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Diary of a Detour
LESLEY STERN

“Diary of a Detour is such a great book, excessive like Lesley Stern’s own intense appetite for life that includes her wide knowledge about the intricacies of disease. It’s the most pleasurable cancer book imaginable. I was riveted, the specificity of the writing is a drug. Stern has written a wonderful, stirring, magnificent book. Oh World, you are the love object of this hardworking, self-deprecating extravagant genius.”—EILEEN MYLES, author of Evolution

“Diary of a Detour is wonderful on so many levels. Besides being an extraordinary writer, Lesley Stern is emotionally and intellectually sophisticated in such subtle and deep ways. She outlines the stakes of living and feeling in grip of inescapable finitude and mortality, together with others of many kinds and species, but also alone, as irreducibly this vulnerable person and no other. I love this book.”—DONNA J. HARAWAY, author of Staying with the Trouble: Making Kin in the Chthulucene

Diary of a Detour is film scholar and author Lesley Stern’s memoir of living with chronic lymphocytic leukemia. She chronicles the fears and daily experience of coming to grips with an incurable form of cancer by describing the dramas and delving into the science. Stern also nudges cancer off center stage by turning to alternative obsessions and pleasures. In seductive writing she describes her life in the garden and kitchen, the hospital and the library, and her travels—down the street to her meditation center, across the border to Mexico, and across the world to Australia. Her immediate world is inhabited with books, movies, politics, and medical reports that provoke essayistic reflections. As her environment is shared with friends, chickens, a cat called Elvis, mountain goats, whales, lions, and microbes the book opens onto a larger than human world. Intimate and meditative, engaging and singular, Diary of a Detour offers new ideas about what it might mean to live and think with cancer, and with chronic illness more broadly.

WRITING MATTERS!
A series edited by Lauren Berlant, Saidiya Hartman, Erica Rand, and Kathleen Stewart

Announcing a new series

Writing Matters!
Edited by LAUREN BERLANT, SAIDIYA HARTMAN, ERICA RAND, and KATHLEEN STEWART

Writing Matters! seeks to expand the tone, reach, claims, and attitudes of conceptual critical writing. It is grounded in queer, women of color, autotheory, feminist, and fictocritical traditions and poetics that lead with voice, texture, density, rhythm, and atmosphere. Writing Matters! is antiformulaic about what constitutes experimentation and world-making. Series projects may experiment with form (the word, the sentence, the book). They may use intensified description, attention to mood and detail, narrative creativity, and archival inventiveness to draw people into transformative practices not only of writing but of thinking about the event of encounter with objects, problems, and scenes. It is a multidisciplinary, interdisciplinary, and rigorously undisciplined series that creates a staging context for multiple, generative registers of engagement.
The Sense of Brown

José Esteban Muñoz

Edited and with an Introduction by Joshua Chambers-Letson and Tavia Nyong’o

“The final work of José Esteban Muñoz—scholar, mentor, and precious node in an intergenerational and transnational web of intellectual and social relations—will be received with eager enthusiasm and a box of tissues.”—Juana María Rodríguez, author of Sexual Futures, Queer Gestures, and Other Latina Longings

The Sense of Brown, which he was completing at the time of his death, is José Esteban Muñoz’s treatise on brownness and being as well as his most direct address to queer Latinx studies. Muñoz examines the work of playwrights Ricardo Bracho and Nilo Cruz, artists Nao Bustamante, Isaac Julien, and Tania Bruguera, and singer José Feliciano, among others, arguing for a sense of brownness that is not fixed within the racial and national contours of Latinidad. This sense of brown is not about the individualized brown subject; rather, it demonstrates that for brown peoples, being exists within what Muñoz calls the brown commons—a lifeworld, queer ecology, and a form of collectivity. In analyzing minoritarian affect, ethnicity as a structure of feeling, and brown feelings as they emerge in, through, and beside art and performance, Muñoz illustrates how the sense of brown serves as the basis for other ways of knowing and being in the world.

PERVERSE MODERNITIES
A series edited by Jack Halberstam and Lisa Lowe

From the Introduction

The brown commons is not about the production of the individual but instead about a movement, a flow, and an impulse, to move beyond the singular subjectivity and the individualized subjectivities. It is about the swerve of matter, organic and otherwise, about the moment of contact, and the encounter and all that it can generate. Brownness is about contact and is nothing like continuous. Brownness is a being with, being alongside. The story I am telling about a sense of brown is not about the formation of atomized brown subjects. It is instead about the task, the endeavor, not of enacting a brown commons but rather of knowing a brownness that is our commonality. Furthermore, the brownness that we share is not knowable in advance. It is not reducible to one object or a thing, so the commons of brownness is not identifiable as any particular thing we have in common.

José Esteban Muñoz (1967–2013) was Professor of Performance Studies at New York University and author of Cruising Utopia: The Then and There of Queer Futurity and Disidentifications: Queers of Color and the Performance of Politics.

Joshua Chambers-Letson is Associate Professor of Performance Studies at Northwestern University.

Tavia Nyong’o is Professor of American Studies, African American Studies, and Theater and Performance Studies at Yale University.
Wild Things
The Disorder of Desire
JACK HALBERSTAM

“Where can the wild take you? With Jack Halberstam as guide, to places fabulous, cruel, soaring, undead, hilarious, dark, seductive, promising, non-Providential. *Wild Things* is a brilliant phenomenology of the (more than) human condition of bewilderment. Its critique of invocations of wildness tethered to colonial, racist fantasies also marks how the figure can contribute to forms of desire bent toward the feral, the incipient, the otherwise. *Wild Things* is an awesome trip.”—JANE BENNETT, author of *Influx & Efflux: Writing up with Walt Whitman*

In *Wild Things* Jack Halberstam offers an alternative history of sexuality by tracing the ways in which wildness has been associated with queerness and queer bodies throughout the twentieth century. Halberstam theorizes the wild as an unbounded and unpredictable space that offers sources of opposition to modernity’s orderly impulses. Wildness illuminates the normative taxonomies of sexuality against which radical queer practice and politics operate. Throughout, Halberstam engages with a wide variety of texts, practices, and cultural imaginaries—from zombies, falconry, and M. NourbeSe Philip’s *Zong!* to Maurice Sendak’s *Where the Wild Things Are* and the career of Irish anticolonial revolutionary Roger Casement—to demonstrate how wildness provides the means to know and to be in ways that transgress Euro-American notions of the modern liberal subject. With *Wild Things*, Halberstam opens new possibilities for queer theory and for wild thinking more broadly.

PERVERSE MODERNITIES
A series edited by Jack Halberstam and Lisa Lowe

Also by Jack Halberstam

**Female Masculinity**
Twentieth Anniversary Edition with a new preface
paper, $28.95tr/£22.99
978-1-4780-0162-1 / 2018

**The Queer Art of Failure**
paper, $25.95tr/£20.99
978-0-8223-5045-3 / 2011
“Maya Stovall’s wildly ambitious, experimental, poetic, and multimodal ethnographic engagement reimagines what the ethnographic encounter entails and demands while asking us to reconsider the very nature of scholarly research in urban America.”
— JOHN L. JACKSON JR., Walter H. Annenberg Dean of the Annenberg School for Communication, University of Pennsylvania

“An important contribution to the conversation on performance ethnography and the ethics of representing racialized bodies in urban space, Liquor Store Theatre is a singular type of immersion across ethnography, historiography, geography, and art.”
— AIMEE MEREDITH COX, author of Shapeshifters: Black Girls and the Choreography of Citizenship

For six years Maya Stovall staged Liquor Store Theatre, included in the Whitney Biennial in 2017, a conceptual art and anthropology video project in which she danced near the liquor stores in her Detroit neighborhood as a way to start conversations with her neighbors. In this book of the same name, Stovall uses the project as a point of departure for understanding everyday life in Detroit and the possibilities for ethnographic research, art, and knowledge creation. Her conversations with her neighbors—which touch on everything from economics, aesthetics, and sex to the political and economic racism that undergirds Detroit’s history—bring to light rarely acknowledged experiences of longtime Detroiters. In these exchanges, Stovall enacts an innovative form of ethnographic engagement that offers new modes of integrating the social sciences with the arts in ways that exceed what either approach can achieve on its own.
“Lorraine O’Grady’s work has always been driven by embodied experiences, questioning the construction of identity and what it means to be human. This extraordinary volume charts O’Grady’s fascinating musings on these subjects, tracing and shedding new light on her impressive forty-year career, whilst highlighting the urgency and continued relevance of her work to our current moment. As O’Grady once told me: ‘everything I do could be a book’; this publication goes some way towards meeting that possibility.”—HANS ULRICH OBRIST

Writing in Space, 1973–2019 gathers the writings of conceptual artist Lorraine O’Grady, who for over forty years has investigated the complicated relationship between text and image. A firsthand account of O’Grady’s wide-ranging practice, this volume contains statements, scripts, and previously unpublished notes charting the development of her performance work and conceptual photography; her art and music criticism that appeared in the Village Voice and Artforum; critical and theoretical essays on art and culture, including her classic “Olympia’s Maid”; and interviews wherein O’Grady maps, expands, and complicates the intellectual terrain of her work. She examines issues ranging from black female subjectivity to diaspora and race and representation in contemporary art, exploring both their personal and institutional implications. O’Grady’s writings—introduced in this collection by critic and curator Aruna D’Souza—offer a unique window into her artistic and intellectual evolution while consistently plumbing the political possibilities of art.
In this current moment of national rupture surrounding the Latino immigrant it is ironic that the new focus on Latinx artists and communities should come to the forefront as a powerful cultural movement. Arlene Dávila’s new work on Latinx art is a timely examination of the complex issues of cultural definition, art markets, race and representation, and geopolitical reference points. In the embattled world of diverse art and artists Dávila’s book provides a map of clarity.”—AMALIA MESA-BAINS, MacArthur fellow and coauthor of Homegrown: Engaged Cultural Criticism

“Kudos to Arlene Dávila, founding director of the Latinx Project at New York University, and the only person who could have written this groundbreaking new book! First, identifying Latinx, perhaps most importantly, as a political constituency and as a market for art historical appreciation and consumption, Dávila makes the case for a singular recognition and consideration of a massive (and rapidly growing) part of American culture. While highlighting intersectionality in her exploration of Latinx identity, she is an astute documentarian of shared experiences in the American landscape. Yet, this book is a must-have primer for those concerned with trends in international contemporary art.”—FRANKLIN SIRMANS, Director, Pérez Art Museum Miami

In Latinx Art Arlene Dávila draws on numerous interviews with artists, dealers, and curators to explore the problem of visualizing Latinx art and artists. Providing an inside and critical look of the global contemporary art market, Dávila’s book is at once an introduction to contemporary Latinx art and a call to decolonize the art worlds and practices that erase and whitewash Latinx artists. Dávila shows the importance of race, class, and nationalism in shaping contemporary art markets while providing a path for scrutinizing art and culture institutions and for diversifying the art world.
The Cuban Hustle
Culture, Politics, Everyday Life
SUJATHA FERNANDES

“In a complex and nuanced way, Sujatha Fernandes describes Cuba’s most recent two decades, focusing on subjects that have not been written about in this much detail. She contributes to a new understanding of present-day Cuba—and its many fascinating idiosyncrasies, tensions, and creative solutions to complicated problems—in an engaging and politically sophisticated style that general readers will enjoy.”—MARGARET RANDALL, author of I Never Left Home: Poet, Feminist, Revolutionary

In The Cuban Hustle, Sujatha Fernandes explores the multitudinous ways artists, activists, and ordinary Cubans have sought to hustle, survive, and express themselves in the aftermath of the Soviet Union’s collapse. Whether circulating information on flash drives as a substitution for the internet or building homemade antennas to listen to Miami’s hip hop radio stations, Cubans are often forced to improvise alternative strategies and workarounds to contend with ongoing isolation. Throughout these essays, Fernandes examines the emergence of dynamic youth cultures and social movements as Cuba grappled with economic collapse, new digital technologies, the normalization of diplomatic ties with the United States during the Obama administration, and the regression of US-Cuba relations in the Trump era. From reflections on feminism, new Cuban cinema, and public art to urban slums, the Afro-Cuban movement, and rumba and hip hop, Fernandes reveals Cuba to be a world of vibrant cultures grounded in an ethos of invention and everyday hustle.

