These so-called "peers" are the ones who drove quickly by the neighborhoods I grew up in. One juror is asleep. He chuckles.

6. The South

Fresh air. Hills, bugs, green. I break out in bumps. Just when I get to space and stars, full of white guys. I say, "Where you going, N.

1. Second Birthday, First Memory

Sun's shining, music's playing. I got ice cream. Everyone smiles at me. How could I ever get better than this?
Right Here, Right Now
Life Stories from America’s Death Row
LYNDE HARRIS, editor
With a Foreword by HENDERSON HILL
and an Afterword by TIMOTHY B. TYSON

“Everyone must read this book. We cannot measure our moral standing or national prestige by the glittering towers of the privileged but by the integrity of our criminal justice system and the humanity of the institutions where the incarcerated work toward the freedom of decent and productive lives. To read the compelling stories in Right Here, Right Now is to launch in our minds the fundamental changes that must come. These voices lead us to the unavoidable conclusion that these men’s lives were never met with justice, either within our broader society or within our criminal justice system.”—REV. DR. WILLIAM J. BARBER II, author of The Third Reconstruction: How a Moral Movement is Overcoming the Politics of Division and Fear

“Revelatory. Having spent twenty-five years advocating for comprehensive criminal justice reform and having spent time with many innocent people in maximum security prisons, I have often found more decency and compassion amongst the people inside the prison walls than without. These first-person stories serve to remind us of the humanity and common decency that we as a society all too often push aside in our rush to judgment and punishment.”—JASON FLOM, host of the podcast Wrongful Conviction with Jason Flom

Upon receiving his execution date, one of the thousands of men living on death row in the United States had an epiphany: “All there ever is, is this moment. You, me, all of us, right here, right now, this minute, that’s love.” Right Here, Right Now collects the powerful first-person stories of dozens of men on death rows across the country. From recounting childhood experiences living in poverty, hunger, and violence to mental illness and police misconduct to coming to terms with their executions, these men outline their struggle to maintain their connection to society and sustain the humanity that incarceration and its daily insults attempt to extinguish. By offering their hopes, dreams, aspirations, fears, failures, and wounds, the men challenge us to reconsider whether our current justice system offers actual justice or simply perpetuates the social injustices that obscure our shared humanity.

DAWN

The day I got my execution date I learned something that’s never left me. You have to be right here, in this moment. Like a child. They’re not thinking about tomorrow or last week. They’re just here. Now.

Seeing a smile on someone’s face, the light in their eyes, is enough. That’s perfect contentment. That’s joy. It’s taken me a lifetime to learn that life’s deepest meaning isn’t found in accomplishments, but in relationships.

All there ever is, is this moment.

You, me, all of us, right here, right now, this minute, that’s love. And that . . .

That’s a whole lifetime.

Lynden Harris is the founder and director of Hidden Voices, an arts collective that collaborates with underrepresented communities to create performances, exhibits, and media that explore difficult social issues. Right Here, Right Now is part of the project Serving Life: ReVisioning Justice.

Henderson Hill is Senior Counsel at the aclu Capital Punishment Project.

Timothy B. Tyson is Senior Research Scholar at the Center for Documentary Studies at Duke University.
Universal Tonality
The Life and Music of William Parker
CISCO BRADLEY

Since ascending onto the world stage in the 1990s as one of the premier bassists and composers of his generation, William Parker has perpetually toured around the world and released over forty albums as a leader. He is one of the most influential jazz artists alive today. In Universal Tonality historian and critic Cisco Bradley tells the story of Parker's life and music. Drawing on interviews with Parker and his collaborators, Bradley traces Parker's ancestral roots in West Africa via the Carolinas to his childhood in the South Bronx, and illustrates his rise from the 1970s jazz lofts and extended work with pianist Cecil Taylor to the present day. He outlines how Parker's early influences—Ornette Coleman, John Coltrane, Albert Ayler, and writers of the Black Arts Movement—grounded Parker's aesthetic and musical practice in a commitment to community and the struggle for justice and freedom. Throughout, Bradley foregrounds Parker's understanding of music, the role of the artist, and the relationship between art, politics, and social transformation. Intimate and capacious, Universal Tonality is the definitive work on Parker's life and music.

Cisco Bradley is Associate Professor of History at the Pratt Institute, editor of the Jazz Right Now blog, and author of Forging Islamic Power and Place: The Legacy of Shaykh Da‘ud bin ‘Abd Allah al-Fatani in Mecca and Southeast Asia.

Soundworks
Race, Sound, and Poetry in Production
ANTHONY REED

In Soundworks Anthony Reed argues that studying sound requires conceiving it as process and as work. Since the long Black Arts era (ca. 1958–1974), intellectuals, poets, and musicians have defined Black sound as radical aesthetic practice. Through their recorded collaborations as well as the accompanying interviews, essays, liner notes, and other media, they continually reinvent Black sound conceptually and materially. Soundwork is Reed's term for that material and conceptual labor of experimental sound practice framed by the institutions of the culture industry and shifting historical contexts. Through analyses of Langston Hughes’s collaboration with Charles Mingus, Amiri Baraka’s work with the New York Art Quartet, Jayne Cortez’s albums with the Firespitters, and the multimedia projects of Archie Shepp, Matana Roberts, Cecil Taylor, and Jeanne Lee, Reed shows that to grasp Black sound as a radical philosophical and aesthetic insurgence requires attending to it as the product of material, technical, sensual, and ideological processes.

Anthony Reed is Associate Professor of English at Vanderbilt University and author of Freedom Time: The Poetics and Politics of Black Experimental Writing.
“Entertaining scholarship! Entertaining criticism! What a revelation! Eric Weisbard is one of those rare writers who understand that in mirroring the music it addresses, literary analysis should provide pleasure as well as insights. With great verve, Songbooks provides both.”—DAVID RITZ, co-composer, “Sexual Healing”

“Eric Weisbard is the rare critic who can pair a deep, intersectional, and breathtakingly intelligent survey of music writing with the nuance and joy of someone who has actually done the strange, difficult work of parsing sound on paper. Songbooks is an extraordinary look at how we try to make sense of the music that buoys and destroys us. It made me rethink what criticism can do, what music can do, and how both can change our lives.”—AMANDA PETRUSICH, author of Do Not Sell At Any Price: The Wild, Obsessive Hunt for the World’s Rarest 78rpm Records

“Embracing the fact that there’s no hearing any music without mediations of cross-talk, mythography, humbug, gate-keeping, and taste war, Eric Weisbard’s exuberant and encyclopedic history of music writing delivers two and a half centuries of vernacular bounce—sheets of sound, if you will. Heroic, acutely discerning, compulsively readable, and bound to be enduringly useful.”—ERIC LOTT, author of Black Mirror: The Cultural Contradictions of American Racism

In Songbooks, critic and scholar Eric Weisbard offers a critical guide to books on American popular music from William Billings’s 1770 New-England-Psalm-Singer to Jay-Z’s 2010 memoir Decoded. Weisbard, drawing on his background editing the Village Voice music section, coediting the Journal of Popular Music Studies, and organizing the Pop Conference, connects American music writing from memoirs, biographies, and song compilations to blues novels, magazine essays, and academic studies. The authors of these works are as diverse as the music itself: women, people of color, queer writers, self-educated scholars, poets, musicians, and elites discarding their social norms. Whether analyzing books on Louis Armstrong, the Beatles, and Madonna, the novels of Theodore Dreiser, Gayl Jones, and Jennifer Egan, or varying takes on blackface minstrelsy, Weisbard charts an alternative history of American music as told through its writing. As Weisbard demonstrates, the most enduring work pursued questions that lingered across time period and genre—cultural studies in the form of notes on the fly, on sounds that never quit changing meaning.

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

Eric Weisbard is Associate Professor of American Studies at the University of Alabama and the author of Top 40 Democracy: The Rival Mainstreams of American Music.
“With the understanding of a scholar and the storytelling instincts of a novelist, Elizabeth A. Povinelli has brought a rare degree of scope and insight to the graphic memoir form. Relatively few illustrated works are so complex and insightful, so intricately concerned with families, nationalities, and politics. An extraordinary book.”—MICHAEL CUNNINGHAM, author of The Hours

“A melancholy yet often darkly funny reflection on the intersections of biography, geography, kinship, and history, The Inheritance is a genuinely original work that made an impact on this reader, and will leave a lasting mark on the field.”—NAISARGI N. DAVE, author of Queer Activism in India: A Story in the Anthropology of Ethics

Elizabeth A. Povinelli’s inheritance was passed down, not through blood or soil, but through a framed map of Trentino, Alto Adige—the region where her family’s ancestral alpine village is found—hung above her family’s television. Far more than a map, the image’s colors and lines held in place the memories and values that fueled the Povinelli family’s fraught relationship with the village and each other. In her graphic memoir The Inheritance, Povinelli explores the events, traumas, and powers that divide and define our individual and collective pasts and futures. Weaving together stories of her grandparents’ flight from their village in the early twentieth century to the fortunes of their knife-grinding business in Buffalo, New York, and her own Catholic childhood in a shrinking Louisiana woodlands of the 1960s and 70s, Povinelli describes the serial patterns of violence, dislocation, racism, and structural inequality that have shaped not only her life but the American story. Plumbing the messy relationships between nationality, ethnicity, kinship, religion, and belonging, The Inheritance takes us into the gulf between facts of history and the stories we tell ourselves in order to survive and justify them.

Elizabeth A. Povinelli is Franz Boas Professor of Anthropology and Gender Studies at Columbia University and founding member of the Karrabing Film Collective. Her most recent book is Geontologies: A Requiem to Late Liberalism, also published by Duke University Press.
“Point of Reckoning is a remarkable and unforgettable story that traces the white racial foundations of Duke University while uncovering how whiteness actively resists change in the face of Black dehumanization. Theodore D. Segal renders the unremarkable existence of racism remarkable and painfully reveals what happens to a dream deferred—it explodes. As we currently bear witness to Black suffering and inequity, righteous indignation and Black protests near and far, Point of Reckoning is an urgent text that offers hope as it dares to illuminate the past in order that we might not be condemned to repeat it.”—GEORGE YANCY, Samuel Candler Dobbs Professor of Philosophy at Emory University

“In vivid detail, Theodore D. Segal introduces us to men and women, Black and white, who tried to differentiate between integration and desegregation, between being welcomed and included and remaining true to themselves as Black Americans and becoming darker versions of white Americans. As Segal uncovers, not only did the actors have conflicting notions of what was at stake, but they often differed on what was desired. In that sense, he exposes the long history of today’s raging debates on campus about race and diversity.”—PROFESSOR EARL LEWIS, Director and Founder of the Center for Social Solutions, University of Michigan

On the morning of February 13, 1969, members of Duke University’s Afro-American Society barricaded themselves inside the Allen administration building. That evening, police were summoned to clear the building, firing tear gas at students in the melee that followed. When it was over, nearly twenty people were taken to the hospital, and many more were injured. In Point of Reckoning, Theodore D. Segal narrates the contested fight for racial justice at Duke from the enrollment of the first Black undergraduates in 1963 to the events that led to the Allen Building takeover and beyond. Segal shows that Duke’s first Black students soon recognized that the university was unwilling to acknowledge their presence or fully address its segregationist past. By exposing the tortuous dynamics that played out as racial progress stalled at Duke, Segal tells both a local and national story about the challenges that historically white colleges and universities throughout the country continue to face.

From Chapter 2

“You have a Southern way of life,” Black undergraduate William C. Turner Jr. explained, “where everybody has their place [and] where everything [is] tiered.” For Turner and many others, the key question was whether, following desegregation, people would come to Duke to “learn how to . . . perpetuate this Southern orthodoxy and tiered society. Or,” as Turner asked, would Duke become a place “where people can come and participate in the opening of society?”
A Time of Youth
San Francisco, 1966–1967
WILLIAM GEDNEY
Edited by LISA MCCARTY with an essay by PHILIP GEFTER

“William Gedney was a great photographer, and the work he made in San Francisco is among his best. It amounts to a kind of visual archaeology whereby the documentary record is unearthed from the psychedelic aesthetic and glow in which it has been preserved. Here is the shuffle and trudge of life, the gray dawn which precedes the cosmic awakening of the Summer of Love. And yet: ‘Bliss was it in that dawn . . .’”
—GEOFF DYER

“William Gedney had the great insight to be in San Francisco at the height of the hippie culture of the 1960s. His elegant photographs document their lives and circumstances with sympathy and grace. They are important pictures, made by an artist whose work deserves to be more widely known.”—SANDRA PHILLIPS, Curator Emerita of Photography, San Francisco Museum of Modern Art

A year before 1967’s famed Summer of Love, documentary photographer William Gedney set out for San Francisco on a Guggenheim Fellowship to record “aspects of our culture which I believe significant and which I hope will become, in time, part of the visual record of American history.” A Time of Youth brings together eighty-seven of the more than two thousand photographs Gedney took in San Francisco’s Haight-Ashbury neighborhood between October 1966 and January 1967. In these photographs Gedney documents the restless and intertwined lives of the disenchanted youth who flocked to what became the epicenter of 1960s counterculture. Gedney lived among these young people in their communal homes, where he captured the intimate and varied contours of everyday life: solitude and companionship, joyous celebration and somber quiet, cramped rooms and spacious parks, recreation and contemplation. In these images Gedney presents a portrait of a San Francisco counterculture that complicates popular depictions of late 1960s youth as carefree flower children. The book also includes facsimiles of handwritten descriptions of the scenes Gedney photographed, his thoughts on organizing the book, and other ephemera.

