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The publication of Cultural Studies 1983 is a touchstone event in the history of Cultural Studies and a testament to Stuart Hall’s unparalleled contributions. The eight foundational lectures Hall delivered at the University of Illinois in 1983 introduced North American audiences to a thinker and discipline that would shift the course of critical scholarship. Unavailable until now, these lectures present Hall’s original engagements with the theoretical positions that contributed to the formation of Cultural Studies.

Throughout this personally guided tour of Cultural Studies’ intellectual genealogy, Hall discusses the work of Richard Hoggart, Raymond Williams, and E. P. Thompson; the influence of structuralism; the limitations and possibilities of Marxist theory; and the importance of Althusser and Gramsci. Throughout these theoretical reflections, Hall insists that cultural studies aims to provide the means for political change.

Stuart Hall (1932–2014) was one of the most prominent and influential scholars and public intellectuals of his generation. He was a prolific writer and speaker, and a public voice for critical intelligence and social justice who appeared widely on British television and radio. He taught at the University of Birmingham and the Open University, was the founding editor of New Left Review, and served as the director of Birmingham’s Centre for Contemporary Cultural Studies during its most creative and influential decade. Jennifer Daryl Slack is Professor of Communication and Cultural Studies at Michigan Technological University. Lawrence Grossberg is Morris David Distinguished Professor of Communication and Cultural Studies at the University of North Carolina, Chapel Hill.

“...Stuart Hall’s most sustained reckoning with the strands of Marxist theory that remain crucial for Cultural Studies. Today, at a time of decentered neoliberal hegemony, his nonreductive analysis of cultural struggle is more relevant than ever.”——James Clifford, author of Returns: Becoming Indigenous in the Twenty-First Century
Donna J. Haraway is Distinguished Professor Emerita in the History of Consciousness Department at the University of California, Santa Cruz, and the author of several books, most recently, Manifestly Haraway.

"Donna J. Haraway asks how to think-with, live-with, and be-with other planetary organisms in a world that does not forget how much ecological trouble it is in. This is not to lament the world's destruction, but to see afresh what the possibilities of life have always been. Staying with the Trouble is at once a compelling sequel to a series of major works, a manifesto full of intellectual energy to put beside her famous Cyborg Manifesto, and at the same time only a momentary resting place in a life still committed to making us think."—Marilyn Strathern, Cambridge University

In the midst of spiraling ecological devastation, multispecies feminist theorist Donna J. Haraway offers provocative new ways to reconfigure our relations to the earth and all its inhabitants. She eschews referring to our current epoch as the Anthropocene, preferring to conceptualize it as what she calls the Chthulucene, as it more aptly and fully describes our epoch as one in which the human and nonhuman are inextricably linked in tentacular practices. The Chthulucene, Haraway explains, requires sym-poiesis, or making-with, rather than auto-poiesis, or self-making. Learning to stay with the trouble of living and dying together on a damaged earth will prove more conducive to the kind of thinking that would provide the means to building more livable futures. Theoretically and methodologically driven by the signifier SF—string figures, science fact, science fiction, speculative feminism, speculative fabulation, so far—Staying with the Trouble further cements Haraway’s reputation as one of the most daring and original thinkers of our time.

“Staying with the Trouble is written with love and rage, making it felt what it takes not to turn one’s back against the demands of this terrible time which some dare to call the Anthropocene. Donna J. Haraway mobilizes the power of words, images, and tales to shake off the dual temptation of faith in providential technofixes and of bitter ‘game over’ pseudo-wisdom. Her book forcefully demands that we consent to participate in the ongoingness of the world.”—Isabelle Stengers, author of In Catastrophic Times: Resisting the Coming Barbarism
Only the Road / Solo el Camino
Eight Decades of Cuban Poetry
MARGARET RANDALL, EDITOR AND TRANSLATOR

Featuring the work of over fifty poets writing across the last eight decades, *Only the Road / Solo el Camino* is the most complete bilingual anthology of Cuban poetry available to an English readership. It is distinguished by its stylistic breadth and the diversity of its contributors, who come from throughout Cuba and its diaspora and include luminaries, lesser known voices, and several Afro-Cuban and LGBTQ poets. Nearly half of the poets in the collection are women. *Only the Road* paints a full and dynamic picture of modern Cuban life and poetry, highlighting their unique features and idiosyncrasies, the changes across generations, and the ebbs and flows between repression and freedom following the Revolution. Poet Margaret Randall, who translated each poem, contributes extensive biographical notes for each poet and a historical introduction to twentieth-century Cuban poetry.

Margaret Randall is the author of dozens of books of poetry and prose, including *Haydée Santamaría, Cuban Revolutionary: She Led by Transgression* and *Che on My Mind*, both also published by Duke University Press.

“The glory and triumph of Margaret Randall’s gathering comes directly from a half century spent in and out of Cuba, the work of a participant-observer and a poet attuned to the work of others in a country long the seat of one of the world’s great centers of poetry with strong attachments to the world at large. Her voice as a translator is impeccable, close up and audible and open to all sides of what has been a long and complicated—and often contradictory—history. That so much is present here—old and new, simple and richly complex, at home and in exile—makes this an assemblage that goes to the limits of what such a gathering can possibly be. As a work for the understanding of what has happened so near to us and so far away, *Only the Road* is a book not only for the here and now but also for the ages.”—JEROME ROTHENBERG

“Every compendium attempts to explain something. Because it includes voices ‘from inside and out,’ the book readers hold in their hands demonstrates the continuities and coincidences, departures and ruptures, of a process that is human as well as literary. It is history in other codes.”—SILVIO RODRÍGUEZ, Cuban singer-songwriter

also by Margaret Randall

*Haydée Santamaría, Cuban Revolutionary: She Led by Transgression*
paper, $23.95/$17.99
978-0-8223-5962-3 / 2015
Also available as an ebook

*Che on My Mind*
paper, $19.95/$14.99
978-0-8223-5592-2 / 2013
Also available as an ebook
Hettie Jones is the author of numerous books, including her memoir of the Beat scene *How I Became Hettie Jones*; the poetry collection *Drive*; and the young adult *Big Star Fallin’ Mama: Five Women in Black Music*. She has published in many newspapers and magazines, including the *Village Voice*, *Global City Review*, and *Ploughshares*. She currently teaches in the Graduate Writing Program at The New School, the 92nd Street Y, and the Lower Eastside Girls Club, and she previously taught at several colleges and universities in New York and elsewhere. Jones lives in New York City.

“Love, *H*, a lucid compendium of epistles, postcards, and emails, depicts an intimate account of the lives and minds of two artists. The straightforward acumen of beat poet Hettie Jones (New York City) and sculptor Helene Dorn (Gloucester) cumulate in a poignant dialogue that critiques and probes a unique body of shared feelings during the post-Beat movement and its legacy. *Love, H* is life on the page. The day to day, with gaps and silences, portrays a psychological and spiritual map of these two speakers who aptly refer to the post-Beat landscape as Boyland. These pages of joy and pain add up to more than two full hearts and minds caught at a turning point in America. Two friends sort out the fray. Their playful certainty embodies wisdom. Lively, and at times even taciturn, the two give us a shared truth as witnesses. This correspondence of more than forty years is personal and political, and without trying creates a collage of experience that grows into an American portrait.”—YUSEF KOMUNYAKAA, author of *The Emperor of Water Clocks: Poems*

“It works, we’re in business, yeah Babe!” So begins this remarkable selection from a forty-year correspondence between two artists who survived their time as wives in the Beat bohemia of the 1960s and went on to successful artistic careers of their own.

From their first meeting in 1960, writer Hettie Jones—then married to LeRoi Jones (Amiri Baraka)—and painter and sculptor Helene Dorn (1927–2004), wife of poet Ed Dorn, found in each other more than friendship. They were each other’s confidant, emotional support, and unflagging partner through difficulties, defeats, and victories, from surviving divorce and struggling as single mothers, to finding artistic success in their own right.

Revealing the intimacy of lifelong friends, these letters tell two stories from the shared point of view of women who refused to go along with society’s expectations. Jones frames her and Helene’s story, adding details and explanations while filling in gaps in the narrative. As she writes, “we’d fled the norm for women then, because to live it would have been a kind of death.”

Apart from these two personal stories, there are, as well, reports from the battlegrounds of women’s rights and tenant’s rights, reflections on marriage and motherhood, and contemplation of the past to which these two had remained irrevocably connected. Prominent figures such as Allen Ginsberg and Timothy Leary appear as well, making *Love, H* an important addition to literature on the Beats.

Above all, this book is a record of the changing lives of women artists as the twentieth century became the twenty-first, and what it has meant for women considering such a life today. It’s worth a try, Jones and Dorn show us, offering their lives as proof that it can be done.

“Love, *H* is a very tender correspondence, augmented by Jones’s running commentary between two deeply loyal ‘no nonsense’ friends, both strong women, artists, mothers. This delicate weave runs adjacent to the lives and dynamics of the New American Poetry and its inspired players. The affinities create a jazz track of quotidian life, literary and visual art talk, heartbreak, survival, politics, social justice, and illuminating details from place: traveling from Colchester, UK, and Gloucester to the Lower East Side. This is a wonderful addition to Hettie Jones’s memoir *How I Became Hettie Jones*. This is one for the Archive.”—ANNE WALDMAN, Poet, Artistic Director of the Kerouac School Summer Writing Program
Flyboy 2
The Greg Tate Reader
GREG TATE

Since launching his career at the Village Voice in the early 1980s Greg Tate has been one of the premiere critical voices on contemporary Black music, art, literature, film, and politics. Flyboy 2 provides a panoramic view of the past thirty years of Tate's influential work. Whether interviewing Miles Davis or Ice Cube, reviewing an Azealia Banks mixtape or Suzan-Lori Parks's Topdog/Underdog, discussing visual artist Kara Walker or writer Clarence Major, or analyzing the ties between Afro-futurism, Black feminism, and social movements, Tate's resounding critical insights illustrate how race, gender, and class become manifest in American popular culture. Above all, Tate demonstrates through his signature mix of vernacular poetics and cultural theory and criticism why visionary Black artists, intellectuals, aesthetics, philosophies, and politics matter to twenty-first-century America.

"Gathered here we have a body of work a generation in the making that will certainly shape our thinking, listening, and seeing for generations to come. Greg Tate is the standard-bearer; his critical sensibilities are matched only by his ability to render them in stunning prose. The power and charisma of his intellect emanate from the page. In the tradition of Ellison and Baraka, but unlike them, shaped by the best of Black feminism, Tate forges his own brilliant path."—FARAH JASMINE GRIFFIN

Greg Tate is a music and popular culture critic and journalist whose work has appeared in many publications, including the Village Voice, Vibe, Spin, the Wire, and Downbeat. He is the author of Flyboy in the Buttermilk: Essays on Contemporary America and Midnight Lightning: Jimi Hendrix and the Black Experience and the editor of Everything but the Burden: What White People Are Taking from Black Culture. Tate, via guitar and baton, also leads the conducted improvisation ensemble Burnt Sugar the Arkestra Chamber, who tour internationally.

“The premier hip-hop writer of his generation, a stunning prose stylist, and the inventor of a whole new approach to music and cultural criticism, Greg Tate has been to hip-hop what Albert Murray is to jazz: the standard-setter for a generation of intellectuals who care deeply about race, art, and the future.”—ANN POWERS
NEW IN PAPERBACK

Songs of the Unsung
The Musical and Social Journey of Horace Tapscott
HORACE TAPSCOTT
STEVEN ISOARDI, EDITOR

Despite his importance and influence, jazz musician, educator, and community leader Horace Tapscott remains relatively unknown to most Americans. In Songs of the Unsung Tapscott shares his life story, recalling his childhood in Houston, moving with his family to Los Angeles in 1943, learning music, and his early professional career. He describes forming the Pan Afrikan Peoples Arkestra in 1961 and later the Union of God’s Musicians and Artists Ascension to preserve African American music and serve the community. Tapscott also recounts his interactions with the Black Panthers and law enforcement, the Watts riots, his work in Hollywood movie studios, and stories about his famous musician-activist friends. Songs of the Unsung is the captivating story of one of America’s most unassuming heroes as well as the story of L.A.’s cultural and political evolution over the last half of the twentieth century.

Horace Tapscott (1934–1999) was a jazz pianist, trombonist, composer, educator, and community leader in Los Angeles. Appearing on dozens of albums as a leader or a sideman, Tapscott performed with the U.S. Air Force band and Lionel Hampton’s big band, led the Pan Afrikan Peoples Arkestra, and taught and mentored hundreds of Los Angeles youth. Steven Isoardi is the author of The Dark Tree: Jazz and the Community Arts in Los Angeles and coeditor of Central Avenue Sounds: Jazz in Los Angeles.

“Songs of the Unsung—it’s about time! Horace Tapscott was one of the first guys doing it in the community. His life has been a big influence on me. He made sure younger and older people played music. He is one of the true giants of this music in the way he played it, wrote it, and lived it.”—BILLY HIGGINS

CHUCK EDDY

In Terminated for Reasons of Taste, veteran rock critic Chuck Eddy writes that “rock ‘n’ roll history is written by the winners. Which stinks, because the losers have always played a big role in keeping rock interesting.” Rock’s losers share top billing with its winners in this new collection of Eddy’s writing. In pieces culled from outlets as varied as the Village Voice, Creem magazine, the streaming site Rhapsody, music message boards, and his high school newspaper, Eddy covers everything from the Beastie Boys to 1920s country music, Taylor Swift to German new wave, Bruce Springsteen to occult metal. With an encyclopedic knowledge, an unabashed irreverence, and a captivating style, Eddy rips up popular music histories and stitches them back together using his appreciation of the lost, ignored, and maligned. In so doing, he shows how pop music is bigger, and more multidimensional and compelling than most people can imagine.

Chuck Eddy is an independent music journalist living in Austin, Texas. Formerly the music editor at the Village Voice and a senior editor at Billboard, he is author of Rock and Roll Always Forgets: A Quarter Century of Music Criticism, also published by Duke University Press; The Accidental Evolution of Rock ‘n’ Roll: A Misguided Tour Through Popular Music; and Stairway to Hell: The 500 Best Heavy Metal Albums in the Universe.

“Chuck Eddy’s breezy style and far-ranging genre enthusiasms may obscure the acute critical insight and fan’s appreciation he brings to this dizzying collection of his piece-work. It’s like running amok at a record fair with a knowledgeable enthusiast who sees all music as having a place in the pop firmament, and can’t wait to show you the next hidden treasure, or reveal a truth about a song you’ve heard many times before.”—LENNY KAYE, musician, writer, record producer

MUSIC

September 344 pages, 32 illustrations paper, 978–0–8223–6225–8, $26.95tr/£20.99 cloth, 978–0–8223–6189–3, $94.95/£73.00 Also available as an ebook

MEMOIR/MUSIC/AFRICAN AMERICAN STUDIES

October 272 pages, 46 photos paper, 978–0–8223–6271–5, $23.95tr/£17.99 Also available as an ebook
Life and Death on the New York Dance Floor, 1980–1983
TIM LAWRENCE

As the 1970s gave way to the '80s, New York's party scene entered a ferociously inventive period characterized by its creativity, intensity, and hybridity. Life and Death on the New York Dance Floor chronicles this tumultuous time, charting the sonic and social eruptions that took place in the city's subterranean party venues as well as the way they cultivated breakthrough movements in art, performance, video, and film. Interviewing DJs, party hosts, producers, musicians, artists, and dancers, Tim Lawrence illustrates how the relatively discrete post-disco, post-punk, and hip hop scenes became marked by their level of plurality, interaction, and convergence. He also explains how the shifting urban landscape of New York supported the cultural renaissance before gentrification, Reaganomics, corporate intrusion, and the spread of AIDS brought this gritty and protean time and place in American culture to a troubled denouement.