Also by Sujatha Fernandes

Who Can Stop the Drums?
Urban Social Movements in Chávez’s Venezuela
paper, $27.95/£21.99
978-0-8223-4877-7 / 2010

Cuba Represent!
Cuban Arts, State Power, and the Making of New Revolutionary Cultures
paper, $25.95/£20.99
978-0-8223-3891-8 / 2006
In *The Meaning of Soul*, Emily J. Lordi proposes a new understanding of this famously elusive concept. In the 1960s, Lordi argues, soul came to signify a cultural belief in black resilience, which was enacted through musical practices— inventive cover versions, falsetto vocals, adlibs, and false endings. Through these soul techniques, artists such as Aretha Franklin, Donny Hathaway, Nina Simone, Marvin Gaye, Isaac Hayes, and Minnie Riperton performed virtuosic survivorship and thus helped to galvanize black communities in an era of peril and promise. Their soul legacies are later re- animated by such stars as Prince, Solange Knowles, and Flying Lotus. Breaking with prior understandings of soul as a vague masculinist political formation tethered to the Black Power Movement, Lordi offers a vision of soul that foregrounds the intricacies of musical craft, the complex personal and social meanings of the music, the dynamic movement of soul across time, and the leading role played by black women in this musical-intellectual tradition.
Black Diamond Queens
African American Women and Rock and Roll
MAUREEN MAHON

“We’ve got to know where we came from in order to get where we want to go, and there’s no doubt that Maureen knows where she is headed! You can absolutely feel the passion in every word she speaks, whether in person or on paper, and Black Diamond Queens is no exception.”—QUINCY JONES

“I thought I knew the stories of the women who populate this stellar revisioning of rock and roll history. Now I realize how much I had to learn. A revolutionary read that should chasten rock historians and will delight anyone who wants the full picture of how black women shaped a culture that pushed them to the side and how they survived.”—ANN POWERS, author of Good Booty: Love and Sex, Black and White, Body and Soul in American Music

African American women have played a pivotal part in rock and roll—from laying its foundations and singing chart-topping hits to influencing some of the genre’s most iconic acts. Despite this, black women’s importance to the music’s history has been diminished by narratives of rock as a mostly white male enterprise. In Black Diamond Queens, Maureen Mahon draws on recordings, press coverage, archival materials, and interviews to document the history of African American women in rock and roll between the 1950s and the 1980s. Mahon details the musical contributions and cultural impact of Big Mama Thornton, LaVern Baker, Betty Davis, Tina Turner, Merry Clayton, Labelle, the Shirelles, and others, demonstrating how dominant views of gender, race, sexuality, and genre affected their careers. By uncovering this hidden history of black women in rock and roll, Mahon reveals a powerful sonic legacy that continues to reverberate into the twenty-first century.

REFIGURING AMERICAN MUSIC
A series edited by Ronald Radano, Josh Kun, and Nina Sun Eidsheim

Maureen Mahon is Associate Professor of Music at New York University and author of Right To Rock: The Black Rock Coalition and the Cultural Politics of Race, also published by Duke University Press.

Also by Maureen Mahon

Right to Rock
The Black Rock Coalition and the Cultural Politics of Race
paper, $27.95/£21.99
In *Putting the Humanities PhD to Work* Katina L. Rogers grounds practical career advice in a nuanced consideration of the current landscape of the academic workforce. Drawing on surveys, interviews, and personal experience, Rogers explores the evolving rhetoric and practices regarding career preparation and how those changes intersect with admissions practices, scholarly reward structures, and academic labor practices—especially the increasing reliance on contingent labor. Rogers invites readers to consider how graduate training can lead to meaningful and significant careers beyond the academy. She provides graduate students with context and analysis to inform the ways they discern their own potential career paths while taking an activist perspective that moves toward individual success and systemic change. For those in positions to make decisions in humanities departments or programs, Rogers outlines the circumstances and pressures that students face and gives examples of programmatic reform that address career matters in structural ways. Throughout, Rogers highlights the important possibility that different kinds of careers offer engaging, fulfilling, and even unexpected pathways for students who seek them out.
In recent years, the academy has undergone significant changes: a more competitive and volatile job market has led to widespread precarity, teaching and service loads have become more burdensome, and higher education is becoming increasingly corporatized. In this revised and expanded edition of The Academic’s Handbook, over fifty contributors from a wide range of disciplines and backgrounds offer practical advice for academics at every career stage, whether they are first entering the job market or negotiating post-tenure challenges of accepting leadership and administrative roles. Contributors affirm what is exciting and fulfilling about academic work while advising readers how to set and protect boundaries around their energy and labor. In addition, they tackle topics such as debates around technology, social media, and free speech on campus; successful publishing and grant writing; attending to the many kinds of diversity among students, staff, and faculty; and how to balance work and personal responsibilities. A passionate and compassionate volume, The Academic’s Handbook is an essential guide to navigating life in the academy.
"Sentient Flesh constitutes a unique and emphatic announcement of what a certain fundamental strain of black studies has long been—the disruptive turning and overturning of the ontological, metaphysical, and epistemological foundations of the modern world. Its extreme and profound generativity is bracing and invigorating, and it forces and allows its readers to do more, confront more, read more, and think more. I love this book, I feel this book, I am pleased by this book because I am undone and disturbed and disrupted and transported by this book."—FRED MOTEN, author of Black and Blur

In Sentient Flesh R. A. Judy takes up freedman Tom Windham’s 1937 remark “we should have our liberty ‘cause . . . us is human flesh” as a point of departure for an extended meditation on questions of the human, epistemology, and the historical ways in which the black being is understood. Drawing on numerous fields, from literary theory and musicology, to political theory, phenomenology, as well as Greek and Arabic philosophy, Judy engages literary texts and performative practices such as music and dance that express knowledge and conceptions of humanity appositional to those grounding modern racialized capitalism. Operating as critiques of Western humanism, these practices and modes of being-in-the-world—which he theorizes as “thinking in disorder,” or “poiesis in black”—foreground the irreducible concomitance of flesh, thinking, and personhood. As Judy demonstrates, recognizing this concomitance is central to finding a way past the destructive force of ontology that still holds us in thrall. Erudite and capacious, Sentient Flesh offers a major intervention in the black study of life.
Dear Science and Other Stories
KATHERINE MCKITTRICK

“Drawing from black anticolonial thought and study, black poetics, music, and expressive arts, Katherine McKittrick’s Dear Science and Other Stories is an experiment in materializing black method and black wonder in stories of black livingness and relation, in spite of conditions of racial colonial violence and antiblack science of maps, algorithms, and life chances. It insists on other sensoria, consciousness, creation, and knowing—a black sense of place.”—Lisa Lowe, author of The Intimacies of Four Continents

“Freedom is a place made through rehearsals of thought and human-environment inter-action. Katherine McKittrick’s stories show geography in the making through their persistent refusal to recite empirics of suffering and catastrophe. What a gift to travel these surprising, complex paths through rage toward life. I am grateful for this book.”—Ruth Wilson Gilmore, author of Change Everything! Racial Capitalism and the Case for Abolition

In Dear Science and Other Stories Katherine McKittrick presents a creative and rigorous study of black and anticolonial methodologies. Drawing on black studies, studies of race, cultural geography, and black feminism as well as a mix of methods, citational practices, and theoretical frameworks, she positions black storytelling and stories as strategies of invention and collaboration. She analyzes a number of texts from intellectuals and artists ranging from Sylvia Wynter to the electronica band Drexciya to explore how narratives of imprecision and relationality interrupt knowledge systems that seek to observe, index, know, and discipline blackness. Throughout McKittrick offers curiosity, wonder, citations, numbers, playlists, friendship, poetry, inquiry, song, grooves, and anticolonial chronologies as interdisciplinary codes that entwine with the academic form. Suggesting that black life and black livingness are, in themselves, rebellious methodologies, McKittrick imagines without totally disclosing the ways in which black intellectuals invent ways of living outside prevailing knowledge systems.

Announcing a new series
Errantries
Edited by Simone Browne, Deborah Cowen, and Katherine McKittrick

Books in the Errantries series generate radical, interdisciplinary, and theoretically rigorous scholarship that explores geographies of race, anticolonial thought, and rebellious methodologies. Inspired by the writings of Édouard Glissant, the series examines how collective and relational geographies are sites of difficult racial struggles. Among other themes, Errantries addresses geographies of resistance and liberation, creative ways of knowing the world, how marginalized communities navigate, refashion, and challenge notions of space, place, and location, and the material, temporal, and affective infrastructures of difference. Errantries will draw attention to how space, as bundled and dynamic processes, illuminates strategies of critique, resistance, and anticolonial praxes.

ADVISORY BOARD
How to Go Mad without Losing Your Mind
Madness and Black Radical Creativity

LA MARR JURELLE BRUCE

“Hold tight. The way to go mad without losing your mind is sometimes unruly.” So begins La Marr Jurelle Bruce’s urgent provocation and poignant meditation on madness in black radical art. Bruce theorizes four overlapping meanings of madness: the lived experience of an unruly mind, the psychiatric category of serious mental illness, the emotional state also known as “rage,” and any drastic deviation from psychosocial norms. With care and verve, he explores the mad in the literature of Amiri Baraka, Gayl Jones, and Ntozake Shange; in the jazz repertoires of Buddy Bolden, Sun Ra, and Charles Mingus; in the comedic performances of Richard Pryor and Dave Chappelle; in the protest music of Nina Simone, Lauryn Hill, and Kendrick Lamar, and beyond. These artists activate madness as content, form, aesthetic, strategy, philosophy, and energy in an enduring black radical tradition. Joining this tradition, Bruce mobilizes a set of interpretive practices, affective dispositions, political principles, and existential orientations that he calls “mad methodology.” Ultimately, How to Go Mad without Losing Your Mind is both a study and an act of critical, ethical, radical madness.

Race and Performance after Repetition

SOYICA DIGGS COLBERT, DOUGLAS A. JONES JR., and SHANE VOGEL, editors

The contributors to Race and Performance after Repetition explore how theater and performance studies account for the complex relationship between race and time. Pointing out that repetition has been the primary point of reference for understanding both the complex temporality of theater and the historical persistence of race, they identify and pursue critical alternatives to the conceptualization, organization, measurement, and politics of race in performance. The contributors examine theater, performance art, music, sports, dance, photography, and other forms of performance in topics that range from the movement of boxer Joe Louis and George C. Wolfé’s 2016 reimagining of the 1921 all-black musical comedy Shuffle Along to the relationship between dance, mourning, and black adolescence in Flying Lotus’s music video “Never Catch Me.” Proposing a spectrum of coexisting racial temporalities that are not tethered to repetition, this collection reconsiders central theories in performance studies in order to find new understandings of race.

Contributors: Joshua Chambers-Letson, Soyica Diggs Colbert, Nicholas Fesette, Patricia Herrera, Jasmine Elizabeth Johnson, Douglas A. Jones Jr., Mario LaMothe, Daphne P. Lei, Jisha Menon, Tavia Nyong’o, Tina Post, Elizabeth W. Son, Shane Vogel, Catherine M. Young, Katherine Zien

Soyica Diggs Colbert is Idol Family Professor of the College of Arts and Sciences at Georgetown University. Douglas A. Jones Jr. is Associate Professor of English at Rutgers University. Shane Vogel is Ruth N. Hall Professor of English at Indiana University.
¡Presente!
The Politics of Presence
DIANA TAYLOR

“Diana Taylor advances a timely and necessary theorization of the politics of performance, delivering nuanced and heartfelt analysis of the creative strategies of artists and activists who labor to intervene in historical and contemporary injustices across the Americas. Showcasing Taylor as a scholar, activist, and accomplice present at the site of performance, ¡Presente! is an intellectually brilliant and crucial model of politically engaged theory.”—RAMÓN H. RIVERA-SERVERA, coeditor of Blacktina Queer Performance

“A major project drawn from a life’s work of travel, searching, introspection, and an unceasing political commitment to and collaborations with artists and activists, ¡Presente! is a work of great power, poetics, and political impact.”—JOSH KUN, University of Southern California Annenberg School of Communication

In ¡Presente! Diana Taylor asks what it means to be physically and politically present in situations where it seems that nothing can be done. As much an act, a word, an attitude, a theoretical intervention, and a performance pedagogy, Taylor maps ¡presente! at work in scenarios ranging from conquest, through colonial enactments and resistance movements, to present moments of capitalist extractivism and forced migration in the Americas. ¡Presente!—present among, with, and to; a walking and talking with others; an ontological and epistemic reflection on presence and subjectivity as participatory and relational, founded on mutual recognition—requires rethinking and unlearning in ways that challenge colonial epistemologies. Showing how knowledge is not something to be harvested but a process of being, knowing, and acting with others, Taylor models a way for scholarship to be present in political struggles.

DISSIDENT ACTS
A series edited by Diana Taylor and Macarena Gómez-Barris

Diana Taylor is University Professor and Professor of Performance Studies and Spanish at New York University. She is the author and editor of several books, including Performance; The Archive and the Repertoire: Performing Cultural Memory in the Americas; and Disappearing Acts: Spectacles of Gender and Nationalism in Argentina’s “Dirty War,” all also published by Duke University Press. Taylor was founding director of the Hemispheric Institute of Performance and Politics from 1998 to 2020. In 2018 she was inducted into the American Academy of Arts and Science.
Militarized Global Apartheid
CATHRINE BESTEMAN

“This is a must-read book!”—SASKIA SASSEN, author of Expulsions: Brutality and Complexity in the Global Economy

In Militarized Global Apartheid Catherine Besteman offers a sweeping theorization of the ways in which countries from the global North are reproducing South Africa’s apartheid system on a worldwide scale to control the mobility and labor of people from the global South. Exploring the different manifestations of global apartheid, Besteman traces how militarization and securitization reconfigure older forms of white supremacy and deploy them in new contexts to maintain this racialized global order. Whether using the language of security, military intervention, surveillance technologies, or detention centers and other forms of incarceration, these projects reinforce and consolidate the global North’s political and economic interests at the expense of the poor, migrants, refugees, Indigenous populations, and people of color. By drawing out how this new form of apartheid functions and pointing to areas of resistance, Besteman opens up new space to theorize potential sources of liberatory politics.

GLOBAL INSECURITIES
A series edited by Catherine Besteman and Darryl Li

Catherine Besteman is Francis F. and Ruth K. Bartlett Professor of Anthropology at Colby College and author of Making Refuge: Somali Bantu Refugees and Lewiston, Maine, also published by Duke University Press.

