, and the development of defenses against infectious pathogens, showing how the interdependence between war and biomedicine is interwoven with neoliberal ideals of freedom, democracy, and prosperity. She also outlines the ways in which military-sponsored biomedicine relies on racialized logics that devalue the lives of Afghan and Iraqi citizens and US veterans of color. Uncovering the mechanisms that attach all Americans to war and highlighting their embeddedness and institutionalization in everyday life via the government, media, biotechnology, finance, and higher education, Terry helps lay the foundation for a more meaningful opposition to war.

**NEXT WAVE: NEW DIRECTIONS IN WOMEN'S STUDIES**  
A series edited by Inderpal Grewal, Caren Kaplan, and Robyn Wiegman

**Jennifer Terry** is Associate Professor of Gender and Sexuality Studies at the University of California, Irvine, the author of *An American Obsession: Science, Medicine, and Homosexuality in Modern Society*, and coeditor of *Processed Lives: Gender and Technology in Everyday Life* and *Deviant Bodies: Critical Perspectives on Difference in Science and Popular Culture*.

**"With exceptionally crisp writing and sparkling erudition, Jennifer Terry paints a complex portrait of the nitty-gritty of American militarism, biomedicine, and bio-inequality. By showing how attachment to salvation underwrites the continued expendability of life, she makes an important intervention that will be felt in American studies, cultural studies, science and technology studies, and beyond. This book soars."**—MICHELLE MURPHY, author of *The Economization of Life*

## Unfinished

### The Anthropology of Becoming

JOÃO BIEHL & PETER LOCKE, EDITORS

This original, field-changing collection explores the plasticity and unfinishedness of human subjects and lifeworlds, advancing the conceptual terrain of an anthropology of becoming. People's becomings trouble and exceed ways of knowing and acting, producing new possibilities for research, methodology, and writing. The contributors creatively bridge ethnography and critical theory in a range of worlds on the edge, from war and its aftermath, economic transformation, racial inequality, and gun violence to religiosity, therapeutic markets, animal rights activism, and abrupt environmental change. Defying totalizing analytical schemes, these visionary essays articulate a human science of the uncertain and unknown and restore a sense of movement and possibility to ethics and political practice. *Unfinished* invites readers to consider the array of affects, ideas, forces, and objects that shape contemporary modes of existence and future horizons, opening new channels for critical thought and creative expression.

#### Contributors

Lucas Bessire, João Biehl, Naisargi N. Dave, Elizabeth Anne Davis, Michael M. J. Fischer, Angela Garcia, Peter Locke, Adriana Petryna, Bridget Purcell, Laurence Ralph, Lilia M. Schwarcz

**João Biehl** is Susan Dod Brown Professor of Anthropology at Princeton University and the author of *Vita: Life in a Zone of Social Abandonment* and *Will to Live: AIDS Therapies and the Politics of Survival*. **Peter Locke** is Assistant Professor of Instruction in Global Health Studies and the Department of Anthropology at Northwestern University.

**"As prismatic points arrayed around questions of theory and method, these exceptional essays provide very precise contexts in which modes of thought and being and problematics of futures literally take shape. They pull into line with their subjects, moving sideways to follow them, getting out of their way, listening, noticing. Each ending up with a striking image. Making powerful interventions into basic problematics of anthropological subjects and objects, *Unfinished* is a major contribution to cultural theory."**—KATHLEEN STEWART, author of *Ordinary Affects*

## Isonomia and the Origins of Philosophy

KŌJIN KARATANI



In *Isonomia and the Origins of Philosophy*—published originally in Japanese and now available in four languages—Kōjin Karatani questions the idealization of ancient Athens as the source of philosophy and democracy by placing the origins instead in Ionia, a set of Greek colonies located in present-day Turkey. Contrasting Athenian democracy with Ionian isonomia—a system based on non-rule and a lack of social divisions whereby equality is realized through the freedom to immigrate—Karatani shows how early Greek thinkers from Heraclitus to Pythagoras were inseparably

linked to the isonomia of their Ionian origins, not democracy. He finds in isonomia a model for how an egalitarian society not driven by class antagonism might be put into practice, and resituates Socrates' work and that of his intellectual heirs as the last philosophical attempts to practice isonomia's utopic potentials. Karatani subtly interrogates the democratic commitments of Western philosophy from within, and argues that the key to transcending their contradictions lies not in Athenian democracy, with its echoes of imperialism, slavery, and exclusion, but in the openness of isonomia.

**"A unique and ambitious intellectual project, *Isonomia and the Origins of Philosophy* marks a new phase in the history of Marxism and in the career of Kōjin Karatani. It should be regarded as one of the radical critiques of Western metaphysics by virtue of its challenge to conventional accounts of the origins of philosophy. This work is of historical importance."**—NAOKI SAKAI, author of *Translation and Subjectivity: On Japan and Cultural Nationalism*

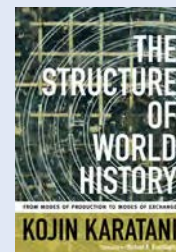


**Kōjin Karatani** is an internationally renowned theorist and philosopher. Previously, he was a professor at Hosei University in Tokyo, Kinki University in Osaka, and Columbia University. He is the author of numerous books, including *The Structure of World History: From Modes*

*of Production to Modes of Exchange* and *Origins of Modern Japanese Literature*, both also published by Duke University Press.

**"In our anti-Eurocentrist era, attempts abound to 'decenter' European legacy, to demonstrate how European ideology borrowed from and simultaneously oppressed other traditions. Kōjin Karatani does something very different: he decenters European legacy from within, shifting the accent from the classic Greek idealism (Plato, Aristotle) to its half-forgotten predecessors, the so-called 'Ionian materialists' (Thales, Democritus...), the first philosophers who were also the true founders of democratic egalitarianism. Karatani's book makes you see the entire history of philosophy in a new way, it deserves to become an instant classic."**—SLAVOJ ŽIŽEK

also by Kōjin Karatani



**The Structure of World History:  
From Modes of Production to Modes of Exchange**

paper, \$27.95 / £23.99

978-0-8223-5676-9 / 2014

Available as an e-book

## Unsolvable Contemporary

Observing Gerhard Richter

PAUL RABINOW

In *Unsolvable Contemporary* Paul Rabinow continues his explorations of “a philosophic anthropology of the contemporary.” Defining the contemporary as a moving ratio in which the modern becomes historical, Rabinow shows how an anthropological ethos of the contemporary can be realized by drawing on the work of art historians, cultural critics, social theorists, and others, thereby inventing a methodology he calls anthropological assemblage. He focuses on the work and persona of German painter Gerhard Richter, demonstrating how reflecting on Richter’s work provides rich insights into the practices and stylization of what, following Aby Warburg, one might call “the afterlife of the modern.” Rabinow opens with analyses of Richter’s recent Birkenau exhibit: both the art work and its critical framing. He then chronicles Richter’s experiments in image-making as well as his subtle inclusion of art historical and critical discourses about the modern. This, Rabinow contends, enables Richter to signal his awareness of the stakes of such theorizing while refusing the positioning of his work by modernist critical theorists. In this innovative work, Rabinow elucidates the ways meaning is created within the contemporary.

**Paul Rabinow** is Professor of Anthropology at the University of California, Berkeley, and is the author and editor of numerous books including *Designs for an Anthropology of the Contemporary*, also published by Duke University Press, and most recently, *Modes of Uncertainty: Anthropological Cases*.

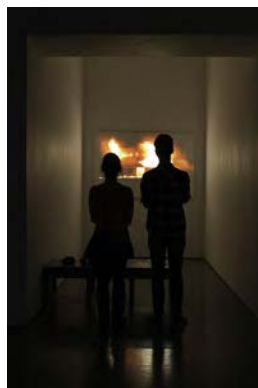
“Sometimes the keenest observations on an overly familiar phenomena come from outside the family. So it is with Paul Rabinow’s lively, risky intervention in the clan of prestigious art theorists and critics who have created the reception of Gerhard Richter, one of the most famous artists in the world today. Rabinow contests the prevailing clichés that underwrite Richter’s canonization, employing an anthropological perspective to untangle the artist’s experiments with form in the twilight afterlife of modernism.”

—W. J. T. MITCHELL, author of *Image Science: Iconology, Visual Culture, and Media Aesthetics*

## Never Alone, Except for Now

Art, Networks, Populations

KRIS COHEN



*The First Person*, 2013. Generative digital montage. Installation view. “Maps DNA and Spam,” Carroll/Fletcher, London. Photo by Ruth Clark.

How is it that one can be connected to a vast worldwide network of other people and places via digital technologies and yet also be completely alone? Kris Cohen tackles this philosophical question in *Never Alone, Except for Now* by exploring how contemporary technologies are changing group formations and affiliations within social life. He identifies a new form of collectivity that exists between publics, which are built through conscious acts, and populations, which are automatically constructed through the collection of Big Data.

Finding traditional liberal concepts of the public sphere and neoliberal ideas of populations inadequate on their own to examine these new forms of sociality, Cohen places familiar features of the Web—such as emoticons, trolling, and search engines—in conversation with artworks by Felix Gonzalez-Torres, William Gibson, Sharon Hayes, and Thomson & Craighead to more precisely articulate the affective and aesthetic experiences of living between publics and populations. This liminal experience—caught between existing as a set of data points and as individuals newly empowered to create their own online communities—explains, Cohen contends, how one is simultaneously alone and connected in ways never before possible.

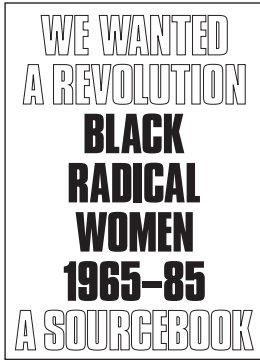
**Kris Cohen** is Assistant Professor of Art and Humanities at Reed College.

“*Never Alone, Except for Now* attends carefully to populations, publics, and the potentials of relation amidst networked life. For Kris Cohen, artworks ranging from novels to performances to new media art capture both the logics and affects of distributed networks. Equally accomplished in the areas of aesthetics, history, and theory, this timely book takes seriously ordinary digital experiences of trolling, emoticons, search engines, and social media as sites of thick ethical negotiation.”—PATRICK JAGODA, author of *Network Aesthetics*

## We Wanted a Revolution

Black Radical Women, 1965–85, A Sourcebook

CATHERINE MORRIS &  
RUJEKO HOCKLEY, EDITORS



A landmark exhibition on display at the Brooklyn Museum from April 21 through September 17, 2017, *We Wanted a Revolution: Black Radical Women, 1965–85* examines the political, social, cultural, and aesthetic priorities of women of color during the emergence of second-wave feminism. It showcases the work of black women artists such as Emma Amos, Maren Hassinger, Senga Nengudi,

Lorraine O'Grady, Howardena Pindell, Faith Ringgold, and Betye Saar, making it one of the first major exhibitions to highlight the voices and experiences of women of color. In so doing, it reorients conversations around race, feminism, political action, art production, and art history in this significant historical period.

The accompanying *Sourcebook* republishes an array of rare and little-known documents from the period by artists, writers, cultural critics, and art historians such as Gloria Anzaldúa, James Baldwin, bell hooks, Lucy R. Lippard, Audre Lorde, Toni Morrison, Lowery Stokes Sims, Alice Walker, and Michelle Wallace. These documents include articles, manifestos, and letters from significant publications as well as interviews, some of which are reproduced in facsimile form. The *Sourcebook* also includes archival materials, rare ephemera, and an art historical overview essay. Helping readers to move beyond standard narratives of art history and feminism, this volume will ignite further scholarship while showing the true breadth and diversity of black women's engagement with art, the art world, and politics from the 1960s to the 1980s.

*We Wanted a Revolution* will also be on display at the California African American Museum in Los Angeles from October 13, 2017, through January 14, 2018, and at the Institute of Contemporary Art/Boston from June 26, 2018, through September 30, 2018.

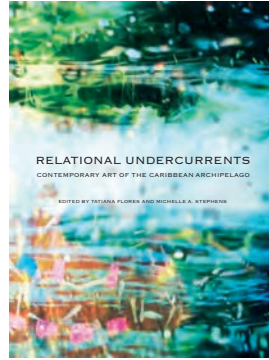
**Catherine Morris** is Sackler Family Senior Curator for the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, the editor of *Workt by Hand: Hidden Labor and Historical Quilts*, and coeditor of *Materializing "Six Years": Lucy R. Lippard and the Emergence of Conceptual Art* and *Judith Scott—Bound and Unbound*. **Rujeko Hockley**, formerly Assistant Curator, Contemporary Art, at the Brooklyn Museum, is now Assistant Curator at the Whitney Museum of American Art.

PUBLISHED BY THE BROOKLYN MUSEUM  
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## Relational Undercurrents

Contemporary Art of the Caribbean Archipelago

TATIANA FLORES &  
MICHELLE ANN STEPHENS, EDITORS



*Relational Undercurrents* accompanies an exhibition curated by Tatiana Flores for the Museum of Latin American Art in Long Beach, California, which forms part of the Getty Foundation's Pacific Standard Time: LA/LA. This initiative examines the artistic legacy of Latin America and US Latinos through a series of exhibitions and related programs. This exhibition catalog

and volume edited by Flores and Michelle Ann Stephens calls attention to the artistic production of the Caribbean islands and their diasporas, challenging the conventional geographic and conceptual boundaries of Latin America. The editors offer an "archipelagic model," which proposes a mapping of the Caribbean from the perspective of its islands as distinct from its continental coasts.

The exhibition, organized around the four themes of Conceptual Mappings, Perpetual Horizons, Landscape Ecologies, and Representational Acts, highlights thematic continuities in the art of the insular Caribbean, placing Hispanophone artists in visual conversation with those from Anglophone, Francophone, Dutch, and Danish backgrounds. It includes over eighty artists, among them Tania Bruguera, Allora & Calzadilla, Christopher Cozier, Jorge Pineda, Edouard Duval-Carrié, and Ebony G. Patterson. In accompanying essays, curators, critics, and scholars discuss particular artistic traditions in Cuban, Puerto Rican, Dominican, and Haitian art and theorize the broader decolonial and archipelagic conceptual frameworks within which such works are produced. *Relational Undercurrents* will be on display at the Museum of Latin American Art from September 2017 through January 2018.

**Tatiana Flores** is Associate Professor of Art History and Latino and Caribbean Studies at Rutgers University, New Brunswick, and the author of *Mexico's Revolutionary Avant-Gardes: From Estridentismo to 130-30!*.

**Michelle Ann Stephens** is Professor of English and Latino and Caribbean Studies at Rutgers University, New Brunswick and coeditor of *Archipelagic American Studies*, also published by Duke University Press.

PUBLICATION BY THE MUSEUM OF LATIN AMERICAN ART  
IN COLLABORATION WITH FRESCO BOOKS / SF DESIGN, LLC.  
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### ART HISTORY / AFRICAN AMERICAN WOMEN'S STUDIES

**Available** 320 pages, 40 illustrations  
paper, 978-0-87273-183-7, \$24.95tr/£20.99

### ART / CARIBBEAN AND LATIN AMERICAN STUDIES

**September** 352 pages, 200 color plates  
paper, 978-1-934491-58-4, \$50.00tr/£43.00  
cloth, 978-1-934491-57-7, \$75.00tr/£65.00  
Available as an e-book

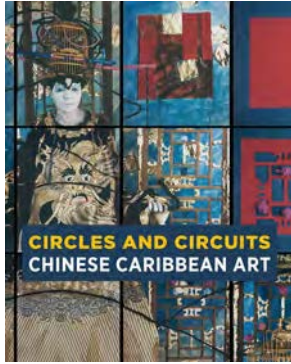


## Circles and Circuits

### Chinese Caribbean Art

ALEXANDRA CHANG, EDITOR

With an introduction by Evelyn Hu-DeHart



*Circles and Circuits* examines artistic production in Cuba, Trinidad, Jamaica, and Panama, where large immigrant populations and political, economic, and socio-cultural conditions enabled the development of rich art practices in the Chinese diasporic community. The volume touches on the dynamic interconnections between the Chinese diasporic art communities

and intercontinental Caribbean art movements. *Circles and Circuits* ultimately explores how global migrations and the legacies of cultural, political, and economic power have shaped Chinese Caribbean art practices in the Caribbean and its diaspora.