“Tim Lawrence connects the dots of a scene so explosively creative, so kaleidoscopically diverse, so thrillingly packed with the love of music and the love of life that even those of us who were there could not have possibly seen or heard it all! Now we can. Life and Death on the New York Dance Floor, 1980–1983 is not only a remarkable account of a remarkable time, it is a moving memorial to all those who left the party much too soon. And with the inclusion of DJ set lists from the era, it’s a history lesson you can dance to!”—ANN MAGNUSON, writer, actress, and former Club 57 manager and NYC Downtown performance artist

“Tim Lawrence brings the authority of his deeply sourced disco history Love Saves the Day to club culture's great melting-pot moment, when hip hop, punk, and disco transformed one another, with input from salsa, jazz, and Roland 808s. If you never danced yourself dizzy at the Roxy, the Paradise Garage, or the Mudd Club, here's a chance to feel the bass and taste the sweat.”—WILL HERMES, author of Love Goes to Buildings on Fire: Five Years in New York That Changed Music Forever

also by Tim Lawrence

paper, $25.95/$19.99
Also available as an ebook

paper, $27.95/$20.99
Also available as an ebook
Alexis Pauline Gumbs is a poet, independent scholar, and activist. She is coeditor of Revolutionary Mothering: Love on the Front Lines and the Founder and Director of Eternal Summer of the Black Feminist Mind, an educational program based in Durham, North Carolina.

“In this luminous, heartbreaking work, Alexis Pauline Gumbs highlights the art of Black feminist theorizing, showing us how Black feminism lives in the hair and legs and wombs and choices of individual Black women.”—OMISE’EKE NATASHA TINSLEY, author of Thiefing Sugar: Eroticism between Women in Caribbean Literature

In Spill, self-described queer Black troublemaker and Black feminist love evangelist, Alexis Pauline Gumbs presents a commanding collection of scenes depicting fugitive Black women and girls seeking freedom from gendered violence and racism. In this poetic work inspired by Hortense Spillers, Gumbs offers an alternative approach to Black feminist literary criticism, historiography, and the interactive practice of relating to the words of Black feminist thinkers. Gumbs not only speaks to the spiritual, bodily, and otherworldly experience of Black women, she allows readers to imagine new possibilities for poetry as a portal for understanding and deepening feminist theory.

FROM Spill

“she tripped halfway down the porch steps before she felt it. mother deep smothering her ankles. round, locked, growing hot to the untouched. VapoRub tingle to the flesh. what would her mother say. and right there her wild skip turned shuffle like trying on cheap shoes bound by plastic. if the shoe fits, her mother would have sung. and she had never said mama no they don’t fit and her mother never wore flat shoes anyway nor did she raise her eyes long or far enough to escape. nor did she raise our shero to be ungrateful for the story she almost fit into. but hero is not heroine and neither the shoes nor the dress nor the damn panties ever fit right and somewhere there was sky to suit her, sand to shape her, and an ocean to savor. so she stomped three times as if to unshackle somebody and stepped deliberately off.”
In the Wake
On Blackness and Being
CHRISTINA SHARPE

In this original and trenchant work, Christina Sharpe interrogates literary, visual, cinematic, and quotidian representations of Black life that comprise what she calls the “orthography of the wake.” Activating multiple registers of “wake”—the path behind a ship, keeping watch with the dead, coming to consciousness—Sharpe illustrates how Black lives are swept up and animated by the afterlives of slavery, and she delineates what survives despite such insistent violence and negation. Initiating and describing a theory and method of reading the metaphors and materiality of “the wake,” “the ship,” “the hold,” and “the weather,” Sharpe shows how the sign of the slave ship marks and haunts contemporary Black life in the diaspora and how the specter of the hold produces conditions of containment, regulation, and punishment, but also something in excess of them. In the weather, Sharpe situates anti-Blackness and white supremacy as the total climate that produces premature Black death as normative. Formulating the wake and “wake work” as sites of artistic production, resistance, consciousness, and possibility for living in diaspora, In the Wake offers a way forward.

“Christina Sharpe’s deep engagement with the archive of Black knowledge production across theory, fiction, poetry, and other intellectual endeavors offers an avalanche of new insights on how to think about anti-Blackness as a significant and important structuring element of the modern scene. Cutting across theoretical genres, In the Wake will generate important intellectual debates and maybe even movements in Black studies, cultural studies, feminist studies, and beyond. This is where cultural studies should have gone a long time ago.”—RINALDO WALCOTT, author of Black Like Who?: Writing Black Canada

“Christina Sharpe brings everything she has to bear on her consideration of the violation and commodification of Black life and the aesthetic responses to this ongoing state of emergency. Through her curatorial practice, Sharpe marshals the collective intellectual heft and aesthetic inheritance of the African diaspora to show us the world as it appears from her distinctive line of sight. A searing and brilliant work.”—SAIDIYA HARTMAN, author of Lose Your Mother: A Journey Along the Atlantic Slave Route

also by Christina Sharpe

Monstrous Intimacies: Making Post-Slavery Subjects
paper, $22.95/£17.99
978-0-8223-4609-8 / 2010
Also available as an ebook

Christina Sharpe is Associate Professor of English at Tufts University and the author of Monstrous Intimacies: Making Post-Slavery Subjects, also published by Duke University Press.
NOW AVAILABLE FROM DUKE

Color of Violence
The INCITE! Anthology
INCITE! WOMEN OF COLOR AGAINST VIOLENCE

The editors and contributors to Color of Violence ask: What would it take to end violence against women of color? Presenting the fierce and vital writing of organizers, lawyers, scholars, poets, and policy makers, Color of Violence radically repositions the anti-violence movement by putting women of color at its center. The contributors shift the focus from domestic violence and sexual assault and map innovative strategies of movement building and resistance used by women of color around the world. The volume’s thirty pieces—which include poems, short essays, position papers, letters, and personal reflections—cover violence against women of color in its myriad forms, manifestations, and settings, while identifying the links between gender, militarism, reproductive and economic violence, prisons and policing, colonialism, and war.

At a time of heightened state surveillance and repression of people of color, Color of Violence is an essential intervention.

Contributors

INCITE! is a national activist organization of radical feminists of color advancing a movement to end all forms of violence against women, gender non-conforming, and trans people of color through direct action, critical dialogue, and grassroots organizing.

“Color of Violence is a fantastic anthology from an amazing organization—it’s a must-read for academics, activists, and everyone in between!”
—JESSICA VALENTI, author of Full Frontal Feminism and Co-Founder of feministing.com

NOW AVAILABLE FROM DUKE

Nation Within
The History of the American Occupation of Hawai‘i
TOM COFFMAN

In 1893 a small group of white planters and missionary descendants backed by the United States overthrew the Kingdom of Hawai‘i and established a government modeled on the Jim Crow South. In Nation Within Tom Coffman tells the complex history of the unsuccessful efforts of deposed Hawaiian queen Lili‘uokalani and her subjects to resist annexation, which eventually came in 1898. Coffman describes native Hawaiian political activism, the Queen’s visits to Washington, D.C., to lobby for independence, and her imprisonment, along with hundreds of others, after their aborted armed insurrection. Exposing the myths that fueled the narrative that native Hawaiians willingly relinquished their nation, Coffman shows how Americans such as Theodore Roosevelt conspired to extinguish Hawaiians sovereignty in the service of expanding the United States’ growing empire.

Tom Coffman is an award-winning independent writer and filmmaker. He is the author of several books including The Island Edge of America: A Political History of Hawai‘i and the producer of many documentaries including O Hawai‘i: From Settlement to Kingdom and Nation Within.

“Nation Within is a refreshing new look at a Hawai‘i known to most Americans for Pearl Harbor and beautiful beaches. This book gives us the untold story, the history we were not given in school, placing Hawai‘i inside the larger picture of U.S. expansion into the Pacific. What we learn is sobering, and fascinating.”—HOWARD ZINN, author of A People’s History of the United States
One and Five Ideas
On Conceptual Art and Conceptualism
TERRY SMITH
Edited and with an introduction by Robert Bailey

In One and Five Ideas eminent critic, curator, and former member of the Art & Language collective Terry Smith explores the artistic, philosophical, political, and geographical dimensions of Conceptual Art and conceptualism. These four essays and a conversation with Mary Kelly—published between 1974 and 2012—contain Smith's most essential work on Conceptual Art and his assertion that conceptualism was key to the historical transition from modern to contemporary art. Nothing less than a distinctive theory of Conceptual and contemporary art, One and Five Ideas showcases the critical voice of one of the major art theorists of our time.

Terry Smith is Andrew W. Mellon Professor of Contemporary Art History and Theory at the University of Pittsburgh and Professor in the Division of Philosophy, Art, and Critical Theory at the European Graduate School.

He is the author of several books, including Making the Modern: Industry, Art, and Design in America and What Is Contemporary Art? Robert Bailey is Assistant Professor of Art History at the University of Oklahoma and the author of Art & Language International: Conceptual Art between Art Worlds, also published by Duke University Press.

“Terry Smith writes about the history of Conceptual Art as its participant and observer—and his book produces a stereoscopic image of the movement that is fascinating and persuasive. According to Smith, Conceptual Art has transformed itself into the global conceptualism that is still contemporary. This book should be read by everybody who became tired by the simplistic opposition between global and local and looks for the ways to overcome it.”—BORIS GROYS, author of In the Flow

Marshall Plan Modernism
Italian Postwar Abstraction and the Beginnings of Autonomia
JALEH MANSOOR

Focusing on artwork by Lucio Fontana, Alberto Burri, and Piero Manzoni, Jaleh Mansoor demonstrates and reveals how abstract painting, especially the monochrome, broke with fascist-associated futurism and functioned as an index of social transition in postwar Italy. Mansoor refuses to read the singularly striking formal and procedural violence of Fontana's slit canvasses, Burri's burnt and exploded plastics, and Manzoni's "achromes" as metaphors of traumatic memories of World War II. Rather, she locates the motivation for this violence in the history of the medium of painting and in the economic history of postwar Italy. Reconfiguring the relationship between politics and aesthetics, Mansoor illuminates how the monochrome's reemergence reflected Fontana, Burri, and Manzoni's aesthetic and political critique of the Marshall Plan's economic warfare and growing American hegemony. It also anticipated the struggles in Italy's factories, classrooms, and streets that gave rise to Autonomia in the 1960s. Marshall Plan Modernism refigures our understanding of modernist painting as a project about labor and the geopolitics of postwar reconstruction during the Italian Miracle.

Jaleh Mansoor is Assistant Professor of Art History at the University of British Columbia and coeditor of Communities of Sense: Rethinking Aesthetics and Politics, also published by Duke University Press.

“Possessing the great gift of being able to bring art to life through language, Jaleh Mansoor offers new and illuminating readings of artworks that are among the most compelling objects from the last seventy-five years. She infuses the complex frameworks of recent Marxist thought with her own voice, thinking through the possibilities open to painting while deepening our understanding of postwar Italian culture and its contradictions. This book makes a powerful contribution to the discourses of art history and cultural criticism.”—RACHEL HAIDU, author of The Absence of Work: Marcel Broodthaers, 1964–1976
Southern Accent
Seeking the American South in Contemporary Art

MIRANDA LASH & TREVOR SCHOONMAKER, EDITORS

Miranda Lash is Curator of Contemporary Art at the Speed Art Museum in Louisville, Kentucky. She previously served as Curator of Modern and Contemporary Art at the New Orleans Museum of Art and is editor of Mel Chin: Rematch, Dario Robleto: The Prelives of the Blues, Sydney and Walda Besthoff Sculpture Garden, and Skylar Fein: Youth Manifesto.

Trevor Schoonmaker is Chief Curator and Patsy R. and Raymond D. Nasher Curator of Contemporary Art at the Nasher Museum of Art at Duke University in Durham, North Carolina, where he has curated traveling exhibitions such as Wangeci Mutu: A Fantastic Journey and The Record. He is the Artistic Director of the Prospect New Orleans Triennial, 2017–2018, and is the editor of several books, including Fela: From West Africa to West Broadway.

Featuring the work of sixty artists and including 300 illustrations, the catalog Southern Accent accompanies a major contemporary art exhibition that questions and explores the complex and contested space of the American South. This unprecedented exhibition investigates the many realities, fantasies, and myths of the South that have long captured the public’s imagination, while presenting a wide range of perspectives that create a composite portrait of southern identity through contemporary art. It looks at the South as an open-ended question and concept in itself by encompassing a broad spectrum of media and approaches, demonstrating that southernness is more of a shared sensibility than any one definable culture or style. While the exhibition includes artwork from the 1950s to the present, it primarily focuses on the past thirty-five years. With numerous contributions by artists, scholars, musicians, and poets, a music-listening library, and a timeline of scholarship on southern art, this catalog redefines the way we look at the South in contemporary art. Southern Accent will be on display at the Nasher Museum of Art at Duke University from September 1, 2016 to January 8, 2017, and at the Speed Art Museum in Louisville, Kentucky, from April 29, 2017, to August 20, 2017.

Contributors
Diego Camposeco, Mel Chin, Brittney Cooper, John T. Edge, William Fagaly, Carter Foster, Brendan Greaves, Harrison Haynes, Patterson Hood, Miranda Lash, Ada Limón, Mark Anthony Neal, Catherine Opie, Fahamu Pecou, Richard J. Powell, Tom Rankin, Dario Robleto, Trevor Schoonmaker, Bradley Sumrall, Natasha Trethewey, Kara Walker, Jeff Whetstone

Selected Artists

PUBLICATION OF THE NASHER MUSEUM OF ART AT DUCHE UNIVERSITY

Image courtesy of the Speed Art Museum. Photo by John D’Addario.

Image courtesy of the Speed Art Museum. Photo by John D’Addario.
Real Pigs
Shifting Values in the Field of Local Pork
BRAD WEISS

In addition to being one of the United States’ largest pork producers, North Carolina is home to a developing niche market of pasture-raised pork. In Real Pigs Brad Weiss traces the desire for “authentic” local foods in the Piedmont region of central North Carolina as he follows farmers, butchers, and chefs through the process of breeding, raising, butchering, selling, and preparing pigs raised on pasture for consumption. Drawing on his experience working on Piedmont pig farms and at farmer’s markets, Weiss explores the history, values, social relations, and practices that drive the pasture-raised pork market. He shows how pigs in the Piedmont become imbued with notions of authenticity, illuminating the ways the region’s residents understand local notions of place and culture. Full of anecdotes and interviews with the market’s primary figures, Real Pigs reminds us that what we eat and why has implications that resonate throughout the wider social, cultural, and historical world.

“Moving beyond normative debates over whether eating local is a moral good, Brad Weiss shows us that locality itself comes into view through American understandings of what ‘good’ food is and should be. Real Pigs gives us rich fodder to think about the interconnections of taste and place, consumption and production, capital and labor, humans and animals in the contemporary United States.”—HEATHER PAXSON, author of The Life of Cheese: Crafting Food and Value in America

Brad Weiss is Professor of Anthropology at the College of William & Mary and the author of The Making and Unmaking of the Haya Lived World: Consumption, Commoditization, and Everyday Practice, also published by Duke University Press, and Street Dreams and Hip Hop Barbershops: Global Fantasy in Urban Tanzania.

