GENERAL INTEREST
Murder on Shades Mountain, Morrison 1
The Rest of It, Duberman 2
Me and My House, Zaborowska 3
Ezil’s Mirrors, Tinsley 4
Sisters in the Life, Welbon & Juhasz 5
M Archive, Gumbs 6
Now that the audience is assembled, Grubbs 7
Someone to Talk To, Liu 8
The Vortex, Rivera 9
The Bolivia Reader, Thomson, Barragán, Albó, Qayum & Goodale 10
Familiar Stranger, Hall & Schwarz 11
The Popular Arts, Hall & Whannel 11

FEATURED TITLES
Stolen Life, Moten 12
The Universal Machine, Moten 12
Designs for the Pluriverse, Escobar 13
On Decoloniality, Mignolo & Walsh 14
What Does It Mean to Be Post-Soviet?, Tlostanova 15
My Life as a Spy, Verdery 15
Biblical Porn, Johnson 16
The Political Sublime, Shapiro 17
Atmospheric Things, McCormack 17

ART & ART HISTORY
Mounting Frustration, Cahan 18
We Wanted a Revolution, Morris & Hockley 19
Modern Art in the Arab World, Lenssen, Rogers & Shabout 20
Posthumous Images, Elias 20
Experimental Beijing, Welland 21
Victorian Jamaica, Barringer & Modest 21
Global Black Consciousness, Crawford & Hassan 22

AMERICAN STUDIES
From the Tricontinental to the Global South, Mahler 22
A Nation on the Line, Padlos 23
Fugitive Life, Dillon 23

AFRICAN AMERICAN STUDIES
Bodyminds Reimagined, Schalk 24
Conditions of the Present, Barrett 24
Ontological Terror, Warren 25

ANTHROPOLOGY
The Pursuit of Happiness, Williams 25
Erotic Islands, Gill 26
Domesticating Democracy, Ellison 26
Reclaiming the Discarded, Millar 27
The Cow in the Elevator, Srinivas 27
Shock Therapy, Matza 28
Cooking Data, Biruk 28

FEMINIST THEORY/LGBTQ STUDIES
Considering Emma Goldman, Hemmings 29
Gay Priori, Adler 29
Abject Performances, Alvarado 30
Queers Read This!, Fawaz & Smalls 30
Wildness, Halberstam & Nyong'o 31
The Surgery Issue, Plemons & Straayer 31

ASIAN STUDIES
Diaspora’s Homeland, Chan 32
Chinese Surplus, Heinrich 32

CULTURAL STUDIES
Territories and Trajectories, Sorensen 33
Benjamin’s Travel, Chang 33

SCIENCE STUDIES
Fractivism, Wylie 34
Edges of Exposure, Toussignant 34

FILM & TV
Archiveology, Russell 35
Media Heterotopias, Chung 35
Bright Signals, Murray 36
Television Cities, Brunsdon 36

THEATER
Spectatorship in the Age of Surveillance, Felton-Dansky, Gallagher-Ross & Sellars 37

HISTORY
The Global South, Gupta, Lee, Moorman & Shukla 37
A Primer for Teaching African History, Getz 38
A Primer for Teaching Environmental History, Wakild & Berry 38
May ‘68, Reid & Sherman 39

LATIN AMERICAN STUDIES
A City on a Lake, Vitz 39
Slavery Unseen, Aidoo 40
Sins against Nature, Tortorici 40

POSTCOLONIAL STUDIES
Colonial Lives of Property, Bhandar 41
Empire of Neglect, Taylor 41

MUSIC
On Site, In Sound, Dorr 42
Tropical Riffs, Borge 42
Making Light, Knapp 43

POLITICAL THEORY
Rancière’s Sentiments, Panagia 43
Human Rights and the Care of the Self, Lefebvre 44
Althusser, The Infinite Farewell, de Ipola 44

NEW JOURNAL ANNOUNCEMENTS
Meridians, Candelario 44
The Journal of Korean Studies, Hughes 45
English Language Notes, Winkiel 45

JOURNALS 46
SELECTED BACKLIST & BESTSELLERS 48
SALES INFORMATION & INDEX Inside Back Cover
One August night in 1931, on a secluded mountain ridge overlooking Birmingham, Alabama, three young white women were brutally attacked. The sole survivor, Nell Williams, 18, said a black man had held the women captive for four hours before shooting them and disappearing into the woods. That same night, a reign of terror was unleashed on Birmingham’s black community: black businesses were set ablaze, posses of armed white men roamed the streets, and dozens of black men were arrested in the largest manhunt in Jefferson County history.

Weeks later, Nell identified Willie Peterson as the attacker who killed her sister Augusta and their friend Jenny Wood. With the exception of being black, Peterson bore little resemblance to the description Nell had given the police. An all-white jury convicted Peterson of murder and sentenced him to death.

In *Murder on Shades Mountain*, Melanie S. Morrison tells the gripping and tragic story of the attack and its aftermath—events that shook Birmingham to its core. Having first heard the story from her father—who dated Nell’s youngest sister when he was a teenager—Morrison scoured the historical archives and documented the black-led campaigns that sought to overturn Peterson’s unjust conviction, spearheaded by the NAACP and the Communist Party. The travesty of justice suffered by Peterson reveals how the judicial system could function as a lynch mob in the Jim Crow South. *Murder on Shades Mountain* also sheds new light on the struggle for justice in Depression-era Birmingham. This riveting narrative is a testament to the courageous predecessors of present-day movements that demand an end to racial profiling, police brutality, and the criminalization of black men.

“I devoured the whole impressive book, often reading late into the night. The ordeal of Willie Peterson in Depression Alabama has until now been a neglected episode in civil rights history. Melanie S. Morrison’s careful, compelling reconstruction of a tragic double-murder turned judicial lynching unearths profound and, alas, enduring truths about the ways race and ideology deform human decency as well as justice.”—DIANE MCWHORTER, author of *Carry Me Home: Birmingham, Alabama: The Climactic Battle of the Civil Rights Revolution*

“With detail not often found in narratives of anti-black violence, Melanie S. Morrison’s account of Willie Peterson’s officially sanctioned murder—which has almost disappeared from the canon of black struggle—teaches us not only of the destructive power of racism, but also of its systemic nature and the efforts long before the so-called ‘civil rights era’ to resist it. It resonates with the cradle-to-prison-pipeline that plagues much of black life today. Well worth reading.”—CHARLES E. COBB JR., author of *This Nonviolent Stuff’ll Get You Killed: How Guns Made the Civil Rights Movement Possible*
Martin Duberman is Distinguished Professor of History, Emeritus at City University of New York, where he founded and directed the Center for Lesbian and Gay Studies. He is the award-winning author of numerous histories, biographies, memoirs, essays, plays, and novels, which include Cures: A Gay Man’s Odyssey; Paul Robeson; Stonewall; Midlife Queer: Autobiography of a Decade, 1971–1981; Black Mountain: An Exploration in Community; The Worlds of Lincoln Kirstein; Jews/Queers/Germans; and more than a dozen others. Duberman received the 2007 Lifetime Achievement Award from the American Historical Association. He was also a finalist for the Pulitzer Prize and the National Book Award. Duberman lives in New York City.

For many, the death of a parent marks a low point in their personal lives. For Martin Duberman—a major historian and a founding figure in the history of gay and lesbian studies—the death of his mother was just the beginning of what became a twelve-year period filled with despair, drug addiction, and debauchery. From his cocaine use, massive heart attack, and immersion into New York’s gay hustler scene to experiencing near-suicidal depression and attending rehab, The Rest of It is the untold and revealing story of how Duberman managed to survive his turbulent personal life while still playing leading roles in the gay community and the academy.

Despite the hardships, Duberman managed to be incredibly productive: he wrote his biography of Paul Robeson, rededicated himself to teaching, wrote plays, and coedited the prize-winning Hidden from History. His exploration of new paths of scholarship culminated in his founding of the Center for Lesbian and Gay Studies, thereby inaugurating a new academic discipline. At the outset of the HIV/AIDS epidemic Duberman increased his political activism, and in these pages he also describes the tensions between the New Left and gay organizers, and the profound homophobia that created the conditions for queer radical activism. Filled with gossip; cameo appearances by luminaries such as Gore Vidal, Norman Mailer, Vivian Gornick, Susan Brownmiller, Kate Millett, Néstor Almendros, and many others; and most importantly, an unflinching and fearless honesty, The Rest of It provides scathing insights into a troubling decade of both personal and political history—a stimulating look into a key period of Duberman’s life, which, until now, had been too painful to share.

“In this stark exploration of the emotions of gay male life, Martin Duberman goes into his drug use, mental and physical health, and his search for a relationship of permanence, all while exposing the nuts and bolts of writing radical political biography and negotiating the ever-changing landscape of gay politics and the academy. As we start to historicize him and his legacy as he nears the end of his life, this work will become more important to future scholars.”—SARAH SCHULMAN
Me and My House
James Baldwin’s Last Decade in France
MAGDALENA J. ZABOROWSKA

The last sixteen years of James Baldwin’s life (1971–1987) unfolded in a village in the south of France, in a sprawling house nicknamed “Chez Baldwin.” In Me and My House Magdalena J. Zaborowska employs Baldwin’s home space as a lens through which to expand his biography and explore the politics and poetics of blackness, queerness, and domesticity in his complex and underappreciated later works. Zaborowska shows how the themes of dwelling and black queer male sexuality in The Welcome Table, Just Above My Head, and If Beale Street Could Talk directly stem from Chez Baldwin’s influence on the writer. The house was partially torn down in 2014. Accessible, heavily illustrated, and drawing on interviews with Baldwin’s friends and lovers, unpublished letters, and manuscripts, Me and My House offers new insights into Baldwin’s life, writing, and relationships, making it essential reading for all students, scholars, and fans of Baldwin.

“The thing that startles, the trick that steals the breath as one reads Me and My House, is Magdalena J. Zaborowska’s unrelenting insistence that James Baldwin was an embodied, social, thriving, and multifaceted individual deeply enmeshed in a vibrantly complicated domesticity. Not only does Zaborowska break through hackneyed accounts of Baldwin’s isolation but she also disrupts the clumsy boundaries that separate critic from reader and fiction from criticism, allowing us to understand the work of James Baldwin as not simply material to be studied but also as a bright model for the production of our own social and cultural critique.”—ROBERT F. REID-PHARR, author of Archives of Flesh: African America, Spain, and Post-Humanist Critique

also by Magdalena J. Zaborowska

James Baldwin’s Turkish Decade: Erotics of Exile
paper, $28.95 / £23.99
Available as an e-book
Omise’eke Natasha Tinsley is Associate Professor of African and African Diaspora Studies at the University of Texas and author of *Thiefing Sugar: Eroticism between Women in Caribbean Literature*, also published by Duke University Press.

"Omise’eke Tinsley’s mesmerizing text conjures another way to know the many worlds we sense around us. This book is queer kinky black femme theory swimming in the salty waters of sex, politics, and the promise of love and revolution; ideas rubbed down with coconut oil, fugitive herstories, and a fertile tongue; this polyrhythmic word map enacts a ritual that invites you to surrender and emerge forever changed. Say yes."—JUANA MARÍA RODRÍGUEZ, author of *Sexual Futures, Queer Gestures, and Other Latina Longings*

---

**Ezili’s Mirrors**

*Imagining Black Queer Genders*

OMISE’EKE NATASHA TINSLEY

From the dagger mistress Ezili Je Wouj and the gender-bending mermaid Lasiren to the beautiful femme queen Ezili Freda, the Ezili pantheon of Vodoun spirits represent the divine forces of love, sexuality, prosperity, pleasure, maternity, creativity, and fertility. And just as Ezili appears in different guises and characters, so too does Omise’eke Natasha Tinsley in her voice- and genre-shifting, exploratory book *Ezili’s Mirrors*. Drawing on her background as a literary critic as well as her quest to learn the lessons of her spiritual ancestors, Tinsley theorizes black Atlantic sexuality by tracing how contemporary queer Caribbean and African American writers and performers evoke Ezili. Tinsley shows how Ezili is manifest in the work and personal lives of singers Whitney Houston and Azealia Banks, novelists Nalo Hopkinson and Ana Lara, performers MilDred Gerestant and Sharon Bridgforth, and filmmakers Anne Lescot and Laurence Magloire—none of whom identify as Vodou practitioners. In so doing, Tinsley offers a model of queer black feminist theory that creates new possibilities for decolonizing queer studies.

“Challenging traditional reading practices so as to generate original and convincing comparative analyses, *Ezili’s Mirrors* is at once an extraordinary piece of scholarship and a true work of art.”—KAIAM L. GLOVER, author of *Haiti Unbound: A Spiralist Challenge to the Postcolonial Canon*

---

**also by Omise’eke Natasha Tinsley**

*Thiefing Sugar: Eroticism between Women in Caribbean Literature*

paper, $25.95 / £20.99
978-0-8223-4777-4 / 2010
Available as an e-book
From experimental shorts and web series to Hollywood blockbusters and feminist porn, the work of African American lesbian filmmakers has made a powerful contribution to film history. But despite its importance, this work has gone largely unacknowledged by cinema historians and cultural critics. Assembling a range of interviews, essays, and conversations, *Sisters in the Life* tells a full story of African American lesbian media-making spanning three decades. In essays on filmmakers including Angela Robinson, Tina Mabry, and Dee Rees, and on the making of Cheryl Dunye’s *The Watermelon Woman* (1996), and in interviews with Coquie Hughes, Pamela Jennings, and others, the contributors center the voices of black lesbian media makers while underscoring their artistic influence and reach as well as the communities that support them. *Sisters in the Life* marks a crucial first step in narrating the history and importance of these compelling yet unsung artists.

**Contributors**

Jennifer DeVere Brody, Jennifer DeClue, Raúl Ferrera-Balanquet, Alexis Pauline Gumbs, Thomas Allen Harris, Devorah Heitner, Pamela L. Jennings, Alexandra Juhasz, Kara Keeling, Candace Moore, Marlon Moore, Michèle Parkerson, Roya Rastegar, L. H. Stallings, Yvonne Welbon, Patricia White, Karin D. Wimbley

A CAMER A OBSCURA BOOK

"An important, thoughtful, and infinitely readable collection. Yvonne Welbon, Alexandra Juhasz, and the many writers and filmmakers in here have always—and continue—to break new ground."—JACQUELINE WOODSON

"Like a VIP invitation to the coolest party, *Sisters in the Life* provides access to long-off-limits company in the trenches of cultural production and exhibition and reveals how queer filmmakers of color came to prominence and how friendship networks nurtured creativity and access. Yvonne Welbon and Alexandra Juhasz are the perfect guides—for their expertise, knowledge of the archive, and first-hand involvement in the history. For anyone who still thinks that great films appear magically out of thin air, this truth-telling volume will be a revelation."—B. RUBY RICH, University of California, Santa Cruz

**Yvonne Welbon** is the founder of the Chicago-based nonprofit Sisters in Cinema. She is an independent filmmaker whose films have screened on PBS, Starz/Encore, TV ONE, IFC, Bravo, the Sundance Channel, and in over one hundred film festivals around the world.

**Alexandra Juhasz** is Professor and Chair of the Department of Film at Brooklyn College, City University of New York, the coeditor of *A Companion to Contemporary Documentary Film*, and a documentary filmmaker.

**Series Announcement**

CAMERA OBSCURA

EDITED BY THE CAMERA OBSCURA EDITORIAL COLLECTIVE

The *Camera Obscura* book series publishes cutting-edge feminist theoretical work on media and culture, extending the scope of *Camera Obscura: Feminism, Culture, and Media Studies*, the leading journal of feminism and film since 1976. Encouraging research on marginalized histories and perspectives, books in the series theorize media texts and forms while attending to the production and reception of cinema, television, photography, and other media. Whether examining television and race, national cinemas, feminist authorship, or documentary and experimental film, series authors use gender and sexuality as a vector of analysis that intersects with a range of theoretical frameworks and methodologies.

See page 35 for another new *Camera Obscura* book
Alexis Pauline Gumbs is a poet, independent scholar, and activist. She is the author of Spill: Scenes of Black Feminist Fugitivity, also published by Duke University Press; 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.

Following the innovative collection Spill, Alexis Pauline Gumbs’s M Archive—the second book in a planned experimental triptych—is a series of poetic artifacts that speculatively documents the persistence of Black life following a worldwide cataclysm. Engaging with the work of the foundational Black feminist theorist M. Jacqui Alexander, and following the trajectory of Gumbs’s acclaimed visionary fiction short story “Evidence,” M Archive is told from the perspective of a future researcher who uncovers evidence of the conditions of late capitalism, anti-blackness, and environmental crisis while examining possibilities of being that exceed the human. By exploring how Black feminist theory is already after the end of the world, Gumbs reinscribes the possibilities and potentials of scholarship while demonstrating the impossibility of demarcating the lines between art, science, spirit, scholarship, and politics.