We Are Not Dreamers
Undocumented Scholars Theorize Undocumented Life in the United States
LEISY J. ABREGO and GENEVIEVE NEGRÓN-GONZALES, editors

The widely recognized “Dreamer narrative” celebrates the educational and economic achievements of undocumented youth to justify a path to citizenship. While a well-intentioned, strategic tactic to garner political support of undocumented youth, it has promoted the idea that access to citizenship and rights should be granted only to a select group of “deserving” immigrants. The contributors to We Are Not Dreamers—themselves currently or formerly undocumented—poignantly counter the Dreamer narrative by grappling with the nuances of undocumented life in this country. Theorizing those excluded from the Dreamer category—a academically struggling students, transgender activists, and queer undocumented parents—the contributors call for an expansive articulation of immigrant rights and justice that recognizes the full humanity of undocumented immigrants while granting full and unconditional rights. Illuminating how various institutions reproduce and benefit from exclusionary narratives, this volume articulates the dangers of the Dreamer narrative and envisions a different way forward.

Contributors Leisy J. Abrego, Gabrielle Cabrera, Gabriela Garcia Cruz, Lucía León, Katy Joseline Maldonado Domínguez, Grecia Mondragón, Gabriela Monico, Genevieve Negron-Gonzales, Maria Liliana Ramirez, Joel Sati, Audrey Silvestre, Carolina Valdivia

Leisy J. Abrego is Professor of Chicana/o and Central American Studies at the University of California, Los Angeles. Genevieve Negron-Gonzales is Associate Professor of Education at the University of San Francisco.
**Manufacturing Celebrity**  
Latino Paparazzi and Women Reporters in Hollywood  
**VANESSA DÍAZ**

In *Manufacturing Celebrity* Vanessa Díaz traces the complex power dynamics of the reporting and paparazzi work that fuel contemporary Hollywood and American celebrity culture. Drawing on ethnographic fieldwork, her experience reporting for *People* magazine, and dozens of interviews with photographers, journalists, publicists, magazine editors, and celebrities, Díaz examines the racialized and gendered labor involved in manufacturing and selling relatable celebrity personas. Celebrity reporters, most of whom are white women, are expected to leverage their sexuality to generate coverage, which makes them vulnerable to sexual exploitation and assault. Meanwhile, the predominantly male Latino paparazzi can face life-threatening situations and endure vilification that echoes anti-immigrant rhetoric. In pointing out the precarity of those who hustle to make a living by generating the bulk of celebrity media, Díaz highlights the profound inequities of the systems that provide consumers with 24/7 coverage of their favorite stars.

**Vanessa Díaz** is Assistant Professor of Chicana/o and Latina/o Studies at Loyola Marymount University.

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**The Cry of the Senses**  
Listening to Latinx and Caribbean Poetics  
**REN ELLIS NEYRA**

In *The Cry of the Senses*, Ren Ellis Neyra examines the imaginative possibility for sound and poetics to foster new modes of sensorial solidarity in the Caribbean Americas. Weaving together the black radical tradition with Caribbean and Latinx performance, cinema, music, and literature, Ellis Neyra highlights the ways Latinx and Caribbean sonic practices challenge antiblack, colonial, post-Enlightenment, and humanist epistemologies. They locate and address the sonic in its myriad manifestations—across genres and forms, in a legal trial, and in the art and writing of Xandra Ibarra, the Fania All-Stars, Beatriz Santiago Muñoz, Édouard Glissant, and Eduardo Corral—while demonstrating how it operates as a raucous form of diasporic dissent and connectivity. Throughout, Ellis Neyra emphasizes Caribbean and Latinx sensorial practices while attuning readers to the many forms of blackness and queerness. Tracking the sonic through their method of multi-sensorial, poetic listening, Ellis Neyra shows how attending to the senses can inspire alternate, ethical ways of collective listening and being.

**DISSIDENT ACTS**  
A series edited by Diana Taylor and Macarena Gómez-Barris

**Ren Ellis Neyra** is Assistant Professor of English at Wesleyan University and author of *Meteor Shower/Días sin Shower*. 
For a Pragmatics of the Useless
ERIN MANNING

“Taking black studies seriously as the epistemology of operation from which to practice thought, Erin Manning does more than simply apply black studies to conversations about neurotypicality, autism, and language; she grapples with what black studies attempts to do—to shift the epistemological horizon of thought’s horizon.”
—ASHON T. CRAWLEY, author of The Lonely Letters

What has a use in the future, unforeseeably, is radically useless now. What has an effect now is not necessarily useful, if it falls through the gaps. In For a Pragmatics of the Useless Erin Manning examines what falls outside the purview of already known functions and established standards of value, not for want of potential but for carrying an excess of it. The figures are various: the infrathin, the artful, proprioceptive tactility, neurodiversity, black life. It is around the latter two that a central refrain echoes: “all black life is neurodiverse life.” This is not an equation, but an “approximation of proximity.” Manning shows how neurotypicality and whiteness combine to form a normative baseline for existence. Blackness and neurodiversity “schizz” around the baseline, uselessly, pragmatically, figuring a more-than of life living. Manning, in dialogue with Félix Guattari and drawing on the black radical tradition’s accounts of black life and the aesthetics of black sociality, proposes a “schizoanalysis” of the more-than charting a panoply of techniques for other ways of living and learning.

THOUGHT IN THE ACT
A series edited by Erin Manning and Brian Massumi

Erin Manning is Professor in the Faculty of Fine Arts at Concordia University and the author of many books, including The Minor Gesture and Always More Than One: Individuation’s Dance, both also published by Duke University Press.

Also by Erin Manning

The Minor Gesture
paper, $26.95/£20.99
978-0-8223-6121-3 / 2016

Always More Than One
Individuation’s Dance
paper, $27.95/£21.99
978-0-8223-5334-8 / 2013
“Giving a conceptual and timely empirical account of the Anthropocene and the problem it presents for the scale of history, Ian Baucom combines intellectual provocation with a series of fascinating insights from the sciences while taking seriously the imaginative and conceptual challenges that the sciences pose to the humanities. History 4° Celsius will be a major book for the humanities in general. I was enthralled reading it.”—CLAIRE COLEBROOK, author of Death of the PostHuman: Essays on Extinction, Volume 1

“Empirically grounded, theoretically nimble and nuanced, generous toward those whose ideas he opposes and yet resolute in his opposition, Ian Baucom develops in this book a powerful, self-reflexive, and original approach to questions of methods in the emergent field of Anthropocene humanities. His argument will deeply interest postcolonial critics and other humanists as they ponder and negotiate the planetary environmental crises that so mark our times. An exemplary and thoughtful contribution.”—DIPESH CHAKRABARTY, author of The Crises of Civilization: Exploring Global and Planetary Histories

In History 4° Celsius Ian Baucom continues his inquiries into the place of the Black Atlantic in the making of the modern and postmodern world. Putting black studies into conversation with climate change, Baucom outlines how the ongoing concerns of critical race, diaspora, and postcolonial studies are crucial to understanding the Anthropocene. He draws on materialist and post-materialist thought, Sartre, and the science of climate change to trace the ways in which evolving political, cultural, and natural history converge to shape a globally destructive force. Identifying the quest for limitless financial gain as the primary driving force behind both the slave trade and the continuing increase in global greenhouse gas emissions, Baucom demonstrates that climate change and the conditions of the Black Atlantic, colonialism, and the postcolony are fundamentally entwined. In so doing, he argues for the necessity of establishing a method of critical exchange between climate science, black studies, and the surrounding theoretical inquiries of humanism and posthumanism.

THEORY IN FORMS
A series edited by Nancy Rose Hunt and Achille Mbembe

Also by Ian Baucom

Specters of the Atlantic
Finance Capital, Slavery, and the Philosophy of History
paper, $29.95/£23.99
978-0-8223-3598-2 / 2005
Beyond the World’s End
Arts of Living at the Crossing
T. J. DEMOS

In *Beyond the World’s End* T. J. Demos explores cultural practices that provide radical propositions for living in a world beset by environmental and political crises. Rethinking relationships between aesthetics and an expanded political ecology that foregrounds just futurity, Demos examines how contemporary artists are diversely addressing urgent themes, including John Akomfrah’s cinematic entanglements of racial capitalism with current environmental threats, the visual politics of climate refugees in work by Forensic Architecture and Teddy Cruz and Fonna Forman, and moving images of Afrofuturist climate justice in projects by Arthur Jafa and Martine Syms. Demos considers video and mixed-media art that responds to resource extraction in work by Angela Melitopoulos, Allora & Calzadilla, and Ursula Biemann as well as the multispecies ecologies of Terike Haapoja and Public Studio. Throughout, Demos contends that contemporary intersections of aesthetics and politics, as exemplified in the Standing Rock #NoDAPL campaign and the Zad’s autonomous zone in France, are creating the imaginaries that will be crucial to building a socially just and flourishing future.

*T. J. Demos* is Professor of History of Art and Visual Culture and Director of the Center for Creative Ecologies at the University of California, Santa Cruz. He is the author of several books, including *The Migrant Image: The Art and Politics of Documentary during Global Crisis*, also published by Duke University Press, and *Against the Anthropocene: Visual Culture and Environment Today*.

Keith Haring’s Line
Race and the Performance of Desire
RICARDO MONTEZ

In the thirty years since his death, Keith Haring—a central presence on the New York downtown scene of the 1980s—has remained one of the most popular figures in contemporary American art. In one of the first book-length treatments of Haring’s artistry, Ricardo Montez traces the drawn and painted line that was at the center of Haring’s artistic practice and with which the artist marked canvases, subway walls, and even human flesh. *Keith Haring’s Line* unites performance studies, critical race studies, and queer theory in an exploration of cross-racial desire in Haring’s life and art. Examining Haring’s engagements with artists such as dancer and choreographer Bill T. Jones, graffiti artist 1. A. II, and iconic superstar Grace Jones, Montez confronts Haring’s messy relationships to race-making and racial imaginaries, highlighting scenes of complicity in order to trouble both the positive connotations of interracial artistic collaboration and the limited framework of appropriation.

*Ricardo Montez* is Associate Professor of Performance Studies, Schools of Public Engagement, The New School.
Aesthetics of Excess
The Art and Politics of Black and Latina Embodiment

JILLIAN HERNANDEZ

Heavy makeup, gaudy jewelry, dramatic hairstyles, and clothes that are considered cheap, fake, too short, too tight, or too masculine: working-class Black and Latina girls and women are often framed as embodying “excessive” styles that are presumed to indicate sexual deviance. In *Aesthetics of Excess* Jillian Hernandez examines how middle-class discourses of aesthetic value racialize the bodies of women and girls of color. At the same time their style can be a source of cultural capital when appropriated by the contemporary art scene. Drawing on her community arts work with Black and Latina girls in Miami, Florida, Hernandez analyzes the art and self-image of these girls alongside works produced by contemporary artists and pop musicians such as Wangechi Mutu, Kara Walker, and Nicki Minaj. Through these relational readings, Hernandez shows how notions of high and low culture are complicated when women and girls of color engage in cultural production and how they challenge the policing of their bodies and sexualities through artistic authorship.

Jillian Hernandez is Assistant Professor of Gender, Sexualities, and Women’s Studies at the University of Florida.

Unseeing Empire
Photography, Representation, South Asian America

BAKRATHI MANI

In *Unseeing Empire* Bakirathi Mani examines how empire continues to haunt South Asian American visual cultures. Weaving close readings of fine art together with archival research and ethnographic fieldwork at museums and galleries across South Asia and North America, Mani outlines the visual and affective relationships between South Asian diasporic artists, their photographic work, and their viewers. She notes that the desire for South Asian Americans to see visual representations of themselves is rooted in the use of photography as a form of colonial documentation and surveillance. She examines fine art photography by South Asian diasporic artists who employ aesthetic strategies such as duplication and alteration that run counter to viewers’ demands for greater visibility. These works fail to deliver on viewers’ desires to see themselves, producing instead feelings of alienation, estrangement, and loss. These feelings, Mani contends, allow viewers to question their own visibility as South Asian Americans in US public culture and to reflect on their desires to be represented.

Bakirathi Mani is Professor of English Literature at Swarthmore College and author of *Aspiring to Home: South Asians in America*. 
The Wombs of Women
Race, Capital, Feminism
FRANÇOISE VERGÈS
Translated and with an introduction by KAIAMA L. GLOVER

In the 1960s thousands of poor women of color on the (post)colonial French island of Reunion had their pregnancies forcefully terminated by white doctors; the doctors operated under the pretext of performing benign surgeries, for which they sought government compensation. When the scandal broke in 1970, the doctors claimed to have been encouraged to perform these abortions by French politicians who sought to curtail reproduction on the island, even though abortion was illegal in France. In *The Wombs of Women*—first published in French and appearing here in English for the first time—Françoise Vergès traces the long history of colonial state intervention in black women’s wombs during the slave trade and postslavery imperialism as well as in current birth control politics. She examines the women’s liberation movement in France in the 1960s and 1970s, showing that by choosing to ignore the history of the racialization of women’s wombs, French feminists inevitably ended up defending the rights of white women at the expense of women of color. Ultimately, Vergès demonstrates how the forced abortions on Reunion were manifestations of the legacies of the racialized violence of slavery and colonialism.