“I have covered the Triangle’s food scene since 2007, interviewing and profiling many of the same people as Brad Weiss. Revealing layers to the local food movement and the production of pasture-raised pork that were previously unknown to me, Real Pigs is a fascinating examination of a local market and, by extension, any local market in the United States.”—ANDREA WEIGL, News & Observer (Raleigh)
Duress
Imperial Durabilities in Our Times
ANN LAURA STOLER

How do colonial histories matter to the urgencies and conditions of our current world? How have those histories so often been rendered as leftovers, as “legacies” of a dead past rather than as active and violating forces in the world today? With precision and clarity, Ann Laura Stoler argues that recognizing “colonial presence” may have as much to do with how the connections between colonial histories and the present are expected to look as it does with how they are expected to be. In Duress, Stoler considers what methodological renovations might serve to write histories that yield neither to smooth continuities nor to abrupt epochal breaks. Capturing the uneven, recursive qualities of the visions and practices that imperial formations have animated, Stoler works through a set of conceptual and concrete reconsiderations that locate the political effects and practices that imperial projects produce: occluded histories, gradated sovereignties, affective security regimes, “new” racisms, bodily exposures, active debris, and carceral archipelagos of colony and camp that carve out the distribution of inequities and deep fault lines of duress today.

A JOHN HOPE FRANKLIN CENTER BOOK

“Duress is an extraordinary excavation of colonialism’s recurrent conceptualizations of massive zones of ecological ruination, human vulnerability, and affective disregard. Ann Laura Stoler is laser-like in the forensics of those imperial pursuits—global and across centuries—whose accumulating sedimentations have all but naturalized unremitting states of emergency, eternal war, and perpetual exceptions to the rule of law. This book’s comprehensive clarity about the histories of our present is a gift of vision that, if heeded, might point the distance toward reckoning and repair.”—PATRICIA J. WILLIAMS, author of The Alchemy of Race and Rights: Diary of a Law Professor

also by Ann Laura Stoler

Imperial Debris: On Ruins and Ruination
paper, $25.95/£19.99
978–0–8223–5361–4 / 2013
Also available as an ebook

Haunted by Empire: Geographies of Intimacy in North American History
paper, $28.95/£21.99
Also available as an ebook

Race and the Education of Desire: Foucault’s History of Sexuality and the Colonial Order of Things
paper, $23.95/£17.99
978–0–8223–1690–9 / 1995
Also available as an ebook
In *Geontologies* Elizabeth A. Povinelli continues her project of mapping the current conditions of late liberalism by offering a bold retheorization of power. Finding Foucauldian biopolitics unable to adequately reveal contemporary mechanisms of power and governance, Povinelli describes a mode of power she calls geontopower, which operates through the regulation of the distinction between Life and Nonlife and the figures of the Desert, the Anivist, and the Virus. *Geontologies* examines this formation of power from the perspective of Indigenous Australian maneuvers against the settler state. And it probes how our contemporary critical languages—anthropogenic climate change, plasticity, new materialism, antinormativity—often unwittingly transform their struggles against geontopower into a deeper entwinedness within it. A woman who became a river, a snake-like entity who spawns the fog, plesiosaurus fossils and vast networks of rock weirs: in asking how these different forms of existence refuse incorporation into the vocabularies of Western theory Povinelli provides a revelatory new way to understand a form of power long self-evident in certain regimes of settler late liberalism but now becoming visible much further.

*Elizabeth A. Povinelli* is Franz Boas Professor of Anthropology and Gender Studies at Columbia University and the author of, most recently, *Economies of Abandonment: Social Belonging and Endurance in Late Liberalism*, also published by Duke University Press.

“Between bios and geos, Life and Nonlife: not an opposition, rather a composition. Beyond biopolitics lies the realm of ‘geontology’ where the living and the nonliving co-compose to produce singular modes of existence and forms of power—and empowerment. In *Geontologies* Elizabeth A. Povinelli presents exemplary figures of geontology that are at once symptomatic of the late liberal condition and open it onto its own beyond. Her thought-provoking analyses engage political and ontological complexities with an uncommon richness of detail and insight toward a rethinking of cultural politics.”

—*BRIAN MASSUMI*, author of *Ontopower: War, Powers, and the State of Perception*

Also by Elizabeth Povinelli

- **Economies of Abandonment:** Social Belonging and Endurance in Late Liberalism  
  paper, $23.95/£17.99  
  978-0-8223-5084-2 / 2011  
  Also available as an ebook

- **The Empire of Love:** Toward a Theory of Intimacy, Genealogy, and Carnality  
  paper, $24.95/£18.99  
  Also available as an ebook

- **The Cunning of Recognition:** Indigenous Alterities and the Making of Australian Multiculturalism  
  paper, $25.95/£19.99  
  978-0-8223-2868-1 / 2002  
  Also available as an ebook
“Taking up the question of how scientific knowledge is governed at a global scale, Aihwa Ong addresses the neglected yet critically important ways cutting-edge life sciences are ‘translated’ to non-European and non-U.S. sites. With an expansive theoretical horizon and broad conceptual goals, Fungible Life is of interest to scholars in medical anthropology, the anthropology of science and technology, science and technology studies, and those who study comparative modernities in contemporary Asia.”—ANDREW LAKOFF, author of Pharmaceutical Reason: Knowledge and Value in Global Psychiatry

In Fungible Life Aihwa Ong explores the dynamic world of cutting-edge bioscience research, offering critical insights into the complex ways Asian bioscientific worlds and cosmopolitan sciences are entangled in a tropical environment brimming with the threat of emergent diseases. At biomedical centers in Singapore and China scientists map genetic variants, disease risks, and biomarkers, mobilizing ethnicized “Asian” bodies and health data for genomic research. Their differentiation between Chinese, Indian, and Malay DNA makes fungible Singapore’s ethnic-stratified databases that come to “represent” majority populations in Asia. By deploying genomic science as a public good, researchers reconfigure the relationships between objects, peoples, and spaces, thus rendering “Asia” itself as a shifting entity. In Ong’s analysis, Asia emerges as a richly layered mode of entanglements, where the population’s genetic pasts, anxieties and hopes, shared genetic weaknesses, and embattled genetic futures intersect. Furthermore, her illustration of the contrasting methods and goals of the Biopolis biomedical center in Singapore and BGI Genomics in China raise questions about the future direction of cosmopolitan science in Asia and beyond.
Animate Planet
Making Visceral Sense of Living in a High-Tech Ecologically Damaged World
KATH WESTON

In Animate Planet Kath Weston shows how new intimacies between humans, animals, and their surroundings are emerging as people attempt to understand how the high-tech ecologically damaged world they have made is remaking them, one synthetic chemical, radioactive isotope and megastorm at a time. Visceral sensations, she finds, are vital to this process, which yields a new animism in which humans and “the environment” become thoroughly entangled. In case studies on food, water, energy, and climate from the United States, India, and Japan, Weston approaches the new animism as both a symptom of our times and an analytic with the potential to open paths to new and forgotten ways of living.

“Animate Planet luminously draws out how our bodies, ourselves, our foods, our waters, our chemicals, our devices, our radioisotopes, our climate, and our planet are all animated, for good and ill, by their ecological intimacies with one another. Kath Weston brilliantly shows us that such animacies are signs of today’s globally uneven spacetime and require a reinvigorated, and fully political, animism—an exciting analytic that this book dazzlingly realizes.”—STEFAN HELMREICH, author of Sounding the Limits of Life: Essays in the Anthropology of Biology and Beyond

“Once again Kath Weston masterfully upturns the lexicon of everyday life, this time by illuminating intimacy not only as a psychic or spatial relation, but as ecologically lived. This is a humbling and beautiful book that tells stories of inescapably cohabited destruction in witty, clever, but no less tragic terms.”—JASBIR K. PUAR, author of Terrorist Assemblages: Homonationalism in Queer Times

Kath Weston is Professor of Anthropology at the University of Virginia. A Guggenheim Fellow and two-time winner of the Ruth Benedict Prize, Weston is the author of several books, including Traveling Light: On the Road with America’s Poor, Gender in Real Time: Power and Transience in a Visual Age, and Families We Choose: Lesbians, Gays, Kinship.
Gary Y. Okihiro is Professor of International and Public Affairs at Columbia University and the author of several books, most recently, American History Unbound: Asians and Pacific Islanders.

“A bracing account of the phantom Third World studies, the field that never was. Gary Y. Okihiro has had his feet planted firmly in the fields of ethnic studies and global studies, two fields that would have been part of Third World studies, making him well-positioned to write this book.”—VIJAY PRASHAD, author of The Poorer Nations: A Possible History of the Global South

In 1968 the Third World Liberation Front at San Francisco State College demanded the creation of a Third World studies program to counter the existing curricula that ignored issues of power—notably, imperialism and oppression. The administration responded by institutionalizing an ethnic studies program; Third World studies was over before it began. Detailing the field’s genesis and premature death, Gary Y. Okihiro presents an intellectual history of ethnic studies and Third World studies and shows where they converged and departed by identifying some of their core ideas, concepts, methods, and theories. In so doing, he establishes the contours of a unified field of study—Third World studies—that pursues a decolonial politics by examining the human condition broadly, especially in regard to oppression, and critically analyzing the locations and articulations of power as manifested in the social formation. Okihiro’s framing of Third World studies moves away from ethnic studies’ liberalism and its U.S.-centrism to emphasize the need for complex thinking and political action in the drive for self-determination.

“Displaying his customary erudition and insight, Gary Y. Okihiro rethinks the meaning of ethnic studies, highlighting the existence of a rich but often neglected tradition of antisubordination scholarship capable of delineating and critiquing how the histories of imperialism and capitalism have shaped the fatal couplings of social identities and power. A generative and thought-provoking work by a sophisticated and advanced thinker, Third World Studies will challenge many ethnic studies scholars and impact how ethnic studies will proceed to think of itself.”—GEORGE LIPSITZ, author of American Studies in a Moment of Danger
The Colombia Reader

History, Culture, Politics

ANN FARNSWORTH-ALVEAR, MARCO PALACIOS & ANA MARÍA GÓMEZ LÓPEZ, EDITORS

Containing over one hundred selections—most of them published in English for the first time—The Colombia Reader presents a rich and multilayered account of this complex nation from the colonial era to the present. The collection includes journalistic reports, songs, artwork, poetry, oral histories, government documents, and scholarship to illustrate the changing ways Colombians from all walks of life have made and understood their own history. Comprehensive in scope, it covers regional differences; religion, art, and culture; the urban/rural divide; patterns of racial, economic, and gender inequalities; the history of violence; and the transnational flows that have shaped the nation. The Colombia Reader expands readers’ knowledge of Colombia beyond its reputation for violence, contrasting experiences of conflict with the stability and significance of cultural, intellectual, and economic life in this plural nation.

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

Ann Farnsworth-Alvear is Associate Professor of History at the University of Pennsylvania and the author of Dulcinea in the Factory: Myths, Morals, Men, and Women in Colombia’s Industrial Experiment, 1905–1960, also published by Duke University Press. Marco Palacios is Professor at El Colegio de México and Universidad de los Andes, Bogotá, and the author of many books, including Between Legitimacy and Violence: A History of Colombia, 1875–2002, also published by Duke University Press. Ana María Gómez López, cofounder and former coordinator of the Colombian Interdisciplinary Team for Forensic Work and Psychosocial Assistance (EQUITAS), is an artist and independent scholar.

“The Colombia Reader’s editors have done extraordinary work, especially by including the voices of those who are historically marginalized or omitted in traditional histories of Colombia. In the past I have had to rely on texts I have personally translated for use in my courses if I wanted students to think beyond the narrow categories typically used to define Colombia’s history. Solving this scarcity of translated texts, The Colombia Reader is a great teaching resource.”—MARY ROLDÁN, author of Blood and Fire: La Violencia in Antioquia, Colombia, 1946–1953

The Latin America Readers

see page 47 for additional titles

The Rio de Janeiro Reader

Daryle Williams, Amy Chazkel, and Paulo Knauss, editors
paper, $25.95tr/£19.99
978–0–8223–6006–3 / 2015
Also available as an ebook

The Dominican Republic Reader

Eric Paul Roorda, Lauren H. Derby, and Raymundo Gonzalez, editors
paper, $27.95tr/£20.99
978–0–8223–5700–1 / 2014
Also available as an ebook

The Cuba Reader

Aviva Chomsky, Pamela Maria Smorkaloff, and Barry Carr, editors
paper, $29.95tr/£22.99
978–0–8223–3197–1 / 2004

The Mexico Reader

Gilbert M. Joseph and Timothy J. Henderson, editors
paper, $29.95tr/£22.99

TRADE/LATIN AMERICAN STUDIES

December 664 pages, 103 illustrations (including 8-page color insert)
paper, 978–0–8223–6228–9, $29.95tr/£22.99 cloth, 978–0–8223–6207–4, $119.95/£92.00
Also available as an ebook
From Washington to Moscow
US-Soviet Relations and the Collapse of the USSR
LOUIS SELL

When the United States and the Soviet Union signed the first Strategic Arms Limitation Talks accord in 1972 it was generally seen as the point at which the USSR achieved parity with the United States. Less than twenty years later the Soviet Union had collapsed, confounding experts who never expected it to happen during their lifetimes. In From Washington to Moscow veteran U.S. Foreign Service officer Louis Sell traces the history of U.S.–Soviet relations between 1972 and 1991 and explains why the Cold War came to an abrupt end. Drawing heavily on archival sources and memoirs—many in Russian—as well as his own experiences, Sell vividly describes events from the perspectives of American and Soviet participants. He attributes the USSR’s fall not to one specific cause but to a combination of the Soviet system’s inherent weaknesses, mistakes by Mikhail Gorbachev, and challenges by Ronald Reagan and other U.S. leaders. He shows how the USSR’s rapid and humiliating collapse and the inability of the West and Russia to find a way to cooperate respectfully and collegially helped set the foundation for Vladimir Putin’s rise.

Louis Sell is a retired Foreign Service officer who served twenty-seven years with the U.S. Department of State, specializing in Soviet and Balkan affairs. He is the author of Slobodan Milosevic and the Destruction of Yugoslavia, also published by Duke University Press.

“A Chancellor’s Tale
Transforming Academic Medicine
RALPH SNYDERMAN, MD
Foreword by Darrell G. Kirch, MD

During his fifteen years as chancellor, Dr. Ralph Snyderman helped create new paradigms for academic medicine while guiding the Duke University Medical Center through periods of great challenge and transformation. Under his leadership, the medical center became internationally known for its innovations in medicine, including the creation of the Duke University Health System—which became a model for integrated health care delivery—and the development of personalized health care based on a rational and compassionate model of care. In A Chancellor’s Tale Snyderman reflects on his role in developing and instituting these changes, and discusses the necessity for strategic planning, fund-raising, media relations, and the relationship between the medical center and Duke University. He concludes with advice for current and future academic medical center administrators. A Chancellor’s Tale will be required reading for those interested in academic medicine, health care, administrative and leadership positions, and the history of Duke University.

Ralph Snyderman, MD is Chancellor Emeritus, Duke University, James B. Duke Professor of Medicine, and Director of the Center for Research in Personalized Health Care at the Duke University School of Medicine.

