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**ON THE COVER**

Photograph of Margaret Randall by Bud Schultz.

From I Never Left Home: Poet, Feminist, Revolutionary
by Margaret Randall, page 1.
I Never Left Home
Poet, Feminist, Revolutionary
MARGARET RANDALL
A Memoir of Time and Place

“Every Margaret Randall book or poem is a jewel to be savored, but this text may be the best yet. Beautifully written, it is Randall’s first comprehensive memoir. With her moves through the 1950s’ expressionist art world in New York through the 1960s Mexican literary scene, the Cuban Revolution looms large and beckons Randall to participate, which eventually brings the scrutiny of Uncle Sam attempting to strip her of citizenship. Throughout, Randall’s early and deep feminism is a guiding light.”
—ROXANNE DUNBAR-ORTIZ, author of An Indigenous Peoples’ History of the United States

“Margaret Randall’s life is the story of our twentieth century, with all of its lucid wonder, its dark passages and contradictions. Illuminating and enthralling.”
—ACHY OBEJAS, author of The Tower of the Antilles

In 1969, poet and revolutionary Margaret Randall was forced underground when the Mexican government cracked down on all those who took part in the 1968 student movement. Needing to leave the country, she sent her four young children alone to Cuba while she scrambled to find safe passage out of Mexico. In I Never Left Home, Randall recounts her harrowing escape and the other extraordinary stories from her life and career.

From living among New York’s abstract expressionists in the mid-1950s as a young woman to working in the Nicaraguan Ministry of Culture to instill revolutionary values in the media during the Sandinista movement, the story of Randall’s life reads like a Hollywood production. Along the way, she edited a bilingual literary journal in Mexico City, befriended Cuban revolutionaries, raised a family, came out as a lesbian, taught college, and wrote over 150 books. Throughout it all, Randall never wavered from her devotion to social justice.

When she returned to the United States in 1984 after living in Latin America for twenty-three years, the US Immigration and Naturalization Service ordered her to be deported for her “subversive writing.” Over the next five years, and with the support of writers, entertainers, and ordinary people across the country, Randall fought to regain her citizenship, which she won in court in 1989.

As much as I Never Left Home is Randall’s story, it is also the story of the communities of artists, writers, and radicals she belonged to. Randall brings to life scores of creative and courageous people on the front lines of creating a more just world. She also weaves political and social analyses and poetry into the narrative of her life. Moving, captivating, and astonishing, I Never Left Home is a remarkable story of a remarkable woman.

Margaret Randall is a poet, essayist, oral historian, translator, memoirist, and photographer who has published over 150 books of poetry and prose, including Exporting Revolution: Cuba’s Global Solidarity; Haydée Santamaría, Cuban Revolutionary: She Led by Transgression; and Che on My Mind, all also published by Duke University Press. Randall was awarded the Poet of Two Hemispheres Prize by Poesía en Paralelo Cero in Quito, Ecuador, and Cuba’s Haydée Santamaría medal, and the University of New Mexico gave her an honorary doctorate of letters, all in 2019. In addition to giving seminars and workshops throughout the United States and Latin America, Randall has taught at the University of New Mexico, Macalester College, the University of Delaware, and Trinity College in Hartford, Connecticut. Randall lives in Albuquerque, New Mexico.
The Lonely Letters
ASHON T. CRAWLEY

“Ashon T. Crawley pushes his readers to contemplate the intimacy of living the life of the mind as a spiritual, enfleshed, and intellectual matter. Rejecting the intellect/emotion division through a rendering of intimacy and desire, The Lonely Letters stands as the achievement of aspirations long discussed but largely elusive in both feminist and queer criticism. A stunning and innovative work.”—IMANI PERRY, author of Vexy Thing: On Gender and Liberation

“The Lonely Letters is a joyful mourning, a celebratory treatise, a rigorous performance, and an analysis of race and philosophy, aesthetics and blackness, and much more. I could not put it down and at points found myself laughing and in tears, all the while learning. Truly pathbreaking, it is an astounding, innovative, and deeply affecting work.”—NICOLE R. FLEETWOOD, author of On Racial Icons: Blackness and the Public Imagination

In The Lonely Letters, A tells Moth: "Writing about and thinking with joy is what sustains me, daily. It nourishes me. I do not write about joy primarily because I always have it. I write about joy, black joy, because I want to generate it, I want it to emerge, I want to participate in its constant unfolding." But alongside joy, A admits to Moth, comes loneliness, exclusion, and unfulfilled desire. The Lonely Letters is an epistolary blackqueer critique of the normative world in which Ashon T. Crawley—writing as A—meditates on the interrelation of black queer life, sounds of the black church, theology, mysticism, and love. Throughout his letters, A explores blackness and queerness in the musical and embodied experience of Blackpentecostal spaces and the potential for platonic and erotic connection in a world that conspires against black queerness. Both a rigorous study and a performance, The Lonely Letters gestures toward understanding the capacity for that which we study to work on us, to transform us, and to change how we inhabit the world.

Ashon T. Crawley is Associate Professor of Religious Studies and African American Studies at the University of Virginia and author of Blackpentecostal Breath: The Aesthetics of Possibility.
The Voice in the Headphones
DAVID GRUBBS

“David Grubbs’s books are at once bravado poetic performances and incisive works of performance theory. He combines a deep knowing with a willingness to smash everything. I will follow him into any medium.”—BEN LERNER

“It’s decades now that David Grubbs has kept my head spinning with ideas about the creation, performance, and understanding of music. To hear or read his work is to be invited into collaboration. We are all audience, all of the time and every creator worth her salt knows this. Grubbs turns this tenet into poetry.”—WILL OLDHAM, music maker

The voice in the headphones says, “you’re rolling” . . .

The Voice in the Headphones is an experiment in music writing in the form of a long poem centered on the culture of the recording studio. It describes in intricate, prismatic detail one marathon day in a recording studio during which an unnamed musician struggles to complete a film soundtrack. The book extends the form of Grubbs’s previous Now that the audience is assembled, sharing its goal of musicalizing the language of writing about music. Mulling the insight that “studio is the absence of pushback”—now that no audience is assembled—The Voice in the Headphones details one musician’s strategies for applying the requisite pressure to the proceedings, for making it count. The Voice in the Headphones is both literary work and meditation on sound recording, delivered at a moment in which the commercial recording studio shades into oblivion. It draws upon Grubbs’s own history of several decades as a recording artist, and its location could be described as every studio in which he has set foot.

April 160 pages
paper, 978-1-4780-0813-2 $21.95tr/£17.99
cloth, 978-1-4780-0768-5 $89.95/£77.00

David Grubbs is Professor of Music at Brooklyn College and The Graduate Center, City University of New York, and author of Now that the audience is assembled and Records Ruin the Landscape: John Cage, the Sixties, and Sound Recording, both published by Duke University Press. As a musician, Grubbs has released fourteen solo albums and appeared on more than 190 commercially released recordings. He is known for his cross-disciplinary collaborations with poet Susan Howe and visual artists Anthony McCall and Angela Bulloch, and his work has been presented at the Museum of Modern Art, the Solomon R. Guggenheim Museum, the Tate Modern, and the Centre Pompidou.

Also by David Grubbs

Records Ruin the Landscape
John Cage, the Sixties, and Sound Recording
paper, $25.95tr/£20.99
978-0-8223-5590-8 / 2014

Now that the audience is assembled
paper, $21.95tr/£17.99
978-0-8223-7147-2 / 2018
Dub
Finding Ceremony
ALEXIS PAULINE GUMBS

“Grounded in oríkì-like references to Sylvia Wynter’s oeuvre, Dub simultaneously contracts and expands to create a new form of proprioception, which allows us as a species, phantomed by the corrosive and lacerating actions of history, to locate ourselves in relation to other species, as well as within the time-space continuum of the yet to be, the now, and the ‘past.’ Part prayer, oration, exhortation, commentary, and story, Dub amplifies ancestral voices to become mythopoiesis in the making.”
—M. NOURBESE PHILIP, author of Zong!

“Offering a sweeping, thoughtful, and exquisite meditation on Sylvia Wynter’s work, Alexis Pauline Gumbs’s poetic engagement represents a new and unique way of encountering and paying homage to Black feminist theory and Black feminist theorists. A beautiful and graceful text, Dub will inspire readers to return to and to rethink Wynter’s work and her place within African Diaspora studies, Caribbean studies, and Black feminist studies.”—LISA B. THOMPSON, author of Single Black Female

The concluding volume in a poetic trilogy, Alexis Pauline Gumbs’s Dub: Finding Ceremony takes inspiration from theorist Sylvia Wynter, dub poetry, and ocean life to offer a catalog of possible methods for remembering, healing, listening, and living otherwise. In these prose poems, Gumbs channels the voices of her ancestors, including whales, coral, and oceanic bacteria to tell stories of diaspora, indigeneity, migration, blackness, genius, mothering, grief, and harm. Tracing the origins of colonialism, genocide, and slavery as they converge in Black feminist practice, Gumbs explores the potential for the poetic and narrative undoing of the knowledge that underpins the concept of Western humanity. Throughout, she reminds us that dominant modes of being human and the oppression those modes create can be challenged, and that it is possible to make ourselves and our planet anew.

Alexis Pauline Gumbs is a poet, independent scholar, and activist. She is the author of Spill and M Archive, both also published by Duke University Press.

Also by Alexis Pauline Gumbs

Spill
Scenes of Black Feminist Fugitivity
paper, $22.95tr/£18.99
978-0-8223-6272-2 / 2016

M Archive
After the End of the World
paper, $24.95tr/£20.99
978-0-8223-7084-0 / 2018
AFRICOBRA
Experimental Art toward a School of Thought
WADSWORTH A. JARRELL

“What an amazing testimony from a founding member of one of the most important artist’s collectives of the late twentieth and early twenty-first centuries! Kudos to Wadsworth A. Jarrell for his thoroughly engaging and art historically significant memoir.”—RICHARD J. POWELL, John Spencer Bassett Professor of Art & Art History, Duke University

“The principals and philosophy of the collective AFRICOBRA in many ways defined the parameters of artmaking for politically conscious African American artists during the era of Black Power. Who can forget their stunning manifesto which emphasized standards such as cool-ade color, shine, free symmetry, and mimesis-at-midpoint?! Now Wadsworth A. Jarrell’s new book brings us a first-person account of this group and period from an artist who was there from the start. Beautifully illustrated, it offers a fresh perspective and significant references, and it serves as an important sourcebook for late-twentieth-century practice. As the study of art moves beyond a New York-centric approach, histories coming out of major centers like Chicago are especially important. AFRICOBRA joins a growing body of literature on artmaking outside New York; it will allow a plethora of new chronicles to be written.”—KELLIE JONES, Columbia University

Formed on the South Side of Chicago in 1968 at the height of the civil rights, black power, and black arts movements, the AFRICOBRA collective created a new artistic visual language rooted in the culture of Chicago’s black neighborhoods. The collective’s aesthetics, especially the use of vibrant color, capture the rhythmic dynamism of black culture and social life. In AFRICOBRA, painter, photographer, and collective cofounder Wadsworth A. Jarrell tells the definitive story of the group’s creation, history, and artistic and political principles. From accounts of the painting of the groundbreaking Wall of Respect mural and conversations among group members to documentation of AFRICOBRA’s exhibits in Chicago, New York, and Boston, Jarrell outlines how the collective challenged white conceptions of art by developing an artistic philosophy and approach wholly divested from Western practices. Featuring nearly 100 color images of artworks, exhibition ephemera, and photographs, this book is at once a sourcebook history of AFRICOBRA and the story of visionary artists who rejected the white art establishment in order to create uplifting art for all black people.

ART HISTORY PUBLICATION INITIATIVE

Wadsworth A. Jarrell is a cofounder of AFRICOBRA and a visual artist who has taught art at Howard University, the University of Georgia, and Spelman College.
Detroit has experienced the worst of the myriad crises plaguing American cities. It ranks near the top on most every metric of urban despair. Despite this, many in the city still thrive, still “make do” on their own, with the support of their community. However, one is left to wonder, what choice is there other than resilience? “Resilience” seems to indicate nothing other than an attempt to positively frame the creative destruction which has crushed the city. . . . Of course they’re resilient. What is the alternative? Death? Sheer destruction? One can’t help but think that “resilience” is just another romanticization of poverty. Given the choice between “resilience” and “prosperity,” “comfort,” and “stability,” we’re pretty certain which option most Detroiter’s, most anybody for that matter, would choose.
“An engaging, perceptive companion for all writers.”—KIRKUS

“Every Day I Write the Book is a persuasive instance of the sort of rare nonfiction performance Amitava Kumar invokes within its pages; he at once defines and exemplifies a vital modern nonfiction tradition. Full of pragmatic analyses and recommendations, this enthralling, important book will prove compelling and useful across many audiences.”—ROBERT POLITO

“Amitava Kumar’s Every Day I Write the Book compels a cluster of adjectives—eclectic, ruminative, associative, probing, and personal—all of which, taken together, only begin to describe this unique writing sensibility. Turning the pages we find ourselves riding shotgun through the reading and writing life of a true cosmopolitan intellectual. Kumar instructs and inspires, runs on all cylinders.”—SVEN BIRKERTS

Amitava Kumar’s Every Day I Write the Book is for academic writers what Annie Dillard’s The Writing Life or Stephen King’s On Writing was for creative writers. Alongside Kumar’s interviews with an array of scholars whose distinct writing offers inspiring examples for students and academics alike, the book’s pages are full of practical advice about everything from how to write criticism to making use of a kitchen timer. Communication, engagement, honesty: these are the aims and sources of good writing. Storytelling, attention to organization, solid work habits: these are its tools. Kumar’s own voice is present in his essays about the writing process and in his perceptive and witty observations on the academic world. A writing manual as well as a manifesto, Every Day I Write the Book will interest and guide aspiring writers everywhere.

Praise for Amitava Kumar

“Amitava Kumar is a sensitive, probing, erudite writer, always ready to question others and himself.”—EDMUND WHITE

“Amitava Kumar writes with such generosity, intelligence, precision, and wit that we come to recognize the world he portrays and the heart he excavates as our own.”—CHERYL STRAYED

Also by Amitava Kumar

A Foreigner Carrying in the Crook of His Arm a Tiny Bomb
paper, $25.95tr/£20.99
978-0-8223-4578-7 / 2010
Rights: World excluding South Asia

Lunch With a Bigot
The Writer in the World
paper, $25.95tr/£20.99
978-0-8223-5930-2 / 2015
Rights: World excluding South Asia
During her difficult childhood, Esther Newton recalls that she “became an anti-girl, a girl refusenik, caught between genders,” and that her “child body was a strong and capable instrument stuffed into the word ‘girl.’” Later, in early adulthood, as she was on her way to becoming a trailblazing figure in gay and lesbian studies, she “had already chosen higher education over the strongest passion in my life, my love for women, because the two seemed incompatible.”

