<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Complaint! Ahmed</td>
<td>Wark</td>
</tr>
<tr>
<td>2</td>
<td>Philosophy for Spiders</td>
<td>Nash</td>
</tr>
<tr>
<td>3</td>
<td>Birthing Black Mothers</td>
<td>Nash</td>
</tr>
<tr>
<td>4</td>
<td>A Black Intellectual's Odyssey</td>
<td>Bâ</td>
</tr>
<tr>
<td>5</td>
<td>Toward Camden</td>
<td>Romero</td>
</tr>
<tr>
<td>6</td>
<td>Magical Habits</td>
<td>Huerta</td>
</tr>
<tr>
<td>7</td>
<td>Roadrunner</td>
<td>Clover</td>
</tr>
<tr>
<td>8</td>
<td>Diminished Faculties</td>
<td>Sterne</td>
</tr>
<tr>
<td>9</td>
<td>There's a Disco Ball Between Us</td>
<td>Allen</td>
</tr>
<tr>
<td>10</td>
<td>Maroon Choreography</td>
<td>Chandler</td>
</tr>
<tr>
<td>11</td>
<td>“Beyond This Narrow Now”</td>
<td>Chandler</td>
</tr>
<tr>
<td>12</td>
<td>Between Gaia and Ground</td>
<td>Povinelli</td>
</tr>
<tr>
<td>13</td>
<td>Multisituated</td>
<td>Sundar Rajan</td>
</tr>
<tr>
<td>14</td>
<td>The Dirty South</td>
<td>Cassel Oliver</td>
</tr>
<tr>
<td>15</td>
<td>Media Hot and Cold</td>
<td>Starosielski</td>
</tr>
<tr>
<td>16</td>
<td>Stories That Make History</td>
<td>Stephen</td>
</tr>
<tr>
<td>17</td>
<td>Policing Protest</td>
<td>Passavant</td>
</tr>
<tr>
<td>18</td>
<td>Whiteness Interrupted</td>
<td>Bell</td>
</tr>
<tr>
<td>19</td>
<td>Hawai’i Is My Haven</td>
<td>Sharma</td>
</tr>
<tr>
<td>20</td>
<td>Trouillot Remixed</td>
<td>Sharma</td>
</tr>
<tr>
<td>21</td>
<td>Plantation Life</td>
<td>Li and Semedi</td>
</tr>
<tr>
<td>22</td>
<td>Decay</td>
<td>Hage</td>
</tr>
<tr>
<td>23</td>
<td>Terror Capitalism</td>
<td>Byler</td>
</tr>
<tr>
<td>24</td>
<td>Healing at the Periphery</td>
<td>Pordié and Kloos</td>
</tr>
<tr>
<td>25</td>
<td>At the Limits of Cure</td>
<td>Venkat</td>
</tr>
<tr>
<td>26</td>
<td>Reimagining Social Medicine</td>
<td>from the South</td>
</tr>
<tr>
<td>27</td>
<td>Collective Biologies</td>
<td>Neely</td>
</tr>
<tr>
<td>28</td>
<td>Subversive Archais</td>
<td>Herzfeld</td>
</tr>
<tr>
<td>29</td>
<td>Loss and Wonder at the World’s End</td>
<td>Ogden</td>
</tr>
<tr>
<td>30</td>
<td>Anthropology, Film Industries, Modularity</td>
<td>Rossoukh and Caton</td>
</tr>
<tr>
<td>31</td>
<td>See How We Roll</td>
<td>Hinkson</td>
</tr>
<tr>
<td>32</td>
<td>A Mass Conspiracy to Feed People</td>
<td>Giles</td>
</tr>
<tr>
<td>33</td>
<td>Black Gathering</td>
<td>Cervenak</td>
</tr>
<tr>
<td>34</td>
<td>To Make Negro Literature</td>
<td>McHenry</td>
</tr>
<tr>
<td>35</td>
<td>Interplay of Things</td>
<td>Pinn</td>
</tr>
<tr>
<td>36</td>
<td>No One’s Witness</td>
<td>Zolf</td>
</tr>
<tr>
<td>37</td>
<td>Embodying Black Religions in Africa and Its Diasporas</td>
<td>Covington-Ward and Jouili</td>
</tr>
<tr>
<td>38</td>
<td>Moving Home</td>
<td>Gunning</td>
</tr>
<tr>
<td>39</td>
<td>Suspicicion</td>
<td>Charles</td>
</tr>
<tr>
<td>40</td>
<td>Speaking for the People</td>
<td>Rifkin</td>
</tr>
<tr>
<td>41</td>
<td>Life-Destroying Diagrams</td>
<td>Brinkema</td>
</tr>
<tr>
<td>42</td>
<td>Bigger Than Life</td>
<td>Doane</td>
</tr>
<tr>
<td>43</td>
<td>On Living with Television</td>
<td>Holdsworth</td>
</tr>
<tr>
<td>44</td>
<td>Reactivating Elements</td>
<td>Papadopoulos, Puig de la Bellacasa, and Myers</td>
</tr>
<tr>
<td>45</td>
<td>Saturation</td>
<td>Rue and Ruiz</td>
</tr>
<tr>
<td>46</td>
<td>Assembly Codes</td>
<td>Hockenberry, Starosielski, and Zeger</td>
</tr>
<tr>
<td>47</td>
<td>Nervous Systems</td>
<td>Goss and Stott</td>
</tr>
<tr>
<td>48</td>
<td>Art as Information Ecology</td>
<td>Hoelscher</td>
</tr>
<tr>
<td>49</td>
<td>Warring Visions</td>
<td>Phu</td>
</tr>
<tr>
<td>50</td>
<td>Becoming Palestine</td>
<td>Hochberg</td>
</tr>
<tr>
<td>51</td>
<td>Domestic Contradictions</td>
<td>Kandaswamy</td>
</tr>
<tr>
<td>52</td>
<td>Transnational Feminist Itineraries</td>
<td>Tambe and Thayer</td>
</tr>
<tr>
<td>53</td>
<td>Transnational Feminist Approaches to Anti-Muslim Racism</td>
<td>Razack and Korkman</td>
</tr>
<tr>
<td>54</td>
<td>The Work of Rape</td>
<td>Jaleel</td>
</tr>
<tr>
<td>55</td>
<td>Nature’s Wild</td>
<td>Gosine</td>
</tr>
<tr>
<td>56</td>
<td>Long Term</td>
<td>Herring and Wallace</td>
</tr>
<tr>
<td>57</td>
<td>Sexology and Its Afterlives</td>
<td>Lubin and Vaccaro</td>
</tr>
<tr>
<td>58</td>
<td>Reading Sex Work</td>
<td>Berg</td>
</tr>
<tr>
<td>59</td>
<td>Making Women Pay</td>
<td>Radhakrishnan</td>
</tr>
<tr>
<td>60</td>
<td>Atmospheres of Violence</td>
<td>Stanley</td>
</tr>
<tr>
<td>61</td>
<td>Poetic Operations</td>
<td>cardenas</td>
</tr>
<tr>
<td>62</td>
<td>The Ruse of Repair</td>
<td>Stuelke</td>
</tr>
<tr>
<td>63</td>
<td>Disaffected</td>
<td>Yao</td>
</tr>
<tr>
<td>64</td>
<td>Adorno’s Aesthetic Theory at Fifty</td>
<td>Gordon</td>
</tr>
<tr>
<td>65</td>
<td>The Deconstruction of Sex</td>
<td>Nancy and Goh</td>
</tr>
<tr>
<td>66</td>
<td>The Lettered Barriada</td>
<td>Meléndez-Badillo</td>
</tr>
<tr>
<td>67</td>
<td>Cocaine</td>
<td>Arias and Grisaffi</td>
</tr>
<tr>
<td>68</td>
<td>Unintended Lessons of Revolution</td>
<td>Padilla</td>
</tr>
<tr>
<td>69</td>
<td>Hegemonic Mimicry</td>
<td>Kim</td>
</tr>
<tr>
<td>70</td>
<td>In the Event of Women</td>
<td>Barlow</td>
</tr>
<tr>
<td>71</td>
<td>Newborn Socialist Things</td>
<td>Coderre</td>
</tr>
<tr>
<td>72</td>
<td>The Maoism of PRC History</td>
<td>Smith and Lanza</td>
</tr>
<tr>
<td>73</td>
<td>A Fictional Commons</td>
<td>Bourdachs</td>
</tr>
<tr>
<td>74</td>
<td>Capturing Finance</td>
<td>Hardin</td>
</tr>
<tr>
<td>75</td>
<td>Viapolitics</td>
<td>Walters, Heller, and Pezzani</td>
</tr>
<tr>
<td>76</td>
<td>The Nature of Space</td>
<td>Santos</td>
</tr>
<tr>
<td>77</td>
<td>The Infrastructure of Emergency</td>
<td>Foote, Barnard, Hurley, and Insko</td>
</tr>
<tr>
<td>78</td>
<td>Charles Bernstein</td>
<td>Bové</td>
</tr>
<tr>
<td>79</td>
<td>Big, Ambitious Novels by Twenty-First-Century Women, Parts 1 and 2</td>
<td>Jacobs and Zeigler</td>
</tr>
<tr>
<td>80</td>
<td>Soundscapes of Liberation</td>
<td>Moore</td>
</tr>
<tr>
<td>81</td>
<td>Radiation Sounds</td>
<td>Schwartz</td>
</tr>
<tr>
<td>82</td>
<td>African Motors</td>
<td>Grace</td>
</tr>
<tr>
<td>83</td>
<td>African Ecomedia</td>
<td>Iheka</td>
</tr>
<tr>
<td>84</td>
<td>Indirect Subjects</td>
<td>Brown</td>
</tr>
<tr>
<td>85</td>
<td>COVID-19 Politics and Policy</td>
<td>Gollust and Lynch</td>
</tr>
<tr>
<td>86</td>
<td>Journals</td>
<td></td>
</tr>
<tr>
<td>87</td>
<td>Selected Backlist</td>
<td></td>
</tr>
</tbody>
</table>

**ON THE COVER**

Complaint!
SARA AHMED

“Sara Ahmed always has her finger on the pulse of the times as she assists us to explore the deeper meanings and philosophical nuances of quotidian concepts and practices. Beautifully written and thoroughly engaging, Complaint! is precisely the text we need at this moment as we seek to understand and transform institutional structures promoting racism and heteropatriarchy.”—ANGELA Y. DAVIS

In Complaint! Sara Ahmed examines what we can learn about power from those who complain about abuses of power. Drawing on oral and written testimonies from academics and students who have made complaints about harassment, bullying, and unequal working conditions at universities, Ahmed explores the gap between what is supposed to happen when complaints are made and what does happen. To make complaints within institutions is to learn how they work and for whom they work: complaint as feminist pedagogy. Ahmed explores how complaints are made behind closed doors and how doors are often closed upon those who complain. To open these doors, to get complaints through, keep them going, or keep them alive, Ahmed emphasizes, requires forming new kinds of collectives. The book offers a systematic analysis of the methods used to stop complaints and a powerful and poetic meditation on what complaints can be used to do. Following a long lineage of Black feminist and feminist of color critiques of the university, Ahmed delivers a timely consideration of how institutional change becomes possible and why it is necessary.
In this brilliant reading of one of the late twentieth century’s most interesting writers, language ‘messes with flesh’ while ‘logic messes with language,’ transmuting Kathy Acker’s sign-worlds into philosophy. I love the fearless way in which McKenzie Wark thinks. I also love the calm voice with which she walks herself (and us) through difficult spaces in theory and memory. Exploring how gender structures writing in ways related to, but ultimately different from, the norms that structure heterosexuality, Philosophy for Spiders radically expands the field of trans girl lit.”—SIANNE NGAI, author of Theory of the Gimmick: Aesthetic Judgment and Capitalist Form

“McKenzie Wark’s highly personal sex memoir evolves the growing ‘My Kathy’ genre in trans directions. This impassioned, reasonable, and subjective tribute makes more room for Kathy to live on as the future’s own creations.”—SARAH SCHULMAN, author of Let the Record Show: A Political History of act up New York, 1987–1993

It’s time to recognize Kathy Acker as one of the great postwar American writers. Over the decades readers have found a punk Acker, a feminist Acker, a queer Acker, a kink Acker, and an avant-garde Acker. In Philosophy for Spiders, McKenzie Wark adds a trans Acker. Wark recounts her memories of Acker (with whom she had a passionate affair) and gives a comprehensive reading of her published and archived works. Wark finds not just an inventive writer of fiction who pressed against the boundaries of gender, but a theorist whose comprehensive philosophy of life brings a conceptual intelligence to the everyday life of those usually excluded from philosophy’s purview. As Wark shows, Acker’s engagement with topics such as masturbation, sadism, body-building, and penetrative sex are central to her distinct phenomenology of the body that theorizes the body’s relation to others, the city, and technology.

McKenzie Wark is Professor of Media and Culture at Eugene Lang College at The New School and author of several books, including Sensoria: Thinkers for the Twenty-First Century, Reverse Cowgirl, and Capital is Dead: Is This Something Worse? Her correspondence with Kathy Acker was published as I’m Very Into You.

From Part I: The City of Memory

Picture it in an overhead shot: the critic, back turned to you, face turned to the writer, the writer looks over the critic’s shoulder at you, with a cold eye that could mean anything at all. I wanted a way to write about Kathy that was switchy, but—now that we’re on intimate terms, let’s be candid—the critical theory here is bottom theory. Writing as the trace of the want to let go, to be the one who is othered.
**Birthing Black Mothers**  
**JENNIFER C. NASH**

“Viewing Black motherhood as a trending political site, Jennifer C. Nash boldly pushes Black feminists to reflect critically on their own embrace of crisis rhetoric that casts Black maternal bodies as mere symbols of state violence marked by suffering, trauma, and grief. While powerfully arguing we risk reproducing Black mothers as problems in need of intervention and relying on low-wage Black birthworkers to save them, Nash points to ways we can theorize new forms of Black maternal freedom that refuse confinement to a marketed crisis frame.”—**DOROTHY ROBERTS**, author of *Killing the Black Body: Race, Reproduction, and the Meaning of Liberty*

“Investigating the fraught position in which Black mothers find themselves and the complex ways they engage with the discourse of crisis that is attached to them, *Birthing Black Mothers* will generate a wonderfully complex debate in Black feminism. The difficult conversations that Jennifer C. Nash’s arguments will incite are well worth the discomfort. This brilliant book is the most exciting piece of scholarship I have read this year.”—**KHIARA M. BRIDGES**, author of *The Poverty of Privacy Rights*

In *Birthing Black Mothers* Black feminist theorist Jennifer C. Nash examines how the figure of the “Black mother” has become a powerful political category. “Mothering while Black” has become synonymous with crisis as well as a site of cultural interest, empathy, fascination, and support. Cast as suffering and traumatized by their proximity to Black death—especially through medical racism and state-sanctioned police violence—Black mothers are often rendered as one-dimensional symbols of tragic heroism. In contrast, Nash examines Black mothers’ self-representations and public performances of motherhood—including Black doulas and breastfeeding advocates alongside celebrities such as Beyoncé, Serena Williams, and Michelle Obama—that are not rooted in loss. Through cultural critique and in-depth interviews, Nash acknowledges the complexities of Black motherhood outside its use as political currency. Throughout, Nash imagines a Black feminist project that refuses the lure of locating the precarity of Black life in women and instead invites readers to theorize, organize, and dream into being new modes of Black motherhood.

**Jennifer C. Nash** is Jean Fox O’Barr Professor of Gender, Sexuality, and Feminist Studies at Duke University and author of *The Black Body in Ecstasy: Reading Race, Reading Pornography and Black Feminism Reimagined*, both also published by Duke University Press.
Amkoullel, the Fula Boy
AMADOU HAMPÂTÉ BÂ
Translated and with an introduction by JEANNE GARANE

Born in 1900 in French West Africa, Malian writer Amadou Hampâté Bâ was one of the towering figures in the literature of twentieth-century Francophone Africa. In Amkoullel, the Fula Boy, Bâ tells in striking detail the story of his youth, which was set against the aftermath of war between the Fula and Toucouleur peoples and the installation of French colonialism. A master storyteller, Bâ recounts pivotal moments of his life, and the lives of his powerful and large family, from his first encounter with the white Commandant through the torturous imprisonment of his stepfather to his forced attendance at French school. He also charts a larger story of life prior to and at the height of French colonialism: interethnic conflicts, the clash between colonial schools and Islamic education, and the central role indigenous African intermediaries and interpreters played in the functioning of the colonial administration. Engrossing and novelistic, Amkoullel, the Fula Boy is an unparalleled rendering of an individual and society under transition as they faced the upheavals of colonialism.

Amadou Hampâté Bâ (1900–1991) was one of the major intellectual and literary figures of twentieth-century Africa, as well as a colonial official and postcolonial diplomat. Jeanne Garane is Professor of French and Comparative Literature at the University of South Carolina.

A Black Intellectual’s Odyssey
FROM A PENNSYLVANIA MILLTOWN TO THE IVY LEAGUE
MARTIN KILSON

In 1969, Martin Kilson became the first tenured African American professor at Harvard University, where he taught African and African American politics for over thirty years. In A Black Intellectual’s Odyssey, Kilson takes readers on a fascinating journey from his upbringing in the small Pennsylvania mill town of Ambler to his experiences attending Lincoln University—the country’s oldest HBCU—to pursuing graduate study at Harvard before becoming a faculty member there. He gives a sweeping sociological tour of Ambler as a multiethnic, working-class company town while sketching the social, economic, and racial elements that marked everyday life. While at Lincoln and during his graduate work at Harvard, Kilson observed how class, political, and racial dynamics influenced his peers’ political engagement, diverse career paths, and relationships with whites. Throughout his career, Kilson engaged in pioneering scholarship while mentoring countless students. This is as much a story of his travels from the racist margins of twentieth-century America to one of the nation’s most prestigious institutions as it is a portrait of the places that shaped him.