Darrell G. Kirch, MD is President and Chief Executive Officer of the Association of American Medical Colleges.

“Providing a unique perspective on the internal politics at Duke, Dr. Snyderman exposes many of the complexities and problems inherent in the governance of any academic medical center. A Chancellor’s Tale is also a story of what Dr. Snyderman saw through his eyes and ears and of his creative leadership. I admire him greatly for what he accomplished at Duke.”—MICHAEL M. E. JOHNS, MD, Interim Executive Vice President for Medical Affairs, University of Michigan

“This memoir is a fascinating account of the final two decades of Soviet politics and a convincing analysis of the role of U.S.-Soviet relations in the disintegration of the USSR in late 1991. Louis Sell’s book is a wonderful guide for readers who remember the Soviet Union and want a better understanding of why it collapsed, but it is at least as valuable for today’s undergraduates and graduate students, who have no direct memory of the USSR and need to learn about it from those who witnessed it firsthand.”—MARK KRAMER, Director, Cold War Studies, Harvard University
The Black Jacobins Reader
CHARLES FORSDICK &
CHRISTIAN HØGSBJERG, EDITORS
Foreword by Robert A. Hill

Containing a wealth of new scholarship and rare primary documents, The Black Jacobins Reader provides a comprehensive analysis of C. L. R. James’s classic history of the Haitian Revolution. In addition to considering the book’s literary qualities and its role in James’s emergence as a writer and thinker, the contributors discuss its production, context, and its enduring importance in relation to debates about decolonization, globalization, postcolonialism, and the emergence of neocolonial modernity. The Reader also includes the reflections of activists and novelists on the book’s influence and a transcription of James’s 1970 interview with Studs Terkel.

Contributors


Charles Forsdick is James Barrow Professor of French at the University of Liverpool. Christian Høgsbjerg is Teaching Fellow in Caribbean History at University College London’s Institute of the Americas. Robert A. Hill is Research Professor of History at the University of California, Los Angeles.

THE C. L. R. JAMES ARCHIVES
A series edited by Robert A. Hill and Catherine Hall

“The Black Jacobins, with its unforgettable story of Toussaint Louverture and the Haitian Revolution, is one of the great books of the twentieth century. The Black Jacobins Reader provides us with a rich selection of reflections on C. L. R. James’s achievement and his own rethinkings over time. Whether understood as a cultural history of revolution before cultural history; a classic text for revolutionaries; a meditation on universal history; a pioneer- ing Marxist analysis of the slave trade, slavery, and modern capitalism; an inspiration for generations of historians; an exploration of what it means to be ‘West Indian’; a disruption of orthodox notions of historical temporality; or a provocation to think about the relation between the past and the present; or indeed any combination of these, it is undoubtedly a book that continues to inspire many.”—CATHERINE HALL

Decolonizing Dialectics
GEORGE CICCARIELLO-MAHER

Anticolonial theorists and revolutionaries have long turned to dialectical thought as a central weapon in their fight against oppressive structures and conditions. This relationship was never easy; however, anticolonial thinkers have resisted the historical determinism, teleology, Eurocentrism, and singular emphasis that some Marxisms place on class identity at the expense of race, nation, and popular identity. In recent decades, the conflict between dialectics and postcolonial theory has only deepened. In Decolonizing Dialectics George Ciccariello-Maher breaks this impasse by bringing the work of Georges Sorel, Frantz Fanon, and Enrique Dussel together with contemporary Venezuelan politics to formulate a dialectics suited to the struggle against the legacies of colonialism and slavery. This is a decolonized dialectics premised on constant struggle in which progress must be fought for and where the struggles of the wretched of the earth themselves provide the only guarantee of historical motion.

George Ciccariello-Maher is Associate Professor of Politics and Global Studies at Drexel University and the author of We Created Chávez: A People’s History of the Venezuelan Revolution, also published by Duke University Press.

RADICAL AMÉRICAS
A series edited by Bruno Bosteels and George Ciccariello-Maher

“Critiques of the dialectic are a constant in the contemporary intellectual scene, most of them unconsciously animated by dialectical logic, as George Ciccariello-Maher demonstrates. His book traces the dialectical logic of two fundamental contemporary movements, the Bolivarian Revolution in Venezuela and the internal debates within Black politics and theory. At the same time, he restores three great antidialectical thinkers—Sorel, Fanon, and Dussel—to their full dialectical stature, in analyses that range from the nature of violence to the different moments of nationalism and colonialism. It is an energetic and stimulating new intervention that enhances the theoretical canon and forces a welcome rethinking of practice itself.”—FREDRIC JAMESON
Finite Media
Environmental Implications of Digital Technology
SEAN CUBITT

While digital media gives us the ability to communicate with and know the world, their use comes at the expense of an immense ecological footprint and environmental degradation. In *Finite Media* Sean Cubitt offers a large-scale rethinking of theories of mediation by examining the environmental and human toll exacted by mining and the manufacture, use, and disposal of millions of phones, computers, and other devices. The way out is through an eco-political media aesthetics in which people use media to shift their relationship to the environment and where public goods and spaces are available to all. Cubitt demonstrates this through case studies ranging from the 1906 film *The Story of the Kelly Gang* to an image of Saturn taken by NASA’s Cassini-Huygens mission, suggesting that affective responses to images may generate a populist environmental politics that demands better ways of living and being. Only by reorienting our use of media, Cubitt contends, can we overcome the failures of political elites and the ravages of capital.

*Sean Cubitt* is Professor of Film and Television, Goldsmiths, University of London, and the author of several books, most recently, *The Practice of Light: A Genealogy of Visual Technologies from Prints to Pixels*.

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

“Sean Cubitt has accomplished an astonishing feat of synthesis, reading across fields as varied as waste management, fiber optic cable installation, semicapitalism, and net neutrality. His wide-ranging and remarkable project extends beyond the reach of infrastructure media studies to show how global capitalism is remaking the planet in its own image. An innovative and dynamic book.”—NICHOLAS MIRZOEFF, author of *The Right to Look: A Counterhistory of Visuality*

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Adorno and Music
Critical Variations
PETER E. GORDON & ALEXANDER REHDING, SPECIAL ISSUE EDITORS

The posthumous publication of Theodor W. Adorno’s works on music continues to reveal the special relationship between music and philosophy in his thinking. These important works have not, however, received as much scholarly attention as they deserve. Contributors to this issue seek to provide insight into some of the key themes raised in these works, including the sociology of musical genre, the historical transformation of music from the “heroic” or high-bourgeois era to late modernity, the meaning of both performance and listening in the era of mass communication, and the specific challenges or deformations of the radio on musical form, a theme that implicates many of the digital practices of our own age. There is much left to discover in these new publications, and they pose again, with renewed vigor, the question of Adorno’s *Aktualität*—his polyvalent, untranslatable term for, among other things, the intellectual relationship between the present and the past.

*Contributors*
Daniel K. L. Chua, Lydia Goehr, Peter E. Gordon, Martin Jay, Brian Kane, Max Paddison, Alexander Rehding, Fred Rush, Martin Scherzinger

*Peter E. Gordon* is Amabel B. James Professor of History at Harvard University and the author of *Continental Divide: Heidegger, Cassirer, Davos*. *Alexander Rehding* is Fanny Peabody Professor of Music at Harvard University and the author of *Music and Monumentality: Commemoration and Wonderment in Nineteenth-Century Germany*. 

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MUSIC/CULTURAL STUDIES

November 180 pages, 12 illustrations Vol. 43 no. 3 (issue 129)
paper, 978–0–8223–6393–4, $16.00/£11.99
cloth, 978–0–8223–6281–4, $89.95/£69.00
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MEDIA STUDIES

January 296 pages, 2 illustrations
paper, 978–0–8223–6292–0, $24.95/£18.99
cloth, 978–0–8223–6281–4, $89.95/£69.00

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Eating the Ocean
ELSPETH PROBYN

In *Eating the Ocean* Elspeth Probyn investigates the profound importance of the ocean and the future of fish and human entanglement. On her ethnographic journey around the world's oceans and fisheries, she finds that the ocean is being simplified in a food politics that is overwhelmingly land based and preoccupied with buzzwords like “local” and “sustainable.” Developing a conceptual tack that combines critical analysis and embodied ethnography, she dives into the lucrative and endangered bluefin tuna market, the gendered politics of “sustainability,” the ghoulish business of producing fishmeal and oil for animals and humans, and the long history of encounters between humans and oysters. Seeing the ocean as the site of the entanglement of multiple species—which are all implicated in the interactions of technology, culture, politics, and the market—enables us to think about ways to develop a reflexive ethics of taste and place based in the realization that we cannot escape the food politics of the human-fish relationship.

Elspeth Probyn is Professor of Gender and Cultural Studies at the University of Sydney and the author of *Blush: Faces of Shame and Carnal Appetites: FoodSexIdentities.*

“Beautifully written and full of profound ideas, *Eating the Ocean* engages the reader and surprises her at many turns. Elspeth Probyn complicates the current work being done on food politics, making this an urgent and necessary book for scholars of food studies, environmental culture, the materialist turn, consumer culture, and gender.”—SARAH SHARMA, author of *In the Meantime: Temporality and Cultural Politics*

Waves of Knowing
A Seascape Epistemology
KARIN AMIMOTO INGERSOLL

In *Waves of Knowing* Karin Amimoto Ingersoll marks a critical turn away from land-based geographies to center the ocean as place. Developing the concept of seascape epistemology, she articulates an indigenous Hawaiian way of knowing founded on a sensorial, intellectual, and embodied literacy of the ocean. As the source from which Kānaka Maoli (Native Hawaiians) draw their essence and identity, the sea is foundational to Kanaka epistemology and ontology. Analyzing oral histories, chants, artwork, poetry, and her experience as a surfer, Ingersoll shows how this connection to the sea has been crucial to resisting two centuries of colonialism, militarism, and tourism. In today's neocolonial context—where continued occupation and surf tourism marginalize indigenous Hawaiians—seascape epistemology as expressed by traditional cultural practices such as surfing, fishing, and navigating provides the tools for generating an alternative indigenous politics and ethics. In relocating Hawaiians identity back to the waves, currents, winds, and clouds, Ingersoll presents a theoretical alternative to land-centric viewpoints that still dominate studies of place-making and indigenous epistemology.

Karin Amimoto Ingersoll is independent scholar, writer, and surfer based in Honolulu, Hawai‘i. She holds a PhD in Political Science from the University of Hawai‘i at Mānoa.

“A risk-taking and vividly written work, *Waves of Knowing* helps destabilize reigning land-centered frameworks of contemporary place-making and, all the more so, puts the Hawaiian oceanic sensibility back where it culturally and politically belongs. With flair, range, and commitment, Karin Amimoto Ingersoll shows ocean and land to be one interactive Hawaiian continuum of embodied place-making. *Waves of Knowing* offers an important, timely, and conjunctive intervention into Hawaiian studies, oceanic studies, and decolonizing indigenous scholarship.”—ROB WILSON, author of *Reimagining the American Pacific: From South Pacific to Bamboo Ridge and Beyond*
Vulnerability in Resistance
JUDITH BUTLER, ZEYNEP GAMBETTI & LETICIA SABSAY, EDITORS

Vulnerability and resistance have often been seen as opposites, with the assumption that vulnerability requires protection and the strengthening of paternalistic power at the expense of collective resistance. Focusing on political movements and cultural practices in different global locations, including Turkey, Palestine, France, and the former Yugoslavia, the contributors to *Vulnerability in Resistance* articulate an understanding of the role of vulnerability in practices of resistance. They consider how vulnerability is constructed, invoked, and mobilized within neoliberal discourse, the politics of war, resistance to authoritarian and securitarian power, in LGBTQ struggles, and in the resistance to occupation and colonial violence. The essays offer a feminist account of political agency by exploring occupy movements and street politics, informal groups at checkpoints and barricades, practices of self-defense, hunger strikes, transgressive enactments of solidarity and mourning, infrastructural mobilizations, and aesthetic and erotic interventions into public space that mobilize memory and expose forms of power. Pointing to possible strategies for a feminist politics of transversal engagements and suggesting a politics of bodily resistance that does not disavow forms of vulnerability, the contributors develop a new conception of embodiment and sociality within fields of contemporary power.

**Contributors**

Meltem Ahıska, Athena Athanasiou, Sarah Bracke, Judith Butler, Elsa Dorlin, Başak Ertür, Zeynep Gambetti, Rema Hammami, Marianne Hirsch, Elena Loizidou, Leticia Sabsay, Nükhet Sirman, Elena Tzelepis

**Judith Butler** is Maxine Elliot Professor of Comparative Literature and Critical Theory at the University of California, Berkeley. Zeynep Gambetti is Associate Professor of Political Theory in the Department of Political Science and International Relations at Bosphorus University. Leticia Sabsay is Assistant Professor in the Gender Institute at the London School of Economics and Political Science.

“*Vulnerability in Resistance* marks an exciting step forward in discussions of the concept of vulnerability, signaling important and distinctive directions in how we understand human rights, forms of protest, and debates on the ‘necropolitical.’ Theoretically ambitious, this collection opens up new possibilities for collaborative thinking across the humanities.”

—VIKKI BELL, author of *The Art of Post-Dictatorship: Ethics and Aesthetics in Transitional Argentina and Culture & Performance*

Transatlantic Gender Crossings
ANNE EMMANUELLE BERGER & ÉRIC FASSIN, SPECIAL ISSUE EDITORS

As much as French feminism influenced the establishment of women’s studies in U.S. universities, so has U.S. gender and queer theory marked the French intellectual and academic landscape. For this reason, gender and sexuality studies have been bound up from the beginning with specific intractable questions of internationalization. Has internationalization contributed to an “Americanization” of the field, or has it allowed for different ways of understanding the connections between the local and the global, the center and the periphery? And how might institutionalization and internationalization affect our thinking about the political and theoretical intersections between gender and sexuality or between sex and race? Contributors from Europe and the United States consider theoretical, political, and institutional questions raised by the transatlantic exchange of feminist theories over four decades.

**Contributors**

Anne Emmanuelle Berger, Éric Fassin, Delphine Gardey, Clare Hemmings, Ranjana Khanna, Griselda Pollock, Tuija Pulkkinen, Elizabeth Weed

Anne Emmanuelle Berger is Professor of French Literature and Gender Studies at the University of Paris 8 Vincennes Saint-Denis and the author of *The Queer Turn in Feminism*. Éric Fassin is Professor of Sociology and Gender Studies at the University of Paris 8 Vincennes Saint-Denis and a coauthor of *Discutir Houellebecq: Cinco ensayos críticos entre Buenos Aires y París*.
Freedom without Permission
Bodies and Space in the Arab Revolutions
FRANCES S. HASSO & ZAKIA SALIME, EDITORS

As the 2011 uprisings in North Africa reverberated across the Middle East, a diverse cross section of women and girls publicly disputed gender and sexual norms in novel, unauthorized, and often shocking ways. In a series of case studies ranging from Tunisia’s 14 January Revolution to the Taksim Gezi Park protests in Istanbul, the contributors to Freedom without Permission reveal the centrality of the intersections between body, gender, sexuality, and space to these groundbreaking events. Essays include discussions of the blogs written by young women in Egypt, the Women2Drive campaign in Saudi Arabia, the reintegration of women into the public sphere in Yemen, the sexualization of female protesters encamped at Bahrain’s Pearl Roundabout, and the embodied, performative, and artistic spaces of Morocco’s 20 February Movement. Conceiving of revolution as affective, embodied, spatialized, and aesthetic forms of upheaval and transgression, the contributors show how women activists imagined, inhabited, and deployed new spatial arrangements that undermined the public-private divisions of spaces, bodies, and social relations, continuously transforming them through symbolic and embodied transgressions.

