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Honeypot
Black Southern Women Who Love Women
E. PATRICK JOHNSON
With a foreword by ALEXIS PAULINE GUMBS

"In this critically singular work E. Patrick Johnson excavates heretofore unexplored stories of contemporary southern black women whose narratives of loving other women subvert their erasure in queer histories of LGBTQ communities. Gesturing toward black storytelling traditions within which both myth and fact shape the story, Johnson values and gives value to black women’s understandings of themselves and the transformative power of self-initiated freedoms. I’ve never read an oral history as powerful as Honeypot.”—ALEXIS DE VEAUX, author of Yabo

"E. Patrick Johnson delivers again. We make a corner turn from his book of delicious tea leaves and find ourselves submerged in the long-legged pages of sweet woman truth. The stories of southern women loving themselves and other women too. Here are memories and moments shaping a new tradition of resilience and rose water.”—NIKKY FINNEY, author of Head Off & Split

"Like Virgil guiding Dante, cigarette-smoking Miss Bee, a trickster and shape-shifter, guides E. Patrick Johnson (Dr. EPJ) through the magical ‘beehive’ of ‘Hymen’ (indeed), where most of the action of this time traveling oral epic unfolds. Miss Bee—a cross between Pearl Bailey and Nipsey Russell—admonishes Dr. EPJ and the reader to ‘pull your shit tight or this is going to be a very long journey.’ There is so much telling in this book and so much pride.”—CHERYL CLARKE, author of Living as a Lesbian

E. Patrick Johnson’s Honeypot opens with the fictional trickster character Miss B. barging into the home of Dr. EPJ, informing him that he has been chosen to collect and share the stories of her people. With little explanation, she whisks the reluctant Dr. EPJ away to the women-only world of Hymen, where she serves as his tour guide as he bears witness to the real-life stories of queer black women throughout the American South. The women he meets come from all walks of life and recount their experiences on topics ranging from coming out and falling in love to mother/daughter relationships, religion, and political activism. As Dr. EPJ hears these stories, he must grapple with his privilege as a man and an academic, and in the process gains insights into patriarchy, class, sex, gender, and the challenges these women face. Combining oral history with magical realism and poetry, Honeypot is an engaging and moving book that reveals the complexity of identity while offering a creative method for scholarship to represent the lives of other people in a rich and dynamic way.

Also by E. Patrick Johnson

No Tea, No Shade
New Writings in Black Queer Studies
paper, $30.95/£24.99
978-0-8223-6242-5 / 2016

Black Queer Studies
A Critical Anthology
edited with Mae G. Henderson
paper, $29.95/£23.99
978-0-8223-3618-1 / 2005

Also by E. Patrick Johnson

November 232 pages, 2 illustrations
paper, 978-1-4780-0653-4 $25.95tr/£20.99
cloth, 978-1-4780-0590-2 $99.95/£83.00

E. Patrick Johnson is Carlos Montezuma Professor of Performance Studies and African American Studies at Northwestern University and the author and editor of several books, most recently, No Tea, No Shade: New Writings in Black Queer Theory, also published by Duke University Press.

Alexis Pauline Gumbs is Visiting Winton Chair in the Liberal Arts at the University of Minnesota and author of M Archive and Spill, both also published by Duke University Press.
Sea Level Rise
A Slow Tsunami on America’s Shores

**Orrin H. Pilkey** and **Keith C. Pilkey**

“This is a compelling history of the near-future. Read it to understand the pressures that will shape our planet as the century wears on—and read it as a reminder that we must act now to keep things from getting worse than they must.”—**Bill McKibben**, author of *Falter: Has the Human Game Begun to Play Itself Out?*

“For decades the Pilkeys have been unafraid to provide straight talk about the reality of our tense relationship with the coast, whether it’s the nature of our highly dynamic coastal landscape, the impacts of shoreline armoring, or the reality of climate change. Here they provide a clear-eyed and sober view of America’s future with rapidly rising seas and how woefully unprepared we are for what very well might be our nation’s biggest challenge.”—**Chad Nelsen**, PhD, CEO, Surfrider Foundation

The consequences of twenty-first-century sea level rise on the United States and its nearly 90,000 miles of shoreline will be immense: Miami and New Orleans will disappear; many nuclear and other power plants, hundreds of wastewater plants and toxic waste sites, and oil production facilities will be at risk; port infrastructures will need to be raised; and over ten million Americans fleeing rising seas will become climate refugees. In *Sea Level Rise* Orrin H. Pilkey and Keith C. Pilkey argue that the only feasible response along much of the U.S. shoreline is an immediate and managed retreat. Among many topics, they examine sea level rise’s effects on coastal ecosystems, health, and native Alaskan coastal communities. They also provide guidelines for those living on the coasts or planning on moving to or away from them, as well as the steps local governments should take to prepare for this unstoppable, impending catastrophe.

**Orrin H. Pilkey** is James B. Duke Professor Emeritus of Geology at Duke University and the author and coauthor of numerous books, including *The Last Beach*, also published by Duke University Press.

**Keith C. Pilkey** is an administrative law judge with the Social Security Administration. He is coauthor, with Orrin H. Pilkey, of *Global Climate Change: A Primer*, also published by Duke University Press.

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**Also of interest**

*The Last Beach*  
Paper, $23.95/£18.99  
978-0-8223-5809-1 / 2014

*Global Climate Change: A Primer*  
Paper, $23.95/£18.99  
978-0-8223-5109-2 / 2011
The Ocean Reader
History, Culture, Politics
ERIC PAUL ROORDA, editor

“Eric Paul Roorda’s selections for The Ocean Reader constitutes an essential introduction to the wealth of writing—factual, fictional, and meditative; historical, experiential, and environmental—generated by people around the world throughout the course of recorded history. It is an essential companion for anyone interested in the story of our collective engagement with the world ocean that touches us all.” —LINCOLN PAINE, author of The Sea and Civilization: A Maritime History of the World

“It’s easy to pay lip service to the ocean’s vastness and its essential importance in human history. And yet, as Eric Paul Roorda notes, we still hold on to the conceit that only life on land really matters. This fabulous anthology—as deep as the ocean itself—is a stunning compendium of materials that, for the landlubbers among us, opens up remarkably new understandings.” —ORIN STARN, Professor of Cultural Anthropology and History, Duke University

From prehistoric times to the present, the ocean has been used as a highway for trade, a source of food and resources, and a space for recreation and military conquest, as well as an inspiration for religion, culture, and the arts. The Ocean Reader charts humans’ relationship to the ocean, which has often been seen as a changeless space without a history. It collects familiar, forgotten, and previously unpublished texts from all corners of the world. Spanning antiquity to the present, the volume’s selections cover myriad topics including the slave trade; explorers from China and the Middle East; shipwrecks and castaways; Caribbean and Somali pirates; battles and U-boats; narratives of the ocean’s origins; and the devastating effects of climate change. Containing gems of maritime writing ranging from myth, memoir, poetry, and scientific research to journalism, song lyrics, and scholarly writing, the Reader is the essential guide for all those wanting to understand the complex and long history of the ocean that covers over seventy percent of the planet.

THE WORLD READERS
A series edited by Robin Kirk and Orin Starn

Eric Paul Roorda is Professor of History at Bellarmine University; coeditor of The Dominican Republic Reader, author of The Dictator Next Door: The Good Neighbor Policy and the Trujillo Regime in the Dominican Republic, 1930–1945; both also published by Duke University Press; and editor of Twain at Sea: The Maritime Writings of Samuel Langhorne Clemens.
While Haiti established the second independent nation in the Western Hemisphere and was the first black country to gain independence from European colonizers, its history is not well known in the Anglophone world. *The Haiti Reader* introduces readers to Haiti’s dynamic history and culture from the viewpoint of Haitians from all walks of life. Its dozens of selections—most of which appear here in English for the first time—are representative of Haiti’s scholarly, literary, religious, visual, musical, and political cultures, and range from poems, novels, and political tracts to essays, legislation, songs, and folk tales. Spanning the centuries between pre-contact indigenous Haiti to the aftermath of the 2010 earthquake, the *Reader* covers widely known episodes in Haiti’s history, such as the U.S. military occupation and the Duvalier dictatorship, as well as overlooked periods such as the decades immediately following Haiti’s “second independence” in 1934. Whether examining issues of political upheaval, the environment, or modernization, *The Haiti Reader* provides an unparalleled look at Haiti’s history, culture, and politics.

Laurent Dubois is Professor of Romance Studies and History at Duke University.

Kaiama L. Glover is Professor of French and Africana Studies at Barnard College.

Nadève Ménard is Professor of Literature at the École Normale Supérieure, Université d’État d’Haïti.

Millery Polyné is Associate Professor of History at the Gallatin School of Individualized Study at New York University.

Chantalle F. Verna is Associate Professor of History and International Relations at Florida International University.
Detours
A Decolonial Guide to Hawai‘i
HŌKŪLANI K. AIKAU and VERNADETTE VICUÑA GONZALEZ, editors

“This brilliant and beautiful collection—which features interviews, personal essays, collaborative pieces with community elders, family histories, and more—is a rich ethical project that offers so much for so many. Mahalo!”—J. KĒHAULANI KAUMANUI, author of Paradoxes of Hawaiian Sovereignty: Land, Sex, and the Colonial Politics of State Nationalism

Many people first encounter Hawai‘i through the imagination—a postcard picture of hula girls, lu‘aus, and plenty of sun, surf, and sea. While Hawai‘i is indeed beautiful, Native Hawaiians struggle with the problems brought about by colonialism, military occupation, tourism, food insecurity, high costs of living, and climate change. In this brilliant reinvention of the travel guide, artists, activists, and scholars redirect readers from the fantasy of Hawai‘i as a tropical paradise and tourist destination toward a multilayered and holistic engagement with Hawai‘i’s culture and complex history. The essays, stories, artworks, maps, and tour itineraries in Detours create decolonial narratives in ways that will forever change how readers think about and move throughout Hawai‘i.

Contributors


Hōkūlani K. Aikau is Associate Professor of Gender Studies and Ethnic Studies at the University of Utah and author of A Chosen People, a Promised Land: Mormonism and Race in Hawai‘i.

Vernadette Vicuña Gonzalez is Associate Professor of American Studies at the University of Hawai‘i at Mānoa and author of Securing Paradise: Tourism and Militarism in Hawai‘i and the Philippines, also published by Duke University Press.
What was it all about, to me? Thinking. Henry Cow really thought about the why, the what, the appropriate methods of making music. Their riveting music was the sound of thinking out loud: Henry Cow seemed to be asking ‘so, what is the significance of these sounds in our heads?’ And they were always witty: just look at the name of the band, and the unwearable sock representing ‘the Henry Cow legend.’ I am very glad this book exists. Henry Cow’s history—in all its inevitable turbulence—tells an inspiring story.”—ROBERT WYATT

In its open improvisations, lapidary lyrics, errant melodies, and relentless pursuit of spontaneity, the British experimental band Henry Cow pushed rock music to its limits. The band’s rotating personnel, sprung from rock, free jazz, and orchestral worlds, synthesized a distinct sound that troubled genre lines, and with this musical diversity came a mixed politics, including Maoism, communism, feminism, and Italian Marxism. In Henry Cow: The World is a Problem Benjamin Piekut tells the band’s story—from its founding in Cambridge in 1968 and later affiliation with Virgin Records to its demise ten years later—and analyzes its varied efforts to link aesthetics with politics. Drawing on ninety interviews with Henry Cow musicians and crew, letters, notebooks, scores, journals, and meeting notes, Piekut traces the group’s pursuit of a political and musical collectivism, offering up its history as but one example of the vernacular avant-garde that emerged in the decades after World War II. Henry Cow’s story resonates far beyond its inimitable music; it speaks to the avant-garde’s unpredictable potential to transform the world.

Benjamin Piekut is Associate Professor of Music at Cornell University, author of Experimentalism Otherwise: The New York Avant-Garde and Its Limits, and editor of Tomorrow Is the Question: New Directions in Experimental Music Studies.
What’s the Use?
On the Uses of Use
SARA AHMED

“In this close reading of use, Sara Ahmed leads the reader from object to object in a pace that moves with the deliberateness of a philosopher and the grace of a literary scholar. With this and other books, Ahmed has established herself as one of the most important feminist thinkers in the world.”—ROSEMARIE GARLAND-THOMSON

“With characteristic verve and force, Sara Ahmed explores the uses of use. More than a history of an idea and much more than a philosophical investigation of use and value, Ahmed’s book teaches us how to locate use, usefulness, used upness, used objects, and useful and useless knowledge in relation to time, space, queerness, and more. Read this book, you need it, and more importantly, you will use it. It is useful and useless in equal proportion and compelling precisely because of its mixed use value. Before you know it, you will get used to use and you will carry it with you always.”—JACK HALBERSTAM

“How lucky we are that feminist killjoy Sara Ahmed takes us on this learned, witty, and insightful journey. With her evocative exasperation at the state of affairs with regard to the (im)possibilities of diversity work and complaint, she dismantles the sexist and racist structures of the modern university. Now as a courageous, independent scholar, Ahmed continues to shine her characteristic phenomenological lights on walls and doors and more. She is still here; she refused to get used to it!”—GLORIA WEKKER

In What’s the Use? Sara Ahmed continues the work she began in The Promise of Happiness and Willful Subjects by taking up a single word—in this case, use—and following it around. She shows how use became associated with life and strength in nineteenth-century biological and social thought and considers how utilitarianism offered a set of educational techniques for shaping individuals by directing them toward useful ends. Ahmed also explores how spaces become restricted to some uses and users with specific reference to universities. She notes, however, the potential for queer use: how things can be used in ways that were not intended or by those for whom they were not intended. Ahmed posits queer use as a way of reanimating the project of diversity work as the ordinary and painstaking work of opening up institutions to those who have historically been excluded from them.

Sara Ahmed is an independent scholar and author of Living a Feminist Life and several other books also published by Duke University Press.