Martin Kilson (1931–2019) was Frank G. Thompson Professor of Government Emeritus at Harvard University. He wrote and edited several books, including Transformation of the African American Intellectuals, 1880–2012. Cornel West is Dietrich Bonhoeffer Professor at Union Theological Seminary. Stefano Harney and Fred Moten are two of Martin Kilson’s many students. They are authors of The Undercommons: Fugitive Planning and Black Study and All Incomplete.
In *Toward Camden*, Mercy Romero writes about the relationships that make and sustain the largely African American and Puerto Rican Cramer Hill neighborhood in New Jersey where she grew up. She walks the city and writes outdoors to think about the collapse and transformation of property. She revisits lost and empty houses—her family’s house, the Walt Whitman House, and the landscape of a vacant lot. Throughout, Romero engages with the aesthetics of fragment and ruin; her writing juts against idioms of redevelopment. She resists narratives of the city that are inextricable from crime and decline and witnesses everyday lives lived at the intersection of spatial and Puerto Rican diasporic memory. *Toward Camden* travels between what official reports say and what the city’s vacant lots withhold.

**DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD RECIPIENT**

---

**Magical Habits**

**MONICA HUERTA**

"*Magical Habits* is as much a treasure trove as it is a book—full of surprises, glittering insights, lyrical vignettes, personal archives, political history, family lore, and brilliant literary critique.”

—JUSTIN TORRES

In *Magical Habits* Monica Huerta draws on her experiences growing up in her family’s Mexican restaurants and her life as a scholar of literature and culture to meditate on how relationships among self, place, race, and storytelling contend with both the afterlives of history and racial capitalism. Whether dwelling on mundane aspects of everyday life, such as the smell of old kitchen grease or grappling with the thorny, unsatisfying question of authenticity, Huerta stages a dynamic conversation among genres, voices, and archives: personal and critical essays exist alongside a fairy tale, photographs and restaurant menus complement fictional monologues based on her family’s history. Developing a new mode of criticism through storytelling, Huerta takes readers through Cook County courtrooms, the Cristero Rebellion (in which her great-grandfather was martyred by the Mexican government), Japanese baths in San Francisco—and a little bit about Chaucer too. Ultimately, Huerta sketches out habits of living while thinking that allow us to consider what it means to live with and try to peer beyond history even as we are caught up in the middle of it.

**DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD RECIPIENT**

---
“Roadrunner is a wonderful book: unique, passionate, sardonic, and as intellectually playful as it is rigorous. It is thrilling to be in the presence of a writer realizing all of his gifts—and yet he, and the reader, never lose sight of the song or cease to hear it. In that sense, Joshua Clover has not only realized himself as a writer, he has realized the song.”—GREIL MARCUS, author of *The History of Rock ’n’ Roll in Ten Songs*

“Roadrunner is incisive, poetic, and full of life, a beautifully circuitous meditation that mirrors how obsessive music fandom feels. Joshua Clover is in his finest critical form here.”—JESSICA HOPPER, author of *The First Collection of Criticism By A Living Female Rock Critic*

Jonathan Richman and the Modern Lovers’ 1972 song “Roadrunner” captures the freedom and wonder of cruising down the highway late at night with the radio on. Although the song circles Boston’s beltway, its significance reaches far beyond Richman’s deceptively simple declarations of love for modern moonlight, the made world, and rock & roll. In *Roadrunner*, cultural theorist and poet Joshua Clover charts both the song’s emotional power and its elaborate history, tracing its place in popular music from Chuck Berry to M.I.A. He also locates “Roadrunner” at the intersection of car culture, industrialization, consumption, mobility, and politics. Like the song itself, Clover tells a story about a particular time and a place—the American era that rock & roll signifies—that becomes a story about love and the modern world.

*SINGLES*
A series edited by Joshua Clover and Emily J. Lordi

*Joshua Clover* is Professor of English and Comparative Literature at the University of California, Davis and author of *Riot. Strike. Riot: The New Era of Uprisings, 1989: Bob Dylan Didn’t Have This To Sing About*, and other books.

**September**
144 pages, 1 illustration
paper, 978-1-4780-1439-3  $19.95/tr/$14.99
cloth, 978-1-4780-1347-1  $84.95/tr/$68.00

*Announcing a new series*

**Singles**
Edited by JOSHUA CLOVER and EMILY J. LORDI

One song, one book, one series. Each book in the *Singles* series tells a complex story about a single song. Not just a lone track on an album, but a single: a song distributed to and heard by millions that creates a shared moment it is bound to outlive, revealing social fault lines in the process. These books combine popular culture and fandom with music criticism and scholarly research to ask how singles change lives, reshape perceptions, bring people together, and drive them apart. What is it about a single that can pry open a whole world? That can feel common to all and different for each? How can something so little mean so much? *Singles* offers insightful, provocative answers to these questions.
Diminished Faculties
A Political Phenomenology of Impairment
JONATHAN STERNE

“Offering a compelling account of the phenomenology of impairment, this fascinating, brilliant, and witty book will take disability studies in at least three new directions.”
—MICHAEL BÉRUBÉ, author of The Secret Life of Stories: From Don Quixote to Harry Potter, How Understanding Intellectual Disability Transforms the Way We Read

“In this intimate critical phenomenology, Jonathan Sterne shows us that the agential subject of disability studies is interpretive, nonstandard, somewhat unreliable, and nevertheless political. Diminished Faculties is at once an account of the lived experience of impairment and an inventory of what it can engender. Crip humor, technological hacks, imaginary archives, and material metaphors form the myriad registers of Sterne’s authorial voice.”
—AIMI HAMRAIE, author of Building Access: Universal Design and the Politics of Disability

“With its capacious unpressured mode of being, theorizing, and storytelling, this profound book teaches us how to think and how to be.”
—KATHLEEN STEWART, coauthor of The Hundreds

In Diminished Faculties Jonathan Sterne offers a sweeping cultural study and theorization of impairment. Drawing on his personal history with thyroid cancer and a paralyzed vocal cord, Sterne undertakes a political phenomenology of impairment in which experience is understood from the standpoint of a subject that is not fully able to account for itself. He conceives of impairment as a fundamental dimension of human experience, examining it as both political and physical. While some impairments are enshrined as normal in international standards, others are treated as causes or effects of illness or disability. Alongside his fractured account of experience, Sterne provides a tour of alternative vocal technologies and practices; a study of “normal” hearing loss as a cultural practice rather than a medical problem; and an intertwined history and phenomenology of fatigue that follows the concept as it careens from people, to materials science, to industrial management, to spoons. Sterne demonstrates how impairment is a problem, opportunity, and occasion for approaching larger questions about disability, subjectivity, power, technology, and experience in new ways. Diminished Faculties ends with a practical user’s guide to impairment theory.

Also by Jonathan Sterne

MP3
The Meaning of a Format
paper, $28.95/£21.99
978-0-8223-5287-7 / 2012

The Audible Past
Cultural Origins of Sound Reproduction
paper, $31.95/£23.99
978-0-8223-3013-4 / 2003

Illustration by Lochlann Jain.

Jonathan Sterne is James McGill Professor, Department of Art History and Communications at McGill University, and author of MP3: The Meaning of a Format and The Audible Past: Cultural Origins of Sound Reproduction, both also published by Duke University Press, and editor of The Sound Studies Reader. He also makes music and other audio works. Visit his website at sterneworks.org.
“How refreshing and urgent to revisit Stuart Hall’s formative ideas about racism, identity, ideology, and media at the very moment that media has become such a contested site and source of ideological work. Hall’s searing and critical insights about what media does, how it works, and why it matters have never been as pressing as they are today. In our global and national media ecologies where disputes over facts, epistemological turmoil, fake news, and ideological rigidities are routine, Charlotte Brunsdon’s curated collection of Hall’s essays on the media is a remarkable and indispensable gift.”—HERMAN GRAY, Emeritus Professor of Sociology, University of California, Santa Cruz

“Stuart Hall revolutionized the critical study of media, positioning them—newspapers, photographs, television—as key sites of struggle over cultural meaning and power, and thus as central to the project of cultural studies. Above all, however, Hall did not just write about media, but used them prolifically as outlets for critical intervention in the world. This superb set of essays testifies to the uniquely powerful voice of one of the most important public intellectuals in postimperial Britain.”—IEN ANG, Distinguished Professor of Cultural Studies, Western Sydney University

Writings on Media gathers more than twenty of Stuart Hall’s media analyses, from scholarly essays such as “Encoding and Decoding” (1973) to other writings addressed to wider publics. Hall explores the practices of news photography, the development of media and cultural studies, the changing role of television, and how the nation imagines itself through popular media. He attends to Britain’s imperial history and the politics of race and cultural identity as well as the media’s relationship to the political project of the state. Testifying to the range and agility of Hall’s critical and pedagogic engagement with contemporary media culture—and also to his collaborative mode of working—this volume reaffirms his stature as an innovative media theorist while demonstrating the continuing relevance of his methods of analysis.

STUART HALL
Selected Writings
A series edited by Catherine Hall and Bill Schwarz

Also by Stuart Hall

Selected Writings on Marxism
Edited by Gregor McLennan
paper, $29.95/£22.99
978-1-4780-0344-1 / 2021

Selected Writings on Race and Difference
Edited by Paul Gilroy and Ruth Wilson Gilroy
paper, $31.95/£23.99
978-1-4780-1168-8 / 2021
There’s a Disco Ball Between Us
A Theory of Black Gay Life
JAFARI S. ALLEN

“A genre-transcending meditation on one of the most undertheorized periods in Black queer history, There’s a Disco Ball Between Us is a timely and necessary account of what the period leading up to, during, and after the long shadow of the 1980s means for the current moment in Black queer world-making. At once poetic and playful, it pushes the boundaries of traditional scholarship, providing a methodology for analyzing Black queer culture. To use the vernacular of the ballroom children, folks are going to gag at its deft reads, melodic writing, and creative rendering of Black queer history.”—E. PATRICK JOHNSON, author of Honeypot: Black Southern Women Who Love Women

“In this innovative and generously envisioned book, Jafari S. Allen presents an unprecedented consideration of Black queerness as he weaves together a loving tapestry of Black feminist and Black queer theorists that spans half a century of critical work. Suffused with the ‘Blackfullness’ of queer love, loss, and world-making, There’s a Disco Ball Between Us is a lyrical, incisive, history-making, and paradigm shifting work.”—OMISE’EKE NATASHA TINSLEY, author of Ezili’s Mirrors: Imagining Black Queer Genders

In There’s A Disco Ball Between Us, Jafari S. Allen offers a sweeping and lively ethnographic and intellectual history of what he calls “Black gay habits of mind.” In conversational and lyrical language, Allen locates this sensibility as it emerged from radical Black lesbian activism and writing during the long 1980s. He traverses multiple temporalities and locations, drawing on research and fieldwork conducted across the globe, from Nairobi, London, and Paris to Toronto, Miami, and Trinidad and Tobago. In these locations and archives, Allen traces the genealogies of Black gay politics and cultures in the visual art, poetry, film, Black feminist theory, historiography, and activism of thinkers and artists such as Audre Lorde, Marsha P. Johnson, Essex Hemphill, Colin Robinson, Marlon Riggs, Pat Parker, and Joseph Beam. Throughout, Allen renarrates Black queer history while cultivating a Black gay method of thinking and writing. In so doing, he speaks to the urgent contemporary struggles for social justice while calling on Black studies to pursue scholarship, art, and policy derived from the lived experience and fantasies of Black people throughout the world.

Also by Jafari S. Allen

|Venceremos?|
The Erotics of Black Self-making in Cuba|
paper, $25.95/£19.99 |
978-0-8223-4950-1 / 2011

Jafari S. Allen is Associate Professor of Anthropology at the University of Miami and author of ¡Venceremos? The Erotics of Black Self-making in Cuba, also published by Duke University Press.
Maroon Choreography
fahima ife

"An incredible tempest of a book."—FRED MOTEN

In Maroon Choreography fahima ife speculates on the long (im)material, ecological, and aesthetic afterlives of Black fugitivity. In three long-form poems and a lyrical essay, they examine Black fugitivity as an ongoing phenomenon we know little about beyond what history tells us. As both poet and scholar, ife unsettles the history and idea of Black fugitivity, troubling senses of historic knowing while moving inside the continuing afterlives of those people who disappeared themselves into rural spaces beyond the reach of slavery. At the same time, they interrogate how writing itself can be a fugitive practice and a means to find a way out of ongoing containment, indebtedness, surveillance, and ecological ruin. Offering a philosophical performance in Black study, ife prompts us to consider how we—in our study, in our mutual refusal, in our belatedness, in our habitual assemblage—linger beside the unknown.

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD RECIPIENT

“Beyond This Narrow Now”
Or, Delimitations, of W. E. B. Du Bois
NAHUM DIMITRI CHANDLER

"As one of our master teachers, Chandler is at his best here."—HORTENSE J. SPILLERS

In “Beyond This Narrow Now” Nahum Dimitri Chandler shows that the premises of W. E. B. Du Bois’s thinking at the turn to the twentieth century stand as fundamental references for the whole itinerary of his thought. Opening with a distinct approach to the legacy of Du Bois, Chandler proceeds through a series of close readings of Du Bois’s early essays, previously unpublished or seldom studied, with discrete annotations of The Souls of Black Folk: Essays and Sketches of 1903, elucidating and elaborating basic epistemological terms of his thought. With theoretical attention to how the African American stands as an example of possibility for Du Bois and renders problematic traditional ontological thought, Chandler also proposes that Du Bois’s most well-known phrase—“the problem of the color line”—sustains more conceptual depth than has yet been understood, with pertinence for our accounts of modern systems of enslavement and imperial colonialism and the incipient moments of modern capitalization. Chandler’s work exemplifies a more profound engagement with Du Bois, demonstrating that he must be re-read, appreciated, and studied anew as a philosophical writer and thinker contemporary to our time.

Nahum Dimitri Chandler is Professor in the School of Humanities at the University of California, Irvine, author of X: The Problem of the Negro as a Problem for Thought, and editor of The Problem of the Color Line at the Turn of the Twentieth Century: The Essential Early Essays by W. E. B. Du Bois.
Couplets
Travels in Speculative Pragmatism
BRIAN MASSUMI

In Couplets, Brian Massumi presents twenty-four essays that represent the full spectrum of his work during the past thirty years. Conceived as a companion volume to Parables for the Virtual, Couplets addresses the key concepts of Parables from different angles and contextualizes them, allowing their stakes to be more fully felt. Rather than organizing the essays chronologically or by topic, Massumi pairs them into couplets to encourage readers to make connections across conventional subject matter categories, encounter disjunctions, and to link different phases in the evolution of his work. In his analyses of topics ranging from art, affect, and architecture to media theory, political theory, and the philosophy of experience, Massumi charts a field on which a family of conceptual problems plays out in ways that bear on the potentials for acting and perceiving the world. As an essential guide to Massumi’s oeuvre, Couplets is both a primer for his new readers and a supplemental resource for those already engaged with his thought.

Parables for the Virtual
Movement, Affect, Sensation
Twentieth Anniversary Edition with a new preface
BRIAN MASSUMI

Since its publication twenty years ago, Brian Massumi’s pioneering Parables for the Virtual has become an essential text for interdisciplinary scholars across the humanities. Massumi views the body and media such as television, film, and the Internet as cultural formations that operate on multiple registers of sensation. Renewing and assessing William James’s radical empiricism and Henri Bergson’s philosophy of perception through the filter of the postwar French philosophy of Deleuze, Guattari, and Foucault, Massumi links a cultural logic of variation to questions of movement, affect, and sensation. Replacing the traditional opposition of literal and figural with distinctions between stasis and motion and between actual and virtual, Massumi tackles related theoretical issues by applying them to cultural mediums as diverse as architecture, body art, the digital art of Stelarc, and Ronald Reagan’s acting career. The result is an intriguing combination of cultural theory, science, and philosophy that asserts itself in a crystalline and multifaceted argument. This twentieth anniversary edition includes a new preface in which Massumi situates the book in relation to developments since its publication and outlines the evolution of its main concepts. It also includes two short texts, “Keywords for Affect” and “Missed Conceptions about Affect.”
Between Gaia and Ground
Four Axioms of Existence and the Ancestral Catastrophe of Late Liberalism
ELIZABETH A. POVINELLI

In *Between Gaia and Ground* Elizabeth A. Povinelli theorizes the climatic, environmental, viral, and social catastrophe present as an ancestral catastrophe that Indigenous and colonized peoples have been suffering through for centuries. In this way, the violence and philosophies the West relies on now threatens the West itself. Engaging with the work of Glissant, Deleuze and Guattari, Césaire, and Arendt, Povinelli highlights four axioms of existence—the entanglement of existence, the unequal distribution of power, the collapse of the event as essential to political thought, and the legacies of racial and colonial histories. She traces these axioms’ inspiration in anticolonial struggles against the dispossession and extraction that have ruined the lived conditions for many on the planet. By examining the dynamic and unfolding forms of late liberal violence, Povinelli attends to a vital set of questions about changing environmental conditions, the legacies of violence, and the limits of inherited western social theory. *Between Gaia and Ground* also includes a glossary of the keywords and concepts that Povinelli has developed throughout her work.

Elizabeth A. Povinelli is Franz Boas Professor of Anthropology and Gender Studies at Columbia University and founding member of the Karrabing Film Collective. Her most recent book is *The Inheritance*, also published by Duke University Press.

Multisituated
Ethnography as Diasporic Praxis
KAUSHIK SUNDER RAJAN

In *Multisituated* Kaushik Sunder Rajan evaluates the promises and potentials of multisited ethnography in light of contemporary debates around decolonizing anthropology and the university. He observes that at the current moment, anthropology is increasingly peopled by diasporic students and researchers, all of whom are accountable to multiple communities beyond the discipline. In this light, Sunder Rajan draws on his pedagogical experience and dialogues to reconceptualize ethnography as a multisituated practice of knowledge production, ethical interlocution, and political intervention. Such a multisituated ethnography responds to contemporary anthropology’s myriad commitments as it privileges attention to questions of scale, comparison, and the politics of ethnographic encounters. Foregrounding the conditions of possibility and difficulty for those doing and teaching ethnography in the twenty-first century, Sunder Rajan gestures toward an ethos and praxis of ethnography that would open new forms of engagement and research.