Contributors
Lamia Benyoussef, Susanne Dahlgren, Karina Elleraas, Susana Galán, Banu Gökarkin, Frances S. Hasso, Sonali Pahwa, Zakia Salime

Frances S. Hasso is Associate Professor of Women’s Studies and Sociology at Duke University and the author of Resistance, Repression, and Gender Politics in Occupied Palestine and Jordan and Consuming Desires: Family Crisis and the State in the Middle East. Zakia Salime is Associate Professor of Sociology and Women’s and Gender Studies at Rutgers University and the author of Between Feminism and Islam: Human Rights and Sharia Law in Morocco.

“Filling a lacuna in the scholarship on gender and the Arab Spring, these essays approach their topics from especially sophisticated, innovative, and engaging angles, putting forward new theories and methods for thinking about the intersections of politics, gender, revolution, and feminism. Given the major significance of women to the Arab Spring revolutions, this outstanding book is more urgent than ever.”—NADINE NABER, author of Arab America: Gender, Cultural Politics, and Activism

Everyday Intimacies of the Middle East
ASLI ZENGIN & SERTAÇ SEHLIKOGLU, SPECIAL ISSUE EDITORS

This issue provides an area-studies perspective on intimacy and explores the analytic, theoretical, and political work that intimacy promises as a concept. The contributors explore how multiple domains and forms of intimacies are defined and transformed across the cultural and social worlds of the Middle East, looking in particular at Egypt, Turkey, and Israel. Focusing on everyday constructions of intimacies, the contributors engage with questions about how we should calibrate the evolving nature of intimacy in times of rapid transition, what intimacy means for individual and social lives, and what social, political, and economic possibilities it creates. Topics include physical exercise, Turkish beauty salons, transnational surrogacy arrangements, gender reassignment, and coffee shops as intimate spaces for men outside the family.

Contributors
Aymon Kreil, Claudia Liebelt, Sibylle Lustenberger, Sertaç Sehlikoglu, Aslı Zengin

Review and Third Space Contributors
Dena Al-Adeeb, Adam George Dunn, Rima Dunn, Meral Düzgün, İklim Goksel, Didem Havlıoğlu, Sarah Ihmoud, Sarah Irving, Adi Kuntsman, Shahrzad Mojab, Afsaneh Najmabadi, Rachel Rothendler, Afiya Zia

Aslı Zengin is Allen-Berenson Fellow in Women’s, Gender and Sexuality Studies at Brandeis University. Sertaç Sehlikoglu is Affiliated Researcher at the University of Cambridge.
Reconsidering Gender, Violence, and the State
LISA ARELLANO, ERICA L. BALL & AMANDA FRISKEN, SPECIAL ISSUE EDITORS

A special issue of RADICAL HISTORY REVIEW

In bringing together a geographically and temporally broad range of interdisciplinary historical scholarship, this issue of Radical History Review offers an expansive examination of gender, violence, and the state. Through analyses of New York penitentiaries, anarchists in early twentieth-century Japan, and militarism in the 1990s, contributors reconsider how historical conceptions of masculinity and femininity inform the persistence of and punishments for gendered violence.

The contributors to a section on violence and activism challenge the efficacy of state solutions to gendered violence in a contemporary U.S. context, highlighting alternatives posited by radical feminist and queer activists. In five case studies drawn from South Africa, India, Ireland, East Asia, and Nigeria, contributors analyze the archive’s role in shaping current attitudes toward gender, violence, and the state, as well as its lasting imprint on future quests for restitution or reconciliation. This issue also features a visual essay on the “false positives” killings in Colombia and an exploration of Zanale Muholi’s postpartheid activist photography.

Contributors
Lisa Arellano, Erica L. Ball, Josh Cerretti, Jonathan Culleton, Amanda Frisken, Raphael Ginsberg, Deana Heath, Efeoghene Igor, Catherine Jacquet, Jessie Kindig, Benjamin N. Lawrance, Jen Manion, Xhercis Méndez, Luis Morán, Claudia Salamanca, Tomoko Seto, Carla Tsampiras, Jennifer Yeager

Lisa Arellano is Associate Professor of American Studies and Women’s, Gender, and Sexuality Studies at Colby College and the author of Vigilantes and Lynch Mobs: Narratives of Community and Nation.
Erica L. Ball is Professor of American Studies and Chair of African American Studies at California State University, Fullerton, and the author of To Live an Antislavery Life: Personal Politics and the Antebellum Black Middle Class. Amanda Frisken is Associate Professor of American Studies at the State University of New York, College at Old Westbury, and the author of Victoria Woodhull's Sexual Revolution: Political Theater and the Popular Press in Nineteenth-Century America.

Curative Violence
Rehabilitating Disability, Gender, and Sexuality in Modern Korea
EUNJUNG KIM

In Curative Violence Eunjung Kim examines what the social and material investment in curing illnesses and disabilities tells us about the relationship between disability and Korean nationalism. Kim uses the concept of curative violence to question the representation of cure as a universal good and to understand how nonmedical and medical cures come with violent effects that are not only symbolic but also physical. Writing disability theory in a transnational context, Kim tracks the shifts from the 1930s to the present in the ways that disabled bodies and narratives of cure have been represented in Korean folk tales, novels, visual culture, media accounts, policies, and activism. Whether analyzing eugenics, the management of Hansen’s disease, discourses on disabled people’s sexuality, violence against disabled women, or rethinking the use of disabled people as a metaphor for life under Japanese colonial rule or under the U.S. military occupation, Kim shows how the possibility of life with disability that is free from violence depends on the creation of a space and time where cure is seen as a negotiation rather than a necessity.

Eunjung Kim is Assistant Professor of Women’s and Gender Studies and Disability Studies at Syracuse University.

“From its opening pages, Eunjung Kim’s book is both striking and demanding. Ambitious in its analytical breadth and topical scope, it impressively delivers on its elaboration of curative violence. Kim’s examination of South Korean biopolitical conditions in relation to cure sets an excellent example for transnational disability studies at large, and has lessons for an impressively broad range of readers.”—MEL Y. CHEN, author of Animacies: Biopolitics, Racial Mattering, and Queer Affect
**The Great Woman Singer**  
*Gender and Voice in Puerto Rican Music*  
**LICIA FIOL-MATTA**

Licia Fiol-Matta traces the careers of four iconic Puerto Rican singers—Myrta Silva, Ruth Fernández, Ernestina Reyes, and Lucrecia Benítez—to explore how their voices and performance style transform the possibilities for comprehending the figure of the woman singer. Fiol-Matta shows how these musicians, despite seemingly intractable demands to represent gender norms, exercised their artistic and political agency by challenging expectations of how they should look, sound, and act. Fiol-Matta also breaks with conceptualizations of the female pop voice as spontaneous and intuitive, interrogating the notion of "the great woman singer" to deploy her concept of the "thinking voice"—an event of music, voice, and listening that rewrites dominant narratives. Anchored in the work of Lacan, Foucault, and others, Fiol-Matta's theorization of voice and gender in *The Great Woman Singer* makes accessible the singing voice's conceptual dimensions while revealing a dynamic archive of Puerto Rican and Latin American popular music.

**Licia Fiol-Matta** is Professor of Latin American, Latino, and Puerto Rican Studies at Lehman College, City University of New York, and the author of *A Queer Mother for the Nation: The State and Gabriela Mistral*.

*Refiguring American Music*  
A series edited by Ronald Radano and Josh Kun

"In this rigorous and original read, Licia Fiol-Matta puts a welcome nail in the masculine script dominating conversations about 'Latin' popular music and Puerto Rico's musical history. Her critical biographical approach and her archive of the voice provide new standards for interdisciplinary research, while her treatment of female pop stars such as the giant, but largely obviated Lucrecia Benítez, is simply moving and beautiful."—ARLENE DÁVILA, New York University

**Queer Cinema in the World**  
**KARL SCHOONOVER & ROSALIND GALT**

Proposing a radical vision of cinema's queer globalization, Karl Schoonover and Rosalind Galt explore how queer filmmaking intersects with international sexual cultures, geopolitics, and aesthetics to disrupt dominant modes of world making. Whether in its exploration of queer cinematic temporality, the paradox of the queer popular, or the deviant ecologies of the queer pastoral, Schoonover and Galt reimagine the scope of queer film studies. The authors move beyond the gay art cinema canon to consider a broad range of films from Chinese lesbian drama and Swedish genderqueer documentary to Bangladeshi melodrama and Bolivian activist video. Schoonover and Galt make a case for the centrality of queerness in cinema and trace how queer cinema circulates around the globe—institutionally via film festivals, online consumption, and human rights campaigns, but also affectively in the production of a queer sensorium. In this account, cinema creates a uniquely potent mode of queer worldliness, one that disrupts normative ways of being in the world and forges revised modes of belonging.

**Karl Schoonover** is Associate Professor and Reader in Film and Television Studies at the University of Warwick and the author of *Brutal Vision: The Neorealist Body in Postwar Italian Cinema*. **Rosalind Galt** is Professor of Film Studies at King's College London and the author of *Pretty: Film and the Decorative Image*.

"As the first substantive text on contemporary global queer cinema, *Queer Cinema in the World* transforms current debates in world cinema while bringing a welcome disciplinary specificity to queer theory's musings on cinema and transnational queer representability. Provocative, generative, and teachable, *Queer Cinema in the World* excites the reader with its scope and smartness."—PATRICIA WHITE, author of *Women's Cinema, World Cinema: Projecting Contemporary Feminisms*
Melodrama
An Aesthetics of Impossibility
JONATHAN GOLDBERG

Offering a new queer theorization of melodrama, Jonathan Goldberg explores the ways melodramatic film and literature provide an aesthetics of impossibility. Focused on the notion of what Douglas Sirk termed the “impossible situation” in melodrama, such as impasses in sexual relations that are not simply reflections of social taboo and prohibitions, Goldberg pursues films by Rainer Werner Fassbinder and Todd Haynes that respond to Sirk’s prompt. His analysis hinges on melodrama’s original definition: a form combining music and drama, as he explores the use of melodrama in Beethoven’s opera Fidelio, films by Alfred Hitchcock, and fiction by Willa Cather and Patricia Highsmith, including her Ripley novels. Goldberg illuminates how music and sound provide queer ways to promote identifications that exceed the bounds of the identity categories meant to regulate social life. The interaction of musical, dramatic, and visual elements gives melodrama its indeterminacy, making it resistant to normative forms of value and a powerful tool for creating new potentials.

Jonathan Goldberg is Arts and Sciences Distinguished Professor of English at Emory University and the author of several books, most recently, Strangers on a Train: A Queer Film Classic. He is also the author of Willa Cather and Others and editor of Queering the Renaissance, both also published by Duke University Press.

The Child Now
JULIAN GILL-PETERSON, REBEKAH SHELDON & KATHRYN BOND STOCKTON
SPECIAL ISSUE EDITORS

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

Futurity, innocence, and childish subversion—as concepts, as frameworks—have yet to catch up to where the child has moved in the present century. The contributors to this issue explore topics that are both vital and challenging for current queer studies, including paradoxical exportations of the U.S. “innocent” child abroad, the queer child under same-sex marriage law, child revolutionaries’ actions in Egypt, and the colonial afterlife of the boarding school for indigenous children. Following the twists and turns of children now, contributors confront how race, gender, and sexuality are made to live and grow in children’s bodies.

Contributors
Paul Amar, Julian Gill-Peterson, Clifford J. Rosky, Rebekah Sheldon, Kathryn Bond Stockton, Mary Zaborskis

Julian Gill-Peterson is Assistant Professor of English and Children’s Literature at the University of Pittsburgh. Rebekah Sheldon is Assistant Professor of English at Indiana University. Kathryn Bond Stockton is Distinguished Professor of English at the University of Utah and the author of The Queer Child, or Growing Sideways in the Twentieth Century, also published by Duke University Press.

“Jonathan Goldberg is always interesting and always incisive. In this wide-ranging and powerfully revisionist study he tracks the melodramatic form across music, film, fiction, and television, from Fidelio to The Wire. His suggestive readings show how melodrama’s rhetoric of moral peril generates queer energy and brings about ‘an aesthetics of the impossible situation.’”—MICHAEL WARNER, author of Publics and Counterpublics
**Film Blackness**

**American Cinema and the Idea of Black Film**

**MICHAEL BOYCE GILLESPIE**

The follow up to the groundbreaking *Black Queer Studies*, the edited collection *No Tea, No Shade* brings together nineteen essays from the next generation of scholars, activists, and community leaders doing work on black gender and sexuality. Building on the foundations laid by the earlier volume, this collection’s contributors speak new truths about the black queer experience while exemplifying the codification of black queer studies as a rigorous and important academic field. Topics include “raw” sex, pornography, the carceral state, gentrification, gender nonconformity, social media, the relationship between black feminist studies and black trans studies, the black queer experience throughout the black diaspora, and queer music, film, dance, and theater. The contributors both disprove naysayers who believed black queer studies to be a passing trend and respond to critiques of the field’s early U.S. bias. Deferring to the past while pointing to the future, *No Tea, No Shade* pushes black queer studies in new and exciting directions.

**Contributors**

Jafari S. Allen, Marlon M. Bailey, Zachary Shane Kalish Blair, La Marr Jurelle Bruce, Cathy J. Cohen, Jennifer DeClue, Treva Ellison, Lyndon K. Gill, Kai M. Green, Alexis Pauline Gumbs, Kwame Holmes, E. Patrick Johnson, Shaka McGlotten, Amber Jamilla Musser, Alison Reed, Ramón H. Rivera-Servera, Tanya Saunders, C. Riley Snorton, Kaila Adia Story, Omise’eke Natasha Tinsley, Julia Roxanne Wallace, Kortney Ziegler

**E. Patrick Johnson** is Carlos Montezuma Professor of Performance Studies and African American Studies at Northwestern University, the coeditor of *Blacktino Queer Performance and Black Queer Studies: A Critical Anthology*, and the author of *Appropriating Blackness: Performance and the Politics of Authenticity*, all also published by Duke University Press.

“**Film Blackness** documents Michael Boyce Gillespie’s long, intense devotion to seeing. To see, to visualize black cinema as it is and as it could be, is an act of prophetic description where theorizing is next to socializing, where the visible and the invisible converge. Gillespie constantly shows and tells us this with rigorous nuance. Happily, this long-awaited book is here and up ahead of us, waiting for the new ways of seeing it anticipates and inspires.”—**FRED MOTEN**, author of *In the Break: The Aesthetics of the Black Radical Tradition*

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**No Tea, No Shade**

**New Writings in Black Queer Studies**

**E. PATRICK JOHNSON, EDITOR**

The follow up to the groundbreaking *Black Queer Studies*, the edited collection *No Tea, No Shade* brings together nineteen essays from the next generation of scholars, activists, and community leaders doing work on black gender and sexuality. Building on the foundations laid by the earlier volume, this collection’s contributors speak new truths about the black queer experience while exemplifying the codification of black queer studies as a rigorous and important academic field. Topics include “raw” sex, pornography, the carceral state, gentrification, gender nonconformity, social media, the relationship between black feminist studies and black trans studies, the black queer experience throughout the black diaspora, and queer music, film, dance, and theater. The contributors both disprove naysayers who believed black queer studies to be a passing trend and respond to critiques of the field’s early U.S. bias. Deferring to the past while pointing to the future, *No Tea, No Shade* pushes black queer studies in new and exciting directions.