This catalog accompanies the exhibition *Circles and Circuits: Chinese Caribbean Art*, presented in two parts: *History and Art of the Chinese Caribbean Diaspora* at the California African American Museum and *Contemporary Chinese Caribbean Art* at the Chinese American Museum. The exhibition is part of the Getty's initiative Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles. Presenting a wealth of rarely seen artworks, archival materials, and scholarship, the exhibitions and catalog shift the frame of critical discourse on Chinese Caribbean art history and visual cultures.

*History and Art of the Chinese Caribbean Diaspora* will be on display at the California African American Museum from September 15, 2017 through February 26, 2018. *Contemporary Chinese Caribbean Art* will be on display at the Chinese American Museum in Los Angeles from September 15, 2017 through March 11, 2018.

### Contributors

Alexandra Chang, Julia P. Herzberg, Mar Hollingsworth, Evelyn Hu-DeHart, Walton Look Lai, Sean Metzger, Patricia Mohammed, Lok Siu, Steven Y. Wong

**Alexandra Chang** is Curator of Special Projects and Director of Global Arts Programs at the Asian/Pacific/American Institute at New York University and the author of *Envisioning Diaspora: Asian American Visual Arts Collectives*, from *Godzilla*, *Godzookie*, to *the Barnstormers*

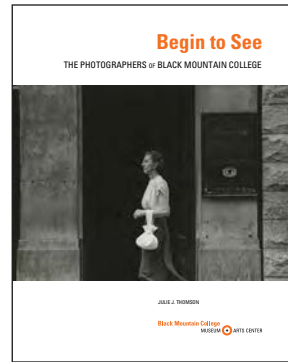
PUBLISHED BY THE CHINESE AMERICAN MUSEUM WITH THE ASSISTANCE OF THE GETTY FOUNDATION AND DISTRIBUTED BY DUKE UNIVERSITY PRESS

## Begin to See

### The Photographers of Black Mountain College

JULIE J. THOMSON

With an additional essay by Michael Beggs



During its relatively brief existence (1933–1957), Black Mountain College was an experimental liberal arts college that placed the arts at the center of its curriculum. Its faculty included leading members of the American avant-garde such as Josef and Anni Albers, John Cage, Merce Cunningham, Buckminster Fuller, Charles Olson, and Robert Creeley. While Black Mountain College

is best known for its contributions to the visual arts, literature, music, and dance, *Begin to See: The Photographers of Black Mountain College* shows how photography was also an important part of the curriculum. Photography began as an informal workshop in the 1930s and was taught through 1953. Josef Albers and Hazel Larsen Archer played important roles in this, including inviting many notable photographers to teach during the college's summer sessions.

While thousands of photographs were made at Black Mountain College there has not been a detailed examination of photography at the college. *Begin to See* is the first in-depth exhibition and catalog devoted to this topic. Organized around the themes of Available Light, Bearing Witness, Performing for the Camera, Experimentation, and Place, this catalog includes essays, photographer biographies, and a chronology about photography at Black Mountain College. It features over 100 photographs by more than forty artists, including Josef Albers, Hazel Larsen Archer, Harry Callahan, Robert Haas, Barbara Morgan, Beaumont Newhall, Nancy Newhall, Andy Oates, Robert Rauschenberg, Aaron Siskind, Cy Twombly, Stan VanDerBeek, Susan Weil, and Jonathan Williams.

**Julie J. Thomson** is an independent scholar and curator who lives in Durham, North Carolina. **Michael Beggs** spent four years studying Josef Albers's photographs and photographic practice while employed at The Josef and Anni Albers Foundation.

A PUBLICATION OF THE BLACK MOUNTAIN COLLEGE MUSEUM + ARTS CENTER  
DISTRIBUTED BY DUKE UNIVERSITY PRESS

*"Begin to See will become a standard reference guide on the photographers at Black Mountain College. The chronology at the end is so useful to scholars and archivists."*—LESLIE SQUYRES, Senior Archivist, Center for Creative Photography, University of Arizona



## Collective Situations

Readings in Contemporary Latin American Art, 1995–2010

BILL KELLEY JR. & GRANT H. KESTER, EDITORS



Fernando Falconí (Falco) and a group of women from the Danubio Azul, Nuestra Patrona de la Cantera, La Cantera, San Roque, Quito, 2008.

In *Collective Situations* scholars, artists, and art collectives present a range of socially engaged art practices that emerged in Latin America during the Pink Tide period between 1995 and 2010. This volume's essays, interviews, and artist's statements—many of which are appearing in English for the first time—demonstrate the complex relationship

between moments of political transformation and artistic production. Whether addressing human rights in Colombia, the politics of urban spaces in Brazil, the violent legacy of military dictatorships in the region, or art's intersection with public policy, health, and the environment, the contributors outline the region's long-standing tradition of challenging ideas about art and the social sphere through experimentation. Introducing English-language readers to some of the most dynamic and innovative contemporary art in Latin America, *Collective Situations* documents new possibilities for artistic practice, collaboration, and creativity in ways that have the capacity to foster vibrant forms of democratic citizenship.

### Contributors

Gavin Adams, Mariola V. Alvarez, Gustavo Buntinx, María Fernanda Cartagena, Paloma Checa-Gismero, Fabian Cerejido, Kency Cornejo, Raquel de Anda, David Gutiérrez Castañeda, Bill Kelley Jr., Grant H. Kester, Suzanne Lacy, Ana Longoni, Rodrigo Martí, Elize Mazadiego, Annie Mendoza, Alberto Muenala, Prerana Reddy, Pilar Riaño-Alcalá, Juan Carlos Rodriguez

**Bill Kelley Jr.** is Assistant Professor of Latin American and Latino Art History at California State University, Bakersfield.

**Grant H. Kester** is Professor of Art History at the University of California, San Diego, and the author of *The One and the Many: Contemporary Collaborative Art in a Global Context*, also published by Duke University Press.

*“Collective Situations offers an impressive survey of the artistic, activist, and collective work being done today in Latin America, making it an invaluable contribution to the intersections between Latin American studies, visual arts, performance studies, and indigenous studies. Readers will learn an enormous amount from its capacious scope.”*

—DIANA TAYLOR, author of *Performance*

also by Grant H. Kester



**The One and the Many:  
Contemporary Collaborative Art  
in a Global Context**

paper, \$26.95 / £22.99

978-0-8223-4987-7 / 2011

Available as an e-book

## The Beneficiary

BRUCE ROBBINS

From iPhones and clothing to jewelry and food, the products those of us in the developed world consume and enjoy exist only through the labor and suffering of countless others. In his new book Bruce Robbins examines the implications of this dynamic for humanitarianism and social justice. He locates the figure of the “beneficiary” in the history of humanitarian thought, which asks the prosperous to help the poor without requiring them to recognize their causal role in the creation of the abhorrent conditions they seek to remedy. Tracing how the beneficiary has manifested itself in the work of George Orwell, Virginia Woolf, Jamaica Kincaid, Naomi Klein, and others, Robbins uncovers a hidden tradition of economic cosmopolitanism. There are no easy answers to the question of how to confront systematic inequality on a global scale. But the first step, Robbins suggests, is to acknowledge that we are, in fact, beneficiaries.

**Bruce Robbins** is Old Dominion Foundation Professor in the Humanities at Columbia University and the author and editor of several books, including *Perpetual War: Cosmopolitanism from the Viewpoint of Violence*, also published by Duke University Press, and *Upward Mobility and the Common Good: Toward a Literary History of the Welfare State*. Robbins has written for *The Nation*, *n+1*, and other publications.

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“With *The Beneficiary*, Bruce Robbins has done it again. Those who already follow his work in English, political theory, and cosmopolitanism will be eager readers, but so too will be anyone interested in environmentalism and global justice. This brave book is a timely and outstanding piece of scholarship.”—**BONNIE HONIG**, author of *Antigone, Interrupted and Public Things*

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## World Revolution, 1917–1936

The Rise and Fall of the Communist International

C. L. R. JAMES

Edited and introduced by Christian Høgsbjerg

Originally published in 1937, C. L. R. James's *World Revolution* is a pioneering Marxist analysis of the history of revolutions during the interwar period and of the fundamental conflict between Trotsky and Stalin. James, who was a leading Trotskyist activist in Britain, outlines Russia's transition from Communist revolution to a Stalinist totalitarian state bureaucracy. He also provides an account of the ideological contestations within the Communist International while examining its influence on the development of the Soviet Union and its changing role in revolutions in Spain, China, Germany, and central Europe. Published to commemorate the centenary of the Russian Revolution, this definitive edition of *World Revolution* features a new introduction by Christian Høgsbjerg and includes rare archival material, selected contemporary reviews, and extracts from James's 1939 interview with Trotsky.

**C. L. R. James** (1901–1989), a Trinidadian historian, political activist, and writer, is the author of *The Black Jacobins*, an influential study of the Haitian Revolution. He is also the author of *The Life of Captain Cipriani, Toussaint Louverture: The Story of the Only Successful Slave Revolt in History*, and *Beyond a Boundary*, all also published by Duke University Press. **Christian Høgsbjerg** is a historian and works for Leeds University Centre for African Studies. He is the author of *C. L. R. James in Imperial Britain* and the coeditor of *The Black Jacobins Reader*, both also published by Duke University Press.

THE C. L. R. JAMES ARCHIVES

A series edited by Robert A. Hill

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“Published in 1937, close to the ‘Midnight in the Century’ when Hitler and Stalin dominated global politics, *World Revolution* affirms the actuality of Marxism even as it confronts the degeneration of the Russian Revolution. In telling the story of the advance and retreat of the great revolutionary wave at the end of the First World War, James displays his qualities as a theorist, historian, and writer. This new edition includes an invaluable introduction by Christian Høgsbjerg that sets *World Revolution* in its place in the politics of the British left in the 1930s and in James's own rich intellectual development.”—**ALEX CALLINICOS**, author of *The Revolutionary Ideas of Karl Marx*

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### CULTURAL THEORY

**December** 200 pages

paper, 978-0-8223-7021-5, \$23.95/£20.99

cloth, 978-0-8223-7012-3, \$84.95/£73.00

Available as an e-book

### MARXISM / WORLD HISTORY

**August** 528 pages, 8 illustrations

paper, 978-0-8223-6324-8, \$32.95/£27.99

cloth, 978-0-8223-6308-8, \$114.95/£99.00

Available as an e-book

## October!

### The Soviet Centenary

MICHAEL HARDT & SANDRO MEZZADRA, EDITORS

A special issue of SOUTH ATLANTIC QUARTERLY

Contributors to this issue approach the October 1917 Russian Revolution and the experiments of the revolutionary period as events that opened new possibilities for politics that remain vital one hundred years later. The essays highlight how those events not only affected Russia and Europe but led to the emergence of a new political image of the world and a profound rethinking of Marxist traditions. This issue globalizes the 1917 revolution, emphasizing its echoes throughout the world and the parallel development of political possibilities beyond Russia. Topics include the Soviets from the revolution to the present, the impact of the revolution in Latin America, the work of the legal theorist Evgeny Pashukanis analyzed through the lens of the revolution, anarchist imaginaries, and the historicizing of communism.

#### Contributors

Giso Amendola, Martín Bergel, Kathy Ferguson, Michael Hardt, Wang Hui, Artemy Magun, John MacKay, Sandro Mezzadra, Antonio Negri, Enzo Traverso

**Michael Hardt** is Professor of Literature at Duke University and author and coauthor of several books, most recently *Commonwealth*. **Sandro Mezzadra** is Associate Professor of Political Theory at the University of Bologna and coauthor of *Border as Method, or, The Multiplication of Labor*, also published by Duke University Press.

## Authoring Autism

### On Rhetoric and Neurological Queerness

MELANIE YERGEAU

In *Authoring Autism* Melanie Yergeau defines neurodivergence as an identity—neuroqueerness—rather than an impairment. Using a queer theory framework, Yergeau notes the stereotypes that deny autistic people their humanity and the chance to define themselves while also challenging cognitive studies scholarship and its reification of the neurological passivity of autistics. She also critiques early intensive behavioral interventions—which have much in common with gay conversion therapy—and questions the ableist privileging of intentionality and diplomacy in rhetorical traditions. Using storytelling as her method, she presents an alternate view of autistic rhetoricity by foregrounding the cunning rhetorical abilities of autistics and by framing autism as a narrative condition wherein autistics are the best-equipped people to define their experience. Contending that autism represents a queer way of being that simultaneously embraces and rejects the rhetorical, Yergeau shows how autistic people queer the lines of rhetoric, humanity, and agency. In so doing, she demonstrates how an autistic rhetoric requires the reconceptualization of rhetoric's very essence.

**Melanie Yergeau** is Assistant Professor of English Language and Literature at the University of Michigan.

#### THOUGHT IN THE ACT

A series edited by Erin Manning and Brian Massumi

**"With philosophical and rhetorical acuity and a large dose of humor, Melanie Yergeau interweaves autism research into other areas of thought, providing new ways of thinking about rhetoric, queerness, and neurology. This is without doubt the most thoroughgoing, rigorous, and creative work on authoring autism I have read. As a reader I have been changed, my attention drawn to the necessity to attend not only to the style, and to writing, but to the terms according to which some of us are given access to these voices we too often take for granted."**—ERIN MANNING, author of *The Minor Gesture*

#### MARXISM / HISTORY

**October** 220 pages Vol. 116, no. 4  
paper, 978-0-8223-7099-4, \$16.00/£13.99

#### DISABILITY STUDIES / QUEER THEORY

**December** 320 pages, 9 illustrations  
paper, 978-0-8223-7020-8, \$26.95/£22.99  
cloth, 978-0-8223-7011-6, \$94.95/£82.00  
Available as an e-book

## Red Hangover

Legacies of Twentieth-Century Communism

KRISTEN GHODSEE



Photo by the author.

In *Red Hangover* Kristen Ghodsee examines the legacies of twentieth-century communism twenty-five years after the Berlin Wall fell. Ghodsee's essays and short stories reflect on the lived experience of post-

socialism and how many ordinary men and women across Eastern Europe suffered from the massive social and economic upheavals in their lives after 1989. Ghodsee shows how recent major crises—from the Russian annexation of Crimea and the Syrian Civil War to the rise of Islamic State and the influx of migrants in Europe—are linked to mistakes made after the collapse of the Eastern Bloc when fantasies about the triumph of free markets and liberal democracy blinded Western leaders to the human costs of “regime change.” Just as the communist ideal has become permanently tainted by its association with the worst excesses of twentieth-century Eastern European regimes, today the democratic ideal is increasingly sullied by its links to the ravages of neoliberalism. An accessible introduction to the history of European state socialism and postcommunism, *Red Hangover* reveals how the events of 1989 continue to shape the world today.