Kaushik Sunder Rajan is Professor of Anthropology at the University of Chicago and author of *Pharmacocracy: Value, Politics, and Knowledge in Global Biomedicine*, *Lively Capital: Biotechnologies, Ethics, and Governance in Global Markets*, and *Biocapital: The Constitution of Postgenomic Life*, all also published by Duke University Press.
The Dirty South
Contemporary Art, Material Culture, and the Sonic Impulse

VALERIE CASSEL OLIVER, editor

This exhibition catalog to the Virginia Museum of Fine Arts’ The Dirty South: Contemporary Art, Material Culture, and the Sonic Impulse chronicles the pervasive visual and sonic parallels in the work of Black artists from the southern United States. It looks to contemporary southern hip-hop as a portal into the roots and aesthetic legacies that have shaped contemporary art from the 1920s to the present. It features multiple generations of both academically trained and “outsider” artists working in a variety of genres and disciplines, including Thornton Dial, Allison Janae Hamilton, Arthur Jafa, Jason Moran, Sister Gertrude Morgan, Sun Ra, Kara Walker, and William Edmondson. Creating a capacious understanding of southern expression in visual art, material culture, and music, this richly illustrated volume documents the exhibition’s artworks and includes critical essays, poems, artist biographies, and an extended bibliography.

Contributors Regina N. Bradley, Charlie R. Braxton, Andrea Barnwell Brownlee, Kirsten Pai Buick, Jennifer Burris, Valerie Cassel Oliver, Rhea Combs, Park McArthur, Paul D. Miller aka DJ Spooky that Subliminal Kid, Fred Moten, Anthony B. Pinn, Guthrie P. Ramsey Jr., Roger Reeves

Valerie Cassel Oliver is Sydney and Frances Lewis Family Curator of Modern and Contemporary Art at the Virginia Museum of Fine Arts.

The Dirty South will be on display at the Virginia Museum of Fine Arts from May 22, 2021 to September 6, 2021.

Media Hot and Cold

NICOLE STAROSIELSKI

In Media Hot and Cold Nicole Starosielski examines the cultural dimensions of temperature to theorize the ways heat and cold can be used as a means of communication, subjugation, and control. Diving into the history of thermal media, from infrared cameras to thermostats to torture sweatboxes, Starosielski explores the many meanings and messages of temperature. During the twentieth century, heat and cold were broadcast through mass thermal media. Today, digital thermal media such as bodily air conditioners offer personalized forms of thermal communication and comfort. Although these new media promise to help mitigate the uneven effects of climate change, Starosielski shows how they can operate as a form of biopower by determining who has the ability to control their own thermal environment. In this way, thermal media can enact thermal violence in ways that reinforce racialized, colonial, gendered, and sexualized hierarchies. By outlining how the control of temperature reveals power relations, Starosielski offers a framework to better understand the dramatic transformations of hot and cold media in the twenty-first century.

Nicole Starosielski is Associate Professor of Media, Culture, and Communication at New York University, author of The Undersea Network, and coeditor of Assembly Codes: The Logistics of Media, both also published by Duke University Press.
Stories That Make History
Mexico through Elena Poniatowska’s Crónicas

LYNN STEPHEN

From covering the massacre of students at Tlatelolco in 1968 and the 1985 earthquake to the Zapatista rebellion in 1994 and the disappearance of forty-three students in 2014, Elena Poniatowska has been one of the most important chroniclers of Mexican social, cultural, and political life. In Stories That Make History, Lynn Stephen examines Poniatowska’s writing, activism, and political participation, using them as a lens through which to understand critical moments in contemporary Mexican history. Through her crónicas—narrative journalism written in a literary style featuring first-hand testimonies—Poniatowska told the stories of Mexico’s most marginalized people. Throughout, Stephen shows how Poniatowska helped shape Mexican politics and forge a multigenerational political community committed to social justice. In so doing, she presents a biographical and intellectual history of one of Mexico’s most cherished writers and a unique history of modern Mexico.

Lynn Stephen is Philip H. Knight Chair, Distinguished Professor of Arts and Sciences, Professor of Anthropology, and graduate faculty in Indigenous, Race, and Ethnic Studies at the University of Oregon. She is the author or editor of fourteen books, including We Are the Face of Oaxaca: Testimony and Social Movements, also published by Duke University Press, and most recently coeditor of Indigenous Women and Violence: Feminist Activist Research in Heightened States of Injustice.

Policing Protest
The Post-Democratic State and the Figure of Black Insurrection

PAUL A. PASSAVANT

“This book affected me like a good shot of whiskey. Complex, bracing, needed.”
—LESTER K. SPENCE

In Policing Protest Paul A. Passavant explores how the policing of protest in the United States has become increasingly hostile since the late 1990s, moving away from strategies that protect protesters toward militaristic practices designed to suppress protests. He identifies reactions to three interrelated crises that converged to institutionalize this new mode of policing: the political mobilization of marginalized social groups in the Civil Rights era that led to a perceived crisis of democracy, the urban fiscal crisis of the 1970s, and a crime crisis that was associated with protests and civil disobedience of the 1960s. As Passavant demonstrates, these reactions are all haunted by the figure of Black insurrection, which continues to shape policing of protest and surveillance, notably in response to the Black Lives Matter movement. Ultimately, Passavant argues, this trend of violent policing strategies against protesters is evidence of the emergence of a post-democratic state in the United States.

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

Paul A. Passavant is Associate Professor of Political Science at Hobart and William Smith Colleges, the author of No Escape: Freedom of Speech and the Paradox of Rights, and coeditor of Empire’s New Clothes: Reading Hardt and Negri.
**Whiteness Interrupted**
White Teachers and Racial Identity in Predominantly Black Schools

MARCUS BELL

In *Whiteness Interrupted* Marcus Bell presents a revealing portrait of white teachers in majority Black schools in which he examines the limitations of understandings of how white racial identity is formed. Through in-depth interviews with dozens of white teachers from a racially segregated, urban school district in Upstate New York, Bell outlines how whiteness is constructed based on localized interactions and takes a different form in predominantly Black spaces. He finds that in response to racial stress in a difficult teaching environment, white teachers conceptualized whiteness as a stigmatized category predicated on white victimization. When discussing race outside Black majority spaces, Bell's subjects characterized American society as postracial, in which race seldom affects outcomes. Conversely, in discussing their experiences within predominantly Black spaces, they rejected the idea of white privilege, often angrily, and instead focused on what they saw as the racial privilege of Blackness. Throughout, Bell underscores the significance of white victimization narratives in Black spaces and their repercussions as the United States becomes a majority-minority society.

Marcus Bell is Assistant Professor of Sociology at State University of New York, Oswego.

---

**Hawai‘i Is My Haven**
Race and Indigeneity in the Black Pacific

NITASHA TAMAR SHARMA

*Hawai‘i Is My Haven* maps the context and contours of Black life in the Hawaiian Islands. This ethnography emerges from a decade of fieldwork with both Hawai‘i-raised Black locals and Black transplants who moved to the Islands from North America, Africa, and the Caribbean. Nitasha Tamar Sharma highlights the paradox of Hawai‘i as a multiracial paradise and site of unacknowledged anti-Black racism. While Black culture is ubiquitous here, African-descended people seem invisible. In this formerly sovereign nation structured neither by the US Black/White binary nor the one drop rule, non-White multiracials, including Black Hawaiians and Black Koreans, illustrate the coarticulation and limits of race and the native/settler divide. Despite erasure and racism, nonmilitary Black residents consider Hawai‘i their haven, describing it as a place to “breathe” that offers the possibility of becoming local. Sharma’s analysis of race, indigeneity, and Asian settler colonialism shifts North American debates in Black and Native studies to the Black Pacific. *Hawai‘i Is My Haven* illustrates what the Pacific offers members of the African diaspora and how they in turn illuminate race and racism in “paradise.”

Nitasha Tamar Sharma is Associate Professor of African American Studies and Asian American Studies at Northwestern University, author of *Hip Hop Desis: South Asian Americans, Blackness, and a Global Race Consciousness*, also published by Duke University Press, and coeditor of *Beyond Ethnicity: New Politics of Race in Hawai‘i*.
Trouillot Remixed
The Michel-Rolph Trouillot Reader

MICHEL-ROLPH TROUILLOT
Edited by YARIMAR BONILLA, GREG BECKETT, and MAYANTHI L. FERNANDO

“‘To begin from Trouillot is to reconstitute all, to reimagine all.’—CHRISTINA SHARPE

Throughout his career, the internationally renowned Haitian anthropologist Michel-Rolph Trouillot unsettled key concepts in anthropology, history, postcolonial studies, Black studies, Caribbean studies, and beyond. From his early critique of the West to the ongoing challenges he leveled at disciplinary and intellectual boundaries and formations, Trouillot centered the Caribbean as a site both foundational to the development of Western thought and critical to its undoing. Trouillot Remixed offers a representative cross-section of his work that includes his most famous writings as well as lesser-known and harder to find pieces essential to his oeuvre. Encouraging readers to engage with Trouillot’s scholarship in new ways, this collection demonstrates the breadth of his writing, his enduring influence on Caribbean studies, and his relevance to politically engaged scholarship more broadly.

Michel-Rolph Trouillot (1949–2012) was Professor of Anthropology and Social Sciences at the University of Chicago and the author of several books, including Global Transformations: Anthropology and the Modern World and Silencing the Past: Power and the Production of History. Yarimar Bonilla is Professor of Africana, Puerto Rican, and Latino Studies at Hunter College, and Professor of Anthropology at The Graduate Center at the City University of New York. Greg Beckett is Associate Professor in the Department of Anthropology at Western University. Mayanthi L. Fernando is Associate Professor of Anthropology at the University of California, Santa Cruz.

Plantation Life
Corporate Occupation in Indonesia’s Oil Palm Zone

TANIA MURRAY LI and PUJO SEMEDI

In Plantation Life Tania Murray Li and Pujo Semedi examine the structure and governance of contemporary palm oil plantations in Indonesia, which supply fifty percent of the world’s palm oil. They attend to the exploitative nature of plantation life, wherein villagers’ wellbeing is sacrificed in the name of economic development. While plantations are often plagued by ruined ecologies, injury among workers, and a devastating loss of livelihoods for former landholders, small-scale independent farmers produce palm oil more efficiently with far less damage to life and land. Li and Semedi theorize “corporate occupation” to underscore how massive forms of capitalist production and control over the palm oil industry replicate colonial-style relations that undermine citizenship. In so doing, they question the assumption that corporations are necessary for rural development, contending that the dominance of plantations stems from a political system that privileges corporations.

Tania Murray Li is Professor of Anthropology at the University of Toronto and author of Land’s End: Capitalist Relations on an Indigenous Frontier, also published by Duke University Press. Pujo Semedi is Associate Professor of Anthropology at Universitas Gadjah Mada and author of Close to the Stone, Far from the Throne: The Story of a Javanese Fishing Community, 1820s–1990s.
**Decay**

GHASSAN HAGE, editor

“Decay encourages anthropologists to examine entropy and the tendency toward disorder as a new way of thinking about social change, persistence, and relationality.”—ELIZABETH A. POVINELLI

In thirteen sharp essays, the contributors to *Decay* attend to the processes and experiences of symbolic and material decay in a variety of sociopolitical contexts across the globe. They examine decay in its myriad manifestations—biological, physical, organizational, moral, political, personal, and social—and in its numerous contexts—colonialism and imperialism, governments and the state, racism, the environment, and infrastructure. The volume’s topics are wide in scope, ranging from the discourse of social decay in contemporary Australian settler colonialism and the ways infrastructures both create and experience decay to cultural decay in the aftermath of the Sri Lankan civil war and the relations between individual, institutional, and societal decay in an American high security prison. By using decay as a problematic and expounding its mechanisms, conditions, and temporalities, the contributors provide a nuanced and rigorous way to more fully grapple with the exigencies of the current sociopolitical moment.

**Contributors**

Cameo Dalley, Peter D. Dwyer, Akhil Gupta, Ghassan Hage, Michael Herzfeld, Elise Klein, Bart Klem, Tamara Kohn, Michael Main, Fabio Mattioli, Debra McDougall, Monica Minnegal, Violeta Schubert

**Ghassan Hage** is Professor of Anthropology and Social Theory at the University of Melbourne and author of *The Diasporic Condition: Ethnographic Explorations of the Lebanese in the World, Is Racism an Environmental Threat?*, and other books.

---

**Terror Capitalism**

Uyghur Dispossession and Masculinity in a Chinese City

DARREN BYLER

In *Terror Capitalism* anthropologist Darren Byler theorizes the contemporary Chinese colonization of the Uyghur Muslim minority group in the northwest autonomous region of Xinjiang. He shows that the mass detention of over one million Uyghurs in “reeducation camps” is part of processes of resource extraction in Uyghur lands that have led to what he calls terror capitalism—a configuration of ethnoracialization, surveillance, and mass detention that in this case promotes settler colonialism. Drawing on ethnographic fieldwork in the regional capital Ürümchi, Byler shows how media infrastructures, the state’s enforcement of “Chinese” cultural values, and the influx of Han Chinese settlers contribute to Uyghur dispossession and their expulsion from the city. He particularly attends to the experiences of young Uyghur men—who are the primary target of state violence—and how they develop masculinities and homosocial friendships to protect themselves against gendered, ethnoracial, and economic violence. By tracing the political and economic stakes of Uyghur colonization, Byler demonstrates that state-directed capitalist dispossession is co-constructed with a colonial relation of domination.

**Darren Byler** is Assistant Professor of International Studies at Simon Fraser University.
Healing at the Periphery
Ethnographies of Tibetan Medicine in India
LAURENT PORDIÉ and STEPHAN KLOOS, editors

India has long occupied an important place in Tibetan medicine’s history and development. However, Indian Himalayan practitioners of Tibetan medicine, or amchi, have largely remained overlooked at the Tibetan medical periphery, despite playing a central social and medical role in their communities. Power and legitimacy, religion and economic development, biomedical encounters and Indian geopolitics all intersect in the work and identities of contemporary Himalayan amchi. This volume examines the crucial moment of crisis and transformation that occurred in the early 2000s to offer insights into the beginnings of Tibetan medicine’s professionalization, industrialization, and official recognition in India and elsewhere. Based on fine-grained ethnographic studies in Ladakh, Zangskar, Sikkim, and the Darjeeling Hills, Healing at the Periphery asks how the dynamics of capitalism, social change, and the encounter with biomedicine affect small communities on the fringes of modern India; and, conversely, what local transformations of Tibetan medicine tell us about contemporary society and health care in the Himalayas and the Tibetan world.

Contributors: Florian Besch, Calum Blaikie, Sienna R. Craig, Barbara Gerke, Isabelle Guérin, Kim Gutschow, Pascale Hancart Petitet, Stephan Kloos, Fernanda Pirie, Laurent Pordié

Laurent Pordié is Senior Researcher, Research Unit on Science, Medicine, Health, and Society at the French National Center for Scientific Research (cnrs). Stephan Kloos is the acting Director of the Institute for Social Anthropology at the Austrian Academy of Sciences.

At the Limits of Cure
BHARAT JAYRAM VENKAT

Can a history of cure be more than a history of how disease comes to an end? In 1950s Madras, an international team of researchers demonstrated that antibiotics were effective in treating tuberculosis. But just half a century later, reports out of Mumbai stoked fears about the spread of totally drug-resistant strains of the disease. Had the curable become incurable? Through an anthropological history of tuberculosis treatment in India, Bharat Jayram Venkat examines what it means to be cured, and what it means for a cure to come undone. At the Limits of Cure tells a story that stretches from the colonial period—a time of sanatoria, travel cures, and gold therapy—into a postcolonial present marked by antibiotic miracles and their failures. Venkat juxtaposes the unraveling of cure across a variety of sites: in idyllic hill stations and crowded prisons, aboard ships and on the battlefield, and through research trials and clinical encounters. If cure is frequently taken as an ending (of illness, treatment, and suffering more generally), Venkat provides a foundation for imagining cure otherwise in a world of fading antibiotic efficacy.

Bharat Jayram Venkat is Assistant Professor at the Institute for Society and Genetics and in the Department of History at the University of California, Los Angeles.
Reimagining Social Medicine from the South
ABIGAIL H. NEELY

In *Reimagining Social Medicine from the South*, Abigail H. Neely explores social medicine's possibilities and limitations at one of its most important origin sites: the Pholela Community Health Centre (pCHC) in South Africa. The pCHC’s focus on medical and social factors of health yielded remarkable success. And yet, South Africa’s systemic racial inequality hindered health center work and witchcraft illnesses challenged a program rooted in the sciences. To understand Pholela’s successes and failures, Neely interrogates the “social” in social medicine. She makes clear that the social sciences the pCHC used failed to account for the roles that Pholela’s residents and their environment played in the development and success of its program. At the same time, the pCHC’s reliance on biomedicine prevented it from recognizing the impact of witchcraft illnesses and the social relationships they emerged from on health. By rewriting the story of social medicine from Pholela, Neely challenges global health practitioners to recognize the multiple worlds and actors that shape health and healing in Africa and beyond.

Abigail H. Neely is Assistant Professor of Geography at Dartmouth College.

Collective Biologies
Healing Social Ills through Sexual Health Research in Mexico
EMILY A. WENTZELL

In *Collective Biologies*, Emily A. Wentzell uses sexual health research participation as a case study for investigating the use of individual health behaviors to aid groups facing crisis and change. Wentzell analyzes couples’ experiences of a longitudinal study of HPV occurrence in men in Cuernavaca, Mexico. She observes how their experiences reflected Mexican cultural understandings of group belonging through categories like family and race. For instance, partners drew on collective rather than individualistic understandings of biology to hope that men’s performance of “modern” masculinities, marriage, and healthcare via HPV research would aid groups ranging from church congregations to the Mexican populace. Thus, Wentzell challenges the common regulatory view of medical research participation as an individual pursuit. Instead, she demonstrates that medical research is a daily life arena which people might use for fixing embodied societal problems. By identifying forms of group interconnectedness as “collective biologies,” Wentzell investigates how people can use their own actions to enhance collective health and well-being in ways that neoliberal emphasis on individuality obscures.

Emily A. Wentzell is Associate Professor of Anthropology at the University of Iowa, author of *Maturing Masculinities: Aging, Chronic Illness, and Viagra in Mexico*, and coeditor of *Medical Anthropology at the Intersections: Histories, Activisms, and Futures*, both also published by Duke University Press.
**Subversive Archaism**
Troubling Traditionalists and the Politics of National Heritage

MICHAEL HERZFELD

In *Subversive Archaism*, Michael Herzfeld explores how individuals and communities living at the margins of the modern nation-state use nationalist discourses of tradition to challenge state authority under both democratic and authoritarian governments. Through close attention to the claims and experiences of mountain shepherds in Greece and urban slum dwellers in Thailand, Herzfeld shows how these subversive archaists draw on national histories and past polities to claim legitimacy for their defiance of bureaucratic authority. Although vilified by government authorities as remote, primitive, or dangerous—often as preemptive justification for violent repression—these groups are not revolutionaries and do not reject national identity, but they do question the equation of state with nation. Herzfeld explores the political strengths and vulnerabilities of their deployment of heritage and the weaknesses they expose in the bureaucratic and ethnonational state in an era of accelerated globalization.