The Colonizing Self
Or, Home and Homelessness in Israel/Palestine
HAGAR KOTEF

Colonizers continuously transform spaces of violence into spaces of home. Israeli Jews settle in the West Bank and in depopulated Palestinian houses in Haifa or Jaffa. White missionaries build their lives in Africa. The descendants of European settlers in the Americas and Australia dwell and thrive on expropriated indigenous lands. In *The Colonizing Self* Hagar Kotef traces the cultural, political, and spatial apparatuses that enable people and nations to settle on the ruins of other people’s homes. Kotef demonstrates how the mass and structural modes of violence that are necessary for the establishment and sustainment of the colony dwell within settler colonial homemaking, and through it shape collective and individual identities. She thus powerfully shows how the possibility to live amid the destruction one generates is not merely the possibility to turn one’s gaze away from violence but also the possibility to develop an attachment to violence itself. Kotef thereby offers a theoretical framework for understanding how settler-colonial violence becomes inseparable from one’s sense of self.

**The Wombs of Women**
July 184 pages
paper, 978-1-4780-0941-2 $23.95/£18.99
cloth, 978-1-4780-0852-1 $89.95/£74.00

**The Colonizing Self**
December 304 pages, 21 illustrations
paper, 978-1-4780-1133-0 $27.95/£21.99
cloth, 978-1-4780-1028-9 $104.95/£87.00
Infamous Bodies
Early Black Women's Celebrity and the Afterlives of Rights
SAMANTHA PINTO

The countless retellings and reimaginings of the private and public lives of Phillis Wheatley, Sally Hemings, Sarah Baartman, Mary Seacole, and Sarah Forbes Bonetta have transformed them into difficult cultural and black feminist icons. In *Infamous Bodies* Samantha Pinto explores how the histories of these black women and their ongoing fame generate new ways of imagining black feminist futures. Drawing on a variety of media, cultural, legal, and critical sources, Pinto shows how the narratives surrounding these eighteenth- and nineteenth-century celebrities shape key political concepts such as freedom, consent, contract, citizenship, and sovereignty. Whether analyzing Wheatley's fame in relation to conceptions of race and freedom, notions of consent in Hemings's relationship with Thomas Jefferson, or Baartman's ability to enter into legal contracts, Pinto reveals the centrality of race, gender, and sexuality in the formation of political rights. In so doing, she contends that feminist theories of black women's vulnerable embodiment can be the starting point for future progressive political projects.

Samantha Pinto is Associate Professor of English at the University of Texas at Austin, author of *Difficult Diasporas: The Transnational Feminist Aesthetic of the Black Atlantic*, and coeditor of *Writing beyond the State: Post-Sovereign Approaches to Human Rights in Literary Studies*.

Information Activism
A Queer History of Lesbian Media Technologies
CAIT MCKINNEY

"McKinney sheds new light on often misunderstood or neglected histories of lesbian feminism by exploring amateur obsessions with circulating information, including digital media. Together, information and lesbian feminism become unexpectedly sexy, erotic, and affectively charged."

—ANN CVETKOVICH, author of *Depression: A Public Feeling*

For decades, lesbian feminists across the United States and Canada have created information to build movements and survive in a world that doesn’t want them. In *Information Activism* Cait McKinney traces how these women developed communication networks, databases, and digital archives that formed the foundation for their work. Often learning on the fly and using everything from index cards to computers, these activists brought people and their visions of justice together to organize, store, and provide access to information. Focusing on the transition from paper to digital-based archival techniques from the 1970s to the present, McKinney shows how media technologies animate the collective and unspectacular labor that sustains social movements, including their antiracist and trans-inclusive endeavors. By bringing sexuality studies to bear on media history, McKinney demonstrates how groups with precarious access to control over information create their own innovative and resourceful techniques for generating and sharing knowledge.

Cait McKinney is Assistant Professor of Communication at Simon Fraser University and coeditor of *Inside Killjoy’s Kastle: Dykey Ghosts, Feminist Monsters, and Other Lesbian Hauntings*.
**Left of Queer**

**DAVID L. ENG and JASBIR K. PUAR**, issue editors

*A special issue of Social Text*

The contributors to *Left of Queer* offer a detailed examination of queerness and its nearly three-decade academic institutionalization. They interrogate contemporary material conditions that create socially and politically acceptable queer subjects and identities; trace the development of queer studies as a brand of US area studies predicated on American culture and exceptionalism; and bring together queer theory and Marxism to reject claims that the two fields are incompatible. In examining these themes, the contributors explore how emergent debates in three key areas—debility, indigeneity, and trans—connect queer studies to a host of urgent sociopolitical issues. Taking a position that is politically left of the current academic and political mainstreaming of queerness, the essays in this issue examine what is left of queer—what remains outside of the political, economic, and cultural mandates of the state and the liberal individual as its prized subject.

**Contributors**

Neel Ahuja, Aren Z. Aizura, Paul Amar, Toby Beauchamp, Marquis Bey, Jodi A. Byrd, Christina Crosby, Aniruddha Dutta, Treva Ellison, Fatima El-Tayeb, David L. Eng, Jules Gill-Peterson, Cristina B. Hanhardt, Kwame Holmes, Janet R. Jakobsen, Eng-Beng Lim, Petrus Liu, Tavia Nyong’o, Jasbir K. Puar, Sherene Seikaly, Eliza Steinbock

**David L. Eng** is Richard L. Fisher Professor of English at the University of Pennsylvania.  
**Jasbir K. Puar** is Professor of Women’s and Gender Studies at Rutgers University–New Brunswick.

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**Sexual Hegemony**

**STATECRAFT, SODOMY, AND CAPITAL IN THE RISE OF THE WORLD SYSTEM**

**CHRISTOPHER CHITTY**

Edited by **MAX FOX** and with an introduction by **CHRISTOPHER NEALON**

In *Sexual Hegemony* Christopher Chitty traces the 500-year history of capitalist sexual relations by excavating the class dynamics of the bourgeoisie’s attempts to regulate homo-sexuality. Tracking the politicization of male homosexuality in Renaissance Florence, Amsterdam, Paris, and London between the seventeenth and nineteenth centuries, and twentieth-century New York City, Chitty shows how sexuality became a crucial dimension of the accumulation of capital and a technique of bourgeois rule. Whether policing male sodomy during the Medici rule in Florence or accusing the French aristocracy of monstrous sexuality in the wake of the French Revolution, the bourgeoisie weaponized both sexual constraint and sexual freedom in order to produce and control a reliable and regimented labor class and subordinate it to civil society and the state. Only by grasping sexuality as a field of social contention and the site of class conflict, Chitty contends, can we embark on a politics that destroys sexuality as a tool and effect of power, and open a front against the forces that keep us unfree.

**Contributors**

Christopher Chitty (1983–2015) was a PhD candidate in the History of Consciousness at the University of California, Santa Cruz. **Max Fox** is an editor of *Pinko* magazine, a former editor of *The New Inquiry*, and translator of *The Amphitheater of the Dead*. **Christopher Nealon** is Caroline Donovan Professor of English at Johns Hopkins University.
The Future of Fallout, and Other Episodes in Radioactive World-Making
JOSEPH MASCO

In The Future of Fallout, and Other Episodes in Radioactive World-Making Joseph Masco examines the strange American intimacy with and commitment to existential danger. Tracking the simultaneous production of nuclear emergency and climate disruption since 1945, he focuses on the psychosocial accommodations as well as the technological revolutions that have produced these linked planetary scale disasters. Masco assesses the memory practices, visual culture, concepts of danger, and toxic practices that, in combination, have generated a US national security culture that promises ever more safety and comfort in everyday life but does so only by generating and deferring a vast range of violations into the collective future. Interrogating how this existential lag (i.e., the material and conceptual fallout of the twentieth century in the form of nuclear weapons and petrochemical capitalism) informs life in the twenty-first century, Masco identifies key moments where other futures were still possible and seeks to activate an alternative, postnational security, political imaginary in support of collective life today.

Joseph Masco is Professor of Anthropology at the University of Chicago and author of The Theater of Operations: National Security Affect from the Cold War to the War on Terror, also published by Duke University Press, and The Nuclear Borderlands: The Manhattan Project in Post-Cold War New Mexico.

Genetic Afterlives
Black Jewish Indigeneity in South Africa
NOAH TAMARKIN

“A major contribution to critical global Indigenous Studies.”—KIM TALLBEAR, author of Native American DNA: Tribal Belonging and the False Promise of Genetic Science

In 1997, M. E. R. Mathivha, an elder of the black Jewish Lemba people of South Africa, announced to the Lemba Cultural Association that a recent DNA study substantiated their ancestral connections to Jews. Lemba people subsequently leveraged their genetic test results to seek recognition from the post-apartheid government as indigenous Africans with rights to traditional leadership and land, retheorizing genetic ancestry in the process. In Genetic Afterlives, Noah Tamarkin illustrates how Lemba people give their own meanings to the results of DNA tests and employ them to manage competing claims of Jewish ethnic and religious identity, African indigeneity, and South African citizenship. Tamarkin turns away from genetics researchers’ results that defined a single story of Lemba peoples’ “true” origins and toward Lemba understandings of their own genealogy as multivalent. Guided by Lemba people’s negotiations of their belonging as diasporic Jews, South African citizens, and indigenous Africans, Tamarkin considers new ways to think about belonging that can acknowledge the importance of historical and sacred ties to land without valorizing autochthony, borders, or other technologies of exclusion.

THEORY IN FORMS
A series edited by Nancy Rose Hunt and Achille Mbembe

Noah Tamarkin is Assistant Professor of Comparative Studies at Ohio State University and Research Associate at the Wits Institute for Social and Economic Research.
Afterlives of Affect
Science, Religion, and an Edgewalker’s Spirit
MATTHEW C. WATSON

"With mind-bending intelligence, exuberance, and heart, Afterlives of Affect brings back to life the ancient power of Palenque and the passionate intellectual energy of the scholars and amateurs who fell under its spell. I have never read, or even imagined, anything quite like it."—RUTH OZEKI, author of A Tale for the Time Being

In Afterlives of Affect Matthew C. Watson considers the life and work of artist and Mayanist scholar Linda Schele (1942–1998) as a point of departure for what he calls an excitable anthropology. As part of a small collective of scholars who devised the first compelling arguments that Maya hieroglyphs were a fully grammatical writing system, Schele popularized the decipherment of hieroglyphs by developing narratives of Maya politics and religion in popular books and public workshops. In this experimental, person-centered ethnography, Watson shows how Schele’s sense of joyous discovery and affective engagement with research led her to traverse and disrupt borders between religion, science, art, life, death, and history. While acknowledging critiques of Schele’s work and the idea of discovery more generally, Watson contends that affect and wonder should lie at the heart of any reflexive anthropology. With this singular examination of Schele and the community she built around herself and her work, Watson furthers debates on more-than-human worlds, spiritualism, modernity, science studies, affect theory, and the social conditions of knowledge production.

Matthew C. Watson is Assistant Professor of Anthropology at Mount Holyoke College.
**Chemical Heroes**
Pharmacological Supersoldiers in the US Military

**ANDREW BICKFORD**

In *Chemical Heroes* Andrew Bickford analyzes the US military’s attempts to design performance enhancement technologies and create pharmacological “supersoldiers” capable of withstanding extreme trauma. Bickford traces the deep history of efforts to biologically fortify and extend the health and lethal power of soldiers from the Cold War era into the twenty-first century, from early adoptions of mandatory immunizations, to bio-protective gear, to the development and spread of new performance enhancing drugs during the global War on Terror. In his examination of the government efforts to alter soldiers’ bodies through new technologies, Bickford invites us to contemplate what constitutes heroism when armor becomes built in, wired in, even edited into the molecular beings of an American soldier. Lurking in the background and dark recesses of all US military enhancement research, Bickford demonstrates, is the desire to preserve US military and imperial power.

**GLOBAL INSECURITIES**
A series edited by Catherine Besteman and Darryl Li

Andrew Bickford is Assistant Professor of Anthropology at Georgetown University, author of *Fallen Elites: The Military Other in Post-Unification Germany*, and coauthor of *The Counter-Counter-insurgency Manual, or Notes on Demilitarizing American Society*.

**Paper Trails**
Migrants, Documents, and Legal Insecurity

**SARAH B. HORTON and JOSIAH HEYMAN**, editors

Across the globe, states have long aimed to control the movement of people, identify their citizens, and restrict noncitizens’ rights through official identification documents. Although states are now less likely to grant permanent legal status, they are increasingly issuing new temporary and provisional legal statuses to migrants. Meanwhile, the need for migrants to apply for frequent renewals subjects them to more intensive state surveillance. The contributors to *Paper Trails* examine how these new developments change migrants’ relationship to state, local, and foreign bureaucracies. The contributors analyze, among other topics, immigration policies in the United Kingdom, the issuing of driver’s licenses in Arizona and New Mexico, the Deferred Action for Childhood Arrivals program, and community know-your-rights campaigns. By demonstrating how migrants are inscribed into official bureaucratic systems through the issuance of identification documents, the contributors open up new ways to understand how states exert their power and how migrants must navigate new systems of governance.