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“As the companionate text to *Black Queer Studies*, *No Tea, No Shade* demonstrates the vital nature of the concerns that we associate with this new field—the limits of respectability politics, the critical and ecstatic possibilities of sex, the racial, gender, and sexual regulations of the law, the diasporic range of black queer identities and communities, and so on. The sheer breadth of its inquiries signal a field that is alive and evolving.”—**RODERICK A. FERGUSON**, author of *Aberrations in Black: Toward a Queer of Color Critique*
The Revolution Has Come
Black Power, Gender, and the Black Panther Party in Oakland
ROBYN C. SPENCER

In The Revolution Has Come Robyn C. Spencer traces the Black Panther Party’s organizational evolution in Oakland, California, where hundreds of young people came to political awareness and journeyed to adulthood as members. Challenging the belief that the Panthers were a projection of the leadership, Spencer draws on interviews with rank-and-file members, FBI files, and archival materials to examine the impact the organization’s internal politics and COINTELPRO’s political repression had on its evolution and dissolution. She shows how the Panthers’ members interpreted, implemented, and influenced party ideology and programs; initiated dialogues about gender politics; highlighted ambiguities in the Panthers’ armed stance; and criticized organizational priorities. Spencer also centers gender politics and the experiences of women and their contributions to the Panthers and the black power movement as a whole. Providing a panoramic view of the party’s organization over its sixteen-year history, The Revolution Has Come shows how the Black Panthers embodied black power through the party’s international activism, interracial alliances, commitment to address state violence, and desire to foster self-determination in Oakland’s black communities.

Robyn C. Spencer is Associate Professor of History at Lehman College, City University of New York.

“Tearing down myths and distortions on virtually every page, The Revolution Has Come is the first substantive account of the Black Panther Party’s Oakland chapter—the iconic gathering that birthed the party and held on to its very last breath. Robyn C. Spencer’s incisive attention to gender, state repression, black radical alliances, philosophical and ideological debates, and the organization’s long decline makes this one of the most original studies of the Panthers to appear in years.”—ROBIN D. G. KELLEY, author of Freedom Dreams: The Black Radical Imagination

The Rise of the American Conservation Movement
Power, Privilege, and Environmental Protection
DORCETA E. TAYLOR

In this sweeping social history Dorceta E. Taylor examines the emergence and rise of the multifaceted U.S. conservation movement from the mid-nineteenth to the early twentieth century. She shows how race, class, and gender influenced every aspect of the movement, including the establishment of parks; campaigns to protect wild game, birds, and fish; forest conservation; outdoor recreation; and the movement’s links to nineteenth-century ideologies. Initially led by white urban elites—whose early efforts discriminated against the lower class and were often tied up with slavery and the appropriation of Native lands—the movement benefited from contributions to policy making, knowledge about the environment, and activism by the poor and working class, people of color, women, and Native Americans. Far-ranging and nuanced, The Rise of the American Conservation Movement comprehensively documents the movement’s competing motivations, conflicts, problematic practices, and achievements in new ways.

Dorceta E. Taylor is James Crowfoot Collegiate Professor of Environmental Justice at the University of Michigan. She is the author of The Environment and the People in American Cities, 1600s–1900s: Disorder, Inequality, and Social Change, also published by Duke University Press, Toxic Communities: Environmental Racism, Industrial Pollution, and Residential Mobility, and the editor of Environment and Social Justice: An International Perspective.

“In this sweeping social history Dorceta E. Taylor unearths, documents, and examines the disproportionate price that low-income communities and people of color pay for our environmental ills. She lays bare the failings of our government and the environmental community to adequately address the inequities at the heart of widespread environmental injustice. And she shows how we can confront those shortcomings, strengthen the environmental safety net, and improve the quality of our democracy by making this movement look, think, and sound more like the nation it serves.”—RHEA SUH, president, the Natural Resources Defense Council
Religion and the Making of Nigeria

OLUFEMI VAUGHAN

In *Religion and the Making of Nigeria* Olufemi Vaughan examines how Christian, Muslim, and indigenous religious structures have provided the essential social and ideological frameworks for the construction of contemporary Nigeria. Using a wealth of archival sources Vaughan traces the nation’s social, religious, and political history from the early nineteenth century to the present. During the nineteenth century the Sokoto Jihad in the north and Missionary Christianity movement in the southwest provided the frameworks for the governance of colonial society, while British colonial rule failed to resolve the divide between Muslims and Christians. Following Nigeria’s independence the Christian-Muslim tensions became manifest in regional conflicts over the expansion of sharia, the centralization of government, requests for the state’s resources, and the rise of Boko Haram. These tensions are not simply conflicts over religious beliefs, ethnicity, or regionalism; they represent structural imbalances founded on the religious distinctions forged under colonial rule.

Olufemi Vaughan is Geoffrey Canada Professor of Africana Studies and History at Bowdoin College and the author of *Nigerian Chiefs: Traditional Power in Modern Politics, 1890s–1990s*.

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Doing Development in West Africa

A Reader by and for Undergraduates

CHARLES PIOT, EDITOR

In recent years the popularity of service learning and study abroad programs that bring students to the global South has soared, thanks to this generation of college students’ desire to make a positive difference in the world. This collection contains essays by undergraduates who recount their experience in Togo working on projects that established health insurance at a local clinic, built a cyber café, created a microlending program for teens, and started a local writers group. The essays show students putting their optimism to work while learning that paying attention to local knowledge can make all the difference in a project’s success. Students also conducted research on global health topics, examining the complex relationships between traditional healing practices and biomedicine. Charles Piot’s introduction contextualizes student-initiated development within the history of development work in West Africa since 1960, while his epilogue provides an update on the projects, compiles an inventory of best practices, and describes the types of project that are likely to succeed. *Doing Development in West Africa* provides a relatable and intimate look into the range of challenges, successes, and failures that come with studying abroad in the global South.

**Contributors**

Cheyenne Allenby, Kelly Andrejko, Connor Cotton, Allie Middleton, Caitlin Moyles, Charles Piot, Benjamin Ramsey, Maria Cecilia Romano, Stephanie Rotolo, Emma Smith, Sarah Zimmerman

Charles Piot is Professor of Cultural Anthropology and African and African American Studies at Duke University, and the author of *Nostalgia for the Future: West Africa after the Cold War*.

$84.95/£65.00 paper, 978–0–8223–6192–3, Also available as an ebook

Also available as an ebook
Collecting, Ordering, Governing
Anthropology, Museums, and Liberal Government
TONY BENNETT, FIONA CAMERON, NÉLIA DIAS, BEN DIBLEY, RODNEY HARRISON, IRA JACKNIS & CONAL MCCARTHY

The coauthors of this theoretically innovative work explore the relationships among anthropological fieldwork, museum collecting and display, and social governance in the early twentieth century in Australia, Britain, France, New Zealand, and the United States. With case studies ranging from the Musée de l’Homme’s 1930s fieldwork missions in French Indo-China to the influence of Franz Boas’s culture concept on the development of American museums, the authors illuminate recent debates about postwar forms of multicultural governance, cultural conceptions of difference, and postcolonial policy and practice in museums. Collecting, Ordering, Governing is essential reading for scholars and students of anthropology, museum studies, cultural studies, and indigenous studies as well as museum and heritage professionals.

Tony Bennett is Research Professor in Social and Cultural Theory, Institute for Culture and Society, Western Sydney University. Fiona Cameron is a Senior Research Fellow at the Institute for Culture and Society, Western Sydney University. Nélia Dias is Associate Professor in the Department of Anthropology (SCTE-IUL and CRIA). Ben Dibley is a Research Fellow at the Institute for Culture and Society at Western Sydney University. Rodney Harrison is Reader in Archaeology, Heritage, and Museum Studies at the Institute of Archaeology, University College London. Ira Jacknis is Research Anthropologist at the Phoebe A. Hearst Museum of Anthropology, University of California, Berkeley. Conal McCarthy is Director of the Museum & Heritage Studies program at Victoria University of Wellington, Aotearoa, New Zealand.

“Collecting, Ordering, Governing is a book that demands, instantiates, and rewards a sustained rethinking of the history of anthropology, collecting, museums, and liberal governance. Not only is its multiple authorship an innovation, but the book and its combinations push the reader to think in new, sometimes uncomfortable ways. Once-familiar stories and histories—reconsidered, recombined, and reconceptualized in the light of more recent ideas of liberal governmentality—show the contradictions and loose ends in anthropology’s efforts to provide knowledge that might improve, emancipate, or protect those it studies.”—FRED R. MYERS, author of Painting Culture: The Making of an Aboriginal High Art

Punk and Revolution
Seven More Interpretations of Peruvian Reality
SHANE GREENE

In Punk and Revolution Shane Greene radically uproots punk from its iconic place in First World urban culture, Anglo popular music, and the Euro-American avant-garde, situating it instead as a crucial element in Peru’s culture of subversive militancy and political violence. Inspired by José Carlos Mariátegui’s Seven Interpretive Essays on Peruvian Reality, Greene explores punk’s political aspirations and subcultural possibilities while complicating the dominant narratives of the war between the Shining Path and the Peruvian state. In these seven essays, Greene experiments with style and content, bends the ethnographic genre, and juxtaposes the textual and visual. He theorizes punk in Lima as a mode of aesthetic and material underproduction, rants at canonical cultural studies for its failure to acknowledge punk’s potential for generating revolutionary politics, and uncovers the intersections of gender, ethnicity, class, and authenticity in the Lima punk scene. Following the theoretical interventions of Debord, Benjamin, and Bakhtin, Greene fundamentally redefines how we might think about the creative contours of punk subculture and the politics of anarchist praxis.

Shane Greene is Associate Professor of Anthropology at Indiana University and the author of Customizing Indigeneity: Paths to a Visionary Politics in Peru.

“Shane Greene’s pioneering book exudes a brilliant, destructive punk energy. It’s a screamed prose-theory-anthropology-zine-poem to punk, and a daring mosh pit stage dive of an experimental ethnography”

—ORIN STARN, coeditor of The Peru Reader
Encoding Race, Encoding Class
Indian IT Workers in Berlin
SAREETA AMRUTE

In Encoding Race, Encoding Class Sareeta Amrute explores the work and private lives of highly skilled Indian IT coders in Berlin to reveal the oft-obscured realities of the embodied, raced, and classed nature of cognitive labor. In addition to conducting fieldwork and interviews in IT offices as well as analyzing political cartoons, advertisements, and reports on white-collar work, Amrute spent time with a core of twenty programmers before, during, and after their shifts. She shows how they occupy a contradictory position, as they are racialized in Germany as temporary and migrant grunt workers, yet their middle-class aspirations reflect efforts to build a new, global, and economically dominant India. The ways they accept and resist the premises and conditions of their work offer new potentials for alternative visions of living and working in neoliberal economies. Demonstrating how these coders’ cognitive labor realigns and reimagines race and class, Amrute conceptualizes personhood and migration within global capitalism in new ways.

Sareeta Amrute is Associate Professor of Anthropology at the University of Washington.

Placing Outer Space
An Earthly Ethnography of Other Worlds
LISA MESSERI

In Placing Outer Space Lisa Messeri traces how the place-making practices of planetary scientists transform the void of space into a cosmos filled with worlds that can be known and explored. Making planets and other celestial bodies into places is central to the daily practices and professional identities of the astronomers, geologists, and computer scientists Messeri studies. She takes readers to the Mars Society’s Mars Desert Research Station, showing how scientists transform Earth into a Martian place and use the Utah desert to create narratives of Martian exploration. At NASA Ames, she traces how scientists inscribe senses of place within digital maps of Mars. Messeri also joins scientists at Chile’s Cerro Tololo Inter-American Observatory and at MIT’s labs as they discover exoplanets, combine telescopic data with their planetary imagination, to capture both a planet’s past and future, and envision what it would be like to visit and live there. The place-making work of planetary scientists, especially their search for an Earth-like planet, allows us to understand the universe as densely inhabited by evocative worlds, which in turn tells us more about Earth, ourselves, and our place in the cosmos.

Lisa Messeri is Assistant Professor of Science, Technology, and Society in the Department of Engineering and Society at the University of Virginia.

“Part cosmic travelogue, part scholarly analysis, in Placing Outer Space: An Earthly Ethnography of Other Worlds, Lisa Messeri refreshingly interprets the planetary scientist’s methods and tools and orbs-of-interest through the lens of a curious anthropologist. From there we gain insight into who we really are as explorers, and what motivates our endless search for worlds beyond.”—NEIL DEGRASSE TYSON, Astrophysicist, American Museum of Natural History

“In this pathbreaking book Sareeta Amrute challenges some of the more pedestrian notions around race and technology, showing how race gets encoded in technology, not only at the level of devices and platforms, but at the level of structure, infrastructure, and systemic formulations of the bodies of technology and the technologized bodies of digital globalization. Bound to excite interest from a variety of disciplines, Encoding Race, Encoding Class will emerge as a critical milestone in the landscape of scholarship on the intersections of technology, body, race, and policy.”—NISHANT SHAH, Cofounder of the Centre for Internet and Society, Bangalore
Multispecies Studies
THOM VAN DOOREN, URSULA MÜNSTER, EBEN KIRKSEY, DEBORAH BIRD ROSE, MATTHEW CHRULEW & ANNA TSING, SPECIAL ISSUE EDITORS

A special issue of ENVIRONMENTAL HUMANITIES

The emerging field of multispecies studies, grounded in passionate immersion in the lives of fungi, microorganisms, animals, plants, and others, is opening up novel ways of engaging with worlds around us. This issue brings together some of the leading scholars in this field to explore what is at stake—epistemologically, politically, ethically—for different forms of life caught up in diverse relationships of knowing and living together. The collection takes us into the worlds of sheep and shepherds; of stones, worms, salmon, and forest-devouring beetles; of viruses and their elephants; of seals, crows, and lava flows in Hawai‘i; and finally of frogs-as-pregnancy-tests and possible agents of pathogenic fungal spread. Each of the contributors explores what difference curious and careful attention to others might make in our efforts to inhabit and coconstitute flourishing worlds in these difficult times.

Contributors
Matthew Chrulew, Vinciane Despret, Dehila Hannah, Eben Kirksey, Jamie Lorimer, Charlie Lotterman, Celia Lowe, Michel Meuret, Lisa Jean Moore, Ursula Münster, Hugo Reinert, Deborah Bird Rose, Anna Tsing, Thom van Dooren, Maria Whiteman, Cary Wolfe

Thom van Dooren is Senior Lecturer in Environmental Humanities at the University of New South Wales and coeditor of Environmental Humanities. Ursula Münster is Senior Researcher at the Institute for Social and Cultural Anthropology at Ludwig-Maximilians-Universität München. Eben Kirksey is Senior Lecturer in Environmental Humanities at the University of New South Wales, author of Emergent Ecologies and Freedom in Entangled Worlds, and editor of The Multispecies Salon, all also published by Duke University Press. Deborah Bird Rose is Professor of Environmental Humanities at the University of New South Wales, author of Wild Dog Dreaming, and coeditor of Manifesto for Living in the Anthropocene. Matthew Chrulew is Postdoctoral Research Fellow at the Centre for Research on Social Inclusion at Macquarie University. Anna Tsing is Professor of Anthropology at the University of California, Santa Cruz, and coeditor of Words in Motion, also published by Duke University Press.