“Reading this gift of writing I keep gasping! Is Alexis writing from the bottom of the ocean, or the far-off future, or from inside the mind of God-is-change? How does she see everything so clearly? How does she make such incredible connections for us? This writing is generous and genius. It feels like fiction that taps into the deepest vein of sentience, that is also instantly sacred text. Thank you, Alexis, and bless you.”—adrienne maree brown, author of Emergent Strategy: Shaping Change, Changing Worlds

“Alexis Pauline Gumbs presents a brilliant, highly original theorization of the impact of a dystopic reality on black consciousness and black bodies, asking: how will they act as archives of the end of the world as we know it? By articulating black bodies as critical sites of archival knowledge, Gumbs reads them beyond historic notions of catastrophic suffering as racialized subjects.”—ALEXIS DE VEAUX, author of Warrior Poet: A Biography of Audre Lorde

also by Alexis Pauline Gumbs

Spill: Scenes of Black Feminist Fugitivity
paper, $22.95tr / £18.99
978-0-8223-6272-2 / 2016
Available as an e-book
Now that the audience is assembled
DAVID GRUBBS

Following his investigation into experimental music and sound recording in Records Ruin the Landscape, David Grubbs turns his attention to the live performance of improvised music with an altogether different form of writing. Now that the audience is assembled is a book-length prose poem that describes a fictional musical performance during which an unnamed musician improvises the construction of a series of invented instruments before an audience that is alternately contemplative, participatory, disputatious, and asleep. Over the course of this phantasmagorical all-night concert, repeated interruptions take the form of in-depth discussions and musical demonstrations. Both a work of literature and a study of music, Now that the audience is assembled explores the categories of improvised music, solo performance, text scores, instrument building, aesthetic deskilling and reskilling, and the odd fate of the composer in experimental music.

“The three claps are sounded, and all hell breaks loose. In the band, in the orchestra, in the performer, in the gong bath, in the lifting piano, in the audience, in the concert hall, in the venue of the mind. David Grubbs’s piece is a noisy page turning hallucinatory rush. Join in!”—CAROLINE BERGVALL, author of Drift

David Grubbs is Professor of Music at Brooklyn College and the Graduate Center, City University of New York, and author of Records Ruin the Landscape: John Cage, the Sixties, and Sound Recording, also published by Duke University Press. As a musician, he has released fourteen solo albums and appeared on more than 180 commercially released recordings. Grubbs is known for his cross-disciplinary collaborations with poet Susan Howe and visual artists Angela Bulloch and Anthony McCall. His work has been presented at the Museum of Modern Art, the Solomon R. Guggenheim Museum, the Tate Modern, and the Centre Pompidou. Grubbs was a founding member of the groups Gastr del Sol, B Castro, and Squirrel Bait, and has appeared on recordings by Tony Conrad, Pauline Oliveros, Will Oldham, and Matmos, among other artists. Grubbs has written for The Wire, BOMB, Bookforum, and the Süddeutsche Zeitung.
Tofu peddler Yang Baishun is a man of few words and few friends. Unable to find meaningful companionship, he settles for a marriage of convenience. When his wife leaves him for another man, he is left to care for his five-year-old stepdaughter Qiaoling, who is subsequently kidnapped, never to be seen by Yang again. Seventy years later we find Niu Aiguo, who, like Yang, struggles to connect with other people. As Niu begins learning about his recently deceased mother’s murky past, it becomes clear that Qiaoling is the mysterious bond that links Yang and Niu. Originally published in China in 2009 and appearing in English for the first time, Liu Zhenyun’s award-winning Someone to Talk To highlights the contours of everyday life pre- and post-Mao China, where regular people struggle to make a living and establish homes and families. Meditating on connection and loneliness, community and family, Someone to Talk To traces the unexpected and far-reaching ramifications of seemingly inconsequential actions while reminding us all of the importance of communication.

Winner of the Mao Dun Literary Prize
SINOTHEORY
A series edited by Carlos Rojas and Eileen Cheng-yin Chow

“Liu Zhenyun’s work enjoys a unique position within the Chinese world, in that not only does he have many, many fans, his works have a distinctive artistic quality that has fascinated and entranced scholars for decades. Beyond their inherent humor and sagacity, his novels also offer a glimpse into the darkness and stillness that characterize the relationship between humans and the world. In this respect, Someone to Talk To is truly Liu’s masterpiece.”—YAN LIANKE, author of The Four Books

“Very rarely does one encounter a novel from contemporary China that transcends the mere story, however spectacular or unheard of, and wrestles so deeply and intimately with the structural truth and secrecy of the way things are. A stunning display of the mimetic power of language and narrative, and through masterful arrangement of sentences seeking and connecting with each other, Someone to Talk To invites all of us to rethink the meaning of realism and, for that matter, of literature as such.”—XUDONG ZHANG, author of Postsocialism and Cultural Politics: China in the Last Decade of the Twentieth Century
The Vortex
A Novel
JOSÉ EUSTASIO RIVERA
Translated and with an introduction by John Charles Chasteen

Published in 1924 and widely acknowledged as a major work of twentieth-century Latin American literature, José Eustasio Rivera’s The Vortex follows the harrowing adventures of the young poet Arturo Cova and his lover Alicia as they elope and flee from Bogotá into the wild and woolly backcountry of Colombia. After being separated from Alicia, Arturo leaves the high plains for the jungle, where he witnesses firsthand the horrid conditions of those forced or tricked into tapping rubber trees. A story populated by con men, rubber barons, and the unrelenting landscape, The Vortex is both a denunciation of the sensational human-rights abuses that took place during the Amazonian rubber boom and one of the most famous renderings of the natural environment in Latin American literary history.

FROM THE VORTEX
“When it’s not mosquitos, it’s ants, all kinds of ants. The ones called tambochas are as poisonous as scorpions. The jungle does something to people’s minds, too. It brings out their greed and savagery. The smell of rubber drives men on, beyond the normal limits of endurance. The tappers dream of becoming traders with boats of their own, getting out of the jungle, walking down the street in some capital city with money in every pocket, sleeping with white women whenever they want, staying drunk for months at a time, while, back in the jungle, a thousand rubber tappers are slaving on their behalf. The dream rarely comes true, though. They generally succumb to beriberi, or fevers. Most end up out there in the forest, burning with fever, mad as hatters, hugging the tapped trees and licking the latex sap to calm their thirst, until they fall dead and millions of ants swarm over them and pick their bones clean.”

José Eustasio Rivera (1889–1928) was a Colombian poet, novelist, and lawyer. The Vortex is his best-known and most influential work. John Charles Chasteen is Professor of History at the University of North Carolina, Chapel Hill, and is the author and translator of numerous books.

“When in 1928 José Eustasio Rivera died in New York, he was intent on finding an American publisher to bring out his environmentalist novel The Vortex in English. It has taken ninety years for his wish to be granted. Ironically, the environmentalist concerns he addressed are as timely as ever.”—ILAN STAVANS

“With John Charles Chasteen’s translation of The Vortex, José Eustasio Rivera’s seminal novel about the geographical vastness and mystical power of the Amazonian jungle, and the heartless exploitation of its riches and its inhabitants, should garner new fans in the English-speaking world. Chasteen’s restrained yet evocative lyricism succeeds in breathing vibrant new life to Rivera’s depiction of the clash of two civilizations, the tragedy that ensued, and the repercussions that are felt to this day. This absorbing translation makes clear why The Vortex is as relevant today as it was when the novel was published almost 100 years ago.”—JAIME MANRIQUE
Sinclair Thomson is Associate Professor of History at New York University. Rossana Barragán is Senior Researcher at the International Institute of Social History in the Netherlands. Xavier Albó is a Jesuit priest and independent scholar. Seemin Qayum is an independent scholar. Mark Goodale is Professor of Cultural and Social Anthropology at the University of Lausanne.

“The Bolivia Reader is a quite remarkable scholarly and editorial achievement. Its approach of providing us with direct access to scores of primary sources constitutes a unique ‘document of documents’ through which to engage with the country and its past. The editors have selected an exceptionally rich range of perspectives from before the Spanish conquest to the era of Evo Morales, from right and left, elite and popular, society and politics, literature and art. Their magisterial commentaries will assist all—newcomer and specialist alike—through the spellbinding Bolivian experience. Yet we, the readers of The Bolivia Reader, are always left free to form our own opinions.”—JAMES DUNKERLEY, author of Rebellion in the Veins: Political Struggle in Bolivia, 1952–1982

The Bolivia Reader provides a panoramic view, from antiquity to the present, of the history, culture, and politics of a country known for its ethnic and regional diversity, its rich natural resources and dilemmas of economic development, and its political conflict and creativity. Featuring both classic and little-known texts ranging from fiction, memoir, and poetry to government documents, journalism, and political speeches, the volume challenges stereotypes of Bolivia as a backward nation while offering insights into the country’s history of mineral extraction, revolution, labor organizing, indigenous peoples’ movements, and much more. Whether documenting Inka rule or Spanish conquest, three centuries at the center of Spanish empire, or the turbulent politics and cultural vibrancy of the national period, the sources—the majority of which appear in English for the first time—foreground the voices of actors from many different walks of life.

Unprecedented in scope, The Bolivia Reader illustrates the historical depth and contemporary challenges of Bolivia in all of its complexity.

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

also in the series

The Lima Reader
Carlos Aguirre & Charles F. Walker, editors
paper, $26.95tr / £21.99
978-0-8223-6348-4 / 2017
Available as an e book

The Colombia Reader
Ann Farnsworth Alvear, Marco Palacios & Ana Maria Gómez Lopez, editors
paper, $28.95tr / £24.99
978-0-8223-6228-9 / 2016
Available as an e book

The Rio de Janeiro Reader
Daryse Williams, Amy Chazkel & Paulo Knauss, editors
paper, $25.95tr / £20.99
978-0-8223-6006-3 / 2015
Available as an e book

The Dominican Republic Reader
Eric Paul Roorda, Lauren H. Derby & Raymundo Gonzalez, editors
paper, $28.95tr / £23.99
978-0-8223-5700-1 / 2014
Available as an e book
**NEW IN PAPERBACK**

**Familiar Stranger**  
* A Life Between Two Islands  
**STUART HALL & BILL SCHWARZ**

With great insight and wit, Stuart Hall tells the extraordinary story of his early life and career—from the streets of colonial Kingston, Jamaica, to the thorny politics of postwar Britain—and how his experiences shaped his theoretical work. Growing up in a middle-class family in 1930s Kingston, the young Hall found himself uncomfortable in his own home. That unease helped propel him across the Atlantic in 1951 to study at Oxford, where he met and befriended the leading intellectuals with whom he would found the intellectual and political movement known as the New Left. With the emotional aftershock of colonialism still pulsing through him, Hall chose to remain in England, where he struggled to build a home, a life, and an identity in a postwar environment rife with racism. Exuding passion and wisdom, *Familiar Stranger* is the intellectual memoir of one of our greatest minds.

**Stuart Hall** (1932–2014) was one of the most prominent and influential scholars and public intellectuals of his generation. Hall appeared widely on British media, 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. He is the author of *Cultural Studies 1983: A Theoretical History*, and other books also published by Duke University Press. **Bill Schwarz** is Professor of English at Queen Mary University of London.

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

“The publication of *Familiar Stranger* is truly an event. Contemplative and incisive, heart-wrenching and hilarious, profound and thought-provoking, the book demonstrates why Stuart Hall was our most brilliant thinker on identity and struggle, and why in the age of Brexit and Trumpism he is sorely missed. . . . For those unfamiliar with Hall, this book ought to be the starting point.”—ROBIN D. G. KELLEY

**The Popular Arts**  
**STUART HALL & PADDY WHANNELL**  
*With a new introduction by Richard Dyer*

When it first appeared in 1964, Stuart Hall and Paddy Whannel’s *The Popular Arts* opened up an almost unprecedented field of analysis and inquiry into contemporary popular culture. Counter to the prevailing views of the time, Hall and Whannel recognized popular culture’s social importance and considered it worthy of serious study. In their analysis of everything from Westerns and the novels of Mickey Spillane, Ian Fleming, and Raymond Chandler to jazz, advertising, and the television industry, they were guided by the belief that studying popular culture demanded an ethical evaluation of the text and full attention to its properties. In so doing, they raised questions about the relation of culture to society and the politics of taste and judgment in ways that continue to shape cultural studies. Long out of print, this landmark text highlights the development of Hall’s theoretical and methodological approach while adding a greater understanding of his work. This edition also includes a new introduction by Richard Dyer, who contextualizes *The Popular Arts* within the history of cultural studies and outlines its impact and enduring legacy.

**Stuart Hall** (1932–2014) was one of the most prominent and influential scholars and public intellectuals of his generation. Hall appeared widely on British media, 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. He is the author of *Familiar Stranger*, *Cultural Studies 1983*, and *Selected Political Writings*, all also published by Duke University Press. **Paddy Whannel** (1922–1980) was a film scholar, educator at the British Film Institute, and Associate Professor of Film at Northwestern University. **Richard Dyer** is Professor of Film Studies at King’s College London and the author of several books, including *White: Essays on Race and Culture* and *Heavenly Bodies: Film Stars and Society*.

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

“*The Popular Arts* is an incredibly important milestone in the postwar rise of film, media, and cultural studies and of great historical value.”—LYNN SPIGEL, author of *TV by Design: Modern Art and the Rise of Network Television*
Stolen Life
FRED MOTEN

In Stolen Life—the second volume in his landmark trilogy consent not to be a single being—Fred Moten undertakes an expansive exploration of blackness as it relates to black life and the collective refusal of social death. The essays resist categorization, moving from Moten’s opening meditation on Kant, Olaudah Equiano, and the conditions of black thought through discussions of academic freedom, writing and pedagogy, non-neurotypicality, and uncritical notions of freedom. Moten also models black study as a form of social life through an engagement with Fanon, Hartman, and Spillers and plumbs the distinction between blackness and black people in readings of Du Bois and Nahum Chandler. The force and creativity of Moten’s criticism resonate throughout, reminding us not only of his importance as a thinker but of the continued necessity of interrogating blackness as a form of sociality.

CONSENT NOT TO BE A SINGLE BEING

Fred Moten is Professor of Performance Studies at New York University and the author of Black and Blur and The Universal Machine, both also published by Duke University Press, and In the Break: The Aesthetics of the Black Radical Tradition.

“The panpipe critical practice is nowhere more luxuriantly available than in Stolen Life. Diagnostic, ministerial, rhapsodic, it pulls out all stops to chase the farthest, fullest reaches of thought and language, criticality’s gambit. Moten returns the essay to its etymon, a radical attempt, a radical attempt, what John Coltrane called pursuance, in flight for and toward something, which is as much what fugitivity (a prized word and concept between these covers) is as getting away, an unremitting search prone to unexpected turns at any point. Study is a word of choice in Moten’s work and he does indeed school us, take us to school. We’ve been tardy at times, we learn, and we’ve even, on occasion, played hooky. No matter. He pulls right up outside our door, driving the bus.” —NATHANIEL Mackey, author of Late Arcade

The Universal Machine
FRED MOTEN

In The Universal Machine—the concluding volume to his landmark trilogy consent not to be a single being—Fred Moten presents a suite of three essays on Emmanuel Levinas, Hannah Arendt, and Frantz Fanon in which he explores questions of freedom, capture, and selfhood. In trademark style, Moten considers these thinkers alongside artists and musicians such as William Kentridge and Curtis Mayfield while interrogating the relation between blackness and phenomenology. Whether using Levinas’s idea of escape in unintended ways, examining Arendt’s anti-blackness through Mayfield’s virtuosic falsetto and Anthony Braxton’s musical language, or showing how Fanon’s form of phenomenology enables black social life, Moten formulates blackness as a way of being in the world that evades regulation. Throughout The Universal Machine—and the trilogy as a whole—Moten’s theorizations of blackness will have a lasting and profound impact.

CONSENT NOT TO BE A SINGLE BEING

Fred Moten is Professor of Performance Studies at New York University and the author of Black and Blur and Stolen Life, both also published by Duke University Press, and In the Break: The Aesthetics of the Black Radical Tradition.