William Gedney (1932–1989) was an American documentary photographer. His work has been exhibited at the Museum of Modern Art, New York; the San Francisco Museum of Modern Art; the Pratt Institute; and CSMVS, Mumbai; among other museums. He designed and created mock-ups of seven books of his photography; A Time of Youth is the first of these to be published.

Lisa McCarty is Assistant Professor of Photography at Southern Methodist University, author of Transcendental Concord, and coauthor of William Gedney: Only the Lonely 1955–1984.


Published in conjunction with the Archive of Documentary Arts at the David M. Rubenstein Rare Book & Manuscript Library at Duke University.
**All about Your Eyes, Second Edition, revised and updated**

SHARON FEKRAT, TANYA S. GLASER, and HENRY L. FENG, editors

“A] concise reference book to educate readers and help them get the most out of their professional eye consultations.”—JANICE FLAHIFF, Library Journal

A concise, easy-to-understand reference book, the revised and updated second edition of *All about Your Eyes* tells you what you need to know to care for your eyes and what to expect from your eye doctor. In this reliable guide, leading eye care experts:

- explain eye anatomy and how healthy eyes work
- describe various eye diseases, including pink eye, cataract, glaucoma, age-related macular degeneration, and diabetic retinopathy
- provide up-to-date information on surgery

For each eye problem, the authors describe in simple, straightforward language

- what it is
- the symptoms
- what, if anything, you can do to prevent it
- when to call the doctor
- diagnostic tests and treatment
- the likelihood of recovery

*All about Your Eyes* includes a glossary of technical terms and, following each entry, links to websites where further information may be found.

**Contributors**

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The Jamaica Reader
History, Culture, Politics
DIANA PATON and MATTHEW J. SMITH, editors

“This is a bird’s eye view of the island shaped like a swimming turtle. It is a learned and joyful compendium of everything anyone needs to know about the place Columbus called the fairest isle that eyes ever beheld. Diana Paton and Matthew J. Smith have done a brilliant job of curating what is surely the most complete and all encompassing gathering of writing ever assembled about Jamaica.”—LORNA GOODISON, Poet Laureate of Jamaica

“Jamaica is an endless paradox, virtually impossible to neatly summarize in any single document. In *The Jamaica Reader*, the editors, Diana Paton and Matthew J. Smith, extend an invitation to us to reflect on this paradox, its histories, and its cultural-political implications. In their thoughtful and diverse selection of texts (some expressive, some analytical, some narrative), and framed by an engaging introduction, they offer a searching panorama of sometimes competing perspectives on the very idea of Jamaica.”—DAVID SCOTT, Columbia University

From Miss Lou to Bob Marley and Usain Bolt to Kamala Harris, Jamaica has had an outsized reach in global mainstream culture. Yet, much of its most important historical, cultural, and political events and aspects are largely unknown beyond the island. *The Jamaica Reader* presents a panoramic history of the country, from its pre-contact Indigenous origins to the present. Combining more than one hundred classic and lesser-known texts that include journalism, lyrics, memoir, and poetry, the reader showcases myriad voices over the centuries: the earliest published Black writer in the English-speaking world; contemporary dancehall artists; Marcus Garvey; and anonymous migrant workers. It illuminates the complexities of Jamaica’s past, addressing topics such as resistance to slavery, the modern tourist industry, the realities of urban life, and the struggle to find a national identity following independence in 1962. Throughout, it sketches how its residents and visitors have experienced and shaped its place in the world. Providing an unparalleled look at Jamaica’s history, culture, and politics, this volume is an ideal companion for anyone interested in learning about this magnetic and dynamic nation.

THE LATIN AMERICA READERS
A series edited by Robin Kirk and Orin Starn

Also in the Latin America Readers series

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Diana Paton is William Robertson Professor of History at the University of Edinburgh.

Matthew J. Smith is Professor of History and Director of the Centre for the Study of Legacies of British Slave-Ownership, University College London.
The Life and Times of Louis Lomax

The Art of Deliberate Disunity

THOMAS AIELLO

*Thomas Aiello, in his freewheeling, unpretentious style, does justice to Louis Lomax’s inexhaustible supply of surprises. In the process, Aiello achieves a liveliness and immediacy that most historians only dream of. Aiello tirelessly tracks down facts you never heard of—leaving no room for fluff or speculation. The result is a great intellectual biography that brings the uncharted depths and breadths of Black America’s struggle against racism to light. Students will have a thrilling adventure story. Seasoned scholars will be shocked to learn how much they didn’t know. If they’re honest, they’ll also see that Lomax—once Black America’s most popular nonfiction writer, now unjustly forgotten—beat them to many insights and discoveries they thought were their own.*—DAVID L. CHAPPELL, author of Waking from the Dream: The Struggle for Civil Rights in the Shadow of Martin Luther King, Jr.

“This incisively well-written account reminds those who may have forgotten that Louis Lomax was one of the most intriguing figures of the electrifying 1960s. Lomax’s analysis of Black Nationalism, be it in the United States or Africa, remains informative. Thomas Aiello’s illuminating interrogation of Lomax is a must-read.”—GERALD HORNE, author of Fire this Time: The Watts Uprising and the 1960s

Syndicated television and radio host. Serial liar. Pioneering journalist. Convicted criminal. Close ally of Malcolm X and Martin Luther King, Jr. Publicity-seeking provocateur. Louis Lomax’s life was a study in contradiction. In this biography, Thomas Aiello traces the complicated and fascinating arc of Lomax’s life and career, showing how the contradictions, tumult, and inconsistencies that marked his life reflected those of 1960s America. Aiello takes readers from Lomax’s childhood in the Deep South to his early confidence schemes to his becoming one of the loudest and most influential voices of the civil rights movement. Regardless of what political position he happened to take at any given moment, Lomax preached “the art of deliberate disunity,” in which the path to democracy could only be achieved through a diversity of opinions. Engaging and broad in scope, The Life and Times of Louis Lomax is the definitive study of one of the civil rights era’s most complicated, important, and overlooked figures.

Thomas Aiello is Associate Professor of History at Valdosta State University and the author of many books, including Jim Crow’s Last Stand and The Grapevine of the Black South.
Selected Writings on Marxism
STUART HALL
Edited, Introduced, and with Commentary by GREGOR MCLENNAN

Throughout his career Stuart Hall engaged with Marxism in varying ways, actively rethinking it to address the particular political and cultural exigencies of the moment. This collection of Hall’s key writings on Marxism surveys the formative questions central to his interpretations of and investments in Marxist theory and practice. It includes Hall’s readings of canonical texts by Marx and Engels, Gramsci, and Althusser, his exchanges with other prominent thinkers about Marxism, his use of Marxist frameworks to theorize specific cultural phenomena and discourses, and later period work in which he distanced himself from his earlier attachments to Marxism. In addition, editor Gregor McLennan’s introduction and commentary offer in-depth context and fresh interpretations of Hall’s thought. Selected Writings on Marxism demonstrates that grasping his complex relationship to Marxism is central to understanding the corpus of Hall’s work.

STUART HALL: SELECTED WRITINGS
A series edited by Catherine Hall and Bill Schwarz

Stuart Hall (1932–2014) was one of the most prominent and influential scholars and public intellectuals of his generation. Hall taught at the University of Birmingham and the Open University, was the founding editor of New Left Review, and the author of Cultural Studies 1983: A Theoretical History, Familiar Stranger: A Life Between Two Islands, and other books also published by Duke University Press. Gregor McLennan is Professor of Sociology at the University of Bristol and author of several books on Marxism, pluralism, and social theory.

Selected Writings on Race and Difference
STUART HALL
Edited by PAUL GILROY and RUTH WILSON GILMORE

In Selected Writings on Race and Difference, editors Paul Gilroy and Ruth Wilson Gilmore gather more than twenty essays by Stuart Hall that highlight his extensive and groundbreaking engagement with race, representation, identity, difference, and diaspora. Spanning the whole of his career, this collection includes classic theoretical essays such as “The Whites of their Eyes” (1979) and “Race, the Floating Signifier” (1997). It also features public lectures, political articles, and popular pieces that circulated in periodicals and newspapers, which demonstrate the breadth and depth of Hall’s contribution to public discourses of race. Foregrounding how and why the analysis of race and difference should be concrete and not merely descriptive, this collection gives organizers and students of social theory ways to approach the interconnections of race with culture and consciousness, state and society, policing and freedom.

STUART HALL: SELECTED WRITINGS
A series edited by Catherine Hall and Bill Schwarz

Stuart Hall (1932–2014) was one of the most prominent and influential scholars and public intellectuals of his generation. Hall taught at the University of Birmingham and the Open University, was the founding editor of New Left Review, and the author of Cultural Studies 1983: A Theoretical History, Familiar Stranger: A Life Between Two Islands, and other books also published by Duke University Press. Paul Gilroy is Professor of the Humanities, Institute for Advanced Studies at University College London. Ruth Wilson Gilmore is Professor of Earth and Environmental Sciences and of American Studies at the Graduate Center, City University of New York.
In *The Politics of Decolonial Investigations* Walter D. Mignolo provides a sweeping examination of how coloniality has operated around the world in its myriad forms between the sixteenth and twenty-first centuries. Decolonial border thinking allows Mignolo to outline how the combination of the self-fashioned narratives of Western Civilization and the hegemony of Eurocentric thought served to eradicate all knowledges in non-European languages and praxis of living and being. Mignolo also traces the geopolitical origins of racialized and gendered classifications, modernity, globalization, and cosmopolitanism, placing them all within the framework of coloniality. Drawing on the work of theorists and decolonial practitioners from the global South and the global East, Mignolo shows how coloniality has provoked the emergence of decolonial politics initiated by delinking from all forms of Western knowledge and subjectivities. The urgent task, Mignolo stresses, is the epistemic reconstitution of categories of thought and praxis of living destituted in the very process of building Western Civilization and the idea of modernity. Overcoming the long-lasting hegemony of the West and its distorted legacies is already under way in all areas of human existence. Mignolo underscores the relevance of the politics of decolonial investigations, in and outside the academy, to liberate ourselves from canonized knowledge, ways of knowing, and praxis of living.

**ON DECOLONIALITY**
A series edited by Walter D. Mignolo and Catherine E. Walsh

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**Also by Walter D. Mignolo**

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Eating in Theory
ANNEMARIE MOL

“Its writing limpid, its organization elegant, its argument scintillating, this book is inspirational. And radical. Annemarie Mol effectively unseats the mindset that cannot see past people as thinking and embodied beings. While her address is to questions as they are posed in philosophy, it will find huge sympathy among those dealing with anthropological materials of all kinds and stages a striking provocation for the general reader who asks whether scholarship can tell us anything new.”—MARILYN STRATHERN, author of Relations: An Anthropological Account

As we taste, chew, swallow, digest, and excrete, our foods transform us, while our eating, in its turn, affects the wider earthly environment. In Eating in Theory Annemarie Mol takes inspiration from these transformative entanglements to rethink what it is to be human. Drawing on fieldwork at food conferences, research labs, health care facilities, restaurants, and her own kitchen table, Mol reassesses the work of authors like Hannah Arendt, Maurice Merleau-Ponty, Hans Jonas, and Emmanuel Levinas. They celebrated the allegedly unique capability of humans to rise above their immediate bodily needs. Mol, by contrast, appreciates that as humans we share our fleshy substance with other living beings, whom we cultivate, cut into pieces, transport, prepare, and incorporate—and to whom we leave our excesses. This has far reaching philosophical consequences. Taking human eating seriously suggests a reappraisal of being as transformative, knowing as entangling, doing as dispersed, and relating as a matter of inescapable dependence.