This issue is freely available online at environmentalhumanities.org; a print version is available for purchase.

Cold War Ruins
Transpacific Critique of American Justice and Japanese War Crimes
LISA YONEYAMA

In Cold War Ruins Lisa Yoneyama argues that the efforts intensifying since the 1990s to bring justice to the victims of Japanese military and colonial violence have generated what she calls a “transborder redress culture.” A product of failed post-World War II transnational justice that left many colonial legacies intact, this culture both contests and reiterates the complex transwar and transpacific entanglements that have sustained the Cold War unredressability and illegibility of certain violences. By linking justice to the effects of American geopolitical hegemony, and by deploying a conjunctive cultural critique—of “comfort women” redress efforts, state-sponsored apologies and amnesties, Asian American involvement in redress cases, the ongoing effects of the U.S. occupation of Japan and Okinawa, Japanese atrocities in China, and battles over WWII memories—Yoneyama helps illuminate how redress culture across Asia and the Pacific has the potential to bring powerful new and challenging perspectives on American exceptionalism, militarized security, justice, sovereignty, forgiveness, and decolonization.

Lisa Yoneyama is Professor of East Asian Studies and Women & Gender Studies at the University of Toronto, the coeditor of Perilous Memories: The Asia-Pacific War(s), also published by Duke University Press, and the author of Hiroshima Traces: Time, Space, and the Dialectics of Memory.

“In this monumental book, Lisa Yoneyama analyzes the predicaments and possibilities of redressing war violence in Asia and the Pacific Islands, considering military tribunals, truth commissions, laws, historical debates, and museums. No other scholar has examined with such rigor and clarity the Cold War politics of knowledge that divides aggrieved and aggressor, the redressable and unrepressible, the forgiven and unforgiven. With the publication of this book, the fields of East Asian Studies, American Studies, and Asian American Studies will be forever changed.”—LISA LOWE, author of The Intimacies of Four Continents

This issue is freely available online at environmentalhumanities.org; a print version is available for purchase.
Man or Monster?  
The Trial of a Khmer Rouge Torturer  
ALEXANDER LABAN HINTON

During the Khmer Rouge’s brutal reign in Cambodia during the mid-to-late 1970s, a former math teacher named Duch served as the commandant of the S-21 security center, where as many as 20,000 victims were interrogated, tortured, and executed. In 2009 Duch stood trial for these crimes against humanity. While the prosecution painted Duch as evil, his defense lawyers claimed he simply followed orders. In Man or Monster? Alexander Hinton uses creative ethnographic writing, extensive fieldwork, hundreds of interviews, and his experience attending Duch’s trial to create a nuanced analysis of Duch, the tribunal, the Khmer Rouge, and the after-effects of Cambodia’s genocide. Interested in how a person becomes a torturer and executioner as well as the law’s ability to grapple with crimes against humanity, Hinton adapts Hannah Arendt’s notion of the “banality of evil” to consider how the potential for violence is embedded in the everyday ways people articulate meaning and comprehend the world. Man or Monster? provides novel ways to consider justice, terror, genocide, memory, truth, and humanity.

Alexander Laban Hinton is Founding Director, Center for the Study of Genocide and Human Rights and Professor of Anthropology at Rutgers University. He is coeditor of Colonial Genocide in Indigenous North America, also published by Duke University Press, and author of the award-winning Why Did They Kill? Cambodia in the Shadow of Genocide.

“Man or Monster? is an elegantly written, passionate, and well-documented treatment of genocide, collective memory, transitional justice, the problem of evil, and the trajectory of Cambodian history. Alexander Hinton’s decades of engagement with these issues and with Cambodia gives the book power, persuasiveness, and integrity.”—DAVID CHANDLER, author of A History of Cambodia

Radiation Brain Moms and Citizen Scientists  
The Gender Politics of Food Contamination after Fukushima  
AYA HIRATA KIMURA

Following the Fukushima Daiichi Nuclear Power Plant disaster in 2011 many concerned citizens—particularly mothers—were unconvinced by the Japanese government’s assurances that the country’s food supply was safe. They took matters into their own hands, collecting their own scientific data that revealed radiation-contaminated food. In Radiation Brain Moms and Citizen Scientists Aya Hirata Kimura shows how, instead of being praised for their concern about their communities’ health and safety, they faced stiff social sanctions, which dismissed their results by attributing them to the work of irrational and rumor-spreading women who lacked scientific knowledge. These citizen scientists were unsuccessful at gaining political traction, as they were constrained by neoliberal and traditional gender ideologies that dictated how private citizens—especially women—should act. By highlighting the challenges these citizen scientists faced, Kimura provides insights into the complicated relationship between science, foodways, gender, and politics in post-Fukushima Japan and beyond.

Aya Hirata Kimura is Associate Professor of Women’s Studies at the University of Hawai’i at Mānoa and the author of Hidden Hunger: Gender and the Politics of Smarter Foods.

“Riveting and smart, Radiation Brain Moms and Citizen Scientists tracks the efforts made by citizens in post-Fukushima Japan to ensure the safety of their food from radioactive contamination. In the face of state neglect and criticism from fellow Japanese, these initiatives display a ‘soft’ boldness (versus activist politics). Interweaving stories of citizen scientists and ‘radiation brain moms’ with sharp theoretics that deconstruct the entanglements of science, neoliberalism, and postfeminism at work, this book is at once powerful and timely.”—ANNE ALLISON, author of Precarious Japan
This volume's contributors see contemporary China as haunted by the promises of capitalism, the institutional legacy of the Maoist regime, and the spirit of Marxist resistance. China's development does not result from historical imperatives or deliberate economic strategies, but from the effects of discrete practices the contributors call protocols, which stem from an overlapping mix of socialist and capitalist institutional strategies, political procedures, legal regulations, religious rituals, and everyday practices. Analyzing the process of urbanization and the ways marginalized communities and migrant workers are positioned in relation to the transforming social landscape, the contributors show how these protocols constitute the Chinese national imaginary while opening spaces for new emancipatory possibilities. Offering a nuanced theory of contemporary China's hybrid political economy, *Ghost Protocol* situates China's development at the juncture between the world as experienced and the world as imagined.

**Contributors**

Yomi Braester, Alexander Des Forges, Kabzung, Rachel Long, Ralph A. Litzinger, Lisa Rofel, Carlos Rojas, Bryan Tilt, Robin Visser, Biao Xiang, Emily T. Yeh

Carlos Rojas is Associate Professor of Chinese Cultural Studies; Gender, Sexuality, and Feminist Studies; and Arts of the Moving Image at Duke University. Ralph A. Litzinger is Associate Professor of Cultural Anthropology at Duke University.

“China offers itself as perhaps the most obvious case for critical neo-Marxian analysis on account of its peculiar socialist-capitalist hybridity. Highlighting this hybridity, the contributors provide us with a vivid, subtle, and reflexive framework to delve into several pressing issues about Chinese society, economy, and culture in the post-Reform era. With sophistication, elegance, and incisive conceptualization, *Ghost Protocol* never loses sight of the world’s influence on China or China’s growing influence on the world.” —ANGELA ZITO, coeditor of DV-Made China: Digital Subjects and Social Transformations after Independent Film

**Telemodernities**

Television and Transforming Lives in Asia

TANIA LEWIS, FRAN MARTIN & WANNING SUN

Yoga gurus on lifestyle cable channels targeting time-pressured Indian urbanites; Chinese dating shows promoting competitive individualism; Taiwanese domestic makeover formats combining feng shui with life planning advice: Asian TV screens are increasingly home to a wild proliferation of popular factual programs providing lifestyle guidance to viewers. In *Telemodernities* Tania Lewis, Fran Martin, and Wanning Sun demonstrate how lifestyle-oriented popular factual television illuminates key aspects of late modernities in South and East Asia, offering insights not only into early twenty-first-century media cultures but also into wider developments in the nature of public and private life, identity, citizenship, and social engagement. Drawing on extensive interviews with television industry professionals and audiences across China, India, Taiwan, and Singapore, *Telemodernities* uses popular lifestyle television as a tool to help us understand emergent forms of identity, sociality, and capitalist modernity in Asia.

Tania Lewis is Associate Professor and Deputy Dean of Research in the School of Media and Communication at RMIT University, Melbourne.

Fran Martin is Associate Professor and Reader in Cultural Studies at the University of Melbourne.

Wanning Sun is Professor of Media and Communication at the University of Technology Sydney.

“Focused on the uncannily familiar-yet-strange world of Indian and Chinese-language lifestyle television, this ambitious study asks what modernity is today, now that the engine room of global change has shifted decisively away from the West. Based on years of careful audience research, textual analysis and producer interviews, the answers are never less than eye-opening and, more often than not, mind-blowing. A revelation.” —CHRIS BERRY, King’s College London
Of Gardens and Graves
Kashmir, Poetry, Politics
SUVIR KAUL
PHOTOGRAPHS BY JAVED DAR

In Of Gardens and Graves Suvin Kaul examines the disruption of everyday life in Kashmir in the years following the region’s pervasive militarization in 1990. Kaul’s autobiographical and analytical essays, which were prompted by his yearly visits to Kashmir, are a combination of political analysis, literary criticism, memoir, and journalistic observation. In them he explores Kashmir’s pre- and post-Partition history, the effects of militarization, state repression, and the suspension of civil rights on Kashmiris, and the challenge Kashmir represents to the practice of democracy in India. The volume also features translations of Kashmiri poetry written in these years of conflict. These poems constitute an archive of heightened feelings and desires that affectively interrogate official accounts of Kashmir while telling us much about those who face extraordinary political turbulence and violence. Of Gardens and Graves also contains a photo essay by Javed Dar, whose photographs work together with Kaul’s essays and the poems to represent the interweaving of ordinary life, civic strife, and spectacular violence in Kashmir.

Suvir Kaul is A. M. Rosenthal Professor of English at the University of Pennsylvania and the author, most recently, of Eighteenth-Century British Literature and Postcolonial Studies.

Javed Dar is an award-winning photojournalist with the Xinhua News Agency in Srinagar and has covered the conflict in Kashmir for more than a decade.

“The combination of Suvin Kaul’s essays, Kashmiri poetry, and Javed Dar’s images leaves one breathless and amazed at the treasures to be found, and sorrowful and outraged at the experiences to be witnessed here. Of Gardens and Graves is a completely affective geopolitical history delivered to us with authority and love.” —ANTOINETTE BURTON, author of Africa in the Indian Imagination: Race and the Politics of Postcolonial Citation

Contributors
Eduardo Zachary Albrecht, Masato Fukushima, Jaehwan Hyun, So Yeon Leem, Eunjeong Ma

Eunjeong Ma is Collegiate Assistant Professor of Science and Technology Studies at Pohang University of Science and Technology in the Republic of Korea.

Body and Enhancement Technology
EUNJEONG MA, SPECIAL ISSUE EDITOR

A special issue of EAST ASIAN SCIENCE, TECHNOLOGY AND SOCIETY: AN INTERNATIONAL JOURNAL

This issue explores the practice of applying science and technology to expand our cognitive and physical capacities. Covering global Asia, these articles investigate enhancement in relation to aesthetics, genetics, cognition, and musculature and consider enhancement’s ethical and societal implications. The contributors address a range of topics—from elite sports to the socioeconomics of plastic surgery in South Korea to memory devices in Blade Runner—and problematize increasing efforts to engineer and augment human bodily functions. This issue illustrates how the emergence of new technologies and their merging with the body will challenge our perception of normal human conditions: our physical strength, our appearance, and our cognitive capabilities.

Contributors
Eduardo Zachary Albrecht, Masato Fukushima, Jaehwan Hyun, So Yeon Leem, Eunjeong Ma

Eunjeong Ma is Collegiate Assistant Professor of Science and Technology Studies at Pohang University of Science and Technology in the Republic of Korea.
Thinking Literature across Continents
RANJAN GHOSH & J. HILLIS MILLER

Thinking Literature across Continents finds Ranjan Ghosh and J. Hillis Miller—two thinkers from different continents, cultures, training, and critical perspectives—debating and reflecting upon what literature is and why it matters. Ghosh and Miller do not attempt to formulate a joint theory of literature; rather, they allow their different backgrounds and lively disagreements to stimulate generative dialogue on poetry, world literature, pedagogy, and the ethics of literature. Addressing a varied literary context ranging from Victorian literature, Chinese literary criticism and philosophy, and continental philosophy to Sanskrit poetics and modern European literature, Ghosh offers a transnational theory of literature while Miller emphasizes the need to account for what a text says and how it says it. Thinking Literature across Continents highlights two minds continually discovering new paths of communication and two literary and cultural traditions intersecting in productive and compelling ways.

Ranjan Ghosh teaches in the Department of English, University of North Bengal, and is the author of, most recently, Transcultural Poetics and the Concept of the Poet: From Philip Sidney to T. S. Eliot. J. Hillis Miller is UCI Distinguished Professor Emeritus at the University of California, Irvine and the author of, most recently, An Innocent Abroad: Lectures in China.

"Rejecting any easy binaries between East and West, Ranjan Ghosh and J. Hillis Miller read across not just continents but languages, traditions, cultures, texts, philosophies, and pedagogies. For Ghosh, method comes before text; for Miller, text comes before method. Working both ends to the middle, the authors elegantly demonstrate a new, powerful, and generous way to do critique, inviting readers directly into their conversation to tease out its productive ruptures, surprising convergences, and thorny entanglements. A highly readable, wonderfully inventive, and deeply satisfying book."—DIANA FUSS, Louis W. Fairchild ’24 Professor of English, Princeton University

This Thing Called the World
The Contemporary Novel as Global Form
DEBJANI GANGULY

In This Thing Called the World Debjani Ganguly theorizes the contemporary global novel and the social and historical conditions that shaped it. Ganguly contends that global literature coalesced into its current form in 1989, an event marked by the convergence of three major trends: the consolidation of the information age, the arrival of a perpetual state of global war, and the expanding focus on humanitari-anism. Ganguly analyzes a trove of novels from authors including Salman Rushdie, Don DeLillo, Michael Ondaatje, and Art Spiegelman, who address wars in Iraq, Afghanistan, and Sri Lanka, the Palestinian and Kashmiri crises, the Rwandan genocide, and post-9/11 terrorism. These novels exist in a context in which suffering’s presence in everyday life is mediated through digital images and where authors integrate visual forms into their storytelling. In showing how the evolution of the contemporary global novel is analogous to the European novel’s emergence in the eighteenth century, when society and the development of capitalism faced similar monumental ruptures, Ganguly gives us both a theory of the contemporary moment and a reminder of the novel’s power.

Debjani Ganguly is Professor of English and Director, Institute of the Humanities and Global Cultures at the University of Virginia. She is the author of Caste and Dalit Lifeworlds: Postcolonial Perspectives.