In My Butch Career Newton tells the compelling, disarming, and at times sexy story of her struggle to write, teach, and find love, all while coming to terms with her identity during a particularly intense time of homophobic persecution in the twentieth century.

Newton recounts a series of traumas and conflicts, from being molested as a child to her failed attempts to live a “normal,” straight life in high school and college. She discusses being denied tenure at Queens College—despite having written the foundational Mother Camp—and nearly again so at SUNY Purchase. With humor and grace, she describes the influence her father Saul’s strong masculinity had on her, her introduction to middle-class gay life, and her love affairs—including one with a well-known abstract painter and another with a French academic she met on a spur-of-the-moment trip to Mexico and with whom she traveled throughout France and Switzerland. By age forty, where Newton’s narrative ends, she began to achieve personal and scholarly stability in the company of the first politicized generation of out lesbian and gay scholars with whom she helped create gender and sexuality studies.

Affecting and immediate, My Butch Career is a story of a gender outlaw in the making, an invaluable account of a beloved and influential figure in LGBT history, and a powerful reminder of just how recently it has been possible to be an openly queer academic.
**NOW AVAILABLE FROM DUKE**

**Space Is the Place**

The Lives and Times of Sun Ra

**JOHN SZWED**

With a new preface

“One of the great jazz biographies.”—**VAL WILMER, The Guardian**

“Szwed has produced a rare jazz biography—one that takes full account of the history that shaped the music and its central personalities.”—**BRENT STAPLES, New York Times**

“Szwed is the best music biographer in the business.”—**GREG BURK, LA Weekly**

“[Szwed] succeeds in prying open countless enigmas within enigmas, revealing much that has eluded historians until now.”—**STUART NICHOLSON, The Observer**

“[An] extraordinary biography.”—**CHRIS MORRIS, Billboard**

Considered by many to be a founder of Afrofuturism, Sun Ra—aka Herman Blount—was a composer, keyboardist, bandleader, philosopher, entrepreneur, poet, and self-proclaimed extraterrestrial from Saturn. He recorded over 200 albums with his Arkestra, which, dressed in Egypto-space costumes, played everything from boogie-woogie and swing to fusion and free jazz. John Szwed’s *Space is the Place* is the definitive biography of this musical polymath, who was one of the twentieth century’s greatest avant-garde artists and intellectuals. Charting the whole of Sun Ra’s life and career, Szwed outlines how after years in Chicago as a blues and swing band pianist, Sun Ra set out in the 1950s to impart his views about the galaxy, black people, and spiritual matters by performing music with the Arkestra that was as vital and innovative as it was mercurial and confounding. Szwed’s readers—whether they are just discovering Sun Ra or are among the legion of poets, artists, intellectuals, and musicians who consider him a spiritual godfather—will find that, indeed, space is the place.

**John Szwed** is Adjunct Senior Research Scholar in the Center for Jazz Studies at Columbia University and the author of several books, including *Billie Holiday: The Musician and the Myth; So What: The Life of Miles Davis;* and *Jazz 101: A Complete Guide to Learning and Loving Jazz.*
The Aesthetics of Resistance, Volume II
A Novel

PETER WEISS
Translated from the German by JOEL SCOTT

"The Aesthetics of Resistance is centrally important to any kind of assessment of twentieth-century German history."—JAMES ROLLESTON, editor of A Companion to the Works of Franz Kafka

"[The Aesthetics of Resistance] . . . which [Peter Weiss] began when he was well over fifty, making a pilgrimage over the arid slopes of cultural and contemporary history in the company of pavor nocturnus, the terror of the night, and laden with a monstrous weight of ideological ballast, is a magnum opus which sees itself . . . not only as the expression of an ephemeral wish for redemption, but as an expression of the will to be on the side of the victims at the end of time."—W. G. SEBALD, On the Natural History of Destruction

A major literary event, the publication of the second volume of Peter Weiss's three-volume novel The Aesthetics of Resistance makes one of the towering works of twentieth-century German literature available to English-speaking readers for the first time. The crowning achievement of Peter Weiss—the internationally renowned writer best known for his play Marat/Sade—The Aesthetics of Resistance spans the period from the late 1930s to World War II, dramatizing antifascist resistance and the rise and fall of proletarian political parties in Europe.

Volume two, initially published in 1978, opens as the unnamed narrator finds himself in Paris after having retreated from the front lines of the Spanish Civil War. From there, he moves on to Stockholm, where he works in a factory, becomes involved with the Communist Party, and meets Bertolt Brecht. Featuring the narrator's extended meditations on paintings, sculpture, and literature, the novel teems with characters, almost all of whom are based on historical figures. Throughout, the narrator explores the affinity between political resistance and art—the connection at the heart of Weiss's novel. Weiss suggests that meaning lies in embracing resistance, no matter how intense the oppression, and that we must look to art for new models of political action and social understanding. The Aesthetics of Resistance is one of the truly great works of postwar German literature and an essential resource for understanding twentieth-century history.

Peter Weiss (1916–1982) was a German playwright, novelist, filmmaker, and painter. His works include the play Marat/Sade, and the novels The Shadow of the Body of the Coachman and The Conversation of the Three Walkers. West Germany's most important literary award, the Georg Büchner Prize, was awarded to Weiss posthumously in 1982.

Joel Scott is a freelance translator, editor, and writer and the author of two poetry chapbooks: Bildverbot and Diary Farm.
The Queer Games Avant-Garde
How LGBTQ Game Makers Are Reimagining
the Medium of Video Games

BONNIE RUBERG

“In their new book, Bonnie Ruberg introduces and documents the provocative, playful, and occasionally weird world of queer gamemaking. The Queer Games Avant-Garde provides a compelling collection of interviews from many of the designers who dance at the edges of what games can be. This book is recommended reading for designers, artists, researchers, and anyone who takes play seriously.”—CARLY A. KOCUREK, author of Brenda Laurel: Pioneering Games for Girls

“Bonnie Ruberg and twenty-two incredible makers give voice to a game revolution. The queer games avant-garde isn’t just pushing at the boundaries of the medium, it’s exploding what games can be into millions of multicolored worlds where we can all play! An exuberant and essential exploration of the personal, political, and playful.”—COLLEEN MACKLIN, Associate Professor of Media Design at Parsons School of Design

In The Queer Games Avant-Garde, Bonnie Ruberg presents twenty interviews with twenty-two queer video developers whose radical, experimental, vibrant, and deeply queer work is driving a momentous shift in the medium of video games. Speaking with insight and candor about their creative practices as well as their politics and passions, these influential and innovative game-makers tell stories about their lives and inspirations, the challenges they face, and the ways that they understand their places within the wider terrain of video game culture. Their insights go beyond typical conversations about LGBTQ representation in video games or how to improve “diversity” in digital media. Instead, they explore queer game-making practices, the politics of queer independent video games, how queerness can be expressed as an aesthetic practice, the influence of feminist art on their work, and the future of queer video games and technology. These engaging conversations offer a portrait of an influential community that is subverting and redefining the medium of video games by placing queerness front and center.


Bonnie Ruberg is Assistant Professor in the Department of Informatics and the Program in Visual Studies at the University of California, Irvine, and is author of Video Games Have Always Been Queer and coeditor of Queer Game Studies.
"More Art in the Public Eye contextualizes the evolution of socially engaged art practice that has gained much momentum in the last decades. This anthology addresses the impact such work has had on society in relationship to the complex issues facing our species, other sentient beings, and the planet. It throws down the gauntlet to artists, writers, thinkers, and activists, encouraging and inspiring us all to be fearless as we address the truly urgent conversations of the twenty-first century."
—CAROL BECKER, Dean of Columbia University School of the Arts and author of Thinking in Place: Art, Action, and Cultural Production

"More Art spans categories: from intimate social engagement within one neighborhood to all-encompassing, citywide interventions. This book does the same: I love the close-up accounts of specific art projects on the one hand and, on the other, the broad, historical, and contextualizing frame provided by highly accomplished art historians. This is an invaluable guide to projects large and small and an explanation of how we have arrived at the current moment of intersectional art practices."
—CARIN KUONI, Director, Vera List Center for Art and Politics at The New School

"Published on the occasion of More Art’s fifteenth anniversary, More Art in the Public Eye brings together discursive documents of its unique approach to the ever-evolving field of public art, one that synthesizes and overlaps with socially engaged art, community-based practices, and at times, artistic activism. More Art’s critically engaged form of art-in-public-space transcends the categories and limitations of public art—which has so often been instrumentalized for commercial and political ends—by cultivating and facilitating cultural projects that are nuanced, artist-driven, and sensitive to community, place, and time."
—SARA REISMAN, Executive and Artistic Director, The Shelley & Donald Rubin Foundation
Journeys through the Russian Empire
The Photographic Legacy of Sergey Prokudin-Gorsky
WILLIAM CRAFT BRUMFIELD

“As miraculous and prodigious as Sergey Prokudin-Gorsky’s photographic efforts were, William Craft Brumfield’s heroically resolute labor to record the Russian built environment of the late twentieth and early twenty-first centuries is remarkable in its own way. For the past four decades, Brumfield has pursued buildings, cityscapes, and landscapes across the length of Russia, producing what has become the single most important record of the Russian built environment of our era. This period’s political tumult makes his work even more significant. Journeys through the Russian Empire is an important record of how Russia changed over a troubled century and will help readers appreciate what will come to be seen as lost worlds.”—BLAIR A. RUBLE, coeditor of Rebounding Identities: The Politics of Identity in Russia and Ukraine

At the turn of the twentieth century, the photographer Sergey Prokudin-Gorsky undertook a quest to document an empire that was undergoing rapid change due to industrialization and the building of railroads. Between 1903 and 1916 Prokudin-Gorsky, who developed a pioneering method of capturing color images on glass plates, scoured the Russian Empire with the patronage of Nicholas II. Intrepidly carrying his cumbersome and awkward camera from the western borderlands over the Volga River to Siberia and central Asia, he created a singular record of Imperial Russia.

In 1918 Prokudin-Gorsky escaped an increasingly chaotic, violent Russia and regained nearly 2,000 of his bulky glass negatives. His subsequent peripatetic existence before settling in Paris makes his collection’s survival all the more miraculous. The US Library of Congress acquired Prokudin-Gorsky’s collection in 1948, and since then it has become a touchstone for understanding pre-revolutionary Russia. Now digitized and publicly available, his images are a sensation in Russia, where people visit websites dedicated to them.

William Craft Brumfield—photographer, scholar, and the leading authority on Russian architecture in the West—began working with Prokudin-Gorsky’s photographs in 1985. He curated the first public exhibition of them in the United States and has annotated the entire collection. In Journeys through the Russian Empire, Brumfield—who has spent decades traversing Russia and photographing buildings and landscapes in their various stages of disintegration or restoration—juxtaposes Prokudin-Gorsky’s images against those he took of the same buildings and areas. In examining the intersections between his own photography and that of Prokudin-Gorsky, Brumfield assesses the state of preservation of Russia’s architectural heritage and calls into question the nostalgic assumptions of those who see Prokudin-Gorsky’s images as the recovery of the lost past of an idyllic, pre-Soviet Russia.

This lavishly illustrated volume—which features some 400 stunning full-color images of ancient churches and mosques, railways and monasteries, towns and remote natural landscapes—is a testament to two brilliant photographers whose work prompts and illuminates, monument by monument, questions of conservation, restoration, and cultural identity and memory.

William Craft Brumfield is Professor of Slavic Studies at Tulane University. Brumfield, who began photographing Russia in 1970, is the foremost authority in the West on Russian architecture. He is the author, editor, and photographer of numerous books, including Architecture at the End of the Earth: Photographing the Russian North and Lost Russia: Photographing the Ruins of Russian Architecture, both also published by Duke University Press. Brumfield is the recipient of a John Simon Guggenheim Memorial Fellowship and was a Fellow at the National Humanities Center. In 2002 he was elected to the State Russian Academy of Architecture and Construction Sciences, and in 2006 he was elected to the Russian Academy of Fine Arts. He is also the 2014 recipient of the D. S. Likhachev Prize for Outstanding Contributions to the Preservation of the Cultural Heritage of Russia. Brumfield’s photographs of Russian architecture have been exhibited at numerous galleries and museums and are part of the Image Collections at the National Gallery of Art in Washington, DC.
In Influx and Efflux Jane Bennett pursues a theme opened but not pursued in her influential book Vibrant Matter. She explores the question of human agency amid a world teeming with powerful nonhuman influences. “Influx and efflux”—borrowed from Whitman’s “Song of Myself”—refers to everyday movements whereby outside influences enter bodies, infuse and confuse their organization, and then exit, themselves having been transformed into something new. How to describe the effort or human agency involved in that process? What kinds of “I” and “we” can live well and act effectively in a world of so many other lively materialities? Drawing upon Whitman, Thoreau, Caillois, Whitehead, and other poetic writers, Bennett links a non-anthropocentric model of self to a democratic pluralism and also to a syntax and style of writing appropriate to the entangled world in which we live. She wades into those uncanny processes by which we “write up” influences that have pervaded us, both drawing sustenance from them and altering them as we do so. This is an engaging book in which the writer enacts the very processes she delineates.
“Conveying a powerful message about the dire state of the world, Arturo Escobar offers a monumental critique: the crisis we face is civilizational; the tools that modernity has made available are inadequate to the tasks we face; and the only viable way forward entails a radical break from conventional practices. Escobar’s vigorous call to decolonize our imaginaries in order to liberate our individual and collective sense of what is possible is compelling, deeply inspiring, and sure to spark urgently needed dialogue.”—CHARLES R. HALE, coeditor of Otros Saberes: Collaborative Research on Indigenous and Afro-Descendent Cultural Politics

“With optimism of the will and of the intellect, Arturo Escobar does not tell us what is or what could be; rather he contributes tools to imagine possibility differently—to dare think the unthinkable. The pluriverse he proposes is unknown practice; that, however, does not authorize us to think it is impossible practice.”—MARISOL DE LA CADENA, author of Earth Beings: Ecologies of Practice across Andean Worlds