**Kristen Ghodsee** is Professor of Russian and East European Studies at the University of Pennsylvania and the author of several books, including *The Left Side of History: World War II and the Unfulfilled Promise of Communism in Eastern Europe* and *Lost in Transition: Ethnographies of Everyday Life after Communism*, both also published by Duke University Press, and *From Notes to Narrative: Writing Ethnographies that Everyone Can Read*.

**“Kristen Ghodsee courageously confronts the liberal triumphalism that refuses to learn from seventy years of state socialism, acknowledge the tragic human costs of forced privatization, or recognize the gross inequities of capitalism. Her brilliant essays and stories provide a potent allegory of our present condition: the real cost of the continued demonization of socialism is democracy.”—JODI DEAN, author of *Democracy and Other Neoliberal Fantasies: Communicative Capitalism and Left Politics***

## Transatlantic Theory Transfer

Missed Encounters?

ANDREAS HUYSSSEN & ANSON RABINBACH, EDITORS

*A special issue of* NEW GERMAN CRITIQUE

This issue explores how intellectual theories migrate from Germany to the United States, asking what makes one theory compatible with and successful in the new society while others have little impact. Avoiding the obvious successes (from Marx to the Frankfurt School) and failures (authors whose translated works have had no effect on intellectual life in the United States), contributors investigate complicated cases in which the US reception was not particularly intense. The examples of Hans Blumenberg, Friedrich Kittler, Reinhardt Koselleck, Siegfried Kracauer, Niklas Luhmann, Alexander Mitscherlich, and Gershom Scholem prompt questions about the importance of clear translations, the effects of the publishing business on dissemination, the transformations that theoretical work undergoes as it moves from its original contexts to new ones, and the role of disciplines and interdisciplinarity in shaping a theory's reception.

### Contributors

Yaacob Dweck, Philipp Felsch, Paul Fleming, Dagmar Herzog, Stefan-Ludwig Hoffmann, Andreas Huyssen, Martin Jay, Anna Kinder, Joe Paul Kroll, Anson Rabinbach, William Rasch, Johannes von Moltke, Geoffrey Winthrop-Young, Robert Zwarg

**Andreas Huyssen** is Villard Professor of German and Comparative Literature at Columbia University. **Anson Rabinbach** is Professor of History at Princeton University. Both are coeditors of *New German Critique*.

## The Critical Surf Studies Reader

DEXTER ZAVALZA HOUGH-SNEE &  
ALEXANDER SOTELO EASTMAN, EDITORS

The evolution of surfing—from the first forms of wave riding in Oceania, Africa, and the Americas to the inauguration of surfing as a competitive sport at the 2020 Tokyo Olympics—traverses the age of empire, the rise of globalization, and the onset of the digital age, taking on new meanings at each juncture. As corporations have sought to promote surfing as a lifestyle and leisure enterprise, the sport has also narrated its own epic myths that place North America at the center of surf culture and relegate Hawai'i and other indigenous surfing cultures to the margins. *The Critical Surf Studies Reader* brings together eighteen interdisciplinary essays that explore surfing's history and development as a practice embedded in complex and sometimes oppositional social, political, economic, and cultural relations. Refocusing the history and culture of surfing, this volume pays particular attention to reclaiming the roles that women, indigenous peoples, and peoples of color have played in surfing. This book is accompanied by a website: [criticalsurfstudiesreader.org](http://criticalsurfstudiesreader.org)

### Contributors

Douglas Booth, Peter Brosius, Robin Canniford, Krista Comer, Kevin Dawson, Clifton Evers, Chris Gibson, Dexter Zavalza Hough-Snee, Scott Laderman, Kristin Lawler, lisahunter, Colleen McGloin, Patrick Moser, Tara Ruttenberg, Cori Schumacher, Alexander Sotelo Eastman, Glen Thompson, Isaiiah Helekunihi Walker, Andrew Warren, Belinda Wheaton, Dina Gilio-Whitaker

**Dexter Zavalza Hough-Snee** is a Ph.D. candidate and instructor in the Department of Spanish and Portuguese at the University of California, Berkeley. **Alexander Sotelo Eastman** is a postdoctoral fellow at Dartmouth College.

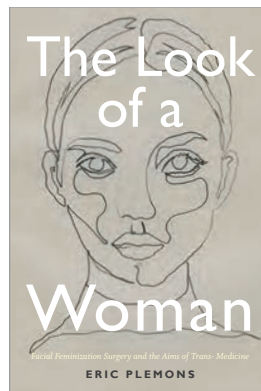
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"Surfing is beautiful, thrilling, fun. Everyone knows this. But surfing is also complicated and deeply paradoxical—and therefore a hell of a lot more interesting than it looks on the surface. The gathered writers in *The Critical Surf Studies Reader* understand this, and the sport is vastly more interesting for their contribution. An indispensable book to anybody who really wants to understand surfing."—MATT WARSHAW, author of *The History of Surfing*

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## The Look of a Woman

Facial Feminization Surgery  
and the Aims of Trans-Medicine  
ERIC PLEMONS



Developed in the United States in the 1980s, facial feminization surgery (FFS) is a set of bone and soft tissue reconstructive surgical procedures intended to feminize the faces of trans- women. While facial surgery was once considered auxiliary to genital surgery, many people now find that these procedures confer distinct benefits according to the different models of sex and gender in which they intervene. Surgeons

advertise that FFS not only improves a trans- woman's appearance, it allows her to be recognized as a woman by those who see her. In *The Look of a Woman* Eric Plemons foregrounds the narratives of FFS patients and their surgeons as they move from consultation and the operating room to post-surgery recovery. He shows how the increasing popularity of FFS represents a shift away from genital-based conceptions of trans- selfhood in ways that mirror the evolving views of what is considered to be good trans- medicine. Outlining how conflicting models of trans- therapeutics play out in practice, Plemons demonstrates how FFS is changing the project of surgical sex reassignment by reconfiguring the kind of sex that surgery aims to change.

**Eric Plemons** is Assistant Professor of Anthropology at the University of Arizona.

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"In the early 1990s, Judith Butler theorized a new performative model of sex/gender; now Eric Plemons provides us with an exemplary ethnographic analysis of how that discursive model materialized as surgical practice, transforming medical treatment for transfeminine people along the way. It is a readable, well-argued, and deeply informed account of how what counts as 'sex' has shifted from genitals to faces over the last few decades. It is of interest not only to members of trans\* communities, but to anyone working in the history or anthropology of medicine, and to scholars of gender, sexuality, and embodiment more generally."—SUSAN STRYKER, coeditor of *The Transgender Studies Reader*

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### SPORTS / CULTURAL STUDIES

**September** 472 pages, 14 illustrations  
paper, 978-0-8223-6972-1, **\$29.95/£25.99**  
cloth, 978-0-8223-6957-8, **\$104.95/£90.00**  
Available as an e-book

### TRANS STUDIES / MEDICAL ANTHROPOLOGY

**August** 208 pages, 2 illustrations  
paper, 978-0-8223-6914-1, **\$23.95/£20.99**  
cloth, 978-0-8223-6886-1, **\$84.95/£73.00**  
Available as an e-book



## Dust of the Zulu

Ngoma Aesthetics after Apartheid

LOUISE MEINTJES

With photographs by TJ Lemon



In *Dust of the Zulu* Louise Meintjes traces the political and aesthetic significance of ngoma, a competitive form of dance and music that emerged out of the legacies of colonialism and apartheid in South Africa. Contextualizing ngoma within South Africa's history of violence, migrant labor, the HIV epidemic, and the world music market, Meintjes follows a community ngoma team and its professional subgroup during

the twenty years after apartheid's end. She intricately ties aesthetics to politics, embodiment to the voice, and masculine anger to eloquence and virtuosity, relating the visceral experience of ngoma performances as they embody the expanse of South African history. Meintjes also shows how ngoma helps build community, cultivate responsible manhood, and provide its participants with a means to reconcile South Africa's past with its post-apartheid future. *Dust of the Zulu* includes over 100 photographs of ngoma performances, the majority taken by award-winning photojournalist TJ Lemon.

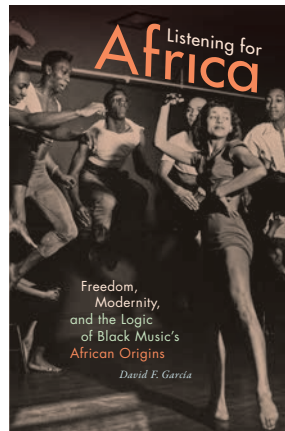
**Louise Meintjes** is Associate Professor of Music and Cultural Anthropology at Duke University and the author of *Sound of Africa!: Making Music Zulu in a South African Studio*, also published by Duke University Press. **TJ Lemon** is an award-winning photojournalist based in Johannesburg.

*"Dust of the Zulu is hands-down among the very best ethnographic works ever written on the politics of aesthetics. Commanding, rewarding, challenging, and shattering in turns, equally gorgeous and unflinching in its evocations, it is above all poignant and virtuosic in its performance of criticism and compassion. This is a hugely important book for South African history and aesthetics, for anthropologies of the body and voice, for cultural studies of music, sound, and dance, and for experimental ethnographic writing and imaging. A stunning book."*—STEVEN FELD, author of *Jazz Cosmopolitanism in Accra: Five Musical Years in Ghana*

## Listening for Africa

Freedom, Modernity,  
and the Logic of Black Music's African Origins

DAVID F. GARCÍA



In *Listening for Africa* David F. García explores how a diverse group of musicians, dancers, academics, and activists engaged with the idea of black music and dance's African origins between the 1930s and 1950s. García examines the work of figures ranging from Melville J. Herskovits, Katherine Dunham, and Asadata Dafora to Duke Ellington, Dámaso Pérez Prado, and others who believed that linking black music and dance

with Africa and nature would help realize modernity's promises of freedom in the face of fascism and racism in Europe and the Americas, colonialism in Africa, and the nuclear threat at the start of the Cold War. In analyzing their work, García traces how such attempts to link black music and dance to Africa unintentionally reinforced the binary relationships between the West and Africa, white and black, the modern and the primitive, science and magic, and rural and urban. It was, García demonstrates, modernity's determinations of un-raced, heteronormative, and productive bodies and of scientific truth that helped defer the realization of individual and political freedom in the world.

**David F. García** is Associate Professor of Ethnomusicology at the University of North Carolina, Chapel Hill, and the author of *Arsenio Rodríguez and the Transnational Flows of Latin Popular Music*.

*"David F. García's deftly argued study brings to light how black music and dance became a defining factor during the high years of Afro-modernism, 1930s to 1950s. Because it emerged from conscious artistic intent, black dance 'made' many things: myths of origins, race's content, and even modernism itself. García treats black dance as a community theater that staged the scramble for an African Diaspora, a movement that was international and with multiple roots and aspirations. Black dance, García teaches us, was more than just a lot of shaking and jumping. It made a world."*—GUTHRIE P. RAMSEY JR., author of *The Amazing Bud Powell: Black Genius, Jazz History, and the Challenge of Bebop*

## Sounds of Crossing

Music, Migration, and the  
Aural Poetics of Huapango Arribeño  
ALEX E. CHÁVEZ



Photo by the author.

In *Sounds of Crossing* Alex E. Chávez explores the contemporary politics of Mexican migrant cultural expression manifest in the sounds and poetics of huapango arribeño, a musical genre originating from north-central Mexico.

Following the resonance of

huapango's improvisational performance within the lives of audiences, musicians, and himself—from New Year's festivities in the highlands of Guanajuato, Mexico, to backyard get-togethers along the back roads of central Texas—Chávez shows how Mexicans living on both sides of the border use expressive culture to construct meaningful communities amid the United States' often vitriolic immigration politics. Through Chávez's writing, we gain an intimate look at the experience of migration and how huapango carries the voices of those in Mexico, those undertaking the dangerous trek across the border, and those living in the United States. Illuminating how huapango arribeño's performance refigures the sociopolitical and economic terms of migration through aesthetic means, Chávez adds fresh and compelling insights into the ways transnational music-making is at the center of everyday Mexican migrant life.

**Alex E. Chávez** is Assistant Professor of Anthropology at the University of Notre Dame and produced the album *Serrano de Corazón* by Guillermo Velázquez y Los Leones de la Sierra de Xichú.

### REFIGURING AMERICAN MUSIC

A series edited by Ronald Radano and Josh Kun

"I am almost left at a loss for words, except: wow. Alex E. Chávez's writing is vivid, rich, and sensuous, and the command of voicing as he switches between perspectives and crosses theoretical, ethnographical, and analytical dives is effortless and constantly clarifying. One hears the sound of a major ethnographic voice emerging here. *Sounds of Crossing* is one of the best musical ethnographies I've read in years and it will surely rank with the very best books in its category of this or any generation."—AARON A. FOX, author of *Real Country: Music and Language in Working-Class Culture*

## Saamaka Dreaming

RICHARD PRICE & SALLY PRICE

When Richard and Sally Price stepped out of the canoe to begin their fieldwork with the Saamaka Maroons of Suriname in 1966, they were met with a mixture of curiosity, suspicion, ambivalence, hostility, and fascination. With their gradual acceptance into the community they undertook the work that would shape their careers and influence the study of African American societies throughout the hemisphere for decades to come. In *Saamaka Dreaming* they look back on the experience, reflecting on a discipline and a society that are considerably different today. Drawing on thousands of pages of field notes, as well as recordings, file cards, photos, and sketches, the Prices retell and comment on the most intensive fieldwork of their careers, evoke the joys and hardships of building relationships and trust, and outline their personal adaptation to this unfamiliar universe. The book is at once a moving human story, a portrait of a remarkable society, and a thought-provoking revelation about the development of anthropology over the past half-century.

**Richard Price** taught for many years at Yale University and Johns Hopkins University and is Professor Emeritus at the College of William and Mary. His numerous prize-winning books include *Travels with Tooy: History, Memory, and the African American Imagination* and *Rainforest Warriors: Human Rights on Trial*. **Sally Price** has taught in the United States, France, and Brazil and is Professor Emerita at the College of William and Mary. Her studies of the place of "primitive art" in the imaginary of Western viewers include *Primitive Art in Civilized Places* and *Paris Primitive: Jacques Chirac's Museum on the Quai Branly*. The Prices have coauthored many books, including *Romare Bearden: The Caribbean Dimension*.

"Richard and Sally Price's elegiac account of their time living among the Saamakas of Suriname in the 1960s is wholly engrossing, and of the very highest narrative quality. I can see, smell, and feel everything they describe. The Prices have never been fresher or more readable as literature."

—GEORGE E. MARCUS, coauthor of *Designs for an Anthropology of the Contemporary*

## The Borders of “Europe”

Autonomy of Migration, Tactics of Bordering

NICHOLAS DE GENOVA, EDITOR



In recent years the borders of Europe have been perceived as being besieged by a staggering refugee and migration crisis. The contributors to *The Borders of “Europe”* see this crisis less as an incursion into Europe by external conflicts than as the result of migrants exercising their freedom of movement. Addressing the new technologies and technical forms European states use to curb, control, and constrain what contributors to

the volume call the autonomy of migration, this book shows how the continent’s amorphous borders present a premier site for the enactment and disputation of the very idea of Europe. They also outline how from Istanbul to London, Sweden to Mali, and Tunisia to Latvia, migrants are finding ways to subvert visa policies and asylum procedures while negotiating increasingly militarized and surveilled borders. Situating the migration crisis within a global frame and attending to migrant and refugee supporters as well as those who stoke nativist fears, this timely volume demonstrates how the enforcement of Europe’s borders is an important element of the worldwide regulation of human mobility.