Annemarie Mol is Professor of Anthropology of the Body at the University of Amsterdam and the author of The Body Multiple: Ontology in Medical Practice, also published by Duke University Press, and The Logic of Care: Health and the Problem of Patient Choice.
The Long Emancipation
Moving toward Black Freedom
RINALDO WALCOTT

“Essential reading. From its first paragraphs Rinaldo Walcott’s The Long Emancipation shifts the axis of thought about Black freedom. The astonishing and devastating idea at the center of this book lays out the condition of Black being in the Americas as existing, still, in a state of juridical unfreedom. Once that idea’s recalibrating weight and urgency strike you, you must think again where analysis and theory begin. You must begin again.”—DIONNE BRAND, poet, novelist, essayist

“In The Long Emancipation Rinaldo Walcott has opened up whole new avenues for thinking about the causes and conditions, the global logics of ‘unfreedom’ that continue to haunt and imperil Black lives. This rich collection of provocations challenges us to consider the terms and possibilities of living beyond the death zones and extractive economies of capitalism; it invites us to see and feel the audacious eruptions of a Blackness exceeding these limits—moving and struggling toward freedom.”—DEBORAH E. MCDOWELL, University of Virginia

In The Long Emancipation Rinaldo Walcott posits that Black people globally live in the time of emancipation and that emancipation is definitely not freedom. Taking examples from across the globe, he argues that wherever Black people have been emancipated from slavery and colonization, a potential freedom became thwarted. Walcott names this condition the long emancipation—the ongoing interdiction of potential Black freedom and the continuation of the juridical and legislative status of Black nonbeing. Stating that Black people have yet to experience freedom, Walcott shows that being Black in the world is to exist in the time of emancipation in which Black people must constantly fashion alternate conceptions of freedom and reality through expressive culture. Given that Black unfreedom lies at the center of the making of the modern world, the attainment of freedom for Black people, Walcott contends, will transform the human experience worldwide. With The Long Emancipation, Walcott offers a new humanism that begins by acknowledging that present conceptions of what it means to be human do not currently include Black people.

Rinaldo Walcott is Professor in the Women and Gender Studies Institute, University of Toronto, author of Queer Returns: Essays on Multiculturalism, Diaspora, and Black Studies, and coauthor of BlackLife: Post-BLM and the Struggle for Freedom.
Reckoning with Slavery
Gender, Kinship, and Capitalism in the Early Black Atlantic
JENNIFER L. MORGAN

“Jennifer L. Morgan examines the transition to racialized slavery in the early modern Atlantic world with innovative research methods and original analysis. She brilliantly accounts for the emergence of an unholy alliance between a novel proficiency with numbers and the hierarchical classification of human difference, which helped to make kinship into a commodity. This is essential reading for anyone who wonders how Black humanity ceased to matter to some, and why centuries later we must still proclaim the worth of Black lives.”—VINCENT BROWN, author of Tacky’s Revolt: The Story of an Atlantic Slave War

“Jennifer L. Morgan makes an original, innovative, and creative intervention in the study of race and gender that establishes the groundwork necessary for revising our knowledge of the systems of trade and the commodification of peoples in the nineteenth century. Reckoning with Slavery is essential reading for anyone in the social sciences and the humanities who wants to understand the formation of the modern world. A major work.”—HAZEL V. CARBY, author of Imperial Intimacies: A Tale of Two Islands

In Reckoning with Slavery Jennifer L. Morgan draws on the lived experiences of enslaved African women in the sixteenth and seventeenth centuries to reveal the contours of early modern notions of trade, race, and commodification in the Black Atlantic. From capture to transport to sale to childbirth, these women were demographically counted as commodities during the Middle Passage, vulnerable to rape, separated from their kin at slave markets, and subject to laws that enslaved their children upon birth. In this way, they were central to the binding of reproductive labor with kinship, racial hierarchy, and the economics of slavery. Throughout this groundbreaking study, Morgan demonstrates that the development of Western notions of value and race occurred simultaneously. In so doing, she illustrates how racial capitalism denied enslaved kinship and affective ties while simultaneously relying on kinship to reproduce and enforce slavery through enslaved female bodies.

Jennifer L. Morgan is Professor of Social and Cultural Analysis and History at New York University, author of Laboring Women: Reproduction and Gender in New World Slavery, and coeditor of Connexions: Histories of Race and Sex in America.
**Black Aliveness, or A Poetics of Being**

KEVIN QUASHIE

In *Black Aliveness, or A Poetics of Being*, Kevin Quashie imagines a Black world in which one encounters Black being as it is rather than only as it exists in the shadow of antiblack violence. As such, he makes a case for Black aliveness even in the face of the persistence of death in Black life and Black study. Centrally, Quashie theorizes aliveness through the aesthetics of poetry, reading poetic inhabitance in Black feminist literary texts by Lucille Clifton, Audre Lorde, June Jordan, Toni Morrison, and Evie Shockley, among others, showing how their philosophical and creative thinking constitutes worldmaking. This worldmaking conceptualizes blackness as capacious, relational beyond the normative terms of recognition—blackness as a condition of oneness. Reading for poetic aliveness, then, becomes a means of exploring Black being rather than nonbeing and animates the ethical question “how to be.” In this way, Quashie offers a Black feminist philosophy of being, which is nothing less than a philosophy of the becoming of the Black world.

**Antiblackness**

MOON-KIE JUNG and JOÃO H. COSTA VARGAS, editors

*Antiblackness* investigates the ways in which the dehumanization of Black people has been foundational to the establishment of modernity. Drawing on Black feminism, Afroposssimism, and critical race theory, the book’s contributors trace forms of antiblackness across time and space, from nineteenth-century slavery to the categorization of Latinx in the 2020 census, from South Africa and Palestine to the Chickasaw homelands, from the White House to convict lease camps, prisons, and schools. Among other topics, they examine the centrality of antiblackness in the introduction of Carolina rice to colonial India, the presence of Black people and Native Americans in the public discourse of precolonial Korea, and the practices of denial that obscure antiblackness in contemporary France. Throughout, the contributors demonstrate that any analysis of white supremacy, indeed of the world, that does not contend with antiblackness is incomplete.

**Contributors**


Moon-Kie Jung is Professor of Sociology at the University of Massachusetts, Amherst and the author of *Beneath the Surface of White Supremacy: Denaturalizing US Racisms Past and Present*. João H. Costa Vargas is Professor of Anthropology at the University of California, Riverside and the author of *The Denial of Antiblackness: Multiracial Redemption and Black Suffering*. 
**Black Utopias**
Speculative Life and the Music of Other Worlds

**JAYNA BROWN**

In *Black Utopias* Jayna Brown takes up the concept of utopia as an occasion to explore new states of being, doing, and imagining in Black culture. Brown uses the lives and work of Black women mystics Sojourner Truth and Rebecca Cox Jackson, musicians Alice Coltrane and Sun Ra, and speculative fiction writers Samuel Delany and Octavia Butler to develop a concept of utopia that radically refuses the terms of liberal humanism. For Brown, utopia consists of those moments in the here and now when Black people—untethered from the hope of rights, recognition, or redress—celebrate themselves as elements in a cosmic effluvium. In such moments, musical, literary, and mystic practices become utopian enclaves in which Black people can take part in modes of alternative worldmaking. Brown demonstrates that engaging in such practices gives Black people the power to destabilize humanism and to create new genres of existence and models of collectivity.

**Jayna Brown** is Professor in the Graduate Program in Media Studies at the Pratt Institute and author of *Babylon Girls: Black Women Performers and the Shaping of the Modern*, also published by Duke University Press.

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**Counterlife**
Slavery after Resistance and Social Death

**CHRISTOPHER FREEBURG**

In *Counterlife* Christopher Freeburg poses a question to contemporary studies of slavery and its aftereffects: what if freedom, agency, and domination weren’t the overarching terms used for thinking about Black life? In pursuit of this question, Freeburg submits that current scholarship is too preoccupied with demonstrating enslaved Africans’ acts of political resistance, and instead he considers Black social life beyond such concepts. He examines a rich array of cultural texts that depict slavery—from works by Frederick Douglass, Radcliffe Bailey, and Edward Jones to spirituals, the television cartoon *The Boondocks*, and Quentin Tarantino’s *Django Unchained*—to show how enslaved Africans created meaning through artistic creativity, religious practice, and historical awareness both separate from and alongside concerns about freedom. By arguing for the impossibility of tracing slave subjects solely through their pursuits for freedom, Freeburg reminds readers of the arresting power and beauty that the enigmas of Black social life contain.

**Christopher Freeburg** is Professor of English at the University of Illinois at Urbana-Champaign and author of *Black Aesthetics and the Interior Life* and *Melville and the Idea of Blackness: Race and Imperialism in Nineteenth-Century America*. 
The Powers of Dignity
The Black Political Philosophy of Frederick Douglass
NICK BROMELL

In *The Powers of Dignity* Nick Bromell unpacks Frederick Douglass’s 1867 claim that he had “elaborated a political philosophy” from his own “slave experience.” Bromell shows that Douglass devised his philosophy because he found that antebellum Americans’ liberal-republican understanding of democracy did not provide a sufficient principled basis on which to fight antiblack racism. To remedy this deficiency, Douglass deployed insights from his distinctively Black experience and developed a Black philosophy of democracy. He began by contesting the founders’ racist assumptions about humanity and advancing instead a more robust theory of “the human” as a collection of human “powers.” He asserted further that the conscious exercise of those powers is what confirms human dignity, and that human rights and democracy come into being as ways to affirm and protect that dignity. Thus, by emphasizing the powers and the dignity of all citizens, deriving democratic rights from these, and promoting a remarkably activist, power-oriented model of citizenship, Douglass’s Black political philosophy aimed to rectify two major failings of US democracy in his time and ours: its complacency and its racism.

Nick Bromell is Professor of English at the University of Massachusetts, Amherst and editor of *A Political Companion to W. E. B. Du Bois and The Time Is Always Now: Black Thought and the Transformation of US Democracy*.

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Tropical Aesthetics of Black Modernism
SAMANTHA A. NOËL

In *Tropical Aesthetics of Black Modernism*, Samantha A. Noël investigates how Black Caribbean and American artists of the early twentieth century responded to and challenged colonial and other white dominant regimes through tropicalist representation. With depictions of tropical scenery and landscapes situated throughout the African Diaspora, performances staged in a tropical setting, and bodily expression of tropicality during Carnival, artists such as Aaron Douglas, Wifredo Lam, Josephine Baker, and Maya Angelou developed what Noël calls “tropical aesthetics”—using art to name and reclaim spaces of Black sovereignty. As a unifying element in the Caribbean modern art movement and the Harlem Renaissance, tropical aesthetics became a way for visual artists and performers to express their sense of belonging and a rootedness to a place. Tropical aesthetics, Noël contends, became central to these artists’ identities and creative processes while serving as a means of crafting alternative Black diasporic histories. In outlining the centrality of tropical aesthetics in the artistic and cultural practices of Black modernist art, Noël recasts understandings of African-diasporic art.

Samantha A. Noël is Assistant Professor in Art History at Wayne State University.
Black Bodies, White Gold
Art, Cotton, and Commerce in the Atlantic World
ANNA ARABINDAN-KESSON

In *Black Bodies, White Gold* Anna Arabindan-Kesson uses cotton, a commodity central to the slave trade and colonialism, as a focus for new interpretations of the way art, commerce, and colonialism were intertwined in the nineteenth-century Atlantic world. In doing so, Arabindan-Kesson models an art historical approach that makes the histories of the Black diaspora central to nineteenth-century cultural production. She traces the emergence of a speculative vision that informs perceptions of Blackness, where artistic renderings of cotton—as both commodity and material—became inexorably tied to the monetary value of Black bodies. From the production and representation of “negro cloth”—the textile worn by enslaved plantation workers—to depictions of Black sharecroppers in photographs and paintings, Arabindan-Kesson demonstrates that visuality was the mechanism through which Blackness and cotton became equated as resources for extraction. In addition to interrogating the work of nineteenth-century artists, she also engages with contemporary artists such as Hank Willis Thomas, Lubaina Himid, and Yinka Shonibare, who contend with the commercial and imperial processes shaping constructions of Blackness and meanings of labor.

Anna Arabindan-Kesson is Assistant Professor of Black Diaspora Art at Princeton University.

Okwui Enwezor and the Art of Curating

CHIKA OKEKE-AGULU, JANE CHIN DAVIDSON, and ALPESH KANTILAL PATEL, issue editors
A special issue of *Nka: Journal of Contemporary African Art*

This special issue is dedicated to the memory of Okwui Enwezor (1963–2019), the first African and Black curator and director of documenta11 (2002) and the 56th Venice Bien-nale (2015). The articles and personal tributes collected here recognize the profound impact left by the Nigerian art historian, curator, poet, and educator who transformed the curatorial present of global exhibitions and anticipated their decolonizing futures. Enwezor created political platforms and artistic manifestos that not only changed the form and function of global exhibitions, but also opened up new ways to align activism with aesthetic practices, performative displays, and curatorial initiatives. Contributors—art historians and critics, curators, and artists—address how Enwezor’s approach to the exhibition as a “space of public discourse” intersects with theories of affect, indigeneity, race, queer studies, and feminism.