In Pluriversal Politics Arturo Escobar engages with the politics of the possible and how established notions of what is real and attainable preclude the emergence of radically alternative visions of the future. Reflecting on the experience, philosophy, and practice of indigenous and Afro-descendant activist-intellectuals and on current Latin American theoretical-political debates, Escobar chronicles the social movements mobilizing to defend their territories from large-scale extractive operations in the region. He shows how these movements engage in an ontological politics aimed at bringing about the pluriverse—a world consisting of many worlds, each with its own ontological and epistemic grounding. Such a politics, Escobar contends, is key to crafting myriad world-making stories telling of different possible futures that could bring about the profound social transformations that are needed to address planetary crises. Both a call to action and a theoretical provocation, Pluriversal Politics finds Escobar at his critically incisive best.
Relations
An Anthropological Account
MARILYN STRATHERN

“Drawing on a wonderfully diverse array of sources, and in a dazzling display of analytic brilliance, Marilyn Strathern traces the parallel trajectories of ‘relation’—as comparison and as kinship—from the seventeenth century to the twenty-first. Relations of both kinds, and the connections and knowledge that bind them, will be apprehended differently after reading this extraordinary work.”—JANET CARSTEN, Professor of Social and Cultural Anthropology, University of Edinburgh

“An extraordinary work by one of today’s preeminent scholars in the field of anthropology, Relations radically transforms our understanding of both kin-making and knowledge-making as well as the depths and productivity of their entwinement. It does so not only in the epistemic and relational cosmology of the English-speaking world, but also, by the light of comparison, in those of other cultural worlds. A profoundly illuminating book.”—SUSAN MCKINNON, Professor Emerita of Anthropology, University of Virginia

“Relations unfolds as a tour de force in the history, philosophy, and anthropology of social descriptors, bedazzling its readers as it charts how relations have sneaked between the limits of every account of (more-than-) human affairs, at every turn rekindling the magic and the challenge of anthropological analysis.”—ALBERTO CORSÍN JIMÉNEZ, Reader in Social Anthropology, Spanish National Research Council

The concept of relation holds a privileged place in how anthropologists think and write about the social and cultural lives they study. In Relations, eminent anthropologist Marilyn Strathern provides a critical account of this key concept and its usage and significance in the English-speaking world. Exploring relation’s changing articulations and meanings over the past three centuries, Strathern shows how the historical idiosyncrasy of using an epistemological term for kinspersons (“relatives”) was bound up with evolving ideas about knowledge-making and kin-making. She draws on philosophical debates about relation—such as Leibniz’s reaction to Locke—and what became its definitive place in anthropological exposition, elucidating the underlying assumptions and conventions of its use. She also calls for scholars in anthropology and beyond to take up the limitations of Western relational thinking, especially against the background of present ecological crises and interest in multispecies relations. In weaving together analyses of kin-making and knowledge-making, Strathern opens up new ways of thinking about the contours of epistemic and relational possibilities while questioning the limits and potential of ethnographic methods.
Poor Queer Studies
Confronting Elitism in the University
MATT BRIM

“Through his ethnographic accounts of the lives of his students, Matt Brim charts out in startling detail how queer studies produces class inequity. Having all the makings of a classic in queer studies and pedagogy studies, his book should be required reading in every intro to queer studies course at the undergraduate and graduate level. The field has needed Poor Queer Studies for a long time.”—E. PATRICK JOHNSON, author of Honeypot: Black Southern Women Who Love Women

In Poor Queer Studies Matt Brim shifts queer studies away from its familiar sites of elite education toward poor and working-class people, places, and pedagogies. Brim shows how queer studies also takes place beyond the halls of flagship institutions: in night school; after a three-hour commute; in overflowing classrooms at no-name colleges; with no research budget; without access to decent food; with kids in tow; in a state of homelessness. Drawing on the everyday experiences of teaching and learning queer studies at the College of Staten Island, Brim outlines the ways the field has been driven by the material and intellectual resources of those institutions that neglect and rarely serve poor and minority students. By exploring poor and working-class queer ideas and laying bare the structural and disciplinary mechanisms of inequality that suppress them, Brim jumpstarts a queer-class knowledge project committed to anti-elitist and anti-racist education. Poor Queer Studies is essential for all of those who care about the state of higher education and building a more equitable academy.

From the Introduction

A vending machine stands half empty, adding insult to dietary injury. Dinner waits behind glass, unspoilable. The new slot for credit cards blinks. It is nearing 6:30pm, and this is night school. Students enter my Black Queer Studies classroom, sit, unwrap their candy bars and wrestle open their bags of chips. They’ve come from work, or directly from another class that ended at 6:20. We will be in class until 9:50pm. We’ll get hungry. During our ten-minute break at 8pm the vending machine pushes more cookies, the occasional sticky bun, off its shelves. . . . This is the College of Staten Island at the City University of New York, a deeply underfunded urban university system committed to the serving “the children of the whole people.” And this is perhaps the queerest school I know, the school at which I came to understand the need for Poor Queer Studies.
**Porkopolis**
American Animality, Standardized Life, and the Factory Farm
ALEX BLANCHETTE

"*Porkopolis* is a rigorous and insightful ethnography of food production that connects the politics of labor to ambitious theorizations of political economy and biopolitical governance. Beautifully written and highly accessible, *Porkopolis* is a field-defining work in animal studies, the anthropology of labor, and food studies. An outstanding book."—GABRIEL ROSENBERG, author of *The 4-H Harvest: Sexuality and the State in Rural America*

"In *Porkopolis*, the industrial pig is not just vertically integrated; it is pervasive, conditioning hog and human bodies and saturating workers' social lives and living spaces. Exquisitely researched and indelibly written, Alex Blanchette's arresting ethnography challenges us to see industrial meat as a new biopolitical regime, the next chapter in capitalism's quest to dominate nature by standardizing life."—HEATHER PAXSON, author of *The Life of Cheese: Crafting Food and Value in America*

In the 1990s a small midwestern American town approved the construction of a massive pork complex, where almost 7 million hogs are birthed, raised, and killed every year. In *Porkopolis* Alex Blanchette explores how this rural community has been reorganized around the life and death cycles of corporate pigs. Drawing on over two years of ethnographic fieldwork, Blanchette immerses readers into the workplaces that underlie modern meat, from slaughterhouses and corporate offices to artificial insemination barns and bone-rendering facilities. He outlines the deep human-hog relationships and intimacies that emerge through intensified industrialization, showing how even the most mundane human action, such as a wayward touch, could have serious physical consequences for animals. Corporations' pursuit of a perfectly uniform, standardized pig—one that can yield materials for over 1000 products—creates social and environmental instabilities that transform human lives and livelihoods. Throughout *Porkopolis*, which includes dozens of images by award-winning photographer Sean Sprague, Blanchette uses factory farming to rethink the fraught state of industrial capitalism in the United States today.

**Alex Blanchette** is Assistant Professor of Anthropology and Environmental Studies at Tufts University and coeditor of *How Nature Works: Rethinking Labor on a Troubled Planet*. 
Disordering the Establishment
Participatory Art and Institutional Critique in France, 1958–1981
LILY WOODRUFF

In the decades following World War II, France experienced both a period of affluence and a wave of political, artistic, and philosophical discontent that culminated in the country-wide protests of 1968. In *Disordering the Establishment* Lily Woodruff examines the development of artistic strategies of political resistance in France in this era. Drawing on interviews with artists, curators, and cultural figures of the time, Woodruff analyzes the formal and rhetorical methods that artists used to counter establishment ideology, appeal to direct political engagement, and grapple with French intellectuals’ modeling of society. Artists and collectives such as Daniel Buren, André Cadere, the Groupe de Recherche d’Art Visuel, and the Collectif d’Art Sociologique shared an opposition to institutional hegemony by adapting their works to unconventional spaces and audiences, asserting artistic autonomy from art institutions, and embracing interdisciplinarity. In showing how these artists used art to question what art should be and where it should be seen, Woodruff demonstrates how artists challenged and redefined the art establishment and their historical moment.

Embodying Relation
Art Photography in Mali
ALLISON MOORE

In *Embodying Relation* Allison Moore examines the tensions between the local and the global in the art photography movement in Bamako, Mali, which blossomed in the 1990s after Malian photographers Seydou Keïta and Malick Sidibé became internationally famous and the Bamako Photography Biennale was founded. Moore traces the trajectory of Malian photography from the 1880s—when photography first arrived as an apparatus of French colonialism—to the first African studio practitioners of the 1930s and the establishment in 1994 of the Bamako Biennale, Africa’s most important continent-wide photographic exhibition. In her detailed discussion of Bamakoist artistic aesthetics and institutions, Moore examines the post-fame careers of Keïta and Sidibé, the Biennale’s structure, the rise of women photographers, cultural preservation through photography, and how Mali’s shift to democracy in the early 1990s enabled Bamako’s art scene to flourish. Moore shows how Malian photographers’ focus on cultural exchange, affective connections with different publics, and merging of traditional cultural precepts with modern notions of art embody Caribbean philosopher and poet Édouard Glissant’s notion of “relation” in ways that spark new artistic forms, practices, and communities.
Rethinking Cosmopolitanism
Africa in Europe / Europe in Africa
SALAH M. HASSAN and CHIKA OKEKE-AGULU, editors
A special issue of Nka: Journal of Contemporary African Art

Contributors to this issue reconfigure concepts of art, culture, and politics through the lens of cosmopolitanism. Focusing on the historical and cultural entanglement of Africa and Europe at the intersection of decolonization and modernity, the contributors emphasize the potential of cosmopolitanism to shape possibilities for coexistence and living with difference among all people. Visual and textual essays address the causes and consequences of migration between Africa and Europe; the classification of artistic practices whose roots are not confined to any particular nation; and mid-twentieth-century debates on decolonization, modernity/modernism, and identity through a cosmopolitan viewpoint. Examining cosmopolitanism through theoretical perspectives as well as visual art practices, contributors to this heavily illustrated issue fill in the gaps in contemporary understandings of cultural and political dynamics between Africa and Europe.

Contributors: Hans Belting, Susan Buck-Morss, Jareh Das, Naminata Diabate, Fatima El Tayeb, Salah M. Hassan, Achille Mbembe, Sandy Prita Meier, Chika Okeke-Agulu, Tejumola Olaniyan, Manuela Ribeiro Sanches, Berni Searle, Bahia Shehab, Brett M. Van Hoesen, Selene Wendt, Siegfried Zielinski

Salah M. Hassan is Goldwin Smith Professor of African and African Diaspora Art History and Visual Culture at Cornell University, coeditor of Nka, and editor of Ibrahim El-Salahi: A Visionary Modernist. Chika Okeke-Agulu is Professor of African and African Diaspora Art History at Princeton University, coeditor of Nka, and author of Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria, also published by Duke University Press.

Technocrats of the Imagination
Art, Technology, and the Military-Industrial Avant-Garde
JOHN BECK and RYAN BISHOP

In Technocrats of the Imagination John Beck and Ryan Bishop explore the collaborations between the American avant-garde art world and the military-industrial complex during the 1960s, in which artists worked with scientists and engineers in universities, private labs, and museums. For artists, designers, and educators working with the likes of Bell Labs, the RAND Corporation, and the Los Angeles County Museum of Art, experiments in art and technology presaged not only a new aesthetic but a new utopian social order based on collective experimentation. In examining these projects’ promises and pitfalls and how they have inspired a new generation of collaborative labs populated by artists, engineers, and scientists, Beck and Bishop reveal the connections between the contemporary art world and the militarized lab model of research that has dominated the sciences since the 1950s.

A CULTURAL POLITICS BOOK
A series edited by John Armitage, Ryan Bishop, and Douglas Kellner

John Beck is Professor of Modern Literature at the University of Westminster and author of Dirty Wars: Landscape, Power, and Waste in Western American Literature. Ryan Bishop is Professor of Global Art and Politics at the University of Southampton and author of American Film Comedy as Cultural Critique.
Cloud Ethics
Algorithms and the Attributes of Ourselves and Others
LOUISE AMOORE

In Cloud Ethics Louise Amoore examines how machine learning algorithms are transforming the ethics and politics of contemporary society. Conceptualizing algorithms as ethico-political entities that are entangled with the data attributes of people, Amoore outlines how algorithms give incomplete accounts of themselves, learn through relationships with human practices, and exist in the world in ways that exceed their source code. In these ways, algorithms and their relations to people cannot be understood by simply examining their code, nor can ethics be encoded into algorithms. Instead Amoore locates the ethical responsibility of algorithms in the conditions of partiality and opacity that haunt both human and algorithmic decisions. To this end, she proposes what she calls cloud ethics—an approach to holding algorithms accountable by engaging with the social and technical conditions under which they emerge and operate.

Louise Amoore is Professor of Political Geography at Durham University and author of The Politics of Possibility: Risk and Security Beyond Probability, also published by Duke University Press.

Writing Anthropology
Essays on Craft and Commitment
CAROLE MCGRANAHAN, editor

In Writing Anthropology, fifty-two anthropologists reflect on scholarly writing as both craft and commitment. These short essays cover a wide range of territory, from ethnography, genre, and the politics of writing to affect, storytelling, authorship, and scholarly responsibility. Anthropological writing is more than just communicating findings: anthropologists write to tell stories that matter, to be accountable to the communities in which they do their research, and to share new insights about the world in ways that might change it for the better. The contributors offer insights into the beauty and the function of language and the joys and pains of writing, while giving encouragement to stay at it—to keep writing as the most important way to not only improve one's writing, but to also honor the stories and lessons learned through research. Throughout, they share new thoughts, prompts, and agitations for writing that will stimulate conversations that cut across the humanities.