**Contributors**
Bridget Anderson, Deborah A. Boehm, Susan Bibler Coutin, Ruth Gomberg-Muñoz, Josiah Heyman, Sarah B. Horton, Cecilia Menjívar, Juan Thomas Ordóñez, Doris Marie Provine, Nandita Sharma, Monica Varsanyi

**GLOBAL INSECURITIES**
A series edited by Catherine Besteman and Darryl Li

Sarah B. Horton is Associate Professor of Anthropology at the University of Colorado, Denver, and author of *They Leave Their Kidneys in the Fields: Illness, Injury, and Illegality among US Farmworkers*. Josiah Heyman is Professor of Anthropology at the University of Texas–El Paso, and coeditor of *The U.S.-Mexico Transborder Region: Cultural Dynamics and Historical Interactions*. 
Virulent Zones
Animal Disease and Global Health at China’s Pandemic Epicenter
LYLE FEARNLEY

Scientists have identified Southern China as a likely epicenter for viral pandemics, a place where new viruses emerge out of intensively farmed landscapes and human-animal interactions. In *Virulent Zones*, Lyle Fearnley documents the global plans to stop the next influenza pandemic at its source, accompanying virologists and veterinarians as they track lethal viruses to China’s largest freshwater lake, Poyang Lake. Revealing how scientific research and expert agency operate outside the laboratory, he shows that the search for origins is less a linear process of discovery than a constant displacement toward new questions about cause and context. As scientists strive to understand the environments from which the influenza virus emerges, the unexpected scale of duck farming systems and unusual practices such as breeding wild geese unsettle research objects, push scientific inquiry in new directions, and throw expert authority into question. Drawing on fieldwork with global health scientists, state-employed veterinarians, and poultry farmers in Beijing and at Poyang Lake, Fearnley situates the production of ecological facts about disease emergence inside the shifting cultural landscapes of agrarian change and the geopolitics of global health.

Divided Bodies
Lyme Disease, Contested Illness, and Evidence-Based Medicine
ABIGAIL A. DUMES

While many doctors claim that Lyme disease—a tickborne bacterial infection—is easily diagnosed and treated, other doctors and the patients they care for argue that it can persist beyond standard antibiotic treatment in the form of chronic Lyme disease. In *Divided Bodies*, Abigail A. Dumes offers an ethnographic exploration of the Lyme disease controversy that sheds light on the relationship between contested illness and evidence-based medicine in the United States. Drawing on fieldwork among Lyme patients, doctors, and scientists, Dumes formulates the notion of divided bodies: she argues that contested illnesses are disorders characterized by the division of bodies of thought and in which the patient’s experience is often in conflict with how it is perceived. Dumes also shows how evidence-based medicine has paradoxically amplified differences in practice and opinion by providing a platform of legitimacy on which interested parties—patients, doctors, scientists, politicians—can make claims to medical truth.
Enduring Cancer
Life, Death, and Diagnosis in Delhi
DWAIPAYAN BANERJEE

In Enduring Cancer Dwaipayan Banerjee explores the efforts of Delhi’s urban poor to create a livable life with cancer as they negotiate an over-extended health system unequipped to respond to the disease. Due to long wait times, most of the urban poor do not receive a cancer diagnosis until it is too late to effectively treat the disease. Drawing on ethnographic fieldwork in the city’s largest cancer care NGO and at India’s premier public health hospital, Banerjee describes how for these patients, a cancer diagnosis is often the latest and most serious in a long series of infrastructural failures. In the wake of these failures, Banerjee tracks how the disease then distributes itself across networks of social relations, testing them for strength and vulnerability. Banerjee demonstrates how living with and alongside cancer is to be newly awakened to the fragility of social ties, some already made brittle by past histories, and others that are retested for their capacity to support.

CRITICAL GLOBAL HEALTH
Evidence, Efficacy, Ethnography
A series edited by Vincanne Adams and João Biehl

Dwaipayan Banerjee is Assistant Professor in the Program of Science, Technology, and Society at the Massachusetts Institute of Technology and coauthor of Hematologies: The Political Life of Blood in India.

The Occupied Clinic
Militarism and Care in Kashmir
SAIBA VARMA

In The Occupied Clinic, Saiba Varma explores the psychological, ontological, and political entanglements between medicine and violence in Indian-controlled Kashmir—the world’s most densely militarized place. Into a long history of occupations, insurgencies, suppressions, natural disasters, and a crisis of public health infrastructure come interventions in human distress, especially those of doctors and humanitarians, who struggle against an epidemic: more than sixty percent of the civilian population suffers from depression, anxiety, PTSD, or acute stress. Drawing on encounters between medical providers and patients in an array of settings, Varma reveals how colonization is embodied and how overlapping state practices of care and violence create disorienting worlds for doctors and patients alike. Varma shows how occupation creates worlds of disrupted meaning in which clinical life is connected to political disorder, subverting biomedical neutrality, ethics, and processes of care in profound ways. By highlighting the imbrications between humanitarianism and militarism and between care and violence, Varma theorizes care not as a redemptive practice, but as a fraught sphere of action that is never quite what it seems.

Saiba Varma is Assistant Professor of Anthropology at the University of California, San Diego.
The Globally Familiar
Digital Hip Hop, Masculinity, and Urban Space in Delhi
ETHIRAJ GABRIEL DATTATREYAN

In *The Globally Familiar* Ethiraj Gabriel Dattatreyan traces how the rapid development of information and communication technologies in India has created opportunities for young people to creatively explore their gendered, classed, and racialized subjectivities in and through transnational media worlds. His ethnography focuses on a group of diverse young, working-class men in Delhi as they take up the African diasporic aesthetics and creative practices of hip hop. Dattatreyan shows how these aspiring b-boys, MCs, and graffiti writers—as they fashion themselves and their city through their online and offline experimentations with hip hop—access new social, economic, and political opportunities while acting as consumers, producers, and influencers in global circuits of capitalism. In so doing, Dattatreyan outlines how the hopeful, creative, and vitally embodied practices of hip hop offer an alternative narrative of urban place-making in “digital” India.

Ethiraj Gabriel Dattatreyan is a Senior Lecturer in the Department of Anthropology at Goldsmiths, University of London.

Mekong Dreaming
Life and Death along a Changing River
ANDREW ALAN JOHNSON

The Mekong River has undergone vast infrastructural changes in recent years, including the construction of dams across its main stream. These projects, along with the introduction of new fish species, changing political fortunes, and international migrant labor, have all made a profound impact upon the lives of those residing on the great river. It also impacts how they dream. In *Mekong Dreaming*, Andrew Alan Johnson explores the changing relationship between the river and the residents of Ban Beuk, a village on the Thailand-Laos border, by focusing on the effect that construction has had on human and inhuman elements of the villagers’ world. Johnson shows how inhabitants come to terms with the profound impact that remote, intangible, and yet powerful forces—from global markets and remote bureaucrats to ghosts, spirits, and gods—have on their livelihoods. Through dreams, migration, new religious practices, and new ways of dwelling on a changed river, inhabitants struggle to understand and affect the distant, the inassimilable, and the occult, which offer both sources of power and potential disaster.

Andrew Alan Johnson is a Visiting Scholar at the Center for Southeast Asian Studies at the University of California, Berkeley, and author of *Ghosts of the New City: Spirits, Urbanity, and the Ruins of Progress in Chiang Mai*. 
Building Socialism

The Afterlife of East German Architecture in Urban Vietnam

CHRISTINA SCHWENKEL

Following a decade of United States bombing campaigns that obliterated northern Vietnam, East Germany helped Vietnam rebuild in an act of socialist solidarity. In Building Socialism Christina Schwenkel examines the utopian visions of an expert group of Vietnamese and East German urban planners who sought to transform the devastated industrial town of Vinh into a model socialist city. Drawing on archival and ethnographic research in Vietnam and Germany with architects, engineers, construction workers, and tenants in Vinh’s mass housing complex, Schwenkel explores the material and affective dimensions of urban possibility and the quick fall of Vinh’s new built environment into unplanned obsolescence. She analyzes the tensions between aspirational infrastructure and postwar uncertainty to show how design models and practices that circulated between the socialist North and the decolonizing South underwent significant modification to accommodate alternative cultural logics and ideas about urban futurity. By documenting the building of Vietnam’s first planned city and its aftermath of decay and repurposing, Schwenkel argues that underlying the ambivalent and often unpredictable responses to modernist architectural forms were anxieties about modernity and the future of socialism itself.

Christina Schwenkel is Associate Professor of Anthropology at the University of California, Riverside.

Voluminous States

Sovereignty, Materiality, and the Territorial Imagination

FRANCK BILLÉ, editor

With an afterword by DEBBORA BATTAGLIA

From the Arctic to the South China Sea, states are vying to secure sovereign rights over vast maritime stretches, undersea continental plates, shifting ice flows, airspace, and the subsoil. Conceiving of sovereign space as volume rather than area, the contributors to Voluminous States explore how such a conception reveals and underscores the three-dimensional nature of modern territorial governance. In case studies ranging from the United States, Europe, and the Himalayas to Hong Kong, Korea, and Bangladesh, the contributors outline how states are using airspace surveillance, maritime patrols, and subterranean monitoring to gain and exercise sovereignty over three-dimensional space. Whether examining how militaries are digging tunnels to create new theaters of operations, the impacts of climate change on borders, or the relation between borders and nonhuman ecologies, they demonstrate that a three-dimensional approach to studying borders is imperative for gaining a fuller understanding of sovereignty.

Contributors: Debbora Battaglia, Franck Billé, Wayne Chambliss, Jason Cons, Hilary Cunningham (Scharper), Klaus Dodds, Elizabeth Cullen Dunn, Gastón Gordillo, Sarah Green, Tina Harris, Caroline Humphrey, Marcel LaFlamme, Lisa Sang Mi Min, Aihwa Ong, Clancy Wilmott, Jerry Zee

Franck Billé is Program Director of the Tang Center for Silk Road Studies, Institute of East Asian Studies at the University of California, Berkeley. Debbora Battaglia is Professor Emeritus of Anthropology at Mount Holyoke College.
Island Futures
Caribbean Survival in the Anthropocene
MIMI SHELLER

In Island Futures Mimi Sheller delves into the ecological crises and reconstruction challenges affecting the entire Caribbean region during a time of climate catastrophe. Drawing on fieldwork on post-earthquake reconstruction in Haiti, flooding on the Haitian-Dominican border, and recent hurricanes, Sheller shows how ecological vulnerability and the quest for a “just recovery” in the Caribbean emerge from specific transnational political, economic, and cultural dynamics. Because foreigners are largely ignorant of Haiti’s political, cultural, and economic contexts, especially the historical role of the United States, their efforts to help often exacerbate inequities. Caribbean survival under ever-worsening environmental and political conditions, Sheller contends, demands radical alternatives to the pervasive neocolonialism, racial capitalism, and US military domination that have perpetuated what she calls the “coloniality of climate.” Sheller insists that alternative projects for Haitian reconstruction, social justice, and climate resilience—and the sustainability of the entire region—must be grounded in radical Caribbean intellectual traditions that call for deeper transformations of transnational economies, ecologies, and human relations writ large.

Mimi Sheller is Professor of Sociology at Drexel University and the author of several books, including Citizenship from Below: Erotic Agency and Caribbean Freedom, also published by Duke University Press, and Mobility Justice: The Politics of Movement in an Age of Extremes.

Narratives of Debt

PETER SZENDY, issue editor

As the problem of debt grows more and more urgent in light of the central role it plays in neoliberal capitalism, scholars have analyzed debt using numerous approaches: historical analysis, legal arguments, psychoanalytic readings, claims for reparations in postcolonial debates, and more. Contributors to this special issue of differences argue that these diverse approaches presuppose a fundamental connection between indebtedness and narrative. They see debt as a promise that refers to the future—deferred repayment that purports to make good on a past deficit—which implies a narrative in a way that other forms of exchange may not. The authors approach this intertwining of debt and narration from the perspectives of continental philosophy, international law, the history of slavery, comparative literature, feminist critique, and more.

Contributors: Arjun Appadurai, Anthony Bogues, Emmanuel Bouju, Silvia Federici, Mikkel Krause Frantzen, Raphaelle Guidée, Odette Lienau, Catherine Malabou, Vincent Message, Laura Odello, Peter Szendy, Frederik Tygstrup

Peter Szendy is Professor of Humanities and Comparative Literature at Brown University and author of, most recently, Of Stigmatology: Punctuation as Experience.
Gramsci in the World
ROBERTO M. DAINOTTO and FREDRIC JAMESON, editors

Antonio Gramsci’s *Prison Notebooks* have offered concepts, categories, and political solutions that have been applied in a variety of social and political contexts, from postwar Italy to the insurgencies of the Arab Spring. The contributors to *Gramsci in the World* examine the diverse receptions and uses of Gramscian thought, highlighting its possibilities and limits for understanding and changing the world. Among other topics, they explore Gramsci’s importance to Caribbean anticolonial thinkers like Stuart Hall, his presence in decolonial indigenous movements in the Andes, and his relevance to understanding the Chinese left. The contributors consider why Gramsci has had relatively little impact in the United States while also showing how he was a major force in pushing Marxism beyond Europe—especially into the Arab world and other regions of the global South. Rather than taking one interpretive position on Gramsci, the contributors demonstrate the ongoing relevance of his ideas to revolutionary theory and praxis.

Contributors: Alberto Burgio, Cesare Casarino, Maria Elisa Cevasco, Kate Crehan, Roberto M. Dainotto, Michael Denning, Harry Harootunian, Fredric Jameson, R. A. Judy, Patrizia Manduchi, Andrea Scapolo, Peter D. Thomas, Catherine Walsh, Pu Wang, Cosimo Zene

Roberto M. Dainotto is Professor of Romance Studies at Duke University. Fredric Jameson is Knut Schmidt Nielsen Professor of Comparative Literature at Duke University.