Contributors David Adjaye, Hoor Al Qasimi, Natasha Becker, Naomi Beckwith, Zarina Bhimji, María Magdalena Campos-Pons, Jane Chin Davidson, Shane Doyle, Tamar Garb, Kendell Geers, Salah M. Hassan, Amelia G. Jones, Abdullah Karroum, Monique Kerman, Mohammed Ibrahim Mahama, Steve McQueen, Julie Mehretu, Susette S. Min, Wangechi Mutu, Sabine Dahl Nielsen, Chris Oftli, Chika Okeke-Agulu, Alpesh Kantilal Patel, Anne Ring Petersen, Yinka Shonibare, Penny Siopis, Mary Ellen Strom, Przemyslaw Strozek, Mikhail Subotzky, Lynette Yiadom-Boakye, Octavio Zaya

Chika Okeke-Agulu is Professor of African and African Diaspora Art at Princeton University and coeditor of *Nka*. Jane Chin Davidson is Associate Professor of Art History and Global Cultures at California State University, San Bernardino. Alpesh Kantilal Patel is Associate Professor of Contemporary Art and Theory at Florida International University in Miami.
A Regarded Self
Caribbean Womanhood and the Ethics of Disorderly Being
KAIAMA L. GLOVER

In A Regarded Self Kaiama L. Glover champions unruly female protagonists who adamantly refuse the constraints of coercive communities. Reading novels by Marie Chauvet, Maryse Condé, René Depestre, Marlon James, and Jamaica Kincaid, Glover shows how these authors’ women characters enact practices of freedom that privilege the self in ways unmediated and unrestricted by group affiliation. The women of these texts offend, disturb, and reorder the world around them. They challenge the primacy of the community over the individual and propose provocative forms of subjecthood. Highlighting the style and the stakes of these women’s radical ethics of self-regard, Glover reframes Caribbean literary studies in ways that critique the moral principles, politicized perspectives, and established critical frameworks that so often govern contemporary reading practices. She asks readers and critics of postcolonial literature to question their own gendered expectations and to embrace less constrictive modes of theorization.

Emancipation’s Daughters
Reimagining Black Femininity and the National Body
RICHÉ RICHARDSON

“Riché Richardson has given our tumultuous American moment a brilliant gift. . . . An impeccably crafted guide to national and iconic labors of African-American mothers and their emancipated daughters.”—HOUSTON A. BAKER JR.

In Emancipation’s Daughters, Riché Richardson examines iconic Black women leaders who have contested racial stereotypes and constructed new national narratives of Black womanhood in the United States. Drawing on literary texts and cultural representations, Richardson shows how five emblematic Black women—Mary McLeod Bethune, Rosa Parks, Condoleezza Rice, Michelle Obama, and Beyoncé—have challenged white-centered definitions of American identity. By using the rhetoric of motherhood and focusing on families and children, these leaders have defied racist images of Black women, such as the mammy or the welfare queen, and rewritten scripts of femininity designed to exclude Black women from civic participation. Richardson shows that their status as national icons was central to reconstructing Black womanhood in ways that moved beyond dominant stereotypes. However, these formulations are often premised on heteronormativity and exclude Black queer and trans women. Throughout Emancipation’s Daughters, Richardson reveals new possibilities for inclusive models of Blackness, national femininity, and democracy.

Riché Richardson is Associate Professor of Africana Studies at Cornell University and author of Black Masculinity and the US South: From Uncle Tom to Gangsta.
Kincraft
The Making of Black Evangelical Sociality
TODNE THOMAS

In *Kincraft* Todne Thomas explores the internal dynamics of community life among Black evangelicals, who are often overshadowed by white evangelicals and the common equation of the “Black Church” with an Afro-Protestant mainline. Drawing on fieldwork in an Afro-Caribbean and African American church association in Atlanta, Thomas locates Black evangelicals at the center of their own religious story, presenting their determined spiritual relatedness as a form of insurgency. She outlines how church members co-create themselves as spiritual kin through what she calls kincraft—the construction of one another as brothers and sisters in Christ. Kincraft, which Thomas traces back to the diasporic histories and migration experiences of church members, reflects Black evangelicals’ understanding of Christian familial connection as transcending racial, ethnic, and denominational boundaries in ways that go beyond the patriarchal nuclear family. Church members also use their spiritual relationships to navigate racial and ethnic discrimination within the majority-white evangelical movement. By charting kincraft's functions and significance, Thomas demonstrates the ways in which Black evangelical social life is more varied and multidimensional than standard narratives of evangelicalism would otherwise suggest.

**RECOMMENDED FOR RESEARCHERS AND STUDENTS IN RELIGION, ANTHROPOLOGY, AND AFRICAN AMERICAN STUDIES**

Todne Thomas is Assistant Professor of African American Religions at Harvard Divinity School, Harvard University.

**Operation Valhalla**
Writings on War, Weapons, and Media
FRIEDRICH KITTLER
Edited and translated by Ilinca Iurascu, Geoffrey Winthrop-Young, and Michael Wutz

*Operation Valhalla* collects eighteen texts by German media theorist Friedrich Kittler on the close connections between war and media technology. In these essays, public lectures, interviews, literary analyses, and autobiographical musings, Kittler outlines how war has been a central driver of media's evolution, from Prussia's wars against Napoleon to the so-called War on Terror. Covering an eclectic array of topics, he charts the intertwined military and theatrical histories of the searchlight and the stage lamp, traces the microprocessor's genealogy back to the tank, shows how rapid-fire guns brought about new standards for optics and acoustics, and reads Thomas Pynchon's *Gravity's Rainbow* to upset established claims about the relationship between war, technology, and history in the twentieth century. Throughout, *Operation Valhalla* foregrounds the outsized role of war in media history as well as Kittler's importance as a daring and original thinker.

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

Friedrich Kittler (1943–2011) was a Professor of Media Aesthetics and History at Humboldt University in Berlin. Ilinca Iurascu is Associate Professor of German at the University of British Columbia. Geoffrey Winthrop-Young is Professor of German at the University of British Columbia. Michael Wutz is Rodney H. Brady Presidential Distinguished Professor of English at Weber State University.
In *Pollution is Colonialism* Max Liboiron presents a framework for understanding scientific research methods as practices that can align with or against colonialism. She points out that even when researchers are working toward benevolent goals, conducting environmental science and activism is often premised on a colonial worldview and access to land. Focusing on plastic pollution, Liboiron models an anticolonial scientific practice aligned with Indigenous, and particularly Métis, concepts of land, ethics, and relations. She draws on her work in the Civic Laboratory for Environmental Action Research (CLEAR)—an anticolonial science laboratory in Newfoundland, Canada—to illuminate how pollution is not a symptom of capitalism, but a violent enactment of colonial land relations that claim access to Indigenous land. Her creative, lively, and passionate text refuses theories of pollution that make Indigenous land available for settler and colonial goals. In this way, her methodology demonstrates that anticolonial science is not only possible, it is currently being practiced in ways that enact more ethical modes of being in the world.

Max Liboiron is Associate Professor of Geography at Memorial University of Newfoundland.

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In *Mapping Abundance for a Planetary Future*, Candace Fujikane contends that mapping abundance is a radical act in the face of settler capital's fear of an abundance that feeds. Cartographies of capital enable the seizure of abundant lands by enclosing "wastelands" it claims are underdeveloped. By contrast, Kanaka Maoli (Native Hawaiian) cartographies map the continuities of abundant worlds. Vital to restoration movements is the art of *kilo*, intergenerational observation of elemental forms encoded in storied histories, chants, and songs. As a participant in these movements, Fujikane maps the ecological lessons of these elemental forms: reptilian deities who protect the waterways, sharks who swim into the mountains, the navigator Maui who fishes up the islands, the deities of snow and mists on Mauna Kea. The laws of these elements are now being violated by toxic waste dumping, leaking military jet fuel tanks, and astronomical industrial complexes. As Kanaka Maoli and their allies stand as land and water protectors, Fujikane calls for a profound attunement to the elemental forms in order to transform climate events into renewed possibilities for planetary abundance.

Candace Fujikane is Professor of English at the University of Hawai‘i and coeditor of *Asian Settler Colonialism: From Local Governance to the Habits of Everyday Life in Hawai‘i*.
The World Computer
Derivative Conditions of Racial Capitalism
JONATHAN BELLER

"[A] provocative genealogy of contemporary capitalism."—BRIAN MASSUMI

In The World Computer Jonathan Beller forcefully demonstrates that the history of commodification generates information itself. Out of the omnipresent calculus imposed by commodification, information emerges historically as a new money form. Investigating its subsequent financialization of daily life and colonization of semiotics, Beller situates the development of myriad systems for quantifying the value of people, objects, and affects as endemic to racial capitalism and computation. Built on oppression and genocide, capital and its technical result as computation manifest as racial formations, as do the machines and software of social mediation that feed racial capitalism and run on social difference. Algorithms, derived from for-profit management strategies, conscript all forms of expression—language, image, music, communication—into the calculus of capital such that even protest may turn a profit. Computational media function for the purpose of extraction rather than ameliorating global crises, and financialize every expressive act, converting each utterance into a wager. Repairing this ecology of exploitation, Beller contends, requires decolonizing information and money, and the scripting of futures wagered by the cultural legacies and claims of those in struggle.

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

Jonathan Beller is Professor in the Department of Humanities and Media Studies at the Pratt Institute and author of The Message is Murder: Substrates of Computational Capital and The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle.
Around the Day in Eighty Worlds
Politics of the Pluriverse
MARTIN SAVRANSKY

In *Around the Day in Eighty Worlds* Martin Savransky calls for a radical politics of the pluriverse amid the ongoing devastation of the present. Responding to an epoch marked by the history of colonialism and ecological devastation, Savransky draws on the pragmatic pluralism of William James to develop what he calls a “pluralistic realism”—an understanding of the world as simultaneously one and many, ongoing and unfinished, underway and yet to be made. Savransky explores the radical multifariousness of reality by weaving key aspects of James’s thought together with divergent worlds and stories: of Magellan’s circumnavigations, sorcery in Mozambique, God’s felt presence among a group of evangelicals in California, visible spirits in Zambia, and ghosts in the wake of the 2011 tsunami in Japan. Throughout, he experiments with these storied worlds to dramatize new ways of approaching the politics of radical difference and the possibility of transforming reality. By exploring and constructing relations between James’s pluralism and the ontological turn in anthropology, Savransky offers a new conceptualization of the pluriverse that fosters modes of thinking and living otherwise.

Colonial Debts
The Case of Puerto Rico
ROCÍO ZAMBRANA

With the largest municipal debt in US history and a major hurricane that destroyed much of the archipelago’s infrastructure, Puerto Rico has emerged as a key site for the exploration of neoliberalism and disaster capitalism. In *Colonial Debts* Rocío Zambrana develops the concept of neoliberal coloniality in light of Puerto Rico’s debt crisis. Drawing on decolonial thought and praxis, Zambrana shows how debt functions as an apparatus of predation that transforms how neoliberalism operates. Debt functions as a form of coloniality, intensifying race, gender, and class hierarchies in ways that strengthen the colonial relation between Puerto Rico and the United States. Zambrana also examines the transformation of protest in Puerto Rico. From La Colectiva Feminista en Construcción’s actions, longstanding land rescue/occupation in the territory, to the July 2019 protests that ousted former governor Ricardo “Ricky” Rosselló, protests pursue variations of decolonial praxis that subvert the positions of power debt installs. As Zambrana demonstrates, debt reinstalls the colonial condition and adapts the racial/gender order essential to it, thereby emerging as a key site for political-economic subversion and social rearticulation.

Rocío Zambrana is Associate Professor of Philosophy at Emory University and author of *Hegel’s Theory of Intelligibility.*
Another Aesthetics Is Possible
Arts of Rebellion in the Fourth World War
JENNIFER PONCE DE LEÓN

In *Another Aesthetics Is Possible* Jennifer Ponce de León examines the roles that art can play in the collective labor of creating and defending another social reality. Focusing on artists and art collectives in Argentina, Mexico, and the United States, Ponce de León shows how experimental practices in the visual, literary, and performing arts have been influenced by and articulated with leftist movements and popular uprisings that have repudiated neoliberal capitalism and its violence. Whether enacting solidarity with Zapatista communities through an alternate reality game or using surrealist street theater to amplify the more radical strands of Argentina’s human rights movement, these artists fuse their praxis with forms of political mobilization, from direct-action tactics to economic resistance. Advancing an innovative transnational and transdisciplinary framework of analysis, Ponce de León proposes a materialist understanding of art and politics that brings to the fore the power of aesthetics to both compose and make visible a world beyond capitalism.

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

Jennifer Ponce de León is Assistant Professor of English at the University of Pennsylvania.