Carole McGranahan is Professor of Anthropology at the University of Colorado, author of Arrested Histories: Tibet, the CIA, and Memories of a Forgotten War, and coeditor of Ethnographies of US Empire, both also published by Duke University Press.
After experiencing the SARS outbreak in 2003, Hong Kong, Singapore, and Taiwan all invested in various techniques to mitigate future pandemics involving myriad cross-species interactions between humans and birds. In some locations microbiologists allied with veterinarians and birdwatchers to follow the mutations of flu viruses in birds and humans and create preparedness strategies, while in others, public health officials worked toward preventing pandemics by killing thousands of birds. In Avian Reservoirs Frédéric Keck offers a comparative analysis of these responses, tracing how the anticipation of bird flu pandemics has changed relations between birds and humans in China. Drawing on anthropological theory and ethnographic fieldwork, Keck demonstrates that varied strategies dealing with the threat of pandemics—stockpiling vaccines and samples in Taiwan, simulating pandemics in Singapore, and monitoring viruses and disease vectors in Hong Kong—reflect local geopolitical relations to mainland China. In outlining how interactions between pathogens, birds, and humans shape the way people imagine future pandemics, Keck illuminates how interspecies relations are crucial for protecting against such threats.
Guatemala’s Maya Biosphere Reserve (MBR), the largest protected area in Central America, is characterized by rampant violence, social and ethnic inequality, and rapid deforestation. Faced with these threats, local residents, conservationists, scientists, and NGOs in the region work within what Micha Rahder calls “an ecology of knowledges,” in which interventions on the MBR landscape are tied to differing and sometimes competing forms of knowing. In this book, Rahder examines how technoscience, endemic violence, and an embodied love of wild species and places shape conservation practices in Guatemala. Rahder highlights how different forms of environmental knowledge emerge from encounters and relations between humans and nonhumans, institutions and local actors, and how situated ways of knowing impact conservation practices and natural places, often in unexpected and unintended ways. In so doing, she opens up new ways of thinking about the complexities of environmental knowledge and conservation in the context of instability, inequality, and violence around the world.

Micha Rahder is an independent scholar in Winston-Salem, North Carolina.

The Government of Beans
Regulating Life in the Age of Monocrops
KREGG HETHERINGTON

The Government of Beans is about the rough edges of environmental regulation, where tenuous state power and blunt governmental instruments encounter ecological destruction and social injustice. At the turn of the twenty-first century, Paraguay was undergoing dramatic economic, political, and environmental change due to a boom in the global demand for soybeans. Although the country’s massive new soy monocrop brought wealth, it also brought deforestation, biodiversity loss, rising inequality, and violence. Kregg Hetherington traces well-meaning attempts by bureaucrats and activists to regulate the destructive force of monocrops, only to discover that the tools of modern government are at best inadequate to deal with the complex harms of modern agriculture, at worst complicit in making them worse. The book simultaneously tells a local story of people, plants, and government; a regional story of the rise and fall of Latin America’s new left; and a story of the Anthropocene writ large, about long-term, paradoxical consequences of destroying ecosystems in the name of human welfare.

Kregg Hetherington is Associate Professor of Anthropology at Concordia University. He is the editor of Infrastructure, Environment, and Life in the Anthropocene and author of Guerrilla Auditors: The Politics of Transparency in Neoliberal Paraguay, both also published by Duke University Press.
Futureproof
Security Aesthetics and the Management of Life
D. ASHER GHERTNER, HUDSON MCFANN,
and DANIEL M. GOLDSTEIN, editors

Security is a defining characteristic of our age and the driving force behind the management of collective political, economic, and social life. Directed at safeguarding society against future peril, security is often thought of as the hard infrastructures and invisible technologies assumed to deliver it: walls, turnstiles, CCTV cameras, digital encryption, and the like. The contributors to Futureproof redirect this focus, showing how security is a sensory domain shaped by affect and image as much as rules and rationalities. They examine security as it is lived and felt in domains as varied as real-estate listings, active-shooter drills, border crossings, landslide maps, gang graffiti, and museum exhibits to theorize how security regimes are expressed through aesthetic forms. Taking a global perspective with studies ranging from Jamaica to Jakarta and Colombia to the US-Mexico border, Futureproof expands our understanding of the security practices, infrastructures, and technologies that pervade everyday life.

Contributors: Victoria Bernal, Jon Carter, Alexandra Demshock, Zaire Z. Dinzey-Flores, Didier Fassin, D. Asher Ghertner, Daniel M. Goldstein, Rachel Hall, Rivke Jaffe, Ieva Jusionyte, Catherine Lutz, Alejandra Leal Martínez, Hudson McFann, Limor Samimian-Darash, AbdouMaliq Simone, Austin Zeiderman

GLOBAL INSECURITIES
A series edited by Catherine Besteman

D. Asher Ghertner is Associate Professor of Geography at Rutgers University. Hudson McFann is a PhD candidate in geography at Rutgers University. Daniel M. Goldstein is Professor Emeritus of Anthropology at Rutgers University.

Re-enchanting Modernity
Ritual Economy and Society in Wenzhou, China
MAYFAIR YANG

In Re-enchanting Modernity Mayfair Yang examines the resurgence of religious and ritual life after decades of enforced secularization in the coastal area of Wenzhou, China. Drawing on twenty-five years of ethnographic fieldwork, Yang shows how the local practices of popular religion, Daoism, and Buddhism in Wenzhou are based in community-oriented grassroots organizations that create spaces for relative local autonomy and self-governance. Central to Wenzhou’s religious civil society is what Yang calls a “ritual economy,” in which an ethos of generosity is expressed through donations to temples, clerics, ritual events, and charities in exchange for spiritual gain. With these investments in transcendent realms, Yang adopts Georges Bataille’s notion of “ritual expenditures” to challenge the idea that rural Wenzhou’s economic development can be described in terms of Max Weber’s notion of a “Protestant Ethic.” Instead, Yang suggests that Wenzhou’s “ritual economy” forges an alternate path to capitalist modernity.

Mayfair Yang is Professor of Religious Studies and East Asian Languages and Cultural Studies at the University of California, Santa Barbara, author of Gifts, Favors, and Banquets: The Art of Social Relationships in China, and editor of Chinese Religiosities: Afflictions of Modernity and State Formation and Spaces of Their Own: Women’s Public Sphere in Transnational China.
Beijing from Below
Stories of Marginal Lives in the Capital’s Center
HARRIET EVANS

Between the early 1950s and the accelerated demolition and construction of Beijing’s “old city” in preparation for the 2008 Olympics, the residents of Dashalar—one of the capital city’s poorest neighborhoods and only a stone’s throw from Tian’anmen Square—lived in dilapidated conditions without sanitation. Few had stable employment. Today, most of Dashalar’s original inhabitants have been relocated, displaced by gentrification. In *Beijing from Below* Harriet Evans captures the last gasps of subaltern life in Dashalar. Drawing on oral histories that reveal memories and experiences of several neighborhood families, she reflects on the relationships between individual, family, neighborhood, and the state; poverty and precarity; gender politics and ethical living; resistance to and accommodation of party-state authority. Evans contends that residents’ assertion of belonging to their neighborhood signifies not a nostalgic clinging to the past, but a rejection of their marginalization and a desire for recognition. Foregrounding the experiences of the last of Dashalar’s older denizens as key to understanding Beijing’s recent history, Evans complicates official narratives of China’s economic success while raising crucial questions about the place of the subaltern in history.

*Harriet Evans* is Emeritus Professor of Chinese Cultural Studies at the University of Westminster and Visiting Professor in Anthropology at the London School of Economics. She is the author of *The Subject of Gender: Daughters and Mothers in Urban China* and *Women and Sexuality in China*.

Method as Method
CARLOS ROJAS, editor

A special issue of *Prism: Theory and Modern Chinese Literature*

In 1960, Japanese scholar of Chinese literature Takeuchi Yoshimi gave a pair of lectures titled “Asia as Method,” in which he considered how one might engage with Western theory from an East Asian perspective. Since then, it has been fashionable to use the “X as method” formulation to take what might have otherwise been an object of analysis and use it to elaborate an innovative methodology. Drawing inspiration from the numerous recent books and articles built around that formulation, contributors to this issue propose breaking the linkage between methodologies and objects or phenomena that inspired them and then applying them to a broader array of topics. Essays address the meanings that get left out in the process of translation, artistic representations of garbage, indigenous eco-fiction from Inner Mongolia, the role of cannibalism in a popular Hong Kong television series, and the implications of Taiwan legalizing same-sex marriage. The issue focuses on topics related to China in hopes of reassessing the assumptions that have come to define the concept of “China” and its relationship to the West.

*Contributors* Yomi Braester, Hsiao-hung Chang, Margaret Hillenbrand, Chun-kit Ko, Belinda Kong, Petrus Liu, Laikwan Pang, Christopher Rea, Carlos Rojas, Shuang Shen, Robin Visser, Lorraine Wong

*Carlos Rojas* is Professor of Asian and Middle Eastern Studies at Duke University and coeditor of *Ghost Protocol: Development and Displacement in Global China* and *Writing Taiwan: A New Literary History*, both also published by Duke University Press.

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Underglobalization
Beijing’s Media Urbanism and the Chimera of Legitimacy
JOSHUA NEVES

Despite China’s recent emergence as a major global economic and geopolitical power, its association with counterfeit goods and intellectual property piracy has led many in the West to dismiss its urbanization and globalization as suspect or inauthentic. In Underglobalization Joshua Neves examines the cultural politics of the “fake” and how frictions between legality and legitimacy propel dominant models of economic development and political life in contemporary China. Focusing on a wide range of media technologies and practices in Beijing, Neves shows how piracy and fakes are manifestations of what he calls underglobalization—the ways social actors undermine and refuse to implement the specific procedures and protocols required by globalization at different scales. By tracking the rise of fake politics and transformations in political society, in China and globally, Neves demonstrates that they are alternate outcomes of globalizing process rather than anathema to them.

Joshua Neves is Associate Professor and Canada Research Chair, Film Studies at Concordia University and coeditor of Asian Video Cultures: In the Penumbra of the Global, also published by Duke University Press.

Invisibility by Design
Women and Labor in Japan’s Digital Economy
GABRIELLA LUKÁCS

“Gabriella Lukács has given us a book that is at once theoretically profound and ethnographically dense, dancing through the stories of women bloggers, net idols, girly photographers, amateur traders, and cell phone novelists. A rich tour de force!”—ANNE ALLISON

In the wake of labor market deregulation during the 2000s, online content sharing and social networking platforms were promoted in Japan as new sites of work that were accessible to anyone. Enticed by the chance to build personally fulfilling careers, many young women entered Japan’s digital economy by performing unpaid labor as photographers, net idols, bloggers, online traders, and cell phone novelists. While some women leveraged digital technology to create successful careers, most did not. In Invisibility by Design Gabriella Lukács traces how these women’s unpaid labor became the engine of Japan’s digital economy. Drawing on interviews with young women who strove to sculpt careers in the digital economy, Lukács shows how platform owners tapped unpaid labor to create innovative profit-generating practices without employing workers, thereby rendering women’s labor invisible. By drawing out the ways in which labor precarity generates a demand for feminized affective labor, Lukács underscores the fallacy of the digital economy as a more democratic, egalitarian, and inclusive mode of production.

Gabriella Lukács is Associate Professor of Anthropology at the University of Pittsburgh and author of Scripted Affects, Branded Selves: Television, Subjectivity, and Capitalism in 1990s Japan, also published by Duke University Press.
Urban Horror
Neoliberal Post-Socialism and the Limits of Visibility
ERIN Y. HUANG

In Urban Horror Erin Y. Huang theorizes the economic, cultural, and political conditions of neoliberal post-socialist China. Drawing on Marxist phenomenology, geography, and aesthetics from Engels and Merleau-Ponty to Lefebvre and Rancière, Huang traces the emergence and mediation of what she calls urban horror—a socio-political public affect that exceeds comprehension and provides the grounds for possible future revolutionary dissent. She shows how documentaries, blockbuster feature films, and video art from China, Hong Kong, and Taiwan made between the 1990s and the present rehearse and communicate urban horror. In these films urban horror circulates through myriad urban spaces characterized by the creation of speculative crises, shifting temporalities, and dystopic environments inhospitable to the human body. The cinematic image and the aesthetics of urban horror in neoliberal post-socialist China lay the groundwork for the future to such an extent, Huang contends, that the seeds of dissent at the heart of urban horror make it possible to imagine new forms of resistance.

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

Erin Y. Huang is Assistant Professor of East Asian Studies and Comparative Literature at Princeton University.

Queer Korea
TODD A. HENRY, editor

Since the end of the nineteenth century, the Korean people have faced successive waves of foreign domination, authoritarian regimes, forced dispersal, and divided development. Throughout these turbulent times, "queer" Koreans were ignored, minimized, and erased in narratives of their modern nation, East Asia, and the wider world. This interdisciplinary volume challenges such marginalization through critical analyses of non-normative sexuality and gender variance. Analyzing both personal and collective forces, contributors extend individualized notions of queer neoliberalism beyond those typically set in Western queer theory. Along the way, they recount a range of illuminating topics, from shamanic rituals during the colonial era and B-grade comedy films under Cold War dictatorship to toxic masculinity in today's South Korean military and transgender confrontations with the resident registration system. More broadly, Queer Korea offers readers new ways of understanding the limits and possibilities of human liberation under exclusionary conditions of modernity in Asia and beyond.

Contributors Pei Jean Chen, John (Song Pae) Cho, Chung-kang Kim, Timothy Gitzen, Todd A. Henry, Merose Hwang, Ruin, Layoung Shin, Shin-ae Ha, John Whittier Treat

PERVERSE MODERNITIES
A series edited by Jack Halberstam and Lisa Lowe

Todd A. Henry is Associate Professor of History at the University of California, San Diego, and author of Assimilating Seoul: Japanese Rule and the Politics of Public Space in Colonial Korea, 1910–1945.
When nations decide to disown their troubled pasts, how does this strategic disavowal harden into social fact? In *Negative Exposures*, Margaret Hillenbrand investigates the erasure of key aspects of such momentous events as the Nanjing Massacre, the Cultural Revolution, and the Tiananmen Square protests from the Chinese historical consciousness, not due to amnesia or censorship, but through the operations of public secrecy. Knowing what not to know, she argues, has many stakeholders, willing and otherwise, who keep quiet to protect themselves or their families out of shame, pragmatism, or the palliative effects of silence. Hillenbrand shows how secrecy works as a powerful structuring force in Chinese society, one hiding in plain sight, and identifies aesthetic artifacts that serve as modes of reckoning against this phenomenon. She analyses the proliferation of photo-forms—remediations of well-known photographs of troubling historical events rendered in such media as paint, celluloid, fabric, digital imagery, and tattoos—as imaginative spaces in which the shadows of secrecy are provocatively outlined.