Also by Sara Ahmed

Living a Feminist Life
SARA AHMED

Willful Subjects
Sara Ahmed

On Being Included
Racism and Diversity in Institutional Life
Sara Ahmed

Living a Feminist Life
paper, $27.95/£21.99
978-0-8223-6319-4 / 2017

Willful Subjects
paper, $27.95/£21.99
978-0-8223-5783-4 / 2014

On Being Included
Racism and Diversity in Institutional Life
paper, $25.95/£20.99
978-0-8223-5236-5 / 2012
In 2010, Jamaican police and military forces entered the West Kingston community of Tivoli Gardens to apprehend Christopher “Dudus” Coke, who had been ordered for extradition to the United States on gun- and drug-running charges. By the time Coke was detained, somewhere between 75 and 200 civilians had been killed. In *Political Life in the Wake of the Plantation* Deborah A. Thomas uses the 2010 incursion into Tivoli Gardens as a point of departure for theorizing the roots of contemporary state violence in Jamaica and post-plantation societies in general. Drawing on visual, oral historical, and colonial archives, Thomas traces the long-term legacies of the plantation system and how its governing logics continue to shape and replicate forms of violence. She places affect at the center of sovereignty in order to destabilize disembodied narratives of liberalism and progress, and to raise questions about recognition, repair, and accountability. In tying theories of politics, colonialism, race, and affect together with Jamaica’s history, Thomas presents a robust framework for understanding what it means to be human in the plantation’s wake.
Necropolitics
ACHILLE MBEMBE

“The appearance of Achille Mbembe’s book, Necropolitics, will change the terms of debate within the English-speaking world. Trenchant in his critique of racism and its relation to the precepts of liberal democracy, Mbembe continues where Foucault left off, tracking the lethal afterlife of sovereign power as it subjects whole populations to what Fanon called ‘the zone of non-being.’ In these pages we find Mbembe not only engaging with biopolitics, the politics of enmity, and the state of exception, but he also opens up the possibility of a global ethic, one that relies less on sovereign power than on the transnational resistance to the spread of the death-world.”—JUDITH BUTLER

“This book establishes Achille Mbembe as the leading humanistic voice in the study of sovereignty, democracy, migration, and war in the contemporary world. In the essays assembled here, Mbembe accomplishes the nearly impossible task of finding a radical path through the darkness of our times and seizes hope from the jaws of what he calls ‘the deadlocks of humanism.’ It is not a comforting book to read, but it is an impossible book to put down.”—ARJUN APPADURAI

In Necropolitics Achille Mbembe, a leader in the new wave of Francophone critical theory, theorizes the genealogy of the contemporary world—a world plagued by ever-increasing inequality, militarization, enmity, and terror, as well as by a resurgence of racist, fascist, and nationalist forces determined to exclude and kill. He outlines how democracy has begun to embrace its dark side, or what he calls its “nocturnal body,” which is based on the desires, fears, affects, relations, and violence that drove colonialism. This shift has hollowed out democracy, thereby eroding the very values, rights, and freedoms liberal democracy routinely celebrates. As a result, war has become the sacrament of our times, in a conception of sovereignty that operates by annihilating all those considered to be enemies of the state. Despite his dire diagnosis, Mbembe draws on post-Foucault debates on biopolitics, war, and race, as well as Fanon’s notion of care as a shared vulnerability, to explore how new conceptions of the human that transcend humanism might come to pass. These new conceptions would allow us to encounter the Other not as a thing to exclude, but as a person with whom to build a more just world.

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

Also by Achille Mbembe

Critique of Black Reason
paper, $25.95/£20.99
978-0-8223-8343-9 / 2017
Rights: World excluding Southern Africa
“Formally challenging and beautifully conceived, Everything Man is a model for scholarship and thinking as well as a powerful addition to the body of work on Paul Robeson, freedom movements, sound studies, music, and beyond. It will make a tremendous impact.” —CHRISTINA SHARPE, author of In the Wake

“Shana Redmond’s ingenious reframing of Paul Robeson as Afrofuturist media artist is but one quality marking Everything Man as a milestone contribution to Robeson scholarship. Redmond compels readers to reconsider Robeson as a radical modernist—one whose innovative embrace of electronic media technology—film, sound recording, telegraph—transforms our understanding of him from remote Black Communist icon to protean, creative contemporary. In lucid and evocative prose Redmond narrates how Robeson democratized sonic and visual modernity while engaged in anti-capitalist justice work. Redmond illuminates the afterlife of Robeson’s voice and presence too—his appearances in postmodern art practices and the many places Robeson’s footpaths took Redmond where she discovered he was still revered by the far-flung descendants of the man’s mid-century comrades and congregants.” —GREG TATE, author of Flyboy 2

From his cavernous voice and unparalleled artistry to his fearless struggle for human rights, Paul Robeson was one of the twentieth century’s greatest icons and polymaths. In Everything Man Shana L. Redmond traces Robeson’s continuing cultural resonances in popular culture and politics. She follows his appearance throughout the twentieth century in the forms of sonic and visual vibration and holography; theater, art, and play; and the physical environment. Redmond thereby creates an imaginative cartography in which Robeson remains present and accountable to all those he inspired and defended. With her bold and unique theorization of antiphonal life, Redmond charts the possibility of continued communication, care, and collectivity with those who are dead but never gone.
The Unspoken as Heritage
The Armenian Genocide and Its Unaccounted Lives
HARRY HAROOTUNIAN

“The Unspoken as Heritage is a brave text offering something we all need: the recognition that a heritage shaped by catastrophe lingers, even thrives, in the unspoken and the everyday, rather than in the grand narratives of History. Harry Harootunian accounts for the unaccounted in the future tense, asking what should become of us as we live on in the wake of loss, rather than in the past tense of nationalist restoration. The rich and textured scraps of his parent’s lives, organized by ineradicable silence, here count for something potent: not the evidentiary, but the imaginative; not the exceptional, but the expectant.”—DAVID KAZANJIAN, Professor of English and Comparative Literature, University of Pennsylvania

“‘Genocide’ was first coined to portray the brutality of the Turkish state as it murdered the Armenian population living within its borders. Yet the Armenian genocide has become largely invisible, a part of history erased from common awareness. Harry Harootunian’s chronicle of the Armenian genocide’s impact on his family’s hellish life forces us to reexamine what we do not know about our pasts and the causes and consequences of our ignorance. Through this remarkable account, Harootunian refuses to let his family die twice.”—IRENE SILVERBLATT, Professor of Cultural Anthropology and History, Duke University

In the 1910s, historian Harry Harootunian’s parents Ohannes and Vehanush escaped the mass slaughter of the Armenian genocide, making their way to France, where they first met, before settling in suburban Detroit. Although his parents rarely spoke of their families and the horrors they survived, the genocide and their parents’ silence about it was a permanent backdrop to the Harootunian children’s upbringing. In The Unspoken as Heritage Harootunian—for the first time in his distinguished career—turns to his personal life and family heritage to explore the genocide’s multigenerational afterlives that remain at the heart of the Armenian diaspora. Drawing on novels, anecdotes, and reports, Harootunian presents a composite sketch of the everyday life of his parents, from their childhood in East Anatolia to the difficulty of making new lives in the United States. A meditation on loss, inheritance, and survival—in which Harootunian attempts to come to terms with a history that is just beyond his reach—The Unspoken as Heritage demonstrates how the genocidal past never leaves the present, even in its silence.

Harry Harootunian is Max Palevsky Professor of History Emeritus at the University of Chicago; Professor Emeritus of East Asian Studies at New York University; and the author of numerous books, most recently, Uneven Moments: Reflections on Japan’s Modern History.
Self-Devouring Growth
A Planetary Parable as Told from Southern Africa
JULIE LIVINGSTON

"Highly engaging, deeply thoughtful, and beautifully written, Self-Devouring Growth helps us to understand the environmental dangers the planet faces not as something to be avoided or prevented, but as something to expect and to live through. Julie Livingston’s thinking about environmental and other futures is a breath of fresh air and cuts across stale debates around economic development and environmental sustainability in a very original way."—JAMES FERGUSON, author of Give a Man a Fish: Reflections on the New Politics of Distribution

"Julie Livingston’s concept of ‘self-devouring growth’ will become an essential tool across many forms of scholarship—and for concerned earth dwellers across the planet. As Livingston puts it, ‘GROW! is a mantra so powerful it obscures the destruction it portends.’ Self-Devouring Growth tells of the failure of Botswana’s public water system, strained by failing rains and pumped dry by mining and commercial beef rearing for export. Regarded as a success of development, Botswana is the ideal site for a parable of the Anthropocene."—ANNA TSING, coeditor of Feral Atlas: The More-than-Human Anthropocene

Under capitalism, economic growth is seen as the key to collective well-being. In Self-Devouring Growth Julie Livingston upends this notion, showing that while consumption-driven growth may seem to benefit a particular locale, it produces a number of unacknowledged, negative consequences that ripple throughout the wider world. Structuring the book as a parable in which the example of Botswana has lessons for the rest of the globe, Livingston shows how fundamental needs for water, food, and transportation become harnessed to what she calls self-devouring growth: an unchecked and unsustainable global pursuit of economic growth that threatens catastrophic environmental destruction. As Livingston notes, improved technology alone cannot stave off such destruction; what is required is a greater accounting of the web of relationships between humans, nonhuman beings, plants, and minerals that growth entails. Livingston contends that by failing to understand these relationships and the consequences of self-devouring growth we may be unknowingly consuming our future.

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

Also by Julie Livingston

Improvising Medicine
An African Oncology Ward in an Emerging Cancer Epidemic
paper, $25.95/£20.99
978-0-8223-5342-3 / 2012
Climate Machines, Fascist Drives, and Truth
WILLIAM E. CONNOLLY

“As ever, William E. Connolly writes prophetically timely work. Even for those of us who read most everything he writes, this book installs fresh strategies, thematics, and illustrations in the vibrant assemblage of his oeuvre. It oscillates between a clarion call to all who have ears to hear as a manifesto for today and a philosophically nuanced, attractive meditation for an open plenary of moments. It shouldn’t work. But it does.”—CATHERINE KELLER, author of Political Theology of the Earth: Our Planetary Emergency and the Struggle for a New Public

In this new installation of his work, William E. Connolly examines entanglements between volatile earth processes and emerging cultural practices. He highlights relays between extractive capitalism, self-amplifying climate processes, migrations, democratic aspirations, and fascist dangers. In three interwoven essays, Connolly takes up thinkers in the “minor tradition” of European thought who, unlike Cartesians and Kantians, cross divisions between nature and culture. He first offers readings of Sophocles and Mary Shelley, asking whether close attention to the Anthropocene could perhaps have arrived earlier had later humanists absorbed their lessons. He then joins Deleuze and Guattari’s notion of an abstract machine with contemporary earth sciences, doing so to compare the Antique Little Ice Age in late Rome to relays today between extractive capitalism and accelerating climate processes. The final essay stages a dialogue between Alfred North Whitehead and Michel Foucault about the pursuit of truth during a time of planetary turbulence. With Climate Machines, Fascist Drives, and Truth, Connolly forges incisive interventions into key issues of our time.

William E. Connolly is Krieger-Eisenhower Professor at Johns Hopkins University, where he teaches political theory. His recent books include Facing the Planetary and The Fragility of Things, both also published by Duke University Press, and Aspirational Fascism.
Intersectionality as Critical Social Theory
PATRICIA HILL COLLINS

“With remarkable brilliance and breadth, Patricia Hill Collins examines the theoretical dimensions of intersectionality in new ways and in dialogue with other influential social theories and resistant knowledges. Intersectionality as Critical Social Theory explains why critical social theory matters in the real world and how intersectionality can achieve its potential as a tool for social action needed to transform the world for the better. Once again, Patricia Hill Collins shines as a masterful scholar of critical inquiry, politics, and social change.”—DOROTHY ROBERTS

“Anyone who claims the mantle of Black feminist theorist is standing in the house Patricia Hill Collins built. She is one of our most important intellectual architects. Here she continues to be at her very best, asking the thorny questions that those of us who are scholars and practitioners of intersectionality often avoid. Collins reminds us what it looks like to use ideas in service of freedom projects, demanding at every turn that we do it with integrity, rigor, and a critical attention to the high-stakes nature of social justice work. This book resets our freedom compass, reminding us both of what our work is and for whom we do it.”—BRITTNEY COOPER

In Intersectionality as Critical Social Theory Patricia Hill Collins offers a set of analytical tools for those wishing to develop intersectionality’s capability to theorize social inequality in ways that would facilitate social change. While intersectionality helps shed light on contemporary social issues, Collins notes that it has yet to reach its full potential as a critical social theory. She contends that for intersectionality to fully realize its power, its practitioners must critically reflect on its assumptions, epistemologies, and methods. She places intersectionality in dialog with several theoretical traditions—from the Frankfurt school to black feminist thought—to sharpen its definition and foreground its singular critical purchase, thereby providing a capacious interrogation into intersectionality’s potential to reshape the world.

Patricia Hill Collins is Distinguished University Professor Emerita of Sociology at the University of Maryland, College Park, and the author of numerous books, most recently, Intersectionality (with Sirma Bilge) and On Intellectual Activism.
**Beneath the Surface**
A Transnational History of Skin Lighteners

LYNN M. THOMAS

“Beneath the Surface is nothing short of a tour de force. Lynn M. Thomas’s ‘layered history’ does justice to the immensely difficult subject of skin lighteners. Carefully attending to the complex politics of race and color that are grounded in skin, Thomas at once provides a vibrant history of South Africa and a global history of commodity, beauty, and the body. This landmark study sets a new standard in the field.”