Decolonizing Memory
Algeria and the Politics of Testimony
JILL JARVIS

“This is postcolonial scholarship at its best—theoretically sophisticated and historically grounded.”—SIMON GIKANDI

The magnitude of the legal violence exercised by the French to colonize and occupy Algeria (1830–1962) is such that only aesthetic works have been able to register its enduring effects. In *Decolonizing Memory* Jill Jarvis examines the power of literature to provide what demographic data, historical facts, and legal trials have not in terms of attesting to and accounting for this destruction. Taking up the unfinished work of decolonization since 1962, Algerian writers have played a crucial role in forging historical memory and nurturing political resistance—their work helps to make possible what state violence has rendered almost unthinkable. Drawing together readings of multilingual texts by Yamina Mechakra, Waciny Laredj, Zahia Rahmani, Fadhma Aïth Mansour Amrouche, Assia Djebar, and Samira Negrouche alongside theoretical, juridical, visual, and activist texts from both Algeria’s national liberation war (1954–1962) and war on civilians (1988–1999), this book challenges temporal and geographical frameworks that have implicitly organized studies of cultural memory around Euro-American reference points. Jarvis shows how this literature rewrites history, disputes state authority to arbitrate justice, and cultivates a multilingual archive for imagining decolonized futures.

Jill Jarvis is Assistant Professor of French at Yale University.
Visions of Beirut
The Urban Life of Media Infrastructure
HATIM EL-HIBRI

In Visions of Beirut Hatim El-Hibri explores how the creation and circulation of images has shaped the urban spaces and cultural imaginaries of Beirut. Drawing on fieldwork and texts ranging from maps, urban plans, and aerial photographs to live television and drone-camera footage, El-Hibri traces the histories of how the technologies and media infrastructure that visualize the city are used to consolidate or destabilize regimes of power. Throughout the twentieth century, colonial, economic, and military mapping projects helped produce and govern its spaces. In the 1990s, the imagery of its post-civil war downtown reconstruction cast Beirut as a site of financial investment in ways that obscured its ongoing crises. During and following the 2006 Israel/Hizbullah war, Hizbullah's use of live television broadcasts of fighting and protests along with its construction of a war memorial museum at a former secret military bunker demonstrate the tension between visualizing space and the practices of concealment. Outlining how Beirut’s urban space and public life intertwine with images and infrastructure, El-Hibri interrogates how media embody and exacerbate the region's political fault lines.

Hatim El-Hibri is Assistant Professor of Film and Media Studies at George Mason University.

Queer in Translation
Sexual Politics under Neoliberal Islam
EVREN SAVCI

In Queer in Translation, Evren Savci analyzes the travel and translation of Western LGBT political terminology to Turkey in order to illuminate how sexual politics have unfolded under Recep Tayyip Erdoğan’s AKP government. Under the AKP’s neoliberal Islamic regime, she shows, there has been a stark shift from a politics of multicultural inclusion to one of securitized authoritarianism. Drawing from ethnographic work with queer activist groups to understand how discourses of sexuality travel and are taken up in political discourse, Savci traces the intersection of queerness, Islam, and neoliberal governance within new and complex regimes of morality. Savci turns to translation as a queer methodology to think Islam and neoliberalism together and to evade the limiting binaries of traditional/modern, authentic/colonial, global/local, and East/West—thereby opening up ways of understanding the social movements and political discourse that coalesce around sexual liberation in ways that do justice to the complexities both of what circulates under the signifier Islam and of sexual political movements in Muslim-majority countries.

Evren Savci is Assistant Professor of Women’s, Gender, and Sexuality Studies at Yale University.
In *The Small Book of Hip Checks* Erica Rand uses multiple meanings of *hip check*—including an athlete using their hip to throw an opponent off-balance and the inspection of racialized gender—to consider the workings of queer gender, race, and writing. Explicitly attending to processes of writing and revising, Rand pursues interruption, rethinking, and redirection to challenge standard methods of argumentation and traditional markers of heft and fluff. She writes about topics including a trans shout-out in a Super Bowl ad, the heyday of lavender dildos, ballet dancer Misty Copeland, the criticism received by figure skater Debi Thomas and tennis great Serena Williams for competing in bodysuits while Black, and the gendering involved in identifying the remains of people who die trying to cross into the United States south of Tucson, Arizona. Along the way, Rand encourages making muscle memory of experimentation and developing an openness to being conceptually knocked sideways. In other words, to be hip-checked.
Meat!
A Transnational Analysis
SUSHMITA CHATTERJEE and BANU SUBRAMANIAM, editors

What is meat? Is it simply food to consume, or a metaphor for our own bodies? Can “bloody” vegan burgers, petri dish beef, live animals, or human milk be categorized as meat? In pursuing these questions, the contributors to Meat! trace the shifting boundaries of the meanings of meat across time, geography, and cultures. In studies of chicken, fish, milk, barbeque, fake meat, animal sacrifice, cannibalism, exotic meat, frozen meat, and other manifestations of meat, they highlight meat’s entanglements with race, gender, sexuality, and disability. From the imperial politics embedded in labeling canned white tuna as “the chicken of the sea” to the relationship between beef bans, yoga, and bodily purity in Hindu nationalist politics, the contributors demonstrate how meat is an ideal vantage point from which to better understand transnational circuits of power and ideology as well as the histories of colonialism, ableism, and sexism.

Contributors
Neel Ahuja, Irina Aristarkhova, Sushmita Chatterjee, Mel Y. Chen, Kim Q. Hall, Jennifer A. Hamilton, Anita Mannur, Elspeth Probyn, Parama Roy, Banu Subramaniam, Angela Willey, Psyche Williams-Forson

Bombay Brokers
LISA BJÖRKMAN, editor

A political party worker who produces crowds for electoral rallies. A “prison specialist” who serves other people’s prison sentences in exchange for a large fee. An engineer who is able to secure otherwise impossible building permits. These and other dealmakers—whose expertise and labor are often considered morally suspect—can be indispensable for navigating everyday life in Bombay, one of the world’s most complex, dynamic, and populous cities. Bombay Brokers collects profiles of thirty-six such “brokers.” Written by anthropologists, artists, city planners, and activists, these character sketches bring into relief the paradox that these brokers’ knowledge and labor are ethically fraught yet essential for Bombay’s functioning. Their centrality reveals the global-scale paradoxes and gaps that these brokers mediate and bridge. In this way, Bombay Brokers prompts a reconsideration of what counts as legitimate and valuable knowledge and labor while offering insight into changing structures of power in Bombay and around the globe.

Contributors

Lisa Björkman is Assistant Professor of Urban and Public Affairs at the University of Louisville, and Research Fellow, Max Planck Institute for Social Anthropology in Halle.
**Gods in the Time of Democracy**

**KAJRI JAIN**

In 2018 India’s prime minister Narendra Modi inaugurated the world’s tallest statue: a 597-foot figure of nationalist leader Sardar Patel. Twice the height of the Statue of Liberty, it is but one of many massive statues built following India’s economic reforms of the 1990s. In *Gods in the Time of Democracy* Kajri Jain examines how monumental icons emerged as a religious and political form in contemporary India, mobilizing the concept of emergence toward a radical treatment of art historical objects as dynamic assemblages. Drawing on a decade of fieldwork at giant statue sites in India and its diaspora and interviews with sculptors, patrons, and visitors, Jain masterfully describes how public icons materialize the intersections between new image technologies, neospiritual religious movements, Hindu nationalist politics, globalization, and Dalit-Bahujan verifications of equality and presence. Centering the ex-colony in rethinking key concepts of the image, Jain demonstrates how these new aesthetic forms entail a simultaneously religious and political retooling of the infrastructures of the sensible.

*Kajri Jain* is Associate Professor of Art History and Visual Studies at the University of Toronto and author of *Gods in the Bazaar: The Economies of Indian Calendar Art*, also published by Duke University Press.

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**Minor China**

Method, Materialisms, and the Aesthetic

**HENTYLE YAPP**

In *Minor China* Hentyle Yapp analyzes contemporary Chinese art as it circulates on the global art market to outline the limitations of Western understandings of non-Western art. Yapp reconsiders the all-too-common narratives about Chinese art that celebrate the heroic artist who embodies political resistance against the authoritarian state. These narratives, as Yapp establishes, prevent Chinese art, aesthetics, and politics from being discussed in the West outside the terms of Western liberalism and notions of the “universal.” Yapp engages with art ranging from photography and performance to curation and installations to foreground what he calls the minor as method—tracking aesthetic and intellectual practices that challenge the predetermined ideas and political concerns that uphold dominant conceptions of history, the state, and the subject. By examining the minor in the work of artists such as Ai Weiwei, Zhang Huan, Cao Fei, Cai Guo-Qiang, Carol Yinghua Lu, and others, Yapp demonstrates that the minor allows for discussing non-Western art more broadly and for reconfiguring dominant political and aesthetic institutions and structures.

*Hentyle Yapp* is Assistant Professor of Art and Public Policy at New York University and coeditor of *Saturation: Race, Art, and the Circulation of Value*.

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**ANIMA**

*Critical Race Studies Otherwise*

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

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**Yan Xing, *Kill (the) TV-Set*, 2012. © Yan Xing. Courtesy of the artist.**
Coed Revolution
The Female Student in the Japanese New Left
CHELSEA SZENDI SCHIEDER

In the 1960s, a new generation of university-educated youth in Japan challenged forms of capitalism and the state. In Coed Revolution Chelsea Szendi Schieder recounts the crucial stories of Japanese women's participation in these protest movements led by the New Left throughout the 1960s and early 1970s. Women were involved in contentious politics to an unprecedented degree, but they and their concerns were frequently marginalized by men in the movement and the mass media, and the movement at large is often memorialized as male and masculine. Drawing on stories of individual women, Schieder outlines how the media and their fellow activists portrayed them as icons of vulnerability and victims of violence, making women central to discourses about legitimate forms of postwar political expression. Schieder disentangles the gendered patterns that obscured radical women's voices to construct a feminist genealogy of the Japanese New Left, demonstrating that student activism in 1960s Japan cannot be understood without considering the experiences and representations of these women activists.

Mao's Bestiary
Medicinal Animals and Modern China
LIZ P. Y. CHEE

Controversy over the medicinal uses of wild animals in China has erupted around the ethics and efficacy of animal-based drugs, the devastating effect of animal farming on wildlife conservation, and the propensity of these practices to foster zoonotic diseases. In Mao's Bestiary, Liz P. Y. Chee traces the history of the use of medicinal animals in modern China. While animal parts and tissue have been used in Chinese medicine for centuries, Chee demonstrates that the early Communist state expanded and systematized their production and use to compensate for drug shortages, generate foreign investment in high-end animal medicines, and facilitate an ideological shift toward legitimating folk medicines. Among other topics, Chee investigates the craze for chicken blood therapy during the Cultural Revolution, the origins of deer antler farming under Mao and bear bile farming under Deng, and the crucial influence of the Soviet Union and North Korea upon Chinese zootherapies. In the process, Chee shows Chinese medicine to be a realm of change rather than a timeless tradition, a hopeful conclusion given current efforts to reform its use of animals.
The Stone and the Wireless
Mediating China, 1861–1906
SHAOLING MA

In the final decades of the Manchu Qing dynasty in China, technologies such as the phonograph, telephone, telegraph, and photography were both new and foreign. In The Stone and the Wireless Shaoling Ma analyzes diplomatic diaries, early science fiction, feminist poetry, photography, telegrams, and other archival texts, and shows how writers, intellectuals, reformers, and revolutionaries theorized what media does despite lacking a vocabulary to do so. Media defines the dynamics between technologies and their social or cultural forms, between devices or communicative processes, and their representations in texts and images. More than simply reexamining late Qing China’s political upheavals and modernizing energies through the lens of media, Ma shows that a new culture of mediation was helping to shape the very distinctions between politics, gender dynamics, economics, and science and technology. Ma contends that mediation lies not only at the heart of Chinese media history, but of media history writ large.

Shaoling Ma is Assistant Professor of Humanities at Yale-NUS College, Singapore.

Experiments in Skin
Race and Beauty in the Shadows of Vietnam
THUY LINH NGUYEN TU

In Experiments in Skin Thuy Linh Nguyen Tu examines the ongoing influence of the Vietnam War on contemporary ideas about race and beauty. Framing skin as the site around which these ideas have been formed, Tu foregrounds the histories of militarism in the production of US biomedical knowledge and commercial cosmetics. She uncovers the efforts of wartime scientists in the US Military Dermatology Research Program to alleviate the environmental and chemical risks to soldiers’ skin. These dermatologists sought relief for white soldiers while denying that African American soldiers and Vietnamese civilians were also vulnerable to harm. Their experiments led to the development of pharmaceutical cosmetics, now used by women in Ho Chi Minh City to tend to their skin, and to grapple with the damage caused by the war’s lingering toxicity. In showing how the US military laid the foundations for contemporary Vietnamese consumption of cosmetics and practices of beauty, Tu shows how the intersecting histories of militarism, biomedicine, race, and aesthetics become materially and metaphorically visible on skin.