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

**Margaret Hillenbrand** is Associate Professor of Modern Chinese Literature and Culture at the University of Oxford.

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*Chinese art* | *Women’s studies*

**(En)gendering**
Chinese Women’s Art in the Making

**SHUQIN CUI**, editor

*A special issue of* *positions: asia critique*

While contemporary Chinese art has arrived as a critical subject in art history and found market success, current art criticism has yet to fully engage with art made by Chinese women, especially from the perspective of gender politics. In “(En)gendering: Chinese Women’s Art in the Making,” contributors—including artists, art historians, critics, and curators—consider how the work of contemporary women artists has generated new approaches to and perspectives on the Chinese art canon. The issue begins by laying a historical framework for the potentials and problems regarding the interpretation of Chinese women’s art, tracing its evolution throughout a century of Chinese history. Next, the issue considers the spatial notion of boundary crossing, addressing how travel across national and theoretical boundaries affects the perception of artworks, and explores the misgivings of Chinese women artists about participating in a global exhibition system in which their artwork stands for “China” and “Women.” The issue concludes by looking at the idea of (en)gendering as a revision of women’s art prompting artists and the viewers of women’s artworks to challenge the conventional gaze that has dominated our ways of seeing. The issue considers the work of Chinese artists such as Lín Tiānmìào, Léi Yányáng, Yín Xiùzhēn, Cuí Xiùwén, Yú Hóng, and Liú Mānwēn.

**Contributors:** Julia F. Andrews, Lara C. W. Blanchard, Meling Cheng, Shuqin Cui, Elise David, Linda Chui-han Lai, Tao Yongbai, Peggy Wang, Sasha Su-Ling Welland

**Shuqin Cui** is Professor of Asian Studies and Cinema Studies at Bowdoin College.
Home Rule
National Sovereignty and the Separation of Natives and Migrants
NANDITA SHARMA

In Home Rule Nandita Sharma traces the historical formation and political separation of Natives and Migrants from the nineteenth century to the present to theorize the portrayal of Migrants as "colonial invaders." The imperial-state category of Native, initially a mark of colonized status, has been revitalized in what Sharma terms the Postcolonial New World Order of nation-states. Under postcolonial rule, claims to autochthony—being the Native "people of a place"—are mobilized to define true national belonging. Consequently, Migrants—the quintessential "people out of place"—increasingly face exclusion, expulsion, or even extermination. This turn to autochthony has led to a hardening of nationalism(s). Criteria for political membership have shrunk, immigration controls have intensified, all while practices of expropriation and exploitation have expanded. Such politics exemplify the postcolonial politics of national sovereignty, a politics that Sharma sees as containing our dreams of decolonization. Home Rule rejects nationalisms and calls for the dissolution of the ruling categories of Native and Migrant so we can build a common, worldly place where our fundamental liberty to stay and move is realized.

Nandita Sharma is Professor of Sociology at the University of Hawai'i at Mānoa and author of Home Economics: Nationalism and the Making of 'Migrant Workers' in Canada.

Are You Entertained?
Black Popular Culture in the Twenty-First Century
SIMONE C. DRAKE and DWAN K. HENDERSON, editors

The advent of the internet and the availability of social media and digital downloads have expanded the creation, distribution, and consumption of Black cultural production as never before. At the same time, a new generation of Black public intellectuals who speak to the relationship between race, politics, and popular culture has come into national prominence. The contributors to Are You Entertained? address these trends to consider what culture and Blackness mean in the twenty-first century's digital consumer economy. In this collection of essays, interviews, visual art, and an artist statement the contributors examine a range of topics and issues, from music, white consumerism, cartoons, and the rise of Black Twitter to the NBA's dress code, dance, and Moonlight. Analyzing the myriad ways in which people perform, avow, politicize, own, and love Blackness, this volume charts the shifting debates in Black popular culture scholarship over the past quarter century while offering new avenues for future scholarship.


Simone C. Drake is Hazel C. Youngberg Trustees Distinguished Professor of African American and African Studies at the Ohio State University. Dwan K. Henderson is on the English and American Studies faculty at the Lovett School in Atlanta, Georgia.
Otherwise Worlds
Against Settler Colonialism and Anti-Blackness
TIFFANY LETHABO KING, JENELL NAVARRO, and ANDREA SMITH, editors

The contributors to Otherwise Worlds investigate the complex relationships between settler colonialism and anti-Blackness to explore the political possibilities that emerge from such inquiries. Pointing out that presumptions of solidarity, antagonism, or incommensurability between Black and Native communities are insufficient to understand the relationships between the groups, the volume's scholars, artists, and activists look to articulate new modes of living and organizing in the service of creating new futures. Among other topics, they examine the ontological status of Blackness and Indigeneity, possible forms of relationality between Black and Native communities, perspectives on Black and Indigenous sociality, and freeing the flesh from the constraints of violence and settler colonialism. Throughout the volume's essays, art, and interviews, the contributors carefully attend to alternative kinds of relationships between Black and Native communities that can lead toward liberation. In so doing, they critically point to the importance of Black and Indigenous conversations for formulating otherwise worlds.

Contributors: Maile Arvin, Marcus Briggs-Cloud, J. Kameron Carter, Ashon Crawley, Denise Ferreira da Silva, Chris Finley, Hotkvuce Harjo, Sandra Harvey, Chad B. Infante, Tiffany Lethabo King, Jenell Navarro, Lindsay Nixon, Kimberly Robertson, Jared Sexton, Andrea Smith, Cedric Sunray, Se'mana Thompson, Frank B. Wilderson

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

Tiffany Lethabo King is Assistant Professor of Women's, Gender, and Sexuality Studies at Georgia State University. Jenell Navarro is Associate Professor of Ethnic Studies at California Polytechnic State University, San Luis Obispo. Andrea Smith is Professor of Ethnic Studies at the University of California, Riverside.
AIDS and the Distribution of Crises
JIH-FEI CHENG, ALEXANDRA JUHASZ, and NISHANT SHAHANI, editors

AIDS and the Distribution of Crises engages with the AIDS pandemic as a network of varied historical, overlapping, and ongoing crises borne of global capitalism and colonial, racialized, gendered, and sexual violence. Drawing on their investments in activism, media, anticolonialism, feminism, and queer and trans of color critiques, the scholars, activists, and artists in this volume outline how the neoliberal logic of “crisis” structures how AIDS is aesthetically, institutionally, and politically reproduced and experienced. Among other topics, they examine the writing of the history of AIDS; settler colonial narratives and laws impacting risk in Indigenous communities; the early internet regulation of both content and online AIDS activism; the Black gendered and sexual politics of pleasure, desire, and (in)visibility; and how persistent attention to white men has shaped AIDS as intrinsic to multiple, unremarkable crises among people of color and the global South.


Jih-Fei Cheng is Assistant Professor of Feminist, Gender, and Sexuality Studies at Scripps College. Alexandra Juhasz is Professor and Chair of Film at Brooklyn College, City University of New York. Nishant Shahani is Associate Professor of Women’s, Gender, and Sexuality Studies at the Department of English at Washington State University.

Virtual Pedophilia
Sex Offender Profiling and US Security Culture
GILLIAN HARKINS

In Virtual Pedophilia Gillian Harkins traces how by the end of the twentieth century the pedophile as a social outcast evolved into its contemporary appearance as a virtually normal white male. The pedophile’s alleged racial and gender normativity was treated as an exception to dominant racialized modes of criminal or diagnostic profiling. The pedophile was instead profiled as a virtual figure, a potential threat only made visible when information was transformed into predictive image. The virtual pedophile was everywhere and nowhere, slipping through day-to-day life undetected until people learned how to arm themselves with the right combination of visually predictive information. Drawing on television, movies, and documentaries such as Law and Order: SVU, To Catch a Predator, Mystic River, and Capturing the Friedmans, Harkins shows how diverse US audiences have been conscripted and trained to be lay detectives who should always be on the lookout for the pedophile as virtual predator. In this way, the perceived threat of the pedophile legitimated increased surveillance and ramped-up legal strictures that expanded the security apparatus of the carceral state.

Gillian Harkins is Associate Professor of English at the University of Washington and author of Everybody’s Family Romance: Reading Incest in Neoliberal America.
**Time Out of Joint**

The Queer and the Customary in Africa

**KIRK FIERECK, NEVILLE HOAD, and DANAI MUPOTSA**, editors

A special issue of *GLQ: A Journal of Lesbian and Gay Studies*

Contributors to this special issue investigate how queer theory might change when African texts, experiences, and concepts are placed front and center rather than treated as examples or case studies. The authors consider what the concept of customary does to the dialectic of tradition and modernity that is at the heart of much Africanaist scholarship. Can queer theoretical texts travel beyond the North Atlantic world that made them without reproducing imperial ways of knowing? Can there be an African queer theory? In posing these questions, the authors encourage readers to consider queerness from and within Africa, exploring what African customary forms of gender and sexuality might do to the anti-normativity of queer theory and how presumptions within Euro-American queer scholarship contribute to Afro-pessimist and/or Afro-optimist scholarship.

**Contributors**

Cal (Crystal) Biruk, Laura Edmondson, Kirk Fiereck, Neville Hoad, Phoebe Kisubi, Keguro Macharia, Danai Mupotsa, Edgar Nabutanyi, Eddie Ombagi, Ruth Ramsden-Karelse

**Kirk Fiereck** is an independent scholar in New York City. **Neville Hoad** is Associate Professor of English and of Women’s and Gender Studies at the University of Texas at Austin and author of *African Intimacies: Race, Homosexuality, and Globalization*. **Danai Mupotsa** is Senior Lecturer and Department Head of African Literature at the University of the Witwatersrand.

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**Trans Pornography**

**SOPHIE PEZZUTTO** and **LYNN COMELLA**, editors

A special issue of *TSQ: Transgender Studies Quarterly*

For many people, trans or not, pornography is the first point of contact with trans identities, communities, and subcultures. Always a popular niche, demand for trans pornography has significantly risen in recent years. No longer the domain of a handful of small studios, trans porn is now produced by transnational porn empires and is becoming a staple of commercial pornography production. To date, trans studies has not effectively engaged with the topic of trans porn, while pornography scholarship has largely neglected it as a genre of significance. The contributors to this issue—a mix of scholars and industry insiders—fill that gap and provide an overview of this emerging area of inquiry. Articles include an examination of trans micropornography (user-made remixes shared among fans), a history of two pioneers of mainstream trans pornography, and a photo-essay of portraits by Rae Threat.

**Contributors**

Skylar Adams, Carolyn Bronstein, Lynn Comella, Korra Del Rio, Sly Fawkes, Aster Gilbert, RL Goldberg, Laura Horak, Valentina Mia, Geoffrey H. Nicholson, Sophie Pezzutto, Matt Richardson, Whitney Strub, Rae Threat

**Sophie Pezzutto** is a PhD candidate in anthropology at Australian National University. **Lynn Comella** is Associate Professor of Gender and Sexuality Studies at the University of Nevada, Las Vegas, and author of *Vibrator Nation: How Feminist Sex-Toy Stores Changed the Business of Pleasure*, also published by Duke University Press.
Radical Care
HI’ILEI HOBART and TAMARA KNEESE, editors
A special issue of Social Text

Care has re-entered the zeitgeist. In the aftermath of the 2016 US presidential election, #selfcare exploded across media platforms. Beyond this popular focus on self-care rituals, care has also emerged as a driving force within new collective movements. Situating discussions of care within a historical trajectory of feminist, queer, and Black activism, contributors to this special issue consider how individuals and communities receive and provide care in order to survive in environments that challenge their very existence. They explore how trans activists find resilience and vitality through coalitional labor; argue that social movements should expand mutual aid strategies, focusing on solidarity over charity; discuss a neoliberal university wellness culture that seeks to patch up structural care deficits with quick fixes like meditation apps and yoga classes; and more. As the traditionally undervalued labor of caring becomes recognized as a key element of survival, contributors show how radical care provides a roadmap for not only enduring precarious worlds but also envisioning new futures. In the face of state-sanctioned violence, economic crisis, and impending ecological collapse, collective care offers a way forward.

Contributors. Nicole Charles, Elijah Adin Edelman, Hi’ilei Hobart, Tamara Kneese, Micki McGee, Leyla Savloff, Cotten Seiler, Dean Spade

Hi’ilei Hobart is Assistant Professor of Anthropology at the University of Texas at Austin and editor of The Foodways of Hawai’i: Past and Present. Tamara Kneese is Assistant Professor of Media Studies and Program Director of Gender and Sexualities Studies at the University of San Francisco.

Histories of Dirt
Media and Urban Life in Colonial and Postcolonial Lagos
STEPHANIE NEWELL

In Histories of Dirt Stephanie Newell traces the ways in which urban spaces and urban dwellers come to be regarded as dirty, as exemplified in colonial and postcolonial Lagos. Newell conceives dirt as an interpretive category that facilitates moral, sanitary, economic, and aesthetic evaluations of other cultures under the rubric of uncleanliness. She examines a number of texts ranging from newspaper articles by elite Lagosians to colonial travel writing, public health films, and urban planning to show how understandings of dirt came to structure colonial governance. Seeing Lagosians as sources of contagion and dirt, British colonizers used racist ideologies and discourses of dirt to justify racial segregation and public health policies. Newell also explores possibilities for non-Eurocentric methods for identifying African urbanites’ own values and opinions by foregrounding the voices of contemporary Lagosians through interviews and focus groups in which their responses to public health issues reflect local aesthetic tastes and values. In excavating the shifting role of dirt in structuring social and political life in Lagos, Newell provides new understandings of colonial and postcolonial urban history in West Africa.

Stephanie Newell is Professor of English at Yale University and Professor Extraordinaire at the University of Stellenbosch. She is the author of several books, most recently, The Power to Name: A History of Anonymity in Colonial West Africa.
Naked Agency
Genital Cursing and Biopolitics in Africa

NAMINATA DIABATE

Across Africa, mature women have for decades mobilized the power of their nakedness in political protest to shame and punish male adversaries. This insurrectionary nakedness, often called genital cursing, owes its cultural potency to the religious belief that spirits residing in women’s bodies can be unleashed to cause misfortunes in their targets, including impotence, disease, and death. In Naked Agency, Naminata Diabate analyzes these collective female naked protests in Africa and beyond to broaden understandings of agency and vulnerability. Drawing on myriad cultural texts, from social media and film to journalism and fiction, Diabate uncovers how women in Africa and beyond create spaces of resistance during socio-political duress, including such events as 2011 protests by Ivorian women in Côte d’Ivoire and Paris, as well as women’s disrobing in Soweto to prevent the destruction of their homes. Through the concept of naked agency, Diabate explores fluctuating narratives of power and victimhood to challenge simplistic accounts of African women’s helplessness and to show how they exercise political power in the biopolitical era.

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

Naminata Diabate is Assistant Professor of Comparative Literature at Cornell University.