The Whites Are Enemies of Heaven
Climate Caucasianism and Asian Ecological Protection
MARK DRISCOLL

In *The Whites Are Enemies of Heaven* Mark Driscoll examines nineteenth-century Western imperialism in Asia and the devastating effects of “climate caucasianism”—the white West’s pursuit of rapacious extraction at the expense of natural environments and people of color conflated with them. Drawing on an array of primary sources in Chinese, Japanese, and French, Driscoll reframes the Opium Wars as "wars for drugs" and demonstrates that these wars to unleash narco- and human traffickers kickstarted the most important event of the Anthropocene: the military substitution of Qing China’s world leading carbon-neutral economy for an unsustainable Anglo-American capitalism powered by coal. Driscoll also reveals how subaltern actors, including outlaw societies and dispossessed samurai groups, became ecological protectors, defending their locales while driving decolonization in Japan and overthrowing a millennia of dynastic rule in China. Driscoll contends that the methods of these protectors resonate with contemporary Indigenous-led movements for environmental justice.

Mark Driscoll is Professor of East Asian Studies at the University of North Carolina, Chapel Hill, author of *Absolute Erotic, Absolute Grotesque: The Living, Dead, and Undead in Japanese Imperialism, 1895–1945*, and the editor and translator of *Kannani and Document of Flames: Two Japanese Colonial Novels*, both also published by Duke University Press.
Radiation and Revolution
SABU KOHSO

In *Radiation and Revolution* political theorist and anticapitalist activist Sabu Kohso uses the 2011 Fukushima nuclear disaster to illuminate the relationship between nuclear power, capitalism, and the nation-state. Combining an activist’s commitment to changing the world with a theorist’s determination to grasp the world in its complexity, Kohso outlines how the disaster is not just a pivotal event in postwar Japan; it represents the epitome of the capitalist-state mode of development that continues to devastate the planet’s environment. Throughout, he captures the lived experiences of the disaster’s victims, shows how the Japanese government’s insistence on nuclear power embodies the constitution of its regime under the influence of US global strategy, and considers the future of a radioactive planet driven by nuclearized capitalism. As Kohso demonstrates, nuclear power is not a mere source of energy—it has become the organizing principle of the global order and the most effective way to simultaneously accumulate profit and govern the populace. For those who aspire to a world free from domination by capitalist nation-states, Kohso argues, the abolition of nuclear energy and weaponry is imperative.

Traffic in Asian Women
LAURA HYUN YI KANG

“*Traffic in Asian Women* . . . is a book full of brilliance, one that shows us how to conduct outward facing, politically engaged research in ways that enact intersectional thinking, not only in research but as a way of relating to the world.”—KANDICE CHUH

In *Traffic in Asian Women* Laura Hyun Yi Kang demonstrates that the figure of “Asian women” functions as an analytic with which to understand the emergence, decline, and permutation of US power/knowledge at the nexus of capitalism, state power, global governance, and knowledge production throughout the twentieth century. Kang analyzes the establishment, suppression, forgetting, and illegibility of the Japanese military “comfort system” (1932–1945) within that broader geohistorical arc. Although many have upheld the “comfort women” case as exemplary of both the past violation and the contemporary empowerment of Asian women, Kang argues that it has profoundly destabilized the imaginary unity and conceptual demarcation of the category. Kang traces how “Asian women” have been alternately distinguished and effaced as subjects of the traffic in women, sexual slavery, and violence against women. She also explores how specific modes of redress and justice were determined by several overlapping geopolitical and economic changes ranging from US-guided movements of capital across Asia and the end of the Cold War to the emergence of new media technologies that facilitated the global circulation of “comfort women” stories.

Laura Hyun Yi Kang is a Professor in the Department of Gender and Sexuality Studies at the University of California, Irvine.
Cultural Revolution and Revolutionary Culture
ALESSANDRO RUSSO

In Cultural Revolution and Revolutionary Culture, Alessandro Russo presents a dramatic new reading of China’s Cultural Revolution as a mass political experiment aimed at thoroughly reexamining the tenets of communism. Russo explores four critical phases of the Cultural Revolution, each with its own reworking of communist political subjectivity: the historical-theatrical “prologue” of 1965; Mao’s attempts to shape the Cultural Revolution in 1965 and 1966; the movements and organizing between 1966 and 1968 and the factional divides that ended them; the mass study campaigns from 1973 to 1976 and the unfinished attempt to evaluate the inadequacies of the political decade that brought the Revolution to a close. Among other topics, Russo shows how the dispute around the play Hai Rui Dismissed from Office was not the result of a Maoist conspiracy, but rather a series of intense and unresolved political and intellectual controversies. He also examines the Shanghai January Storm and the problematic foundation of the short-lived Shanghai Commune. By exploring these and other political-cultural moments of Chinese confrontations with communist principles, Russo overturns conventional wisdom about the Cultural Revolution.

Alessandro Russo has taught sociology at the University of Bologna and has been visiting professor at the University of Washington and at Qinghua University.

Revisiting Women’s Cinema
Feminism, Socialism, and Mainstream Culture in Modern China
LINGZHEN WANG

In Revisiting Women’s Cinema, Lingzhen Wang ponders the roots of contemporary feminist stagnation and the limits of both commercial mainstream and elite minor cultures by turning to socialist women filmmakers in modern China. She foregrounds their socio-political engagements, critical interventions, and popular artistic experiments, offering a new conception of socialist and postsocialist feminisms, mainstream culture, and women’s cinema. Wang highlights the films of Wang Ping and Dong Kena in the 1950s and 1960s and Zhang Nuanxin and Huang Shuqin in the 1980s and 1990s to unveil how they have been profoundly misread through extant research paradigms entrenched in Western Cold War ideology, post-second-wave cultural feminism, and post-Mao intellectual discourses. Challenging received interpretations, she elucidates how socialist feminism and culture were conceptualized and practiced in relation to China’s search not only for national independence and economic development but also for social emancipation, proletarian culture, and socialist internationalism. Wang calls for a critical reevaluation of historical materialism, socialist feminism, and popular culture to forge an integrated emancipatory vision for future transnational feminist and cultural practices.

Lingzhen Wang is Professor of East Asian Studies at Brown University, author of Personal Matters: Women’s Autobiographical Practice in Twentieth-Century China, and editor of Chinese Women’s Cinema: Transnational Contexts.
Utopian Ruins
A Memorial Museum of the Mao Era
JIE LI

In Utopian Ruins Jie Li traces the creation, preservation, and elision of memories about China’s Mao era by envisioning a virtual museum that reckons with both its utopian yearnings and cataclysmic reverberations. Li proposes a critical framework for understanding the documentation and transmission of the socialist past that mediates between nostalgia and trauma, anticipation and retrospection, propaganda and testimony. Assembling each chapter like a memorial exhibit, Li explores how corporeal traces, archival documents, camera images, and material relics serve as commemorative media. Prison writings and police files reveal the infrastructure of state surveillance and testify to revolutionary ideals and violence, victimhood and complicity. Photojournalism from the Great Leap Forward and documentaries from the Cultural Revolution promoted faith in communist miracles while excluding darker realities, whereas Mao memorabilia collections, factory ruins, and memorials at trauma sites remind audiences of the Chinese Revolution’s unrealized dreams and staggering losses.

SINOTHEORY
A series edited by Carlos Rojas and Eileen Cheng-yin Chow

Jie Li is Loeb Associate Professor of the Humanities in the Department of East Asian Languages and Civilizations at Harvard University and the author of Shanghai Homes: Palimpsests of Private Life.

Elementary Aspects of the Political
Histories from the Global South
PRATHAMA BANERJEE

In Elementary Aspects of the Political Prathama Banerjee moves beyond postcolonial and decolonial critiques of European political philosophy to rethink modern conceptions of “the political” from the perspective of the global South. Drawing on Indian and Bengali practices and philosophies from the late nineteenth and early twentieth centuries, Banerjee identifies four elements of the political: the self, action, ideas, and the people. She examines selfhood in light of precolonial Indic traditions of renunciation and realpolitik; action in the constitutive tension between traditional conceptions of karma and modern ideas of labor; the idea of equality as it emerges in the dialectic between spirituality and economics; and people in the friction between the structure of the political party and the atmospheres of fiction and theater. Throughout, Banerjee reasserts the historical specificity of political thought and challenges modern assumptions about the universality, primacy, and self-evidence of the political. In formulating a new theory of the political, Banerjee gestures toward a globally salient political philosophy that displaces prevailing Western notions of the political masquerading as universal.

THEORY IN FORMS
A series edited by Nancy Rose Hunt and Achille Mbembe

Prathama Banerjee is Professor at the Centre for the Study of Developing Societies in Delhi, India, and author of Politics of Time: “Primitives” and History-writing in a Colonial Society.
Hindutva as Political Monotheism
ANUSTUP BASU

In Hindutva as Political Monotheism, Anustup Basu offers a genealogical study of Hindutva—Hindu right-wing nationalism—to illustrate the significance of Western anthropology and political theory to the idea of India as a Hindu nation. Connecting Nazi jurist Carl Schmitt’s notion of political theology to traditional theorems of Hindu sovereignty and nationhood, Basu demonstrates how Western and Indian theorists subsumed a vast array of polytheistic, pantheistic, and henotheistic cults featuring millions of gods into a singular edifice of faith. Basu exposes the purported “Hindu Nation” as itself an orientalist vision by analyzing three crucial moments: European anthropologists’ and Indian intellectuals’ invention of a unified Hinduism during the long nineteenth century; Indian ideologues’ adoption of ethnoreligious nationalism in pursuit of a single Hindu way of life in the twentieth century; and the transformations of this project in the era of finance capital, Bollywood, and new media. Arguing that Hindutva aligns with Enlightenment notions of nationalism, Basu foregrounds its significance not just to Narendra Modi’s right-wing, anti-Muslim government but also to mainstream Indian nationalism and its credo of secularism and tolerance.

Anustup Basu is Associate Professor of English at the University of Illinois at Urbana-Champaign and author of Bollywood in the Age of New Media: The Geo-televisual Aesthetic.

The Bruce B. Lawrence Reader
Islam beyond Borders
BRUCE B. LAWRENCE

Edited and with an Introduction by ALI ALTAF MIAN

Over the course of his career, Bruce B. Lawrence has explored the central elements of Islamicate civilization and Muslim networks. This Reader assembles over two dozen selections of Lawrence’s key writings, which range from analyses of premodern and modern Islamic discourses, practices, and institutions to methodological reflections on the contextual study of religion. Six methodologies serve as the organizing rubric: theorizing Islam, revaluing Muslim comparativists, translating Sufism, deconstructing religious modernity, networking Muslims, and reflecting on the Divine. Throughout, Lawrence attributes the resilience of Islam to its cosmopolitan character and Muslims’ engagement in cross-cultural dialogue. Several essays also address the central role of institutional Sufism in various phases and domains of Islamic history. The volume concludes with Lawrence’s reflections on Islam’s spiritual and aesthetic resources in the context of global comity. Modeling what it means to study Islam beyond political and disciplinary borders, as well as a commitment to linking empathetic imagination with critical reflection, this Reader presents Lawrence’s prescient contributions to the study of Islam in its broadest arc.

Bruce B. Lawrence is Nancy and Jeffrey Marcus Humanities Distinguished Professor Emeritus of Religion at Duke University and author of numerous books, most recently The Koran in English: A Biography. Ali Altaf Mian is Assistant Professor of Religion and Izzat Hasan Shaikh Fellow in Islamic Studies at the University of Florida.
Japonisme and the Birth of Cinema
DAISUKE MIYAO

In *Japonisme and the Birth of Cinema*, Daisuke Miyao explores the influence of Japanese art on the development of early cinematic visual style, particularly the *actualité* films made by the Lumière brothers between 1895 and 1905. Examining nearly 1,500 Lumière films, Miyao contends that more than being documents of everyday life, they provided a medium for experimenting with aesthetic and cinematic styles imported from Japan. Miyao further analyzes the Lumière films produced in Japan as a negotiation between French Orientalism and Japanese aesthetics. The Lumière films, Miyao shows, are best understood within a media ecology of photography, painting, and cinema, all indebted to the compositional principles of Japonisme and the new ideas of kinetic realism it inspired. The Lumière brothers and their cinematographers shared the contemporaneous obsession among Impressionist and Post-Impressionist artists about how to instantly and physically capture the movements of living things in the world. Their engagement with Japonisme, he concludes, constituted a rich and productive two-way conversation between East and West.

Daisuke Miyao is Professor and Hajime Mori Chair in Japanese Language and Literature at the University of California, San Diego. He is the author of *The Aesthetics of Shadow: Lighting and Japanese Cinema* and *Sessue Hayakawa: Silent Cinema and Transnational Stardom*, both also published by Duke University Press, and *Cinema Is a Cat: A Cat Lover’s Introduction to Film Studies*.

American Blockbuster
Movies, Technology, and Wonder
CHARLES R. ACLAND

*Ben Hur* (1959), *Jaws* (1975), *Avatar* (2009), *Wonder Woman* (2017): the blockbuster movie has held a dominant position in American popular culture for decades. In *American Blockbuster* Charles R. Acland charts the origins, impact, and dynamics of this most visible, entertaining, and disparaged cultural form. Acland narrates how blockbusters emerged from Hollywood’s turn to a hit-driven focus during the industry’s business crisis in the 1950s. Movies became bigger, louder, and more spectacular. They also became prototypes for ideas and commodities associated with the future of technology and culture, accelerating the prominence of technological innovation in modern American life. Acland shows that blockbusters continue to be more than just movies; they are industrial strategies and complex cultural machines designed to normalize the ideologies of our technological age.