—JULIE LIVINGSTON, author of Self-Devouring Growth: A Planetary Parable as Told from Southern Africa

For more than a century, skin lighteners have been an ubiquitous feature of global popular culture—embraced by consumers even as they were fiercely opposed by medical professionals, consumer health advocates, and antiracist thinkers and activists. In *Beneath the Surface*, Lynn M. Thomas constructs a transnational history of skin lighteners in South Africa and beyond. Analyzing a wide range of archival, popular culture, and oral history sources, Thomas traces the changing meanings of skin color from precolonial times to the postcolonial present. From indigenous skin-brightening practices and the rapid spread of lighteners in South African consumer culture during the 1940s and 1950s to the growth of a billion-dollar global lightener industry, Thomas shows how the use of skin lighteners and experiences of skin color have been shaped by slavery, colonialism, and segregation, as well as consumer capitalism, visual media, notions of beauty, and protest politics. In teasing out lighteners’ layered history, Thomas theorizes skin as a site for antiracist struggle and lighteners as a technology of visibility that both challenges and entrenches racial and gender hierarchies.

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

“Eve Kosofsky Sedgwick’s writing remains indispensable, never more so than now when the light of her intelligence illuminates a darkening horizon. We need her intelligence, her queer sensibility, and her way with words. Reading Sedgwick will be welcome both for those encountering her for the first time and as a reprise for those wishing to be reminded of her work’s particular charm, enlivening curiosity, and power.”—CHRISTINA CROSBY, author of A Body, Undone: Living on After Great Pain

Over the course of her long career, Eve Kosofsky Sedgwick became one of the most important voices in queer theory, and her calls for reparative criticism and reading practices grounded in affect and performance have transformed understandings of affect, intimacy, politics, and identity. With marked tenderness, the contributors to Reading Sedgwick reflect on Sedgwick’s many critical inventions, from her elucidation of poetry’s close relation to criticism and development of new versions of queer performativity to highlighting the power of writing to engender new forms of life. As the essays in Reading Sedgwick demonstrate, Sedgwick’s work is not only an ongoing vital force in queer theory and affect theory; it can help us build a more positive world in the midst of the bleak contemporary moment.

Contributors Lauren Berlant, Judith Butler, Lee Edelman, Jason Edwards, Ramzi Fawaz, Denis Flannery, Jane Gallop, Jonathan Goldberg, Meridith Kruse, Michael Moon, José Esteban Muñoz, Chris Nealon, Andrew Parker, H. A. Sedgwick, Karin Sellberg, Michael D. Snediker, Melissa Solomon, Kathryn Bond Stockton, Robyn Wiegman

Lauren Berlant is George M. Pullman Distinguished Service Professor at the University of Chicago, coauthor of The Hundreds, and author of Cruel Optimism, both also published by Duke University Press.
Beside You in Time
Sense Methods and Queer Sociabilities
in the American Nineteenth Century
ELIZABETH FREEMAN

“Elizabeth Freeman’s fierce femme provocation expands contemporary critical thinking about biopower, leading queer Americanist scholarship toward an exploration of the rich potentialities buried within the history of sexuality.”—DANA LUCIANO, author of Arranging Grief: Sacred Time and the Body in Nineteenth-Century America

In Beside You in Time Elizabeth Freeman expands biopolitical and queer theory by outlining a temporal view of the long nineteenth century. Drawing on Foucauldian notions of discipline as a regime that yoked the human body to time, Freeman shows how time became a social and sensory means by which people assembled into groups in ways that resisted disciplinary forces. She tracks temporalized bodies across many entangled regimes—religion, secularity, race, historiography, health, and sexuality—and examines how those bodies act in relation to those regimes. In analyses of the use of rhythmic dance by the Shakers; African American slave narratives; literature by Mark Twain, Pauline Hopkins, Herman Melville, and others; and how Catholic sacraments conjoined people across historical boundaries, Freeman makes the case for the body as an instrument of what she calls queer hypersociality. As a mode of being in which bodies are connected to others and their histories across and throughout time, queer hypersociality, Freeman contends, provides the means for subjugated bodies to escape disciplinary regimes of time and to create new social worlds.

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cloth, 978-1-4780-0504-9 $99.95/£83.00

Elizabeth Freeman is Professor of English at the University of California, Davis, and the author of Time Binds: Queer Temporalities, Queer Histories and The Wedding Complex: Forms of Belonging in Modern American Culture, both also published by Duke University Press.

Also by Elizabeth Freeman

Time Binds
Queer Temporalities, Queer Histories
paper, $25.95/£20.99
978-0-8223-4804-7 / 2010

The Wedding Complex
Forms of Belonging in Modern American Culture
paper, $27.95/£21.99
978-0-8223-2989-3 / 2002
The Creative Underclass
Youth, Race, and the Gentrifying City

TYLER DENMEAD

"Tyler Denmead offers a far-reaching look into the complexities of creative communities, implicating factors involving labor, economics, race, the arts, education, urban planning, and politics, all while joyfully, lovingly, and thoughtfully describing stories from young people's lives. Denmead describes these multiple perspectives and what young people taught him and his change of perception with humility. His book's credibility and power are even more compelling because of his capacity to comprehend and critique an institution he himself constructed. I'm in awe of all the intricacies and implications that Denmead has revealed."—REBEKAH MODRAK, author of Reframing Photography: Theory and Practice

"Since the early 2000s we have regarded the creative class as those with the greatest access to capital, technology, and robust economic environments. Tyler Denmead reveals a portion of the creative class that is dynamic and generative and forgotten—low-income youth in underserved communities. This is a must-read for reimagining the creative talents of today's urban youth."—GLORIA LADSON-BILLINGS, Professor Emerita, University of Wisconsin–Madison

As an undergraduate at Brown University, Tyler Denmead founded New Urban Arts, a nationally recognized arts and humanities program primarily for young people of color in Providence, Rhode Island. Along with its positive impact, New Urban Arts, under his leadership, became entangled in Providence's urban renewal efforts that harmed the very youth it served. As in many deindustrialized cities, Providence's leaders viewed arts, culture, and creativity as a means to drive property development and attract young, educated, and affluent white people, such as Denmead, to economically and culturally kickstart the city. In The Creative Underclass, Denmead critically examines how New Urban Arts and similar organizations can become enmeshed in circumstances where young people, including himself, become visible once the city can leverage their creativity to benefit economic revitalization and gentrification. He points to the creative cultural practices that young people of color from low-income communities use to resist their subjectification as members of an underclass, which, along with redistributive economic policies, can be deployed as an effective means with which to both oppose gentrification and better serve the youth who have become emblematic of urban creativity.
**Progressive Dystopia**

Abolition, Antiblackness, and Schooling in San Francisco

**SAVANNAH SHANGE**

“By locating the everyday mechanisms of the neoliberal state in a progressive school in San Francisco, Savannah Shange brings the lived experiences of social actors often only talked about as ‘black and brown bodies’ into discussions of the afterlife of slavery. And in so doing, she reveals the fissures in Afropessimism and critical anthropology. *Progressive Dystopia* is scholarship at its finest and an essential contribution.”

—AIMEE MEREDITH COX, author of *Shapeshifters: Black Girls and the Choreography of Citizenship*

San Francisco is the endgame of gentrification, where racialized displacement means that the Black population of the city hovers just over 3 percent. The “Robeson Justice Academy” opened to serve the few remaining low-income neighborhoods of the city, with the mission of offering liberatory, social justice–themed education to youth of color. While it features a progressive curriculum where students read Frantz Fanon and Audre Lorde, the majority Latinx school also has the district’s highest suspension rates for Black students. In *Progressive Dystopia* Savannah Shange explores the potential for reconciling the school’s marginalization of Black students with its sincere pursuit of multiracial uplift and solidarity. Drawing on ethnographic fieldwork and six years of experience teaching at the school, Shange outlines how the school fails its students and the community because it operates within a space predicated on antiblackness. Seeing San Francisco as a social laboratory for how Black communities survive the end of their worlds, Shange argues for abolition over either revolution or progressive reform as the needed path toward Black freedom.

*From Chapter 7*

Like Zahra, Amma, and a few other staff members of color featured in the narrative of this study, I fell out of love with the place I had poured hope into. Gaslit by our revolutionary paramour, we don’t work there anymore. At the same time, most of the staff members of color featured here still make it up the hill every day before 8:00 a.m. . . . One school counselor quit her job at Robeson out of frustration with its inability to live up to its social justice vision, and yet continued to send her own child there because it was the best option in the city for her as a parent. If Robeson is the best-case scenario—and it still fails the basic needs of Black youth and educators in southeast San Francisco—what does that reveal about the political imaginaries that shape social reforms aimed at the democratization of social services like education and health care?
Orozco’s American Epic
Myth, History, and the Melancholy of Race
MARY K. COFFEY

“Orozco’s American Epic is original in its intent, theoretically sophisticated, and clearly elaborated. Mary K. Coffey does not settle for easy interpretations of Orozco’s mural, but rather dwells purposively on the difficult questions it raises. An outstanding book.”—CLAIRE F. FOX, author of Making Art Panamerican: Cultural Policy and the Cold War

“This is a spectacular piece of scholarship. Any study of Mexican mural painting in the context of Mexico is challenging enough, but adding the extra level of context as a work on United States soil would defeat a less ambitious and less courageous scholar than Mary K. Coffey. Any scholar who can speak with great authority on the theories of Benjamin, Freud, and Butler on the same page and then apply those insights to the work of a Mexican painter is a scholar of almost shocking sophistication and intellectual conviction. This book needed to be written, and Coffey has delivered in glorious fashion.”—LEONARD FOLGARAIT, coeditor of Mexican Muralism: A Critical History

Between 1932 and 1934, José Clemente Orozco painted the twenty-four-panel mural cycle entitled The Epic of American Civilization in Dartmouth College’s Baker-Berry Library. An artifact of Orozco’s migration from Mexico to the United States, the Epic represents a turning point in his career, standing as the only fresco in which he explores both U.S.-American and Mexican narratives of national history, progress, and identity. While his title invokes the heroic epic form, the mural indicts history as complicit in colonial violence. It questions the claims of Manifest Destiny in the United States and the Mexican desire to mend the wounds of conquest in pursuit of a postcolonial national project. In Orozco’s American Epic Mary K. Coffey places Orozco in the context of his contemporaries, such as Diego Rivera and David Alfaro Siqueiros, and demonstrates the Epic’s power as a melancholic critique of official indigenism, industrial progress, and Marxist messianism. In the process, Coffey finds within Orozco’s work a call for justice that resonates with contemporary debates about race, immigration, borders, and nationality.

Mary K. Coffey is Associate Professor of Art History at Dartmouth College. She is the author of How a Revolutionary Art Became Official Culture: Murals, Museums, and the Mexican State, also published by Duke University Press, and coeditor of Modern Art in Africa, Asia, and Latin America: An Introduction to Global Modernisms.

Also by Mary K. Coffey

How a Revolutionary Art Became Official Culture: Murals, Museums, and the Mexican State
Paper, $25.95/£20.99
978-0-8223-5037-8 / 2012
The Politics of Taste
Beatriz González and Cold War Aesthetics
ANA MARÍA REYES

“Ana María Reyes tackles an important but understudied subject that is absolutely essential to understanding contemporary Colombian politics, culture, and society: the relationship between aesthetics and the Cold War in Colombia. Her analysis of Beatriz González’s artistic practices, Marta Traba’s art criticism, the institutions where they worked and exhibited, and Colombia’s cultural politics and Cold War policies during the National Front period is brilliant and compelling.”—MARY ROLDÁN, author of Blood and Fire: La Violencia in Antioquia, Colombia, 1946–1953

In The Politics of Taste Ana María Reyes examines the works of Colombian artist Beatriz González and the Argentine-born art critic, Marta Traba, who championed her art during Colombia’s National Front coalition government (1958–1974). This was a critical period in Latin American art, when artistic practice, art criticism, and institutional objectives came into strenuous yet productive tension. While González’s triumphant debut excited critics who wanted to cast Colombian art as modern, sophisticated, and universal, her turn to urban lowbrow culture proved deeply unsettling. Traba praised González’s cursi (tacky) recycling aesthetic as daringly subversive and her strategic localism as resistant to U.S. cultural imperialism. Reyes reads González’s and Traba’s complex visual and textual production and their intertwined careers against Cold War modernization programs that were deeply embedded in elite fear of the masses and designed to avert Cuban-inspired revolution. In so doing, Reyes provides fresh insights into Colombia’s social anxieties and frustrations while highlighting how interrogations of taste became vital expressions of the growing discontent with the Colombian state.

ART HISTORY PUBLICATION INITIATIVE

Ana María Reyes is Assistant Professor of the History of Latin American Art and Architecture at Boston University, coeditor of Simón Bolívar: Travels and Transformations of a Cultural Icon, and founding member of the Symbolic Reparations Research Project.
Photographic Returns
Racial Justice and the Time of Photography
SHAWN MICHELLE SMITH

In Photographic Returns Shawn Michelle Smith traces how historical moments of racial crisis come to be known photographically and how the past continues to inhabit, punctuate, and transform the present through the photographic medium in contemporary art. Smith engages photographs by Rashid Johnson, Sally Mann, Deborah Luster, Lorna Simpson, Jason Lazarus, Carrie Mae Weems, Taryn Simon, and Dawoud Bey, among others. Each of these artists turns to the past—whether by using nineteenth-century techniques to produce images or by recreating iconic historic photographs—as a way to use history to negotiate the present and to call attention to the unfinished political project of racial justice in the United States. By interrogating their use of photography to recall, revise, and amplify the relationship between racial politics of the past and present, Smith locates a temporal recursivity that is intrinsic to photography, in which images return to haunt the viewer and prompt reflection on the present and an imagination of a more just future.

Shawn Michelle Smith is Professor of Visual and Critical Studies at the School of the Art Institute of Chicago; author of At the Edge of Sight: Photography and the Unseen and Photography on the Color Line: W. E. B. Du Bois, Race, and Visual Culture; and coeditor of Photography and the Optical Unconscious and Pictures and Progress: Early Photography and the Making of African American Identity; all also published by Duke University Press.