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

Michael Herzfeld is Ernest E. Monrad Research Professor of the Social Sciences in the Department of Anthropology at Harvard University. He is the author of numerous books, most recently *Siege of the Spirits: Community and Polity in Bangkok* and *Evicted from Eternity: The Restructuring of Modern Rome*.

---

**Loss and Wonder at the World’s End**

LAURA A. OGDEN

“A masterful, inspiring, wholly original work.”—KATHLEEN STEWART

In *Loss and Wonder at the World’s End*, Laura A. Ogden brings together animals, people, and things—from beavers, stolen photographs, lichen, American explorers, and bird song—to catalog the ways environmental change and colonial history are entangled in the Fuegian Archipelago of southernmost Chile and Argentina. Repeated algal blooms have closed fisheries in the archipelago. Glaciers are in retreat. Extractive industries such as commercial forestry, natural gas production, and salmon farming along with the introduction of non-native species are rapidly transforming assemblages of life. Ogden archives forms of loss—including territory, language, sovereignty, and life itself—as well as forms of wonder, or moments when life continues to flourish even in the ruins of these devastations. Her account draws on long-term ethnographic research with settler and Indigenous communities; archival photographs; explorer journals; as well as experiments in natural history and performance studies. *Loss and Wonder at the World’s End* frames environmental change as imperialism’s shadow, a darkness cast upon the Earth in the wake of other losses.

Laura A. Ogden is Associate Professor of Anthropology at Dartmouth College, author of *Swamplife: People, Gators, and Mangroves Entangled in the Everglades*, coauthor of *Gladesmen: Gator Hunters, Moonshiners, and Skiffers*, and coeditor of *The Coastal Everglades: The Dynamics of Social-Ecological Transformation in the South Florida Landscape*. 
Anthropology, Film Industries, Modularity
RAMYAR D. ROSSOUKH and STEVEN C. CATON, editors

From Bangladesh and Hong Kong to Iran and South Africa, film industries around the world are rapidly growing at a time when new digital technologies are fundamentally changing how films are made and viewed. Larger film industries like Bollywood and Nollywood aim to attain Hollywood’s audience and profitability while smaller, less commercial, and often state-funded enterprises support various cultural and political projects. The contributors to Anthropology, Film Industries, Modularity take an ethnographic and comparative approach to capturing the diversity and growth of global film industries. They outline how modularity—the specialized filmmaking tasks that collectively produce a film—operates as a key feature in every film industry independent of local context. Whether examining the process of dubbing Hollywood films into Hindi, virtual reality filmmaking in South Africa, or on-location shooting in Yemen, the contributors’ anthropological methodology brings into relief both the universal practices and the local contingencies and deeper cultural realities of film production in new ways.

Contributors
Steven C. Caton, Jessica Dickson, Kevin Dwyer, Tejaswini Ganti, Lotte Hoek, Amrita Ibrahim, Sylvia J. Martin, Ramyar D. Rossoukh

Ramyar D. Rossoukh is Preceptor in the Harvard College Writing Program at Harvard University.
Steven C. Caton is Khaled bin Abdullah bin Abdulrahman Al Saud Professor of Contemporary Arab Studies at Harvard University.

See How We Roll
Enduring Exile between Desert and Urban Australia
MELINDA HINKSON

In See How We Roll Melinda Hinkson follows the experiences of Nungarrayi, a Warlpiri woman from the central Australian desert, as she struggles to establish a new life for herself in the city of Adelaide. Banished from her hometown, on the urban streets Nungarrayi energetically navigates promises of transformation as well as sedimented racialized expectations. Drawing on a decades-long friendship, Hinkson explores these circumstances through Nungarrayi’s relationships: those between her country and kin that sustain and confound life beyond the desert, those that regulate her marginalized citizenship, as well as the new friendships called out by displacement and metropolitan life. An intimate ethnography, See How We Roll provides great insight into the enduring violence of the settler colonial state while illuminating the efforts of Indigenous people to create lives of dignity and shared purpose in the face of turbulence, grief, and tightening governmental controls.

Melinda Hinkson is Associate Professor of Anthropology at Deakin University and author of Remembering the Future: Warlpiri Life through the Prism of Drawing and Aboriginal Sydney: A Guide to Important Places of the Past and Present.
A Mass Conspiracy to Feed People
Food Not Bombs and the World-Class Waste of Global Cities
DAVID BOARDER GILES

In A Mass Conspiracy to Feed People, David Boarder Giles explores the ways in which capitalism simultaneously manufactures waste and scarcity. Illustrating how communities of marginalized people and discarded things gather and cultivate political possibilities, Giles documents the work of Food Not Bombs (fnb), a global movement of grassroots soup kitchens that recover wasted grocery surpluses and redistribute them to those in need. He explores fnb’s urban contexts: the global cities in which late-capitalist economies and unsustainable consumption precipitate excess, inequality, food waste, and hunger. Beginning in urban dumpsters, Giles traces the logic by which perfectly edible commodities are nonetheless thrown out—an act that manufactures food scarcity—to the social order of “world-class” cities and the pathways of discarded food as it circulates through the fnb kitchen and the anticapitalist political movements it represents. Describing the mutual entanglement of global capitalism and anticapitalist transgression, Giles captures those emergent forms of generosity, solidarity, and resistance that spring from the global city’s marginalized residents.

David Boarder Giles is Lecturer in Anthropology in the School of Humanities and Social Sciences at Deakin University.

Black Gathering
Art, Ecology, Ungiven Life
SARAH JANE CERVENAK

In Black Gathering Sarah Jane Cervenak engages with Black artists and writers who create alternative spaces for Black people to gather free from interruption or regulation. Drawing together Black feminist theory, critical theories of ecology and ecoaesthetics, and Black aesthetics, Cervenak shows how novelists, poets, and visual artists such as Gayl Jones, Toni Morrison, Clementine Hunter, Samiya Bashir, and Leonardo Drew advance an ecological imagination that unsettles Western philosophical ideas of the earth as given to man. In their aestheticization and conceptualization of gathering, these artists investigate the relationships between art, the environment, home, and forms of Black togetherness. Cervenak argues that by offering a formal and conceptual praxis of gathering, Black artists imagine liberation and alternative ways of being in the world that exist beyond those Enlightenment philosophies that presume Black people and earth as given to enclosure and ownership.

Sarah Jane Cervenak is Associate Professor of Women’s, Gender, and Sexuality Studies and of African American and African Diaspora Studies at the University of North Carolina, Greensboro. She is the author of Wandering: Philosophical Performances of Racial and Sexual Freedom, also published by Duke University Press.
To Make Negro Literature
Writing, Literary Practice, and African American Authorship
ELIZABETH McHENRY

In To Make Negro Literature Elizabeth McHenry traces African American authorship in the decade following the 1896 legalization of segregation. She shifts critical focus from the published texts of acclaimed writers to unfamiliar practitioners, whose works reflect the unsettledness of African American letters in this period. Analyzing literary projects that were unpublished, unsuccessful, or only partially achieved, McHenry recovers a hidden genealogy of Black literature as having emerged tentatively, laboriously, and unevenly. She locates this history in books sold by subscription, in lists and bibliographies of African American authors and books assembled at the turn of the century, in the act of ghostwriting, and in manuscripts submitted to publishers for consideration and the letters of introduction that accompanied them. By attending to these sites and prioritizing overlooked archives, McHenry reveals a radically different literary landscape, revising concepts of Black authorship and offering a fresh account of the development of “Negro literature” focused on the never published, the barely read, and the unconventional.

Elizabeth McHenry is Professor of English at New York University and author of Forgotten Readers: Recovering the Lost History of African American Literary Societies, also published by Duke University Press.

No One’s Witness
A Monstrous Poetics
RACHEL ZOLF

“[This book] shows in brilliant and moving ways how language must change to come close to registering the living aftermath of destruction.”—JUDITH BUTLER

In No One’s Witness Rachel Zolf activates the last three lines of a poem by Jewish Nazi holocaust survivor Paul Celan—“No one / bears witness for the / witness”—to theorize the poetics and im/possibility of witnessing. Drawing on Black studies, continental philosophy, queer theory, experimental poetics, and work by several writers and artists, Zolf asks what it means to witness from the excessive, incalculable position of No One. In a fragmentary and recursive style that enacts the monstrous speech it pursues, No One’s Witness demonstrates the necessity of confronting the Nazi holocaust in relation to transatlantic slavery and its afterlives. Thinking along with Black feminist theory’s notions of entangled swarm, field, plenum, chorus, No One’s Witness interrogates the limits and thresholds of witnessing, its dangerous perhaps. No One operates outside the bounds of the sovereign individual, hauntologically informed by the fleshly no-thingness that has been historically ascribed to Blackness and that Blackness enacts within, apposite to, and beyond No One. No One bears witness to becomings beyond comprehension, making and unmaking monstrous forms of entangled future anterior life.

BLACK OUTDOORS
Innovations in the Poetics of Study
A series edited by J. Kameron Carter and Sarah Jane Cervenak

Rachel Zolf is Artist in Residence at the Center for Programs in Contemporary Writing at the University of Pennsylvania and the author most recently of Social Poesis.
Interplay of Things
Religion, Art, and Presence Together
ANTHONY B. PINN

In Interplay of Things Anthony B. Pinn theorizes religion as a technology for interrogating human experiences and the boundaries between people and other things. Rather than considering religion in terms of institutions, doctrines, and creeds, Pinn shows how religion exposes the openness and porousness of all things and how they are always involved in processes of exchange and interplay. Pinn examines work by Nella Larsen and Richard Wright that illustrates an openness between things and traces how pop art and readymades point to the multidirectional nature of influence. He also shows how Ron Athey’s and Clifford Owens’ performance art draws out inherent interconnectedness to various cultural codes in ways that reveal the symbiotic relationship between art and religion as a technology. Theorizing that antiblack racism and gender- and class-based hostility constitute efforts to close off the porous nature of certain bodies, Pinn shows how many artists have rebelled against these attempts to counter openness. His analyses offer a means with which to understand the porous, unbounded, and open nature of humans and things.

Anthony B. Pinn is Agnes Cullen Arnold Professor of Humanities and Professor of Religion at Rice University and the author of many books, including Humanism: Essays on Race, Religion, and Popular Culture, Introducing African American Religion, and The End of God-Talk: An African American Humanist Theology.

Embodiment Black Religions in Africa and Its Diasporas
YOLANDA COVINGTON-WARD and JEANETTE S. JOUILLI, editors

The contributors to Embodiment Black Religions in Africa and Its Diasporas investigate the complex intersections between the body, religious expression, and the construction and transformation of social relationships and political and economic power. Among other topics, the essays examine the dynamics of religious and racial identity among Brazilian Neo-Pentecostals, the significance of cloth coverings in Islamic practice in northern Nigeria, the ethics of socially engaged hip hop lyrics by Black Muslim artists in Britain, ritual dance performances among Mama Tchamba devotees in Togo, and how Ifá practitioners from Mexico, Colombia, Venezuela, Trinidad, and the United States join together in a shared spiritual ethnicity. From possession and spirit-induced trembling to dance, the contributors outline how embodied religious practices are central to expressing and shaping interiority and spiritual lives, national and ethnic belonging, ways of knowing and techniques of healing, and sexual and gender politics. In this way, the body is a crucial site of religiously motivated social action for people of African descent.


RELIGIOUS CULTURES OF AFRICAN AND AFRICAN DIASPORA PEOPLES
A series edited by Jacob K. Olupona, Dianne M. Stewart, and Terrence L. Johnson

Yolanda Covington-Ward is Associate Professor of Africana Studies at the University of Pittsburgh. Jeanette S. Jouili is Associate Professor of Religion at Syracuse University.
Moving Home
Gender, Place, and Travel Writing in the Early Black Atlantic
SANDRA GUNNING

In *Moving Home*, Sandra Gunning examines nineteenth-century African diasporic travel writing to expand and complicate understandings of the Black Atlantic. Gunning draws on the writing of missionaries, abolitionists, entrepreneurs, and explorers whose work challenges the assumptions that travel writing is primarily associated with leisure or scientific research. For instance, Yoruba ex-slave turned Anglican bishop Samuel Ajayi Crowther played a role in the Christianization of colonial Nigeria. Sarah Forbes Bonetta, a formerly enslaved girl gifted to Queen Victoria, traveled the African colonies as the wife of a prominent colonial figure and at the protection of her benefactress. Alongside Nancy Gardiner Prince, Martin R. Delany, Robert Campbell, and others, these writers used their mobility as African diasporic and colonial subjects to explore the Atlantic world and beyond while they negotiated the complex intersections between nation and empire. Rather than categorizing them as merely precursors of Pan-Africanist traditions, Gunning traces their successes and frustrations to capture a sense of the historical and geographical specificities that shaped their careers.

**NEXT WAVE**
*New Directions in Women’s Studies*
A series edited by Caren Kaplan, Inderpal Grewal, and Robyn Wiegman

*Sandra Gunning* is Professor of American Studies and Afroamerican and African Studies at the University of Michigan, Ann Arbor and the author of *Dialogues of Dispersal: Gender, Sexuality, and African Diasporas* and *Rape, Race, and Lynching: The Red Record of American Literature, 1890–1912*.

---

Suspicion
Vaccines, Hesitancy, and the Affective Politics of Protection in Barbados
NICOLE CHARLES

In 2014 Barbados introduced a vaccine to prevent certain strains of the human papillomavirus (hpv) and reduce the risk of cervical cancer in young women. Despite the disproportionate burden of cervical cancer in the Caribbean, many Afro-Barbadians chose not to immunize their daughters. In *Suspicion*, Nicole Charles reframes Afro-Barbadian vaccine refusal from a question of hesitancy to one of suspicion. Drawing on ethnographic fieldwork, Black feminist theory, transnational feminist studies and science and technology studies, Charles foregrounds Afro-Barbadians’ gut feelings, emotions, and the lingering trauma of colonial and biopolitical violence. She shows that far from being an irrational act, suspicion is a fraught and generative affective orientation grounded in concrete histories of government mistrust and coercive medical practices on colonized peoples. By contextualizing suspicion within these longer cultural and political histories, Charles troubles traditional narratives of vaccine hesitancy while offering new entry points into discussions on racialized biopolitics, neocolonialism, care, affect, and biomedicine across the Black diaspora.

**DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD RECIPIENT**

*Nicole Charles* is Assistant Professor of Women and Gender Studies in Culture and Media, University of Toronto, Mississauga.
Speaking for the People
Native Writing and the Question of Political Form
MARK RIFKIN

In *Speaking for the People* Mark Rifkin examines nineteenth-century Native writings to reframe contemporary debates around Indigenous recognition, refusal, and resurgence. Rifkin shows how works by Native authors (William Apess, Elias Boudinot, Sarah Winnemucca, and Zitkala-Ša) illustrate the intellectual labor involved in representing modes of Indigenous political identity and placemaking. These writers highlight the complex processes involved in negotiating the character, contours, and scope of Indigenous sovereignties under ongoing colonial occupation. Rifkin argues that attending to these writers’ engagements with non-native publics helps provide further analytical tools for addressing the complexities of Indigenous governance on the ground—both then and now. Thinking about Native peoplehood and politics as a matter of form opens possibilities for addressing the difficult work involved in navigating among varied possibilities for conceptualizing and enacting peoplehood in the context of continuing settler intervention. As Rifkin demonstrates, attending to writings by these Indigenous intellectuals provides ways of understanding Native governance as a matter of deliberation, discussion, and debate, emphasizing the open-ended unfinishedness of self-determination.

Mark Rifkin is Professor of English and Women’s, Gender, and Sexuality Studies at the University of North Carolina, Greensboro. He is the author of several books, including *Fictions of Land and Flesh: Blackness, Indigeneity, Speculation* and *Beyond Settler Time: Temporal Sovereignty and Indigenous Self-Determination*, both also published by Duke University Press.

Life-Destroying Diagrams
EUGENIE BRINKEMA

In *Life-Destroying Diagrams*, Eugenie Brinkema brings the insights of her radical formalism to bear on supremely risky terrain: the ethical extremes of horror and love. Through close readings of works of film, literature, and philosophy, she explores how diagrams, grids, charts, lists, abecedaria, toroids, tempos, patterns, colors, negative space, lengths, increments, and thresholds attest to formal logics of torture and cruelty, violence and finitude, friendship and eros, debt and care. Beginning with a wholesale rethinking of the affect of horror, orienting it away from entrenched models of feeling toward impersonal schemes and structures, Brinkema moves outward to consider the relation between objects and affects, humiliation and metaphysics, genre and the general, bodily destruction and aesthetic generation, geometry and scenography, hatred and value, love and measurement, and, ultimately, the tensions, hazards, and speculative promise of formalism itself. Replete with etymological meditations, performative typography, and lyrical digressions, *Life-Destroying Diagrams* is at once a model of reading without guarantee and a series of generative experiments in the writing of aesthetic theory.

Eugenie Brinkema is Associate Professor of Contemporary Literature and Media at the Massachusetts Institute of Technology and author of *The Forms of the Affects*, also published by Duke University Press.
**Bigger Than Life**

The Close-Up and Scale in the Cinema

MARY ANN DOANE

In *Bigger Than Life* Mary Ann Doane examines how the scalar operations of cinema, especially those of the close-up, disturb and reconfigure the spectator’s sense of place, space, and orientation. Doane traces the history of scalar transformations from early cinema to the contemporary use of digital technology. In the early years of cinema, audiences regarded the monumental close-up, particularly of the face, as grotesque and often horrifying, even as it sought to expose a character’s interiority through its magnification of detail and expression. Today, large-scale technologies such as IMAX and sound surround strive to dissolve the cinematic frame and invade the spectator’s space, “immersing” them in image and sound. The notion of immersion, Doane contends, is symptomatic of a crisis of location in technologically mediated space and a reconceptualization of position, scale, and distance. In this way, cinematic scale and its modes of spatialization and despatialization have shaped the modern subject, interpolating them into the incessant expansion of commodification.