Thuy Linh Nguyen Tu is Associate Professor of Social and Cultural Analysis at New York University, and author of The Beautiful Generation: Asian Americans and the Cultural Economy of Fashion, also published by Duke University Press.
Return Engagements
Contemporary Art’s Traumas of Modernity and History in Sài Gòn and Phnom Penh

VIỆT LÊ

“Return Engagements is a brilliant work to which I will return.”—VIET THANH NGUYEN

In Return Engagements artist and critic Việt Lê examines contemporary art in Cambodia and Việt Nam to rethink the entwinement of militarization, trauma, diaspora, and modernity in Southeast Asian art. Highlighting artists tied to Phnom Penh and Sài Gòn and drawing on a range of visual art as well as documentary and experimental films, Lê points out that artists of Southeast Asian descent are often expected to address the twin traumas of armed conflict and modernization, and shows how desirable art on these themes is on international art markets. As the global art market fetishizes trauma and violence, artists strategically align their work with those tropes in ways that Lê suggests allow them to reinvent such aesthetics and discursive spaces. By returning to and refashioning these themes, artists such as Tiffany Chung, Rithy Panh, and Sopheap Pich challenge categorizations of “diasporic” and “local” by situating themselves as insiders and outsiders relative to Cambodia and Việt Nam. By doing so, they disrupt dominant understandings of place, time, and belonging in contemporary art.

Việt Lê is Associate Professor of Visual Studies at the California College of the Arts and coauthor of White Gaze.

History on the Run
Secrecy, Fugitivity, and Hmong Refugee Epistemologies

MA VANG

During its secret war in Laos (1961–1975), the United States recruited proxy soldiers among the Hmong people. Following the war, many of these Hmong soldiers migrated to the United States with refugee status. In History on the Run Ma Vang examines the experiences of Hmong refugees in the United States to theorize refugee histories and secrecy, in particular those of the Hmong. Vang conceptualizes these histories as fugitive histories, as they move and are carried by people who move. Charting the incomplete archives of the war made secret through redacted US state documents, ethnography, film, and literature, Vang shows how Hmong refugees tell their stories in ways that exist separately from narratives of US empire and that cannot be traditionally archived. In so doing, Vang outlines a methodology for writing histories that foreground refugee epistemologies despite systematic attempts to silence those histories.

Ma Vang is Assistant Professor of Critical Race and Ethnic Studies at the University of California, Merced, and coeditor of Claiming Place: On the Agency of Hmong Women.
Empire's Mistress, Starring Isabel Rosario Cooper
VERNADETTE VICUÑA GONZALEZ

In Empire's Mistress Vernadette Vicuña Gonzalez follows the life of Filipina vaudeville and film actress Isabel Rosario Cooper, who was the mistress of General Douglas MacArthur. If mentioned at all, their relationship exists only as a salacious footnote in MacArthur's biography—a failed love affair between a venerated war hero and a young woman of Filipino and American heritage. Following Cooper from the Philippines to Washington DC to Hollywood, where she died penniless, Gonzalez frames her not as a tragic heroine, but as someone caught within the violent histories of US imperialism. In this way, Gonzalez uses Cooper's life as a way to explore the contours of empire as experienced on the scale of personal relationships. Along the way, Gonzalez fills in the archival gaps of Cooper's life with speculative fictional interludes that both unsettle the authority of "official" archives and dislodge the established one-dimensional characterizations of her. By presenting Cooper as a complex historical subject who lived at the crossroads of American colonialism in the Philippines, Gonzalez demonstrates how intimacy and love are woven into the infrastructure of empire.

Vernadette Vicuña Gonzalez is Professor of American Studies at the University of Hawai‘i at Mānoa, author of Securing Paradise: Tourism and Militarism in Hawai‘i and the Philippines, and coeditor of Detours: A Decolonial Guide to Hawai‘i, both also published by Duke University Press.

City of Screens
Imagining Audiences in Manila’s Alternative Film Culture
JASMINE NADUA TRICE

In City of Screens Jasmine Nadua Trice examines the politics of cinema circulation in early-2000s Manila. She traces Manila’s cinema landscape by focusing on the primary locations of film exhibition and distribution: the pirated DVD district, mall multiplexes, art house cinemas, the university film institute, and state-sponsored cinemathèques. In the wake of digital media piracy and the decline of the local commercial film industry, the rising independent cinema movement has been a site of contestation between filmmakers and the state, each constructing different notions of a prospective, national public film audience. Discourses around audiences become more salient given that films by independent Philippine filmmakers are seldom screened to domestic audiences, despite their international success. City of Screens provides a deeper understanding of the debates about the competing roles of the film industry, the public, and the state in national culture in the Philippines and beyond.

Jasmine Nadua Trice is Assistant Professor of Cinema and Media Studies at the University of California, Los Angeles.
Sound Alignments
Popular Music in Asia’s Cold Wars
MICHAEL K. BOURDAGHS, PAOLA IOVENE, and KALEY MASON, editors

In Sound Alignments, a transnational group of scholars explore the myriad forms of popular music that circulated across Asia during the Cold War. Challenging the conventional alignments and periodizations of Western cultural histories of the Cold War, they trace the routes of popular music, examining how it took on new meanings and significance as it traveled across Asia, from India to Indonesia, Hong Kong to South Korea, China to Japan. From studies of how popular musical styles from the Americas and Europe were adapted to meet local exigencies to how socialist-bloc and nonaligned Cold War organizations facilitated the circulation of popular music throughout the region, the contributors outline how popular music forged and challenged alliances, revolutions, and countercultures. They also show how the Cold War’s legacy shapes contemporary culture, particularly in the ways 1990s and 2000s J-pop and K-pop are rooted in American attempts to foster economic exchange in East Asia in the 1960s. Throughout, Sound Alignments demonstrates that the experiences of the Cold War in Asia were as diverse and dynamic as the music heard and performed in it.

Contributors: Marié Abe, Michael K. Bourdaghs, Paola Iovene, Nisha Kommattam, Jennifer Lindsay, Kaley Mason, Anna Schultz, Hyunjoon Shin, C. J. W.-L. Wee, Hon-Lun (Helan) Yang, Christine R. Yano, Qian Zhang

Michael K. Bourdaghs is Robert S. Ingersoll Professor of East Asian Languages and Civilizations and the College at the University of Chicago. Paola Iovene is Associate Professor in East Asian Languages and Civilizations and the College at the University of Chicago. Kaley Mason is Assistant Professor of Music at Lewis and Clark College.

Slow Disturbance
Infrastructural Mediation on the Settler Colonial Resource Frontier
RAFICO RUIZ

From the late nineteenth through most of the twentieth century, the evangelical Protestant Grenfell Mission in Newfoundland and Labrador, Canada, created a network of hospitals, schools, orphanages, stores, and industries with the goal of bringing health and organized society to settler fisherfolk and Indigenous populations. This infrastructure also supported resource extraction of fisheries off Labrador’s coast. In Slow Disturbance Rafico Ruiz engages with the Grenfell Mission to theorize how settler colonialism establishes itself through what he calls infrastructural mediation—the ways in which colonial lifeworlds, subjectivities, and affects come into being through the creation and maintenance of infrastructures. Drawing on archival documents, maps, interviews with municipal officials, teachers, and residents, as well as his field photography, Ruiz shows how the mission’s infrastructural mediation—from its attempts to restructure the local economy to the mapping of the coastline—responded to the colony’s environmental conditions in ways that expanded the bounds of the settler frontier. By tracing the mission’s history and the mechanisms that enabled its functioning, Ruiz complicates understandings of mediation and infrastructure while expanding debates surrounding settler colonialism and extractive capitalism.

Rafico Ruiz is currently the Associate Director of Research at the Canadian Centre for Architecture.
Experts in Action
Transnational Hong Kong–Style Stunt Work and Performance
LAUREN STEIMER

Action movie stars ranging from Jackie Chan to lesser-known stunt women and men like Zoë Bell and Chad Stahelski stun their audiences with virtuosic martial arts displays, physical prowess, and complex fight sequences. Their performance styles originate from action movies that emerged in the industrial environment of 1980s Hong Kong. In Experts in Action Lauren Steimer examines how Hong Kong–influenced cinema aesthetics and stunt techniques have been taken up, imitated, and reinvented in other locations and production contexts in Hollywood, New Zealand, and Thailand. Foregrounding the transnational circulation of Hong Kong–influenced films, television shows, stars, choreographers, and stunt workers, she shows how stunt workers like Chan, Bell, and others combine techniques from martial arts, dance, Peking opera, and the history of movie and television stunting practices to create embodied performances that are both spectacular and sometimes rendered invisible. By describing the training, skills, and labor involved in stunt work as well as the location-dependent material conditions and regulations that impact it, Steimer illuminates the expertise of the workers whose labor is indispensable to some of the world’s most popular movies.

Lauren Steimer is Associate Professor of Film and Media Studies and Media Arts at the University of South Carolina.

Media Crossroads
Intersections of Space and Identity in Screen Cultures
PAULA J. MASSOOD, ANGEL DANIEL MATOS, and PAMELA ROBERTSON WOJCIK, editors

The contributors to Media Crossroads examine space and place in media as they intersect with sexuality, race, ethnicity, age, class, and ability. Considering a wide range of film, television, video games, and other media, they show how spaces—from the large and fantastical to the intimate and virtual—are shaped by the social interactions and intersections staged within them. The highly teachable essays include analyses of media representations of urban life and gentrification, the ways video games allow users to adopt an experiential understanding of space, the intersection of the regulation of bodies and spaces, and how style and aesthetics can influence intersectional thinking. Whether interrogating the construction of Portland as a white utopia in Portlandia or the link between queerness and the spatial design and gaming mechanics in the Legend of Zelda videogame series, the contributors deepen understanding of screen cultures in ways that redefine conversations around space studies in film and media.

Contributors Amy Corbin, Desirée J. Garcia, Joshua Glick, Noelle Griffis, Malini Guha, Ina Rae Hark, Peter C. Kunze, Paula J. Massood, Angel Daniel Matos, Nicola Erin Morse, Elizabeth Patton, Matthew Thomas Payne, Merrill Schleier, Jacqueline Shean, Sarah Louise Smyth, Erica Stein, Kirsten Moana Thompson, John Vanderhoef, Pamela Robertson Wojcik

Paula J. Massood is Professor, Feinstein Graduate School of Cinema, City University of New York. Angel Daniel Matos is Assistant Professor of Gender, Sexuality, and Women’s Studies at Bowdoin College. Pamela Robertson Wojcik is Professor of Film, Television, and Theatre at the University of Notre Dame.
Millennials Killed the Video Star
MTV’s Transition to Reality Programming
AMANDA ANN KLEIN

Between 1995 and 2000, the number of music videos airing on mtv dropped by thirty-six percent. As an alternative to the twenty-four-hour music video jukebox the channel had been during its early years, mtv created an original cycle of scripted reality shows aimed at predominantly white youth audiences that include Laguna Beach, The Hills, The City, Catfish, and Jersey Shore. In Millennials Killed the Video Star Amanda Ann Klein examines the historical, cultural, and industrial factors leading to mtv’s shift away from music videos to reality programming in the early 2000s and 2010s. Drawing on interviews with industry workers from programs such as The Real World and Teen Mom, Klein demonstrates how mtv generated a coherent discourse on youth and identity by intentionally leveraging stereotypes about race, ethnicity, gender, and class. Klein explores how this production cycle, which showcased a variety of ways of being in the world, has played a role in identity construction in contemporary youth culture—ultimately shaping the ways in which Millennial audiences of the 2000s thought about, talked about, and embraced a variety of identities.

Amanda Ann Klein is Associate Professor of Film Studies at East Carolina University, author of American Film Cycles: Reframing Genres, Screening Social Problems, and Defining Subcultures, and coeditor of Cycles, Sequels, Spin-offs, Remakes, and Reboots: Multiplicities in Film and Television.

Future Varda
REBECCA J. DEROO and HOMAY KING, issue editors

A special issue of Camera Obscura

This special issue recognizes the work and legacy of Agnès Varda (1928–2019), a Belgian-born film director, screenwriter, photographer, and artist whose work was part of the French New Wave film movement of the 1950s and 1960s. In the wake of Varda’s passing in March 2019, contributors offer reflections on the continued relevance of her work. Until the end of her life, Varda was engaged with feminism, ethics, politics, and the representation of women in the film industry. Rather than focusing on Varda’s most famous films, the contributors to this issue consider aspects of her oeuvre that have contemporary relevance and those that point to the future: films, art installations, and photographs that have received less scholarly attention; her political activism; her role as manager of her own production company; and her Instagram presence. By emphasizing these often-overlooked elements of Varda’s creative output, the contributors reveal the depth of her artistic legacy and demonstrate how vastly important and interconnected her entire body of work is.