“Fred Moten is one of the most brilliant and original thinkers in black studies. The Universal Machine offers us a social poetics of blackness in its rigorous and extended engagement with Kant, Levinas, Arendt, and Fanon. The book is a provocative and incisive meditation on the violence of the esteemed categories of western philosophy: man, universe, reason, and world. What becomes clear over the course of its pages is the critical role of blackness (black life, black study) in producing thought of the outside and the vision of another world, or, better yet, no world, just the love and caress of earth. The density of its argument and the labyrinthine beauty of its sentences define Moten’s body of work and trouble the line between critical thought and poetry.” —SAIDIYA HARTMAN, author of Lose Your Mother: A Journey along the Atlantic Slave Route
Designs for the Pluriverse
Radical Interdependence, Autonomy, and the Making of Worlds
ARTURO ESCOBAR

In Designs for the Pluriverse Arturo Escobar presents a new vision of design theory and practice aimed at channeling design’s world-making capacity toward ways of being and doing that are deeply attuned to justice and the Earth. Noting that most design—from consumer goods and digital technologies to built environments—currently serves capitalist ends, Escobar argues for the development of an “autonomous design” that eschews commercial and modernizing aims in favor of more collaborative and place-based approaches. Such design attends to questions of environment, experience, and politics while focusing on the production of human experience based on the radical interdependence of all beings. Mapping autonomous design’s principles to the history of decolonial efforts of indigenous and Afro-descended people in Latin America, Escobar shows how refiguring current design practices could lead to the creation of more just and sustainable social orders.

NEW ECOLOGIES FOR THE TWENTY-FIRST CENTURY
A series edited by Arturo Escobar and Dianne Rocheleau

“For so long, design researchers have been waiting for social researchers to take heed of the ontological politics of designing. Arturo Escobar does so but precisely to clear a space in global consumerist modernism for urgently needed alternatives. A by-product of this thorough and clear book will be the project of decolonizing the discipline and practice of design.”—CAMERON TONKINWISE, University of New South Wales Art and Design

“In this exciting work Arturo Escobar steps out of the familiar territory we associate him with to engage with the cultural study of design. Significantly advancing thinking about societal transition in the context of climate change, Latin American politics, and the ongoing challenges of decoloniality, Designs for the Pluriverse makes a timely and important intervention.”—J. K. GIBSON-GRAHAM, coeditor of Manifesto for Living in the Anthropocene

Arturo Escobar is Kenan Distinguished Professor of Anthropology at the University of North Carolina, Chapel Hill, and the author of Territories of Difference: Place, Movements, Life, Redes, also published by Duke University Press, and Encountering Development: The Making and Unmaking of the Third World.

“In this impassioned call for design for the pluriverse, Arturo Escobar asks how we might translate insights of a relational ontology into politics of transformative change. He turns to the prospects of ‘transition,’ led by autonomous communities and social movements in Latin America and the global South. This remarkable book is a way forward for all who are yearning for the radical remaking of design, as a contribution to decolonizing and remaking worlds.”—LUCY SUCHMAN, author of Human-Machine Reconfigurations: Plans and Situated Actions

also by Arturo Escobar

Territories of Difference: Place, Movements, Life, Redes
paper, $29.95 / £24.99
978-0-8223-4327-1 / 2008
Available as an e-book
Walter D. Mignolo is William H. Wannamaker Professor of Romance Studies in Trinity College of Arts and Sciences and Professor of Literature at Duke University and is the author and editor of several books, including *The Darker Side of Western Modernity: Global Futures, Decolonial Options*, also published by Duke University Press.

Catherine E. Walsh is Senior Professor in the Area of Humanities and Cultural Studies at the Universidad Andina Simón Bolívar in Ecuador, and author and editor of numerous books, most recently, *Pedagogías decoloniales: Prácticas insurgentes de resistir, (re)existir y (re)vivir, Tomo II*.

**On Decoloniality**

Walter D. Mignolo and Catherine E. Walsh explore the hidden forces of the colonial matrix of power, its origination, transformation, and current presence, while asking the crucial questions of decoloniality’s how, what, why, with whom, and what for. Interweaving theory-praxis with local histories and perspectives of struggle, they illustrate the conceptual and analytic dynamism of decolonial ways of living and thinking, as well as the creative force of resistance and re-existence. This book speaks to the urgency of these times, encourages delinkings from the colonial matrix of power and its “universals” of Western modernity and global capitalism, and engages with arguments and struggles for dignity and life against death, destruction, and civilizational despair.

**ON DECOLONIALITY**

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

"By virtue of its synoptic character, uniqueness, and the authors’ extensive discussion of praxis and movements, *On Decoloniality* stands out as a benchmark text."—EDUARDO MENDIETA, editor of *Maps for a Fiesta: A Latina/o Perspective on Knowledge and the Global Crisis*

---

**Announcing a new series**

**ON DECOLONIALITY**

EDITED BY WALTER D. MIGNOLO AND CATHERINE E. WALSH

On Decoloniality interconnects a diverse array of perspectives from the lived experiences of coloniality and decolonial thought/praxis in different local histories from across the globe. The series identifies and examines decolonial engagements in Eastern Europe, the Caribbean, the Americas, South Asia, South Africa, and beyond from standpoints of feminisms, erotic sovereignty, Fanonian thought, post-Soviet analyses, global indigeneity, and ongoing efforts to delink, relink, and rebuild a radically distinct praxis of living. Aimed at a broad audience, from scholars, students, and artists to journalists, activists, and socially engaged intellectuals, On Decoloniality invites a wide range of participants to join one of the fastest-growing debates in the humanities and social sciences that attends to the lived concerns of dignity, life, and the survival of the planet.

---

**also by Walter D. Mignolo**

*The Darker Side of Western Modernity: Global Futures, Decolonial Options*

paper, $29.95 / £24.99 978-0-8223-5078-1 / 2011

Available as an e-book
What Does It Mean to Be Post-Soviet?
Decolonial Art from the Ruins of the Soviet Empire
MADINA TLOSTANOVA

In What Does It Mean to Be Post-Soviet? Madina Tlostanova traces how contemporary post-Soviet art mediates this human condition. Observing how the concept of the happy future—which was at the core of the project of Soviet modernity—has lapsed from the post-Soviet imagination, Tlostanova shows how the possible way out of such a sense of futurelessness lies in the engagement with activist art. She interviews artists, art collectives, and writers such as Estonian artist Liina Siib, Uzbek artist Vyacheslav Akhunov, and Azerbaijani writer Afanassy Mamedov who frame the post-Soviet condition through the experience and expression of community, space, temporality, gender, and negotiating the demands of the state and the market. In foregrounding the unfolding aesthesis and activism in the post-Soviet space, Tlostanova emphasizes the important role that decolonial art plays in providing the foundation upon which to build new modes of thought and a decolonial future.

MADINA TLOSTANOVA is Professor of Postcolonial Feminisms at Linköping University, Sweden, and the author of several books, most recently, Postcolonialism and Postsocialism in Fiction and Art: Resistance and Re-existence.

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

“With fearless curiosity and a broken heart, Katherine Verdery takes us on a fraught journey into her secret police files, addressing issues of trust and betrayal in fieldwork with such vulnerability you want to hold her hand. A haunting and original mix of auto-ethnography and history, this book is certain to become a classic in anthropology.”—RUTH BEHAR, author of Traveling Heavy: A Memoir in between Journeys

My Life as a Spy
Investigations in a Secret Police File
KATHERINE VERDERY

As Katherine Verdery observes, “there’s nothing like reading your secret police file to make you wonder who you really are.” In 1973 Verdery began her doctoral fieldwork in the Transylvanian region of Romania, ruled at the time by communist dictator Nicolae Ceausescu. She returned several times over the next twenty-five years, during which time the secret police—the Securitate—compiled a massive surveillance file on her. Reading through its 2,781 pages she learned that she was “actually” a spy, a CIA agent, a Hungarian agitator, and a friend of dissidents: in short, an enemy of Romania. In My Life as a Spy she analyzes her file alongside her original field notes and conversations with Securitate officers. Verdery also talks with some of the informers who were close friends, learning the complex circumstances that led them to report on her, and considers how fieldwork and spying can be easily confused. Part memoir, part detective story, part anthropological analysis, My Life as a Spy offers a personal account of how government surveillance worked during the Cold War and how Verdery experienced living under it.

KATHERINE VERDERY is Julien J. Studley Faculty Scholar and Distinguished Professor of Anthropology at the Graduate Center of the City University of New York and the author of numerous books, including The Vanishing Hectare: Property and Value in Postsocialist Transylvania and Secrets and Truths: Ethnography in the Archive of Romania’s Secret Police.

“With fearless curiosity and a broken heart, Katherine Verdery takes us on a fraught journey into her secret police files, addressing issues of trust and betrayal in fieldwork with such vulnerability you want to hold her hand. A haunting and original mix of auto-ethnography and history, this book is certain to become a classic in anthropology.”—LEWIS GORDON, Honorary President of the Global Center for Advanced Studies
**Biblical Porn**  
**Affect, Labor, and Pastor Mark Driscoll’s Evangelical Empire**  
**JESSICA JOHNSON**

Between 1996 and 2014, Mark Driscoll’s Mars Hill Church multiplied from its base in Seattle into fifteen facilities spread across five states with thirteen thousand attendees. When it closed, the church was beset by scandal, with former attendees testifying to spiritual abuse, emotional manipulation, and financial exploitation.

In *Biblical Porn* Jessica Johnson examines how Mars Hill’s congregants became entangled in processes of religious conviction. Johnson shows how they were affectively recruited into sexualized and militarized dynamics of power through the mobilization of what she calls “biblical porn”—the affective labor of communicating, promoting, and embodying Driscoll’s teaching on biblical masculinity, femininity, and sexuality, which simultaneously worked as a marketing strategy, social imaginary, and biopolitical instrument. Johnson theorizes religious conviction as a social process through which Mars Hill’s congregants circulated and amplified feelings of hope, joy, shame, and paranoia as affective values that the church capitalized on to support its mission to grow at all costs.

“Much ink has been spilled over the scandals surrounding American evangelical mega-churches, yet little of it engages the phenomenon of Mark Driscoll’s Mars Hill with the elegance and sophistication of Jessica Johnson’s work. Sharp, creative, and theoretically adroit, *Biblical Porn* offers a complex unpacking of an important dimension of contemporary evangelicalism. A wholly impressive book.”—JASON C. BIVINS, author of *Religion of Fear: The Politics of Horror in Conservative Evangelicalism*
Atmospheric Things
On the Allure of Elemental Envelopment
DEREK P. MCCORMACK

In Atmospheric Things Derek P. McCormack explores how atmospheres are imagined, understood, and experienced through experiments with a deceptively simple object: the balloon. Since the invention of balloon flight in the late eighteenth century, balloons have drawn crowds at fairs and expositions, inspired the visions of artists and writers, and driven technological development from meteorology to military surveillance. By foregrounding the distinctive properties of the balloon, McCormack reveals its remarkable capacity to disclose the affective and meteorological dimensions of atmospheres. Drawing together different senses of the object, the elements, and experience, McCormack uses the balloon to show how practices and technologies of envelopment allow atmospheres to be generated, made meaningful, and modified. He traces the alluring entanglement of envelopment in artistic, political, and technological projects, from the 2009 Pixar movie Up and Andy Warhol’s 1966 installation Silver Clouds to the use of propaganda balloons during the Cold War and Google’s experiments with delivering internet access with stratospheric balloons. In so doing, McCormack offers new ways to conceive of, sense, and value the atmospheres in which life is immersed.

Derek P. McCormack is Professor of Cultural Geography at Oxford University, author of Refrains for Moving Bodies: Experience and Experiment in Affective Spaces, also published by Duke University Press, and coauthor of Key Concepts of Urban Geography.
Prior to 1967 fewer than a dozen museum exhibitions had featured the work of African American artists. And by the time the civil rights movement reached the American art museum, it had already crested: the first public demonstrations to integrate museums occurred in late 1968, twenty years after the desegregation of the military and fourteen years after the Brown v. Board of Education decision. In Mounting Frustration Susan E. Cahan investigates the strategies African American artists and museum professionals employed as they wrangled over access to and the direction of New York City’s elite museums. Drawing on numerous interviews with artists and analyses of internal museum documents, Cahan gives a detailed and at times surprising picture of the institutional and social forces that both drove and inhibited racial justice in New York’s museums.

Cahan focuses on high-profile and wildly contested exhibitions that attempted to integrate African American culture and art into museums. The Metropolitan Museum’s 1969 exhibition Harlem on My Mind was supposed to represent the neighborhood, but it failed to include the work of the black artists living and working there. While the Whitney’s 1971 exhibition Contemporary Black Artists in America featured black artists, it was heavily criticized for being haphazard and not representative. Cahan also recounts the long history of the Museum of Modern Art’s institutional ambivalence toward contemporary artists of color, which reached its zenith in its 1984 exhibition “Primitivism” in Twentieth Century Art. It represented modern art as a white European and American creation that was influenced by the “primitive” art of people of color.

In addressing the racial politics of New York’s art world, Cahan shows how aesthetic ideas reflecting the underlying structural racism are still felt in America’s museums: art by people of color is still often shown in marginal spaces; one-person exhibitions are the preferred method of showing the work of minority artists, as they provide curators a way to avoid engaging with the problems of complicated, interlocking histories; and whiteness is still often viewed as the norm. The ongoing process of integrating museums, Cahan demonstrates, is far broader than overcoming past exclusions.
We Wanted a Revolution
Black Radical Women, 1965–85: New Perspectives
CATHERINE MORRIS & RUJEKO HOCKLEY, EDITORS

The Brooklyn Museum has published two volumes related to its groundbreaking exhibition, *We Wanted a Revolution: Black Radical Women, 1965–85*, which focused on radical approaches to feminist thinking developed by women artists and activists of color. The first volume, *A Sourcebook*, was published in 2017 and focused on re-presenting key voices of the period by gathering a remarkable array of historical documents. Available in 2018, the second volume, *New Perspectives*, includes original essays and perspectives by Aruna D’Souza, Uri McMillan, Kellie Jones, and Lisa Jones that place the exhibition’s works in both historical and contemporary contexts. *New Perspectives* also includes two new poems by Alice Walker. The book is generously illustrated with major objects from the exhibition, installation views, and other photographs. A checklist of the exhibition as well as an extensive bibliography complete the volume.

*We Wanted a Revolution* will be on display at the California African American Museum in Los Angeles from October 13, 2017, through January 14, 2018; the Albright-Knox Art Gallery in Buffalo from February 17 through May 27, 2018; and The Institute of Contemporary Art/Boston from June 26 through September 30, 2018.

**Contributors**
Aruna D’Souza, Rujeko Hockley, Kellie Jones, Lisa Jones, Uri McMillan, Catherine Morris, Alice Walker

**PUBLISHED BY THE BROOKLYN MUSEUM**
**DISTRIBUTED BY DUKE UNIVERSITY PRESS**

*Catherine Morris* is Sackler Family Senior Curator for the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, the editor of Judith Scott—*Bound and Unbound* and “Workt by Hand”: Hidden Labor and Historical Quilts, and coeditor of *We Wanted a Revolution: Black Radical Women, 1965–85: A Sourcebook*, and *Materializing “Six Years”: Lucy R. Lippard and the Emergence of Conceptual Art*.


**PRAISE FOR THE We Wanted a Revolution EXHIBITION**

*“An eclectic watershed of vivid, glorious resistance and pointed political commentary.”*—*WNYC*
Modern Art in the Arab World
Primary Documents
ANNEKA LENSSSEN, SARAH ROGERS & NADA SHABOUT, EDITORS

Modern Art in the Arab World: Primary Documents offers an unprecedented resource for the study of modernism: a compendium of critical art writings by twentieth-century Arab intellectuals and artists. The selection of texts—many of which appear here for the first time in English—includes manifestos, essays, transcripts of roundtable discussions, diary entries, exhibition guest-book comments, letters, and more. Traversing empires and nation-states, diasporas and speculative cultural and political federations, these documents bring light to the formation of a global modernism through debates on originality, public space, spiritualism and art, postcolonial exhibition politics, and Arab nationalism, among many other topics. The collection is framed chronologically and includes contextualizing commentaries to assist readers in navigating its broad geographic and historical scope. Interspersed throughout the volume are sixteen contemporary essays: writings by scholars on key terms and events as well as personal reflections by modern artists who were themselves active in the histories under consideration. A newly commissioned essay by historian and Arab studies scholar Ussama Makdisi provides a historical overview of the region’s intertwined political and cultural developments during the twentieth century. Modern Art in the Arab World is an essential addition to the investigation of modernism and its global manifestations.