### Contributors

Ruben Andersson, Nicholas De Genova, Dace Dzenovska, Evelina Gambino, Glenda Garelli, Charles Heller, Clara Lecadet, Souad Osseiran, Lorenzo Pezzani, Fiorenza Picozza, Stephan Scheel, Laia Soto Bermant, Maurice Stierl, Martina Tazzioli

**Nicholas De Genova** is the author of *Working the Boundaries: Race, Space, and “Illegality” in Mexican Chicago*, coeditor of *The Deportation Regime: Sovereignty, Space, and the Freedom of Movement*, and editor of *Racial Transformations: Latinos and Asians Remaking the United States*, all also published by Duke University Press.

“Developing an original and innovative approach to the study of migration to Europe, this volume promises to be a key text in the fields of refugee and migration studies, border studies, European studies, as well as studies of technology and governmentality. A brilliant and timely book.”—**Yael Navarro**, author of *The Make-Believe Space: Affective Geography in a Postwar Polity*

## Spiritual Citizenship

Transnational Pathways from Black Power to Ifá in Trinidad

N. FADEKE CASTOR



Photo by the author.

In *Spiritual Citizenship* N. Fadeke Castor employs the titular concept to illuminate how Ifá/Orisha practices informed by Yoruba cosmology shape local, national, and transnational belonging in African diasporic com-

munities in Trinidad and beyond. Drawing on almost two decades of fieldwork in Trinidad, Castor outlines how the political activism and social upheaval in the 1970s set the stage for African diasporic religions to enter mainstream Trinidadian society. She establishes how the postcolonial performance of Ifá/Orisha practices in Trinidad fostered a sense of belonging that invigorates its practitioners to work toward freedom, equality, and social justice. Demonstrating how spirituality is inextricable from the political project of black liberation, Castor illuminates the ways in which Ifá/Orisha beliefs and practices offer Trinidadians the means to strengthen belonging throughout the diaspora, access past generations, heal historical wounds, and envision a decolonial future.

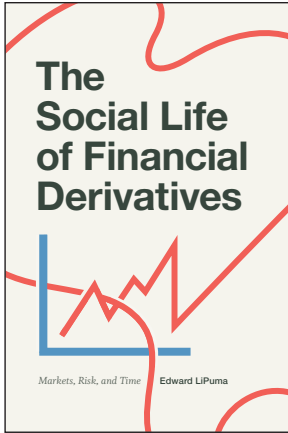
**N. Fadeke Castor** has taught at Williams College, Duke University, and Texas A&M University. She received her Ph.D. in Cultural Anthropology from the University of Chicago.

“*Spiritual Citizenship* is a tour-de-force of the twenty-first-century kind. It proposes a reconceptualization of the way that scholars understand notions of cultural citizenship, insisting that we consider the spiritual epistemologies engaged in sacred meaning making. Through an examination of the complex ways that new domains of belonging are being negotiated and life worlds made meaningful, *Spiritual Citizenship* moves the anthropological scholarship on Orisha religious practices to a new level of engagement with spiritual ontologies of citizenship. It is a must-read for those committed to decolonizing anthropology through the last bastion of the enlightenment—that of decolonizing our epistemologies of knowledge.”—**KAMARI MAXINE CLARKE**, author of *Mapping Yoruba Networks: Power and Agency in the Making of Transnational Communities*

## The Social Life of Financial Derivatives

Markets, Risk, and Time

EDWARD LIPUMA



In *The Social Life of Financial Derivatives* Edward LiPuma theorizes the profound social dimensions of derivatives markets and the processes, rituals, and belief systems that drive them. In response to the 2008 financial crisis and drawing on his experience trading derivatives, LiPuma outlines how they function as complex devices that organize speculative capital as well as the ways derivative-driven capitalism not only

produces the conditions for its own existence, but penetrates the fabric of everyday life. Framing finance as a form of social life and highlighting the intrinsically social character of financial derivatives, LiPuma deepens our understanding of derivatives so that we may someday use them to serve the interests of the collective good.

**Edward LiPuma** is Professor of Anthropology at the University of Miami and the author of *Financial Derivatives and the Globalization of Risk*, also published by Duke University Press.

**“During the past forty years society has become increasingly financialized, driven by the growth of derivative assets and the derivative style of thinking. But the theory behind derivatives trading, though compelling in parts, leads to a practice involving ritual and magical thinking. Edward LiPuma appropriately brings an anthropologist’s eye to the role of derivatives and risk in society, providing a deep and fascinating account of how to turn derivatives’ power to the interests of the collective good.”—EMANUEL DERMAN, author of *Models.Behaving.Badly: Why Confusing Illusion with Reality Can Lead to Disaster, on Wall Street and in Life***

## Landscapes of Power

Politics of Energy in the Navajo Nation

DANA E. POWELL



James B. Joe, *Bleeding Sky*, acrylic on canvas.

In *Landscapes of Power* Dana E. Powell examines the rise and fall of the controversial Desert Rock Power Plant initiative in New Mexico to trace the political conflicts surrounding native sovereignty and contemporary energy development on Navajo

(Diné) Nation land. Powell’s historical and ethnographic account shows how the coal-fired power plant project’s defeat provided the basis for redefining the legacies of colonialism, mineral extraction, and environmentalism. Examining the labor of activists, artists, politicians, elders, technicians, and others, Powell emphasizes the generative potential of Navajo resistance to articulate a vision of autonomy in the face of twenty-first century colonial conditions. Ultimately, Powell situates local Navajo struggles over energy technology and infrastructure within broader sociocultural life, debates over global climate change, and tribal, federal, and global politics of extraction.

**Dana E. Powell** is Assistant Professor of Anthropology at Appalachian State University.

**NEW ECOLOGIES FOR THE TWENTY-FIRST CENTURY**  
A series edited by Arturo Escobar and Dianne Rocheleau

**“In this masterful study Dana E. Powell weaves a rich narrative that intertwines Navajo leaders’ efforts to reverse a depressed economy with the complexities of the political atmosphere, tribal sovereignty, the imperative to address environmental justice and climate change, and Navajo concerns about land use. *Landscapes of Power* is indispensable to the study of Native nations, their relationships to energy and development projects, and to understanding the Navajo nation’s twenty-first-century history.”**

**—JENNIFER NEZ DENETDALE (DINÉ), University of New Mexico**



## Grateful Nation

### Student Veterans and the Rise of the “Military-Friendly” Campus

ELLEN MOORE

In today's volunteer military many recruits enlist for the educational benefits, yet a significant number of veterans struggle in the classroom, and many drop out. The difficulties faced by student veterans have been attributed to various factors: poor academic preparation, PTSD and other postwar ailments, and allegedly anti-military sentiments on college campuses. In *Grateful Nation* Ellen Moore challenges these narratives by tracing the experiences of Iraq and Afghanistan war veterans at two California college campuses. Drawing on interviews with dozens of veterans, classroom observations, and assessments of the work of veteran support organizations, Moore finds that veterans' academic struggles result from their military training and combat experience, which complicate their ability to function in civilian schools. While there is little evidence of anti-military bias on college campuses, Moore demonstrates the ways in which college programs that conflate support for veterans with support for the institutional military lead to suppression of campus debate about the wars, discourage anti-war activism, and encourage a growing militarization.

**Ellen Moore** is a visiting scholar at the Institute for the Study of Societal Issues at the University of California, Berkeley.

#### GLOBAL INSECURITIES

A series edited by Catherine Besteman and Daniel M. Goldstein

“In this extremely well-written book, Ellen Moore sensitively and movingly portrays the experience of veterans and their challenges in higher education (and beyond) with the help of veterans' own powerful reflections on their experiences. Documenting the role of academic institutions and the US military in the production of a militarized common sense, as well as broader attitudes about war and the military, she illustrates the subtle and generally little-noticed militarization of colleges and universities in an era of perpetual post-9/11 warfare.”—DAVID VINE, author of *Base Nation: How US Military Bases Abroad Harm America and the World*

## Domestic Economies

### Women, Work, and the American Dream in Los Angeles

SUSANNA ROSENBAUM

In *Domestic Economies*, Susanna Rosenbaum examines how two groups of women—Mexican and Central American domestic workers and the predominantly white, middle-class women who employ them—seek to achieve the “American Dream.” By juxtaposing their understandings and experiences, she illustrates how immigrant and native-born women strive to achieve that ideal, how each is indispensable to the other's quest, and the importance of reproductive labor to this pursuit. Through in-depth ethnographic research with both groups of women at work, at home, and in the urban spaces of Los Angeles, Rosenbaum positions domestic service as an intimate relationship that reveals two versions of female personhood. Throughout, Rosenbaum underscores the extent to which the ideology of the American Dream is racialized and gendered, exposing how the struggle for personal worth and social recognition is shaped at the intersection of motherhood and paid employment.

**Susanna Rosenbaum** is Assistant Professor of Anthropology at the City College of New York.

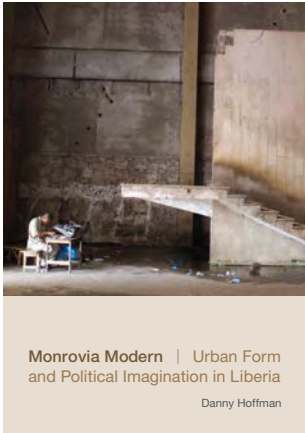
“In this beautifully written ethnography of immigrant Latina domestic workers and their employers in Los Angeles, Susanna Rosenbaum not only juxtaposes employee-employer stories but links them together through their struggles as mothers. The detailed ethnographic descriptions are masterfully done, bringing these women together in a way that has not been accomplished before. *Domestic Economies* makes an important, innovative, and unique contribution to the growing literature on domestic service by incorporating motherhood, immigrant struggles, and a critique of the ‘American Dream’ ideology.”—MARY ROMERO, author of *The Maid's Daughter: Living Inside and Outside the American Dream*



## Monrovia Modern

Urban Form and Political Imagination in Liberia

DANNY HOFFMAN



In *Monrovia Modern* Danny Hoffman uses the ruins of four iconic modernist buildings in Monrovia, Liberia, as a way to explore the relationship between the built environment and political imagination. Hoffman shows how the EJ Roye tower and the Hotel Africa luxury resort, as well as the unfinished Ministry of Defense and Liberia Broadcasting System buildings, transformed during the urban warfare of the

1990s from symbols of the modernist project of nation building to reminders of the challenges Monrovia's residents face. The transient lives of these buildings' inhabitants, many of whom are ex-combatants, prevent them from making place-based claims to a right to the city and hinder their ability to think of ways to rebuild and repurpose their built environment. Featuring nearly 100 of Hoffman's color photographs, *Monrovia Modern* is situated at the intersection of photography, architecture, and anthropology, mapping out the possibilities and limits for imagining an urban future in Monrovia and beyond.

**Danny Hoffman** is Associate Professor of Anthropology at the University of Washington and the author of *The War Machines: Young Men and Violence in Sierra Leone and Liberia*, also published by Duke University Press. As a photojournalist, he documented conflicts in southern Africa and the Balkans from 1994 to 1998.

**"Urban modernity was always about inhabiting the interstices concretized by the tensions between political imaginations and built forms. Monrovia is replete with forms that impose or elude, often arbitrarily without narrative. Danny Hoffman engages lives that treat the city's ruining and remaking of modernity as bookends for an incessant hesitation, perhaps inability, to commit to invented futures of any stripe. In this hesitation there can only be a politics of lives enduring inexplicable, fragile yet stalwart orders persisting beyond their material ruin."**—**ABDOUMALIQ SIMONE**, author of *For the City Yet to Come: Changing African Life in Four Cities*

## Steeped in Heritage

The Racial Politics of South African Rooibos Tea

SARAH IVES



Photo by the author.

South African rooibos tea is a commodity of contrasts. Renowned for its healing properties, the rooibos plant grows in a region defined by the violence of poverty, dispossession, and racism. And while rooibos is hailed as an ecologically indigenous commodity, it is farmed by people who struggle to express "authentic" belonging to the land: Afrikaners who espouse a "white" African indigeneity and "coloureds,"

who are characterized either as the mixed-race progeny of "extinct" Bushmen or as possessing a false identity, indigenous to nowhere. In *Steeped in Heritage* Sarah Ives explores how these groups advance alternate claims of indigeneity based on the cultural ownership of an indigenous plant. This heritage-based struggle over rooibos shows how communities negotiate landscapes marked by racial dispossession within an ecosystem imperiled by climate change and precarious social relations in the post-apartheid era.

**Sarah Ives** is a lecturer and postdoctoral fellow in the Program in Writing and Rhetoric at Stanford University.

**NEW ECOLOGIES FOR THE TWENTY-FIRST CENTURY**  
A series edited by Arturo Escobar and Dianne Rocheleau

**"This beautifully written ethnography is a major contribution to the literature on commodities. Steeped in Heritage brilliantly brings together the political ecology of a commodity with an astute analysis of the intersection of land-based politics and questions about race, labor, and spatial and economical belonging."**—**PAIGE WEST**, author of *From Modern Production to Imagined Primitive: The Social World of Coffee from Papua New Guinea*

## Medicine in the Meantime

The Work of Care in Mozambique

RAMAH MCKAY



Photo by the author.

In Mozambique, where more than half of the national health care budget comes from foreign donors, NGOs and global health research projects have facilitated a dramatic expansion of medical services.

At once temporary and unfolding over decades, these projects also enact deeply divergent understandings of what care means and who does it. In *Medicine in the Meantime*,

Ramah McKay follows two medical projects in Mozambique through the day-to-day lives of patients and health care providers, showing how transnational medical resources and infrastructures give rise to diverse possibilities for work and care amid constraint. Paying careful attention to the specific postcolonial and postsocialist context of Mozambique, McKay considers how the presence of NGOs and the governing logics of the global health economy have transformed the relations—between and within bodies, medical technologies, friends, kin, and organizations—that care requires and how such transformations pose new challenges for ethnographic analysis and critique.

**Ramah McKay** is Assistant Professor of the History and Sociology of Science at the University of Pennsylvania.

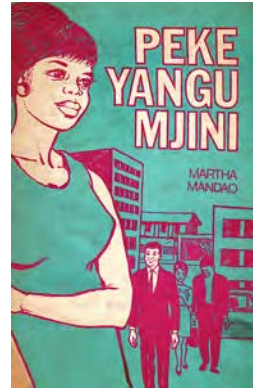
**CRITICAL GLOBAL HEALTH: EVIDENCE, EFFICACY, ETHNOGRAPHY**  
A series edited by Vincanne Adams and João Biehl

*“Medicine in the Meantime is a major contribution to critical studies of global health. With its careful tracing of the work of care and the politics of multiplicity, it stands as a milestone in scholarship on health care in contemporary Africa. Ramah McKay elegantly combines powerful, close-up descriptions of the dilemmas and concerns of care workers on the ground with broader theoretical discussions of the entanglements of transnational and national health services.”—SUSAN REYNOLDS WHYTE, editor of *Second Chances: Surviving AIDS in Uganda**

## Street Archives and City Life

Popular Intellectuals in Postcolonial Tanzania

EMILY CALLACI



Cover of Martha Mandao's *Peke Yangu Mjini*, published by Central Tanganyika Press, 1972.