Mary Ann Doane is Class of 1937 Professor of Film and Media at the University of California, Berkeley and author of *The Emergence of Cinematic Time: Modernity, Contingency, the Archive and Femmes Fatales: Feminism, Film Theory, Psychoanalysis*.

**How Do We Look?**

Resisting Visual Biopolitics

FATIMAH TOBING RONY

In *How Do We Look?* Fatimah Tobing Rony draws on transnational images of Indonesian women as a way to theorize what she calls visual biopolitics—the ways visual representation determines which lives are made to matter more than others. Rony outlines the mechanisms of visual biopolitics by examining Paul Gauguin’s 1893 portrait of Annah la Javanaise—a trafficked thirteen-year-old girl found wandering the streets of Paris—as well as US ethnographic and documentary films. In each instance, the figure of the Indonesian woman is inextricably tied to discourses of primitivism, savagery, colonialism, exoticism, and genocide. Rony also focuses on acts of resistance to visual biopolitics in film, writing, and photography. These works, such as Rachmi Diyah Larasati’s *The Dance that Makes You Vanish*, Vincent Monnikendam’s *Mother Dao* and the collaborative films of Nia Dinata, challenge the naturalized methods of seeing that justify exploitation, dehumanization, and early death of people of color. By theorizing the mechanisms of visual biopolitics, Rony elucidates both its violence and its vulnerability.

A CAMERA OBSCURA BOOK

Fatimah Tobing Rony is Professor of Film and Media Studies at the University of California, Irvine and author of *The Third Eye: Race, Cinema, and Ethnographic Spectacle*, also published by Duke University Press.
On Living with Television
AMY HOLDSWORTH

In On Living with Television, Amy Holdsworth examines the characteristics of intimacy, familiarity, repetition, and duration that have come to exemplify the medium. Drawing on feminist television studies, queer theory, and disability studies as well as autobiographical life-writing practices, Holdsworth shows how television shapes everyday activities, from eating and sleeping to driving and homemaking. Recounting her own life with television, she offers a sense of the joys and pleasures Disney videos brought to her disabled sister, traces how bedtime television becomes part of a daily routine between child and caregiver, explores her own relationship to binge-eating and binge-viewing, and considers the idea of home through the BBC family drama Last Tango in Halifax. By foregrounding the ways in which television structures our relationships, daily routines, and sense of time, Holdsworth demonstrates how television emerges as a potent vehicle through which to write about life.

Reactivating Elements
Chemistry, Ecology, Practice

The contributors to Reactivating Elements examine chemicals as they mix with soil, air, water, and fire to shape Earth’s troubled ecologies today. They invoke the elements with all their ambivalences as chemical categories, material substances, social forms, forces and energies, cosmological entities, and epistemic objects. Engaging with the nonlinear historical significance of elemental thought across fields—chemistry, the biosciences, engineering, physics, science and technology studies, the environmental humanities, ecocriticism, and cultural studies—the contributors examine the relationship between chemistry and ecology, probe the logics that render wind as energy, excavate affective histories of ubiquitous substances such as plastics and radioactive elements, and chart the damage wrought by petrochemical industrialization. Throughout, the volume illuminates how elements become entangled with power and control, coloniality, racism, and extractive productivism while exploring alternative paths to environmental destruction. In so doing, it rethinks the relationship between the elements and the elemental, human and more-than-human worlds, today’s damaged ecosystems and other ecologies to come.

Contributors Patric Bresnihan, Tim Choy, Joseph Dumit, Cori Hayden, Stefan Helmreich, Joseph Masco, Michelle Murphy, Natasha Myers, Dimitris Papadopoulos, Maria Puig de la Bellacasa, Astrid Schrader, Isabelle Stengers

Dimitris Papadopoulos is Professor of Science, Technology and Society at the University of Nottingham. Maria Puig de la Bellacasa is Associate Professor at the University of Warwick. Natasha Myers is Associate Professor at York University.
the contributors to Saturation develop saturation as a heuristic to analyze phenomena in which the elements involved are difficult or impossible to separate. In ordinary language, saturation describes the condition of being thoroughly soaked, while in chemistry it is the threshold at which something can be maximally dissolved or absorbed in a solution. Contributors to this collection expand notions of saturation beyond water to consider saturation in sound, infrastructure, media, Big Data, capitalism, and visual culture. Essays include analyses of the thresholds of HIV detectability in bloodwork, militarism’s saturation of oceans, and the deleterious effects of the saturation of cellphone and wi-fi signals into the human body. By channeling saturation to explore the relationship between media, the environment, technology, capital, and the legacies of settler colonialism, Saturation illuminates how the relations and interactions between elements, the natural world, and anthropogenic infrastructures, politics, and processes exist in and through each other.

Contributors Marija Cetinić, Jeff Diamanti, Bishnupriya Ghosh, Lisa Yin Han, Stefan Helmreich, Mél Hogan, Melody Jue, Rahul Mukherjee, Max Ritts, Rafico Ruiz, Bhaskar Sarkar, John Shiga, Avery Slater, Janet Walker, Joanna Zylinska

Assembly Codes
The Logistics of Media
MATTHEW HOCKENBERRY, NICOLE STAROSIELSKI, and SUSAN ZIEGER, editors
With a Foreword by JOHN DURHAM PETERS

The contributors to Assembly Codes examine how media and logistics set the conditions for the circulation of information and culture. They document how logistics—the techniques of organizing and coordinating the movement of materials, bodies, and information—has substantially impacted the production, distribution, and consumption of media. At the same time, physical media, such as paperwork, along with media technologies ranging from phone systems to software are central to the operation of logistics. The contributors interrogate topics ranging from the logistics of film production and the construction of internet infrastructure to the environmental impact of the creation, distribution, and sale of vinyl records. In charting the specific points of contact, dependence, and friction between media and logistics, Assembly Codes demonstrates that media and logistics are co-constitutive and that one cannot be understood apart from the other.

Contributors Ebony Coletu, Kay Dickinson, Stefano Harney, Matthew Hockenberry, Tung-Hui Hu, Shannon Mattern, Fred Moten, Michael Palm, Ned Rossiter, Nicole Starosielski, Liam Cole Young, Susan Ziegler

Matthew Hockenberry is Assistant Professor of Communication and Media Studies at Fordham University. Nicole Starosielski is Associate Professor of Media, Culture, and Communication at New York University. Susan Ziegler is Professor of English at the University of California, Riverside. John Durham Peters is Maria Rosa Menocal Professor of English and of Film and Media Studies at Yale University.
The contributors to *Nervous Systems* reassess contemporary artists’ and critics’ engagement with social, political, biological, and other systems as a set of complex and relational parts: an approach commonly known as systems thinking. Demonstrating the continuing relevance of systems aesthetics within contemporary art, the contributors highlight the ways that artists adopt systems thinking to address political, social, and ecological anxieties. They cover a wide range of artists and topics, from the performances of the Argentinian collective the Rosario Group and the grid drawings of Charles Gaines to the video art of Singaporean artist Charles Lim and the mapping of global logistics infrastructures by contemporary artists like Hito Steyerl and Christoph Büchel. Together, the essays offer an expanded understanding of systems aesthetics in ways that affirm its importance beyond technological applications detached from cultural contexts.

**Contributors** Cristina Albu, Amanda Boetzkes, Brianne Cohen, Kris Cohen, Jaimey Hamilton Faris, Christine Filippone, Johanna Gosse, Francis Halsall, Judith Rodenbeck, Dawna Schuld, Luke Skrebowski, Timothy Stott, John Tyson

**Johanna Gosse** is Assistant Professor of Art History and Visual Culture at the University of Idaho. **Timothy Stott** is Associate Professor of Modern and Contemporary Art History at Trinity College Dublin, the University of Dublin and author of *Play and Participation in Contemporary Arts Practices*.

---

In *Art as Information Ecology*, Jason A. Hoelscher offers not only an information theory of art, but an aesthetic theory of information. Applying close readings of the information theories of Claude Shannon and Gilbert Simondon to 1960s American art, Hoelscher proposes that art is information in its aesthetic or indeterminate mode—information oriented less toward answers and resolvability than toward questions, irresolvability, and sustained difference. These irresolvable differences, Hoelscher demonstrates, fuel the richness of aesthetic experience by which viewers glean new information and insight from an artwork with each encounter. In this way, art constitutes information that remains in formation, as a difference that makes a difference that keeps on differencing. Considering the artwork of Frank Stella, Robert Morris, Adrian Piper, the Drop City commune, Eva Hesse, and others, Hoelscher finds that art exists within an information ecology of complex feedback between artwork and artworld, driven by the unfolding of difference. By charting how information in its aesthetic mode can exist beyond today’s strictly quantifiable and monetizable forms, Hoelscher reconceives our understanding of how artworks work and how information operates.

**JASON A. HOELSCHER** is Associate Professor of Art and Gallery Director at Georgia Southern University.
**Warring Visions**
Photography and Vietnam

**THY PHU**

In *Warring Visions*, Thy Phu explores photography from dispersed communities throughout Vietnam and the Vietnamese diaspora, both during and after the Vietnam War, to complicate narratives of conflict and memory. While the visual history of the Vietnam War has been dominated by American documentaries and war photography, Phu turns to photographs circulated by the Vietnamese themselves, capturing a range of subjects, occasions, and perspectives. Phu's concept of warring visions refers to contrasts in the use of war photos in North Vietnam, which highlighted national liberation and aligned itself with an international audience, and those in South Vietnam, which focused on family and everyday survival. Phu also uses warring visions to enlarge the category of war photography, a genre that usually consists of images illustrating the immediacy of combat and the spectacle of violence, pain, and wounded bodies. She pushes this genre beyond such definitions by analyzing pictures of family life, weddings, and other quotidian scenes of life during the war. Phu thus expands our understanding of how war is waged, experienced, and resolved.

*Thy Phu* is Professor of Media Studies at the University of Toronto. She is coeditor of *Feeling Photography*, also published by Duke University Press, and *Refugee States: Critical Refugee Studies in Canada*. She is also author of *Picturing Model Citizens: Civility in Asian American Visual Culture*. 

---

**Becoming Palestine**
Toward an Archival Imagination of the Future

**GIL Z. HOCHBERG**

In *Becoming Palestine*, Gil Z. Hochberg examines how contemporary Palestinian artists, filmmakers, dancers, and activists use the archive in order to radically imagine Palestine's future. She shows how artists such as Jumana Manna, Kamal Aljafari, Larissa Sansour, Farah Saleh, Basel Abbas, and Ruanna Abou-Rahme reimagine the archive, approaching it not through the desire to unearth hidden knowledge, but to sever the identification of the archive with the past. In their use of archaeology, musical traditions, and archival film and cinematic footage, these artists imagine a Palestinian future unbounded from colonial space and time. By urging readers to think about archives as a break from history rather than as history's repository, Hochberg presents a fundamental reconceptualization of the archive's liberatory potential.

*Gil Z. Hochberg* is Ransford Professor of Hebrew, Comparative Literature, and Middle East Studies at Columbia University and author of *Visual Occupations: Violence and Visibility in a Conflict Zone*, also published by Duke University Press, and *In Spite of Partition: Jews, Arabs, and the Limits of Separatist Imagination*. 

---
In *Domestic Contradictions*, Priya Kandaswamy analyzes how race, class, gender, and sexuality shaped welfare practices in the United States alongside the conflicting demands that this system imposed upon Black women. She turns to an often-neglected moment in welfare history, the advent of the Freedmen’s Bureau during Reconstruction, and highlights important parallels with welfare reform in the late twentieth century. Kandaswamy demonstrates continuity between the figures of the “vagrant” and “welfare queen” in these time periods, both of which targeted Black women. These constructs upheld gendered constructions of domesticity while defining Black women’s citizenship in terms of an obligation to work rather than a right to public resources. Pushing back against this history, Kandaswamy illustrates how the Black female body came to represent a series of interconnected dangers—to white citizenship, heteropatriarchy, and capitalist ideals of productivity—and how a desire to curb these threats drove state policy. Challenging dominant feminist historiographies, Kandaswamy builds on Black feminist and queer of color critiques to situate the gendered afterlife of slavery as central to the historical development of the welfare state.

**Domestic Contradictions**
Race and Gendered Citizenship from Reconstruction to Welfare Reform

**PRIYA KANDASWAMY**

Priya Kandaswamy is Professor of Women, Gender, and Sexuality Studies at Mills College.

**Transnational Feminist Itineraries**
Situating Theory and Activist Practice

**ASHWINI TAMBE** and **MILLIE THAYER**, editors

*Transnational Feminist Itineraries* brings together scholars and activists from multiple continents to demonstrate the ongoing importance of transnational feminist theory in challenging neoliberal globalization and the rise of authoritarian nationalisms around the world. The contributors illuminate transnational feminism’s unique constellation of elements: its specific mode of thinking across scales; its historical understanding of identity categories; and its expansive imagining of solidarity based on difference rather than similarity. Contesting the idea that transnational feminism works in opposition to other approaches—especially intersectional and decolonial feminisms—this volume instead argues for their complementarity. Throughout, the contributors call for reaching across social, ideological, and geographical boundaries to better confront the growing reach of nationalism, authoritarianism, and religious and economic fundamentalism.

**Contributors** Mary Bernstein, Isabel Maria Cortesão Casimiro, Rafael de la Dehesa, Carmen L. Díaz Alba, Inderpal Grewal, Cricket Keating, Amy Lind, Laura L. Lovett, Kathryn Moeller, Nancy A. Naples, Jennifer C. Nash, Amrita Pande, Srilakshmi Roy, Cara K. Snyder, Ashwini Tambe, Millie Thayer, Catarina Casimiro Trindade

**NEXT WAVE**
*New Directions in Women’s Studies*
A series edited by Caren Kaplan, Inderpal Grewal, and Robyn Wiegman

Ashwini Tambe is Professor of Women, Gender, and Sexuality Studies at the University of Maryland, College Park and author of *Defining Girlhood in India: A Transnational History of Sexual Maturity Laws*. Millie Thayer is Associate Professor of Sociology at the University of Massachusetts, Amherst and author of *Making Transnational Feminism: Rural Women, ngo Activists, and Northern Donors in Brazil*. 
Transnational Feminist Approaches to Anti-Muslim Racism
SHERENE H. RAZACK and ZEYNEP K. KORKMAN, issue editors
A special issue of Meridians: feminism, race, transnationalism

This special issue advances transnational feminist approaches to the globally proliferating phenomenon of anti-Muslim racism. The contributors trace the global circuits and formations of power through which anti-Muslim racism travels, operates, and shapes local contexts. The essays center attention on and explore the gendered, sexualized, and racialized forms of anti-Muslim oppression and resistance in modern social theory, law, protest cultures, social media, art, and everyday life in the United States and transnationally. The contributors illuminate the complex nature of global anti-Muslim racism through various topics including Islamophobia in the context of race, gender, and religion; hate crimes; the sexualization of Islam in social media; queer Muslim futurism; the connection between secularism and feminism in Pakistan; the racialization of Muslims in the early Cold War period; and anti-Muslim racism in Russia. Together the essays provide a complex picture of the multifaceted nature of the worldwide spread of anti-Muslim racism.

Contributors

Sherene H. Razack is Distinguished Professor and Penny Kanner Endowed Chair in Women’s Studies at the University of California, Los Angeles. Zeynep K. Korkman is Assistant Professor of Gender Studies at the University of California, Los Angeles.

The Work of Rape
RANA M. JALEEL

In The Work of Rape Rana M. Jaleel argues that the redefinition of sexual violence within international law as a war crime, crime against humanity, and genocide owes a disturbing and unacknowledged debt to power and knowledge achieved from racial, imperial, and settler-colonial domination. Prioritizing critiques of racial capitalism from women of color, Indigenous, queer, trans, and global South perspectives, Jaleel reorients how violence is socially defined and distributed through legal definitions of rape. From Cold War conflicts in Latin America, the 1990s ethnic wars in Rwanda and Yugoslavia, and the War on Terror to ongoing debates about sexual assault on college campuses, Jaleel considers how legal and social iterations of rape and the terms that define it—consent, force, coercion—are unstable indexes and abstractions of social difference that mediate racial and colonial positionalities. Jaleel traces how post-Cold War orders of global security and governance simultaneously transform the meaning of sexualized violence, extend US empire, and disavow legacies of enslavement, Indigenous dispossession, and racialized violence within the United States.

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD RECIPIENT
Rana M. Jaleel is Assistant Professor in the Department of Gender, Sexuality, and Women’s Studies at the University of California, Davis. As a member of Writers for the 99%, she coauthored Occupying Wall Street.
**Nature’s Wild**

*Love, Sex, and Law in the Caribbean*

**ANDIL GOSINE**

In *Nature’s Wild*, Andil Gosine engages with questions of humanism, queer theory, and animality to examine and revise understandings of queer desire in the Caribbean. Surveying colonial law, visual art practices, and contemporary activism, Gosine shows how the very concept of homosexuality in the Caribbean (and in the Americas more broadly) has been overdetermined by a colonially influenced human/animal divide. Gosine refutes this presupposed binary and embraces animality through a series of case studies: a homoerotic game called *puhungah*, the institution of gender-based dress codes in Guyana, efforts toward the decriminalization of sodomy in Trinidad and Tobago—including the work of famed activist Colin Robinson, paintings of human animality by Guadeloupean artist Kelly Sinnapah Mary, and Gosine’s own artistic practice. In so doing, he troubles the ways in which individual and collective anxieties about “wild natures” have shaped the existence of Caribbean people while calling for a reassessment of what political liberation might look like.

**DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD RECIPIENT**

Andil Gosine is Professor of Environmental Arts and Justice at York University and coauthor of *Environmental Justice and Racism in Canada*.

---

**Long Term**

*Essays on Queer Commitment*

**SCOTT HERRING** and **LEE WALLACE**, editors

With a foreword by **E. PATRICK JOHNSON**

The contributors to *Long Term* use the tension between the popular embrace and legalization of same-sex marriage and the queer critique of homonormativity as an opportunity to examine the myriad forms of queer commitments and their durational aspect. They consider commitment in all its guises, particularly relationships beyond and aside monogamous partnering. These include chosen and involuntary long-term commitments to families, friends, pets, and coworkers; to care of others and care of self; and to financial, psychiatric, and carceral institutions. Whether considering the enduring challenges of chronic illnesses and disability, including HIV and chronic fatigue syndrome; theorizing the queer family as a scene of racialized commitment; or relating the grief and loss that comes with caring for pets, the contributors demonstrate that attending to the long term offers a fuller understanding of queer engagements with intimacy, mortality, change, dependence, and care.