Contributors

Anneka Lenssen is Assistant Professor of Art History at the University of California, Berkeley. Sarah Rogers is an independent scholar. Nada Shabout is Professor of Art History at the University of North Texas.

Publication of the Museum of Modern Art
Distributed by Duke University Press

MoMA Primary Documents

Posthumous Images
Contemporary Art and Memory Politics in Post–Civil War Lebanon
CHAD ELIAS

For almost two decades of its history (1975–1990), Lebanon was besieged by sectarian fighting, foreign invasions, and complicated proxy wars. In Posthumous Images, Chad Elias analyzes a generation of contemporary artists who have sought in different ways to interrogate the contested memory of those years of civil strife and political upheaval. In their films, photography, architectural projects, and multimedia performances, these artists appropriate existing images to challenge divisive and violent political discourses. They also create new images that make visible individuals and communities that have been effectively silenced, rendered invisible, or denied political representation.

As Elias demonstrates, these practices serve to productively unsettle the distinctions between past and present, the dead and the living, official history and popular memory. In Lebanon, the field of contemporary art is shown to be critical to remembering the past and reimagining the future in a nation haunted by a violent and unresolved war.

Chad Elias is Assistant Professor of Art History at Dartmouth College.

“Chad Elias’s thoughtful analysis of artistic activity under ‘state-sanctioned amnesia’ in the Lebanese context is eye-opening and a source of inspiration for anyone interested in the long lasting effects of imperial violence. The Lebanese Civil War and the amnesia it continues to generate are not assumed as a background against which Lebanese art is studied, or as a source of an un-presentable trauma. Amnesia is conceived as orchestrated by the state, and integral to an entire economy of violence, desires, and mistranslations. Elias ingeniously shows art to be both a product of and a medium for this economy, but also a form of resistance to it.”—ARIELLA AZOULAY, author of Civil Imagination: A Political Ontology of Photography

ART HISTORY PUBLICATION INITIATIVE
arthistorypi.org

MoMA PRIMARY DOCUMENTS
Experimental Beijing
Gender and Globalization in Chinese Contemporary Art
SASHA SU-LING WELLAND

During the lead-up to the 2008 Beijing Olympics, the censorious attitude that characterized China’s post-1989 official response to contemporary art gave way to a new market-driven, culture industry valuation of art. Experimental artists who once struggled against state regulation of artistic expression found themselves being courted to advance China’s international image. In Experimental Beijing Sasha Su-Ling Welland examines the interlocking power dynamics in this transformational moment and the rapid rise of Chinese contemporary art into a global phenomenon. Drawing on ethnographic fieldwork and experience as a videographer and curator, Welland analyzes encounters between artists, curators, officials, and urban planners as they negotiated the social role of art and built new cultural institutions. Focusing on the contradictions and exclusions that emerged, Welland traces the complex gender politics involved and shows that feminist forms of art practice hold the potential to reshape consciousness, produce a non-normative history of Chinese contemporary art, and imagine other more just worlds.

Sasha Su-Ling Welland is Associate Professor of Gender, Women, and Sexuality Studies at the University of Washington and author of A Thousand Miles of Dreams: The Journeys of Two Chinese Sisters.

“In this exquisite ethnography Sasha Su-Ling Welland charts shifting debates over contemporary art as a zone of encounter. Welland evokes her own moving encounters with especially women artists who highlight the other visions of imagined worlds that exist around the edges of ‘the Chinese dream.’ They are artist ethnographers who, in their fraught encounters with Western feminist artists like Judy Chicago, demonstrate how feminist art is an epistemological field of practice rather than a label for static objects. This book is one of a kind and a must-read for anyone who wants to understand not only China and contemporary art, but gendered perspectives on globalizing visions.”—LISA ROFEL, author of Desiring China: Experiments in Neoliberalism, Sexuality, and Public Culture

Victorian Jamaica
TIM BARRINGER & WAYNE MODEST, EDITORS

Victorian Jamaica explores the extraordinary surviving archive of visual representation and material objects to provide a comprehensive account of Jamaican society during Queen Victoria’s reign over the British Empire, from 1837 to 1901. In their analyses of material ranging from photographs of plantation laborers and landscape paintings to cricket team photographs, furniture, and architecture, as well as a wide range of texts, the contributors trace the relationship between black Jamaicans and colonial institutions, contextualize race within ritual and performance, and outline how material and visual culture helped shape the complex politics of colonial society. By narrating Victorian history from a Caribbean perspective, this richly illustrated volume—featuring 270 full color images—offers a complex and nuanced portrait of Jamaica that expands our understanding of the wider history of the British Empire and Atlantic world during this period.

Contributors
Anna Arabindan-Kesson, Tim Barringer, Anthony Bogues, David Boxer, Patrick Bryan, Stevee Buckridge, Julian Cresser, John Cross, Petrina Dacres, Elizabeth Pigou Denis, Belinda Edmondson, Nadia Ellis, Gillian Forrester, Catherine Hall, Gad Heuman, Rivke Jaffe, Erica Moiha James, O’Neil Lawrence, Jan Marsh, Wayne Modest, Daniel Neely, Mark Nesbitt, Diana Paton, Veerle Poupeye, Jennifer Raab, James Robertson, Shani Roper, Faith Smith, Nicole Smythe-Johnson, Dianne M. Stewart, Krista Thompson

Tim Barringer is Paul Mellon Professor and Chair of the Department of the History of Art at Yale University. Wayne Modest is Head of the Research Center for Material Culture at the Stichting National Museum van Wereld Culturen and Professor of Material Culture and Critical Heritage Studies at VU University Amsterdam.

“Victorian Jamaica brings imperial historical and socio-cultural analysis to bear upon the material, performative, and visual cultures of the period, and the cumulative effect is stunning! Its comprehensive and wide ranging contributions encourage us to think about empire in relation to everyday circulations and thus to focus on the complex and sometimes messy connections between space, time, and cultural production and practice. By exploring both changes in British imperial policy during the Victorian period and transformations in subjectivity among colonial subjects in the exemplary case of Jamaica, our eyes are drawn to the ways ordinary people participated in imperial circulations, transformed metropolitan spaces, and negotiated changing geopolitical fields. An interdisciplinary tour de force, and a must-read for anyone interested in Atlantic World modernities!”—DEBORAH A. THOMAS, author of Exceptional Violence: Embodied Citizenship in Transnational Jamaica
Contributors to this issue of Nka complicate the key paradigms that have shaped the theories and cultural productions of the African diaspora by offering a critical and nuanced analysis of global black consciousness. Literary scholars, historians, visual art critics, and diaspora theorists explore the confluence between theories of African diaspora and theories of decolonization. They examine the intersections of visual art, literature, film, and other cultural productions alongside the crosscurrents that shaped the transnational flow of black consciousness. The contributors revisit major black and Pan-African intellectual movements and festivals in the 1960s and 1970s, including the Dakar Festival of World Negro Arts held in Dakar in 1966, the Pan-African Cultural Festival in 1969 in Algiers, and FESTAC 1977 in Lagos, Nigeria. Throughout this issue, the contributors examine both the problem and promise of mobilizing “blackness” as a unifying concept.

**Contributors**


Margo Natalie Crawford is Professor of English at the University of Pennsylvania and author of _Black Post-Blackness: The Black Arts Movement and Twenty-First-Century Aesthetics_. Salah M. Hassan is Goldwin Smith Professor of African and African Diaspora Art History and Visual Culture at Cornell University and author of _Ibrahim El-Salahi: A Visionary Modernist._

**Anne Garland Mahler** is Assistant Professor of Spanish at the University of Virginia.

“Anne Garland Mahler’s _From the Tricontinental to the Global South_ brings to life the political project of the Tricontinental, the pole of left-wing anti-imperialism of the mid-twentieth century. Cuba is at the center of this project, but so too are the dreams of people from Africa and from the Americas. Out of the Cold War emerged this powerful statement against hierarchy and in favor of equality, against racism and for humanity. Mahler’s close reading of the fundamental texts of the Tricontinental shows how central it was to the creation of an anti-imperialist imagination that struggles to remain alive in our time.”—VIJAY PRASHAD, author of _The Poorer Nations: A Possible History of the Global South_
**A Nation on the Line**  
*Call Centers as Postcolonial Predicaments in the Philippines*  
**JAN M. PADIOS**

In 2011 the Philippines surpassed India to become what the *New York Times* referred to as “the world’s capital of call centers.” By the end of 2015 the Philippine call center industry employed over one million people and generated twenty-two billion dollars in revenue. In *A Nation on the Line* Jan M. Padios examines this massive industry in the context of globalization, race, gender, transnationalism, and postcolonialism, outlining how it has become a significant site of efforts to redefine Filipino identity and culture, the Philippine nation-state, and the value of Filipino labor. She also chronicles the many contradictory effects of call center work on Filipino identity, family, consumer culture, and sexual politics. As Padios demonstrates, the critical question of call centers does not merely expose the logic of transnational capitalism and the legacies of colonialism; it also problematizes the process of nation-building and peoplehood in the early twenty-first century.

[Image of Jan M. Padios]

*Jan M. Padios* is Assistant Professor of American Studies at the University of Maryland, College Park.

“Expansively imagined and theoretically rigorous, *A Nation on the Line* makes an important contribution to the study of globalization, transnationalism, and late neoliberal capitalism. It is sure to reset the research agenda in the anthropology of labor, Philippine studies, American studies, and beyond.”  
—MARTIN F. MANALANSAN IV, author of *Global Divas: Filipino Gay Men in the Diaspora*

**Fugitive Life**  
*The Queer Politics of the Prison State*  
**STEPHEN DILLON**

During the 1970s in the United States, hundreds of feminist, queer, and anti-racist activists were imprisoned or became fugitives as they fought the changing contours of U.S. imperialism, global capitalism, and a repressive racial state. In *Fugitive Life* Stephen Dillon examines these activists’ communiqués, films, memoirs, prison writing, and poetry to highlight the centrality of gender and sexuality to a mode of racialized power called the neoliberal-carceral state. Drawing on writings by Angela Davis, the George Jackson Brigade, Assata Shakur, Weather Underground, and others, Dillon shows how these activists were among the first to theorize and make visible the links between conservative “law and order” rhetoric, free market ideology, incarceration, sexism, and the continued legacies of slavery. Dillon theorizes these prisoners and fugitives as queer figures who occupied a unique position from which to highlight how neoliberalism depended upon racialized mass incarceration. In so doing, he articulates a vision of fugitive freedom in which the work of these activists becomes foundational to undoing the reign of the neoliberal-carceral state.

[Image of Stephen Dillon]

*Stephen Dillon* is Assistant Professor of Critical Race and Queer Studies in the School of Critical Social Inquiry at Hampshire College.

“In this beautifully written work, Stephen Dillon brings together a variety of threads from the literatures on prisons, feminisms, and queer studies to make novel arguments about fugitivity, neoliberalism, and carcerality. His engagement with poetry, accounts of underground activists, and the other highly charismatic materials he works with will be gripping for students as they read through this compelling entry point into the book’s topics. *Fugitive Life* is a wonderful contribution.”  
—DEAN SPADE, author of *Normal Life: Administrative Violence, Critical Trans Politics, and the Limits of Law*
In this smart and necessary book, Sami Schalk persuasively argues that black women’s speculative fiction complicates the understanding of bodyminds—intertwining the mental and the physical—in the context of race, gender, and (dis)ability. Bridging black feminist theory with disability studies, Schalk demonstrates that this genre’s political potential lies in the authors’ creation of bodyminds that transcend reality’s limitations. She reads (dis)ability in neo-slavery narratives by Octavia Butler (Kindred) and Phyllis Alesia Perry (Stigmata) not only as representing the literal injuries suffered under slavery but also as a metaphor for the legacy of racial violence. The fantasy worlds in works by N. K. Jemisin, Shawntelle Madison, and Nalo Hopkinson—where werewolves have obsessive compulsive disorder and blind demons can see magic—destabilize social categories and definitions of the human, calling into question the very nature of identity. In these texts, as well as in Butler’s Parable series, able-mindedness and able-bodiedness are socially constructed and upheld through racial and gendered norms. Outlining (dis)ability’s centrality to speculative fiction, Schalk shows how these works open new social possibilities while changing conceptualizations of identity and oppression through non-realist contexts.

Sami Schalk is Assistant Professor of Gender and Women’s Studies at the University of Wisconsin, Madison.

“In this smart and necessary book, Sami Schalk persuasively argues that black women’s speculative fiction offers a rich archive of alternate framings of (dis)ability, race, sexuality, and gender that move us closer toward justice. Bodyminds Reimagined reveals how non-realist representations can defamiliarize categories assumed to be self-evident, opening up new ways of thinking about methodology, trauma, metaphor, and politics. Schalk’s work pushes all of us in feminist studies, black studies, and disability studies to reimagine how we understand minds and bodies moving though the world.”—ALISON KAFER, author of Feminist, Queer, Crip

**Bodyminds Reimagined**
**DISABILITY, RACE, AND GENDER IN BLACK WOMEN’S SPECULATIVE FICTION**
SAMI SCHALK

---

**Conditions of the Present**
**SELECTED ESSAYS**
LINDON BARRETT
Edited and with an introduction by Janet Neary

Conditions of the Present collects essays by the late Lindon Barrett, whose scholarship centers African American literature as a site from which to theorize race and liberation in the United States. Barrett confronts critical blind spots within both academic and popular discourse, offering readings of cultural and literary texts that transcend institutional divides and the gulf between academia and the street. Whether analyzing autobiographies by Lucy Delaney or Langston Hughes, hip-hop eulogies, or the formation of U.S. nationalist discourse, Barrett interrogates the mechanisms that shape social and subjective structures and that grant certain people power while withholding it from others. Deploying Marxist, psychoanalytic, feminist, and queer theory, Barrett explicates the interrelationship of desire and subjection to expose the violence and coercion embedded in narratives of “progress.” Ultimately, this collection emphasizes Lindon Barrett’s vital and enduring contribution to African American studies.

**Contributors**
Elizabeth Alexander, Jennifer DeVere Brody, Daphne A. Brooks, Linh U. Hua, Janet Neary, Marlon B. Ross, Robyn Wiegman


“This impressive collection of essays by Lindon Barrett, one of the most brilliant theoreticians of his generation, carves a pathway between two discrete fields of discourse and brings them into mutual attraction. African American literary and cultural studies and poststructuralist persuasions in general are not only customarily thought of as disparate intellectual technologies, but widely divergent human and historical orders. Conditions of the Present is having none of it: in Barrett’s readings, these textual neighbors powerfully meld to our collective benefit.”—HORTENSE J. SPILLERS, author of Black, White, and in Color: Essays on American Literature and Culture
Ontological Terror
Blackness, Nihilism, and Emancipation
CALVIN L. WARREN

In *Ontological Terror* Calvin L. Warren intervenes in Afro-pessimism, Heideggerian metaphysics, and black humanist philosophy by positing that the “Negro question” is intimately imbricated with questions of Being. Warren uses the figure of the antebellum free black as a philosophical paradigm for thinking through the tensions between blackness and Being. He illustrates how blacks embody a metaphysical nothing. This nothingness serves as a destabilizing presence and force as well as that which whitens defines itself against. Thus, the function of blackness as giving form to nothing presents a terrifying problem for whites: they need blacks to affirm their existence, even as they despise the nothingness they represent. By pointing out how all humanism is based on investing blackness with non-Being—a logic which reproduces anti-black violence and precludes any realization of equality, justice, and recognition for blacks—Warren urges the removal of the human from its metaphysical pedestal and the exploration of ways of existing that are not predicated on a grounding in Being.

**Calvin L. Warren** is Assistant Professor of Women’s, Gender, and Sexuality Studies at Emory University.

“The Calvin L. Warren recalibrates Afro-pessimism in new directions while he seriously deepens, extends, and requires that we pay closer and better attention to the claims made by Afro-pessimist thinkers. He turns toward a new philosophy of the Americas that requires a re-reading of philosophy insofar as it is founded in producing the absence of blackness and black people as the foundation of its very possibilities. Poised to re-animate Black studies in an important way, *Ontological Terror* will be a foundational text of Afro-pessimist thought, even as it exceeds the term. This is a work of accomplishment.”—RINALDO WALCOTT, author of *Queer Returns: Essays on Multiculturalism, Diaspora, and Black Studies*

The Pursuit of Happiness
Black Women, Diasporic Dreams, and the Politics of Emotional Transnationalism
BIANCA C. WILLIAMS

In *The Pursuit of Happiness* Bianca C. Williams traces the experiences of African American women as they travel to Jamaica, where they address the perils and disappointments of American racism by looking for intimacy, happiness, and a connection to their racial identities. Through their encounters with Jamaican online communities and their participation in trips organized by Girlfriend Tours International, the women construct notions of racial, sexual, and emotional belonging by forming relationships with Jamaican men and other “girlfriends.” These relationships allow the women to exercise agency and find happiness in ways that resist the damaging intersections of racism and patriarchy in the United States. However, while the women require a spiritual and virtual connection to Jamaica in order to live happily in the United States, their notion of happiness relies upon travel, which requires leveraging their national privilege as American citizens. Williams’s theorization of “emotional transnationalism” and the construction of affect across diasporic distance attends to the connections between race, gender, and affect while highlighting how affective relationships mark nationalized and gendered power differentials within the African diaspora.