Charles R. Acland is Distinguished University Research Professor of Communication Studies at Concordia University, Montreal. He is the author of *Swift Viewing: The Popular Life of Subliminal Influence* and *Screen Traffic: Movies, Multiplexes, and Global Culture*, and coeditor of *Useful Cinema*, all also published by Duke University Press.
Discorrelated Images
SHANE DENSON

In Discorrelated Images Shane Denson examines the ways in which computer-generated digital images displace and transform the traditional spatial and temporal relationships that viewers had with conventional analog forms of cinema. Denson analyzes works ranging from the Transformers series and Blade Runner 2049 to videogames and multimedia installations to show how what he calls discorrelated images—images that do not correlate with the abilities and limits of human perception—produce new subjectivities, affects, and potentials for perception and action. Denson’s theorization suggests that new media theory and its focus on technological development must now be inseparable from film and cinema theory. But there’s more at stake in understanding discorrelated images, Denson contends, than just a reshaping of cinema, the development of new technical imaging processes, and evolution of film and media studies: they herald a transformation of subjectivity itself and are essential to our ability to comprehend nonhuman agency.

Shane Denson is Assistant Professor of Film and Media Studies at Stanford University and author of Postnaturalism: Frankenstein, Film, and the Anthropotechnical Interface.

Gestures of Concern
CHRIS INGRAHAM

In Gestures of Concern Chris Ingraham shows that while gestures such as sending a “Get Well” card may not be instrumentally effective, they do exert an intrinsically affective force on a field of social relations. From liking, sharing, posting, or swiping to watching a TED Talk or wearing an “I Voted” sticker, such gestures operate as much through affective registers as they do through overt symbolic action. Ingraham demonstrates that gestures of concern are central to establishing the necessary conditions for larger social or political change because they give the everyday aesthetic and rhetorical practices of public life the capacity to attain some socially legible momentum. Rather than supporting the notion that vociferous public communication is the best means for political and social change, Ingraham advances the idea that concerned gestures can help to build the affective communities that orient us to one another with an imaginable future in mind. Ultimately, he shows how acts that many may consider trivial or banal are integral to establishing those background conditions capable of fostering more inclusive social or political change.

Chris Ingraham is Assistant Professor of Communication at the University of Utah and coeditor of Legoified: Building Blocks as Media.
**Media Primitivism**

Technological Art in Africa

DELINDA COLLIER

In *Media Primitivism* Delinda Collier provides a sweeping new understanding of technological media in African art, rethinking the assumptions that have conceptualized African art as unmediated, primary, and natural. Collier responds to these preoccupations by exploring African artworks that challenge these narratives. From one of the first works of electronic music, Halim El-Dabh’s “Ta’ābir Al-Zaar” (1944), and Souleymane Cissé’s 1987 film, *Yeelen*, to contemporary digital art, Collier argues that African media must be understood in relation to other modes of transfer and transmutation that have significant colonial and postcolonial histories, such as extractive mining and electricity. Collier reorients modern African art within a larger constellation of philosophies of aesthetics and technology, demonstrating how pivotal artworks transcend the distinctions between the constructed and the elemental, thereby expanding ideas about mediation and about what African art can do.

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**At Penpoint**

African Literatures, Postcolonial Studies, and the Cold War

MONICA POPESCU

In *At Penpoint* Monica Popescu traces the development of African literature during the second half of the twentieth century to address the intertwined effects of the Cold War and decolonization on literary history. Popescu draws on archival materials from the Soviet-sponsored Afro-Asian Writers Association and the CIA-funded Congress for Cultural Freedom alongside considerations of canonical literary works by Ayi Kwei Armah, Ngũgĩ wa Thiong'o, Ousmane Sembène, Pepetela, Nadine Gordimer, and others. She outlines how the tensions between the United States and the Soviet Union played out in the aesthetic and political debates among African writers and intellectuals. These writers decolonized aesthetic canons even as superpowers attempted to shape African cultural production in ways that would advance their ideological and geopolitical goals. Placing African literature at the crossroads of postcolonial theory and studies of the Cold War, Popescu provides a new reassessment of African literature, aesthetics, and knowledge production.
Relative Races
Genealogies of Interracial Kinship in Nineteenth-Century America
BRIGITTE FIELDER

In Relative Races, Brigitte Fielder presents an alternative theory of how race is ascribed. Contrary to notions of genealogies by which race is transmitted from parents to children, the examples Fielder discusses from nineteenth-century literature, history, and popular culture show how race can follow other directions: Desdemona becomes less than fully white when she is smudged with Othello’s blackface; a white woman becomes Native American when she is adopted by a Seneca family; and a mixed-race baby casts doubt on the whiteness of his mother. Fielder shows that the genealogies of race are especially visible in the racialization of white women, whose whiteness often depends on their ability to reproduce white family and white supremacy. Using black feminist and queer theories, Fielder presents readings of personal narratives, novels, plays, stories, poems, and images to illustrate how interracial kinship follows non-heteronormative, non-biological, and non-patrilineral models of inheritance in nineteenth-century literary culture.

Brigitte Fielder is an assistant professor at the University of Wisconsin, Madison, and coeditor of Against a Sharp White Background: Infrastructures of African American Print.

Sensory Experiments
Psychophysics, Race, and the Aesthetics of Feeling
ERICA FRETWELL

In Sensory Experiments Erica Fretwell excavates the nineteenth-century science of psychophysics and its theorizations of sensation to examine the cultural and aesthetic landscape of “feeling” in nineteenth-century America. Fretwell demonstrates how psychophysics—a scientific movement originating in Germany dedicated to the empirical study of sensory experience—shifted the understandings of feeling from the epistemology of sentiment to the phenomenological terrain of lived experience. Through analyses of medical case studies, spirit photographs, perfumes, music theory, recipes, and the work of canonical figures ranging from Kate Chopin and Pauline Hopkins to James Weldon Johnson and Emily Dickinson, Fretwell outlines how the five senses became important elements in the biopolitical work of constructing human difference along the lines of race, gender, and ability. In its entanglement with social difference, psychophysics contributed to the racialization of aesthetics while sketching out possibilities for alternate modes of being, over and against the figure of the bourgeois, liberal individual. Although psychophysics is largely forgotten, Fretwell demonstrates that its importance to shaping social order through scientific notions of sensation is central to contemporary theories of new materialism, posthumanism, aesthetics, and affect theory.

Erica Fretwell is Assistant Professor of English at the University at Albany, State University of New York.
**Animal Traffic**
Lively Capital in the Global Exotic Pet Trade

**ROSEMARY-CLAIRE COLLARD**

From parrots and snakes to wild cats and monkeys, exotic pets can now be found everywhere from skyscraper apartments and fenced suburban backyards to roadside petting zoos. In *Animal Traffic* Rosemary-Claire Collard investigates the multibillion-dollar global exotic pet trade and the largely hidden processes through which exotic pets are produced and traded as lively capital. Tracking the capture of animals in biosphere reserves in Mexico, Guatemala, and Belize; animals’ exchange at US exotic animal auctions; and the attempted rehabilitation of former exotic pets at a wildlife center in Guatemala, Collard shows how exotic pets are fetishized both as commodities and objects. Their capture and sale severs their ties to complex socio-ecological networks in ways that make them appear as if they do not have lives of their own. Collard demonstrates that the enclosure of animals in the exotic pet trade is part of a bio-economic trend in which life is increasingly commodified and objectified under capitalism. Ultimately, she calls for a “wild life” politics in which animals are no longer enclosed, retain their autonomy, and can live for the sake of themselves.

**Rosemary-Claire Collard** is Assistant Professor of Geography at Simon Fraser University.

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**Animalia**
An Anti-Imperial Bestiary for Our Times

**ANTOINETTE BURTON** and **RENISA MAWANI**, editors

"An essential bestiary for our times."—CATHERINE HALL

From yaks and vultures to whales and platypuses, animals have played central roles in the history of British imperial control. The contributors to *Animalia* analyze twenty-six animals—domestic, feral, predatory, and mythical—whose relationship to imperial authorities and settler colonists reveals how the presumed racial supremacy of European man underwrote the history of Western imperialism. Victorian imperial authorities, adventurers, and colonists used animals as companions, military transportation, agricultural laborers, food sources, and status symbols. They also overhunted and destroyed ecosystems, laying the groundwork for what has come to be known as climate change. At the same time, animals such as lions, tigers, and mosquitoes also interfered in the empire’s racial, gendered, and political aspirations by challenging the imperial project’s sense of inevitability. Unconventional and innovative in form and approach, *Animalia* invites new ways to consider the consequences of imperial power by demonstrating how the politics of empire—in its racial, gendered, and sexualized forms—played out in multispecies relations across jurisdictions of British imperial control.


**Antoinette Burton** is Professor of History and Swanlund Endowed Chair at the University of Illinois, Urbana-Champaign. **Renisa Mawani** is Professor of Sociology at the University of British Columbia.
Indigenous Textual Cultures
Reading and Writing in the Age of Global Empire
TONY BALLANTYNE, LACHY PATERSON, and ANGELA WANHALLA, editors

As modern European empires expanded, written language was critical to articulations of imperial authority and justifications of conquest. For imperial administrators and thinkers, the non-literacy of “native” societies demonstrated their primitiveness and inability to change. Yet as the contributors to Indigenous Textual Cultures make clear through cases from the Pacific Islands, Australasia, North America, and Africa, indigenous communities were highly adaptive and created novel, dynamic literary practices that preserved indigenous knowledge traditions. The contributors illustrate how modern literacy operated alongside orality rather than replacing it. Reconstructing multiple traditions of indigenous literacy and textual production, the contributors focus attention on the often hidden, forgotten, neglected, and marginalized cultural innovators who read, wrote, and used texts in endlessly creative ways. This volume demonstrates how the work of these innovators played pivotal roles in reimagining indigenous epistemologies, challenging colonial domination, and envisioning radical new futures.

Contributors
Noelani Arista, Tony Ballantyne, Alban Bensa, Keith Thor Carlson, Evelyn Ellerman, Isabel Hofmeyr, Emma Hunter, Arini Loader, Adrian Muckle, Lachy Paterson, Laura Rademaker, Michael Reilly, Bruno Saura, Ivy T. Schweitzer, Angela Wanhalla

Tony Ballantyne is Pro-Vice-Chancellor in the Division of Humanities at the University of Otago in New Zealand. Lachy Paterson is Professor at the University of Otago’s Te Tumu School of Māori, Pacific, and Indigenous Studies. Angela Wanhalla is Associate Professor of History at the University of Otago.

Claiming Union Widowhood
Race, Respectability, and Poverty in the Post-Emancipation South
BRANDI CLAY BRIMMER

In Claiming Union Widowhood, Brandi Clay Brimmer analyzes the US pension system from the perspective of poor black women during and after the Civil War. Reconstructing the world of New Bern, North Carolina’s grassroots pension network through a broad range of historical sources, she outlines the struggles of mothers, wives, and widows of black Union soldiers to claim pensions in the face of evidentiary obstacles and personal scrutiny. Brimmer exposes and examines the numerous attempts by the federal government to exclude black women from receiving the federal pensions promised to the relatives of dead or maimed Union soldiers. Her analyses illustrate the complexities of social policy, law administration, and the interconnectedness of race, gender, and class formation. Expanding on previous analyses of pension records, Brimmer offers an interpretive framework of emancipation and the freedom narrative that places black women at the forefront of demands for black citizenship.

Brandi Clay Brimmer is Associate Professor of History at Spelman College.
Inter-imperiality

Vying Empires, Gendered Labor, and the Literary Arts of Alliance

LAURA DOYLE

In *Inter-imperiality* Laura Doyle theorizes the co-emergence of empires, institutions, language regimes, stratified economies, and literary cultures over the longue durée. Weaving together feminist, decolonial, and dialectical theory, she shows how inter-imperial competition has generated a systemic stratification of gendered, racialized labor, while literary and other arts have helped both to constitute and to challenge this world order. To study literature is therefore, Doyle argues, to attend to world-historical processes of imaginative and material co-formation as they have unfolded through successive eras of vying empires. It is also to understand oral, performed, and written literatures as power-transforming resources for the present and future. To make this case, Doyle analyzes imperial-economic processes across centuries and continents in tandem with inter-imperially entangled literatures, from *A Thousand and One Nights* to recent Caribbean fiction. Her trenchant interdisciplinary method reveals the structural centrality of imaginative literature in the politics and possibilities of earthly life.

Laura Doyle is Professor of English at the University of Massachusetts-Amherst and author of several books, including *Freedom’s Empire: Race and the Rise of the Novel in Atlantic Modernity, 1640–1940*, also published by Duke University Press.
Biopolitics of the More-Than-Human
Forensic Ecologies of Violence
JOSEPH PUGLIESE

In *Biopolitics of the More-Than-Human* Joseph Pugliese examines the concept of the biopolitical through a nonanthropocentric lens, arguing that more-than-human entities—from soil and orchards to animals and water—are actors and agents in their own right with legitimate claims to justice. Examining occupied Palestine, Guantánamo, and sites of US drone strikes in Afghanistan, Pakistan, Somalia, and Yemen, Pugliese challenges notions of human exceptionalism by arguing that more-than-human victims of war and colonialism are entangled with and subject to the same violent biopolitical regimes as humans. He also draws on Indigenous epistemologies that invest more-than-human entities with judicial standing to appeal for an ethico-legal framework that will enable the realization of ecological justice. Bringing the more-than-human world into the purview of justice, Pugliese makes visible the ecological effects of human war that would otherwise remain outside the domains of biopolitics and law.