Kwaino Bodies
Remastering Space and Subjectivity in Post-Apartheid South Africa

XAVIER LIVERMON

“Kwaino Bodies is a much-needed corrective to the history of popular culture in South Africa . . . [and] a game changer for African sexuality studies.”—E. PATRICK JOHNSON

In Kwaino Bodies Xavier Livermon examines the cultural politics of the youthful black body in South Africa through the performance, representation, and consumption of Kwaino—a style of electronic dance music that emerged following the end of apartheid. Drawing on fieldwork in Johannesburg’s nightclubs and analyses of musical performances and recordings, Livermon applies a black queer and black feminist studies framework to Kwaino. He shows how Kwaino culture operates as an alternative politics that challenges the dominant constructions of gender and sexuality. Artists such as Lebo Mathosa and Mandoza rescripted notions of acceptable femininity and masculinity, while groups like Boom Shaka enunciated an Afro-diasporic politics. In these ways, Kwaino culture recontextualizes practices and notions of freedom within the social constraints that the legacies of colonialism, apartheid, and economic inequality place upon young South Africans. At the same time, it speaks to the ways in which these legacies reverberate between cosmopolitan Johannesburg and the diaspora. In foregrounding this dynamic, Livermon demonstrates that Kwaino culture operates as a site to understand the triumphs, challenges, and politics of post-apartheid South Africa.

Xavier Livermon is Associate Professor of African and African Diaspora Studies at the University of Texas at Austin and coeditor of Black Sexual Economies: Race and Sex in a Culture of Capital.
Affective Trajectories
Religion and Emotion in African Cityscapes
HANSJÖRG DILGER, ASTRID BOCHOW, MARIAN BURCHARDT, and MATTHEW WILHELM-SOLOMON, editors

Affective Trajectories examines the highly complex entwinements between religion and affect in urban Africa in the early twenty-first century. Drawing on ethnographic research throughout the continent and in African diasporic communities abroad, they trace how religious ideas, practices, and materialities interact with affect to configure life in urban spaces. Whether examining the affective force of the built urban environment or how religious practices contribute to new forms of attachment, identification, and place-making, they illustrate the force of affect as it is shaped by temporality and spatiality in the religious lives of individuals and communities. Among other topics, they explore Masowe Apostolic Christianity in relation to experiences of displacement in Zimbabwe; Muslim identity, belonging, and the global ummah in Ghana; crime, emotions, and conversion to neo-Pentecostalism in Cape Town; and spiritual cleansing in a Congolese branch of a Japanese religious movement. In so doing, the contributors demonstrate how the social and material living conditions of African cities generate diverse affective forms of religious experiences in ways that foster localized and transnational paths of emotional knowledge.

Contributors: Astrid Bochow, Marian Burchardt, Rafael Cazarin, Hansjörg Dilger, Alessandro Gusman, Murtala Ibrahim, Peter Lambertz, Isabelle L. Lange, Isabel Mukonyora, Benedikt Pontzen, Hans Reihling, Rijk Van Dijk, Matthew Wilhelm-Solomon

Lesley Green is founding director of Environmental Humanities South at the University of Cape Town, editor of Contested Ecologies: Dialogues in the South on Nature and Knowledge, and coauthor of Knowing the Day, Knowing the World: Engaging Amerindian Thought in Public Archaeology.

Isabelle Stengers is Professor of Philosophy of Science at the Université Libre de Bruxelles.
Wild Blue Media
Thinking through Seawater
MELODY JUE

In Wild Blue Media Melody Jue destabilizes terrestrial-based ways of knowing and reorients our perception of the world by considering the ocean itself as a media environment—a place where the weight and opacity of seawater transforms how information is created, stored, transmitted, and perceived. By recentering media theory on and under the sea, Jue calls attention to the differences between perceptual environments and how we think within and through them as embodied observers. In doing so, she provides media studies with alternatives to familiar theoretical frameworks, thereby challenging scholars to navigate unfamiliar oceanic conditions of orientation, materiality, and saturation. Jue not only examines media about the ocean—science fiction narratives, documentary films, ocean data visualizations, animal communication methods, and underwater art—but reexamines media through the ocean, submerging media theory underwater in order to estrange it from terrestrial habits of perception while simultaneously reframing our understanding of mediation, objectivity, and metaphor.

The Last Good Neighbor
Mexico in the Global Sixties
ERIC ZOLOV

In The Last Good Neighbor Eric Zolov presents a revisionist account of Mexican domestic politics and international relations during the long 1960s, tracing how Mexico emerged from the shadow of FDR’s Good Neighbor policy to become a geopolitical player in its own right during the Cold War. Zolov shows how President López Mateos (1958–1964) leveraged Mexico’s historical ties with the United States while harnessing the left’s passionate calls for solidarity with developing nations in a bold attempt to alter the course of global politics. During this period, Mexico forged relationships with the Soviet bloc, took positions at odds with US interests, and entered the scene of Third World internationalism. Drawing on archival research from Mexico, the United States, and Britain, Zolov gives a broad perspective on the multitudinous, transnational forces that shaped Mexican political culture in ways that challenge standard histories of the period.
Parenting Empires
Class, Whiteness, and the Moral Economy of Privilege in Latin America
ANA Y. RAMOS-ZAYAS

In Parenting Empires Ana Y. Ramos-Zayas focuses on the parenting practices of Latin American urban elites to analyze how everyday experiences of whiteness, privilege, and inequality reinforce national and hemispheric idioms of anti-corruption and austerity. Ramos-Zayas shows that, for upper-class residents in the affluent neighborhoods of Ipanema (Rio de Janeiro) and El Condado (San Juan), parenting is particularly effective in providing moral grounding for neoliberal projects that disadvantage those who care for and teach their children, who are overwhelmingly poor and racialized. Wealthy parents in Ipanema and El Condado cultivate a liberal cosmopolitanism by living in multicultural city neighborhoods rather than gated suburban communities. Yet as Ramos-Zayas reveals, their parenting strategies, which stress spirituality, empathy, and equality, actually allow them to preserve and reproduce their white privilege. Defining this moral economy as “parenting empires,” she sheds light on how, through child-rearing, urban elites in the global South sustain and profit from entrenched social and racial hierarchies.

Ana Y. Ramos-Zayas is Professor of American Studies; Ethnicity, Race, and Migration; and Women, Gender, and Sexuality Studies at Yale University.

Ethnopornography
Sexuality, Colonialism, and Archival Knowledge
PETE SIGAL, ZEB TORTORICI, and NEIL L. WHITEHEAD, editors

This volume’s contributors explore the links among sexuality, ethnography, race, and colonial rule through an examination of ethnopornography—the eroticized observation of the Other for supposedly scientific or academic purposes. With topics that span the sixteenth century to the present in Latin America, the United States, Australia, the Middle East, and West Africa, the contributors show how ethnopornography is fundamental to the creation of race and colonialism as well as archival and ethnographic knowledge. Among other topics, they analyze eighteenth-century European travelogues, photography and the sexualization of African and African American women, representations of sodomy throughout the Ottoman empire, racialized representations in a Brazilian gay pornographic magazine, colonial desire in the 2007 pornographic film Gaytanamo, the relationship between sexual desire and ethnographic fieldwork in Africa and Australia, and Franciscan friars’ voyeuristic accounts of indigenous people’s “sinful” activities. Outlining how in the ethnopornographic encounter the reader or viewer imagines direct contact with the Other from a distance, the contributors trace ethnopornography’s role in creating racial categories and its grounding in the relationship between colonialism and the erotic gaze. In so doing, they theorize ethnography as a form of pornography that is both motivated by the desire to render knowable the Other and invested with institutional power.

Contributors: Joseph Allen Boone, Pernille Ipsen, Sidra Lawrence, Beatrix McBride, Mireille Miller-Young, Bryan Pitts, Helen Pringle, Pete Sigal, Zeb Tortorici, Neil L. Whitehead

Pete Sigal is Professor of History and Gender, Sexuality, and Feminist Studies at Duke University. Zeb Tortorici is Associate Professor of Spanish and Portuguese Languages and Literatures at New York University. Neil L. Whitehead (1956–2012) was Professor of Anthropology at the University of Wisconsin–Madison.
As the Cuban Revolution reaches its sixtieth anniversary, contributors to this special issue explore the impact of the revolution through the lens of sexuality and gender, providing a social and cultural history that illuminates the Cuban-influenced global New Left. Moving beyond assumptions about the revolutionary left’s hypermasculinity and homophobia, the issue takes a nuanced approach to the Cuban Revolution’s impact on gender and sexuality. Contributors study Cuban internationalist campaigns, the relationship between cultural diplomacy and mass media, and visual images of revolution and solidarity. They follow the emergence and negotiation of new gender ideals through the transgendering of Che’s “New Man,” the Cuban travels of Angela Davis, calls for sexual revolution in the Dutch Atlantic, and gender representations during the 1964 “Campaign of Terror” in Chile. In doing so, the authors provide fresh insight into Cuba’s transnational legacy on politics and culture during the Cold War and beyond.

Contributors: Lorraine Bayard de Volo, Marcelo Casals, Michelle Chase, Aviva Chomsky, Isabella Cosse, Ximena Espeche, Robert Franco, Paula Hasperin, Lani Hanna, Elizabeth Quay Hutchison, Jennifer L. Lambe, Dinosara Ortega González, Melina Pappademos, Gregory Randall, Margaret Randall, Chelsea Schields, Sarah Seidman, Emily Snyder, Heidi Tinsman, Ailynn Torres Santana

Michelle Chase is Assistant Professor of History at Pace University. Isabella Cosse is an independent researcher at the National Science and Technology Research Council and the University of Buenos Aires. Melina Pappademos is Associate Professor of History at the University of Connecticut. Heidi Tinsman is Professor of History at the University of California, Irvine.

A Primer for Teaching Pacific Histories
Ten Design Principles
MATT K. MATSUDA

A Primer for Teaching Pacific Histories is a guide for college and high school teachers who are teaching Pacific histories for the first time or for experienced teachers who want to reinvigorate their courses. It can also serve those who are training future teachers to prepare their own syllabi, as well as teachers who want to incorporate Pacific histories into their world history courses. Matt K. Matsuda offers design principles for creating syllabi that will help students navigate a wide range of topics, from settler colonialism, national liberation, and warfare to tourism, popular culture, and identity. He also discusses practical pedagogical techniques and tips, project-based assignments, digital resources, and how Pacific approaches to teaching history differ from customary Western practices. Placing the Pacific Islands at the center of analysis, Matsuda draws readers into the process of strategically designing courses that will challenge students to think critically about the interconnected histories of East Asia, Southeast Asia, Australia, the Pacific Islands, and the Americas within a global framework.
**Visualizing Fascism**
The Twentieth-Century Rise of the Global Right
**JULIA ADENEY THOMAS** and **GEOFF ELEY**, editors

*Visualizing Fascism* argues that fascism was not merely a domestic menace in a few European nations, but arose as a genuinely global phenomenon in the early twentieth century. Contributors use visual materials to explore fascism’s populist appeal in settings around the world, including China, Japan, South Africa, Slovakia, Spain, and elsewhere. This visual strategy allows readers to see the transnational rise of the right as it fed off the agitated energies of modernity and mobilized shared political and aesthetic tropes. This volume also considers the postwar aftermath as anti-fascist art forms were depoliticized and repurposed in the West. More commonly, analyses of fascism focus on Italy and Germany alone and on institutions like fascist parties, but that approach truncates our understanding of the way fascism was indebted to colonialism and internationalism with all their attendant grievances and aspirations. Using photography, graphic arts, architecture, monuments, and film, rather than written documents alone, produces a portable concept of fascism, useful for grappling with the upsurge of the global right a century ago—and today.

**Contributors** Nadya Bair, Paul D. Barclay, Ruth Ben-Ghiat, Maggie Clinton, Geoff Eley, Lutz Koepnick, Ethan Mark, Bertrand Metton, Lorena Rizzo, Julia Adeney Thomas, Claire Zimmerman

**Julia Adeney Thomas** is Associate Professor of History at the University of Notre Dame.

**Geoff Eley** is Karl Pohrt Distinguished University Professor of Contemporary History at the University of Michigan.

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**Crossing Empires**
Taking US History into Transimperial Terrain
**KRISTIN L. HOGANSON** and **JAY SEXTON**, editors

Weaving US history into the larger fabric of world history, the contributors to *Crossing Empires* de-exceptionalize the American empire, placing it in a global transimperial context. They draw attention to the breadth of US entanglements with other empires to illuminate the scope and nature of American global power as it reached from the Bering Sea to Australia and East Africa to the Caribbean. With case studies ranging from the 1830s to the late twentieth century, the contributors address topics including diplomacy, governance, anticolonialism, labor, immigration, medicine, religion, and race. Their transimperial approach—whether exemplified in examinations of US steel corporations partnering with British imperialists to build the Ugandan railway or the US reliance on other empires in its governance of the Philippines—transcends histories of inter-imperial rivalries and conflicts. In so doing, the contributors illuminate the power dynamics of seemingly transnational histories and the imperial origins of contemporary globality.

**Contributors** Ikuko Asaka, Oliver Charbonneau, Genevieve Clutario, Anne L. Foster, Julian Go, Michel Gobat, Julie Greene, Kristin L. Hoganson, Margaret D. Jacobs, Moon-Ho Jung, Marc-William Palen, Nicole M. Phelps, Jay Sexton, John Soluri, Stephen Tuffnell

**Kristin L. Hoganson** is Stanley S. Stroup Professor of United States History at the University of Illinois at Urbana-Champaign.

**Jay Sexton** is Kinder Institute Chair in Constitutional Democracy and Professor of History at the University of Missouri.
The Ocean in the School
Pacific Islander Students Transforming Their University

RICK BONUS

In *The Ocean in the School* Rick Bonus tells the stories of Pacific Islander students as they and their allies struggled to transform a university they believed did not value their presence. Drawing on dozens of interviews with students he taught, advised, and mentored between 2004 and 2018 at the University of Washington, Bonus outlines how despite the university’s promotion of diversity and student success programs, these students did not often find their education to be meaningful, leading some to leave the university. As these students note, they weren’t failing school; the school was failing them. Bonus shows how students employed the ocean as a metaphor as a way to foster community and to transform the university into a space that valued meaningfulness, respect, and critical thinking. In sharing these students’ insights and experiences, Bonus opens up questions about measuring student success, the centrality of antiracism and social justice to structurally reshaping universities, and the purpose of higher education.

Rick Bonus is Associate Professor of American Ethnic Studies at the University of Washington, Seattle, coeditor of *The “Other” Students: Filipina Americans, Education, and Power*, and author of *Locating Filipina Americans: Ethnicity and the Cultural Politics of Space*.