**Bianca C. Williams** is Associate Professor of Anthropology at the Graduate Center, City University of New York.

“This is the book that I have been anxiously waiting for. *The Pursuit of Happiness* is about how electronic media enables a group of middle-class black American women to find peace, love, and friendship outside of their geographical space. This novel and innovative ethnography pushes the boundaries of what anthropology can be considered in its broadest definition.”—A. LYNN BOLLES, author of *Sister Jamaica: A Study of Women, Work, and Households in Kingston*
Domesticating Democracy
The Politics of Conflict Resolution in Bolivia
SUSAN HELEN ELLISON

In Domesticating Democracy Susan Helen Ellison examines foreign-funded Alternate Dispute Resolution (ADR) organizations that provide legal aid and conflict resolution to vulnerable citizens in El Alto, Bolivia. Advocates argue that these programs help residents cope with their interpersonal disputes and economic troubles while avoiding an overburdened legal system and cumbersome state bureaucracies. Ellison shows that ADR programs do more than that—they aim to change the ways Bolivians interact with the state and global capitalism, making them into self-reliant citizens. ADR programs frequently encourage Bolivians to renounce more confrontational expressions of discontent, turning away from courtrooms, physical violence, and street protest to the negotiation table. Nevertheless, residents of El Alto find creative ways to take advantage of these micro-level resources while still seeking justice and a democratic system capable of redressing the structural violence and vulnerability that ADR fails to treat.

Susan Helen Ellison is Assistant Professor of Anthropology at Wellesley College.

“With deep insight, Susan Helen Ellison maps the confluence of US investment in Bolivian democracy and liberalization policies that steepened personal debt for many Bolivians. She shows in rich detail how the alternative dispute resolution forums backed by NGOs in the name of democracy have become materially central to the form and substance of interpersonal relations. Her trenchant analysis of what she calls political intimacy is compelling, convincing, and moving—a major contribution to democracy studies.”—CAROL J. GREENHOUSE, author of The Paradox of Relevance: Ethnography and Citizenship in the United States

Erotic Islands
Art and Activism in the Queer Caribbean
LYNDON K. GILL

In Erotic Islands Lyndon K. Gill maps a long queer presence at a crossroads of the Caribbean. This transdisciplinary book foregrounds the queer histories of Carnival, calypso, and HIV/AIDS in the Republic of Trinidad and Tobago. At its heart is an extension of Audre Lorde’s use of the erotic as theory and methodology. Gill turns to lesbian/gay artistry and activism to insist on eros as an intertwined political-sensual-spiritual lens through which to see self and society more clearly. This analysis juxtaposes revered musician Calypso Rose, renowned mas man Peter Minshall, and resilient HIV/AIDS organization Friends For Life. Erotic Islands traverses black studies, queer studies, and anthropology toward an emergent black queer diaspora studies.

Lyndon K. Gill is Assistant Professor of African and African Diaspora Studies at the University of Texas, Austin.

“This is a brave, important, and engaging work that breaks new ground while beautifully honoring intellectual and aesthetic traditions. Lyndon K. Gill’s scholarship pushes well beyond the current boundaries of anthropology—exploring how erotic subjectivity shapes our expanding cartography of the queer Caribbean, at the cutting edge of black studies, queer studies, and diaspora studies.”—JAFARI ALLEN, author of ¡Venceremos? The Erotics of Black Self-Making in Cuba

Photo by the author.

Photo by Cyrus Sylvester.
Reclaiming the Discarded
Life and Labor on Rio’s Garbage Dump
KATHLEEN M. MILLAR

In Reclaiming the Discarded, Kathleen M. Millar offers an evocative ethnography of Jardim Gramacho, a sprawling garbage dump on the outskirts of Rio de Janeiro, where roughly two thousand self-employed workers known as catadores collect recyclable materials. While the figure of the scavenger sifting through garbage seems iconic of wageless life today, Millar shows how the work of reclaiming recyclables is more than a survival strategy or an informal labor practice. Rather, the stories of catadores show how this work is inseparable from conceptions of the good life and from human struggles to realize these visions within precarious conditions of urban poverty. By approaching the work of catadores as highly generative, Millar calls into question the category of informality, common conceptions of garbage, and the continued normativity of wage labor. In so doing, she illuminates how waste lies at the heart of relations of inequality and projects of social transformation.

Kathleen M. Millar is Assistant Professor of Anthropology at Simon Fraser University.

“This beautifully written ethnography captures the daily living and precarious lives of impoverished workers and how they manage to be creative in spite of the harsh economic context. Daily problems permeate these lives, but there is also a celebration of life. This wonderful book is hard to put down, and its subject is new and freshly presented.”—DONNA M. GOLDSMITH, author of Laughter Out of Place: Race, Class, Violence, and Sexuality in a Rio Shantytown

The Cow in the Elevator
An Anthropology of Wonder
TULASI SRINIVAS

In The Cow in the Elevator, Tulasi Srinivas explores a wonderful world where deities jump fences and priests ride in helicopters to present a joyful, imaginative, yet critical reading of modern religious life. Drawing on nearly two decades of fieldwork with priests, residents, and devotees, and her own experience of living in the hi-tech city of Bangalore, Srinivas finds moments where ritual enmeshes with global modernity to create wonder—a feeling of amazement at being overcome by the unexpected and sublime. Offering a nuanced account of how the ruptures of modernity can be made normal, enrapturing, and even comical in a city swept up in globalization’s tumult, Srinivas brings the visceral richness of wonder—apparent in creative ritual in and around Hindu temples—into the anthropological gaze. Broaching provocative philosophical themes like desire, complicity, loss, time, money, technology, and the imagination, Srinivas pursues an interrogation of wonder and the adventure of writing true to its experience, rethinking the study of ritual while reshaping our appreciation of wonder’s transformative potential for scholarship and for life.

Tulasi Srinivas is Associate Professor of Anthropology at the Institute for Interdisciplinary Studies at Emerson College, author of Winged Faith: Rethinking Globalization and Religious Pluralism through the Sathya Sai Movement, and coeditor of Curried Cultures: Globalization, Food, and South Asia.

“This pathbreaking book is about the politics of wonder in the ritual life of a Hindu neighborhood in a major Indian city. The book itself is a wondrously written treatment of the saturation of neoliberal lives by a radical cosmology of performance, affect, and technicity, through which ritual life transfigures the pains and puzzles of modernity. It should be read by all students of ritual, affect, and emergent practices of globalization.”—ARJUN APPADURAI, author of Fear of Small Numbers: An Essay on the Geography of Anger
Shock Therapy
Psychology, Precarity, and Wellbeing in Postsocialist Russia
TOMAS MATZA

After the collapse of the Soviet Union, Russia witnessed a dramatic increase in psychotherapeutic options, which promoted more socially oriented values while advancing new forms of capitalist subjectivity amid often-wrenching social and economic transformations. In Shock Therapy Tomas Matza provides an ethnography of post-Soviet Saint Petersburg, following psychotherapists, psychologists, and their clients as they navigate the challenges of post-Soviet life. Juxtaposing personal growth and success seminars for elites with crisis counseling and remedial interventions for those on public assistance, Matza shows how profound inequalities are emerging in contemporary Russia in increasingly intimate ways as matters of selfhood. Extending anthropologies of neoliberalism and care in new directions, Matza offers a profound meditation on the interplay between ethics, therapy, and biopolitics, as well as a sensitive portrait of everyday caring practices in the face of the confounding promise of postsocialist democracy.

Tomas Matza is Assistant Professor of Anthropology at the University of Pittsburgh.

“...a compelling ethnographic inquiry into psychotherapies that arose in Russia in the immediate post-Soviet moment, Shock Therapy examines forms of ‘self work’ that Russians employ to reckon with their futures in increasingly precarious times. Tomas Matza is especially attentive to the class differences and dynamics that psychological expertise reproduces and exacerbates, despite the progressive orientation of many of the experts. This central conundrum informs Matza’s reflections on the specific contexts, from public clinics for ‘problem children’ to radio talk shows, in which psychotherapy circulates in Russia today.” —ELIZABETH ANNE DAVIS, author of Bad Souls: Madness and Responsibility in Modern Greece

Cooking Data
Culture and Politics in an African Research World
CRYSTAL BIRUK

In Cooking Data Crystal Biruk offers an ethnographic account of research into the demographics of HIV and AIDS in Malawi to rethink how quantitative health data is produced. While research practices are often understood within a clean/dirty binary, Biruk shows how data is never clean; rather, it is always “cooked” during its production and inevitably entangled with the lives of those who produce it. Examining how the relationships among fieldworkers, supervisors, respondents, and foreign demographers shape data, Biruk demonstrates how units of information—such as survey questions and numbers written onto questionnaires by fieldworkers—acquire value as statistics that go on to shape national AIDS policy. Her approach illustrates how on-the-ground dynamics and research cultures mediate the production of global health statistics in ways that impact local economies and formulations of power and expertise.

Crystal Biruk is Assistant Professor of Anthropology at Oberlin College.

“...this book is going to find a wide audience throughout and beyond global health and anthropology—Crystal Biruk’s attention to language and metaphor makes Cooking Data eminently teachable. This is superior scholarship that is very well grounded in everyday life and the peculiar world of research. I learned a great deal.” —CLAIRE WENDLAND, author of A Heart for the Work: Journeys through an African Medical School

CRITICAL GLOBAL HEALTH: EVIDENCE, EFFICACY, ETHNOGRAPHY
A series edited by Vincanne Adams and João Biehl

Photo by Joshua Wood.
Considering Emma Goldman
Feminist Political Ambivalence and the Imaginative Archive
CLARE HEMMINGS

In Considering Emma Goldman Clare Hemmings examines the significance of the anarchist activist and thinker for contemporary feminist politics. Rather than attempting to resolve the tensions and problems that Goldman’s thinking about race, gender, and sexuality pose for feminist thought, Hemmings embraces them, finding them to be helpful in formulating a new queer feminist praxis. Mining three overlapping archives—Goldman’s own writings, her historical and theoretical legacy, and an imaginative archive that responds creatively to gaps in those archives—Hemmings shows how serious engagement with Goldman’s political ambivalences opens up larger questions surrounding feminist historiography, affect, fantasy, and knowledge production. Moreover, she explores her personal affinity for Goldman to illuminate the role that affective investment plays in shaping feminist storytelling. By considering Goldman in all her contradictions and complexity, Hemmings presents a queer feminist response to the ambivalences that also saturate contemporary queer feminist race theories.

Clare Hemmings is Professor of Feminist Theory and Director of the Department of Gender Studies at the London School of Economics and Political Science, and the author and coeditor of several books, including Why Stories Matter: The Political Grammar of Feminist Theory, also published by Duke University Press.

Gay Priori
A Queer Critical Legal Studies Approach to Law Reform
LIBBY ADLER

In Gay Priori Libby Adler offers a comprehensive critique of mainstream LGBT legal agendas in the United States and a new direction for LGBT law reform. Adler shows how LGBT equal rights discourse drives legal advocates toward a narrow array of reform objectives—namely, same-sex marriage, antidiscrimination protections, and hate crimes statutes. This approach means that many legal issues that greatly impact the lives of the LGBT community’s most marginalized members—especially those who are transgender, homeless, under-age, and nonwhite—often go unnoticed. Such a narrow focus on equal rights also fixes and flattens LGBT identities, perpetuates the uneven distribution of resources such as safety, housing, health, and wealth, and limits the capacity for advocates to imagine change. To combat these effects, Adler calls for prioritizing the redistribution of resources over equality in ways that focus on addressing low-profile legal conditions such as foster care and other issues that better meet the needs of LGBT people. Such a shift in perspective, Adler contends, will serve to open up a new world of reform possibilities that the law provides for.

Libby Adler is Professor of Law and Women’s, Gender, and Sexuality Studies at Northeastern University and coeditor of Mary Joe Frug’s Women and the Law, fourth edition.

“Gay Priori is a signal achievement and perhaps the first book to give real legal-theoretical, lawyering, and critical legal studies substance to the debates in the humanities it addresses. Brilliantly executed and tightly argued, Libby Adler’s book is a major intervention that may help produce a more economically redistributive LGBT social movement in the United States.”—JANET HALLEY, author of Split Decisions: How and Why to Take a Break from Feminism

“Considering Emma Goldman should be read by everyone with theoretical and political interests in the fate of contemporary feminism. Refusing to simplify Goldman’s irascible, often negative views of women, femininity, and even feminism, Hemmings considers the difficult question of why, despite such views, Goldman has remained a figure of deep fascination to those seeking justice and equality for all. By rigorously homing in on Goldman’s own forms of political ambivalence, Hemmings considers the value of ambivalence more generally to a feminism capable of changing and shape-shifting to better meet the exigencies of the contemporary political moment. This is a bracing, very important contribution to contemporary feminist theory.”—JANICE RADWAY, author of A Feeling for Books: The Book-of-the-Month Club, Literary Taste, and Middle-Class Desire
Abject Performances
Aesthetic Strategies in Latino Cultural Production
LETICIA ALVARADO

In *Abject Performances*, Leticia Alvarado draws out the irreverent, disruptive aesthetic strategies used by Latino artists and cultural producers who shun standards of respectability that are typically used to conjure concrete minority identities. In place of works imbued with pride, redemption, or celebration, artists such as Ana Mendieta, Nao Bustamante, and the Chicano art collective known as Asco employ negative affects—shame, disgust, and unbelonging—to capture experiences that lie at the edge of the mainstream, inspirational Latino-centered social justice struggles. Drawing from a diverse expressive archive that ranges from performance art to performative testimonies of personal faith-based subjection, Alvarado illuminates modes of community formation and social critique defined by a refusal of identitarian coherence that nonetheless coalesce into Latino affiliation and possibility.

Leticia Alvarado is Assistant Professor of American Studies at Brown University.

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

"*Abject Performances* counters inspirational, mainstream representations of Latinos that give them a constrained place in U.S. minoritarian politics. Leticia Alvarado understands abjection as resistance: a wily, uncooperative [ethos] within the heroic narrative of Latino inclusion and assimilation. She sets her critical eye not on aspirational models, but on artists and performances that insist on the confusion of boundaries. The result is a brilliant contribution to Latino Studies."—JOSÉ QUIROGA, author of *Tropics of Desire: Interventions from Queer Latino America*

Queers Read This!
LGBTQ Literature Now
RAMZI FAWAZ & SHANTÉ PARADIGM SMALLS, EDITORS

The contributors to this special issue ask how LGBTQ literary production has evolved in response to the dramatic transformations in queer life that have taken place since the early 1990s. Taking inspiration from "QUEERS READ THIS!"—a leaflet distributed at the 1990 New York Pride March by activist group Queer Nation—the contributors to this issue theorize what such an impassioned command would look like today: in light of our current social and political realities, what should queers read now and how are they reading and writing texts? They offer innovative and timely approaches to the place, function, and political possibilities of LGBTQ literature in the wake of AIDS, gay marriage, the rise of institutional queer theory, the ascendancy of transgender rights, the #BlackLivesMatter movement, and the 2016 election. The authors reconsider camp aesthetics in the Trump era, uncover long-ignored histories of lesbian literary labor, reconceptualize contemporary black queer literary responses to institutional violence and racism, and query the methods by which we might forge a queer-of-color literary canon. This issue frames LGBTQ literature as not only a growing list of texts, but as a vast range of reading attitudes, affects, contexts, and archives that support queer ways of life.