**Contributors**

Lisa Adkins, Maryanne Dever, Carla Freccero, Elizabeth Freeman, Scott Herring, Annamarie Jagose, Amy Jamgochian, E. Patrick Johnson, Jaya Keaney, Heather Love, Sally R. Munt, Kane Race, Amy Villarejo, Lee Wallace

**Scott Herring** is James H. Rudy Professor of English at Indiana University and author of *The Hoarders: Material Deviance in Modern American Culture*. **Lee Wallace** is Associate Professor of Gender and Cultural Studies at the University of Sydney and author of *Reattachment Theory: Queer Cinema of Remarriage*, also published by Duke University Press. **E. Patrick Johnson** is Annenberg University Professor of Performance Studies and African American Studies at Northwestern University.
Sexology and Its Afterlives
JOAN LUBIN and JEANNE VACCARO, issue editors
A special issue of Social Text

As a field of study, sexology emerged in the nineteenth century, bringing together academicians, non-medical professionals, and reformers in Europe and North America who sought to systematically study human sexuality and sexual behavior. The field reached its peak in the postwar United States in projects like the Kinsey Reports before gradually being discredited and fading from public consciousness. The contributors to this special issue engage with the contemporary material and aesthetic detritus of the sexological project and ask how the remnants of its history persist to the present. Using a variety of interdisciplinary approaches, they critique the way sexology embedded bodily difference in public policy and infrastructure. The contributors show how Blackness disrupts visual representations of female pleasure, articulate an aesthetics of trans-madness, and reflect on the broader implications of sex segregation in public toilets.

Contributors: Lucas Crawford, Jina B. Kim, Joan Lubin, Amber Musser, Susan Stryker, Jeanne Vaccaro

Joan Lubin is a visiting scholar at the Society for the Humanities at Cornell University. Jeanne Vaccaro is a postdoctoral fellow at the ONE Archives and the Department of Gender and Sexuality Studies at the University of Southern California.

Reading Sex Work
HEATHER BERG, issue editor
A special issue of the South Atlantic Quarterly

In this special issue, contributors theorize sexual labor as both work and a site of labor resistance and transformation. Rather than critiquing sex work itself, they consider what scholars of migration, sexuality, digital labor, and service work can learn from sex workers’ interventions into their own conditions, including critical insights into power and control, gendered labor, and collective organizing. They critique the introduction of respectability politics into sex worker activism; study the insights of Black trans women sex workers into labor and the pleasures it affords; and explore erotic labor as an escape from work that leads the way to an antiwork politics of refusal and community care. Contributors to this issue highlight sex workers’ own production of knowledge for navigating racial capitalism, state violence, and economic precarity.

Contributors: femi babylon, Camille Barbagallo, Heather Berg, Thaddeus Blanchette, Vanessa Carlisle, Julian Glover, Kate Hardy, Annie McClanahan, Gregory Mitchell, Jon-David Settell, Svati Shah, Jayne Swift

Heather Berg is Assistant Professor of Women, Gender, and Sexuality Studies at Washington University in St. Louis and the author of Porn Work: Sex, Labor, and Late Capitalism.
Making Women Pay
Microfinance in Urban India
SMITHA RADHAKRISHNAN

In *Making Women Pay*, Smitha Radhakrishnan explores India’s microfinance industry, which in the last two decades has come to saturate the everyday lives of women in the name of state-led efforts to promote financial inclusion and women’s empowerment. Despite this favorable language, she argues, microfinance in India does not provide a market-oriented development intervention, even though it may appear to help women borrowers. Rather, this commercial industry seeks to extract the maximum value from its customers through exploitative relationships that benefit especially class-privileged men. Through ethnography, interviews, and historical analysis, Radhakrishnan demonstrates how the unpaid and underpaid labor of marginalized women borrowers ensures both profitability and symbolic legitimacy for microfinance institutions, their employees, and their leaders. In doing so, she centralizes gender in the study of microfinance, reveals why most microfinance programs target women, and explores the exploitative implications of this targeting.

Smitha Radhakrishnan is Professor of Sociology and Luella LaMer Slaner Professor of Women’s Studies at Wellesley College and author of *Appropriately Indian: Gender and Culture in a New Transnational Class*, also published by Duke University Press.

Atmospheres of Violence
Structuring Antagonism and the Trans/Queer Ungovernable
ERIC A. STANLEY

“Stanley’s queer and trans stories rise beyond assimilation, honoring our gorgeous survival and refusals as resistance.”—TOURMALINE

Advances in LGBTQ rights in the recent past—marriage equality, the repeal of Don’t Ask Don’t Tell, and the expansion of hate crimes legislation—have been accompanied by a rise in attacks against trans, queer and/or gender-nonconforming people of color. In *Atmospheres of Violence*, theorist and organizer Eric A. Stanley shows how this seeming contradiction reveals the central role of racialized and gendered violence in the United States. Rather than suggesting that such violence is evidence of individual phobias, Stanley shows how it is a structuring antagonism in our social world. Drawing on an archive of suicide notes, AIDS activist histories, surveillance tapes, and prison interviews, they offer a theory of anti-trans/queer violence in which inclusion and recognition are forms of harm rather than remedies to it. In calling for trans/queer organizing and worldmaking beyond these forms, Stanley points to abolitionist ways of life that might offer livable futures.

Eric A. Stanley is Assistant Professor of Gender and Women’s Studies at the University of California, Berkeley and coeditor of *Trap Door: Trans Cultural Production and the Politics of Visibility* and *Captive Genders: Trans Embodiment and the Prison Industrial Complex.*
Poetic Operations
Trans of Color Art in Digital Media
micha cárdenas

“In this beautifully written book, micha cárdenas directs us to look at how the algorithm, as analytic and praxis, holds the possibility of trans of color survival. Deftly moving across numerous geographies, texts, and fields of inquiry, Poetic Operations is a bold contribution to trans of color studies.”—C. RILEY SNORTON, author of Black on Both Sides: A Racial History of Trans Identity

“micha cárdenas’ powerful new work extends intersectionality as a mode for understanding the relationships between race, class, gender identity, sexual orientation, disability, and other axes of power, oppression, and resistance. Doing important theoretical and analytical work in its analysis of trans of color media arts practice, Poetic Operations will be useful for those working in media studies, digital studies, trans studies, and art history, as well as anyone interested in interrogating power.”—SASHA COSTANZA-CHOCK, author of Design Justice: Community-Led Practices to Build the Worlds We Need

In Poetic Operations artist and theorist micha cárdenas considers contemporary digital media, artwork, and poetry in order to articulate trans of color strategies of safety and survival. Drawing on decolonial theory, women of color feminism, media theory, and queer of color critique, cárdenas develops a method she calls algorithmic analysis. Understanding algorithms as sets of instructions designed to perform specific tasks (like a recipe), she breaks them into their component parts, called operations. By focusing on these operations, cárdenas identifies how trans and gender nonconforming artists, especially artists of color, rewrite algorithms to counter violence and develop strategies for liberation. In her analyses of Giuseppe Campuzano’s holographic art, Esdras Parra’s and Kai Cheng Thom’s poetry, Mattie Brice’s digital games, Janelle Monáe’s music videos, and her own artistic practice, cárdenas shows how algorithmic analysis provides new modes of understanding the complex processes of identity and oppression and the intersection of gender, sexuality, and race.

ASTERISK
A series edited by Susan Stryker, Eliza Steinbock, and Jian Neo Chen

Announcing a new series

ASTERISK
Edited by SUSAN STRYKER, ELIZA STEINBOCK, and JIAN NEO CHEN

ASTERISK is a book series that takes transgender studies beyond transgender—and beyond gender—as its privileged object of analysis. In focusing on the conceptual and methodological operations signaled by the prefix trans- and its grammatical capacity to attach to innumerable suffixed terms,ASTERISK puts transgender into conversation with whatever can come after trans-. It places particular emphasis on articulating transness with other modes of embodiment that are marginalized through racialization, attribution of disability, and the ascription of a less than human status. At the same time, ASTERISK foregrounds a trans perspective that too often falls between the cracks of contemporary queer and feminist frameworks.
**The Ruse of Repair**
US Neoliberal Empire and the Turn from Critique

**PATRICIA STUELKE**

“[Stuelke's] examination of the rise of US neoliberal empire in the 1970s and 1980s... is *sui generis* and eye-opening.”—DAVID L. ENG

Since the 1990s, literary and queer studies scholars have eschewed Marxist and Foucauldian critique and hailed the reparative mode of criticism as a more humane and humble way of approaching literature and culture. The reparative turn has traveled far beyond the academy, influencing how people imagine justice, solidarity, and social change. In *The Ruse of Repair*, Patricia Stuelke locates the reparative turn's hidden history in the failed struggle against US empire and neoliberal capitalism in the 1970s and 1980s. She shows how feminist, antiracist, and anti-imperialist liberation movements' visions of connection across difference, practices of self care, and other reparative modes of artistic and cultural production have unintentionally reinforced forms of neoliberal governance. At the same time, the US government and military, universities, and other institutions have appropriated and depoliticized these same techniques to sidestep addressing structural racism and imperialism in more substantive ways. In tracing the reparative turn's complicated and fraught genealogy, Stuelke questions reparative criticism's efficacy in ways that will prompt critics to reevaluate their own reading practices.

Patricia Stuelke is Assistant Professor of English at Dartmouth College.

**Disaffected**

The Cultural Politics of Unfeeling in Nineteenth-Century America

**XINE YAO**

In *Disaffected* Xine Yao explores the racial and sexual politics of unfeeling—ffects that are not recognized as feeling—as a means of survival and refusal in nineteenth-century America. She positions unfeeling beyond sentimentalism's paradigm of universal feeling. Yao traces how works by Herman Melville, Martin Delany, Elizabeth Stuart Phelps, Frances Ellen Watkins Harper, and Sui Sin Far engaged major sociopolitical issues in ways that resisted the weaponization of white sentimentalism against the lives of people of color. Exploring variously pathologized, racialized, queer, and gendered affective modes like unsympathetic Blackness, queer female frigidity, and Oriental inscrutability, these authors departed from the values that undergird the politics of recognition and the liberal project of inclusion. By theorizing feeling otherwise as an antisocial affect, form of dissent, and mode of care, Yao suggests that unfeeling can serve as a contemporary political strategy for people of color to survive in the face of continuing racism and white fragility.

**Duke University Press Scholars of Color First Book Award Recipient**

**PERVERSE MODERNITIES**
A series edited by Jack Halberstam and Lisa Lowe

Xine Yao is Lecturer in American Literature to 1900 at University College London.
Adorno's Aesthetic Theory at Fifty

Peter E. Gordon, issue editor

A special issue of New German Critique: An Interdisciplinary Journal of German Studies

It has been fifty years since Theodor Adorno's Aesthetic Theory was first published in 1970, a year after his death. The work appeared at a historical moment when political tension on the left was at its height and the movements of pop art and postmodernism began eclipsing the modernist aesthetic values Adorno cherished. Aesthetic Theory was met with initial resistance, in part because its aesthetic criteria appeared antiquated. This issue reckons with the dialectical complexity of this often misunderstood and misinterpreted work. Essay topics include the metaphysics of landscapes, the potential of film as a medium for social critique, Adorno's conception of the spiritual in art, and a nuanced reading of his polemic against Oswald Spengler's Decline of the West. Bringing together philosophers, art historians, musicologists, and literary theorists, this issue shows that Aesthetic Theory still has lessons that extend beyond disciplinary bounds.

Contributors

J. M. Bernstein, Hent de Vries, Peter E. Gordon, Eva Geulen, Martin Jay, Sherry Lee, Max Pensky, with two additional essays on Adorno by Mikko Immanen and Ricardo Samaniego de la Fuente

Peter E. Gordon is Amabel B. James Professor of History at Harvard University, author of Continental Divide: Heidegger, Cassirer, Davos, and coeditor of A Companion to Adorno.

The Deconstruction of Sex

Jean-Luc Nancy and Irving Goh

With an afterword by Claire Colebrook

In The Deconstruction of Sex, Jean-Luc Nancy and Irving Goh discuss how a deconstructive approach to sex helps us negotiate discourses about sex and foster a better understanding of how sex complicates our everyday existence in the age of #MeToo. Throughout their conversation, Nancy and Goh engage with topics ranging from relation, penetration, and subjection to touch, erotics, and jouissance. They show how despite being entrenched in social norms and central to our being-in-the-world, sex lacks a clearly defined essence. At the same time, they point to the potentiality of literature to inscribe the senses of sex. In so doing, Nancy and Goh prompt us to reconsider our relations to ourselves and others through sex in more sensitive, respectful, and humble ways without bracketing the troubling aspects of sex.

Jean-Luc Nancy is Emeritus Professor of Philosophy at the University of Strasbourg and the author of numerous books, most recently Sexistence. Irving Goh is President’s Assistant Professor of Literature at the National University of Singapore and author of The Reject: Community, Politics, and Religion after the Subject and L’Existence Prépositionnelle. Claire Colebrook is Edwin Erle Sparks Professor of English, Philosophy, and Women’s, Gender, and Sexuality Studies at Pennsylvania State University.
The Lettered Barriada
Workers, Archival Power, and the Politics of Knowledge in Puerto Rico

JORELL A. MELÉNDEZ-BADILLO

In *The Lettered Barriada*, Jorell A. Meléndez-Badillo tells the story of how a cluster of self-educated workers burst into Puerto Rico’s world of letters and navigated the colonial polity that emerged out of the 1898 US occupation. They did so by asserting themselves as citizens, producers of their own historical narratives, and learned minds. Disregarded by most of Puerto Rico’s intellectual elite, these workers engaged in dialogue with international peers and imagined themselves as part of a global community. They also entered the world of politics through the creation of the Socialist Party, which became an electoral force in the first half of the twentieth century. Meléndez-Badillo shows how those workers produced, negotiated, and deployed powerful discourses that eventually shaped Puerto Rico’s national mythology. By following those ragtag intellectuals as they became politicians and statesmen, Meléndez-Badillo also demonstrates how they engaged in racial and gender silencing, epistemic violence, and historical erasures in the fringes of society. Ultimately, *The Lettered Barriada* is about the politics of knowledge production and the tensions between working-class intellectuals and the state.

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD RECIPIENT

Jorell A. Meléndez-Badillo is Assistant Professor of History at Dartmouth College, author of *Voces libertarias: Los orígenes del anarquismo en Puerto Rico*, and coeditor of *Without Borders or Limits: An Interdisciplinary Approach to Anarchist Studies*.

Cocaine
From Coca Fields to the Streets

ENRIQUE DESMOND ARIAS and THOMAS GRISAFFI, editors

The contributors to *Cocaine* analyze the contemporary production, transit, and consumption of cocaine throughout Latin America and the illicit economy’s entanglement with local communities. Based on in-depth interviews and archival research, these essays examine how government agents, acting both within and outside the law, and criminal actors seek to manage the flow of illicit drugs to both maintain order and earn profits. Whether discussing the moral economy of coca cultivation in Bolivia, criminal organizations and drug traffickers in Mexico, or the routes cocaine takes as it travels into and through Guatemala, the contributors demonstrate how entire ways of life are built around cocaine commodification. They consider how the authority of state actors is coupled with the self-regulating practices of drug producers, traffickers, and dealers, complicating notions of governance and of the relationships between economic and moral economies. The collection also outlines a more progressive drug policy that acknowledges the important role drugs play in the lives of those at the urban and rural margins.

**Contributors** Enrique Desmond Arias, Lilian Bobea, Philippe Bourgois, Anthony W. Fontes, Robert Gay, Paul Gootenberg, Romain Le Cour Grandmaison, Thomas Grisafi, Laurie Kain Hart, Annette Idler, George Karandinos, Fernando Montero, Dennis Rodgers, Taniele Rui, Cyrus Veeser, Autumn Zellers-León

**Enrique Desmond Arias** is Marxe Chair of Western Hemisphere Affairs and Professor, Baruch College and the Graduate Center, City University of New York. **Thomas Grisafi** is Lecturer in Human Geography at the University of Reading.
Unintended Lessons of Revolution
Student Teachers and Political Radicalism in Twentieth-Century Mexico
TANALÍS PADILLA

In the 1920s, Mexico established normales rurales—boarding schools that trained teachers in a new nation-building project. Drawn from campesino ranks and meant to cultivate state allegiance, their graduates would facilitate land distribution, organize civic festivals, and promote hygiene campaigns. In Unintended Lessons of Revolution, Tanalís Padilla traces the history of the normales rurales, showing how they became sites of radical politics. As Padilla demonstrates, the popular longings that drove the Mexican Revolution permeated these schools. By the 1930s, ideas about land reform, education for the poor, community leadership, and socialism shaped their institutional logic. Over the coming decades, the tensions between state consolidation and revolutionary justice produced a telling contradiction: the very schools meant to constitute a loyal citizenry became hubs of radicalization against a government that increasingly abandoned its commitment to social justice. Crafting a story of struggle and state repression, Padilla illuminates education’s radical possibilities and the nature of political consciousness for youths whose changing identity—from campesinos, to students, to teachers—speaks to Mexico’s twentieth-century transformations.

Tanalís Padilla is Associate Professor of History at the Massachusetts Institute of Technology and author of Rural Resistance in the Land of Zapata: The Jaramillista Movement and the Myth of the Pax-Priísta, 1940–1962, also published by Duke University Press.

Hegemonic Mimicry
Korean Popular Culture of the Twenty-First Century
KYUNG HYUN KIM

In Hegemonic Mimicry, Kyung Hyun Kim considers the recent global success of Korean popular culture—the Korean wave of pop music, cinema, and television also known as hallyu—from a transnational and transcultural perspective. Using the concept of mimicry to think through hallyu’s adaptation of American sensibilities and genres, he shows how the commercialization of Korean popular culture has upended the familiar dynamic of major-to-minor cultural influence, enabling hallyu to become a dominant global cultural phenomenon. At the same time, its worldwide popularity has rendered its Korean-ness opaque. Kim argues that Korean cultural subjectivity over the past two decades is one steeped in ethnic rather than national identity. Explaining how South Korea leapt over the linguistic and cultural walls surrounding a supposedly “minor” culture to achieve global ascendance, Kim positions K-pop, Korean cinema and television serials, and even electronics as transformative acts of reappropriation that have created a hegemonic global ethnic identity.