In *Street Archives and City Life* Emily Callaci maps a new terrain of political and cultural production in mid-to-late twentieth-century Tanzanian urban landscapes. While the postcolonial Tanzanian ruling party (TANU) adopted a policy of rural socialism known as Ujamaa between 1967 and 1985, an influx of youth migrants to the city of Dar es Salaam generated innovative forms of urbanism through the production and circulation of what Callaci calls street archives. These urban intellectuals nei-

ther supported nor contested the ruling party's anti-city philosophy; rather, they navigated the complexities of inhabiting unplanned African cities during economic crisis and social transformation through various forms of popular texts that included women's Christian advice literature, newspaper columns, self-published pulp fiction novellas, and song lyrics. Through these textual networks, Callaci shows how youth migrants and urban intellectuals in Dar es Salaam fashioned a collective ethos of postcolonial African citizenship. This spirit ushered in a revolution rooted in the city and its networks—an urban revolution that arose in spite of the nation-state's pro-rural ideology.

**Emily Callaci** is Assistant Professor of History at the University of Wisconsin, Madison.

**RADICAL PERSPECTIVES**  
A series edited by Daniel Walkowitz and Barbara Weinstein

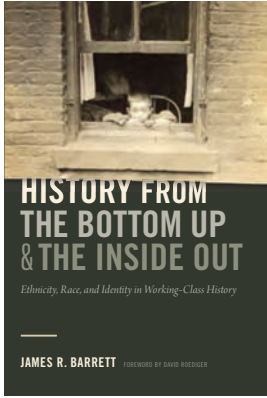
*“Under the revered Nyerere a peculiar dialectic was put in place: a strong villagization and thus anti-city rhetoric in the face of the persistent migration of rural dwellers into the city. This is the focal point of Emily Callaci's *Street Archives and City Life*, and by exploring this she gives us a distinctive account of the relation between African postcolonial socialist politics, the city of Dar, and the aspirations of the thousands of Tanzanians who flocked to the city. Callaci's book is without a doubt going to be a classic in studies of the African city.”—ATO QUAYSON, author of *Oxford Street, Accra: City Life and the Itineraries of Transnationalism**

## History from the Bottom Up and the Inside Out

Ethnicity, Race, and Identity in Working-Class History

JAMES R. BARRETT

Foreword by David Roediger



In *History from the Bottom Up and the Inside Out* James R. Barrett rethinks the boundaries of American social and labor history by investigating the ways in which working-class, radical, and immigrant peoples' personal lives intersected with their activism and religious, racial, ethnic, and class identities. Concerned with carving out space for individuals in the story of the working class, Barrett examines all aspects of

individuals' subjective experiences, from their personalities, relationships, and emotions to their health and intellectual pursuits. Barrett's subjects include American communists, "blue-collar cosmopolitans"—such as well-read and well-traveled porters, sailors, and hoboes—and figures in early twentieth-century anarchist subculture. He also details the process of the Americanization of immigrant workers via popular culture and their development of class and racial identities, asking how immigrants learned to think of themselves as white. Throughout, Barrett enriches our understanding of working people's lives, making it harder to objectify them as nameless cogs operating within social and political movements. In so doing, he works to redefine conceptions of work, migration, and radical politics.

**James R. Barrett** is Professor Emeritus of History at the University of Illinois, Urbana-Champaign, and the author and editor of several books, most recently, *The Irish Way: Becoming American in the Multiethnic City*.

**David Roediger** is Foundation Professor of American Studies at the University of Kansas and the author of *Seizing Freedom: Slave Emancipation and Liberty for All*.

**"I found this stirring collection of essays completely absorbing. James R. Barrett incisively weaves together the fabric of his own life experience with the trajectory of the new labor history in which he played a central part. From his astute discussion of faith in the lives of working people to his persuasive explorations of working-class culture and class, Barrett pushes us to consider the relevance of working-class history to contemporary politics."**—ALICE KESSLER-HARRIS, author of *Gendering Labor History*

## Tropical Freedom

Climate, Settler Colonialism,  
and Black Exclusion in the Age of Emancipation  
IKUKO ASAKA

In *Tropical Freedom* Ikuko Asaka engages in a hemispheric examination of the intersection of emancipation and settler colonialism in North America. Asaka shows how from the late eighteenth century through Reconstruction, emancipation efforts in the United States and present-day Canada were accompanied by attempts to relocate freed blacks to tropical regions, as black bodies were deemed to be more physiologically compatible with tropical climates. This logic conceived of freedom as a racially segregated condition based upon geography and climate. Regardless of whether freed people became tenant farmers in Sierra Leone or plantation laborers throughout the Caribbean, their relocation would provide whites with a monopoly over the benefits of settling indigenous land in temperate zones throughout North America. At the same time, black activists and intellectuals contested these geographic-based controls by developing alternative discourses on race and the environment. By tracing these negotiations of the transnational racialization of freedom, Asaka demonstrates the importance of considering settler colonialism and black freedom together while complicating the prevailing frames through which the intertwined histories of British and US emancipation and colonialism have been understood.

**Ikuko Asaka** is Assistant Professor of History at the University of Illinois, Urbana-Champaign.

**"Establishing a transnational and transatlantic genealogy of racialization that spans three generations, Ikuko Asaka changes the way we talk about emancipation in historical and philosophical terms. The interpretive language of settler colonialism has gained ever more purchase in history, African American studies, and American studies, but there remains a dearth of works that actually take it up and use it thoughtfully. Asaka's important and compelling book is among the very first to do so."**—MATTHEW PRATT GUTERL, author of *American Mediterranean: Southern Slaveholders in the Age of Emancipation*

## Unpacking Tourism

DANIEL BENDER, STEVEN FABIAN, JASON RUIZ  
& DANIEL WALKOWITZ, EDITORS

A special issue of RADICAL HISTORY REVIEW



West Bank Separation Wall, Bethlehem checkpoint graffiti. Courtesy of Brian McMorow.

Tourism shapes popular fantasies of adventure, structures urban and natural space, creates knowledge around difference, and demands an array of occupations servicing the insatiable needs of those who travel for leisure. Even as migrants

and refugees have become targets of ire from far-right parties, international tourism has grown worldwide. This issue posits a radical approach to the study of tourism, highlighting how tourism as a paradigmatic modern encounter bleeds into diplomacy, militarism, and empire building. Contributors investigate, among other topics, how the United States has used tourism in Latin America as a tool of interventionist foreign policy, how Bethlehem's Manger Square has become a contested space between Palestinians and the Israeli state, how Spain's economy increasingly relies on northern European tourists, and how the US military's Cold War-era guidebooks attempted to convert soldiers stationed abroad into "ambassadors of goodwill."

### Contributors

Ryvka Barnard, Daniel Bender, Julio Capo Jr., Rüstem Ertuğ Altınay, Steven Fabian, Vernadette Vicuña Gonzalez, Max Holleran, Rebecca J. Kinney, Scott Laderman, Katrina Phillips, Mark Rice, Jason Ruiz, Daniel Walkowitz, Kim Warren

**Daniel Bender** is Canada Research Chair in Cultural History and Analysis and Professor of History at the University of Toronto. **Steven Fabian** is Associate Professor of History at the State University of New York at Fredonia. **Jason Ruiz** is Associate Professor of American Studies at the University of Notre Dame. **Daniel Walkowitz** is Professor Emeritus of History and of Social and Cultural Analysis at New York University.

## The FBI in Latin America

The Ecuador Files  
MARC BECKER



During the Second World War, the FDR administration placed the FBI in charge of political surveillance in Latin America. Through a program called the Special Intelligence Service (SIS), 700 agents were assigned to combat Nazi influence in Mexico, Brazil, Chile, and Argentina. The SIS's mission, however, extended beyond countries with significant German populations or Nazi spy rings. As evidence of the SIS's overreach, forty-five agents

were dispatched to Ecuador, a country without any German espionage networks. Furthermore, by 1943, FBI director J. Edgar Hoover shifted the SIS's focus from Nazism to communism. Marc Becker interrogates a trove of FBI documents from its Ecuador mission to uncover the history and purpose of the SIS's intervention in Latin America and for the light they shed on leftist organizing efforts in Latin America. Ultimately, the FBI's activities reveal the sustained nature of US imperial ambitions in the Americas.

**Marc Becker** is Professor of History at Truman State University and the author of *Indians and Leftists in the Making of Ecuador's Modern Indigenous Movements*, also published by Duke University Press, and *Pachakutik: Indigenous Movements and Electoral Politics in Ecuador*.

### RADICAL PERSPECTIVES

A series edited by Daniel Walkowitz and Barbara Weinstein

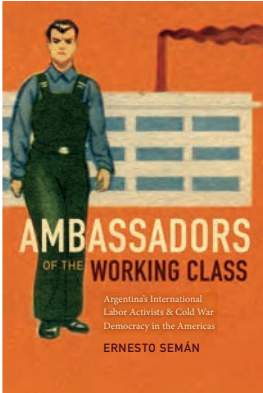
*"The FBI in Latin America is an absolutely fascinating and pathbreaking introduction to the work of US intelligence and of political intervention and surveillance in Ecuador and Latin America more generally. Only a scholar with Marc Becker's impressive knowledge of Ecuador could undertake a project that opens up the volume of data, factual information, and internal disputes and private conversations as found in the FBI's wartime files as a vital new source for historians of leftist and communist movements in Latin America."*  
—BARRY CARR, coeditor of *The Cuba Reader: History, Culture, Politics*



## Ambassadors of the Working Class

Argentina's International Labor Activists  
and Cold War Democracy in the Americas

ERNESTO SEMÁN



In 1946 Juan Perón launched a populist challenge to the United States, recruiting an army of labor activists to serve as worker attachés at every Argentine embassy. By 1955, over five hundred would serve, representing the largest presence of blue-collar workers in the foreign service of any country in history. A meatpacking union leader taught striking workers in Chicago about rising salaries under Perón. A railroad

motorist joined the revolution in Bolivia. A baker showed Soviet workers the daily caloric intake of their Argentine counterparts. As *Ambassadors of the Working Class* shows, the attachés' struggle against US diplomats in Latin America turned the region into a Cold War battlefield for the hearts of the working classes. In this context, Ernesto Semán reveals, for example, how the attachés' brand of transnational populism offered Fidel Castro and Che Guevara their last chance at mass politics before their embrace of revolutionary violence. Fiercely opposed by Washington, the attachés' project foundered, but not before US policymakers used their opposition to Peronism to rehearse arguments against the New Deal's legacies.

Historian **Ernesto Semán** is Assistant Professor at the Jepson School of Leadership Studies at the University of Richmond and the author of five previous books, which include novels and political essays.

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**"Wonderfully written and argued, combining transnational history, political analysis, and cultural studies, this account of Argentina's worker attachés is transformative—not only because it tells the little known story of union activists in the Argentine diplomatic service but also, and most importantly, because it sheds valuable new light on our understanding of Peronism."**

—**JAVIER AUYERO**, author of *Patients of the State: The Politics of Waiting in Argentina*

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## Embodying the Sacred

Women Mystics in Seventeenth-Century Lima

NANCY E. VAN DEUSEN



Laureano Davila, *Los árboles se inclinan ante Santa Rosa*, 18th century.

In seventeenth-century Lima, pious Catholic women gained profound theological understanding and enacted expressions of spiritual devotion by engaging with a wide range of sacred texts and objects, as well as with one another, their families, and ecclesiastical authorities.

In *Embodying the Sacred*, Nancy E. van Deusen considers how women created and navigated a spiritual existence within the colonial city's complex social milieu. Through close readings of diverse primary sources, van Deusen shows that these women recognized the divine—or were objectified as conduits of holiness—in innovative and powerful ways: dressing a religious statue, performing charitable acts, sharing interiorized spiritual visions, constructing autobiographical texts, or offering their hair or fingernails to disciples as living relics. In these manifestations of piety, each of these women transcended the limited outlets available to them for expressing and enacting their faith in colonial Lima, and transformed early modern Catholicism in meaningful ways.

**Nancy E. van Deusen** is Professor of History at Queen's University and the author of *Global Indios: The Indigenous Struggle for Justice in Sixteenth-Century Spain*, also published by Duke University Press; *The Souls of Purgatory: The Spiritual Diary of a Seventeenth-Century Afro-Peruvian Mystic, Ursula de Jesús*; and *Between the Sacred and the Worldly: The Institutional and Cultural Practice of Recogimiento in Colonial Lima*.

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**"Nancy E. van Deusen conjures the vibrant confessional world of Lima while conveying an extremely textured sense of women's lives, down to the feeling of cloth and the frisson of hair and bone and blood. Beautifully written, *Embodying the Sacred* models a women's history that does not make, or require, a false choice between representation and the lived experience of early modern women. This is an important book for anyone in women, gender, sexuality, and feminist studies, regardless of time and place. A fabulous read."**—**ANTOINETTE BURTON**, author of *Africa in the Indian Imagination: Race and the Politics of Postcolonial Citation*

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## Disturbing Attachments

Genet, Modern Pederasty, and Queer History

KADJI AMIN

Jean Genet (1910–1986) resonates, perhaps more than any other canonical queer figure from the pre-Stonewall past, with contemporary queer sensibilities attuned to a defiant non-normativity. Not only sexually queer, Genet was also a criminal and a social pariah, a bitter opponent of the police state, and an ally of revolutionary anticolonial movements. In *Disturbing Attachments*, Kadji Amin challenges the idealization of Genet as a paradigmatic figure within queer studies to illuminate the methodological dilemmas at the heart of queer theory. Pederasty, which was central to Genet’s sexuality and to his passionate cross-racial and transnational political activism late in life, is among a series of problematic and outmoded queer attachments that Amin uses to de-idealize and historicize queer theory. He brings the genealogy of Genet’s imaginaries of attachment to bear on pressing issues within contemporary queer politics and scholarship, including prison abolition, homonationalism, and pinkwashing. *Disturbing Attachments* productively and provocatively unsettles queer studies by excavating the history of its affective tendencies to reveal and ultimately expand the contexts that inform the use and connotations of the term queer.

**Kadji Amin** is Assistant Professor of Women’s, Gender, and Sexuality Studies at Emory University.



THEORY Q

A series edited by Lauren Berlant and Lee Edelman

**“Queer studies desperately needs this book. Cogent, timely, and pathbreaking, Kadji Amin’s work disrupts the genealogies of queer attachments, while simultaneously interrogating, and at times relentlessly, the shape of the political in queer theory and the idealization of the queer erotic.”**

—SHARON PATRICIA HOLLAND, author of *The Erotic Life of Racism*

## Transgender and Psychoanalysis

SHEILA L. CAVANAGH, EDITOR

A special issue of TSQ: TRANSGENDER STUDIES QUARTERLY



Sybil Lamb, *Freud on the Couch*.

While psychoanalysis has traditionally been at odds with transgender issues, a growing body of revisionist psychoanalytic theory and clinical practice has begun to tease out the trans-affirming potential of the field. This issue features essays that highlight this potential by simultaneously critiquing and working within the boundaries of psychoanalytic concepts and theories guiding clinical

work. Featuring a range of clinicians and scholars, this issue centers on questions pertaining to trans\* experience, desire, difference, otherness, identification, loss, mourning, and embodiment. The contributors explore these questions through topics like bathroom bans, ethics, popular culture, and the Freudian couch. By setting up this dialogue between psychosocial studies and trans\* cultural studies, this revisionist work may radically transform psychoanalytic theory and practice.