**Contributors**
Aliyyah Abdur-Rahman, Cynthia Barounis, Tyler Bradway, Ramzi Fawaz, Jennifer James, Martin Joseph Ponce, Natalie Prizel, Shanté Paradigm Smalls, Samuel Solomon

Ramzi Fawaz is Assistant Professor of English at the University of Wisconsin, Madison and author of *The New Mutants: Superheroes and the Radical Imagination of American Comics*. Shanté Paradigm Smalls is Assistant Professor of Black Literature and Culture at St. John’s University.
The concept of wildness within queer studies has generated new vocabularies for historicizing and theorizing modes of embodiment and categories of experience that lie beyond the conventional, institutionally produced, and modern classifications used to describe and explain gender and sexual variance. Wildness can refer to profusions of plant life, to animal worlds, to crazed and unscripted human behaviors, and to the unknown and the uncharted, as well as to wandering and wayward sensibilities, alternative understandings of freedom and power, and to intense moods and unstable environments. Wildness has functioned as the Other to civilization and plays a distinct role in the racialized fantasies of violence and chaos that underpin white settler colonial imaginaries. It has also named a realm of activity that lies beyond the domestic and institutional, a realm that confronts medical, legal, and governmental efforts to order, catalogue, and know various forms of life. Contributors to this issue explore the meaning, function, and challenges presented by the wild and wildness now and in the past, focusing on how wildness relates to new directions in queer studies, animal studies, and the study of embodied difference.

Contributors
Vanessa Agard-Jones, Jayna Brown, Jodi A. Byrd, Mel Y. Chen, Jack Halberstam, Saidiya Hartman, Lamonda Horton-Stallings, Zakkiyyah Jackson, Martin F. Manalansan IV, Fred Moten, José Esteban Muñoz, Tavia Nyong'o, Julietta Singh, Riley Snorton, Wu Tsang, Dinesh Wadiwe

Jack Halberstam is Professor of American Studies and Ethnicity, Gender Studies, and Comparative Literature at the University of Southern California and author of The Queer Art of Failure, Female Masculinity, and Skin Shows, also published by Duke University Press. Tavia Nyong’o is Professor of African American Studies, American Studies, and Theater Studies at Yale University, coeditor of Social Text, and author of The Amalgamation Waltz: Race, Performance, and the Ruses of Memory.

Eric Plemons & Chris Straayer, Editors

Trans* surgery has been an object of fantasy, derision, refusal, and triumph. Contributors to this issue explore the vital and contested place of surgical intervention in the making of trans* bodies, theories, and practices. For decades, clinicians considered a desire for reconstructive genital surgery to be the linchpin of the transsexual diagnosis. In the 1990s, new histories of trans* clinical practice challenged the institutional claim that transsexuals all wanted genital surgery, and trans* authors began to argue for their surgically altered bodies as sites of power rather than capitulation. Subsequent contestations of the medico-surgical framework helped mark the emergence of “transgender” as an alternative, more inclusive term for gender-nonconforming subjects who were sometimes less concerned with surgical intervention. Contributors move beyond medical issues to engage “the surgical” in its many forms, exploring how trans* surgery has been construed and presented across different discursive forms and how these representations of trans* surgeries have helped and/or limited understanding of trans* identities and bodies and shaped the evolution of trans* politics.

Contributors
Paisley Currah, Joshua Franklin, Cressida J. Heyes, Julia Horncastle, Riki Lane, J. R. Latham, Sandra Mesics, Eric Plemons, Katherine Rachlin, Chris Straayer, Susan Stryker

Eric Plemons is Assistant Professor of Anthropology at the University of Arizona and the author of The Look of a Woman: Facial Feminization Surgery and the Aims of Trans-Medicine, also published by Duke University Press. Chris Straayer is Associate Professor in the Department of Cinema Studies at New York University and author of Deviant Eyes, Deviant Bodies.
Chinese Surplus
Biopolitical Aesthetics and the Medically Commodified Body
ARI LARISSA HEINRICH

What happens when the body becomes art in the age of biotechnological reproduction? In Chinese Surplus Ari Larissa Heinrich examines transnational Chinese aesthetic production to demonstrate how representations of the medically commodified body can illuminate the effects of biopolitical violence and postcolonialism in contemporary life. From the earliest appearance of Frankenstein in China to the more recent phenomenon of cadaver art, he shows how vivid images of a blood transfusion as performance art or a plastinated corpse without its skin—however upsetting to witness—constitute the new realism of our times. Adapting Foucauldian biopolitics to better account for race, Heinrich provides a means to theorize the relationship between the development of new medical technologies and the representation of the human body as a site of annexation, extraction, art, and meaning-making.

Ari Larissa Heinrich teaches in the Literature Department at the University of California, San Diego. He is the author of The Afterlife of Images: Translating the Pathological Body between China and the West, also published by Duke University Press, and coeditor of Embodied Modernities: Corporeality, Representation, and Chinese Cultures.

“Chinese Surplus is a timely, deeply moving, and consequential work, one that is both intellectually and affectively engaging. It significantly advances contemporary debates about the international division of humanity, affective and immaterial labor, biopolitics and biopower, imperial legacies, and globalization. A model of interdisciplinary scholarship, its ambitious originality will become a yardstick against which future studies will be measured.”
—LISA LOWE, author of The Intimacies of Four Continents

Diaspora’s Homeland
Modern China in the Age of Global Migration
SHELLY CHAN

In Diaspora’s Homeland Shelly Chan provides a broad historical study of how the mass migration of more than twenty million Chinese overseas influenced China’s politics, economics, and culture. Chan develops the concept of “diaspora moments”—a series of recurring disjunctions in which migrant temporalities come into tension with local, national, and global ones—to map the multiple historical geographies in which the Chinese homeland and diaspora emerge. Chan describes several distinct moments, including the lifting of the Qing emigration ban in 1893, intellectual debates in the 1920s and 1930s about whether Chinese emigration constituted colonization and whether Confucianism should be the basis for a modern Chinese identity, and the intersection of gender, returns, and Communist campaigns in the 1950s and 1960s. Adopting a transnational frame, Chan narrates Chinese history through a reconceptualization of diaspora to show how mass migration helped establish China as a nation-state within a global system.

Shelly Chan is Associate Professor of History at the University of Wisconsin, Madison.

“A major work that shows how an intelligently reconceived concept of ‘Chinese diaspora’ can open up new understandings of China in world history—especially how modern China is in many ways a product of the mutually constitutive relations between the invented homeland and its diasporic populations. Based upon superb research and an imaginative engagement with a broad range of theoretical and secondary works, this is cutting edge scholarship on global population movements and their effects.”—TAKASHI FUJITANI, author of Race for Empire: Koreans as Japanese and Japanese as Americans during World War II
**Territories and Trajectories**
*Cultures in Circulation*

**DIANA SORENSEN, EDITOR**

Introduction by Homi K. Bhabha

The contributors to *Territories and Trajectories* propose a model of cultural production and transmission based on the global diffusion, circulation, and exchange of people, things, and ideas across time and space. This model eschews a static, geographically bounded notion of cultural origins and authenticity, privileging instead a mobility of culture that shapes and is shaped by geographic spaces. Reading a diverse array of texts and objects, from Ethiopian song and ancient Chinese travel writing to Japanese literature and aerial and nautical images of the Indian Ocean, the contributors decenter national borders to examine global flows of culture and the relationship between thinking at transnational and local scales. Throughout, they make a case for methods of inquiry that encourage innovative understandings of borders, oceans, and territories and that transgress disciplinary divides.

**Contributors**

Homi K. Bhabha, Jacqueline Bhabha, Lindsay Bremner, Finbarr Barry Flood, Rosario Hubert, Alina Payne, Kay Kaufman Shelemay, Shu-mei Shih, Diana Sorensen, Karen Thornber, Xiaofei Tian

Diana Sorensen is James F. Rothenberg Professor of Romance Languages and Literatures and of Comparative Literature at Harvard University, as well as the author of *A Turbulent Decade Remembered: Scenes from the Latin American Sixties*. Homi K. Bhabha is Anne F. Rothenberg Professor of the Humanities at Harvard University.

“**Territories and Trajectories** offers a new conceptual vocabulary even as it explores the ramifications of thinking relationally across space, time, genres, media, and political forms. Nation- and region-based categories are happily abjured in favor of constellations that expose us to the wonders of unexpected cross-spatial analyses across two millennia. A welcome addition to the enterprise of global humanities, this volume refreshes for our times the logics of mobility, cultural entanglements, disjunctive temporalities, and spatial realignments that have informed humanistic work on globalization over the past few decades.”—DEBJANI GANGULY, director of the Institute of the Humanities and Global Cultures, University of Virginia, and author of *This Thing Called the World*

---

**Benjamin’s Travel**
*BRIANKLE G. CHANG, EDITOR*

*a special issue of POSITIONS: ASIA CRITIQUE*

Walter Benjamin’s writings are popular among Chinese scholars, but variances of translation and interpretation have created an understanding of Benjamin that bears little resemblance to how Western scholars discuss and use Benjamin. This special issue uses that dissemblance as a starting point to explore what Benjamin’s writings have meant and continue to mean, bringing these multiple different versions of Benjamin into conversation. Contributors explore Benjamin’s fascination with the spiritual power of color, connect his youthful fascination with Chinese thought with his later writings, compare his ideas to the work of Chinese filmmaker Jia Zhangke and Vietnamese author Bùi Anh Tuân, and analyze his experiments in imbuing book reviews with social commentary. This issue also includes a new translation of Benjamin’s essay “Chinese Paintings at the National Gallery.”

**Contributors**

Walter Benjamin, Briankle G. Chang, Astrid Deuber-Mankowsky, Peter Fenves, Martin Jay, Matthew Lau, Duy Lap Nguyen, Richard A. Rand

Briankle G. Chang is Associate Professor in the Department of Communication, University of Massachusetts, Amherst. He is the author of *Deconstructing Communication: Representation, Subject, and Economies of Exchange* and coeditor of *Philosophy of Communication*.
Fractivism
Corporate Bodies and Chemical Bonds
SARA ANN WYLIE

From flammable tap water and sick livestock to the recent onset of hundreds of earthquakes in Oklahoma, the impact of fracking in the United States is far-reaching and deeply felt. In Fractivism, Sara Ann Wylie traces the history of fracking and the ways scientists and everyday people are coming together to hold accountable an industry that has managed to evade regulation. Beginning her story in Colorado, Wylie shows how nonprofits, landowners, and community organizers are creating novel digital platforms and databases to track unconventional oil and gas well development and document fracking’s environmental and human health impacts. These platforms model alternative approaches for academic and grassroots engagement with the government and the fossil fuel industry. A call to action, Fractivism outlines a way forward for not just the fifteen million Americans who live within a mile of an unconventional oil or gas well, but for the planet as a whole.

Sara Ann Wylie is Assistant Professor of Sociology, Anthropology, and Health Sciences at Northeastern University.

“Sara Ann Wylie tells both a sobering story about industry practice and government negligence and an inspiring story of how gas patch residents, artists, civil servants, NGO activists, and health, environmental, and social scientists have responded to fracking. The political implications of this impressive and important book will be far-reaching.”—KIM FORTUN, author of Advocacy after Bhopal: Environmentalism, Disaster, New Global Orders

Edges of Exposure
Toxicology and the Problem of Capacity in Postcolonial Senegal
NOÉMI TOUSIGNANT

In the industrialized nations of the global North, well-funded agencies like the CDC attend to their citizens’ health, monitoring and treating for toxic poisons like lead. How do the under-resourced nations of the global South meet such challenges?

In Edges of Exposure, Noémi Tousignant traces the work of toxicologists in Senegal as they have sought to warn of and remediate the presence of heavy metals and other poisons in their communities. Situating recent toxic scandals within histories of science and regulation in postcolonial Africa, Tousignant shows how decolonization and structural adjustment have impacted toxicity and toxicology research. Ultimately, Tousignant reveals, scientists’ capacity to conduct research—as determined by material working conditions, levels of public investment, and their creative but not always successful efforts to make visible the harm of toxic poisons—affect their ability to keep equipment, labs, projects, and careers going.

Noémi Tousignant is a guest researcher in the Department of History at the University of Montréal and an affiliate member of the Department of Social Studies of Medicine at McGill University.

“Noémi Tousignant’s innovative historical ethnography of Senegalese toxicology moves science and technology studies in Africa beyond familiar images of postcolonial domination and simplified historical continuities by carefully attending to the fragments of past efforts and their valence for present and future relations between science, state, and citizens. Without losing view of global exploitation and violence, her scrutiny of African scientific institutions’ failure to protect citizens retains profound respect for the sustained efforts and achievements of African scientists, and their striving for civic and professional virtue, public service, and professional advancement. A must-read for all interested in twenty-first-century Africa, toxic exposures, and global science.”—PAUL WENZEL GEISSLER, Professor of Social Anthropology, University of Oslo
In Archiveology Catherine Russell uses the work of Walter Benjamin to explore how the practice of archiveology—the reuse, recycling, appropriation, and borrowing of archival sounds and images by filmmakers—provides ways to imagine the past and the future. Noting how the film archive does not function simply as a place where moving images are preserved, Russell examines a range of films alongside Benjamin’s conceptions of memory, document, excavation, and historiography. She shows how city films such as Nicole Védrès’s Paris 1900 (1947) and Thomas Andersen’s Los Angeles Plays Itself (2003) reconstruct notions of urban life and uses Christian Marclay’s The Clock (2010) to draw parallels between critical cinephilia and Benjamin’s theory of the phantasmagoria. Russell also discusses practices of collecting in archiveological film and rereads films by Joseph Cornell and Rania Stephan to explore an archival practice that dislocates and relocates the female image in film. In so doing, she not only shows how Benjamin’s work is as relevant to film theory as ever; she shows how archiveology can awaken artists and audiences to critical forms of history and memory.

Catherine Russell is Professor of Cinema at Concordia University and the author of The Cinema of Naruse Mikio: Women and Japanese Modernity and Experimental Ethnography: The Work of Film in the Age of Video, both also published by Duke University Press, as well as Classical Japanese Cinema Revisited.

A CAMERAOBSCURA BOOK

“Moving through a careful, rigorous, and nuanced reading of Walter Benjamin’s work, Catherine Russell’s new book explores the remarkable range of ‘archiveology’ as a creative engagement with technologies of storing and accessing. About the formation and critique of collective memories and histories at the intersection of the avant-garde and documentaries, this superb study is, more importantly perhaps, about the present and future of contemporary media culture.”—TIMOTHY CORRIGAN, author of The Essay Film: From Montaigne, After Marker

In Media Heterotopias Hye Jean Chung challenges the widespread tendency among audiences and critics to disregard the material conditions of digital film production. Drawing on interviews with directors, producers, special effects supervisors, and other film industry workers, Chung traces how the rhetorical and visual emphasis on seamlessness masks the social, political, and economic realities of global filmmaking and digital labor. In films such as Avatar (2009), Interstellar (2014), and The Host (2006)—which combine live action footage with CGI to create new hybrid environments—filmmaking techniques and “seamless” digital effects allow the globally dispersed labor involved to go unnoticed by audiences. Chung adapts Foucault’s notion of heterotopic spaces to foreground this labor and to theorize cinematic space as a textured, multilayered assemblage in which filmmaking occurs in transnational collaborations that depend upon the global movement of bodies, resources, images, and commodities. Acknowledging cinema’s increasingly digitized and globalized workflow, Chung reconnects digitally constructed and composited imagery with the reality of production spaces and laboring bodies to highlight the political, social, ethical, and aesthetic stakes in recognizing the materiality of collaborative filmmaking.

Hye Jean Chung is Assistant Professor in the School of Global Communication at Kyung Hee University.

“Hye Jean Chung’s ambitious and provocative project provides a multilevel account that synthesizes issues of disruptive digital ‘workflows,’ with Foucault’s theory, and a prescient account of globalization in order to demonstrate how each works at the close-up level of the composited film text. This is the rare production studies book that avoids the traps of trade-speak, even as it makes theory and culture inextricable from our understanding of industry.”—JOHN T. CALDWELL, author of Production Culture: Industrial Reflexivity and Critical Practice in Film and Television
Charlotte Brunsdon traces television’s representations of metropolitan spaces to show how they reflect the medium’s history and evolution, thereby challenging the prevalent assumptions about television as quintessentially suburban. Brunsdon shows how the BBC’s presentation of 1960s Paris in the detective series *Maigret* signals British culture’s engagement with twentieth-century modernity and continental Europe, while various portrayals of London—ranging from Dickens adaptations to the 1950s nostalgia of *Call the Midwife*—demonstrate Britain’s complicated transition from Victorian metropole to postcolonial social democracy. Finally, an analysis of *The Wire*’s acclaimed examination of Baltimore marks the profound shifts in the ways television is now made and consumed. Illuminating the myriad factors that make television cities, Brunsdon complicates our understanding of how television shapes perceptions of urban spaces, both familiar and unknown.