Unfixed
Photography and Decolonial Imagination in West Africa
JENNIFER BAJOREK

In Unfixed Jennifer Bajorek traces the relationship between photography and decolonial political imagination in Francophone west Africa in the years immediately leading up to and following independence from French colonial rule in 1960. Focusing on images created by photographers based in Senegal and Benin, Bajorek draws on formal analyses of images and ethnographic fieldwork with photographers to show how photography not only reflected but also actively contributed to social and political change. The proliferation of photographic imagery—through studio portraiture, bureaucratic ID cards, political reportage and photojournalism, magazines, and more—provided the means for west Africans to express their experiences, shape public and political discourse, and reimagine their world. In delineating how west Africans’ embrace of photography was associated with and helped spur the democratization of political participation and the development of labor and liberation movements, Bajorek tells a new history of photography in west Africa—one that theorizes photography’s capacity for doing decolonial work.

Jennifer Bajorek is Associate Professor of Comparative Literature and Visual Studies at Hampshire College and Research Associate in the VIAD Research Centre, in the Faculty of Art, Design, and Architecture at the University of Johannesburg. She is also author of Counterfeit Capital: Poetic Labor and Revolutionary Irony.
**I Stand in My Place with My Own Day Here**

Site-Specific Art at The New School

**FRANCES RICHARD**, editor

With a foreword by **LYDIA MATTHEWS**

and an introduction by **SILVIA ROCCIOLO** and **ERIC STARK**

*I Stand in My Place with My Own Day Here* features essays by more than fifty renowned international writers who consider thirteen monumental works of art created for The New School between 1930 and the present. The nucleus of The New School’s Art Collection, these commissions—ranking among the finest site-specific works in New York City—range from murals by José Clemente Orozco and Thomas Hart Benton to installations by Agnes Denes, Kara Walker, Alfredo Jaar, Glenn Ligon, Sol LeWitt, and Martin Puryear + Michael Van Valkenburgh, among others. This richly illustrated volume explores each installation through three to four essays written by critics, poets, and scholars from diverse fields including anthropology, mathematics, art history, media studies, and design. Their texts are complemented by three additional essays reflecting on each piece’s art historical significance; the architectural contexts in which the works reside on the university’s campus; and The New School’s relationship to adventurous art practice. Also included is a roundtable discussion among leading arts educators and artists who reflect on the pedagogical potential of a campus-based contemporary art collection. The book’s final section presents a history of each commissioned work, highlighted by archival images never before published.

**Frances Richard** is author of *Gordon Matta-Clark: Physical Poetics* and teaches at the California College of the Arts. **Lydia Matthews** is Professor of Visual Culture at the Parsons School of Design, The New School. **Silvia RoccioLO** and **Eric Stark** co-curated The New School Art Collection until Stark’s retirement in 2018; RoccioLO is currently the collection’s Director/Chief Curator.
At its core, *Insurgent Aesthetics* reminds us that war and security are—despite the modern ideologies that would declare otherwise—fundamentally racialized social practices that seek to manage their violence in everyday life through controlling what can be felt and known. By looking at the ways diasporic communities interfere with sovereign and statist logics that conserve the knowledge of loss for the national community alone, this exquisitely written book powerfully argues for the insurgent abilities of culture to interrupt, deform, and repopulate our felt and known worlds in ways that force a reckoning and connection with the racialized death and detritus that U.S. security at once creates and tries to disappear.”—CHANDAN REDDY, author of *Freedom with Violence: Race, Sexuality, and the U.S. State*

In *Insurgent Aesthetics* Ronak K. Kapadia theorizes the world-making power of contemporary art responses to U.S. militarism in the Greater Middle East. He traces how new forms of remote killing, torture, confinement, and surveillance have created a distinctive post-9/11 infrastructure of racialized state violence. Linking these new forms of violence to the history of American imperialism and conquest, Kapadia shows how Arab, Muslim, and South Asian diasporic multimedia artists force a reckoning with the U.S. War on Terror’s violent destruction and its impacts on immigrant and refugee communities. Drawing on an eclectic range of visual, installation, and performance works, Kapadia reveals queer feminist decolonial critiques of the U.S. security state that visualize subjugated histories of U.S. militarism and make palpable what he terms “the sensorial life of empire.” In this way, these artists forge new aesthetic and social alliances that sustain critical opposition to the global war machine and create alternative ways of knowing and feeling beyond the forever war.

**Ronak K. Kapadia** is Assistant Professor of Gender and Women’s Studies at the University of Illinois at Chicago.
A Fragile Inheritance
Radical Stakes in Contemporary Indian Art
SALONI MATHUR

"Against the background of the indescribable complexity of India's many languages, political parties, and aesthetic movements, Mathur traces Geeta Kapur's and Vivan Sundaram's parallel and intersecting careers with a brilliant sense of the improvisatory, provisional, and timely character of their numerous interventions over half a century."—W. J. T. MITCHELL

In A Fragile Inheritance Saloni Mathur investigates the work of two seminal figures from the global South: the New Delhi–based critic and curator Geeta Kapur and contemporary multimedia artist, Vivan Sundaram. Examining their written and visual works over the past fifty years, Mathur illuminates how her protagonists’ political and aesthetic commitments intersect and foreground uncertainty, difficulty, conflict, and contradiction. This book presents new understandings of the culture and politics of decolonization and the role of non-Western aesthetic avant-gardes within the discourses of contemporary art. Through skillful interpretation of Sundaram’s and Kapur’s practices, Mathur demonstrates how received notions of mainstream art history may be investigated and subjected to creative redefinition. Her scholarly methodology offers an impassioned model of critical aesthetics and advances a radical understanding of art and politics in our time.

Saloni Mathur is Professor of Art History at the University of California, Los Angeles, author of India by Design: Colonial History and Cultural Display, and coeditor of No Touching, No Spitting, No Praying: The Museum in South Asia.

Wages Against Artwork
Decommodified Labor and the Claims of Socially Engaged Art
LEIGH CLAIRE LA BERGE

The last twenty years have seen a rise in the production, circulation, and criticism of new forms of socially engaged art aimed at achieving social justice and economic equality. In Wages Against Artwork Leigh Claire La Berge shows how socially engaged art responds to and critiques what she calls decommodified labor—the slow diminishment of wages alongside an increase of demands of work. Outlining the ways in which socially engaged artists relate to work, labor, and wages, La Berge examines how artists and organizers create institutions to address their own and others’ financial precarity; why the increasing role of animals and children in contemporary art points to the turn away from paid labor; and how the expansion of MFA programs and student debt helps create the conditions for decommodified labor. In showing how socially engaged art operates within and against the need to be paid for work, La Berge offers a new theorization of the relationship between art and contemporary capitalism.

Leigh Claire La Berge is Assistant Professor of English at Borough of Manhattan Community College, City University of New York, author of Scandals and Abstraction: Financial Fiction of the Long 1980s, and coeditor of Reading Capitalist Realism.
**How to Make Art at the End of the World**

A Manifesto for Research-Creation

**NATALIE LOVELESS**

In recent years, the rise of research-creation—a scholarly activity that considers art practices as research methods in their own right—has emerged from the organic convergences of the arts and interdisciplinary humanities, and has been fostered by universities wishing to enhance their public profiles. In *How to Make Art at the End of the World* Natalie Loveless draws on diverse perspectives—from feminist science studies to psychoanalytic theory, as well as her own experience advising undergraduate and graduate students—to argue for research-creation as both a means to produce innovative scholarship and a way to transform pedagogy and research within the contemporary neoliberal university. Championing experimental, artistically driven methods of teaching, researching, and publication, research-creation works to render daily life in the academy more pedagogically, politically, and affectively sustainable, as well as more responsive to issues of social and ecological justice.

**Natalie Loveless** is Associate Professor of Contemporary Art and Theory at the University of Alberta and editor of *New Maternalisms Redux: Methodologies and Ecologies in Research-Creation*.

**Latter-day Screens**

Gender, Sexuality, and Mediated Mormonism

**BRENDA R. WEBER**

From *Sister Wives* and *Big Love* to *The Book of Mormon* on Broadway, Mormons and Mormonism are pervasive throughout American popular media. In *Latter-day Screens*, Brenda R. Weber argues that mediated Mormonism contests and reconfigures collective notions of gender, sexuality, race, spirituality, capitalism, justice, and individualism. Focusing on Mormonism as both a meme and an analytic, Weber analyzes a wide range of contemporary media produced by those in and outside the mainstream and fundamentalist Mormon churches, from reality television to feature films, from blogs to YouTube videos, and from novels to memoirs by people who struggle to find agency and personhood in the shadow of the church's teachings. The broad archive of mediated Mormonism contains socially conservative values, often expressed through neoliberal strategies tied to egalitarianism, meritocracy, and self-actualization, but it also offers a passionate voice of contrast on behalf of plurality and inclusion. In this, mediated Mormonism and the conversations on social justice that it fosters create the pathway toward an inclusive, feminist-friendly, and queer-positive future for a broader culture that uses Mormonism as a gauge to calibrate its own values.

**Brenda R. Weber** is Professor of Gender Studies at Indiana University, editor of *Reality Gendervision: Sexuality and Gender on Transatlantic Reality Television*, and author of *Makeover TV: Selfhood, Citizenship, and Celebrity*, both also published by Duke University Press.
Radical Transnationalism
Reimagining Solidarities, Violence, Empires
LAURA BRIGGS, GINETTA E. B. CANDELARIO,
and ROBYN C. SPENCER, issue editors
A special issue of Meridians: feminism, race, transnationalism

This issue of Meridians looks at the expansive domains of transnational feminism, considering its relationship to different regions, historical periods, fields, and methodologies. Through scholarship and creative writing, contributors showcase populations often overlooked in transnational feminist scholarship, including Africa and its diaspora and indigenous people in the Americas and the Pacific. Understanding that transnational feminism emerges from multiple locales across the global South and North, this group of contributors, working in exceptionally diverse locations, investigates settler colonialism, racialization, globalization, militarization, decoloniality, and anti-authoritarian movements as gendered political and economic projects. Working with manifestos, archives, oral histories, poetry, visual media, and ethnographies from across four continents, the contributors offer a radically expanded vision for transnational feminism.


Laura Briggs is Professor of Women, Gender, Sexuality Studies at the University of Massachusetts, Amherst. Ginetta E. B. Candelario is Professor of Sociology at Smith College and editor of Meridians. Robyn C. Spencer is Associate Professor of History at Lehman College, City University of New York.

Theft Is Property!
Dispossession and Critical Theory
ROBERT NICHOLS

Drawing upon Indigenous peoples’ struggles against settler colonialism, Theft is Property! reconstructs the concept of dispossession as a means of explaining how shifting configurations of law, property, race, and rights have functioned as modes of governance, both historically and in the present. Through close analysis of arguments by Indigenous scholars and activists from the nineteenth century to the present, Robert Nichols argues that dispossession has come to name a unique recursive process whereby systematic theft is the mechanism by which property relations are generated. In so doing, Nichols also brings longstanding debates in anarchist, Black radical, feminist, Marxist, and postcolonial thought into direct conversation with the frequently overlooked intellectual contributions of Indigenous peoples.

Robert Nichols is Associate Professor of Political Theory at the University of Minnesota and author of The World of Freedom: Heidegger, Foucault, and the Politics of Historical Ontology.
Fictions of Land and Flesh
Blackness, Indigeneity, Speculation
MARK RIFKIN

In *Fictions of Land and Flesh* Mark Rifkin explores the impasses that arise in seeking to connect Black and Indigenous movements, turning to speculative fiction to understand those difficulties and envision productive ways of addressing them. As against efforts to subsume varied forms of resistance into a single framework in the name of solidarity, Rifkin argues that Black and Indigenous political struggles are oriented in distinct ways, following their own lines of development and contestation. Rifkin suggests how the movement between them can be approached as something of a speculative leap in which the terms and dynamics of the one are disoriented in the encounter with the other. Futurist fiction provides a compelling site for exploring such disjunctions. Through analyses of works by Octavia Butler, Walter Mosley, Nalo Hopkinson, Melissa Tantaquidgeon Zobel, and others, the book illustrates how ideas about fungibility, fugitivity, carcerality, mar-ronage, sovereignty, placemaking, and governance shape the ways Black and Indigenous intellectuals narrate the past, present, and future. In turning to speculative fiction, Rifkin illustrates how speculation as a process provides conceptual and ethical resources for recognizing difference while engaging across it.

Mark Rifkin is Professor of English and Women’s and Gender Studies at the University of North Carolina, Greensboro, and is the author of six books, most recently *Beyond Settler Time: Temporal Sovereignty and Indigenous Self-Determination*, also published by Duke University Press.

The Black Shoals
Offshore Formations of Black and Native Studies
TIFFANY LETHABO KING

In *The Black Shoals* Tiffany Lethabo King uses the shoal—an offshore geologic formation that is neither land nor sea—as metaphor, mode of critique, and methodology to theorize the encounter between Black studies and Native studies. King conceptualizes the shoal as a space where Black and Native literary traditions, politics, theory, critique, and art meet in productive, shifting, and contentious ways. These interactions, which often foreground Black and Native discourses of conquest and critiques of humanism, offer alternative insights into understanding how slavery, antiblackness, and Indigenous genocide structure white supremacy. Among texts and topics, King examines eighteenth-century British mappings of Humanness, Nativeness, and Blackness; Black feminist depictions of Black and Native eros; Black fungibility as a critique of discourses of labor exploitation; and Black art that rewrites conceptions of the human. In outlining the convergences and disjunctions between Black and Native thought and aesthetics, King identifies the potential to create new epistemologies, lines of critical inquiry, and creative practices.