**Spacing Debt**
Obligations, Violence, and Endurance in Ramallah, Palestine
CHRISTOPHER HARKER

In *Spacing Debt* Christopher Harker demonstrates that financial debt is as much a spatial phenomenon as it is a temporal and social one. Harker traces the emergence of debt in Ramallah after 2008 as part of the financialization of the Palestinian economy under Israeli settler colonialism. Debt contributes to processes through which Palestinians are kept economically unstable and subordinate. He draws extensively on residents’ accounts of living with the explosion of personal debt to highlight the entanglement of consumer credit with other obligatory relations among family, friends, and institutions. Harker offers a new geographical theorization of debt, showing how debt affects urban space, including the movement of bodies through the city, localized economies, and the political violence associated with occupation. Bringing cultural and urban imaginaries into conversation with monetized debt, Harker shows how debt itself becomes a slow violence embedded into the everyday lives of citizens. However, debt is also a means through which Palestinians practice endurance, creatively adapting to life under occupation.

**Joseph Pugliese** is Professor of Cultural Studies at Macquarie University and author of, most recently, *State Violence and the Execution of Law: Torture, Black Sites, Drones.*
What does artistic resistance look like in the twenty-first century, when disruption and dissent have been coopted and commodified in ways that reinforce dominant systems? In *The Play in the System* Anna Watkins Fisher locates the possibility for resistance in artists who embrace *parasitism*—tactics of complicity that effect subversion from within hegemonic structures. Fisher tracks the ways in which artists on the margins—from hacker collectives like Ubermorgen to feminist writers and performers like Chris Kraus—have willfully abandoned the radical scripts of opposition and refusal long identified with anticapitalism and feminism. Space for resistance is found instead in the mutually, if unevenly, exploitative relations between dominant hosts giving only as much as required to appear generous and parasitical actors taking only as much as they can get away with. The irreverent and often troubling works that result raise necessary and difficult questions about the conditions for resistance and critique under neoliberalism today.

Anna Watkins Fisher is Assistant Professor of American Culture at the University of Michigan and coeditor of the second edition of *New Media, Old Media: A History and Theory Reader*.
Seeds of Power
Environmental Injustice and Genetically Modified Soybeans in Argentina
AMALIA LEGUIZAMÓN

In 1996 Argentina adopted genetically modified (GM) soybeans as a central part of its national development strategy. Today, Argentina is the third largest global grower and exporter of GM crops. Its soybeans—which have been modified to tolerate spraying with herbicides—now cover half of the country’s arable land and represent a third of its total exports. While soy has brought about modernization and economic growth, it has also created tremendous social and ecological harm: rural displacement, land concentration, food insecurity, deforestation, violence, and the negative health effects of toxic agrochemical exposure. In Seeds of Power Amalia Leguizamón explores why Argentines largely support GM soy despite the widespread damage it creates. She reveals how the state, agribusiness, and their allies in the media and sciences deploy narratives of economic redistribution, scientific expertise, and national identity as a way to create compliance among the country’s most vulnerable rural residents. In this way, Leguizamón demonstrates that GM soy operates as a tool of power to obtain consent, legitimate injustice, and quell potential dissent in the face of environmental and social violence.

Amalia Leguizamón is Assistant Professor of Sociology at Tulane University.

Bolivia in the Age of Gas
BRET GUSTAFSON

Evo Morales, Bolivia’s first Indigenous president, won re-election three times on a leftist platform championing Indigenous rights, anti-imperialism, and Bolivian control over its natural gas reserves. In Bolivia in the Age of Gas, Bret Gustafson explores how the struggle over natural gas has reshaped Bolivia, along with the rise, and ultimate fall, of the country’s first Indigenous-led government. Rethinking current events against the backdrop of a longer history of oil and gas politics and military intervention, Gustafson shows how natural gas wealth brought a measure of economic independence and redistribution, yet also reproduced political and economic relationships that contradicted popular and Indigenous aspirations for radical change. Though grounded in the unique complexities of Bolivia, Gustafson argues that fossil fuel political economies world-wide are central to the reproduction of militarism and racial capitalism and suggests that progressive change demands moving beyond fossil-fuel dependence and the social and ecological ills that come with it.

Bret Gustafson is Associate Professor of Anthropology at Washington University in St. Louis. He is the author of New Languages of the State: Indigenous Resurgence and the Politics of Knowledge, also published by Duke University Press.
In *Citizens of Scandal*, Vanessa Freije explores the causes and consequences of political scandals in Mexico from the 1960s through the 1980s. Tracing the process by which Mexico City reporters denounced official wrongdoing, she shows that by the 1980s political scandals were a common feature of the national media diet. News stories of state embezzlement, torture, police violence, and electoral fraud provided collective opportunities to voice dissent and offered an important, though unpredictable and inequitable, mechanism for political representation. The publicity of wrongdoing also disrupted top-down attempts by the ruling Partido Revolucionario Institucional to manage public discourse, exposing divisions within the party and forcing government officials to grapple with popular discontent. While critical reporters denounced corruption, they also withheld many secrets from public discussion, sometimes out of concern for their safety. Freije highlights the tensions—between free speech and censorship, representation and exclusion, and transparency and secrecy—that defined the Mexican public sphere in the late-twentieth century.

Vanessa Freije is Assistant Professor in the Henry M. Jackson School of International Studies at the University of Washington.
Youth Power in Precarious Times
Reimagining Civic Participation
MELISSA BROUGH

Does youth participation hold the potential to change entrenched systems of power and to reshape civic life? In *Youth Power in Precarious Times* Melissa Brough examines how the city of Medellín, Colombia, offers a model of civic transformation forged in the wake of violence and repression. She responds to a pressing contradiction in the world at large, where youth political participation has become a means of commodifying digital culture amidst the ongoing disenfranchisement of youth globally. Brough focuses on how young people's civic participation online and in the streets in Medellín was central to the city’s transformation from having the world’s highest homicide rates in the early 1990s to being known for its urban renaissance by the 2010s. Seeking to distinguish commercialized digital interactions from genuine political participation, Brough uses Medellín's experiences with youth participation—ranging from digital citizenship initiatives to the voices of community media to the beats of hip hop culture—to show how young people can be at the forefront of fostering ecologies of artistic and grassroots engagement in order to reshape civic life.

Melissa Brough is Assistant Professor of Communication Studies at California State University, Northridge.

Cowards Don’t Make History
Orlando Fals Borda and the Origins of Participatory Action Research
JOANNE RAPPAPORT

In the early 1970s, a group of Colombian intellectuals led by the pioneering sociologist Orlando Fals Borda created a research-activist collective called La Rosca de Investigación y Acción Social (Circle of Research and Social Action). Combining sociological and historical research with a firm commitment to grassroots social movements, Fals Borda and his colleagues collaborated with indigenous and peasant organizations throughout Colombia. In *Cowards Don’t Make History* Joanne Rappaport examines the development of participatory action research on the Caribbean coast, highlighting Fals Borda’s rejection of traditional positivist research frameworks in favor of sharing his own authority as a researcher with peasant activists. Fals Borda and his colleagues inserted themselves as researcher-activists into the activities of the National Association of Peasant Users, coordinated research priorities with its leaders, studied the history of peasant struggles, and in collaboration with peasant researchers, prepared accessible materials for an organizational readership, thereby transforming research into a political organizing tool. Rappaport shows how the fundamental concepts of participatory action research as they were framed by Fals Borda continue to be relevant to engaged social scientists and other researchers in Latin America and beyond.

Joanne Rappaport is Professor of Latin American Literature and Cultural Studies at Georgetown University and author of *The Disappearing Mestizo: Configuring Difference in the Colonial New Kingdom of Granada, Beyond the Lettered City: Indigenous Literacies in the Andes, and Intercultural Utopias: Public Intellectuals, Cultural Experimentation, and Ethnic Pluralism in Colombia*, all also published by Duke University Press.
Abstract Barrios
The Crises of Latinx Visibility in Cities
JOHANA LONDOÑO

In Abstract Barrios Johana Londoño examines how Latinized urban landscapes are made palatable for white Americans. Such Latinized urban landscapes, she observes, especially appear when whites feel threatened by concentrations of Latinx populations, commonly known as barrios. Drawing on archival research, interviews, and visual analysis of barrio built environments, Londoño shows how over the past 70 years urban planners, architects, designers, policy makers, business owners, and other “brokers” took abstracted elements from barrio design—such as spatial layouts or bright colors—to safely “Latinize” cities and manage a longstanding urban crisis of Latinx belonging. The built environments that resulted ranged from idealized notions of authentic Puerto Rican culture in the interior design of New York City’s public housing in the 1950s, created to diminish concerns over Puerto Rican settlement, to the “Fiesta Marketplace” in downtown Santa Ana, California, built to counteract white flight in the 1980s. Ultimately, Londoño demonstrates that abstracted barrio culture and aesthetics sustain the economic and cultural viability of normalized, white, and middle-class urban spaces.

Johana Londoño is Assistant Professor of Latin America, Caribbean, and US Latino Studies at the University at Albany, State University of New York.

Birds and Feathers in the Ancient and Colonial Mesoamerican World
ALLISON CAPLAN and LISA SOUSA, issue editors

This issue reconstructs the integrated roles of real and symbolic birds and their feathers in ancient and colonial Mesoamerican and trans-Atlantic societies. The contributors—who include biologists, historians, and art historians—combine ethnohistoric methodologies with the physical sciences to analyze pictorial and native-language sources, archival documents, chronicles, feather artworks, and specimens in natural history collections. Contributors explore the semiotics of feathers, highly valued as part of local and imperial economies, in ritual regalia and featherworks. The issue also sheds light on how the shipment of indigenous featherworks and actual birds—both living and stuffed—brought American birds and indigenous knowledge of them into contact with Europe. By foregrounding indigenous knowledge and value systems, the contributors reexamine the significance of birds and feathers in constructions of the natural world, philosophy and religion, society and economics, and artistic practice.

Contributors Allison Caplan, Martha Few, León García Garagarza, James Maley, John McCormack, Iris Montero Sobrevilla, Lisa Sousa

Allison Caplan is Assistant Professor of the History of Art and Architecture at the University of California, Santa Barbara. Lisa Sousa is Professor of History at Occidental College and author of The Woman Who Turned Into a Jaguar, and Other Narratives of Native Women in Archives of Colonial Mexico.
The ACA at 10

Parts 1 and 2

JONATHAN OBERLANDER, editor
Special issues of *Journal of Health Politics, Policy and Law*

The ACA at 10 marks the tenth anniversary of the Affordable Care Act (ACA) with essays from prominent analysts of US health policy and politics. Its contributors, an interdisciplinary roster of scholars, policymakers, and health policy researchers, explore critical issues and themes in the ACA’s evolution. Topics include the role of race in US health politics, the ACA’s surprising economic impacts, the history of ACA litigation and its implications for future health reform, the paradoxes of post-ACA Medicaid, shifting directions in public opinion, and much more. Offering a comprehensive accounting of the signal event in US health policy of the last half-century, these issues constitute a landmark contribution to the health politics literature.

Contributors to Part 1: Daniel Béland, Linda Blumberg, Andrea Louise Campbell, Sherry Glied, Sarah Gordon, Scott Greer, Colleen Grogan, Michael Gusmano, Allison Hoffman, Jon Holahan, Nicole Huberfeld, Lawrence Jacobs, Holly Jarman, David Jones, Timothy Stolzfus Jost, Katie Keith, Aryana Khalid, Larry Levitt, John McDonough, Stacey McMorrow, Suzanne Mettler, Jamila Michener, Jonathan Oberlander, Mark Peterson, Philip Rocco, Marilyn Tavenner, Frank Thompson, Carolyn Hughes Tuohy, Alex Wadden


Jonathan Oberlander is Professor and Chair of Social Medicine and Professor of Health Policy and Management at the University of North Carolina, Chapel Hill. He is editor of the *Journal of Health Politics, Policy and Law* and coeditor of *The Social Medicine Reader, Volumes I and II, Third Edition*, all also published by Duke University Press.
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Gary Scharnhorst and David J. Nordloh, editors
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Wait—what’s wrong with rights?

It is usually assumed that trans and gender nonconforming people should follow the civil rights and “equality” strategies of lesbian and gay rights organizations by agitating for legal reforms that would ostensibly guarantee non-discrimination and equal protection under the law. This approach assumes that the best way to address the poverty and criminalization that plague trans populations is to gain legal recognition and inclusion in the state’s institutions. But is this strategy effective?

In *Normal Life*, Dean Spade presents revelatory critiques of the legal equality framework for social change and points to examples of transformative grassroots trans activism that is raising demands that go beyond traditional civil rights reforms. Spade explodes assumptions about what legal rights can do for marginalized populations and describes transformative resistance processes and formations that address the root causes of harm and violence.

In the new afterword to this revised and expanded edition, Spade notes the rapid mainstreaming of trans politics and finds that his predictions that gaining legal recognition will fail to benefit trans populations are coming to fruition. Spade examines recent efforts by the Obama administration and trans equality advocates to “pinkwash” state violence by articulating the U.S. military and prison systems as sites for trans inclusion reforms. In the context of recent increased mainstream visibility of trans people and trans politics, Spade continues to advocate for the dismantling of systems of state violence that shorten the lives of trans people. Now more than ever, *Normal Life* is an urgent call for justice and trans liberation, and the radical transformations it will require.

“An invaluable resource not just for rethinking gender justice, but for rethinking how we do social justice organizing in general.”

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