**Charlotte Brunsdon** is Professor of Film and Television Studies at the University of Warwick and the author of several books, including *London in Cinema: The Cinematic City Since 1945* and *The Feminist, the Housewife, and the Soap Opera*.

---

First demonstrated in 1928, color television remained little more than a novelty for decades as the industry struggled with the considerable technical, regulatory, commercial, and cultural complications posed by the medium. Only fully adopted by all three networks in the 1960s, color television was imagined as a new way of seeing that was distinct from both monochrome television and other forms of color media. It also inspired compelling popular, scientific, and industry conversations about the use and meaning of color and its effects on emotions, vision, and desire. In *Bright Signals* Susan Murray traces these wide-ranging debates within and beyond the television industry, positioning the story of color television, which was replete with false starts, failure, and ingenuity, as central to the broader history of twentieth-century visual culture. In so doing, she shows how color television disrupted and reframed the very idea of television while it simultaneously revealed the tensions about technology’s relationship to consumerism, human sight, and the natural world.

**Susan Murray** is Associate Professor of Media, Culture, and Communication at New York University, the author of *Hitch Your Antenna to the Stars: Early Television and Broadcast Stardom*, and the coeditor of *Reality TV: Remaking Television Culture*.

---

“*Bright Signals* is a terrific, innovative book! In this pioneering study, Susan Murray brilliantly intertwines the technological evolution of the device with prevailing notions about how people perceive color and its affective impact on our subjectivity and how we view the world. Murray breaks new ground by tracing how an understanding of the human eye was built into the technology from the very start. Highly original, engaging, and, yes, eye-opening.”—SUSAN J. DOUGLAS, Catherine Neafie Kellogg Professor of Communication Studies, University of Michigan

---

In *Television Cities* Charlotte Brunsdon traces television’s representations of metropolitan spaces to show how they reflect the medium’s history and evolution, thereby challenging the prevalent assumptions about television as quintessentially suburban. Brunsdon shows how the BBC’s presentation of 1960s Paris in the detective series *Maigret* signals British culture’s engagement with twentieth-century modernity and continental Europe, while various portrayals of London—ranging from Dickens adaptations to the 1950s nostalgia of *Call the Midwife*—demonstrate Britain’s complicated transition from Victorian metropole to postcolonial social democracy. Finally, an analysis of *The Wire*’s acclaimed examination of Baltimore marks the profound shifts in the ways television is now made and consumed. Illuminating the myriad factors that make television cities, Brunsdon complicates our understanding of how television shapes perceptions of urban spaces, both familiar and unknown.

**Charlotte Brunsdon** is Professor of Film and Television Studies at the University of Warwick and the author of several books, including *London in Cinema: The Cinematic City Since 1945* and *The Feminist, the Housewife, and the Soap Opera*.

---

“A very welcome addition to both TV and urban studies, *Television Cities* combines spatial analysis and attention to the changing nature of TV production and viewership to suggest how urban space is produced and experienced in particular televisual ways.”—PAMELA ROBERTSON WOJCIK, author of *The Apartment Plot: Urban Living in American Film and Popular Culture, 1945 to 1975*
Contributors to this special issue investigate the ways surveillance and the fields of theater and performance inform one another. Considering forms of surveillance from government mass spying to data mining to all-seeing social networks, the contributors demonstrate how surveillance has found its way into our lives, both online and off, and how theater and performance—art forms predicated on heightened experiences of viewing—might help us recognize it. This issue includes scripts, photographs, essays, interviews, and reviews from Live Arts Bard’s 2017 performance biennial We’re Watching, a series of commissioned performances paired with a conference of scholars and artists. The performances focus on the appropriation and integration of surveillance technologies into theater and performance, such as a piece that uses Python code and Twitter data to create performance text, and one that uses an interplay of video projection, movement, and poetry. Drawing on these performances and more, contributors collectively argue that contemporary surveillance is characterized by both anonymous systems of digital control and human behaviors enacted by individuals.

Contributors
David Bruin, Annie Dorsen, Shonni Enelow, Miriam Felton-Dansky, Jacob Gallagher-Ross, Caden Manson, John H. Muse, Jemma Nelson, Jennifer Parker-Stabuck, Alexandro Segade, Tom Sellar

Miriam Felton-Dansky is Assistant Professor of Theater and Performance at Bard College. Jacob Gallagher-Ross is Assistant Professor of English and drama at the University of Toronto and the author of Theaters of the Everyday: Aesthetic Democracy on the American Stage. Tom Sellar is Professor of Dramaturgy and Dramatic Criticism at Yale School of Drama and the editor of Theater.
A Primer for Teaching African History
Ten Design Principles
TREVOR R. GETZ

A Primer for Teaching African History is a guide for college and high school teachers who are teaching African history for the first time, for experienced teachers who want to reinvigorate their courses, for those who are training future teachers to prepare their own syllabi, and for teachers who want to incorporate African history into their world history courses. Trevor R. Getz offers design principles aimed at facilitating a classroom experience that will help students navigate new knowledge, historical skills, ethical development, and worldview. He foregrounds the importance of acknowledging and addressing student preconceptions about Africa, challenging chronological approaches to history, exploring identity and geography as ways to access historical African perspectives, and investigating the potential to engage in questions of ethics that studying African history provides. In his discussions of setting goals, pedagogy, assessment, and syllabus design, Getz draws readers into the process of thinking consciously and strategically about designing courses on African history that will challenge students to think critically about Africa and the discipline of history.

Trevor R. Getz is Professor of History and Chair of the Department of History at San Francisco State University, and the author and editor of several books, most recently, as coeditor of Slavery and its Legacy in Ghana and the Diaspora, as author of Abina and the Important Men, and as coauthor of Empires and Colonies in the Modern World: A Global Perspective.

A Primer for Teaching Environmental History
Ten Design Principles
EMILY WAKILD & MICHELLE K. BERRY

A Primer for Teaching Environmental History is a guide for college and high school teachers who are teaching environmental history for the first time, for experienced teachers who want to reinvigorate their courses, for those who are training future teachers to prepare their own syllabi, and for teachers who want to incorporate environmental history into their world history courses. Emily Wakild and Michelle K. Berry offer design principles for creating syllabi that will help students navigate a wide range of topics, from food, environmental justice, and natural resources to animal-human relations, senses of place, and climate change. In their discussions of learning objectives, assessment, project-based learning, using technology, and syllabus design, Wakild and Berry draw readers into the process of strategically designing courses on environmental history that will challenge students to think critically about one of the most urgent topics of study in the twenty-first century.

Emily Wakild is Professor of History at Boise State University and the author of Revolutionary Parks: Conservation, Social Justice, and Mexico’s National Parks, 1910–1940. Michelle K. Berry is Lecturer in the Departments of History and Gender and Women’s Studies at the University of Arizona.

Announcing a new series
DESIGN PRINCIPLES FOR TEACHING HISTORY
EDITED BY ANTOINETTE BURTON

Books in this series provide a guide for college and secondary school teachers who are teaching a particular field of history for the first time, for experienced teachers who want to reinvigorate their courses, for those who are training future teachers to prepare their own syllabi, and for teachers who want to incorporate specific topics into their history courses. These books are not intended to serve as a textbook nor advocate a particular school of thought. Rather, informed by the authors’ experiences in the classroom, they provide a guide to developing a syllabus around an integrated set of arguments and conceptual orientations. Ideal for teachers of all experience levels, the titles in this series help translate expert knowledge of a field into effective and thoughtful pedagogical strategies for a range of practitioners.
May '68
New Approaches, New Perspectives
DONALD REID & DANIEL SHERMAN, EDITORS

A special issue of FRENCH HISTORICAL STUDIES

This issue presents new directions in the study of the civil unrest in France during May 1968 on its fiftieth anniversary. Authors from France and the United States emphasize the nature and experience of the political upheaval in May 1968, the long-term cultural impacts of events in Paris, and the ways in which these events figure into a global context. Contributors offer new ways of understanding and interpreting the discord by focusing on the emotional and cultural resonance of the events of May 1968 in activism and popular culture. Other essays explore the relation of student activism in former French colonies to events in France, place the events of May 1968 in a global context by considering diplomatic and radical networks between Europe and the United States, and examine the cultural relationship between France and Germany.

Contributors
Ludivine Bantigny, Françoise Blum, Tony Côme, Boris Gobille, Bethany Keenan, Salar Mohandesi, Donald Reid, Sandrine Sanos, Daniel Sherman

Donald Reid is Professor of History at the University of North Carolina at Chapel Hill. Daniel Sherman is Lineberger Distinguished Professor of Art History and History at the University of North Carolina at Chapel Hill.

A City on a Lake
Urban Political Ecology and the Growth of Mexico City
MATTHEW VITZ

In A City on a Lake Matthew Vitz tracks the environmental and political history of Mexico City and explains its transformation from a forested, water-rich environment into a smog-infested megacity plagued by environmental problems and social inequality. Vitz shows how Mexico City’s unequal urbanization and environmental decline stemmed from numerous scientific and social disputes over water policy, housing, forestry, and sanitary engineering. From the prerevolutionary efforts to create a hygienic city supportive of capitalist growth, through revolutionary demands for a more democratic distribution of resources, to the mid-twentieth-century emergence of a technocratic bureaucracy that served the interests of urban elites, Mexico City’s environmental history helps us better understand how urban power has been exercised, reproduced, and challenged throughout Latin America.

Matthew Vitz is Assistant Professor of History at the University of California, San Diego.

RADICAL PERSPECTIVES
A RADICAL HISTORY REVIEW BOOK SERIES
A series edited by Daniel Walkowitz and Barbara Weinstein

“Tracing the relationship of social and ecological change during Mexico City’s crucial stage of development in the early twentieth century, A City on a Lake is the most compelling environmental history of modern Mexico City available.”—CHRISTOPHER R. BOYER, author of Political Landscapes: Forests, Conservation, and Community in Mexico

FRENCH HISTORY
April 200 pages Vol. 4, no. 2
paper, 978-1-4780-0050-1, $14.00/£11.99

LATIN AMERICAN HISTORY/ENVIRONMENTAL STUDIES
April 336 pages, 30 illustrations
paper, 978-0-8223-7040-6, $26.95/£21.99
cloth, 978-0-8223-7029-1, $99.95/£83.00
Available as an e-book
**Slavery Unseen**

**Sex, Power, and Violence in Brazilian History**

**LAMONTE AIDOO**

In *Slavery Unseen*, Lamonte Aidoo upends the narrative of Brazil as a racial democracy, showing how the myth of racial democracy elides the history of sexual violence, patriarchal terror, and exploitation of slaves. Drawing on sources ranging from Inquisition trial documents to travel accounts and literature, Aidoo demonstrates how interracial and same-sex sexual violence operated as a key mechanism of the production and perpetuation of slavery as well as racial and gender inequality. The myth of racial democracy, Aidoo contends, does not stem from or reflect racial progress; rather, it is an anti-black apparatus that upholds and protects the heteronormative white patriarchy throughout Brazil’s past and on into the present.

Lamonte Aidoo is Andrew W. Mellon Assistant Professor of Romance Studies at Duke University and the coeditor of *Emerging Dialogues on Machado de Assis and Lima Barreto: New Critical Perspectives*.

LATIN AMERICA OTHERWISE

A series edited by Walter D. Mignolo, Irene Silverblatt, and Sonia Saldívar-Hull

"Lamonte Aidoo’s brilliant and original account of how notions of masculinity, gender, and sexuality in Brazilian literature are shaped by the legacy of slavery is compelling and leads to questions about how very much such submerged images form our own Anglophone worldview. An important book not only because it illuminates the impact of race in a lesser known literary culture but because it highlights many of our North American fantasies about race and sexual identity."—SANDER L. GILMAN, author of *Are Racists Crazy? How Prejudice, Racism, and Antisemitism Became Markers of Insanity*

---

**Sins against Nature**

**Sex and Archives in Colonial New Spain**

**ZEB TORTORICI**

In *Sins against Nature* Zeb Tortorici explores the prosecution of sex acts in colonial New Spain (present day Mexico, Guatemala, the U.S. southwest, and the Philippines) to examine the multiple ways bodies and desires come to be textually recorded and archived. Drawing on the records from over 300 criminal and Inquisition cases between 1530 and 1821, Tortorici shows how the secular and ecclesiastical courts deployed the term *contra natura*—against nature—to try those accused of sodomy, bestiality, masturbation, erotic religious visions, priestly solicitation of sex during confession, and other forms of “unnatural” sex. Archival traces of the visceral reactions of witnesses, the accused, colonial authorities, notaries, translators, and others in these records demonstrate the primacy of affect and its importance to the Spanish documentation and regulation of these sins against nature. In foregrounding the logic that dictated which crimes were recorded as well as how they are mediated through the colonial archive, Tortorici recasts Iberian Atlantic history through the prism of the unnatural while showing how archives destabilize the bodies, desires, and social categories upon which the history of sexuality is based.

Zeb Tortorici is Assistant Professor of Spanish and Portuguese Languages and Literatures at New York University, coeditor of *Centering Animals in Latin American History*, also published by Duke University Press, and editor of *Sexuality and the Unnatural in Colonial Latin America*.

"*Sins against Nature* offers a strikingly original contribution to the understanding of histories of sexuality in colonial New Spain. Zeb Tortorici’s supple readings of records of sodomy, bestiality, and masturbation reveal radically divergent orientations to knowledge, affect, and reason at the very heart of the colonial archive. This is a work of compelling historical scholarship—interdisciplinary, imaginative, meticulous, and critically self-reflexive."—ANJALI ARONDEKAR, author of *For the Record: On Sexuality and the Colonial Archive in India*
In Colonial Lives of Property Brenna Bhandar examines how modern property law contributed to the formation of racial subjects in settler colonies and the development of racialized capitalism. Focusing on settler colonialism in Canada, Australia, and Israel and Palestine, Bhandar shows how the colonial appropriation of indigenous lands depends upon ideologies of European racial superiority as well as legal narratives that equated civilized life with English concepts of property. In this way, property law legitimates and rationalizes settler colonial practices while it racializes those deemed unfit to own property. The solution to these enduring racial and economic inequities, Bhandar demonstrates, requires developing a new political imaginary of property in which freedom is connected to shared practices of use and community rather than individual possession.

Brenna Bhandar is Senior Lecturer in the School of Law at the School of Oriental and African Studies, University of London, and coeditor of Plastic Materialities, also published by Duke University Press.

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

GLOBAL AND INSURGENT LEGALITIES
EDITED BY EVE DARIAN-SMITH & JONATHAN GOLDBERG-HILLER

Global and Insurgent Legalities explores how law and legal cultures travel within and beyond national jurisdictions and how they become reconfigured in the process. Books in this series attend to the ways schools of thought indigenous to the global South refract and reframe the Continental social and legal theories that are typically associated with scholarship produced in the global North. The series promotes critical, interdisciplinary, and transnational sociolegal work on topics ranging from social, sexual, and colonial inequalities to the circulation of non-western concepts of property, sovereignty, and individualism. Recognizing the enduring impact of imperialism, colonialism, and oppression on legal and social relations, Global and Insurgent Legalities centers the production of legal theory to include perspectives, voices, and concepts from around the world.

ColoniaL Lives of Property
Law, Land, and Racial Regimes of Ownership
BRENNA BHANDAR

Empire of Neglect
The West Indies in the Wake of British Liberalism
CHRISTOPHER TAYLOR

Following the publication of Adam Smith’s The Wealth of Nations, nineteenth-century liberal economic thinkers insisted that a globally hegemonic Britain would only profit by abandoning the formal empire. Far from signaling an invitation to nationalist independence, British West Indians across the divides of race and class understood this liberal economic discourse as inaugurating a policy of imperial “neglect”—a way of ignoring the ties that obligated Britain to sustain the worlds of the empire’s distant fellow subjects. In Empire of Neglect Christopher Taylor examines this neglect’s cultural and literary ramifications, tracing how nineteenth-century British West Indians reoriented their affective, cultural, and political worlds toward the Americas as a response to the liberalization of the British Empire. Analyzing a wide array of sources, from plantation correspondence, political economy treatises, and novels to newspapers, socialist programs, and memoirs, Taylor shows how the Americas came to serve as a real and figurative site at which abandoned West Indians sought to imagine and invent post-liberal forms of political subjecthood.

Christopher Taylor is Assistant Professor of English at the University of Chicago.