Tiffany Lethabo King is Assistant Professor of Women’s, Gender, and Sexuality Studies at Georgia State University.
Possessing Polynesians
The Science of Settler Colonial Whiteness in Hawai‘i and Oceania
MAILE ARVIN

From their earliest encounters with indigenous Pacific Islanders, white Europeans and Americans asserted an identification with the racial origins of Polynesians, declaring them to be, racially, almost white and speculating that they were of Mediterranean or Aryan descent. In Possessing Polynesians Maile Arvin analyzes this racializing history within the context of settler colonialism across Polynesia, especially in Hawai‘i. Arvin argues that a logic of possession through whiteness animates settler colonialism, through which both Polynesia (the place) and Polynesians (the people) become exotic, feminized belongings of whiteness. Seeing whiteness as indigenous to Polynesia provided white settlers with the justification needed to claim Polynesian lands and resources. Understood as possessions, Polynesians were and continue to be denied the privileges of whiteness. Yet Polynesians have long contested these classifications, claims, and cultural representations, and Arvin shows how their resistance to and refusal of white settler logic have regenerated Indigenous forms of recognition.

Maile Arvin is Assistant Professor of History and Gender Studies at the University of Utah.

Listen but Don’t Ask Question
Hawaiian Slack Key Guitar across the TransPacific
KEVIN FELLEZS

Played on an acoustic steel-string guitar with open tunings and a finger-picking technique, Hawaiian slack key guitar music emerged in the mid-nineteenth century. Though played on a non-Hawaiian instrument and influenced by Mexican cowboy culture, it is widely considered to be a truly Hawaiian tradition grounded in Hawaiian aesthetics and cultural values. In Listen but Don’t Ask Question Kevin Fellezs examines Kanaka Maoli (Native Hawaiian) and non-Hawaiian slack key guitar in Hawai‘i, California, and Japan, tracing how notions of belonging and authenticity become contested depending on who plays the music and where. In Hawai‘i slack key guitar functions as a sign of Kanaka Maoli cultural renewal, resilience, and resistance in the face of appropriation and occupation, while in Japan it becomes the means through which to create a merged Japanese-Hawaiian artistic and cultural sensibility. For diasporic Hawaiians in California, it provides a way to claim Hawaiian identity. By demonstrating how slack key guitar is a site for the articulation of Hawaiian-ness, Fellezs illuminates how slack key guitarists are reconfiguring notions of Hawaiian belonging throughout the transpacific.

Kevin Fellezs is Associate Professor of Music and African American Studies at Columbia University and author of Birds of Fire: Jazz, Rock, Funk, and the Creation of Fusion, also published by Duke University Press.
Sacred Men
Law, Torture, and Retribution in Guam
KEITH L. CAMACHO

Between 1944 and 1949 the United States Navy held a war crimes tribunal that tried Japanese nationals and members of Guam's indigenous Chamorro population who had worked for Japan’s military government. In Sacred Men Keith L. Camacho traces the tribunal’s legacy and its role in shaping contemporary domestic and international laws regarding combatants, jurisdiction, and property. Drawing on Giorgio Agamben’s notions of bare life and Chamorro concepts of retribution, Camacho demonstrates how the U.S. tribunal used and justified imprisonment, torture, murder, and exiling of accused Japanese and Chamorro war criminals in order to institute a new American political order. This U.S. disciplinary logic in Guam, Camacho contends, continues to directly inform the ideology used to justify the Guantanamo Bay detention center, the torture and enhanced interrogation of enemy combatants, and the American carceral state.

GLOBAL AND INSURGENT LEGALITIES
A series edited by Eve Darian-Smith and Jonathan Goldberg-Hiller

Keith L. Camacho is Associate Professor of Asian American Studies at the University of California, Los Angeles, author of Cultures of Commemoration: The Politics of War, Memory, and History in the Mariana Islands, and coeditor of Militarized Currents: Toward a Decolonized Future in Asia and the Pacific.

Screening Race in American Nontheatrical Film
ALLYSON NADIA FIELD and MARSHA GORDON, editors
With a foreword by JACQUELINE NAJUMA STEWART

Although overlooked by most narratives of American cinema history, films made for purposes outside of theatrical entertainment dominated twentieth-century motion picture production. This volume adds to the growing study of nontheatrical films by focusing on the ways filmmakers developed and audiences encountered ideas about race, identity, politics, and community outside the borders of theatrical cinema. The contributors to Screening Race in American Nontheatrical Film examine the place and role of race in educational films, home movies, industry and government films, anthropological films, and church films, as well as other forms of nontheatrical filmmaking. From filmic depictions of native Americans and films by 1920s African American religious leaders to a government educational film about the unequal treatment of Latin American immigrants, these films portrayed—for various purposes and intentions—the lives of those who were mostly excluded from the commercial films being produced in Hollywood. This volume is more than an examination of a broad swath of neglected twentieth-century filmmaking; it is a reevaluation of basic assumptions about American film culture and the place of race within it.

Contributors: Crystal Mun-hye Baik, Jasmin R. Castro, Nadine Chan, Mark Garrett Cooper, Dino Everett, Allyson Nadia Field, Walter Forsberg, Joshua Glück, Tanya Goldman, Marsha Gordon, Noelle Griffis, Colin Gunckel, Michelle Kelley, Todd Kushiigachai, Martin L. Johnson, Caitlin McGrath, Elena Rossi-Snook, Laura Isabel Serna, Jacqueline Najuma Stewart, Dan Streible, Lauren Tilton, Noah Tsika, Travis L. Wagner, Colin Williamson

Allyson Nadia Field is Associate Professor of Cinema and Media Studies at the University of Chicago. Marsha Gordon is Professor of Film Studies at North Carolina State University. Jacqueline Najuma Stewart is Professor of Cinema and Media Studies at the University of Chicago.
The Plantation, the Postplantation, and the Afterlives of Slavery

GWEN BERGNER and ZITA NUNES, issue editors

A special issue of American Literature

This special issue interrogates the plantation as a form, logic, and technology that continues to produce inequalities. Attending to the Caribbean, Latin America, and the United States, contributors follow the evolution of plantation slavery in the eighteenth and nineteenth centuries through its subsequent iterations in the Jim Crow and civil rights eras, and into the neoliberal present, where the carceral state props up fantasies of postracialism. The contributors rethink the necro- and biopolitics of plantation slavery, uncovering laborers’ strategies of self-determination, affiliation, and communication in spite of the plantation’s mechanisms of control. Essay topics include the circulation of a weekly newspaper published by black tenant farmers in the 1920s, a nineteenth-century trial of an enslaved woman, and the fetish-making of Haitian revolutionary François Makandal. Reconsidering the time and space of the plantation, contributors analyze Western processes of racialization and uncover the experience and agency of the oppressed. This search for modes of being within the plantation structure offers one way to rewrite histories of slavery.

Contributors: Monique Allewaert, Gwen Bergner, Benjamin Child, Jeannine Marie DeLombard, Julius B. Fleming Jr., Jarvis C. McInnis, Zita Nunes, Roberta Wolfson

Gwen Bergner is Associate Professor of English at West Virginia University. Zita Nunes is Associate Professor of English and Comparative Literature at the University of Maryland.

Unreconciled

From Racial Reconciliation to Racial Justice in Christian Evangelicalism

ANDREA SMITH

In the 1990s, many Evangelical Christian organizations and church leaders began to acknowledge their long history of racism and launched efforts at becoming more inclusive of people of color. While much of this racial reconciliation movement has not directly confronted systemic racism’s structural causes, there exists a smaller counter-movement within Evangelicalism, primarily led by women of color who are actively engaged in antiracism and social justice struggles. In Unreconciled Andrea Smith examines these movements through a critical ethnic studies lens, evaluating the varying degrees to which Evangelical communities that were founded on white supremacy have addressed racism. Drawing on Evangelical publications, sermons, and organization statements, as well as ethnographic fieldwork and participation in Evangelical events, Smith shows how Evangelicalism is largely unable to effectively challenge white supremacy due to its reliance upon discourses of whiteness. At the same time, the work of progressive Evangelical women of color not only demonstrates that Evangelical Christianity can be an unexpected place in which to find theoretical critique and social justice organizing; it also shows how critical ethnic studies’ interventions can be applied broadly across political and religious divides outside the academy.

Andrea Smith is Professor of Ethnic Studies at the University of California, Riverside, author of Conquest: Sexual Violence and American Indian Genocide and Native Americans and the Christian Right: The Gendered Politics of Unlikely Alliances, and coeditor of Theorizing Native Studies, all also published by Duke University Press.
Militarization
A Reader
ROBERTO J. GONZÁLEZ, HUGH GUSTERSON,
and GUSTAAF HOUTMAN, editors

*Militarization: A Reader* offers a range of critical perspectives on the dynamics of militarization as a social, economic, political, cultural, and environmental phenomenon. It portrays militarism as the condition in which military values and frameworks come to dominate state structures and public culture, both in foreign relations and the domestic sphere. Featuring short, readable essays by anthropologists, historians, political scientists, cultural theorists, and media commentators, the *Reader* probes militarism’s ideologies, including those that valorize warriors, armed conflict, and weaponry. Outlining contemporary militarization processes at work around the world, the *Reader* offers a wide-ranging examination of a phenomenon that touches the lives of billions of people.

In collaboration with Catherine Besteman, Andrew Bickford, Catherine Lutz, Katherine T. McCaffrey, Austin Miller, David H. Price, David Vine

GLOBAL INSECURITIES
A series edited by Catherine Besteman and Daniel M. Goldstein

Roberto J. González is Professor of Anthropology at San Jose State University and the author of *Militarizing Culture: Essays on the Warfare State*. Hugh Gusterson is Professor of International Affairs and Anthropology at George Washington University and author of *Drone: Remote Control Warfare*. Gustaaf Houtman is editor of *Anthropology Today* at the Royal Anthropological Institute, London.

Bomb Children
Life in the Former Battlefields of Laos
LEAH ZANI

Half a century after the CIA’s Secret War in Laos—the largest bombing campaign in history—explosive remnants of war continue to be part of people’s everyday lives. In *Bomb Children* Leah Zani offers a perceptive analysis of the long-term, often subtle, and unintended effects of massive air warfare. Zani traces the sociocultural impact of cluster submunitions—known in Laos as “bomb children”—through stories of explosives clearance technicians and others living and working in these old air strike zones. Zani presents her ethnography alongside poetry written in the field, crafting a startlingly beautiful analysis of state terror, authoritarian revival, rapid development, and ecological contamination. In so doing, she proposes that postwar zones are their own cultural and area studies, offering new ways to understand the parallel relationship between ongoing war violence and postwar revival.

Leah Zani is a Junior Fellow in the Social Science Research Network at University of California, Irvine.
A Possible Anthropology
Methods for Uneasy Times
ANAND PANDIAN

“Incorporating the current movements beyond ‘writing culture’ of twentieth-century anthropology, Anand Pandian reinstantiates the poetics of an ethnographic method that anticipates futures. In the midst of a surge of multimodal experimentation, Pandian stunningly reinvests in the narrative character of ethnography.”—GEORGE E. MARCUS

In a time of intense uncertainty, social strife, and ecological upheaval, what does it take to envision the world as it yet may be? The field of anthropology, Anand Pandian argues, has resources essential for this critical and imaginative task. Anthropology is no stranger to injustice and exploitation. Still, its methods can reveal unseen dimensions of the world at hand, and radical experience as the seed of a humanity yet to come. A Possible Anthropology is an ethnography of anthropologists at work: canonical figures like Bronislaw Malinowski and Claude Lévi-Strauss, ethnographic storytellers like Zora Neale Hurston and Ursula K. Le Guin, contemporary scholars like Jane Guyer and Michael Jackson, and artists and indigenous activists inspired by the field. In their company, Pandian explores the moral and political horizons of anthropological inquiry, the creative and transformative potential of an experimental practice.

Anand Pandian teaches anthropology at Johns Hopkins University. His books include Reel World: An Anthropology of Creation, and the coedited volume Crumpled Paper Boat: Experiments in Ethnographic Writing, both also published by Duke University Press.

Blood Work
Life and Laboratories in Penang
JANET CARSTEN

What is blood? How can we account for its enormous range of meanings and its extraordinary symbolic power? In Blood Work Janet Carsten traces the multiple meanings of blood as it moves from donors to labs, hospitals, and patients in Penang, Malaysia. She tells the stories of blood donors, their varied motivations, and the paperwork, payment, and other bureaucratic processes involved in blood donation, tracking the interpersonal relations between lab staff and revealing how their work with blood reflects the social, cultural, and political dynamics of modern Malaysia. Carsten follows hospital workers into factories and community halls on blood drives and brings readers into the operating theater as a machine circulates a bypass patient’s blood. Throughout, she foregrounds blood’s symbolic power, uncovering the processes that make the hospital, the blood bank, the lab, and science itself work. In this way, blood becomes a privileged lens for understanding the entanglements of modern life.

THE LEWIS HENRY MORGAN LECTURES
A series edited by Robert J. Foster and Daniel R. Reichman

Janet Carsten is Professor of Social and Cultural Anthropology at the University of Edinburgh, author of After Kinship, and editor of Blood Will Out: Essays on Liquid Transfers and Flows.
Anthropology | Critical Theory

Ethnography #9
ALAN KLIMA

*“Ethnography #9 is an amazing and wonderful book by a masterful and compelling writer.” —KATHLEEN STEWART*

As Alan Klima writes in Ethnography #9, “there are other possible starting places than the serious realism of anthropological discourse as a method of critical thought.” In this experimental ethnography of capitalism, ghosts, and numbers in mid- and late-twentieth-century Thailand, Klima uses this provocation to deconstruct naive faith in the “real” and in the material in academic discourse that does not recognize that it is, itself, writing. Klima also twists the common narrative that increasing financial abstractions in economic culture are a kind of real horror story, entangling it with other modes of abstraction commonly seen as less “real,” such as spirit consultations, ghost stories, and haunted gambling. His unconventional and distinctive literary form of storytelling uses multiple voices, from ethnographic modes to a first-person narrative in which he channels Northern Thai ghostly tales and the story of a young Thai spirit. This genre alchemy creates strange yet compelling new relations between being and not being, presence and absence, fiction and nonfiction, fantasy and reality. In embracing the speculative as a writing form, Klima summons unorthodox possibilities for truth in contemporary anthropology.