Indigenous Narratives of Territory and Creation

Hemispheric Perspectives

PENELOPE KELSEY and LEILA GÓMEZ, editors

A special issue of *English Language Notes*

Indigenous activism in the Americas has long focused on the symbolic reclamation of land. Drawing on interdisciplinary perspectives, contributors to this issue explore narratives of territory and origin that provide a foundation for this political practice. The contributors study Indigenous-language stories from displaced communities, analyzing the meaning and power of these narratives in the context of diaspora and the struggle for land. Essays address topics including territorial struggle and environmentalism, Indigenous resistance to neoliberal policies of land dispossession, and alliances between academic and Indigenous knowledges and activist movements. This issue brings together fruitful comparisons of theoretical frameworks and case studies from Indigenous studies across North and South America. Its contributors advance the process of returning to Indigenous knowledge, offering essential alternatives to Western epistemologies.

Contributors: Amber Meadow Adams, Alexandre Belmonte, Enrique Manuel Bernales Albites, Andrew Cowell, Ella Deloria, Leila Gómez, Sarah Hernandez, Penelope Kelsey, José Antonio Mazzotti, Javier Muñoz-Díaz, Craig Perez, Cheryl Savageau, Ángel Tuninetti, Christopher T. Vecsey

Penelope Kelsey is Professor of English and Ethnic Studies at the University of Colorado, Boulder, and author of *Reading the Wampum: Essays on Hodinihsion’i’ Visual Code and Epistemological Recovery*. Leila Gómez is Associate Professor of Spanish and Portuguese at the University of Colorado, Boulder, and editor of *Darwinism in Argentina: Major Texts (1845–1909)*.
Paris in the Dark
Going to the Movies in the City of Light, 1930–1950
ERIC SMOODIN

In *Paris in the Dark* Eric Smoodin takes readers on a journey through the streets, cinemas, and theaters of Paris to sketch a comprehensive picture of French film culture during the 1930s and 1940s. Drawing on a wealth of journalistic sources, Smoodin recounts the ways films moved through the city, the favored stars, and what it was like to go to the movies in a city with hundreds of cinemas. In a single week in the early 1930s, moviegoers might see Hollywood features like *King Kong* and *Frankenstein*, the new Marlene Dietrich and Maurice Chevalier movies, and any number of films from Italy, Germany, and Russia. Or they could frequent the city’s ciné-clubs, which were hosts to the cinéphile subcultures of Paris. At other times, a night at the movies might result in an evening of fascist violence, even before the German Occupation of Paris, while after the war the city’s cinemas formed the space for reconsolidating French film culture. In mapping the cinematic geography of Paris, Smoodin expands understandings of local film exhibition and the relationships of movies to urban space.

Eric Smoodin is Professor of American Studies at the University of California, Davis, and author of *Regarding Frank Capra: Audience, Celebrity, and American Film Studies, 1930–1960*, also published by Duke University Press.

Reattachment Theory
Queer Cinema of Remarriage
LEE WALLACE

“Gay marriage: heteronormative capture or homophobia’s social cure? If Lee Wallace gets her way, we will be liberated from thinking about gay marriage in these reductive terms forever. Insightful, nervy, and unapologetic, *Reattachment Theory* makes a case for gay marriage as central to the history of sexual modernity.”—ROBYN WIEGMAN

In *Reattachment Theory* Lee Wallace argues that homosexuality—far from being the threat to “traditional” marriage that same-sex marriage opponents have asserted—is so integral to its reimagining that all marriage is gay marriage. Drawing on the history of marriage, Stanley Cavell’s analysis of Hollywood comedies of remarriage, and readings of recent gay and lesbian films, Wallace shows that queer experiments in domesticity have reshaped the affective and erotic horizons of heterosexual marriage and its defining principles: fidelity, exclusivity, and endurance. Wallace analyses a series of films—Dorothy Arzner’s *Craig’s Wife* (1936); Tom Ford’s *A Single Man* (2009); Lisa Cholodenko’s *High Art* (1998), *Laurel Canyon* (2002), and *The Kids Are All Right* (2010); and Andrew Haigh’s *Weekend* (2011) and *45 Years* (2015)—that, she contends, do not simply reflect social and legal changes; they fundamentally alter our sense of what sexual attachment involves as both a social and a romantic form.

*A CAMERA OBSCURA BOOK*

Lee Wallace is Associate Professor of Gender and Cultural Studies at the University of Sydney and author of *Lesbianism, Cinema, Space: The Sexual Life of Apartments*. 
The Process Genre
Cinema and the Aesthetic of Labor
SALOMÉ AGUILERA SKVIRSKY

From IKEA assembly guides and “hands-and-pans” cooking videos on social media to Mister Rogers’s classic factory tours, representations of the step-by-step fabrication of objects and food are ubiquitous in popular media. In The Process Genre Salomé Aguilera Skvirsky introduces and theorizes the process genre—a heretofore unacknowledged and untheorized transmedial genre characterized by its representation of chronologically ordered steps in which some form of labor results in a finished product. Originating in the fifteenth century with machine drawings, and now including everything from cookbooks to instructional videos and art cinema, the process genre achieves its most powerful affective and ideological results in film. By visualizing technique and absorbing viewers into the actions of social actors and machines, industrial, educational, ethnographic, and other process films stake out diverse ideological positions on the meaning of labor and on a society’s level of technological development. In systematically theorizing a genre familiar to anyone with access to a screen, Skvirsky opens up new possibilities for film theory.

Salomé Aguilera Skvirsky is Assistant Professor of Cinema and Media Studies at the University of Chicago.

Her Stories
Daytime Soap Opera and US Television History
ELANA LEVINE

Since the debut of These Are My Children in 1949, the daytime television soap opera has been foundational to the history of the medium as an economic, creative, technological, social, and cultural institution. In Her Stories, Elana Levine draws on archival research and her experience as a longtime soap fan to provide an in-depth history of the daytime television soap opera as a uniquely gendered cultural form and a central force in the economic and social influence of network television. Closely observing the production, promotion, reception, and narrative strategies of the soaps, Levine examines two intersecting developments: the role soap operas have played in shaping cultural understandings of gender and the rise and fall of broadcast network television as a culture industry. In so doing, she foregrounds how soap operas have revealed changing conceptions of gender and femininity as imagined by and reflected on the television screen.

Elana Levine is Professor of Media, Cinema and Digital Studies in the Department of English at the University of Wisconsin–Milwaukee. She is the author of Wallowing in Sex: The New Sexual Culture of 1970s American Television, also published by Duke University Press; editor of Cupcakes, Pinterest, and Ladyporn: Feminized Popular Culture in the Early Twenty-First Century; and coauthor of Legitimating Television: Media Convergence and Cultural Status.
**Seeing by Electricity**
The Emergence of Television, 1878–1939

**DORON GALILI**

Already in the late nineteenth century, electricians, physicists, and telegraph technicians dreamed of inventing televisual communication apparatuses that would “see” by electricity as a means of extending human perception. In *Seeing by Electricity* Doron Galili traces the early history of television, from fantastical image transmission devices initially imagined in the 1870s such as the Telectroscope, the Phantoscope, and the Distant Seer to the emergence of broadcast television in the 1930s. Galili examines how televisual technologies were understood in relation to film at different cultural moments—whether as a perfection of cinema, a threat to the Hollywood industry, or an alternative medium for avant-garde experimentation. Highlighting points of overlap and divergence in the histories of television and cinema, Galili demonstrates that the intermedial relationship between the two media did not start with their economic and institutional rivalry of the late 1940s, but rather goes back to their very origins. In so doing, he brings film studies and television studies together in ways that advance contemporary debates in media theory.

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**Killer Apps**
War, Media, Machine

**JEREMY PACKER and JOSHUA REEVES**

In *Killer Apps* Jeremy Packer and Joshua Reeves provide a detailed account of the rise of automation in warfare, showing how media systems are central to building weapons systems with artificial intelligence in order to more efficiently select and eliminate military targets. Drawing on the insights of a wide range of political and media theorists, Packer and Reeves develop a new theory for understanding how the intersection of media and military strategy drives today’s arms race. They address the use of media to search for enemies in their analyses of the history of automated radar systems, the search for extraterrestrial life, and the development of military climate science, which treats the changing earth as an enemy. As the authors demonstrate, contemporary military strategy demands perfect communication in an evolving battlespace that is increasingly inhospitable to human frailties, necessitating humans’ replacement by advanced robotics, machine intelligence, and media systems.

**Jeremy Packer** is Associate Professor in the Institute for Communication, Culture, Information, and Technology at the University of Toronto. **Joshua Reeves** is an Associate Professor in the School of Communication and Media at Oregon State University.
Radiant Infrastructures
Media, Environment, and Cultures of Uncertainty
RAHUL MUKHERJEE

In Radiant Infrastructures Rahul Mukherjee explores how the media coverage of nuclear power plants and cellular phone antennas in India—what he calls radiant infrastructures—creates environmental publics: groups of activists, scientists, and policy makers who use media to influence public opinion. In documentaries, lifestyle television shows, newspapers, and Bollywood films, and through other forms of media (including radiation-sensing technologies), these publics articulate contesting views about the relationships between modernity, wireless signals, and nuclear power. From testimonies of cancer patients who live close to cell towers to power plant operators working to contain information about radiation leaks and health risks, discussions in the media show how radiant infrastructures are at once harbingers of optimism about India's development and emitters of potentially carcinogenic radiation. In tracing these dynamics, Mukherjee expands understandings of the relationship between media and infrastructure and how people make sense of their everyday encounters with technology and the environment.

Trafficking
Narcoculture in Mexico and the United States
HECTOR AMAYA

In Trafficking Hector Amaya examines how the dramatic escalation of drug violence in Mexico in 2008 prompted new forms of participation in public culture in Mexico and the United States. He contends that, by becoming a site of national and transnational debate about the role of the state, this violence altered the forms publicness could take, altering assumptions about freedom of expression and the rules of public participation. Amaya examines the practices of narcocorridos musicians, who take advantage of digital production and distribution technologies to escape Mexican censors and to share music across the US-Mexico border, as well as anonymous bloggers whose coverage of trafficking and violence from a place of relative safety made them public heroes. These new forms of being in the public sphere, Amaya demonstrates, evolved to exceed the bounds of the state and traditional media sources, signaling the inadequacy of democratic theories of freedom and publicness to understand how violence shapes public discourse.

Hector Amaya is Professor of Communication at the University of Southern California and author of Citizenship Excess: Latino/as, Media, and the Nation and Screening Cuba: Film Criticism as Political Performance during the Cold War.
**Tween Pop**  
Children’s Music and Public Culture  
**TYLER BICKFORD**

In the early years of the twenty-first century, the US music industry created a new market for tweens, selling music that was cooler than Barney but that still felt safe for children. In *Tween Pop* Tyler Bickford traces the dramatic rise of the “tween” music industry, showing how it marshaled childishness as a key element in legitimizing children’s participation in public culture. The industry played on longstanding gendered and racialized constructions of childhood as feminine and white—both central markers of innocence and childishness. In addition to Kidz Bop, *High School Musical*, and the Disney Channel’s music programs, Bickford examines Taylor Swift in relation to girlhood and whiteness, Justin Bieber’s childish immaturity, and Miley Cyrus/Hannah Montana and postfeminist discourses of work-life balance. In outlining how tween pop imagined and positioned childhood as both intimate and public as well as a cultural identity to be marketed to, Bickford demonstrates the importance of children’s music to core questions of identity politics, consumer culture, and the public sphere.

*Tyler Bickford* is Associate Professor of English at the University of Pittsburgh and author of *Schooling New Media: Music, Language, and Technology in Children’s Culture*.

**Playing for Keeps**  
Improvisation in the Aftermath  
**DANIEL FISCHLIN and ERIC PORTER**, editors

“Casting an eye on the world of improvisation, *Playing for Keeps* makes a major corrective to the latent ethnocentrism of improvisation studies and shifts the field’s focus in a revolutionary way. . . . A smart, decisive statement on globalism and improvisation.”—JOHN CORBETT

The contributors to *Playing for Keeps* examine the ways in which musical improvisation can serve as a method for negotiating violence, trauma, systemic inequality, and the aftermaths of war and colonialism. Outlining the relation of improvisatory practices to local and global power structures, they show how in sites as varied as South Africa, Canada, Egypt, the United States, and the Canary Islands, improvisation provides the means for its participants to address the past and imagine the future. In addition to essays, the volume features a poem by saxophonist Matana Roberts, an interview with pianist Vijay Iyer about his work with US veterans of color, and drawings by artist Randy DuBurke that chart Nina Simone’s politicization. Throughout, the contributors illustrate how improvisation functions as a model for political, cultural, and ethical dialogue and action that can foster the creation of alternate modes of being and knowing in the world.

*Contributors*  
Randy DuBurke, Rana El Kadi, Kevin Fellezs, Daniel Fischlin, Kate Galloway, Reem Abdul Hadi, Vijay Iyer, Mark Lomanno, Moshe Morad, Eric Porter, Sara Ramshaw, Matana Roberts, Darci Sprengel, Paul Stapleton, Odeh Turjman, Stephanie Vos

**IMPROVISATION, COMMUNITY, AND SOCIAL PRACTICE**  
A series edited by Daniel Fischlin

*Daniel Fischlin* is University Research Chair and Professor in the School of English and Theatre Studies at the University of Guelph. *Eric Porter* is Professor of History and History of Consciousness at the University of California, Santa Cruz.
**Tehrangeles Dreaming**

Intimacy and Imagination in Southern California’s Iranian Pop Music

**FARZANEH HEMMASI**

Los Angeles, called Tehrangeles because it is home to the largest concentration of Iranians outside of Iran, is the birthplace of a distinctive form of postrevolutionary pop music. Created by professional musicians and media producers fleeing Iran’s revolutionary-era ban on “immoral” popular music, Tehrangeles pop has been a part of daily life for Iranians at home and abroad for decades. In *Tehrangeles Dreaming* Farzaneh Hemmasi draws on ethnographic fieldwork in Los Angeles and musical and textual analysis to examine how the songs, music videos, and television made in Tehrangeles express modes of Iranian-ness not possible in Iran. Exploring Tehrangeles pop producers’ complex commercial and political positioning, and the histories, sensations, and fantasies their music makes available to global Iranian audiences, Hemmasi shows how unquestionably Iranian forms of Tehrangeles popular culture exemplify the manner in which culture, media, and diaspora combine to respond to the Iranian state and its political transformations. The transnational circulation of Tehrangeles culture, she contends, transgresses Iran’s geographical, legal, and moral boundaries while allowing all Iranians the ability to imagine new forms of identity and belonging.