### Contributors

**Sheila L. Cavanagh, Chris Coffman, Elena Dalla Torre, Kate Foord, Patricia Gherovici, Oren Gozlan, Griffin Hansbury, Jordon Osseman, Amy Ray Stewart, Simon van der Weele**

**Sheila L. Cavanagh** is Associate Professor of Sociology at York University and coeditor of *Somatechnics*. She is the author of *Queering Bathrooms: Gender, Sexuality, and the Hygienic Imagination* and *Sexing the Teacher: School Sex Scandals and Queer Pedagogies* and coeditor of *Skin, Culture, and Psychoanalysis*.

## Feeling Religion

JOHN CORRIGAN, EDITOR

The contributors to *Feeling Religion* analyze the historical and contemporary entwinement of emotion, religion, spirituality, and secularism. They show how attending to these entanglements transforms understandings of metaphysics, ethics, ritual, religious music and poetry, the environment, popular culture, and the secular while producing new angles from which to approach familiar subjects. At the same time, their engagement with race, ethnicity, gender, sexuality, and nation in studies of topics as divergent as documentary film, Islamic environmentalism, and Jewish music demonstrates the ways in which interrogating emotion's role in religious practice and interpretation is refiguring the field of religious studies and beyond.

### Contributors

Diana Fritz Cates, John Corrigan, Anna M. Gade, M. Gail Hamner, Jessica Johnson, Abby Kluchin, June McDaniel, David Morgan, Sarah M. Ross, Donovan Schaefer, Mark Wynn

**John Corrigan** is Lucius Moody Bristol Distinguished Professor of Religion and Professor of History at Florida State University and the author and editor of numerous books, most recently, *Emptiness: Feeling Christian in America*.

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**"John Corrigan is our doyen of the study of religion and emotion. Here he has gathered together a true A-team of scholars to query and explore once again the intricate webs of bodies, desires, histories, genetics, politics, rituals, and beliefs that constitute what we so banally call religious 'emotion' or 'feeling.' The result is a cutting-edge series of powerful lessons in how foolish it is to separate cognition and emotion, biology and culture, universalism and constructivism, 'peptides and Easterides' in our quest to comparatively and critically understand religion and emotion. And the strongest message of the book? That we can understand."—JEFFREY J. KRIPAL, author of *Secret Body: Erotic and Esoteric Currents in the History of Religions***

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## Passionate and Pious

Religious Media and Black Women's Sexuality

MONIQUE MOULTRIE

In *Passionate and Pious* Monique Moultrie explores the impact of faith-based sexual ministries on black women's sexual agency to trace how these women navigate sexuality, religious authority, and their spiritual walk with God. Providing churchwomen a space to candidly discuss these issues, these popular ministries exist largely beyond the traditional church, with dialogues about sex taking place in chat rooms and through text messages, social media, email, and other media. Moultrie foregrounds televangelist Juanita Bynum's construction of the black Christian sexual identity these ministries promote while emphasizing how churchwomen reconcile these prescriptive identities with their individual experiences. What does it mean for senior women to exercise sexual agency when their church standing could be questioned? What does celibacy mean for women who experience same-sex desire while believing that such desire goes against God's will? Advancing a womanist sexual ethics, Moultrie reframes biblical interpretations and conceptions of what constitutes a healthy relationship to provide a basis for sexual decision-making that does not privilege monogamy or deny female pleasure, thereby calling on black churchwomen to experience responsible and life-enhancing sex.

**Monique Moultrie** is Assistant Professor of Religious Studies at Georgia State University and coeditor of *A Guide for Women in Religion, Revised Edition: Making Your Way from A to Z*.

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**"Monique Moultrie's bold book is a must-read for those who refuse to allow Black churches to remain irrelevant and irreverent in their failure to develop positive images for Black bodies and sexuality. By focusing on the often-horrific messages that churches give Black women, Moultrie provides a guide for Black women to examine their sexual values and truths and offers a rich ethic to live our lives sexually and morally free."—EMILIE M. TOWNES, author of *Womanist Ethics and the Cultural Production of Evil***

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## After #Ferguson, After #Baltimore

The Challenge of Black Death  
and Black Life for Black Political Thought

BARNOR HESSE & JULIET HOOKER, EDITORS

A special issue of SOUTH ATLANTIC QUARTERLY



REUTERS/Jonathan Bachman.

Drawing primarily on the US #blacklivesmatter movement, contributors to this issue come to terms with the crisis in the meaning of black politics during the post-civil rights era as evidenced in the unknown trajectories of black protests. The authors' timely essays frame black protests and the implications of contemporary police killings of black people as symptomatic of a crisis in black politics within the white limits of liberal democracy. Topics in this issue include the contemporary politics of black rage; the significance of the Ferguson and Baltimore black protests in circumventing formal electoral politics; the ways in which centering the dead black male body draws attention away from other daily forms of racial and gender violence that particularly affect black women; the problem of white nationalisms motivated by a sense of white grievance; the international and decolonial dimensions of black politics; and the relation between white sovereignty and black life politics.

### Contributors

Barnor Hesse, Juliet Hooker, Minkah Makalani, John Márquez, Junaid Rana, Deborah Thompson, Shatema Threadcraft

**Barnor Hesse** is Associate Professor of African American Studies, Political Science, and Sociology at Northwestern University. **Juliet Hooker** is Associate Professor of Government and of African and African Diaspora Studies at the University of Texas at Austin.

## Diplomatic Material

Affect, Assemblage, and Foreign Policy

JASON DITTMER

In *Diplomatic Material* Jason Dittmer offers a counterintuitive reading of foreign policy by tracing the ways that complex interactions between people and things shape the decisions and actions of diplomats and policymakers. Bringing new materialism to bear on international relations, Dittmer focuses not on what the state does in the world; rather, he examines how the world operates within the state through the circulation of humans and nonhuman objects. From examining how paper storage needs impacted the design of the British Foreign Office Building to discussing the 1953 NATO decision to adopt the .30 caliber bullet as the standard rifle ammunition, Dittmer highlights the contingency of human agency within international relations. In Dittmer's model, which eschews stasis, structural forces, and historical trends in favor of dynamism and becoming, the international community is less a coming-together of states than it is a convergence of media, things, people, and practices. In this way, Dittmer locates power in the unfolding of processes on the micro-level, thereby reconceptualizing our understandings of diplomacy and international relations.

**Jason Dittmer** is Professor of Political Geography at University College London and the author of *Captain America and the Nationalist Superhero: Metaphors, Narratives, and Geopolitics* and coeditor of *Diplomatic Cultures and International Politics: Translations, Spaces, and Alternatives*.

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**"Working at the rich interface of social theory and international relations theory, Jason Dittmer provides a novel and important rereading of diplomatic practice, demonstrating how diplomacy and international relations are profoundly influenced by material and bodily contexts. *Diplomatic Material* speaks to the pressing debates in social theory and international relations, making this important book one of the best in its field."**—MARK B. SALTER, editor of *Making Things International 1* and *Making Things International 2*

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## Politics with Beauvoir

Freedom in the Encounter

LORI JO MARSO



In *Politics with Beauvoir* Lori Jo Marso treats Simone de Beauvoir's feminist theory and practice as part of her political theory, arguing that freedom is Beauvoir's central concern and that this is best apprehended through Marso's notion of the encounter. Starting with Beauvoir's political encounters with several of her key contemporaries including Hannah Arendt, Robert Brasillach, Richard Wright, Frantz Fanon, and Violette

Leduc, Marso also moves beyond historical context to stage encounters between Beauvoir and others such as Chantal Akerman, Lars von Trier, Rahel Varnhagen, Alison Bechdel, the Marquis de Sade, and Margarethe von Trotta. From intimate to historical, always affective though often fraught and divisive, Beauvoir's encounters, Marso shows, exemplify freedom as a shared, relational, collective practice. *Politics with Beauvoir* gives us a new Beauvoir and a new way of thinking about politics—as embodied and coalitional.

**Lori Jo Marso** is Doris Zemurray Stone Professor of Modern Literary and Historical Studies and Professor of Political Science at Union College, and the author and editor of several books, including *W Stands for Women: How the George W. Bush Presidency Shaped a New Politics of Gender*, also published by Duke University Press, and *Feminist Thinkers and the Demands of Femininity: The Lives and Work of Intellectual Women*.

*"Politics with Beauvoir is a fascinating exploration of Beauvoir as a political thinker concerned with the conditions of collective freedom. By placing Beauvoir in conversation with thinkers and artists from Frantz Fanon and Richard Wright to Hannah Arendt and Lars von Trier, Lori Jo Marso shows why Beauvoir remains a fresh and invigorating feminist philosopher, more relevant than ever."*—TORIL MOI, author of *Simone de Beauvoir: The Making of an Intellectual Woman*

## Neoliberalism from Below

Popular Pragmatics and Baroque Economies

VERÓNICA GAGO

In *Neoliberalism from Below*—first published in Argentina in 2014—Verónica Gago examines how Latin American neoliberalism is propelled not just from above by international finance, corporations, and government, but by the activities of migrant workers, vendors, sweatshop workers, and other marginalized groups. Using the massive illegal market La Salada in Buenos Aires as a point of departure, Gago shows how alternative economic practices, such as the sale of counterfeit goods produced in illegal textile factories, resist neoliberalism while simultaneously succumbing to its models of exploitative labor and production. Gago demonstrates how La Salada's economic dynamics mirror those found throughout urban Latin America. In so doing, she provides a new theory of neoliberalism and a nuanced view of the tense mix of calculation and freedom, obedience and resistance, individualism and community, and legality and illegality that fuels the increasingly powerful popular economies of the global South's large cities.

**Verónica Gago** is Professor of Social Sciences at the University of Buenos Aires, Professor at the Instituto de Alto Estudios, Universidad Nacional de San Martín, and Assistant Researcher at the National Council of Research (CONICET).

**RADICAL AMÉRICAS**

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## A Theory of Regret

BRIAN PRICE

In *A Theory of Regret* Brian Price contends that regret is better understood as an important political emotion than as a form of weakness. Price shows how regret allows us to see that our convictions are more often the products of our perceptual habits than the authentic signs of moral courage that we more regularly take them to be. Regret teaches us to give up our expectations of what we think should or might occur in the future, and also the idea that what we think we should do will always be the right thing to do. Understood instead as a mode of thoughtfulness, regret helps us to clarify our will in relation to the decisions we make within institutional forms of existence. Considering regret in relation to emancipatory theories of thinking, Price shows how the unconditionally transformative nature of this emotion helps us become more sensitive to contingency and allows us, in turn, to recognize the steps we can take toward changing the institutions that shape our lives.

**Brian Price** is Associate Professor in the Department of Visual Studies and the Cinema Studies Institute at the University of Toronto, the author of *Neither God nor Master: Robert Bresson and Radical Politics*, and coeditor of *Color, the Film Reader* and *On Michael Haneke*. He is also a founding coeditor of *World Picture*.

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**"Brian Price brings forth his deep and surprising insights on the relation of ethics to epistemology with clarity, depth, and humor. Thinking of regret as a modality of moral reasoning, Price shakes up our self-assurance and self-satisfaction with our thoughts and our mode of existence. *A Theory of Regret* is a compelling and provocative work that will stimulate debate in a variety of domains, including political theory, moral philosophy, and film theory."**—D. N. RODOWICK, author of *Elegy for Theory*

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## The Concept in Crisis

*Reading Capital Today*

NICK NESBITT, EDITOR

The publication of *Reading Capital*—by Louis Althusser, Jacques Rancière, Pierre Macherey, Roger Establet, and Étienne Balibar—in 1965 marked a key intervention in Marxist philosophy and critical theory, bringing forth a stunning array of concepts that continue to inspire philosophical reflection of the highest magnitude. *The Concept in Crisis* reconsiders the volume's reading of Marx and renews its call for a critique of capitalism and culture for the twenty-first century. The contributors—who include Alain Badiou, Étienne Balibar, and Fernanda Navarro—interrogate Althusser's contributions in particular within the context of what is surely the most famous collective reading of Marx ever undertaken. Among other topics, they offer a symptomatic critique of Althusser; consider his writing as a materialist production of knowledge; analyze the volume's conceptualization of value and crisis; examine how leftist Latin American leaders like Che Guevara and Subcomandante Marcos engaged with Althusser and *Reading Capital*; and draw out the volume's implications and use for feminist theory and praxis. Retrieving the inspiration that drove Althusser's reinterpretation of Marx, *The Concept in Crisis* explains why *Reading Capital's* revolutionary inflection retains its critical appeal, prompting readers to reconsider Marx's relevance in an era of neoliberal capitalism.

### Contributors

Emily Apter, Alain Badiou, Étienne Balibar, Bruno Bosteels, Adrian Johnston, Warren Montag, Fernanda Navarro, Nick Nesbitt, Knox Peden, Nina Power, Robert J. C. Young

**Nick Nesbitt** is Professor of French at Princeton University and the author of, most recently, *Caribbean Critique: Antillean Critical Theory from Toussaint to Glissant*.

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**"*Reading Capital* remains one of the most remarkable studies of Marx ever written, and this excellent collection—from Alain Badiou's magisterial opener to Fernanda Navarro's closing evocation of the Zapatistas—helps explain why this monument of 'high structuralism' generated such excitement when it was published in the mid-1960s, and why its revolutionary inflection retains so much of its critical appeal to this day."**—PETER HALLWARD, Centre for Research in Modern European Philosophy, Kingston University

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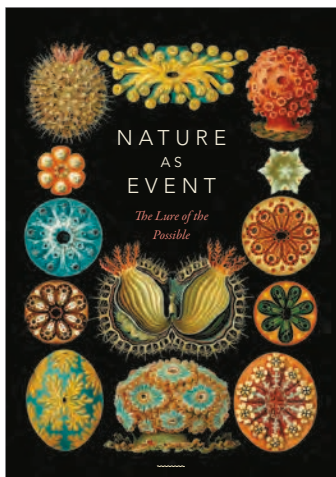


## Nature as Event

### The Lure of the Possible

DIDIER DEBAISE

Translated by Michael Halewood



We have entered a new era of nature. What remains of the frontiers of modern thought that divided the living from the inert, subjectivity from objectivity, the apparent from the real, value from fact, and the human from the nonhuman? Can the great oppositions that presided over the modern invention of nature still claim any cogency? In *Nature as Event*, Didier Debaise shows how new narratives and

cosmologies are necessary to rearticulate that which until now had been separated. Following William James and Alfred North Whitehead, Debaise presents a pluralistic approach to nature. What would happen if we attributed subjectivity and potential to all beings, human and nonhuman? Why should we not consider aesthetics and affect as the fabric that binds all existence? And what if the senses of importance and value were no longer understood to be exclusively limited to the human?

**Didier Debaise** is a permanent researcher at the Fonds de la Recherche Scientifique (FNRS), Director of the Research Center in Philosophy at the Université Libre de Bruxelles (ULB), and the author and editor of several books in French. **Michael Halewood** is a faculty member in the Department of Sociology at the University of Essex and the author of *Rethinking the Social through Durkheim, Marx, Weber, and Whitehead*.