"In this compelling study, Debjani Ganguly makes a powerful case for novelistic witnessing as a countervailing force in today’s ‘mediated deathscape’ of terrorism and state violence. Situated at the intersection of postcolonial theory, world literature, and media studies, This Thing Called the World will interest anyone who wants to think freshly about the function of literature, and of criticism, at the present time.”—DAVID DAMROSCH, Harvard University
Citizenship in Question
Evidentiary Birthright and Statelessness
BENJAMIN N. LAWRENCE & JACQUELINE STEVENS, EDITORS

Citizenship is often assumed to be a clear cut issue—either one has it—or one does not. However, as the contributors to Citizenship in Question demonstrate, citizenship is not self-evident; it emerges from often obscure written records and is interpreted through ambiguous and dynamic laws. In case studies that analyze the legal barriers to citizenship rights in over twenty countries, the contributors explore how states use evidentiary requirements to create and police citizenship, often based on fictions of racial, ethnic, class, and religious differences. Whether examining the United States’ deportation of its own citizens, the selective use of DNA tests and secret results in Thailand, or laws that have stripped entire populations of citizenship, the contributors emphasize the political, psychological, and personal impact of citizenship policies. Citizenship in Question incites scholars to revisit long-standing political theories and debates about nationality, free movement, and immigration premised on the assumption of clear demarcations between citizens and noncitizens.


Contributors
Alfred Babo, Jacqueline Bhabha, Jacqueline Field, Amanda Flaim, Sara L. Friedman, Daniel Kanstroom, Benjamin N. Lawrance, Beatrice McKenzie, Polly J. Price, Rachel E. Rosenbloom, Kim Rubenstein, Kamal Sadiq, Jacqueline Stevens, Margaret D. Stock

“Writing on citizenship tends to take the legal status of citizens for granted. But what happens when a government refuses to recognize its own citizens? Citizenship in Question uniquely probes how citizenship status has been challenged by various levels of government and the dire consequences that can ensue. Presenting a great deal of new and little-known material, this volume is the first of its kind.”—LETI VOLPP, Robert D. and Leslie Kay Raven Professor of Law in Access to Justice, University of California, Berkeley

Gramsci’s Common Sense
Inequality and Its Narratives
KATE CREHAN

Acknowledged as one of the classics of twentieth-century Marxism, Antonio Gramsci’s Prison Notebooks contains a rich and nuanced theorization of class that provides insights that extend far beyond economic inequality. In Gramsci’s Common Sense Kate Crehan offers new ways to understand the many forms that structural inequality can take, including in regards to race, gender, sexual orientation, and religion. Presupposing no previous knowledge of Gramsci on the part of the reader, she introduces the Prison Notebooks and provides an overview of Gramsci’s notions of subalternity, intellectuals, and common sense, putting them in relation to the work of thinkers such as Bourdieu, Arendt, Spivak, and Said.

In the case studies of the Tea Party and Occupy Wall Street movements Crehan theorizes the complex relationships between the experience of inequality, exploitation, and oppression as well as the construction of political narratives. Gramsci’s Common Sense is an accessible and concise introduction to a key Marxist thinker whose works illuminate the increasing inequality in the twenty-first century.

Kate Crehan is Professor Emerita, College of Staten Island and the Graduate Center, City University of New York, and the author of Community Art: An Anthropological Perspective and Gramsci, Culture, and Anthropology.

“Kate Crehan brings into bold relief the ‘rich and nuanced approach to inequality’ Antonio Gramsci developed in his Prison Notebooks. This, in turn, permits her to provide new and powerful insights into popular movements such as the Tea Party and Occupy Wall Street and to demonstrate how and why inequality is much more than an economic phenomenon. Scholars have often turned to Gramsci to better understand mechanisms of power; Crehan now turns to Gramsci to illuminate how the dynamics of popular opinion and the movements they spawn may pose a threat to the established political order.”—JOSEPH A. BUTTIGIEG, William R. Kenan Jr. Professor of English, University of Notre Dame

LEGAL STUDIES/POLITICAL SCIENCE/HUMAN RIGHTS

January 304 pages
cloth, 978–0–8223–6280–7, $94.95/£73.00
Also available as an ebook

CRITICAL THEORY/ANTHROPOLOGY

October 240 pages, 6 photographs
paper, 978–0–8223–6239–5, $84.95/£65.00
cloth, 978–0–8223–6219–7, $23.95/£17.99
Also available as an ebook
We Dream Together
Dominican Independence, Haiti, and the Fight for Caribbean Freedom
ANNE ELLER

In *We Dream Together* Anne Eller breaks with dominant narratives of conflict between the Dominican Republic and Haiti by tracing the complicated history of Dominican emancipation and independence between 1822 and 1865. Eller moves beyond the small body of writing by Dominican elites that often narrates Dominican nationhood to craft inclusive, popular histories of identity, community, and freedom, summoning sources that range from trial records and consul reports to poetry and song. Rethinking Dominican relationships with their communities, the national project, and the greater Caribbean, Eller shows how popular anticolonial resistance was anchored in a rich and complex political culture. Haitians and Dominicans fostered a common commitment to Caribbean freedom, the abolition of slavery, and popular democracy, often well beyond the reach of the state. By showing how the island’s political roots are deeply entwined, and by contextualizing this history within the wider Atlantic world, Eller demonstrates the centrality of Dominican anticolonial struggles for understanding independence and emancipation throughout the Caribbean and the Americas.

Anne Eller is Assistant Professor of History at Yale University.

"Rooted in deep archival research, exhibiting a wonderful analytic and stylistic sensibility, and narrating a story that is largely overlooked, *We Dream Together* makes a signal contribution to Caribbean studies and the broader history of struggles for independence and emancipation in the Americas. This is the book that tells the story of the Dominican Republic’s independence."—LAURENT DUBOIS, author of *Haiti: The Aftershocks of History*

The Borders of Dominicanidad
Race, Nation, and Archives of Contradiction
LORGIA GARCÍA-PEÑA

In *The Borders of Dominicanidad* Lorgia García-Peña explores the ways official narratives and histories have been projected onto racialized Dominican bodies as a means of sustaining the nation’s borders. García-Peña constructs a genealogy of dominicanidad that highlights how Afro-Dominicans, ethnic Haitians, and Dominicans living abroad have contested these dominant narratives and their violent, silencing, and exclusionary effects. Centering the role of U.S. imperialism in drawing racial borders between Haiti, the Dominican Republic, and the United States, she analyzes the musical, visual, artistic, and literary representations of foundational moments in the history of the Dominican Republic: the murder of three girls and their father in 1822; the criminalization of Afro-religious practice during the U.S. occupation between 1916 and 1924; the massacre of over 20,000 people on the Dominican-Haitian border in 1937; and the 2010 earthquake in Haiti. García-Peña also considers the contemporary emergence of a broader Dominican consciousness among artists and intellectuals that offers alternative perspectives to questions of identity as well as the means to make audible the voices of long-silenced Dominicans.

Lorgia García-Peña is Assistant Professor of Romance Languages and Literatures and of History and Literature at Harvard University.

"A magnificent, far-ranging volume that examines the history, politics, and meaning of Afro-Dominicanidad in all its glorious, thorny complexity. Lorgia García-Peña pursues her claim with a wide-ranging intersectional rigor. . . . For those who seek to pierce the murky racial legacies that continue to envelop the Dominican Republic—and by extension the rest of our world—*The Borders of Dominicanidad* is a beacon."—JUNOT DÍAZ
Musicians in Transit
Argentina and the Globalization of Popular Music

MATTHEW B. KARUSH

In Musicians in Transit, Matthew B. Karush examines the transnational careers of seven of the most influential Argentine musicians of the twentieth century: Afro-Argentine swing guitarist Oscar Alemán, jazz saxophonist Gato Barbieri, composer Lalo Schifrin, tango innovator Astor Piazzolla, balada singer Sandro, folksinger Mercedes Sosa, and rock musician Gustavo Santaolalla. As active participants in the globalized music business, these artists interacted with musicians and audiences in the United States, Europe, and Latin America and contended with genre distinctions, marketing conventions, and ethnic stereotypes. By responding creatively to these constraints, they made innovative music that provided Argentines with new ways of understanding their nation's place in the world. Eventually, these musicians produced expressions of Latin identity that reverberated beyond Argentina, including a novel form of pop ballad, an anti-imperialist, revolutionary folk genre, and a style of rock built on a pastiche of Latin American and global genres. A website with links to recordings by each musician accompanies the book.

Matthew B. Karush is Professor of History at George Mason University. He is the author of Culture of Class: Radio and Cinema in the Making of a Divided Argentina, 1920–1946 and coeditor of The New Cultural History of Peronism: Power and Identity in Mid-Twentieth-Century Argentina, both also published by Duke University Press.

“From an exploration of early jazz in the 1920s to contemporary rock en español, Matthew B. Karush maps out the shifting topography of Argentine musicianship as no one has before. Musicians in Transit expertly traverses the racial politics and cosmopolitan yearnings that characterized musicians’ efforts to define themselves in relationship with the world beyond Argentina. Karush reveals the individual footpaths and transnational bridges essential for decoding the relationship between music, capital, and nation.”—ERIC ZOLOV, author of Refried Elvis: The Rise of the Mexican Counterculture

New Countries
Capitalism, Revolutions, and Nations in the Americas, 1750–1870

JOHN TUTINO, EDITOR

Between 1750 and 1870 the world faced transformations marked by the rise of industrial capitalism, the fall of European empires in the Americas, and the rise of nations there. New Countries explores how these events transformed the Americas in diverging ways. Up to 1790, Saint Domingue’s sugar and slave economy drove Atlantic trades; then revolutionary slaves made Haiti, freeing themselves and ending export production. New Spain’s silver fueled global trades until Bajío insurgents collapsed silver capitalism and undermined Spanish rule after 1810. Meanwhile, Britain triumphed at war while pioneering an industrial capitalism that turned the U.S. South, still-Spanish Cuba, and a Brazilian empire into countries expanding slavery to supply rising industrial centers. The fall of silver left regions from Mexico through Guatemala and the Andes in search of new polities and economies. After 1870 the United States became an agro-industrial hegemon, most American nations turned to commodity exports, and Haitians and diverse indigenous peoples struggled to keep independent lives beyond the reach of industrial powers seeking supplies and markets.

Contributors
Alfredo Avila, Roberto Breña, Sarah C. Chambers, Jordana Dym, Carolyn Fick, Erick D. Langer, Adam Rothman, David Sartorius, Kirsten Schultz, John Tutino

John Tutino is Professor of History and International Affairs at Georgetown University, and Director of the Georgetown Americas Initiative that sponsored the workshops that led to this volume. He is author of Making a New World: Founding Capitalism in the Bajío and Spanish North America, also published by Duke University Press.

“New Countries offers a powerful correction to Atlantic and world histories of the eighteenth and nineteenth centuries that still privilege Anglophone or Francophone worlds when explaining the rise of democratic republicanism and industrialization. It bridges the often arbitrary colonial-national divide while addressing many of the most active debates in Latin American history, including critiques that the literature so concerned with culture and politics has neglected the economic realm. This volume wisely insists we separate them at our peril.”—JAMES SANDERS, author of The Vanguard of the Atlantic World: Creating Modernity, Nation, and Democracy in Nineteenth-Century Latin America
An Aqueous Territory
Sailor Geographies and New Granada’s Transimperial Greater Caribbean World
ERNESTO BASSI

In An Aqueous Territory Ernesto Bassi traces the configuration of a geographic space he calls the transimperial Greater Caribbean between 1760 and 1860. Focusing on the Caribbean coast of New Granada (present-day Colombia), Bassi shows that the region’s residents did not live their lives bounded by geopolitical borders. Rather, the cross-border activities of sailors, traders, revolutionaries, indigenous peoples, and others reflected their perceptions of the Caribbean as a transimperial space, where trade, information, and people circulated, both conforming to and in defiance of imperial regulations. Bassi demonstrates that the islands, continental coasts, and open waters of the transimperial Greater Caribbean constituted a space that was simultaneously Spanish, British, French, Dutch, Danish, Anglo-American, African, and indigenous. Exploring the “lived geographies” of the region’s dwellers, Bassi challenges preconceived notions of the existence of discrete imperial spheres and the inevitable emergence of independent nation-states while providing insights into how people envisioned their own futures and made sense of their place in the world.

Ernesto Bassi is Assistant Professor of History at Cornell University.

“Ernesto Bassi breaks new ground by revealing alternative, unexplored, and failed political projects during the so-called Age of Revolutions, an era usually associated with anticolonial wars and the creation of modern nation-states. Carefully reconstructing circuits of trade and communication, Bassi subverts the very idea of regional history, making An Aqueous Territory appealing not just to Latin American and Caribbean historians, but to all those interested in transnational, global, and imperial history as well.”—DAVID SARTORIUS, author of Ever Faithful: Race, Loyalty, and the Ends of Empire in Spanish Cuba

Now Peru Is Mine
The Life and Times of a Campesino Activist
MANUEL LLAMOJHA MITMA & JAYMIE PATRICIA HEILMAN

Born in 1921, Manuel Llamojha Mitma became one of Peru’s most creative and inspiring indigenous political activists. Now Peru Is Mine combines extensive oral history interviews with archival research to chronicle his struggles for indigenous land rights and political inclusion, as well as his fight against anti-indian racism. His compelling story—framed by Jaymie Patricia Heilman’s historical contextualization—covers nearly eight decades, from the poverty of his youth and teaching himself to read to becoming an internationally known activist. Llamojha also recounts his life’s tragedies, such as being forced to flee his home and the disappearance of his son during the war between the Shining Path and the government. His life gives insight into many key developments in Peru’s tumultuous twentieth-century history, among them the demise of the hacienda system, urbanization, poverty, racism, agrarian reform, political organizing, and the Shining Path. The centrality of his embrace of his campesino identity forces a rethinking of how indigenous identity works inside Peru, while the implications of his activism broaden our understanding of political mobilization in Cold War Latin America.

Manuel Llamojha Mitma is an indigenous political activist who formerly served as the head of the Peruvian Peasant Confederation from 1962 to 1978. Jaymie Patricia Heilman is Associate Professor of History and Classics at the University of Alberta and author of Before the Shining Path: Politics in Rural Ayacucho, 1895–1980.

NARRATING NATIVE HISTORIES
A series edited by K. Tsianina Lomawaima, Florencia E. Mallon, Alcida Rita Ramos, and Joanne Rappaport

“Now Peru Is Mine makes a brilliantly original contribution to the study of twentieth-century Peru. Illuminating Manuel Llamojha Mitma’s compelling and tragic life, as well as his contribution to peasant politics, it provides insight into Peruvian politics, the politics of the Cold War, and the Sino-Soviet split as well. This is a wonderful book.”—PAULO DRINOT, author of The Allure of Labor: Workers, Race, and the Making of the Peruvian State
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When Economics and Psychology Met . . . or Didn’t
MARINA BIANCHI & NEIL DE MARCHI, EDITORS
A supplement to HISTORY OF POLITICAL ECONOMY

Economists and psychologists share an interest in explaining how people make the choices that they do. However, economists have tended to stress individual rationality, shaped by economic motives and expressed in formal logical or mathematical models, while psychologists have preferred to identify influences through experimentation. In recent decades, behavioral economics has bridged the two fields and challenged the traditional economic assumption that individuals choose rationally. The essays collected here provide a longer view and reflect on episodic contact between psychology and economics beginning in the late nineteenth century. They help explain why meaningful, sustained joint inquiry eluded both disciplines for so long and usefully complement the recent inclination of researchers in each field to find inadequacy in the other.

Contributors

Marina Bianchi is Professor of Economics at the University of Cassino and the author of The Active Consumer. Neil De Marchi is Professor Emeritus of Economics at Duke University and coeditor of Moving Pictures: Intra-European Trade in Images, 16th–18th Centuries.
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