Farzaneh Hemmasi is Associate Professor of Ethnomusicology at the University of Toronto.

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**Musicophilia in Mumbai**

Performing Subjects and the Metropolitan Unconscious

**TEJASWINI NIRANJANA**

In *Musicophilia in Mumbai* Tejaswini Niranjana traces the place of Hindustani classical music in Mumbai throughout the long twentieth century as the city moved from being a seat of British colonial power to a vibrant postcolonial metropolis. Drawing on historical archives, newspapers, oral histories, and interviews with musicians, critics, students, and instrument makers, as well as her own personal experiences as a student of Hindustani classical music, Niranjana shows how the widespread love of music throughout the city created a culture of collective listening that brought people of diverse social and linguistic backgrounds together. This culture produced modern subjects Niranjana calls musicophilias, whose subjectivity was grounded in a social rather than an individualistic context. By attending concerts, learning instruments, performing at home and in various urban environments, musicophilias embodied forms of modernity that were distinct from those found in the West. In tracing the relationship between musical practices and the formation of the social subject, Niranjana opens up new ways to think about urbanity, subjectivity, culture, and multiple modernities.

Tejaswini Niranjana is Professor of Cultural Studies at Lingnan University and author of *Mobilizing India: Women, Music, and Migration between India and Trinidad*, also published by Duke University Press, and *Siting Translation: History, Post-Structuralism, and the Colonial Context*.
The Moral Triangle
Germans, Israelis, Palestinians
SA’ED ATSHAN and KATHARINA GALOR

“This remarkable book ... provide[s] a many-sided, plural perspective on living together in difference with dignity.”—HOMI K. BHABHA

Berlin is home to Europe’s largest Palestinian diaspora community and one of the world’s largest Israeli diaspora communities. Germany’s guilt about the Nazi Holocaust has led to a public disavowal of anti-Semitism and strong support for the Israeli state. Meanwhile, Palestinians in Berlin report experiencing increasing levels of racism and Islamophobia. In The Moral Triangle Sa’ed Atshan and Katharina Galor draw on ethnographic fieldwork and interviews with Israelis, Palestinians, and Germans in Berlin to explore these asymmetric relationships in the context of official German policies, public discourse, and the private sphere. They show how these relationships stem from narratives surrounding moral responsibility, the Holocaust, the Israel/Palestine conflict, and Germany’s recent welcoming of Middle Eastern refugees. They also point to spaces for activism and solidarity among Germans, Israelis, and Palestinians in Berlin that can help foster restorative justice and account for multiple forms of trauma. Highlighting their interlocutors’ experiences, memories, and hopes, Atshan and Galor demonstrate the myriad ways in which migration, trauma, and contemporary state politics are inextricably linked.

Sa’ed Atshan is Assistant Professor of Peace and Conflict Studies at Swarthmore College.
Katharina Galor is Hirschfield Visiting Associate Professor of Judaic Studies and Visiting Associate Professor of Urban Studies at Brown University.

Revolution and Disenchantment
Arab Marxism and the Binds of Emancipation
FADI A. BARDAWIL

The Arab Revolutions that began in 2011 reigned interest in the question of theory and practice, imbuing it with a burning political urgency. In Revolution and Disenchantment Fadi A. Bardawil redescribes for our present how an earlier generation of revolutionaries, the 1960s Arab New Left, addressed this question. Bardawil excavates the long-lost archive of the Marxist organization Socialist Lebanon and its main theorist Waddah Charara, who articulated answers in their political practice to fundamental issues confronting revolutionaries worldwide: intellectuals as vectors of revolutionary theory; political organizations as mediators of theory and praxis; and non-emancipatory attachments as impediments to revolutionary practice. Drawing on historical and ethnographic methods and moving beyond familiar reception narratives of Marxist thought in the postcolony, Bardawil engages in “fieldwork in theory” that analyzes how theory seduces intellectuals, cultivates sensibilities, and authorizes political practice. Throughout, Bardawil underscores the resonances and tensions between Arab intellectual traditions and Western critical theory and postcolonial theory, deftly placing intellectuals from those traditions into a much-needed conversation.

Fadi A. Bardawil is Assistant Professor of Asian and Middle East Studies at Duke University.
The Visceral Logics of Decolonization

NEETU KHANNA

In The Visceral Logics of Decolonization Neetu Khanna rethinks the project of decolonization by exploring a knotted set of relations between embodied experience and political feeling that she conceptualizes as the visceral. Khanna focuses on the work of the Progressive Writers Association—a Marxist anticolonial literary group active in India between the 1930s and 1950s—to show how anticolonial literature is a staging ground for exploring racialized emotion and revolutionary feeling. Among others, Khanna examines novels by Mulk Raj Anand, Ahmed Ali, and Khwaja Ahmad Abbas, as well as the feminist writing of Rashid Jahan and Ismat Chughtai, who each center the somatic life of the body as a fundamental site of colonial subjugation. In this way, decolonial action come not solely from mental transformation, but from a reconstitution of the sensorial nodes of the body. The visceral, Khanna contends, therefore becomes a critical dimension of Marxist theories of revolutionary consciousness. In tracing the contours of the role of the visceral in decolonial literature and politics, Khanna bridges affect and postcolonial theory in new and provocative ways.

Neetu Khanna is Assistant Professor of Comparative Literature at the University of Southern California.

The Politics of the Opioid Epidemic

SUSAN L. MOFFITT and ERIC M. PATASHNIK, editors

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

In “The Politics of the Opioid Epidemic,” leading political scientists from diverse theoretical traditions provide new insights into the enduring features of American policy and practice that have influenced state-level and national responses to the ongoing opioid crisis. Key among these features is the persistent power of race in shaping public opinion of the opioid crisis, influencing the development of punitive and treatment-oriented legislation, and impacting media portrayal of opioids and the communities they affect. Other factors include the development of the conservative welfare state and the challenges of delivering information and services to affected communities through existing, dysfunctional systems. Analyzing the manifold politics that have contributed to the current situation, contributors explain the depth of the current opioid epidemic and highlight the need for structural change to produce durable, effective policies.

Contributors: Amanda Abraham, Christina M. Andrews, Clifford S. Bersamira, Andrea Louise Campbell, Sarah E. Gollust, Colleen M. Grogan, Gali Katzenelson, Jin Woo Kim, Miriam Laugesen, Joanne M. Miller, Susan L. Moffitt, Evan Morgan, Brendan Nyhan, Eric M. Patashnik, Elizabeth Pérez-Chiqués, Harold A. Pollack, Marie Schenck, Carmel Shachar, Phillip M. Singer, Bikki Tran Smith, Patricia Strach, Paul Testa, Tess Wise, Katie Zuber

Susan L. Moffitt is Associate Professor of Political Science and International and Public Affairs at Brown University and author of Making Policy Public: Participatory Bureaucracy in American Democracy. Eric M. Patashnik is Julis-Rabinowitz Professor of Public Policy and Political Science at Brown University and coauthor of Unhealthy Politics: The Battle over Evidence-Based Medicine.
Anaesthetics of Existence
Essays on Experience at the Edge
CRESSIDA J. HEYES

“This book is timely, original, and offers new insights within the philosophy of experience.”
—JACK HALBERSTAM

“Experience” is a thoroughly political category, a social and historical product not authored by any individual. At the same time, “the personal is political,” and one’s own lived experience is an important epistemic resource. In Anaesthetics of Existence Cressida J. Heyes reconciles these two positions, drawing on examples of things that happen to us but are nonetheless excluded from experience. If for Foucault an “aesthetics of existence” was a project of making one’s life a work of art, Heyes’s “anaesthetics of existence” describes anti-projects that are tacitly excluded from life—but should be brought back in. Drawing on critical phenomenology, genealogy, and feminist theory, Heyes shows how and why experience has edges, and analyzes phenomena that press against them. Essays on sexual violence against unconscious victims, the temporality of drug use, and childbirth as a limit-experience build a politics of experience while showcasing Heyes’s much-needed new philosophical method.

Cressida J. Heyes is H. M. Tory Chair and Professor of Political Science and Philosophy at the University of Alberta and author of Self-Transformations: Foucault, Ethics, and Normalized Bodies and Line Drawings: Defining Women through Feminist Practice.

A Democratic Enlightenment
The Reconciliation Image, Aesthetic Education, Possible Politics
MORTON SCHOOLMAN

“This is an original, creative, provocative, rewarding, and timely book.”—JANE BENNETT

In A Democratic Enlightenment Morton Schoolman proposes aesthetic education through film as a way to redress the political violence inflicted on difference that society constructs as its racialized, gendered, Semitic, and sexualized other. Drawing on Voltaire, Diderot, and Schiller, Schoolman reconstructs the genealogical history of what he calls the reconciliation image—a visual model of a democratic ideal of reconciliation he then theorizes through Whitman’s prose and poetry and Adorno’s aesthetic theory. Analyzing The Help (2012) and Gentlemen’s Agreement (1947), Schoolman shows how film produces a more advanced image of reconciliation than originally created by modernist artworks. Each film depicts violence toward racial and ethnic difference while also displaying a reconciliation image that aesthetically educates the public about how the violence of constructing difference as otherness can be overcome. Mounting a democratic enlightenment, the reconciliation image in film illuminates a possible politics for challenging the rise of nationalism’s violence toward differences in all their diversity.

Morton Schoolman is Professor of Political Science at the State University of New York at Albany and author of Reason and Horror: Critical Theory, Democracy, and Aesthetic Individuality and The Imaginary Witness: The Critical Theory of Herbert Marcuse.
William James
Empiricism and Pragmatism
DAVID LAPOUJADE
Translated and with an afterword by THOMAS LAMARRE

“David Lapoujade’s book, at last translated, was an event in France, and so it will be for his American readers, who will rediscover what they thought they knew.”—ISABELLE STENGERS

Originally published in French in 1997 and appearing here in English for the first time, David Lapoujade’s William James: Empiricism and Pragmatism is both an accessible and rigorous introduction to James’s thought and a pioneering rereading of it. Examining pragmatism’s fundamental questions through a Deleuzian framework, Lapoujade outlines how James’s pragmatism and radical empiricism encompass the study of experience and the making of reality, and he reopens the speculative side of pragmatist thought and the role of experience in it. The book includes an extensive afterword by translator Thomas Lamarre, who illustrates how James’s interventions are becoming increasingly central to the contemporary debates about materialist ontology, affect, and epistemology that strive to bridge the gaps among science studies, media studies, and religious studies.

David Lapoujade is Professor of Philosophy at Université Paris 1, Panthéon-Sorbonne.
Thomas Lamarre is Professor of Asian and Middle Eastern Studies at Duke University.

François R. Ewald’s landmark The Birth of Solidarity—first published in French in 1986, revised in 1996, and here in English for the first time—is one of the most important historical and philosophical studies of the rise of the welfare state. Theorizing the origins of social insurance, Ewald shows how the growing problem of industrial accidents in France throughout the nineteenth century tested the limits of classical liberalism and its notions of individual responsibility. As workers and capitalists confronted each other over the problem of workplace accidents, they transformed the older practice of commercial insurance into an instrument of state intervention, thereby creating an entirely new conception of law, the state, and social solidarity. What emerged was a new system of social insurance guaranteed by the state. The Birth of Solidarity is a classic work of social and political theory that will appeal to all those interested in labor power, the making and dismantling of the welfare state, and Foucauldian notions of governmentality, security, risk, and the limits of liberalism.

François R. Ewald is International Research Fellow at the University of Connecticut School of Law, Chair of the Scientific Committee of the Université de l’Assurance, and the author and coeditor of several books in French. Melinda Cooper is Professor of Sociology at the Australian National University. Timothy Scott Johnson is Visiting Assistant Professor of History at Texas A&M University, Corpus Christi.
History of the Present

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JOAN WALLACH SCOTT, editor

History of the Present is a journal devoted to history as a critical endeavor. Its aim is two-fold: to create a space in which scholars can reflect on the role history plays in making categories of contemporary debate appear inevitable, natural, or culturally necessary; and to publish work that calls into question certainties about the relationship between past and present that are taken for granted by the majority of practicing historians. At a time when a journal committed to history as a form of critique is more necessary than ever, History of the Present encourages critical examination of both history’s influence on politics and the politics of history as a discipline. Instead of writing about “history” from the abstract philosophical or historiographical perspectives that predominate today, History of the Present offers a rigorous, theoretically informed alternative based mainly on evidence from archives, texts, and other sources.

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The Romanic Review is a journal devoted to the study of Romance literatures. Founded in 1910 by Henry Alfred Todd, it is published by the Department of French and Romance Philology at Columbia University in cooperation with the Department of Latin American and Iberian Cultures and the Department of Italian. The journal publishes both special thematic issues and regular unsolicited issues. It covers all periods of French, Italian, and Ibero-Romance languages and literature, and it welcomes a broad diversity of critical approaches.
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Essential Essays Vol. 1
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Staying With Trouble
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Wait—what's wrong with rights? It is usually assumed that trans and gender nonconforming people should follow the civil rights and “equality” strategies of lesbian and gay rights organizations by agitating for legal reforms that would ostensibly guarantee non-discrimination and equal protection under the law. This approach assumes that the best way to address the poverty and criminalization that plague trans populations is to gain legal recognition and inclusion in the state’s institutions. But is this strategy effective? In *Normal Life* Dean Spade presents revelatory critiques of the legal equality framework for social change and points to examples of transformative grassroots trans activism that is raising demands that go beyond traditional civil rights reforms. Spade explodes assumptions about what legal rights can do for marginalized populations and describes transformative resistance processes and formations that address the root causes of harm and violence.

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

“An invaluable resource not just for rethinking gender justice, but for rethinking how we do social justice organizing in general.” Andrea Smith, author of *Conquest: Sexual Violence and American Indian Genocide*

“This original, visionary, urgent, and brilliantly argued book significantly advances political theory and social movement criticism.” Survashi Vaid, author of *Virtual Equality: The Mainstreaming of Gay and Lesbian Liberation*

Dean Spade is an Assistant Professor at the Seattle University School of Law. In 2002, Spade founded the Sylvia Rivera Law Project, a nonprofit law collective that provides free legal services to transgender, intersex, and gender nonconforming people who are low-income and/or people of color. For more writing by Dean Spade, see www.deanspade.net.

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