Contributors: Dominique Bluher, Nadine Boljkovac, Kelley Conway, Rebecca J. DeRoo, Sandy Flitterman-Lewis, Colleen Kennedy-Karpat, Homay King, Matt St. John, Emma Wilson

Rebecca J. DeRoo is Associate Professor of Communication at the Rochester Institute of Technology and author of Agnès Varda between Film, Photography, and Art. Homay King is Professor of History of Art at Bryn Mawr College and author of Virtual Memory: Time-Based Art and the Dream of Digitality, also published by Duke University Press.
Beyond Man
Race, Coloniality, and Philosophy of Religion
AN YOUTAÉ and ELEANOR CRAIG, editors

Beyond Man reimagines the meaning and potential of a philosophy of religion that better attends to the inextricable links between religion, racism, and colonialism. An Yountae, Eleanor Craig, and the contributors reckon with the colonial and racial implications of the field’s history by staging a conversation with Black, Indigenous, and decolonial studies. In their introduction, An and Craig point out that European-descended Christianity has historically defined itself by its relation to the Other while paradoxically claiming to represent and speak to humanity in its totality. The topics range from secularism, the Eucharist’s relation to Blackness, and sixteenth-century Brazilian cannibalism rituals to an analysis of how Mircea Eliade’s conception of the sacred underwrites settler colonial projects and imaginaries. Throughout, the contributors also highlight the theorizing of Afro-Caribbean thinkers such as Sylvia Wynter, C. L. R. James, Frantz Fanon, and Aimé Césaire, whose work disrupts the normative Western categories of religion and philosophy.

Contributors

An Yountae is Assistant Professor of Religious Studies at California State University, Northridge and author of The Decolonial Abyss: Mysticism and Cosmopolitics from the Ruins. Eleanor Craig is Program Director and Lecturer, Committee on Ethnicity, Migration, and Rights, Harvard University.
Chosen Peoples
Christianity and Political Imagination in South Sudan
CHRISTOPHER TOUNSEL

On July 9, 2011, South Sudan celebrated its independence as the world’s newest nation, an occasion which the country’s Christian leaders claimed had been foretold in the Book of Isaiah. The Bible provided a foundation through which South Sudanese could distinguish themselves from Arab and Muslim Sudanese to their north and understand themselves as a spiritual community now freed from their oppressors. Less than three years later, however, new conflicts emerged along ethnic lines, belying the liberation theology that had supposedly reached its climactic conclusion with independence. In *Chosen Peoples*, Christopher Tounsel investigates the centrality of Christian worldviews to the ideological construction of South Sudan and the inability of shared religion to prevent conflict. From the creation of a colonial-era mission school to halt Islam’s spread up the Nile, the centrality of Biblical language in South Sudanese propaganda during the Second Civil War (1983–2005), and post-independence transformations of religious thought in the face of ethnic warfare, Tounsel highlights the potential and limitations of deploying race and Christian theology to unify South Sudan.

Fighting and Writing
The Rhodesian Army at War and Postwar
LUISE WHITE

In *Fighting and Writing* Luise White brings the force of her historical insight to bear on the many war memoirs published by white soldiers who fought for Rhodesia during the 1964–1979 Zimbabwean liberation struggle. In the memoirs of white soldiers fighting to defend white minority rule in Africa long after other countries were independent, White finds a robust and contentious conversation about race, difference, and the war itself. These are writings by men who were ambivalent conscripts, generally aware of the futility of their fight—not brutal pawns flawlessly executing the orders and parroting the rhetoric of a racist regime. Moreover, most of these men insisted that the most important aspects of fighting a guerrilla war—tracking and hunting, knowledge of the land and of the ways of African society—were learned from Black playmates in idealized rural childhoods. In these memoirs, African guerrillas never lost their association with the wild, even as white soldiers boasted of bringing Africans into the intimate spaces of regiment and regime.

Luise White is Professor Emerita of History at the University of Florida and the author of several books, most recently *Unpopular Sovereignty: Rhodesian Independence and African Decolonization*. 
The CIA in Ecuador
MARC BECKER

In *The CIA in Ecuador*, Marc Becker draws on recently released US government surveillance documents on the Ecuadorian left to chart social movement organizing efforts during the 1950s. Emphasizing the competing roles of the domestic ruling class and grassroots social movements, Becker details the struggles and difficulties that activists, organizers, and political parties confronted. He shows how leftist groups, including the Communist Party of Ecuador, navigated disagreements over tactics and ideology, and how these influenced shifting strategies in support of rural Indigenous communities and urban labor movements. He outlines the CIA's failure to understand that the Ecuadorian left was rooted in local social struggles rather than being bankrolled by the Soviet Union. By decentering US-Soviet power struggles, Becker shows that the local patterns and dynamics that shaped the development of the Ecuadorian left could be found throughout Latin America during the Cold War.

AMERICAN ENCOUNTERS/GLOBAL INTERACTIONS
A series edited by Gilbert M. Joseph and Penny Von Eschen

Marc Becker is Professor of History at Truman State University and the author and editor of several books, including *The FBI in Latin America: The Ecuador Files* and *Indians and Leftists in the Making of Ecuador's Modern Indigenous Movements*, both also published by Duke University Press.

The Surrendered
Reflections by a Son of Shining Path

JOSÉ CARLOS AGÜERO
Edited and Translated by Michael J. Lazzara and Charles F. Walker

When Peruvian public intellectual José Carlos Agüero was a child, the government imprisoned and executed his parents, who were members of Shining Path. In *The Surrendered*—originally published in Spanish in 2015 and appearing here in English for the first time—Agüero reflects on his parents' militancy and the violence and aftermath of Peru's internal armed conflict. He examines his parents' radicalization, their lives as guerrillas, and his tumultuous childhood, which was spent in fear of being captured or killed, while grappling with the complexities of public memory, ethics and responsibility, human rights, and reconciliation. Much more than a memoir, *The Surrendered* is a disarming and moving consideration of what forgiveness and justice might mean in the face of hate. This edition includes an editor's introduction, a timeline of the Peruvian conflict, and an extensive interview with the author.

José Carlos Agüero is an essayist, poet, public intellectual, and the author and coeditor of several books in Spanish. Michael J. Lazzara is Professor of Latin American Literature and Cultural Studies at the University of California, Davis. Charles F. Walker is Professor of History and Director of the Hemispheric Institute on the Americas at the University of California, Davis.
Archiving Mexican Masculinities in Diaspora

NICOLE M. GUIDOTTI-HERNÁNDEZ

In Archiving Mexican Masculinities in Diaspora, Nicole M. Guidotti-Hernández challenges machismo—a shorthand for racialized and heteronormative Latinx men’s misogyny—with nuanced portraits of Mexican men and masculinities along and across the US-Mexico border. Guidotti-Hernández foregrounds Mexican men’s emotional vulnerabilities and intimacies in their diasporic communities. Highlighting how Enrique Flores Magón, an anarchist political leader and journalist, upended gender norms through sentimentality and emotional vulnerability that he both performed publicly and also expressed privately, Guidotti-Hernández documents compelling continuities between his expressions and those of men enrolled in the Bracero program. Braceros—more than 4.5 million Mexican men who travelled to the United States to work in temporary agricultural jobs from 1942 to 1964—forged domesticity and intimacy, sharing affection but also physical violence. Through these case studies that reexamine the diasporic male private sphere, Guidotti-Hernández formulates a theory of transnational Mexican masculinities rooted in emotional and physical intimacy that emerged from the experiences of being racial, political, and social outsiders in the United States.

Nicole M. Guidotti-Hernández is Professor of English at Emory University and author of Unspeaking Violence: Remapping US and Mexican National Imaginaries, also published by Duke University Press.

Spatial and Discursive Violence in the US Southwest

ROSaura SÁNCHEZ and BEATRICE PITA

In Spatial and Discursive Violence in the US Southwest Rosaura Sánchez and Beatrice Pita examine literary representations of settler colonial land enclosure and dispossession in the history of New Mexico, Texas, and Oklahoma. Sánchez and Pita analyze a range of Chicano/a and Native American novels, films, short stories, and other cultural artifacts from the eighteenth century to the present, showing how Chicano/a works often celebrate an idealized colonial Spanish past as a way to counter stereotypes of Mexican and Indigenous racial and ethnic inferiority. As they demonstrate, these texts often erase the participation of Spanish and Mexican settlers in the dispossession of Indigenous lands. Foregrounding the relationship between literature and settler colonialism, they consider how literary representations of land are manipulated and redefined in ways that point to the changing practices of dispossession. In so doing, Sánchez and Pita prompt critics to reconsider the role of settler colonialism in the deep history of the United States and how spatial and discursive violence are always correlated.

Rosaura Sánchez is Professor Emeritus of Literature at the University of California, San Diego. She is the author of Telling Identities: The Californio Testimonios. Beatrice Pita is Retired Lecturer of Literature at the University of California, San Diego. Together they have written Conflicts of Interest: The Letters of María Amparo Ruiz de Burton.
Rebel Imaginaries
Labor, Culture, and Politics in Depression-Era California
ELIZABETH E. SINE

“Rebel Imaginaries provides a new model for doing labor history. . . . This landmark work in ethnic studies is certain to exert powerful influence and impact in the years to come.”—GEORGE LIPSITZ

During the Great Depression, California became a wellspring for some of the era’s most inventive and imaginative political movements. In response to the global catastrophe, the multiracial laboring populations who formed the basis of California’s economy gave rise to an oppositional culture that challenged the modes of racialism, nationalism, and rationalism that had guided modernization during preceding decades. In Rebel Imaginaries Elizabeth E. Sine tells the story of that oppositional culture’s emergence, revealing how aggrieved Californians asserted political visions that embraced difference, fostered a sense of shared vulnerability, and underscored the interconnectedness and interdependence of global struggles for human dignity. From the Imperial Valley’s agricultural fields to Hollywood, seemingly disparate communities of African American, Native American, Mexican, Filipinx, Asian, and White working-class people were linked by their myriad struggles against Depression-era capitalism and patterns of inequality and marginalization. In tracing the diverse coalition of those involved in labor strikes, citizenship and immigration reform, and articulating and imagining freedom through artistic practice, Sine demonstrates that the era’s social movements were far more heterogeneous, multivalent, and contested than previously understood.

Elizabeth E. Sine is Lecturer of History at California Polytechnic State University, San Luis Obispo.

Atmospheric Noise
The Indefinite Urbanism of Los Angeles
MARINA PETERSON

In Atmospheric Noise, Marina Peterson traces entanglements of environmental noise, atmosphere, sense, and matter that cohere in and through encounters with airport noise since the 1960s. Exploring spaces shaped by noise around Los Angeles International Airport (LAX), she shows how noise is a way of attuning toward the atmospheric: through noise we learn to listen to the sky and imagine the permeability of bodies and matter, sensing and conceiving that which is diffuse, indefinite, vague, and unformed. In her account, the “atmospheric” encompasses the physicality of the ephemeral, dynamic assemblages of matter as well as a logic of indeterminacy. It is audible as well as visible, heard as much as breathed. Peterson develops a theory of “indefinite urbanism” to refer to marginalized spaces of the city where concrete meets sky, windows resonate with the whine of departing planes, and endangered butterflies live under flight paths. Offering a conceptualization of sound as immanent and non-objectified, she demonstrates ways in which noise is central to how we know, feel, and think atmospherically.

Marina Peterson is Associate Professor of Anthropology at the University of Texas at Austin, author of Sound, Space, and the City: Civic Performance in Downtown Los Angeles, and coeditor of Between Matter and Method: Encounters in Anthropology and Art.
Experimenting with Ethnography
A Companion to Analysis
ANDREA BALLESTERO and BRIT ROSS WINTHEREIK, editors

Experimenting with Ethnography collects twenty-one essays that open new paths for doing ethnographic analysis. The contributors—who come from a variety of intellectual and methodological traditions—enliven analysis by refusing to take it as an abstract, disembodied exercise. Rather, they frame it as a concrete mode of action and a creative practice. Encompassing topics ranging from language and the body to technology and modes of collaboration, the essays invite readers to focus on the imaginative work that needs to be performed prior to completing an argument. Whether exchanging objects, showing how to use drawn images as a way to analyze data, or working with smartphones, sound recordings, and social media as analytic devices, the contributors explore the deliberate processes for pursuing experimental thinking through ethnography. Practical and broad in theoretical scope, Experimenting with Ethnography is an indispensable companion for all ethnographers.


EXPERIMENTAL FUTURES
Technological Lives, Scientific Arts, Anthropological Voices
A series edited by Michael M. J. Fischer and Joseph Dumit

Andrea Ballestero is Associate Professor of Anthropology at Rice University. Brit Ross Winthereik is Professor of Science and Technology Studies and Ethnography at the IT University of Copenhagen.