Kyung Hyun Kim is Professor in East Asian Studies at the University of California, Irvine, author of Virtual Hallyu: Korean Cinema of the Global Era and The Remasculinization of Korean Cinema, and coeditor of The Korean Popular Culture Reader, all also published by Duke University Press.
critical theory | gender studies | china

**In the Event of Women**

**TANI BARLOW**

*In the Event of Women* outlines the stakes of what Tani Barlow calls “the event of women.” Focusing on the era of the late nineteenth century through the mid-twentieth century Cultural Revolution, Barlow shows that an event is a politically inspired action to install a newly discovered truth, in this case the mammal origins of human social evolution. Highbrow and lowbrow social theory circulating in Chinese urban print media placed humanity’s origin story in relation to commercial capital’s modern advertising industry and the conclusion that women’s liberation involved selling, buying, and advertising industrial commodities. The political struggle over how the truth of women in China would be performed and understood, Barlow shows, means in part that an event of women was likely global because its truth is vested in biology and physiology. In so doing, she reveals the ways in which historical universals are effected in places where truth claims are not usually sought. This book reconsiders Alain Badiou’s concept of the event; particularly the question of whose political moment marks newly discovered truths.

Tani Barlow is George and Nancy Rupp Professor of Humanities and Professor of History at Rice University and the founding senior editor of *positions: asia critique*. She is the author and editor of many books and journal issues, including *The Question of Women in Chinese Feminism*, *The Modern Girl Around the World*, and *New Asian Marxisms*, all also published by Duke University Press.

---

October 336 pages, 121 illustrations  
paper, 978-1-4780-1444-7  $27.95/£20.99  
cloth, 978-1-4780-1351-8  $104.95/£84.00

---

Newborn Socialist Things

**LAURENCE CODERRE**

Contemporary China is seen as a place of widespread commodification and consumerism, while the Maoist Cultural Revolution that preceded it is typically understood as a time when goods were scarce and the state criticized what little consumption was possible. Indeed, with the exception of the likeness and words of Mao Zedong, the media and material culture of the Cultural Revolution are often characterized as a void out of which the postsocialist world of commodity consumption miraculously sprang fully formed. In *Newborn Socialist Things*, Laurence Coderre explores the material culture of the Cultural Revolution to show how it paved the way for commodification in contemporary China. Examining objects ranging from retail counters and porcelain statuettes to textbooks and vanity mirrors, she shows how the project of building socialism in China has always been intimately bound up with consumption. By focusing on these objects—or “newborn socialist things”—along with the Cultural Revolution’s media environment, discourses of materiality, and political economy, Coderre reconfigures understandings of the origins of present-day China.

Laurence Coderre is Assistant Professor of East Asian Studies at New York University.

---

August 264 pages, 25 illustrations  
paper, 978-1-4780-1430-0  $26.95/£20.99  
cloth, 978-1-4780-1339-6  $99.95/£80.00
The Maoism of PRC History
Against Dominant Trends in Anglophone Academia

AMINDA SMITH and FABIO LANZA, issue editors
A special issue of positions: asia critique

Contributors to this special issue investigate the current state of People's Republic of China (PRC) history, positing that the methods Anglophone, non-Chinese scholars have developed and deployed over the last several decades led to important misreadings of the historical record. The contributors argue that Chinese people have, from the rise and fall of Maoist ideology to the subsequent post-disillusionment era, produced political subjectivities and revolutionary upheavals that challenged traditional societal and pedagogical systems. Therefore, producing better scholarship requires taking seriously the way PRC history is necessarily and profoundly political. Essay topics include the unattainable and unfilled aspirations that Maoism engendered, the problems that mark the practice of PRC history to this day, and the ideological approach that frames both how we read Mao-era sources and understand Maoist politics in general. Other topics include how US academia writes the history of the PRC—especially with the problematic dominance of social scientific methods—and the differences between labor in Maoist China and labor under capitalism.

Contributors
Jeremy Brown, Alexander Day, Matthew D. Johnson, Fabio Lanza, Covell Meyskens, Sigrid Schmalzer, Aminda Smith, Jake Werner

Aminda Smith is Associate Professor of History at Michigan State University and author of Thought Reform and China’s Dangerous Classes: Reeducation, Resistance, and the People. Fabio Lanza is Professor of History and East Asian Studies at the University of Arizona and author of The End of Concern: Maoism, Activism, and Asian Studies, also published by Duke University Press.

A Fictional Commons
Natsume Sōseki and the Properties of Modern Literature

MICHAEL K. BOURDAGHS

Modernity arrived in Japan, as elsewhere, through new forms of ownership. In A Fictional Commons, Michael K. Bourdaghs explores how the literary and theoretical works of Natsume Sōseki (1867–1916), widely celebrated as Japan’s greatest modern novelist, exploited the contradictions and ambiguities that haunted this new system. Many of his works feature narratives about inheritance, thievery, and the struggle to obtain or preserve material wealth, while also imagining alternative ways of owning and sharing. For Sōseki, literature was a means for thinking through—and beyond—private property. Bourdaghs puts Sōseki into dialogue with thinkers from his own era (including William James and Mizuno Rentarō, author of Japan’s first copyright law) and discusses how his work anticipates such theorists as Karatani Kōjin and Franco Moretti. As Bourdaghs shows, Sōseki both appropriated and rejected concepts of ownership and subjectivity in ways that theorized literature as a critical response to the emergence of global capitalism.

Michael K. Bourdaghs is Robert S. Ingersoll Professor of East Asian Languages and Civilizations at the University of Chicago, coeditor of Sound Alignments: Popular Music in Asia’s Cold Wars, also published by Duke University Press, and author of Sayonara Amerika, Sayonara Nippon: A Geopolitical Prehistory of J-Pop.
Capturing Finance
Arbitrage and Social Domination
CAROLYN HARDIN

“This brilliant and beautifully written book sets a new standard for the social study of finance.” —ARJUN APPADURAI

Arbitrage—the trading practice that involves buying assets in one market at a cheap price and immediately selling them in another market for a profit—is fundamental to financial trading and economic understandings of how financial markets function. Because traders complete transactions quickly and use other people’s money, arbitrage is considered to be riskless. Yet, despite the rhetoric of riskless trading, the arbitrage in mortgage-backed securities led to the 2008 financial crisis. In Capturing Finance Carolyn Hardin offers a new way of understanding arbitrage as a means for capturing value in financial capitalism. She shows how arbitrage relies on a system of abstract domination built around risk. The commonsense beliefs that taking on debt is necessary for affording everyday life and that investing is necessary to secure retirement income compel individuals to assume risk while financial institutions amass profits. Hardin insists that mitigating financial capitalism’s worst consequences, such as perpetuating class and racial inequities, requires challenging the narratives that naturalize risk as a necessary element of financial capitalism as well as social life writ large.

Carolyn Hardin is Assistant Professor of Media and Culture and American Studies at Miami University.

geography | anthropology | politics

Viapolitics
Borders, Migration, and the Power of Locomotion
WILLIAM WALTERS, CHARLES HELLER, and LORENZO PEZZANI, editors

Vehicles, their infrastructures, and the environments they traverse are fundamental to the movement of migrants and states’ attempts to govern them. This volume’s contributors use the concept of viapolitics to name and foreground this contested entanglement and examine the politics of migration and bordering across a range of sites. They show how these elements constitute a key site of knowledge and struggle in migratory processes and offer a privileged vantage point from which to interrogate practices of mobility and systems of control in their deeper histories and wider geographic connections. This transdisciplinary group of scholars explores a set of empirically rich and diverse cases: from the Spanish and European authorities’ attempts to control migrants’ entire trajectories to infrastructures of escort of Indonesian labor migrants; from deportation train cars in the 1920s United States to contemporary stowaways at sea; from illegalized migrants walking across treacherous Alpine mountain passes to aerial geographies of deportation. Throughout, Viapolitics interrogates anew the phenomenon called “migration,” questioning how different forms of contentious mobility are experienced, policed, and contested.

Contributors: Ethan Blue, Maribel Casas-Cortes, Julie Y. Chu, Sebastian Cobarrubias, Glenda Garelli, Charles Heller, Sabine Hess, Bernd Kasparek, Clara Lecadet, Johan Lindquist, Renisa Mawani, Lorenzo Pezzani, Ranabir Samaddar, Amaha Senu, Martina Tazzioli, William Walters

William Walters is Professor of Political Sociology at Carleton University. Charles Heller is Research Associate, Centre on Conflict, Development, and Peacebuilding at the Graduate Institute, Geneva. Lorenzo Pezzani is Lecturer in Forensic Architecture at Goldsmiths, University of London.
The Nature of Space
MILTON SANTOS
Translated by BRENDA BALETTI with an introduction by SUSANNA HECHT

"Milton Santos is one of the most distinguished intellectuals of our epoch."—SASKIA SASSEN

In *The Nature of Space*, pioneering Afro-Brazilian geographer Milton Santos attends to globalization writ large and how local and global orders intersect in the construction of space. Santos offers a theory of human space based on relationships between time and ontology. He argues that when geographers consider the inseparability of time and space, they can then transcend fragmented realities and partial truths without trying to theorize their way around them. Based on these premises, Santos examines the role of space, which he defines as indissoluble systems of objects and systems of actions in social processes, while providing a geographic contribution to the production of a critical social theory.

The Infrastructure of Emergency
STEPHANIE FOOTE, JOHN LEVI BARNARD, JESSICA HURLEY, and JEFFREY INSKO, issue editors

Contributors to this special issue explore the ways literature and literary studies contribute to historical understandings and imagined futures of infrastructure under conditions of planetary ecological emergency. Focusing particularly on the infrastructures of empire and capital, as well as the local and global environmental ramifications of their historical unfolding, the authors consider the roles that literature can play in the theorization of infrastructure. The issue covers how settler capitalism has shaped the infrastructural transformation of the continent, from the settler colonial project of the nineteenth century to “transform dirt into infrastructure” to the deep entanglement of ecological emergency with the arrival of the internet in the United States. The issue also focuses on the intersections of infrastructure with the ongoing emergencies of racial oppression. It covers topics ranging from an emergent formal technique in contemporary African American fiction called “geomemory”—where the racial emergencies of the present are revealed to be the result of still-active infrastructures of the plantation—to the conglomeration of the buildings, laws, institutions, and capital markets that constitute the US healthcare system.

Contributors
John Levi Barnard, Suzanne F. Boswell, Rebecca Evans, Stephanie Foote, Michelle N. Huang, Jessica Hurley, Jeffrey Insko, Andrew Kopec, Kelly McKisson, Jamin Creed Rowan

Stephanie Foote is Jackson and Nichols Professor of English at West Virginia University. John Levi Barnard is Assistant Professor of Comparative and World Literature at the University of Illinois, Urbana-Champaign. Jessica Hurley is Assistant Professor of English at George Mason University. Jeffrey Insko is Professor of English and Coordinator of American Studies at Oakland University.
Charles Bernstein

The Poetry of Idiomatic Insistences

PAUL A. BOVÉ, editor

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

As an acclaimed poet, editor, critic, translator, and educator, Charles Bernstein, in his decades-long commitment to poetry and poetics, criticism, and literary scholarship, reflects a profound understanding of the importance of language to every level of culture-making. Throughout his life, Bernstein has facilitated a vibrant dialogue between discrepant tendencies in poetic traditions and practices, shaping and questioning received ideas to reveal poetry’s widest capabilities. This issue includes Bernstein’s most informative and significant international interviews, many published here in English for the first time. Through prefaces and essays responding to translations of his work, including translations appearing for the first time in this issue, contributors place Bernstein’s work in both global and local contexts. This issue offers a comprehensive representation of Charles Bernstein as a poet of the American tradition whose work has had a profound impact throughout the world.

Contributors: Luigi Ballerini, Runa Bandyopadhyay, Charles Bernstein, Paul A. Bové, Dennis Büscher-Ulbrich, Natalia Fedorova, Feng Yi, Jean-Marie Gleize, Susan Howe, Yunte Huang, Pierre Joris, Abigail Lang, Leevi Lehto, Marjorie Perloff, Ian Probstein, Ariel Resnikoff, Brian Stefans, Enrique Winter

Paul A. Bové is Distinguished Professor of English at the University of Pittsburgh and the editor of boundary 2.

Big, Ambitious Novels by Twenty-First-Century Women, Parts 1 and 2

COURTNEY JACOBS and JAMES ZEIGLER, issue editors

Special issues of Genre: Forms of Discourse and Culture

In a 2000 review of Zadie Smith’s White Teeth, critic James Wood dismissed the genre of “big, ambitious novels”—which he claimed were too dense with information to express any authentic feeling—as “hysterical realism.” The contributors to these special issues take Wood’s derisive claims as a rallying cry to examine encyclopedic or maximalist novels by women published in the past two decades, including works by Emil Ferris, Valeria Luiselli, Ruth Ozeki, Alexis Wright, Olga Tokarczuk, Lucy Ellmann, Madeleine Thien, Anna Burns, Marisha Pessl, and Rachel Blau DuPlessis. They demonstrate how these authors repurpose a literary form long associated with expansive masculinity to identify and critique conditions that result in sexist harm. These issues are among the first to acknowledge the wealth and number of these kinds of novels by women and explore how authors apply techniques of literary maximalism to feminist interests.

Contributors to Part 1 Maheen Ahmed, Katarzyna Bartoszyńska, Bradley J. Fest, Courtney Jacobs, Shiamin Kwa, Patricia Stuelke, Sian White, Marjorie Worthington, James Zeigler

Contributors to Part 2 Ben De Bruyn, Ivan Delazari, Courtney Jacobs, Melissa Macero, Valentina Roman, Liz Shek-Noble, James Zeigler

Courtney Jacobs is a PhD candidate in English at the University of Oklahoma and assistant editor of Genre. James Zeigler is Associate Professor of English at the University of Oklahoma and editor of Genre.
**Soundscapes of Liberation**

African American Music in Postwar France  
**CELESTE DAY MOORE**

In *Soundscapes of Liberation*, Celeste Day Moore traces the popularization of African American music in postwar France, where it signaled new forms of power and protest. Moore surveys a wide range of musical genres, soundscapes, and media: the US military’s wartime records and radio programs, the French record industry’s catalogs of blues, jazz, and R&B recordings, the translations of jazz memoirs, a provincial choir specializing in spirituals, and US State Department-produced radio programs that broadcast jazz and gospel across the French empire. In each of these contexts, individual intermediaries such as educators, producers, writers, and radio deejays imbued African American music with new meaning, value, and political power. Their work resonated among diverse Francophone audiences but also transformed the lives and labor of African American musicians, who found financial and personal success as well as discrimination in France. By showing how the popularity of African American music was intertwined with contemporary structures of racism and imperialism, Moore demonstrates this music’s centrality to postwar France and the convergence of decolonization, the expanding globalized economy, the Cold War, and worldwide liberation movements.

**Radiation Sounds**

Marshallese Music and Nuclear Silences  
**JESSICA A. SCHWARTZ**

On March 1, 1954, the US military detonated “Castle Bravo,” its most powerful nuclear bomb, at Bikini Atoll in the Marshall Islands. Two days later, the US military evacuated the Marshallese to a nearby atoll where they became part of a classified study, without their consent, on the effects of radiation on humans. In *Radiation Sounds* Jessica A. Schwartz examines the seventy-five years of Marshallese music developed in response to US nuclear militarism on their homeland. Schwartz shows how Marshallese singing draws on religious, cultural, and political practices to make heard the deleterious effects of US nuclear violence. Schwartz also points to the literal silencing of Marshallese voices and throats compromised by radiation as well as the United States’ silencing of information about the human radiation study. In foregrounding the centrality of the aural and sensorial in understanding nuclear testing’s long-term effects, Schwartz offers new modes of understanding the relationships between the voice, sound, militarism, indigeneity, and geopolitics.

Jessica A. Schwartz is Associate Professor of Music at the University of California, Los Angeles.
**African Motors**

Technology, Gender, and the History of Development

**JOSHUA GRACE**

In *African Motors*, Joshua Grace examines how everyday Tanzanian drivers, mechanics, and passengers reconstituted the automobile into a uniquely African form between the late 1800s to the early 2000s. Drawing on hundreds of oral histories, ethnographic fieldwork as an apprentice in Dar es Salaam’s informal network of garages, and extensive archival research, Grace counters the pervasive narratives that Africa is incompatible with technology and that the African use of cars is merely an appropriation of technology created elsewhere. Although automobiles were invented in Europe and introduced as part of colonial rule, Grace shows how Tanzanians transformed them, increasingly associating their own car use with *maendeleo*, the Kiswahili word for progress or development. Focusing on the formation of masculinities based in automotive cultures, Grace also outlines the process through which African men remade themselves and their communities by adapting technological things and systems for local purposes. Ultimately, *African Motors* is an African-centered story of development featuring myriad examples of everyday Africans forging both individual and collective cultures of social and technological wellbeing through movement, making, and repair.

**Joshua Grace** is Associate Professor of History at the University of South Carolina.

---

**African Ecomedia**

Network Forms, Planetary Politics

**CAJETAN IHEKA**

In *African Ecomedia*, Cajetan Iheka examines the ecological footprint of media in Africa alongside the representation of environmental issues in visual culture. Iheka shows how, through visual media such as film, photography, and sculpture, African artists deliver a unique perspective on the socio-ecological costs of media production, from mineral and oil extraction to the politics of animal conservation. Among other works, he examines Pieter Hugo’s photography of electronic waste recycling in Ghana and Idrissou Mora-Kpai’s documentary on the deleterious consequences of uranium mining in Niger. These works highlight not only the exploitation of African workers and the vast scope of environmental degradation, but also the resourcefulness and creativity of African media makers. They point to the unsustainability of current practices while acknowledging our planet’s finite natural resources. In foregrounding Africa’s centrality to the production and disposal of media technology, Iheka shows the important place visual media has in raising awareness of and documenting ecological disaster even as it remains complicit in it.

**Cajetan Iheka** is Associate Professor of English at Yale University, author of *Naturalizing Africa: Ecological Violence, Agency, and Postcolonial Resistance in African Literature*, editor of *Teaching Postcolonial Environmental Literature and Media*, and coeditor of *African Migration Narratives: Politics, Race, and Space*. 