#### THOUGHT IN THE ACT

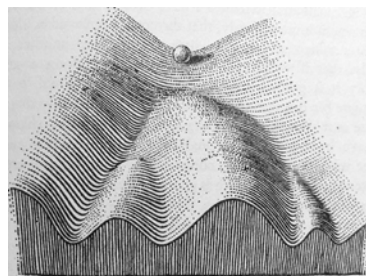
A series edited by Erin Manning and Brian Massumi

*"Nature as Event is a remarkable rendering of Whitehead's most difficult points of philosophy. With his slow, light, and extremely clever touch, Didier Debaise has a unique ability to make speculative philosophy understandable to everybody, artists as well as social scientists and humanists. One will never find another book that makes the notion of the 'eternal object' commonsensical. A great read."*—BRUNO LATOUR, author of *An Inquiry into Modes of Existence: An Anthropology of the Moderns*

## Epigenetic Landscapes

### Drawings as Metaphor

SUSAN MERRILL SQUIER



C. H. Waddington, epigenetic landscape, drawing, 1957.

Devised in the 1940s by the biologist C. H. Waddington, the epigenetic landscape is a metaphor for how gene regulation modulates cellular development. As a scientific model, it fell out of use in the late 1960s but returned at the beginning of the twenty-first century

with the advent of big-data genomic research because of its utility among scientists across the life sciences to think more creatively about and discuss genetics. In *Epigenetic Landscapes* Susan Merrill Squier follows the model's cultural trail, from its first visualization by the artist John Piper to its use beyond science. Squier examines three cases in which the metaphor has been imaginatively deployed to illustrate complex systems that link scientific and cultural practices: graphic medicine, landscape architecture, and bioArt. Challenging reductive understandings of epigenetics, Squier boldly reclaims the broader significance of the epigenetic landscape as a figure at the nexus of art, design, and science.

**Susan Merrill Squier** is Brill Professor of English and Women's, Gender, and Sexuality Studies at Pennsylvania State University. Her many books include *Communities of the Air: Radio Century, Radio Culture and Liminal Lives: Imagining the Human at the Frontiers of Biomedicine*, both also published by Duke University Press; *Poultry Science, Chicken Culture: A Partial Alphabet*; and, as coauthor, *Graphic Medicine Manifesto*.

*"Susan Merrill Squier has great fun demolishing silos and rearranging their contents. Viewing the world through Waddington's epigenetic landscape, Squier presents us with a feminist, interactionist re-ordering of some of our dearest models of reality. Be ready to question your perceptions of human development, modern art, landscape design, graphic illustration, and the relations of science, art, and nature as you enter this fascinating book."*  
—SCOTT F. GILBERT, author of *Developmental Biology*

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## The Biopolitics of Feeling

Race, Sex, and Science in the Nineteenth Century

KYLA SCHULLER



Dr. Mary Walker, ca. 1865. Courtesy of Drexel University College of Medicine, Philadelphia.

In *The Biopolitics of Feeling* Kyla Schuller unearths the forgotten, multi-ethnic sciences of impressibility—the capacity to be transformed by one's environment and experiences—to uncover how biopower developed in the United States. Schuller challenges prevalent interpretations of biopower and literary cultures to reveal how biopower emerged within the discourses and practices of sentimentalism.

Through analyses of evolutionary theories, gynecological sciences, aboli-

tionist poetry and other literary texts, feminist tracts, child welfare reforms, and black uplift movements, Schuller excavates a vast apparatus that regulated the capacity of sensory and emotional feeling in an attempt to shape the evolution of the national population. Her historical and theoretical work exposes the overlooked role of sex difference in population management and the optimization of life, illuminating how models of binary sex function as one of the key mechanisms of racializing power. In so doing, Schuller overturns long-accepted frameworks of the nature of race and sex difference, offers key corrective insights to modern debates surrounding the equation of racism with determinism and the liberatory potential of ideas about the plasticity of the body, and reframes contemporary notions of sentiment, affect, sexuality, evolution, and heredity.

**Kyla Schuller** is Assistant Professor of Women's and Gender Studies at Rutgers University, New Brunswick.



ANIMA

A series edited by Mel Y. Chen and Jasbir K. Puar

*"The Biopolitics of Feeling is a work of tremendous synthesizing reach and power. Shifting the whole frame in which we conceive of race and sex across the vast project of nineteenth-century American sentimentality, Kyla Schuller brings the biopolitical turn to the realm of Americanist criticism with an exemplary rigorousness and vision. Her book is a major accomplishment."*—PETER COVIELLO, author of *Tomorrow's Parties: Sex and the Untimely in Nineteenth-Century America*

## Asian Video Cultures

In the Penumbra of the Global

JOSHUA NEVES & BHASKAR SARKAR, EDITORS

The contributors to this volume theorize Asian video cultures in the context of social movements, market economies, and local popular cultures to complicate notions of the Asian experience of global media. Whether discussing video platforms in Japan and Indonesia, K-pop reception videos, amateur music videos circulated via microSD cards in India, or the censorship of Bollywood films in Nigeria, the essays trace the myriad ways Asian video reshapes media politics and aesthetic practices. While many influential commentators overlook, denounce, and trivialize Asian video, the contributors show how it belongs to the shifting core of contemporary global media, thereby moving conversations about Asian media beyond static East-West imaginaries, residual Cold War mentalities, triumphalist declarations about resurgent Asias, and budding jingoisms. In so doing, they write Asia's vibrant media practices into the mainstream of global media and cultural theories while challenging and complicating hegemonic ideas about the global as well as digital media.

### Contributors

Conerly Casey, Jenny Chio, Michelle Cho, Kay Dickinson, Bishnupriya Ghosh, Feng-Mei Heberer, Tzu-hui Celina Hung, Rahul Mukherjee, Joshua Neves, Bhaskar Sarkar, Nishant Shah, Abhigyan Singh, SV Srinivas, Marc Steinberg, Chia-chi Wu, Patricia Zimmerman

**Joshua Neves** is Assistant Professor of Film Studies and Canada Research Chair at the Mel Hoppenheim School of Cinema at Concordia University.

**Bhaskar Sarkar** is Associate Professor of Film and Media Studies at the University of California, Santa Barbara, and the author of *Mourning the Nation: Indian Cinema in the Wake of Partition*, also published by Duke University Press.

*"Asian Video Cultures addresses a glaring omission in contemporary Western film and media scholarship in such a rich and imaginative way that it will give the book lasting significance as a fundamental reference across media studies. Featuring rich, thought-provoking essays and a major, agenda-setting introduction, this is a milestone collection."*—MEAGHAN MORRIS, coeditor of *Gender, Media, and Modernity in the Asia-Pacific*

## The End of Japanese Cinema

Industrial Genres, National Times, and Media Ecologies  
ALEXANDER ZAHLTEN



Cover of *Wild Touch* 3, 1999.

In *The End of Japanese Cinema* Alexander Zahlten moves film theory beyond the confines of film itself, attending to the emergence of new kinds of aesthetics, politics, temporalities, and understandings of film and media. He traces the evolu-

tion of a new media ecology through deep historical analyses of the Japanese film industry from the 1960s to the 2000s. Zahlten focuses on three popular industrial genres: pink film (independently distributed softcore pornographic films), Kadokawa (big-budget productions as part of a transmedia strategy), and V-Cinema (direct-to-video films). He examines the conditions of these films' production to demonstrate how the media industry itself becomes part of the politics of the media text and to highlight the complex negotiation between media and politics, culture, and identity in Japan. Zahlten points to a different history of film, one in which a once powerful film industry transformed into becoming only one component within a complex media mix ecology. In so doing, Zahlten opens new paths for uncovering similar broad processes in other large media societies.

**Alexander Zahlten** is Associate Professor of East Asian Languages and Civilizations at Harvard University and coeditor of *Media Theory in Japan*, also published by Duke University Press.

### A STUDY OF THE WHITEHEAD EAST ASIA INSTITUTE

"Thanks to the studio system and the canonical work of auteurs, there was a time when everyone knew the greatness of Japanese film—when everyone knew what exactly Japanese cinema was. This gave way to a sense of decline, if not an end, after the demise of the New Wave. In his provocative new book, Alexander Zahlten directs us to the curious, protean margins of the industry to redefine our understanding of 'Japanese cinema.'"

—MARKUS NORNES, coauthor of *A Research Guide to Japanese Film Studies*

## Shadow Modernism

Photography, Writing,  
and Space in Shanghai, 1925–1937  
WILLIAM SCHAEFER

During the early twentieth century, Shanghai was the center of China's new media culture. Described by the modernist writer Mu Shiying as "transplanted from Europe" and "paved with shadows," for many of its residents Shanghai was a city without a past paradoxically haunted by the absent past's traces. In *Shadow Modernism* William Schaefer traces how photographic practices in Shanghai provided a forum within which to debate culture, ethnicity, history, and the very nature of images. The central modernist form in China, photography was neither understood nor practiced as primarily a medium for realist representation; rather, photo layouts, shadow photography, and photomontage rearranged and recomposed time and space, cutting apart and stitching places, people, and periods together in novel and surreal ways. Analyzing unknown and overlooked photographs, photomontages, cartoons, paintings, and experimental fiction and poetry, Schaefer shows how artists and writers used such fragmentation and juxtaposition to make visible the shadows of modernity in Shanghai: the violence, the past, the ethnic and cultural multiplicity excluded and repressed by the prevailing cultural politics of the era, and yet hidden in plain sight.

**William Schaefer** teaches Chinese visual culture and literature at Durham University.

"In his rigorous, close, and imaginative attention to the materiality of these photographic and literary texts, William Schaefer allows us to see a Shanghai we've never seen before. In other words, *Shadow Modernism* is charged with the shock of the new. Fiercely smart, uncompromising, and methodologically fresh, it will make a lasting impact on our understanding of modernist visual and literary culture in Shanghai."—ANDREW F. JONES, author of *Developmental Fairy Tales: Evolutionary Thinking and Modern Chinese Culture*

### FILM & MEDIA STUDIES / JAPAN

**October** 320 pages, 11 illustrations  
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**August** 288 pages, 46 illustrations, including 8 in color  
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## The End of Concern

Maoist China, Activism, and Asian Studies

FABIO LANZA



Badge for the 1972 CCAS delegation. Courtesy of William Joseph.

In 1968 a cohort of politically engaged young academics established the Committee of Concerned Asian Scholars (CCAS). Critical of the field of Asian studies and its complicity with the United States' policies in Vietnam, the CCAS mounted a sweeping attack on the field's academic, political, and financial structure. While the CCAS included scholars of Japan, Korea, South and Southeast Asia, it focused on Maoist China, as it offered the possibility of an alternative politics and the transformation of the meaning of labor and the production of knowledge. In *The End of Concern* Fabio Lanza traces the complete history of the CCAS, outlining how its members worked to merge their politics and activism with their scholarship. Lanza's story exceeds the intellectual history and legacy of the CCAS, however; he narrates a moment of transition in Cold War politics and how Maoist China influenced activists and intellectuals around the world, becoming a central element in the political upheaval of the long 1960s.

**Fabio Lanza** is Associate Professor of History and East Asian Studies at the University of Arizona, author of *Behind the Gate: Inventing Students in Beijing*, and coeditor of *De-Centering Cold War History: Local and Global Change*.

**"Fabio Lanza takes us into an almost forgotten moment in the history of Chinese studies. With precision, care, theoretical smarts, and an astonishing attention to detail, he shows how an engaged band of thinkers grappled with Maoism and the Cultural Revolution while collectively opposing the US war in Vietnam. This is not simply an exercise in rethinking a moment in the Cold War history of sinology. Rather, Lanza situates his study in the wider discursive and activist space of Global Maoism, revealing the myriad ways in which Maoism was embraced as an alternative to the time's capitalist modernity and imperialism. And he makes a compelling case for why revisiting and rethinking the global Maoism of the 1960s is more urgent than ever. *The End of Concern* is essential reading for our contested present and uncertain future."**—RALPH A. LITZINGER, coeditor of *Ghost Protocol: Development and Displacement in Global China*

## Chinese Visions of World Order

Tianxia, Culture, and World Politics

BAN WANG

The Confucian doctrine of *tianxia* (all under heaven) outlines a unitary worldview that cherishes global justice and transcends social, geographic, and political divides. For contemporary scholars, it has held myriad meanings, from the articulation of a cultural imaginary and political strategy to a moralistic commitment and a cosmological vision. The contributors to *Chinese Visions of World Order* examine the evolution of *tianxia*'s meaning and practice in the Han dynasty and its mutations in modern times. They attend to its varied interpretations, its relation to *realpolitik*, and its revival in twenty-first-century China. They also investigate *tianxia*'s birth in antiquity and its role in empire-building, invoke its cultural universalism as a new global imagination for the contemporary world, analyze its resonance and affinity with cosmopolitanism in East-West cultural relations, discover its persistence in China's socialist internationalism and third world agenda, and critique its deployment as an official state ideology. In so doing, they demonstrate how China draws on its past to further its own alternative vision of the current international system.

### Contributors

Daniel A. Bell, Chishen Chang, Kuan-Hsing Chen, Prasenjit Duara, Hsieh Mei-yu, Haiyan Lee, Mark Edward Lewis, Lin Chun, Viren Murthy, Lisa Rofel, Ban Wang, Wang Hui, Yiqun Zhou

**Ban Wang** is William Haas Professor in Chinese Studies at Stanford University and the author of several books, most recently, *Illuminations from the Past: Trauma, Memory, and History in Modern China*.

**"From an explanation of the on-the-ground way in which *tianxia* unfolded during the Han dynasty as a form of multiethnic, multicultural political unity to reflections on socialist internationalism and foreign policy, *Chinese Visions of World Order* brilliantly investigates Chinese forms of universality and global unity over the centuries and in contemporary society. Broad in historical scope and approach, these studies are important contributions to evolving research on world systems, empire, and cultural or political authority."**—WENDY LARSON, author of *From Ah Q to Lei Feng: Freud and Revolutionary Spirit in Twentieth-Century China*



## Unthinking Mastery

### Dehumanism and Decolonial Entanglements

JULIETTA SINGH

In *Unthinking Mastery* Julietta Singh challenges a core, fraught dimension of geopolitical, cultural, and scholarly endeavor: the drive toward mastery over the self and others. Drawing on postcolonial theory, queer theory, new materialism, and animal studies, Singh traces how pervasive the concept of mastery has been to modern politics and anticolonial movements. She juxtaposes destructive uses of mastery, such as the colonial domination of bodies, against more laudable forms, such as intellectual and linguistic mastery, to underscore how the concept—regardless of its use—is rooted in histories of violence and the wielding of power. For anticolonial thinkers like Fanon and Gandhi, forms of bodily mastery were considered to be the key to a decolonial future. Yet as Singh demonstrates, their advocacy for mastery unintentionally reinforced colonial logics. In readings of postcolonial literature by J. M. Coetzee, Mahasweta Devi, Indra Sinha, and Jamaica Kincaid, Singh suggests that only by moving beyond the compulsive desire to become masterful human subjects can we disentangle ourselves from the legacies of violence and fantasies of invulnerability that lead us to hurt other humans, animals, and the environment.

**Julietta Singh** is Assistant Professor of English at the University of Richmond.

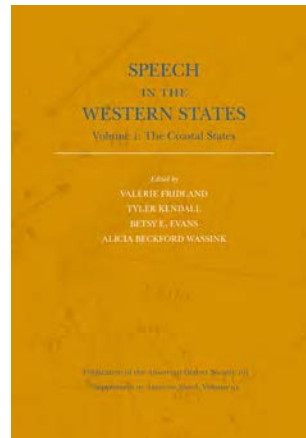
**"Seeking new genealogies for decolonial acts and thought, Julietta Singh unknots the connections between stubbornly resilient mechanisms of rule and current forms of knowledge production. Singh sketches the disastrous consequences of the ongoing investments in mastery that result in a ravaged environment and persistent racialized hierarchies of being, thereby giving us a critique of the human, a glimpse of the decolonization of the human, and the promise of something beyond the human."—JACK HALBERSTAM, author of *The Queer Art of Failure***

## Speech in the Western States

### Volume 1, The Coastal States

VALERIE FRIDLAND, TYLER KENDALL, BETSY E. EVANS & ALICIA BECKFORD WASSINK, EDITORS

PUBLICATION OF THE AMERICAN DIALECT SOCIETY



This volume investigates perhaps the most understudied American dialect region, the American West. To remedy this dearth of descriptive work on Western US dialects, this publication brings together research from scholars across the West that focuses on phonetic changes in vowel systems in California, Oregon, and Washington. While noting several shared “Western” features, contributors force us to reconsider the dialect uniformity often assumed for these states, pointing to key differences between California and the states of the Pacific Northwest. The research presented here begins to fill gaps in our understanding of what the Coastal dialects of the continental Western United States sound like and how they fit into the larger picture of US dialect diversity; it also lays the groundwork for further research on the speech patterns of the Western United States. A follow-up volume will move the lens of inquiry to vowel patterns in the Interior West.