The Genealogical Imagination
Two Studies of Life over Time
MICHAEL JACKSON

In The Genealogical Imagination Michael Jackson juxtaposes ethnographic and imaginative writing to explore intergenerational trauma and temporality. Drawing on over fifty years of fieldwork, Jackson recounts the 150-year history of a Sierra Leone family through its periods of prosperity and powerlessness, war and peace, jihad and migration. Jackson also offers a fictionalized narrative loosely based on his family history and fieldwork in North-east Australia that traces how the trauma of wartime in one generation can reverberate into the next. In both stories Jackson reflects on different modes of being-in-time, demonstrating how genealogical time flows in stops and starts—linear at times, discontinuous at others—as current generations reckon with their relationships to their ancestors. Genealogy, Jackson demonstrates, becomes a powerful model for understanding our experience of being in the world, as nobody can escape kinship and the gravitational pull of the past. Unconventional and evocative, The Genealogical Imagination offers a nuanced account of how lives are lived while pushing the bounds of the forms that scholarship can take.

Michael Jackson is Distinguished Professor of World Religions at Harvard Divinity School, Harvard University, and the author of numerous books, including Critique of Identity Thinking and The Varieties of Temporal Experience: Travels in Philosophical, Historical, and Ethnographic Time.
Borderwaters
Amid the Archipelagic States of America
BRIAN RUSSELL ROBERTS

“This detail-rich study is eye-opening in every way. Essential reading for all Americanists.”
—WAI CHEE DIMOCK

Conventional narratives describe the United States as a continental country bordered by Canada and Mexico. Yet, since the late twentieth century the United States has claimed more water space than land space, and more water space than perhaps any other country in the world. This watery version of the United States borders some twenty-one countries, particularly in the archipelagoes of the Pacific and the Caribbean. In Borderwaters Brian Russell Roberts dispels continental national mythologies to advance an alternative image of the United States as an archipelagic nation. Drawing on literature, visual art, and other expressive forms that range from novels by Mark Twain and Zora Neale Hurston to Indigenous testimonies against nuclear testing and Miguel Covarrubia’s visual representations of Indonesia and the Caribbean, Roberts remaps both the fundamentals of US geography and the foundations of how we discuss US culture.

Brian Russell Roberts is Professor of English at Brigham Young University, coeditor of Archipelagic American Studies and Indonesian Notebook: A Sourcebook on Richard Wright and the Bandung Conference, both also published by Duke University Press, and author of Artistic Ambassadors: Literary and International Representation of the New Negro Era.

The Charismatic Gymnasium
Breath, Media, and Religious Revivalism in Contemporary Brazil
MARIA JOSÉ DE ABREU

“This brilliant and truly original book makes a major contribution to social, cultural, and political theory.”—KATHLEEN STEWART

In The Charismatic Gymnasium Maria José de Abreu examines how Charismatic Catholicism in contemporary Brazil produces a new form of total power through a concatenation of the breathing body, theology, and electronic mass media. De Abreu documents a vast religious respiratory program of revival popularly branded as “the aerobics of Jesus.” Pneuma—the Greek term for air, breath, and spirit—is central to this aerobic program, whose goal is to labor on the athletic elasticity of spirit. Tracing the rhetoric, gestures, and spaces that together constitute this new theological community, de Abreu exposes the articulating forces among evangelical Christianity, neoliberal logics, and the rise of right-wing politics. By calling attention to how an ethics of pauperism vitally intersects with the neoliberal ethos of flexibility, de Abreu shows how paradoxes do not hinder but expand the Charismatic gymnasium. The result, de Abreu demonstrates, is the production of a fluid form of totalitarianism and Christianity in Brazil and beyond.

Maria José de Abreu is Assistant Professor of Anthropology at Columbia University.
Palestine Is Throwing a Party and the Whole World Is Invited
Capital and State Building in the West Bank
KAREEM RABIE

In 2008, Palestinian Prime Minister Salam Fayyad invited international investors to the first ever Palestine Investment Conference, which was designed to jumpstart the process of integrating Palestine into the global economy. Or as Fayyad described the conference: Palestine is "throwing a party, and the whole world is invited." In this book, Kareem Rabie examines how the conference and Fayyad's rhetoric represented a wider shift in economic and political practice in ways that oriented state-scale Palestinian politics toward neoliberal globalization rather than a diplomatic two-state solution. Rabie demonstrates that private firms, international aid organizations, and the Palestinian government in the West Bank focused on large-scale private housing development in an effort toward state-scale economic stability and market building. This approach reflected the belief that a thriving private economy would lead to a free and functioning Palestinian state. Yet, as Rabie contends, these investment-based policies have maintained the status quo of occupation and Palestine's subordinate and suspended political economic relationship with Israel.

Kareem Rabie is Assistant Professor of Anthropology at American University.

Words and Worlds
A Lexicon for Dark Times
VEENA DAS and DIDIER FASSIN, editors

Born in a time of anxiety, Words and Worlds examines some of the disquieting challenges that societies now face. Through an inquiry into a political lexicon of commonsense words, ranging from democracy and revolution to knowledge and authority, from inequality and toleration to war and power, the authors of this book trouble the self-evidence of these terms, bringing into view the hidden transcripts and unexpected trajectories of many settled ideas, such as the human sense of belonging or the call for openness and transparency in research and public life. The case studies conducted over five continents with the tools of eight different disciplines challenge the ethnocentric assumptions, false moralism, and cultural prejudices that underlie much discussion on corruption, or even the virtue invested in resilience. The critique of the ubiquitous use of crisis to characterize our times shows how this framing obscures the unjust conditions of existence and violence of everyday life. Together the essays in this book offer a fresh look at the deeply connected worlds we inhabit in solidarity and discord.

Contributors: Banu Bargu, Veena Das, Alex de Waal, Didier Fassin, Peter Geschiere, Behrooz Ghamari-Tabrizi, Caroline Humphrey, Ravi Kanbur, Julieta Lemaitre, Uday S. Mehta, Jan-Werner Müller, Jonathan Pugh, Elizabeth F. Sanders, Todd Sanders

Veena Das is Krieger-Eisenhower Professor of Anthropology at Johns Hopkins University and a corresponding fellow of the British Academy. She is the author of several books, including Textures of the Ordinary: Doing Anthropology after Wittgenstein. Didier Fassin is James D. Wolfensohn Professor at the Institute for Advanced Study, Princeton, and Chair of Public Health at the Collège de France. He is the author of various books, including Life: A Critical User’s Manual.
Crip Temporalities
ELLEN SAMUELS and ELIZABETH FREEMAN, issue editors

A special issue of South Atlantic Quarterly

This special issue brings together explorations of crip temporality: the ways in which bodily and mental disabilities shape the experience of time. These include needing to use time-consuming adaptive technologies like screen readers, working slowly during a pain flare-up, or only being able to look at a screen for short periods. Through accessibly written essays, art, and poems, contributors explore both the confines of crip temporality and the freedoms it provides. They offer strategies and narratives for navigating the academy as a disabled person; reclaim self-care as a tool for personal survival instead of productivity; and illustrate how crip time is mobilized in service of biopolitical projects. More than just a space of loss and frustration, they argue, crip time also offers liberatory potential: the contributors imagine how justice, connection, and pleasure might emerge from temporalities that center compassion rather than productivity.

Contributors Moya Bailey, Amanda Cachia, María Elena Cepeda, Eli Clare, Finn Enke, Elizabeth Freeman, Matt Huynh, Alison Kafer, Mimi Khúc, Christine Sun Kim, Jina B. Kim, Leah Lakshmi Piepzna-Samarasinha, Margaret Price, Jasbir Puar, Jake Pyne, Ellen Samuels, Sami Schalk, Michael Snediker

Ellen Samuels is Associate Professor of English at the University of Wisconsin–Madison. Elizabeth Freeman is Professor of English at the University of California, Davis.

Reading and Writing in the Era of Fake News
ELLEN C. CARILLO and ALICE S. HORNING, issue editors

A special issue of Pedagogy: Critical Approaches to Teaching Literature, Language, Composition, and Culture

The special issue of Pedagogy brings together scholars interested in instructing students about misinformation, disinformation, and the role of bias in reading and writing in this era of rapidly circulating fake news. Contributors examine the current information landscape, across both digital and traditional platforms, in order to assist students in developing critical literacy skills. Topics include how to recognize misinformation and disinformation; contemporary concerns about race and matters of identity; collaborative critical literacy practices among writing faculty and librarians; and more. Useful for both undergraduate and graduate instruction, this issue demonstrates the important role of critical literacy in disrupting the power of fake news.

Contributors Nicholas N. Behm, Noel Holton Brathwaite, Ellen C. Carillo, Irene Clark, Peg Cook, Dough Downs, Joanne Baird Giordano, Mara Lee Grayson, Holly Hassel, Alice S. Horning, Nusrat Jahan, Anna Maria Johnson, Tina S. Kazan, Christine Kervina, Kelly King-O’Brien, Timothy Oleksiak, Michelle Sprouse, Mary Traester

Ellen C. Carillo is Professor of English and Writing Coordinator at the University of Connecticut. She is the author, most recently, of the MLA Guide to Digital Literacy. Alice S. Horning is Professor Emerita of Writing and Rhetoric and of Linguistics at Oakland University. She is the author, most recently, of Literacy Then and Now: A Study of Modern and Contemporary Literacy Practices.
Religion, Secularism, and Political Belonging
LEEROM MEDOVOI and ELIZABETH BENTLEY, editors

Working in four scholarly teams focused on different global regions—North America, the European Union, the Middle East, and China—the contributors to Religion, Secularism, and Political Belonging examine how new political worlds intersect with locally specific articulations of religion and secularism. The essays address many topics, including the changing relationship between Islam and politics in post-2010 revolution Tunisia, the influence of religion on the sharp turn to the political right in Western Europe, understandings of Confucianism as a form of secularism, and the alliance between evangelical Christians and neoliberal business elites in the United States since the 1970s. This volume also provides a methodological template for how humanities scholars around the world can collaboratively engage with sweeping issues of global significance.

Contributors: Markus Balkenhol, Elizabeth Bentley, Kambiz GhaneaBassiri, David N. Gibbs, Ori Goldberg, Marcia Klotz, Zeynep Kurtulmuş Korkman, Leerom Medovoi, Eva Midden, Mohanad Mustafa, Mu-chou Poo, Shaul Setter, John Vignaux Smith, Pooyan Tamimi Arab, Ernst van den Hemel, Albert Wetter, Francis Ching-Wah Yip, Raef Zreik

Leerom Medovoi is Professor of English at the University of Arizona and author of Rebels: Youth and the Cold War Origin of Identity, also published by Duke University Press. Elizabeth Bentley is a PhD candidate in English at the University of Arizona.
Demography

MARK D. HAYWARD, editor-in-chief

Since its founding in 1964, the population research journal *Demography* has mirrored the vitality, diversity, high intellectual standard, and wide impact of the field on which it reports. *Demography* presents the highest quality original research of scholars in a broad range of disciplines that include anthropology, biology, economics, geography, history, psychology, public health, sociology, and statistics. The journal encompasses a wide variety of methodological approaches to population research. Its geographic focus is global, with articles addressing demographic matters from around the planet. Its temporal scope is broad, as represented by research that explores demographic phenomena from past to present and reaching toward the future. *Demography* is the flagship journal of the Population Association of America.

Mark D. Hayward is Professor of Sociology and Centennial Commission Professor in the Liberal Arts and Faculty Research Associate at the Population Research Center at the University of Texas at Austin.

liquid blackness

journal of aesthetics and black studies

ALESSANDRA RAENGO and LAUREN MCLEOD CRAMER, editors

*liquid blackness* seeks to carve out a place for aesthetic theory and the most radical agenda of Black studies to come together in productive ways, with the goal of attending to the aesthetic work of Blackness and the political work of form. In this way, the journal develops innovative approaches to address points of convergence between the exigencies of Black life and the many slippery ways in which Blackness is encountered in contemporary sonic and visual culture. The journal showcases a variety of scholarly modes, including audiovisual work and experimental and traditional essays. It aims to explore *who* can do theory (scholars, artists, activists, individuals, and ensembles), *how* theory can be done (in image, writing, archiving, curating, social activism), and *what* a Black aesthetic object is (“high”/“low” art, sound and image, practice and praxis).

Alessandra Raengo is Associate Professor of Moving Image Studies at Georgia State University. Lauren McLeod Cramer is Assistant Professor in the Cinema Studies Institute at the University of Toronto.

Sungkyun Journal of East Asian Studies

ROSS KING, editor

The *Sungkyun Journal of East Asian Studies* (*sjeas*) is an international, multidisciplinary publication dedicated to research on pre-1945 East Asian humanities. *sjeas* presents new research related to the Sinographic Cosmopolis/Sphere of pre-1945 East Asia, publishing both articles that stay within traditional disciplinary or regional boundaries and works that explore the commonalities and contrasts found in countries of the Sinographic Sphere. *sjeas* is particularly keen to highlight new research by scholars from China (broadly conceived), Japan, Korea, and Vietnam that engages with Western scholarship in this field.

Ross King is Professor of Korean and the Director of the Centre for Korean Research at the University of British Columbia.
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