---

*Mechanics in Kigoma.*
Indirect Subjects
Nollywood’s Local Address
MATTHEW H. BROWN

In *Indirect Subjects*, Matthew H. Brown analyzes the content of the prolific Nigerian film industry’s mostly direct-to-video movies alongside local practices of production and circulation to show how screen media play spatial roles in global power relations. Scrutinizing the deep structural and aesthetic relationship between Nollywood, as the industry is known, and Nigerian state television, Brown tracks how several Nollywood films, in ways similar to both state television programs and colonial cinema productions, invite local spectators to experience liberal capitalism not only as a form of exploitation but a set of expectations about the future. This mode of address, which Brown refers to as “periliberalism,” sustains global power imbalances by locating viewers within liberalism but distancing them from its processes and benefits. Locating the wellspring of this hypocrisy in the British Empire’s practice of indirect rule, Brown contends that culture industries like Nollywood can sustain capitalism by isolating ordinary African people, whose labor and consumption fuel it, from its exclusive privileges.

Matthew H. Brown is Assistant Professor of African Cultural Studies at the University of Wisconsin–Madison.

COVID-19 Politics and Policy
Pandemic Inequity in the United States
SARAH E. GOLLUST and JULIA LYNCH, issue editors

A special issue of the *Journal of Health Politics, Policy and Law*

With historically underrepresented communities experiencing higher rates of COVID-19 infection and mortality, the pandemic has thrown into stark relief the severe inequities in US health care. In this special issue, a multidisciplinary group of contributors presents empirical evidence for how the pandemic has had a disproportionally negative impact on people of color, incarcerated people, and people with disabilities. These articles show how the pandemic response has been both wholly inadequate for the magnitude of the problem and, in certain policy arenas, has exacerbated existing inequities. Topics include changes in the treatment of disabilities under crisis standards of care, systemic racism in the federal pandemic health care response, and compounded racialized vulnerability within incarceration facilities. The contributors offer a dynamic and accessible analysis of the impacts of and public attitudes about the varieties of inequity in the COVID-19 pandemic.

Contributors: Zackary Berger, Andrea Louise Campbell, Katharine Carman, Maria Casoni, Anita Chandra, Matthew Denney, Doron Dorfman, Ramon Garibaldo Valdez, Sarah E. Gollust, Colleen Grogan, Michael Gusmano, Morgan Handley, Yu-An Lin, Julia Lynch, Carolyn Miller, Rebecca Morris, Ari Ne’eman, Christopher Nelson, Sara Rosenbaum, Michael Sances, Michael Stein, Jhacova Williams

Sarah E. Gollust is Associate Professor of Health Policy and Management at the University of Minnesota. Julia Lynch is Professor of Political Science at the University of Pennsylvania and the author, most recently, of *Regimes of Inequality: The Political Economy of Health and Wealth*. 
additional forthcoming journal issues

Legacies of the Spanish Crisis
Bécquer Seguín, issue editor
A special issue of *boundary 2: an international journal of literature and culture*
August Volume 48, number 3

The Anticolonial Impulse
The Editors, issue editors
A special issue of *Critical Times: Interventions in Global Critical Theory*
December Volume 4, number 3

Trauma and Horror
Kelly Hurley, issue editor
An issue of *English Language Notes*
October Volume 59, number 2

Health Policy and the Biden Administration
Jonathan Oberlander, editor
A special issue of *the Journal of Health Politics, Policy and Law*
July Volume 46, number 4

Reconsidering North Korea
Methods, Frameworks, and Sources
Gregg A. Brazinsky, issue editor
A special issue of *the Journal of Korean Studies*
October Volume 26, number 2

blackness
Alessandra Raengo and Lauren McLeod Cramer, editors
A special issue of *liquid blackness: journal of aesthetics and black studies*
September Volume 5, number 2

Egyptian Surrealists in Global Perspective
Salah M. Hassan and Chika Okeke-Agulu, editors
A special issue of *Nka: Journal of Contemporary African Art*
November Number 49

Productive Encounters
Kinship, Gender, and Family Laws in East Asia
Seung-kyung Kim and Sara L. Friedman, issue editors
A special issue of *positions: asia critique*
July Volume 29, number 3

Breaking News
Steven Fabian, Marissa Moorman, and Josh Shepperd, issue editors
A special issue of *Radical History Review*
September number 141

Platform Capital
Into the Black Box, issue editors
A special issue of *the South Atlantic Quarterly*
September Volume 120, number 4

The Transsexual/Transvestite Issue
Emmett Harsin Drager and Lucas Platero, issue editors
A special issue of *TSQ: Transgender Studies Quarterly*
November Volume 8, number 4
**Critical Times**  
*Interventions in Global Critical Theory*  
**Samera Esmeir**, editor  
Three issues annually

*Critical Times* is an online journal sponsored by the International Consortium of Critical Theory Programs with the aim of foregrounding the form and global reach of contemporary critical theory.

**Demography**  
**Mark D. Hayward**, editor  
Six issues annually  
*Official journal of the Population Association of America*

Since its founding in 1964, the population research journal *Demography* has mirrored the vitality, diversity, high intellectual standard, and wide impact of the field on which it reports.

**Environmental Humanities**  
**Dolly Jørgensen** and **Franklin Ginn**, editors  
Two issues annually

*Environmental Humanities* draws humanities scholarship into conversation with natural and social sciences around significant environmental issues.

**liquid blackness**  
*journal of aesthetics and black studies*  
**Alessandra Raengo** and **Lauren McLeod Cramer**, editors  
Two issues annually

*liquid blackness* seeks to carve out a place for aesthetic theory and the most radical agenda of Black studies to come together in productive ways, with the goal of attending to the aesthetic work of Blackness and the political work of form.

**Sungkyun Journal of East Asian Studies**  
**Ross King**, editor  
Two issues annually

The *Sungkyun Journal of East Asian Studies* is an international, multidisciplinary publication dedicated to research on pre-1945 East Asian humanities.
American Literary Scholarship
Gary Scharnhorst and David J. Nordloh, editors
Annual

American Literature
Priscilla Wald and Matthew Taylor, editors
Quarterly

American Speech
A Quarterly of Linguistic Usage
Thomas Purnell, editor
Quarterly, plus annual supplement
Official journal of the American Dialect Society

Archives of Asian Art
Patricia Berger, editor
Two issues annually

boundary 2
an international journal of literature and culture
Paul A. Bové, editor
Quarterly

Camera Obscura
Feminism, Culture, and Media Studies
Lalitha Gopalan, Lynne Joyrich, Homay King, Bliss Cua Lim, Constance Penley, Tess Takahashi, Patricia White, and Sharon Willis, editorial collective
Three issues annually

The Collected Letters of Thomas and Jane Welsh Carlyle
Ian Campbell and David R. Sorensen, senior editors
Brent E. Kinser, Jane Roberts, Liz Sutherland, and Jonathan Wild, editors
Annual

Common Knowledge
Jeffrey M. Perl, editor
Three issues annually

Comparative Literature
Michael Allan, editor
Quarterly

Comparative Studies of South Asia, Africa and the Middle East
Marwa Elshakry, Steven Pierce, and Anupama Rao, editors
Three issues annually

Cultural Politics
John Armitage, Ryan Bishop, Mark Featherstone, and Douglas Kellner, editors
Three issues annually

differences
A Journal of Feminist Cultural Studies
Elizabeth Weed and Ellen Rooney, editors
Three issues annually

Duke Mathematical Journal
Richard Hain, editor
Eighteen issues annually

Eighteenth-Century Life
Cedric D. Reverand, editor
Michael Edson, associate editor
Three issues annually

English Language Notes
Nan Goodman, editor
Two issues annually

Ethnohistory
Kathryn Magee Labelle and Robert C. Schrader, editors
Quarterly
Official journal of the American Society for Ethnohistory

French Historical Studies
Kathryn A. Edwards and Carol E. Harrison, editors
Quarterly
Official journal of the Society for French Historical Studies

Genre
Forms of Discourse and Culture
James Zeigler, editor
Three issues annually

GLQ
A Journal of Lesbian and Gay Studies
Jennifer DeVere Brody and C. Riley Snorton, editors
Quarterly

Hispanic American Historical Review
Martha Few, Zachary Morgan, Matthew Restall, and Amara Solari, editors
Quarterly

History of Political Economy
Kevin D. Hoover, editor
Five issues annually, plus annual supplement

History of the Present
A Journal of Critical History
Joan Wallach Scott and Brian Connolly, editors
Two issues annually

Illinois Journal of Mathematics
Steven Bradlow, editor
Quarterly

Journal of Chinese Literature and Culture
Xingpei Yuan and Zong-qi Cai, editors
Two issues annually

Journal of Health Politics, Policy and Law
Jonathan Oberlander, editor
Bimonthly

Journal of Korean Studies
Jisoo M. Kim, editor
Two issues annually

Journal of Medieval and Early Modern Studies
David Aers and Sarah Beckwith, editors
Michael Cornett, managing editor
Three issues annually

Journal of Middle East Women’s Studies
Soha Bayoumi, Sherine Hafez, and Ellen McLaren, editors
Three issues annually
Official journal of the Association for Middle East Women’s Studies

Journal of Music Theory
Patrick McCreless, editor
Two issues annually
<table>
<thead>
<tr>
<th>Journal Subscription</th>
<th>Title</th>
<th>Editor(s)</th>
<th>Frequency</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kyoto Journal of Mathematics</td>
<td>Koji Fujiwara and Atsushi Moriwaki</td>
<td>editors</td>
<td>Quarterly</td>
<td></td>
</tr>
<tr>
<td>Labor</td>
<td>Studies in Working-Class History</td>
<td>Leon Fink</td>
<td>editor</td>
<td>Quarterly</td>
</tr>
<tr>
<td>Meridians</td>
<td>feminism, race, transnationalism</td>
<td>Ginetta E. B. Candelario</td>
<td>editor</td>
<td>Two issues annually</td>
</tr>
<tr>
<td>the minnesota review</td>
<td>a journal of creative and critical writing</td>
<td>Janell Watson</td>
<td>editor</td>
<td>Two issues annually</td>
</tr>
<tr>
<td>New German Critique</td>
<td>An Interdisciplinary Journal of German Studies</td>
<td>NGC Editorial Collective</td>
<td>editors</td>
<td>Three issues annually</td>
</tr>
<tr>
<td>Nka</td>
<td>Journal of Contemporary African Art</td>
<td>Salah M. Hassan and Chika Okeke-Agulu</td>
<td>editors</td>
<td>Two issues annually</td>
</tr>
<tr>
<td>Notre Dame Journal of Formal Logic</td>
<td>Curtis Franks and Anand Pillay</td>
<td>editors</td>
<td>Quarterly</td>
<td></td>
</tr>
<tr>
<td>Novel</td>
<td>A Forum on Fiction</td>
<td>Nancy Armstrong</td>
<td>editor</td>
<td>Three issues annually</td>
</tr>
<tr>
<td>Pedagogy</td>
<td>Critical Approaches to Teaching Literature, Language, Composition, and Culture</td>
<td>Jennifer L. Holberg and Marcy M. Taylor</td>
<td>editors</td>
<td>Three issues annually</td>
</tr>
<tr>
<td>The Philosophical Review</td>
<td>Faculty of the Sage School of Philosophy at Cornell University</td>
<td>editors</td>
<td>Quarterly</td>
<td></td>
</tr>
<tr>
<td>Poetics Today</td>
<td>International Journal for Theory and Analysis of Literature and Communication</td>
<td>Milette Shamir and Irene Tucker</td>
<td>editors</td>
<td>Quarterly</td>
</tr>
<tr>
<td>positions</td>
<td>asia critique</td>
<td>Tani Barlow</td>
<td>editor</td>
<td>Quarterly</td>
</tr>
<tr>
<td>Prism</td>
<td>Theory and Modern Chinese Literature</td>
<td>Zong-qi Cai and Yunte Huang</td>
<td>editors</td>
<td>Two issues annually</td>
</tr>
<tr>
<td>Public Culture</td>
<td>Arjun Appadurai and Erica Robles-Anderson</td>
<td>editors</td>
<td>Three issues annually</td>
<td></td>
</tr>
<tr>
<td>Qui Parle</td>
<td>Critical Humanities and Social Sciences</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radical History Review</td>
<td>RHR Editorial Collective</td>
<td>editors</td>
<td>Three issues annually</td>
<td></td>
</tr>
<tr>
<td>Romanic Review</td>
<td>Elisabeth Ladenson</td>
<td>editor</td>
<td>Three issues annually</td>
<td></td>
</tr>
<tr>
<td>Social Text</td>
<td>Jayna Brown and David Sartorius</td>
<td>editors</td>
<td>Quarterly</td>
<td></td>
</tr>
<tr>
<td>Small Axe</td>
<td>A Caribbean Journal of Criticism</td>
<td>David Scott</td>
<td>editor</td>
<td>Three issues annually</td>
</tr>
<tr>
<td>South Atlantic Quarterly</td>
<td>Michael Hardt</td>
<td>editor</td>
<td>Quarterly</td>
<td></td>
</tr>
<tr>
<td>Theater</td>
<td>Tom Sellar</td>
<td>editor</td>
<td>Three issues annually</td>
<td></td>
</tr>
<tr>
<td>TSQ: Transgender Studies Quarterly</td>
<td>Susan Stryker, Francisco J. Galarte, Jules Gill-Peterson, Grace Lavery, and Abraham B. Weil</td>
<td>editors</td>
<td>Quarterly</td>
<td></td>
</tr>
<tr>
<td>Twentieth-Century Literature</td>
<td>Lee Zimmerman</td>
<td>editor</td>
<td>Quarterly</td>
<td></td>
</tr>
</tbody>
</table>

**Ordering Information**

Duke University Press journals are available to bookstores through standing order; call 888.651.0122. For information on ordering individual subscriptions (including postage rates for subscriptions outside of the United States) or to order individual back issues, call 888.651.0122 (within the United States and Canada) or +1 919.688.5134, or email subscriptions@dukeupress.edu.
selected backlist

2012, paper $25.95/£19.99
978-0-8223-5236-5

2006, paper $25.95/£19.99
978-0-8223-3914-4

2007, paper $33.95/£25.99
978-0-8223-3917-5

2019, paper $29.95/£22.99
978-1-4780-0381-6

2020, paper $25.95/£19.99
978-1-4780-0830-9

2010, paper $24.95/£18.99
978-0-8223-4633-3

2021, paper $29.95tr/£22.99
978-1-4780-1119-4

2015, paper $25.95/£19.99
978-0-8223-5938-8

2017, paper $23.95tr/£17.99
978-0-8223-6287-6

2015, paper $25.95tr/£19.99
978-0-8223-6123-7

2019, paper $29.95/£22.99
978-1-4780-0646-6

2021, paper $25.95tr/£19.99
978-1-4780-1160-6

2017, paper $29.95/£22.99
978-1-4780-0846-6
selected backlist

2021, cloth $45.00/£36.00
978-1-4780-1055-5

2020, paper $24.95/£18.99
978-1-4780-0645-9

2020, paper $25.95/£19.99
978-1-4780-1108-8

2019, paper $30.95/£23.99
978-1-4780-0093-8

2021, paper $22.95/£17.99
978-1-4780-0183-8

2016, paper $27.95/£20.99
978-0-8223-6224-1

2021, paper $22.95/£17.99
978-1-4780-1411-9

2017, paper $23.95/£17.99
978-0-8223-6900-4

2020, paper $29.95/£22.99
978-1-4780-0959-7

2020, paper $29.95/£22.99
978-1-4780-1122-4

2019, paper $25.95/£19.99
978-1-4780-0651-0

2017, paper $25.95/£19.99
978-0-8223-6343-9
All prices and discounts are subject to change without notice. Books are short discount except when tr, indicating trade discount, follows the price.

Returns
No authorization is required. Books in salable condition will be credited at full invoice price if returned within two years of invoice date. Invoice information is required. Books returned beyond this time period or those returned without invoice information will be credited at 50% of list price. Permanently defaced books, for example, those marred by non-removable labels, do not meet the necessary criteria and will not be accepted. Books received in damaged or defective condition must be returned within 90 days, and the reason for the return must be clearly stated in order to receive full credit.

Please Send Returns To:
Duke University Press Warehouse
120 Golden Drive
Durham, NC 27705

Orders and Inquiries
For orders:
phone 888.651.0122
fax 888.651.0124
8:30–4:30 Eastern Time
orders@dukeupress.edu
For editorial and other matters:
phone 919.687.3600
8:30–5:00 Eastern Time

Libraries
Libraries and institutions will be billed on receipt of official purchase order.

Examination and Desk Copies
For exam or desk copies, place your request through the book or journal issue’s page on our website.

Review Copies
Book review editors and members of the media can request review copies at dukeupress.com/reviewcopy or by emailing bpublicity@dukeupress.edu.

Mailing Opt Out
To opt out of mailings from Duke University Press, contact orders@dukeupress.edu.

Sales Representation

EASTERN AND WESTERN US

Columbia University Press
Sales Consortium

Catherine Hobbs, Sales Consortium Manager
phone 804.690.8529
ch2714@columbia.edu

MIDWESTERN US

Miller Trade Book Marketing
Bruce Miller
phone 773.275.8156
cell 773.307.3446
bruce@millertrade.com

CARIBBEAN AND WEST INDIES

The University of the West Indies Press

Donna Muirhead
phone (868) 977-2659/702-4081; ext 2470/2432
fax 868.977.2660
donna.muirhead@uwimona.edu.jm

CANADA

Lexa Publishers’ Representatives (Sales)
Mical Moser
phone 718.781.2770
micalmoser@me.com
Brunswick Books (Orders/Distribution)
phone 416.703.3598
fax 416.703.6561
orders@brunswickbooks.ca
brunswickbooks.ca

Returns to:
Brunswick Books
KDSCA Logistics Inc.
54 Viceroy Road, Unit #4
Vaughan, Ontario L4K 2L8
phone 905.738.9090

ALL OTHER INTERNATIONAL SALES AND DISTRIBUTION

Combined Academic Publishers, Ltd. (CAP)
phone 44 (0) 1423 526350
combinedacademic.co.uk
enquiries@combinedacademic.co.uk
(Books are stocked in the UK and are available at sterling prices.)
COMPLAINT!

“Complaint is precisely the text we need at this moment”—Aramis R. A. Matta

featured titles

SARA AHMED

COMPLAINT!

“Complaint is precisely the text we need at this moment”—Aramis R. A. Matta

philosophy for spiders, on the low theory of
kathy acker
mckenzie wark

Magical Habits

................. Monica Huerta

dukeupress.edu