#### Contributors

Anna Aden, Kara Becker, Katelyn Best, Amanda Cardoso, Annette D’Onofrio, Penelope Eckert, Betsy E. Evans, Charlie Farrington, Valerie Fridland, Lauren Hall-Lew, Haley Jacobson, Yova Kementchedjheva, Tyler Kendall, Jason McLarty, Rob Podesva, Teresa Pratt, Ruaridh Purse, Janneke Van Hofwegen, Dan Villarreal, Alicia Beckford Wassink

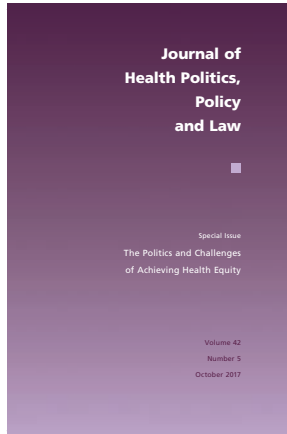
**Valerie Fridland** is Professor of Linguistics at the University of Nevada, Reno. **Tyler Kendall** is Associate Professor of Linguistics at the University of Oregon. **Betsy E. Evans** and **Alicia Beckford Wassink** are Associate Professors of Linguistics at the University of Washington.



## The Politics and Challenges of Achieving Health Equity

ALAN B. COHEN, JEDEDIAH N. HORWITT & COLLEEN M. GROGAN, EDITORS

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



The existence of health inequities across racial, ethnic, gender, and class lines in the United States has been well documented. Less well understood have been the attempts of major institutions, health programs, and other public policy domains to eliminate these inequities. This issue, a collaboration with the Robert Wood Johnson Foundation Investigator Awards in Health Policy Research Program, brings together respected

historians, political scientists, economists, sociologists, and legal scholars to focus on the politics and challenges of achieving health equity in the United States.

Articles in this issue address the historical, legal, and political contexts of health equity in the United States. Contributors examine the role of the courts in shaping health equity; document the importance of political discourse in framing health equity and establishing agendas for action; look closely at particular policies to reveal current challenges and the potential to achieve health equity in the future; and examine policies in both health and nonhealth domains, including state Medicaid programs, the use of mobile technology, and education and immigration policies. The issue concludes with a commentary on the future of health equity under the Trump administration and an analysis of how an ACA repeal would impact health equity.

### Contributors

Alan B. Cohen, Keon L. Gilbert, Daniel Q. Gillion, Colleen M. Grogan, Mark A. Hall, Jedediah N. Horwitt, Tiffany D. Joseph, Alana M. W. LeBron, Julia F. Lynch, Jamila D. Michener, Vanessa Cruz Nichols, Francisco Pedraza, Isabel M. Perera, Rashawn Ray, Jennifer D. Roberts, Sara Rosenbaum, Sara Schmucker, Abigail A. Sewell, Deborah Stone, Keith Wailoo

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**Simone Stirner** is a Ph.D. candidate in the Department of Comparative Literature at the University of California, Berkeley. **Patrick Lyons** is a Ph.D. candidate in the Department of French at the University of California, Berkeley.

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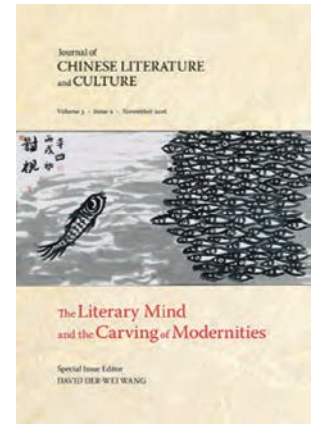
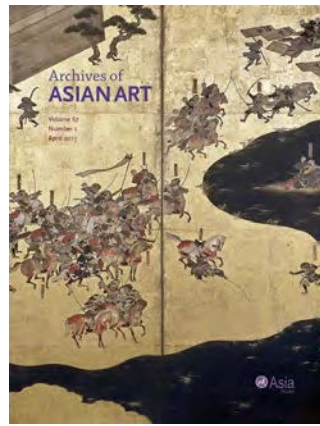
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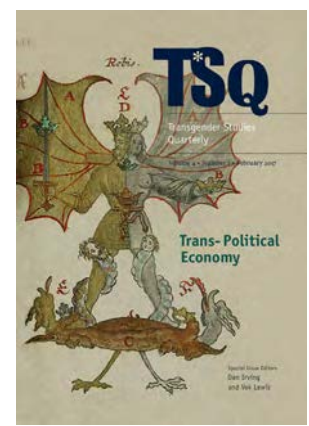
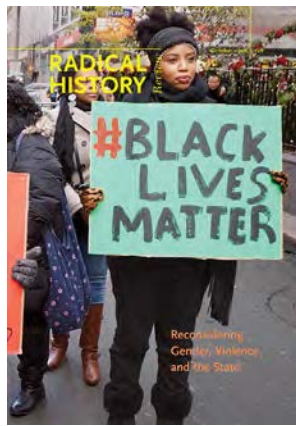
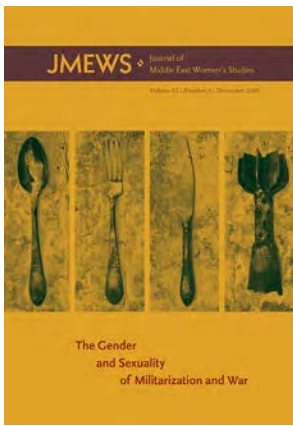
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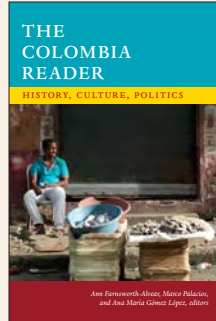
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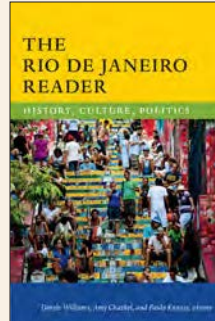




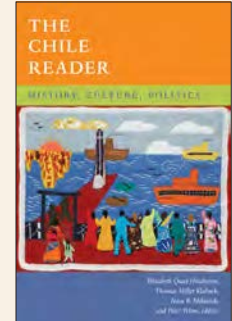
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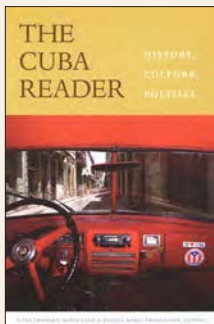
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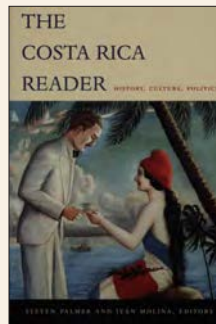
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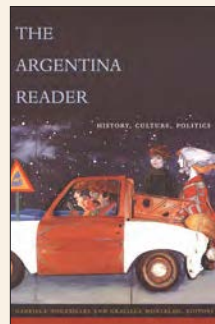
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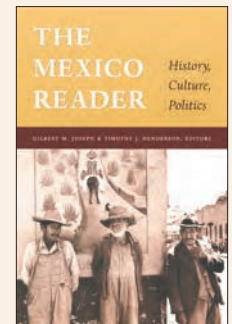
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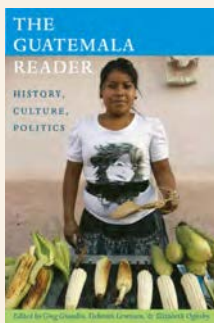
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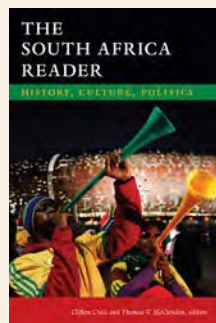
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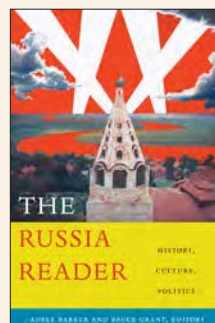
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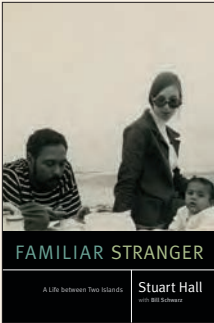


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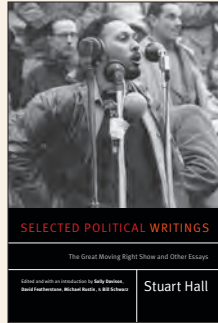


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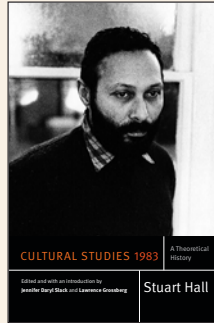




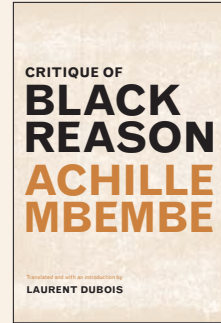
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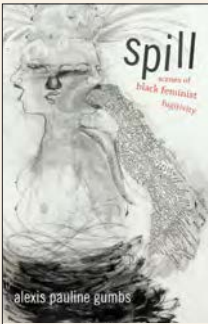
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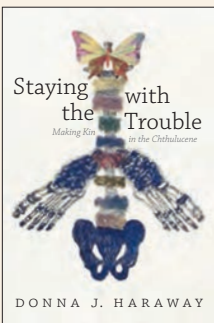
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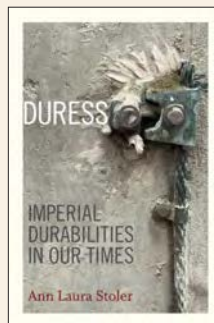
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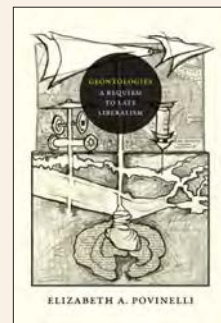
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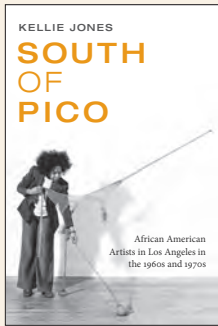
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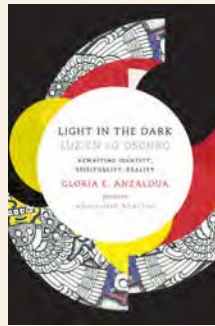
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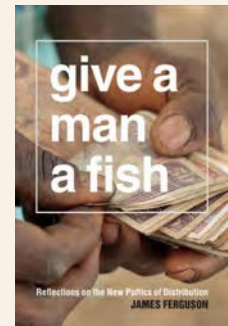
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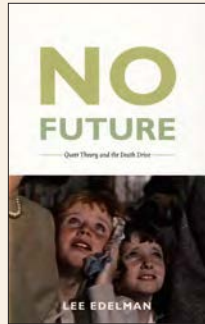
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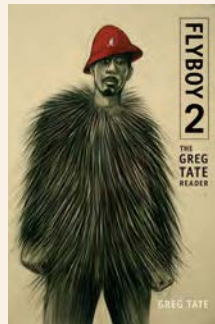
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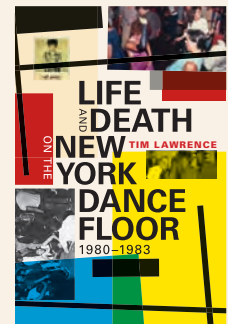
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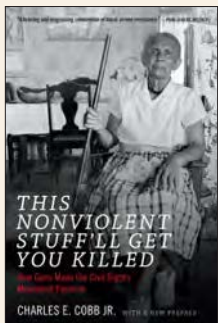
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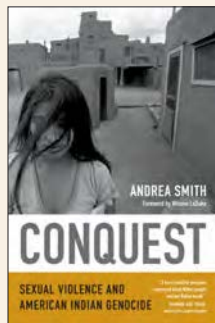
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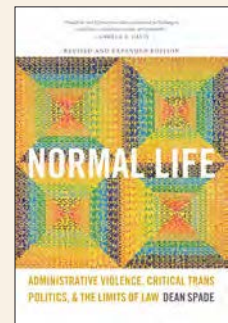
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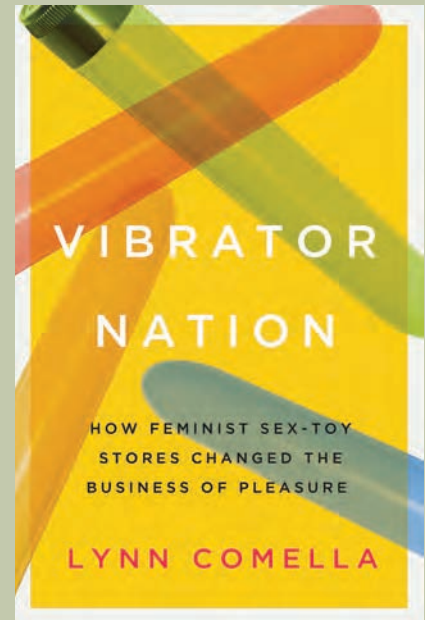
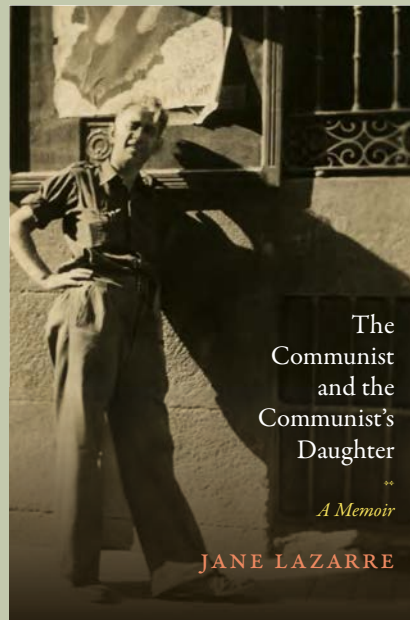
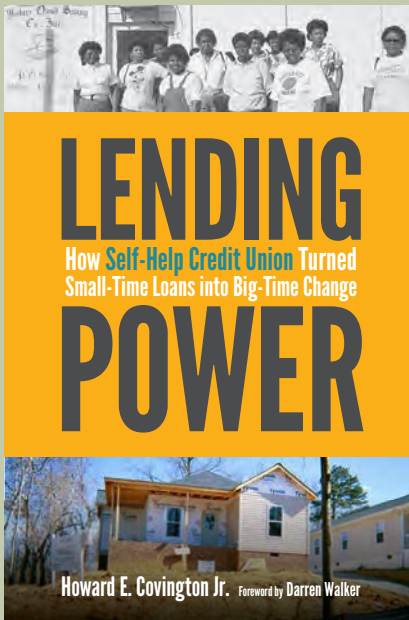
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