Alan Klima is Professor of Anthropology at the University of California, Davis, and author of The Funeral Casino: Meditation, Massacre, and Exchange with the Dead in Thailand.

Anthropology | Southeast Asia | Visual Culture

Demanding Images
Democracy, Mediation, and the Image-Event in Indonesia
KAREN STRASSLER

The end of authoritarian rule in 1998 ushered in an exhilarating but unsettled period of democratization in Indonesia. A more open political climate converged with a rapidly changing media landscape, yielding a vibrant and volatile public sphere within which Indonesians grappled with the possibilities and limits of democracy and entrenched corruption, state violence, and rising forms of intolerance. In Demanding Images Karen Strassler theorizes image-events as political processes in which publicly circulating images become the material ground of struggles over the nation’s past, present, and future. Considering photographs, posters, contemporary art, selfies, memes, and other visual media, she argues that people increasingly engage with politics through acts of making, circulating, manipulating, and scrutinizing images. Demanding Images is both a closely observed account of Indonesia’s turbulent democratic transition and a globally salient analysis of the work of images in the era of digital media and neoliberal democracy. Strassler reveals politics today to be an unruly enterprise profoundly shaped by the affective and evidentiary force of images.

Karen Strassler is Associate Professor of Anthropology at Queens College and The Graduate Center, City University of New York, and author of Refracted Visions: Popular Photography and National Modernity in Java, also published by Duke University Press.
Affective Justice
The International Criminal Court and the Pan-Africanist Pushback
KAMARI MAXINE CLARKE

Since its inception in 2001, the International Criminal Court (ICC) has been met with resistance by various African states and their leaders, who see the court as a new iteration of colonial violence and control. In *Affective Justice* Kamari Maxine Clarke explores the African Union's pushback against the ICC in order to theorize affect's role in shaping forms of justice in the contemporary period. Drawing on fieldwork in The Hague, the African Union in Addis Ababa, sites of post-election violence in Kenya, and Boko Haram's circuits in Northern Nigeria, Clarke formulates the concept of affective justice—an emotional response to competing interpretations of justice—to trace how affect becomes manifest in judicial practices. By detailing the effects of the ICC's all-African indictments, she outlines how affective responses to these call into question the 'objectivity' of the ICC's mission to protect those victimized by violence and prosecute perpetrators of those crimes. In analyzing the effects of such cases, Clarke provides a fuller theorization of how people articulate what justice is and the mechanisms through which they do so.

Kamari Maxine Clarke is Professor of Anthropology at the University of California, Los Angeles. She is the author of *Mapping Yorùbá Networks: Power and Agency in the Making of Transnational Communities*, also published by Duke University Press, and *Fictions of Justice: The International Criminal Court and the Challenge of Legal Pluralism in Sub-Saharan Africa*.

Concrete Dreams
Practice, Value, and Built Environments in Post-Crisis Buenos Aires
NICHOLAS D’AVELLA

In *Concrete Dreams* Nicholas D’Avella examines the changing social and economic lives of buildings in the context of a construction boom following Argentina’s political and economic crisis of 2001. D’Avella tells the stories of small-scale investors who turned to real estate as an alternative to a financial system they no longer trusted, of architects who struggled to maintain artistic values and political commitments in the face of the ongoing commodification of their work, and of residents-turned-activists who worked to protect the neighborhoods and city they care for from being overtaken by new development. Such forms of everyday engagement with buildings, he argues, produce divergent forms of value that persist in tension with hegemonic forms of value. In the dreams attached to built environments and the material forms in which those dreams are articulated—from charts and graphs to architectural drawings, urban planning codes, and tango lyrics—D’Avella finds a blueprint for building livable futures in which people can survive alongside, and even push back against, the hegemony of capitalism.

Nicholas D’Avella is an anthropologist who lives in Brooklyn, New York.
**Fencing In Democracy**

Border Walls, Necrocitizenship, and the Security State

**MIGUEL DÍAZ-BARRIGA** and **MARGARET E. DORSEY**

Border walls permeate our world, with over thirty nation-states constructing them. Anthropologists Margaret E. Dorsey and Miguel Díaz-Barriga argue that border wall construction manifests transformations in citizenship practices that are aimed not only at keeping migrants out but also enmeshing citizens into a wider politics of exclusion. For a decade, the authors studied the U.S.-Mexico border wall constructed by the Department of Homeland Security and observed the political protests and legal challenges that residents mounted in opposition to the wall. In *Fencing In Democracy* Dorsey and Díaz-Barriga take us to those border communities most affected by the wall and often ignored in national discussions about border security to highlight how the state diminishes citizens’ rights. That dynamic speaks to the citizenship experiences of border residents that is indicative of how walls imprison the populations that they are built to protect. Dorsey and Díaz-Barriga brilliantly expand conversations about citizenship, the operation of U.S. power, and the implications of border walls for the future of democracy.

**GLOBAL INSECURITIES**

A series edited by Catherine Besteman and Daniel M. Goldstein

**Margaret E. Dorsey** is Associate Professor of Sociology and Anthropology at the University of Richmond. **Miguel Díaz-Barriga** is Professor of Sociology and Anthropology at the University of Richmond.

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**Mesoamerican Experiences of Illness and Healing**

**REBECCA DUFENDACH**, issue editor

A special issue of *Ethnohistory*

The sixteenth-century encounter between Mesoamericans and Europeans resulted in a tremendous loss of life in indigenous communities and significantly impacted their health and healing strategies. Contributors to this special issue of *Ethnohistory* address how indigenous people experienced bodily health in the wake of this encounter. By exploring archival indigenous and Spanish-language documents, contributors address how bodily health was experienced in the wake of the European encounter and uncover transformations of health discourses and experiences of illness. They investigate eclectic healing practices and medical chants; changing notions of the causes of illnesses; and the language of cleansing ceremonies, bone-setting, midwifery, and maternal medicine.

**Contributors** Sabina Cruz de la Cruz, Rebecca Dufendach, Servando Hinojosa, Timothy W. Knowlton, Gabrielle Vail, Edber Dzidz Yam

**Rebecca Dufendach** is a research associate at the Getty Research Institute.
Sounds of Vacation
Political Economies of Caribbean Tourism
JOCELYNE GUILBAULT and TIMOTHY ROMMEN, editors

The contributors to Sounds of Vacation examine the commodification of music and sound at popular vacation destinations throughout the Caribbean in order to tease out the relationships between political economy, hospitality, and the legacies of slavery and colonialism. Drawing on case studies from Barbados, the Bahamas, Guadeloupe, Saint Martin, and Saint Lucia, the contributors point to the myriad ways live performances, programmed music, and the sonic environment heighten tourists’ pleasurable vacation experience. They explore, among other topics, issues of authenticity in Bahamian music; efforts to give tourists in Barbados peace and quiet at a former site of colonial violence; and how resort soundscapes extend beyond music to encompass the speech accents of local residents. Through interviews with resort managers, musicians, and hospitality workers, the contributors also outline the social, political, and economic pressures and interests that affect musical labor and the social encounters of musical production. In so doing, they prompt a rethinking of how to account for music and sound’s resonances in postcolonial spaces.

Contributors: Jerome Camal, Steven Feld, Francio Guadeloupe, Jocelyne Guilbault, Jordi Halfman, Susan Harewood, Percy C. Hintzen, Timothy Rommen

Jocelyne Guilbault is Professor of Music at the University of California, Berkeley. Timothy Rommen is Davidson Kennedy Professor in the College and Professor of Music and Africana Studies at the University of Pennsylvania.

Biogenetic Paradoxes of the Nation
Finn cattle, apples, and other genetic-resource puzzles
SAKARI TAMMINEN

In 1992, the Convention on Biological Diversity (CBD), signed by over 160 countries and hailed as the key symbol of a common vision for saving Earth’s biodiversity, set forth three primary mandates: preserving biodiversity, sustainable use of biodiversity components, and enabling economic benefit-sharing. The CBD—which gave signatory countries the ability to claim sovereignty over nonhuman genetic resources native to each nation—defined biodiversity through a politics of nationhood in ways that commodified genetic resources. In Biogenetic Paradoxes of the Nation Sakari Tamminen traces the ways in which the CBD’s seemingly compatible yet ultimately paradox-ridden aims became manifest in efforts to create, conserve, and capitalize on distinctly animal and plant species. In using Finland as a case study with which to understand the worldwide efforts to convert species into manifestations of national identity, Tamminen shows how the CBD’s policies contribute less to biodiversity conservation than to smoothing the way for frictionless operation of biotechnologically assisted circuits of the global bioeconomy. Tamminen demonstrates how an intimate look at the high-level politics and technical processes of defining national genetic resources powerfully illuminates the limits of anthropocentric biopolitical theory.

Sakari Tamminen is Adjunct Professor in the Faculty of Social Sciences at the University of Helsinki.
**Otaku and the Struggle for Imagination in Japan**  
**PATRICK W. GALBRAITH**

From computer games to figurines and maid cafés, men called “otaku” develop intense fan relationships with “cute girl” characters from manga, anime, and related media and material in contemporary Japan. While much of the Japanese public considers the forms of character love associated with “otaku” to be weird and perverse, the Japanese government has endeavored to incorporate “otaku” culture into its branding of “Cool Japan.” In *Otaku and the Struggle for Imagination in Japan*, Patrick W. Galbraith explores the conflicting meanings of “otaku” culture and its significance to Japanese popular culture, masculinity, and the nation. Tracing the history of “otaku” and “cute girl” characters from their origins in the 1970s to his recent fieldwork in Akihabara, Tokyo (“the Holy Land of Otaku”), Galbraith contends that the discourse surrounding “otaku” reveals tensions around contested notions of gender, sexuality, and ways of imagining the nation that extend far beyond Japan. At the same time, in their relationships with characters and one another, “otaku” are imagining and creating alternative social worlds.

**Patrick W. Galbraith** is a lecturer at Senshū University in Tokyo. He is the author of *The Moe Manifesto: An Insider’s Look at the Worlds of Manga, Anime, and Gaming*, coauthor of *AKB48*, and coeditor of *Idols and Celebrity in Japanese Media Culture*.

**Violence and Policing**

**MADIHA TAHIR** and **SHAMUS KHAN**, issue editors

*A special issue of* Public Culture

Contributors to this special issue examine the discourse and practices of policing, providing insights into how policing transforms societal relationships and develops and maintains order. Identifying parallels between police and military power, contributors argue that policing is more than merely the practice of the institution of the police but is the violence work of maintaining a specific social order. Topics covered in the essays include “speculative policing,” which attempts to control not only the present but also uncertain futures; the inextricable relation between anti-Blackness and the violence of the law; the role of police in U.S. politics; French policing of ethno-racial minorities; the relationship between police body cameras and gender equity; and a Brazilian “exceptional prison,” which houses police who have broken the law.

**Contributors** Kim Shayo Buchanan, Samira Bueno, Andrew M. Carruthers, Didier Fassin, Ilana Feldman, Phillip Atiba Goff, Jesse A. Goldberg, Rivke Jaffe, Caren Kaplan, Shamus Khan, Andrea Miller, Fatima Mojaddedi, Stuart Schrader, Madiha Tahir, Michelle C. Velasquez-Potts, Graham Denyer Willis

**Madiha Tahir** is a doctoral candidate at Columbia University, the coeditor of *Dispatches from Pakistan*, and the cofounder and editor of *Tanqueed*, an e-zine that publishes works about contemporary Pakistan and South Asia. **Shamus Khan** is the editor of *Public Culture*, Professor of Sociology at Columbia University, and the author of several books, including *Privilege: The Making of an Adolescent Elite at St. Paul’s School*. 
The Uncaring, Intricate World
A Field Diary, Zambezi Valley, 1984–1985
PAMELA REYNOLDS
edited by TODD MEYERS

"The dated entries in The Uncaring, Intricate World bring into view not what is hidden and occult but what is before our eyes. Pamela Reynolds’s writings are renowned for showing us that children haunt anthropological texts even as they go unacknowledged—yet, this book adds an entirely new dimension to Reynolds’s work by revealing the child who hides in the anthropologist." —VEENA DAS

In the 1950s the colonial British government in North and South Rhodesia (present-day Zambia and Zimbabwe) began construction on a large hydroelectric dam that created Lake Kariba and dislocated nearly 60,000 indigenous residents. Three decades later, Pamela Reynolds began fieldwork with the Tonga people to study the lasting effects of the dispossession of their land on their lives. In The Uncaring, Intricate World, Reynolds shares her field diary, in which she records her efforts to study children and their labor and, by doing so, exposes the character of everyday life. More than a memoir, her diary captures the range of pleasures, difficulties, frustrations, contradictions, and the grappling with ethical questions that all anthropologists experience in the field. The Uncaring, Intricate World concludes with afterwords by Julie Livingston and Jane I. Guyer, who critically reflect on its context, meaning for today, and relevance to conducting anthropological work.

Under Construction
Technologies of Development in Urban Ethiopia
DANIEL MAINS

Over the past decade, Ethiopia has had one of the world’s fastest growing economies, largely due to its investments in infrastructure, and it is through building dams, roads, and other infrastructure that the Ethiopian state seeks to become a middle-income country by 2025. Yet most urban Ethiopians struggle to meet their daily needs and actively oppose a ruling party that they associate with corruption and mismanagement. In Under Construction Daniel Mains explores the intersection of development and governance by examining the conflicts surrounding the construction of specific infrastructural technologies: asphalt and cobblestone roads, motorcycle taxis, and hydroelectric dams. These projects serve as sites for nation building and the means for the state to assert its legitimacy. The construction process—as well as Ethiopians’ experience of living with the disruption of construction zones—reveals the tension and conflict between the promise of progress and the possibility of failure. Mains demonstrates how infrastructures as both ethnographic sites and as means of theorizing such concepts as progress, development, and the state offer a valuable contrast to accounts of African abjection and decline.

Daniel Mains is Wick Cary Associate Professor of Anthropology and African Studies at the University of Oklahoma and author of Hope Is Cut: Youth, Unemployment, and the Future in Urban Ethiopia.
The Licit Life of Capitalism
U.S. Oil in Equatorial Guinea
HANNAH APPEL

The Licit Life of Capitalism is both an account of a specific capitalist project—U.S. oil companies working off the shores of Equatorial Guinea—and a sweeping theorization of more general forms and processes that facilitate diverse capitalist projects around the world. Hannah Appel draws on extensive fieldwork with managers and rig workers, lawyers and bureaucrats, the expat wives of American oil executives and the Equatoguinean women who work in their homes to turn conventional critiques of capitalism on their head, arguing that market practices do not merely exacerbate inequality; they are made by it. People and places differentially valued by gender, race, and colonial histories are the terrain on which the rules of capitalist economy are built. Appel shows how the corporate form and the contract, offshore rigs and economic theory are the assemblages of liberalism and race, expertise and gender, technology and domesticity, that enable the licit life of capitalism—practices that are legally sanctioned, widely replicated, and ordinary, at the same time as they are messy, contested, and, arguably, indefensible.

Hannah Appel is Assistant Professor of Anthropology at the University of California, Los Angeles, and coeditor of The Promise of Infrastructure, also published by Duke University Press, and Subterranean Estates: Life Worlds of Oil and Gas.

Mafalda
A Social and Political History of Latin America’s Global Comic
ISABELLA COSSE

Since its creation in 1964, readers from all over the world have loved the comic Mafalda, primarily due to the sharp wit and rebellious nature of its title character—a six-year-old girl who is wise beyond her years. Through Mafalda, Argentine cartoonist Joaquín Salvador Lavado explores complex questions about class identity, modernization, and state violence. In Mafalda: A Social and Political History of Latin America’s Global Comic—first published in Argentina in 2014 and appearing here in English for the first time—Isabella Cosse analyzes the comic’s vast appeal across multiple generations. From Mafalda breaking the fourth wall to speak directly to readers to express her opposition to the 1966 Argentine coup, to Spanish students’ protest signs bearing her face, to the comic’s cult status in Korea, Cosse provides insights into the cartoon’s production, circulation, and incorporation into social and political conversations. Analyzing how Mafalda reflects generational conflicts, gender, modernization, the Cold War, authoritarianism, neoliberalism, and much more, Cosse demonstrates the unexpected power of humor to shape revolution and resistance.

Isabella Cosse is an independent researcher for the National Science and Technology Research Council and the University of Buenos Aires. She is the author of numerous books, including Pareja, sexualidad y familia en Buenos Aires (1950–1975).
**Before the Flood**  
The Itaipu Dam and the Visibility of Rural Brazil  
JACOB BLANC

“This remarkable study not only rescues the displaced rural people from oblivion; it reveals how their political struggles contributed to the ongoing efforts for a more equitable and dignified way of life in the Brazilian countryside.”—BARBARA WEINSTEIN

In *Before the Flood* Jacob Blanc traces the protest movements of rural Brazilians living in the shadow of the Itaipu dam—the largest producer of hydroelectric power in the world. In the 1970s and 1980s, local communities facing displacement took a stand against the military officials overseeing the dam’s construction, and in the context of an emerging national fight for democracy they elevated their struggle for land into a referendum on the dictatorship itself. Unlike the broader campaign against military rule, however, the conflict at Itaipu was premised on issues that long predated the official start of dictatorship: access to land, the defense of rural and indigenous livelihoods, and political rights in the countryside. In their efforts against Itaipu and through conflicts among themselves, title-owning farmers, landless peasants, and the Avá-Guarani Indians articulated a rural-based vision for democracy. Through interviews and archival research—including declassified military documents and the first-ever access to the Itaipu Binational Corporation—*Before the Flood* challenges the primacy of urban-focused narratives and unearths the rural experiences of dictatorship and democracy in Brazil.

Jacob Blanc is Lecturer in Latin American History at the University of Edinburgh and co-editor of *Big Water: The Making of the Borderlands between Brazil, Argentina, and Paraguay*.

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**A Revolution in Fragments**  
Traversing Scales of Justice, Ideology, and Practice in Bolivia  
MARK GOODALE

The years between 2006 and 2015, during which Evo Morales became Bolivia’s first indigenous president, have been described as a time of democratic and cultural revolution, world renewal (Pachakuti), reconstituted neoliberalism, or simply “the process of change.” In *A Revolution in Fragments* Mark Goodale unpacks these various analytical and ideological frameworks to reveal the fragmentary and contested nature of Bolivia’s radical experiments in pluralism, ethnic politics, and socioeconomic planning. Privileging the voices of social movement leaders, students, indigenous intellectuals, women’s rights activists, and many others, Goodale uses contemporary Bolivia as an ideal case study with which to theorize the role that political agency, identity, and economic equality play within movements for justice and structural change.

Mark Goodale is Professor of Cultural and Social Anthropology at the University of Lausanne and the author and editor of numerous books, most recently, *The Bolivia Reader: History, Culture, Politics*, also published by Duke University Press, and *Anthropology and Law*. 
**Fidel between the Lines**

Paranoia and Ambivalence in Late Socialist Cuban Cinema

LAURA-ZOË HUMPHREYS

In *Fidel between the Lines* Laura-Zoë Humphreys traces the changing dynamics of criticism and censorship in late socialist Cuba through a focus on cinema. Following the collapse of the Soviet Union, the Cuban state strategically relaxed censorship, attempting to contain dissent by giving it an outlet in the arts. Along with this shift, foreign funding and digital technologies gave filmmakers more freedom to criticize the state than ever before, yet these openings also exacerbated the political paranoia that has long shaped the Cuban public sphere. Drawing on ethnographic fieldwork, textual analysis, and archival research, Humphreys shows how Cuban filmmakers have historically turned to allegory to communicate an ambivalent relationship to the Revolution, and how such efforts came up against new forms of suspicion in the 1990s and the twenty-first century. Offering insights that extend beyond Cuba, Humphreys reveals what happens to public debate when freedom of expression can no longer be distinguished from complicity and how combining anthropology with film studies can shed light on cinema’s broader social and political import.

Laura-Zoë Humphreys is Assistant Professor of Communication at Tulane University.

**Blue Legalities**

The Life and Laws of the Sea

IRUS BRAVERMAN and ELIZABETH R. JOHNSON, editors

The ocean and its inhabitants sketch and stretch our understandings of law in unexpected ways. Inspired by the blue turn in the social sciences and humanities, *Blue Legalities* explores how regulatory frameworks and governmental infrastructures are made, reworked, and contested in the oceans. Its interdisciplinary contributors analyze topics that range from militarization and Maori cosmologies to island-building in the South China Sea and underwater robotics. Throughout, *Blue Legalities* illuminates the vast and unusual challenges associated with regulating the turbulent materialities and lives of the sea. Offering much more than an analysis of legal frameworks, the chapters in this volume show how the more-than-human ocean is central to the construction of terrestrial institutions and modes of governance. By thinking with the more-than-human ocean, *Blue Legalities* questions what we think we know—and what we don’t know—about oceans, our earthly planet, and ourselves.

Contributors: Stacy Alaimo, Amy Braun, Irus Braverman, Holly Jean Buck, Jennifer L. Gaynor, Stefan Helmreich, Elizabeth R. Johnson, Stephanie Jones, Zsofia Korosy, Berit Kristoffersen, Jessica Lehman, Astrida Neimanis, Susan Reid, Alison Rieser, Katherine G. Sammler, Astrid Schrader, Kristen Shake, Phil Steinberg

Irus Braverman is Professor of Law at the University of Buffalo, The State University of New York, and author of *Coral Whisperers: Scientists on the Brink*. Elizabeth R. Johnson is Assistant Professor of Human Geography at Durham University.
The Birth of Energy
Fossil Fuels, Thermodynamics, and the Politics of Work
CARA NEW DAGGETT

In *The Birth of Energy* Cara New Daggett traces the genealogy of contemporary notions of energy back to the nineteenth-century science of thermodynamics to challenge the underlying logic that informs today’s uses of energy. These early resource-based concepts of power first emerged during the Industrial Revolution and were tightly bound to Western capitalist domination and the politics of industrialized work. As Daggett shows, thermodynamics was deployed as an imperial science to govern fossil fuel use, labor, and colonial expansion, in part through a hierarchical ordering of humans and nonhumans. By systematically excavating the historical connection between energy and work, Daggett argues that only by transforming the politics of work—most notably, the veneration of waged work—will we be able to confront the Anthropocene’s energy problem. Substituting one source of energy for another will not ensure a habitable planet; rather, the concepts of energy and work themselves must be decoupled.

Savage Ecology
War and Geopolitics at the End of the World
JAIRUS VICTOR GROVE

Jairus Victor Grove contends that we live in a world made by war. In *Savage Ecology* he offers an ecological theory of geopolitics that argues that contemporary global crises are better understood when considered within the larger history of international politics. Infusing international relations with the theoretical interventions of fields ranging from new materialism to political theory, Grove shows how political violence is the principal force behind climate change, mass extinction, slavery, genocide, extractive capitalism, and other catastrophes. Grove analyzes a variety of subjects—from improvised explosive devices and drones to artificial intelligence and brain science—to outline how geopolitics is the violent pursuit of a way of living that comes at the expense of others. Pointing out that much of the damage being done to the earth and its inhabitants stems from colonialism, Grove suggests that the Anthropocene may be better described by the term Eurocene. The key to changing the planet’s trajectory, Grove proposes, begins by acknowledging both the earth-shaping force of geopolitical violence and the demands apocalypses make for fashioning new ways of living.

*political theory | war | environment*
Symbolic Violence
Conversations with Bourdieu
MICHAEL BURAWOY

In Symbolic Violence Michael Burawoy brings Pierre Bourdieu into an extended debate with Marxism—a tradition Bourdieu ostensibly avoided. While Bourdieu’s expansive body of work stands as a critique of Marx’s inadequate account of cultural domination, Burawoy shows how Bourdieu’s eschewal and rejection of Marxism led him to miss out on a number of productive theoretical engagements. In eleven “conversations,” Burawoy outlines the intellectual and biographical parallels and divergences between Bourdieu and the work of preeminent Marxist thinkers. Among many topics, Burawoy examines Bourdieu’s appropriation and silencing of Beauvoir and her theory of masculine domination; the commonalities as well as differences in Bourdieu’s and Fanon’s thought on colonialism and revolution; the extent to which Gramsci’s theory of hegemony aligns with Bourdieu’s notion of symbolic violence; and how Freire and Bourdieu both understood education as the site of oppression. In showing how Bourdieu has more in common with these thinkers than Bourdieu himself cared to admit, Burawoy offers a critical assessment of Bourdieu’s work that illuminates its paradoxes and reaffirms its significance for the twenty-first century.

Michael Burawoy is Professor of Sociology at the University of California, Berkeley, and the author of numerous books, including Manufacturing Consent, The Politics of Production, and The Extended Case Method.

Feeling Like a State
Desire, Denial, and the Recasting of Authority
DAVINA COOPER

“This is a dream of a book . . . . Davina Cooper’s work is broad, brilliant, audacious, careful, and, importantly, prefigurative—marking the ways in which we already ‘inhabit, repurpose, resist the still and mobile parts of institutional life.’”—BONNIE HONIG

A transformative progressive politics requires the state’s reimagining. But how should the state be reimagined, and what can invigorate this process? In Feeling Like a State, Davina Cooper explores the unexpected contribution a legal drama of withdrawal might make to conceptualizing a more socially just, participative state. In recent years, as gay rights have expanded, some conservative Christians—from charities to guesthouse owners and county clerks—have denied people inclusion, goods, and services because of their sexuality. In turn, liberal public bodies have withdrawn contracts, subsidies, and career progression from witholding conservative Christians. Cooper takes up the discourses and practices expressed in this legal conflict to animate and support an account of the state as heterogeneous, plural, and erotic. Arguing for the urgent need to put new imaginative forms into practice, Cooper examines how dissident and experimental institutional thinking materialize as people assert a democratic readiness to recraft the state.

Davina Cooper is Research Professor in Law and Political Theory at King’s College London and the author of several books, most recently, Everyday Utopias: The Conceptual Life of Promising Spaces, also published by Duke University Press.
Punctuations
How the Arts Think the Political
MICHAEL J. SHAPIRO

In *Punctuations* Michael J. Shapiro examines how punctuation—conceived not as a series of marks but as a metaphor for the ways in which artists engage with intelligibility—opens pathways for thinking through the possibilities for oppositional politics. Drawing on Theodor Adorno, Alain Robbe-Grillet, and Roland Barthes, Shapiro demonstrates how punctuation’s capacity to create unexpected rhythmic pacing makes it an ideal tool for writers, musicians, filmmakers, and artists to challenge structures of power. In works ranging from film scores and jazz compositions to literature, architecture, and photography, Shapiro shows how the use of punctuation reveals the contestability of dominant narratives in ways that prompt readers, viewers, and listeners to reflect on their acceptance of those narratives. Such uses of punctuation, he theorizes, offer models for disrupting structures of authority, thereby fostering the creation of alternative communities of sense from which to base political mobilization.

Michael J. Shapiro is Professor of Political Science at the University of Hawai‘i at Mānoa and the author of numerous books, most recently, *The Political Sublime*, also published by Duke University Press.

The Sonic Episteme
Acoustic Resonance, Neoliberalism, and Biopolitics
ROBIN JAMES

In *The Sonic Episteme* Robin James examines how twenty-first-century conceptions of sound as acoustic resonance shape notions of the social world, personhood, and materiality in ways that support white supremacist capitalist patriarchy. Drawing on fields ranging from philosophy and sound studies to black feminist studies and musicology, James shows how what she calls the sonic episteme—a set of sound-based rules that qualitatively structure social practices in much the same way neoliberalism uses statistics to achieve similar ends—employs a politics of exception to maintain hegemonic neoliberal and biopolitical projects. Where James sees the normcore averageness of Taylor Swift and Spandau Ballet as contributing to the sonic episteme’s marginalization of non-normative conceptions of gender, race, and personhood, the black feminist political ontologies she identifies in Beyoncé’s and Rihanna’s music challenge such marginalization. In using sound to theorize political ontology, subjectivity, and power, James argues for the further articulation of sonic practices that avoid contributing to the systemic relations of domination that biopolitical neoliberalism creates and polices.

Robin James is Associate Professor of Philosophy at the University of North Carolina, Charlotte, and author of *Resilience and Melancholy: Pop Music, Feminism, Neoliberalism* and *The Conjectural Body: Gender, Race, and the Philosophy of Music.*
**Politics of Rightful Killing**

Civil Society, Gender, and Sexuality in Weblogistan

**SIMA SHAKHSARI**

In the early 2000s, mainstream international news outlets celebrated the growth of Weblogistan—the online and real-life transnational network of Iranian bloggers—and depicted it as a liberatory site that gave voice to Iranians. As Sima Shakhsari argues in *Politics of Rightful Killing*, the common assumptions of Weblogistan as a site of civil society consensus and resistance to state oppression belie its deep internal conflicts. While Weblogistan was an effective venue for some Iranians to “practice democracy,” it served as a valuable site for the United States to surveil bloggers and express anti-Iranian sentiment and policies. At the same time, bloggers used the network to self-police and enforce gender and sexuality norms based on Western liberal values in ways that unwittingly undermined Weblogistan’s claims of democratic participation. In this way, Weblogistan became a site of cybergovernmentality, where biopolitical security regimes disciplined and regulated populations. Analyzing online and off-line ethnography, Shakhsari provides an account of digital citizenship that raises questions about the internet’s relationship to political engagement, militarism, and democracy.

**Sima Shakhsari** is Assistant Professor of Gender, Women, and Sexuality Studies at the University of Minnesota.

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**What Comes after Entanglement?**

Activism, Anthropocentrism, and an Ethics of Exclusion

**EVA HAIFA GIRAUD**

By foregrounding the ways that human existence is bound together with the lives of other entities, contemporary cultural theorists have sought to move beyond an anthropocentric worldview. Yet, as Eva Haifa Giraud contends in *What Comes after Entanglement?*, for all their conceptual power in implicating humans in ecologically damaging practices, these theories can undermine scope for political action. Drawing inspiration from activist projects between the 1980s and the present that range from anticapitalist media experiments and vegan food activism to social media campaigns against animal research, Giraud explores possibilities for action while fleshing out the tensions between theory and practice. Rather than an activist ethics based solely on relationality and entanglement, Giraud calls for what she describes as an ethics of exclusion, which would attend to the entities, practices, and ways of being that are foreclosed when other entangled realities are realized. Such an ethics of exclusion emphasizes foreclosures in the context of human entanglement in order to foster the conditions for people to create meaningful political change.

**Eva Haifa Giraud** is Lecturer in Media at Keele University (United Kingdom).
Disorienting Disability
MICHELE FRIEDNER and KAREN WEINGARTEN, issue editors
a special issue of South Atlantic Quarterly

This special issue examines the stakes of orienting toward or away from disability as a category and as a method. Building on Sara Ahmed's conceptualization of "orientation" as the situating of queer and raced bodies, the contributors ask how the category of disability might also change how we think of bodies orienting in space and time. Are all paths, desire lines, objects, and interpellations equally accessible? How do we conceptualize access in different spaces? What kind of theoretical and empirical turns might emerge in disorienting disability? Drawing on feminist studies, critical race studies, and queer studies, the contributors probe the meanings of the term disability and consider disability in relation to other categories of difference such as race, gender, and class. Essays challenge the historicity of disability; push disability studies to consider questions of loss, pain, and trauma; question the notion of disability as another form of diversity; and expand arguments about the ethics of care to consider communities not conventionally defined as disabled.

Contributors: Christina Crosby, Lisa Diedrich, Arseli Dokumaci, Michele Friedner, Cassandra Hartblay, Talia Schaffer, Margrit Shildrick, Karen Weingarten

Michele Friedner is Assistant Professor of Comparative Human Development at the University of Chicago and author of Valuing Deaf Worlds in Urban India. Karen Weingarten is Associate Professor of English at Queens College, City University of New York, and author of Abortion in the American Imagination: Before Life and Choice, 1880–1940.

Where Histories Reside
India as Filmed Space
PRIYA JAIKUMAR

In Where Histories Reside Priya Jaikumar examines eight decades of films shot on location in India to show how attending to filmed space reveals alternative timelines and histories of cinema. In this bold “spatial” film historiography, Jaikumar outlines factors that shape India’s filmed space ranging from state bureaucracies and commercial infrastructures to aesthetic styles and neoliberal policies. Whether discussing how educational shorts from Britain and India transform natural landscapes into instructional lessons or how Jean Renoir’s The River (1951) presents a universal human condition through the particularities of place, Jaikumar demonstrates that the history of filming a location has always been a history of competing assumptions, experiences, practices, and representational regimes. In so doing, she reveals that addressing the persistent question of “what is cinema?” must account for an aesthetics and politics of space.

Priya Jaikumar is Professor of Cinema and Media Studies at the University of Southern California and author of Cinema at the End of Empire: A Politics of Transition in Britain and India, also published by Duke University Press.
**Critique and Cosmos**

After Misao Miyoshi

ROB WILSON and PAUL A. BOVÉ, issue editors

A special issue of boundary 2: an international journal of literature and culture

This special issue aims to channel the energies, tactics, critical forces, and comparative poetics Masao Miyoshi (1928–2009) carried out in his work from the 1970s on: coming to terms with his concept of *aftering* (the act of prolonging and transforming impacts across cultural, political, and disciplinary borders) and its temporal, border-crossing, translational, field-reframing, and revisionary effects. Contributors do not assess his scholarship and photography in any memorial, critical, or honorific sense. Instead, they seek to renew the critical visions that he distributed across various fields, from Asian to Asian American studies and beyond. Each takes seriously the mandate inside Miyoshi's work that cultural criticism envision its work broadly and courageously. Essays address the state of Japan studies; China's role in twentieth-century geopolitics, particularly involving Tibet; the critical ethos of “the planetary” in the Anthropocene; and the Korean film *Snowpiercer*, whose plot represents an embodiment of killer capitalism.

Contributors: Paul A. Bové, Tsering Wangmo Dhompa, Arif Dirlik, Harry Harootunian, Reginald Jackson, Mary Layoun, Christine L. Marran, George Solt, Keijiro Suga, Stefan Tanaka, Chih-ming Wang, Rob Wilson

Rob Wilson is Professor of Literature, Creative Writing, and Cultural Studies at the University of California, Santa Cruz, and the author of numerous books, including *Reimagining the American Pacific: From South Pacific to Bamboo Ridge and Beyond*, also published by Duke University Press. Paul A. Bové is Distinguished Professor of English at the University of Pittsburgh and editor of boundary 2.

**Archives, Archival Practice, and the Writing of History in Premodern Korea**

JUNGWON KIM, issue editor

A special issue of Journal of Korean Studies

In premodern Korea, archives were gathered and housed not only in official or state store-rooms but also in unofficial sites such as the libraries of lineage associations and local academies. Contributors to this special issue reveal how these archives cast light on what and who were left out of the conventional historiography of premodern Korea, taking the archive beyond its usual definition as a collection of historical documents of the past. Topics include how premodern Korean record-keeping was used to shape contemporary historiographical knowledge of Chosŏn Buddhism; the role of the Catholic Archives in documenting life in Chosŏn Korea; and whether the term “archive,” as used in European traditions, is relevant to premodern Korean traditions. By addressing topics such as the formation and use of archives and the role of archives in the circulation of knowledge, contributors invite a vital conversation about how histories of the archive might reshape stories about premodern Korea.

Contributors: Ksenia Chizhova, Jungwon Kim, Sung-Eun Thomas Kim, Franklin Rausch, Graeme Reynolds, Sem Vermeersch, Sixiang Wang, Yuan Ye

Jungwon Kim is King Sejong Assistant Professor of Korean Studies in the Humanities at Columbia University.
The Complete Lives of Camp People
Colonialism, Fascism, Concentrated Modernity
RUDOLF MRÁZEK

“The Complete Lives of Camp People is quite simply an extraordinary, provocative, challenging, and brilliant work. Offering an audacious theorization of modernity via modernity’s twin forms of violence—colonialism and the camp—Rudolf Mrázek has written perhaps the finest book I have read this decade.”—ROSALIND C. MORRIS

In The Complete Lives of Camp People Rudolf Mrázek presents a sweeping study of the material and cultural lives of twentieth-century concentration camp internees and the multiple ways in which their experiences speak to the fundamental logics of modernity. Mrázek focuses on the minutiae of daily life in two camps: Theresienstadt, a Nazi “ghetto” for Jews near Prague, and the Dutch “isolation camp” Boven Digoel—which was located in a remote part of New Guinea between 1927 and 1943 and held Indonesian rebels who attempted to overthrow the colonial government. Drawing on a mix of interviews with survivors and their descendants, archival accounts, ephemera, and media representations, Mrázek shows how modern life’s most mundane tasks—buying clothes, getting haircuts, playing sports—continued on in the camps, which were themselves designed, built, and managed in accordance with modernity’s tenets. In this way, Mrázek demonstrates that concentration camps are not exceptional spaces; they are the locus of modernity in its most distilled form.

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

Rudolf Mrázek is Emeritus Professor of History at the University of Michigan.

Radical Histories of Sanctuary
A. NAOMI PAIK, JASON RUIZ, and REBECCA M. SCHREIBER, issue editors
A special issue of Radical History Review

The contributors to this special issue explore both contemporary and historical invocations of "sanctuary," paying particular attention to its genealogies in social movements against state violence. Expanding the scope of sanctuary, they address not only immigrant activism but also topics such as indigenous strategies of survival in the Americas, gay liberation in rural spaces, and urban housing for refugees. The essays contest liberal conventions of sanctuary that shore up the very forms of power and subjugation they seek to dismantle: from immigrant movements affirming the distinction between "good" and "bad" immigrants to gay liberation movements for police reform that fail to address the fundamental violence of policing. Examining both the liberatory potential of sanctuary and its limits, the contributors argue for intersectional strategies of resistance that connect the struggles of disparate groups against repressive and violent power.

Contributors
Rachel Ida Buff, Caleb Duarte, Treva Ellison, Jason Ezell, Carla Hung, Kyle B. T. Lambelet, Sunaina Marr Maira, Rachel McIntire, A. Naomi Paik, Jason Ruiz, Rebecca M. Schreiber, Aimee Villarreal, Elliot Young

A. Naomi Paik is Assistant Professor of Asian American Studies at the University of Illinois, Urbana-Champaign. Jason Ruiz is Associate Professor of American Studies at the University of Notre Dame. Rebecca M. Schreiber is Associate Professor of American Studies at the University of New Mexico.
Abjection Incorporated
Mediating the Politics of Pleasure and Violence
MAGGIE HENNEFELD and NICHOLAS SAMMOND, editors

“Passionate, eye-opening, exciting! . . . Who would have thought that forty years after Kristeva's Powers of Horror so much insight for our times could be discovered through the lens of abjection! . . . A timely, and unusually cohesive anthology.”—LINDA WILLIAMS

From the films of Larry Clark, to the feminist comedy of Amy Schumer, to the fall of Louis CK, comedic, graphic, and violent moments of abjection have permeated twentieth- and twenty-first-century social and political discourse. The contributors to Abjection Incorporated move beyond simple critiques of abjection as a punitive form of social death, illustrating how it has become a contested mode of political and cultural capital—empowering for some but oppressive for others. Escaping abjection's usual confines of psychoanalysis and aesthetic modernism, core to theories of abjection by thinkers such as Kristeva and Bataille, the contributors examine a range of media, including literature, photography, film, television, talking dolls, comics, and manga. Whether analyzing how comedic abjection is used to mobilize feminist politics or how expressions of abjection inflect class, race, and gender hierarchies, the contributors demonstrate the importance of competing uses of abjection to contemporary society and politics. They emphasize abjection's role in circumscribing the boundaries of the human, and how the threats abjection poses to the self and other, far from simply negative, open up possibilities for radically new politics.

Contributors: Meredith Bak, Eugenie Brinkema, James Leo Cahill, Michelle Cho, Maggie Hennefeld, Rob King, Thomas Lamarre, Sylvère Lotringer, Rijuta Mehta, Mark Mulroney, Nicholas Sammond, Yiman Wang, Rebecca Wanzo

Maggie Hennefeld is Assistant Professor of Cultural Studies and Comparative Literature at the University of Minnesota, Twin Cities. Nicholas Sammond is Associate Professor of Cinema Studies at the University of Toronto.
Knowledge, Understanding, Well-Being
Cognitive Literary Studies
NANCY EASTERLIN, issue editor

A special issue of Poetics Today: International Journal for Theory and Analysis of Literature and Communication

Cognitive literary studies occupies a special position in debates over the purpose of higher education and the value of the humanities. Through its varied interdisciplinary commitments, cognitive literary studies offers ways to discover the processes, forms of knowledge, and ethical function of literary experience. Contributors to this issue argue that the humanities are not a trivial pursuit by theorizing and documenting the dynamic interactions of the individuals, groups, texts, and environments that cumulatively produce the forms of knowledge specific to aesthetic engagement. Hailing from psychology, communications, and literary studies, these authors represent diverse methodologies and a range of cognitive specializations, including empirical reading studies, empathy, neurophenomenology, and mindfulness psychology. Through the application of psychology to literature and literary theory, they explore the capacity of the literary humanities to enhance thought and action, whether through scholarship, teaching, mental flexibility, or human well-being.


Nancy Easterlin is Professor of Women’s and Gender Studies at the University of New Orleans and author of A Biocultural Approach to Literary Theory and Interpretation.
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