“Empire of Neglect is a searching inquiry into one of the central paradoxes of British slave emancipation in the West Indies, namely, that the arrival of the seeming boon of liberal freedom was actively shaped by an imperial policy of racial disavowal and free market indifference. In its careful attention to the uneven terrain of the late colonial project, Christopher Taylor’s book is also a study of how to properly rehistoricize liberalism’s often contradictory governing powers. It is a fine achievement of scholarship and imagination.”—DADIV SCOTT, Columbia University
On Site, In Sound
Performance Geographies in América Latina
KIRSTIE A. DORR

In *On Site, In Sound* Kirstie A. Dorr examines the spatiality of sound and the ways in which the sonic is bound up in perceptions and constructions of geographic space. Focusing on the hemispheric circulation of South American musical cultures, Dorr shows how sonic production and spatial formation are mutually constitutive, thereby pointing to how people can use music and sound to challenge and transform dominant conceptions and configurations of place. Whether tracing how the evolution of the Peruvian folk song “El Condor Pasa” redefined the boundaries between national-international and rural-urban, or how a Pan-Latin American performance center in San Francisco provided a venue through which to challenge gentrification, Dorr highlights how South American musicians and activists created new and alternative networks of cultural exchange and geopolitical belonging throughout the hemisphere. In linking geography with musical sound, Dorr demonstrates that place is more than the location where sound is produced and circulated; it is a constructed and contested domain through which social actors exert political influence.

Kirstie A. Dorr is Associate Professor of Ethnic Studies at the University of California, San Diego.

Tropical Riffs
Latin America and the Politics of Jazz
JASON BORGE

In *Tropical Riffs* Jason Borge traces how jazz helped forge modern identities and national imaginaries in Latin America during the mid-twentieth century. Across Latin America jazz functioned as a conduit through which debates about race, sexuality, nation, technology, and modernity raged in newspapers, magazines, literature, and film. For Latin American audiences, critics, and intellectuals—who often understood jazz to stem from social conditions similar to their own—the profound penetration into the fabric of everyday life of musicians like Duke Ellington, Dizzy Gillespie, and Charlie Parker represented the promises of modernity while simultaneously posing a threat to local and national identities. Brazilian anti-jazz rhetoric branded jazz as a problematic challenge to samba and emblematic of Americanization. In Argentina jazz catalyzed discussions about musical authenticity, race, and national culture, especially in relation to tango. And in Cuba, Chano Pozo’s and Dámaso Pérez Prado’s widespread popularity challenged the United States’ monopoly on jazz. Outlining these hemispheric flows of ideas, bodies, and music, Borge elucidates how “America’s art form” was, and remains, a transnational project and a collective idea.

Jason Borge is Associate Professor of Spanish and Portuguese at the University of Texas, Austin, and the author of *Latin American Writers and the Rise of Hollywood Cinema*.

“Tropical Riffs is a dazzling transnational cultural history destined to galvanize the next generation of both jazz studies and Latin American studies. Erudite, stylish, and every bit as cosmopolitan as its subject, Jason Borge’s book brilliantly conceives of Latin American jazz as a thick cultural matrix connecting the music, film, journalism, criticism, and visual art communities of Mexico City, Buenos Aires, Paris, Rio de Janeiro, New York City, and Los Angeles. Few books have taught me so much.”—JOHN GENNARI, author of *Flavor and Soul: Italian America at Its African American Edge*
Making Light
Haydn, Musical Camp, and the Long Shadow of German Idealism
RAYMOND KNAPP

In Making Light Raymond Knapp traces the musical legacy of German Idealism as it led to the declining prestige of composers such as Haydn while influencing the development of American popular music in the nineteenth century. Knapp identifies in Haydn and in early popular American musical cultures such as minstrelsy and operetta a strain of high camp—a mode of engagement that relishes both the superficial and serious aspects of an aesthetic experience—that runs antithetical to German Idealism’s musical paradigms. By considering the disservice done to Haydn by German Idealism alongside the emergence of musical camp in American popular music, Knapp outlines a common ground: a humanistically based aesthetic of shared pleasure that points to ways in which camp-receptive modes might rejuvenate the original appeal of Haydn’s music that have mostly eluded audiences. In so doing, Knapp remaps the historiographical modes and systems of critical evaluation that dominate musicology while troubling the divide between serious and popular music.

Raymond Knapp is Professor of Musicology and Academic Associate Dean at the Herb Alpert School of Music at the University of California, Los Angeles, the author of The American Musical and the Performance of Personal Identity, and the coeditor of The Oxford Handbook of the American Musical.

“Making Light is a truly provocative book that offers an astounding assessment of Haydn’s legacy in American musical culture. In a sweeping tour de force, Raymond Knapp draws tantalizing parallels between the composer’s enigmatic eccentricity and the critical aspirations of high camp. Rich in analytical and historical detail, this timely study argues that Haydn’s humane humor prefigured the rebellious impulses that punctured the prevailing aesthetic pretensions of musical idealism by advocating an Aristotelian sense of human flourishing.”—BERTHOLD HOECKNER, author of Programming the Absolute: Nineteenth-Century German Music and the Hermeneutics of the Moment

Rancière’s Sentiments
DAVIDE PANAGIA

In Rancière’s Sentiments Davide Panagia explores Jacques Rancière’s aesthetics of politics as it informs his radical democratic theory of participation. Attending to diverse practices of everyday living and doing—of form, style, and scenography—in Rancière’s writings, Panagia characterizes Rancière as a sentimental thinker for whom the aesthetic is indistinguishable from the political. Rather than providing prescriptions for political judgment and action, Rancière focuses on how sensibilities and perceptions constitute dynamic relations between persons and the worlds they create. Panagia traces this approach by examining Rancière’s modernist sensibilities, his theory of radical mediation, the influence of Gustave Flaubert on Rancière’s literary voice, and how Rancière juxtaposes seemingly incompatible objects and phenomena to create moments of sensorial disorientation. The power of Rancière’s work, Panagia demonstrates, lies in its ability to leave readers with a disjunctive sensibility of the world and what political thinking is and can be.

Davide Panagia is Associate Professor of Political Science at the University of California, Los Angeles, and the author of The Political Life of Sensation and The Poetics of Political Thinking, both also published by Duke University Press, as well as Ten Theses for an Aesthetics of Politics.

“Against the politics of belonging that infuses so much democratic theory today, Davide Panagia offers a characteristically bold reading of Rancière that makes us feel the force of a very different path to emancipatory democratic politics. Grounded in an aesthetics and politics of impropriety, Rancière’s Sentiments shows the transformative potential of the unauthorized sensibilities, words, and acts of those who ‘have no part’ in the scenes of democratic politics conventionally conceived. An exciting piece of work.”—SHARON R. KRAUSE, author of Freedom Beyond Sovereignty: Reconstructing Liberal Individualism

RAYMOND KNAPP
MAKING LIGHT
Haydn, Musical Camp, and the Long Shadow of German Idealism

February 384 pages, 22 illustrations
paper, 978-0-8223-6950-9, $28.95/£23.99
cloth, 978-0-8223-6935-6, $104.95/£87.00
Available as an e-book

Rancière’s Sentiments
DAVIDE PANAGIA

February 160 pages, 6 illustrations
paper, 978-0-8223-7022-2, $22.95/£18.99
cloth, 978-0-8223-7013-0, $84.95/£70.00
Available as an e-book
Human Rights and the Care of the Self
ALEXANDRE LEFEBVRE

When we think of human rights, we assume that they are meant to protect people from serious social, legal, and political abuses, and to advance global justice. In Human Rights and the Care of the Self, Alexandre Lefebvre turns this assumption on its head, showing how the value of human rights also lies in enabling ethical practices of self-transformation. Drawing on Foucault’s notion of “care of the self,” Lefebvre turns to some of the most celebrated authors and activists in the history of human rights—such as Mary Wollstonecraft, Henri Bergson, Eleanor Roosevelt, and Charles Malik—to discover a vision of human rights as a tool for individuals to work on, improve, and transform themselves for their own sake. This new perspective allows us to appreciate a crucial dimension of human rights—such as loneliness, fear, hatred, patriarchy, meaningless¬ness, boredom, and indignity.

Alexandre Lefebvre is Associate Professor in the Department of Government and International Relations and the Department of Philosophy at the University of Sydney, coeditor of Henri Bergson and Bergson, Politics, and Religion, both also published by Duke University Press, and author of Human Rights as a Way of Life: On Bergson’s Political Philosophy and The Image of Law: Deleuze, Bergson, Spinoza.

"Alexandre Lefebvre is a unique voice in the humanities, one who takes up topics of enormous difficulty and does so with such tremendous erudition and fundamental insight that it is almost as if he is having a friendly discus¬sion with the reader. Lefebvre claims that improving oneself rather than helping strangers is what the idea of human rights is all about and always has been—a claim that he pulls off with considerable brilliance. His recon¬struction of human rights discourse in the 1940s is the truest that has ever been presented. Reading this remarkable book provided the most intellectually enjoyable hours that I can remember in a long time."—SAMUEL MOYN, author of Human Rights and the Uses of History

Althusser, The Infinite Farewell
EMILIO DE ÍPOLA
Foreword by Étienne Balibar

In Althusser, The Infinite Farewell—originally published in Spanish and appearing here in English for the first time—Emilio de Ípola contends that Althusser’s oeuvre is divided between two fundamentally different and at times contradictory projects. The first is the familiar Althusser, that of For Marx and Reading Capital. Symptomatically reading these canonical texts alongside Althusser’s lesser-known writings, de Ípola reveals a second, subterranean current of thought that flows throughout Althusser’s classic formulations and that only gains explicit expression in his later works. This subterranean current leads Althusser to move toward an aleatory materialism, or a materialism of the encounter. By explicating this key aspect of Althusser’s theoretical practice, de Ípola revitalizes classic debates concerning major theoretico-political topics, including the relation¬ship between Marxism, structuralism, and psychoanalysis; the difference between ideology, philosophy, and science; and the role of contingency and subjectivity in political encounters and social transformation. In so doing, he underscores Althusser’s continuing importance to political theory and Marxist and post-Marxist thought.

Emilio de Ípola is Distinguished Professor at the University of Buenos Aires and the author of several books in Spanish.

Étienne Balibar is Emeritus Professor of Philosophy at the Université de Paris–X Nanterre, and the author of Equaliberty, also published by Duke University Press.

“Emilio de Ípola’s Althusser, The Infinite Farewell is one of the most impor¬tant books ever written on Althusser, not least because it offers a reading of Althusser from a perspective that is neither European nor North American. De Ípola’s account brings structuralism to life and demonstrates the relevance of structuralism’s questions and problems to our own time. De Ípola suggests that, seen from Latin America, reading and understand¬ing Althusser is not a return to the past, but a confrontation with the most profound contradictions of the present.”—WARREN MONTAG, author of Althusser and His Contemporaries: Philosophy’s Perpetual War
Meridians:
feminism, race, transnationalism
GINETTA E. B. CANDELARIO, EDITOR

Meridians, an interdisciplinary feminist journal, provides a forum for the finest scholarship and creative work by and about women of color in U.S. and international contexts. The journal engages the complexity of debates around feminism, race, and transnationalism in a dialogue across ethnic, national, and disciplinary boundaries. Meridians publishes work that makes scholarship, poetry, fiction, and memoir by and about women of color central to history, economics, politics, geography, class, sexuality, and culture. The journal provokes the critical interrogation of the terms used to shape activist agendas, theoretical paradigms, and political coalitions.

Ginetta E. B. Candelario is Professor of Sociology as well as a faculty affiliate of the programs in Latin American and Latina/o Studies and the Study of Women and Gender at Smith College and the author of Black behind the Ears: Dominican Racial Identity from Museums to Beauty Shops, also published by Duke University Press.

Volume 17 | TWO ISSUES ANNUALLY | Individuals, $44 | Students, $30

The Journal of Korean Studies
THEODORE HUGHES, EDITOR

The Journal of Korean Studies is the preeminent journal in its field, publishing high-quality articles in all disciplines in the humanities and social sciences on a broad range of Korea-related topics, both historical and contemporary. Korean studies is a dynamic field, with student enrollments and tenure-track positions growing throughout North America and abroad. At the same time, the Korean peninsula's increasing importance in the world has sparked interest in Korea well beyond those whose academic work focuses on the region. Recent topics include the history of the anthropology of Korea, seventeenth-century Korean love stories, the Chinese diaspora in North Korea, student activism in colonial Korea in the 1940s, and LGBTQ life in contemporary South Korea. Contributors include scholars conducting transnational work on the Asia-Pacific as well as on relevant topics throughout the global Korean diaspora. The Journal of Korean Studies is based at the Center for Korean Research at Columbia University.

Theodore Hughes is Korea Foundation Associate Professor of Korean Studies in the Humanities and director of the Center for Korean Research at Columbia University. He is the author of Literature and Film in Cold War South Korea: Freedom's Frontier.

Volume 23 | TWO ISSUES ANNUALLY | Individuals, $50 | Students, $30

English Language Notes
LAURA WINKIEL, EDITOR

A respected forum of criticism and scholarship in literary and cultural studies since 1982, English Language Notes (ELN) is dedicated to pushing scholarship in literature and related fields in new directions. Issues advance topics of current scholarly concern, providing theoretical speculation as well as interdisciplinary recalibrations through practical usage. Offering semiannual, topically themed issues, the journal also includes “Of Note,” an ongoing section featuring related topics, review essays, and roundtables of cutting-edge scholarship and emergent concerns. A wide-ranging journal with a broad geographic and transhistorical reach, ELN combines theoretical rigor with innovative interdisciplinary collaboration.

Laura Winkiel is Associate Professor of English at the University of Colorado at Boulder and the author of Modernism, Race and Manifestos.

Volume 56 | TWO ISSUES ANNUALLY | Individuals, $40 | Students, $25
American Literary Scholarship
Gary Scharnhorst and
David J. Nordloh, editors
Annual

American Literature
Priscilla Wald and
Matthew Taylor, editors
Quarterly

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

Annals of Functional Analysis
Mohammad Sal Moslehian, editor
Quarterly

Archives of Asian Art
Stanley K. Abe, editor
Two issues annually

Banach Journal of Mathematical Analysis
Mohammad Sal Moslehian, editor
Quarterly

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

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

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

Common Knowledge
Jeffrey M. Perl, editor
Three issues annually

Comparative Literature
George E. Rowe, editor
Quarterly

Comparative Studies of South Asia, Africa and the Middle East
Timothy Mitchell and Anupama Rao, editors
Three issues annually

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

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

Duke Mathematical Journal
Jonathan Wahl, editor
Eighteen issues annually

East Asian Science, Technology and Society
An International Journal
Wen-Hua Kuo, editor
Quarterly

Eighteenth-Century Life
Cedric D. Reverand II, editor
Three issues annually

English Language Notes
Laura Winkiel, editor
Two issues annually

Environmental Humanities
Thom van Dooren and
Elizabeth M. DeLoughrey, editors
Two issues annually

Ethnohistory
Robbie Ethridge and John F. Schwaller, editors
Quarterly

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

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

GLQ
A Journal of Lesbian and Gay Studies
Marcia Ochoa and Jennifer DeVere Brody, editors
Quarterly

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

History of Political Economy
Kevin D. Hoover, editor
Quarterly, plus annual supplement

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

Journal of Health Politics, Policy and Law
Eric M. Patashnik, editor
Six issues annually

The Journal of Korean Studies
Theodore Hughes, editor
Two issues annually

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

Journals Ordering Information
Duke University Press journals are available to bookstores through standing order; call 888–651–0122. For information on ordering individual subscriptions (including postage rates for subscriptions outside of the United States) or to order individual back issues, call 888–651–0122 (within the United States and Canada) or 919–688–5134; or e-mail subscriptions@dukeupress.edu.
Journal of Middle East Women’s Studies
miriam cooke, Banu Gökarıksel, and Frances S. Hasso, editors
Three issues annually
Official journal of the Association for Middle East Women’s Studies

Journal of Music Theory
Patrick McCreless, editor
Two issues annually

Kyoto Journal of Mathematics
Masaki Izumi and Yoshinori Namikawa, editors
Quarterly

Labor
Studies in Working-Class History
Leon Fink, editor
Quarterly
Official journal of the Labor and Working-Class History Association

Mediterranean Quarterly
A Journal of Global Issues
Constantine A. Pagedas, editor
Quarterly

Meridians
Ginetta E. B. Candelario, editor
Two issues annually

the minnesota review
a journal of creative and critical writing
Janell Watson, editor
Two issues annually

Modern Language Quarterly
A Journal of Literary History
Marshall Brown, editor
Quarterly

New German Critique
David Bathrick, Andreas Huyssen, and Anson Rabinbach, editors
Three issues annually

Nka
Journal of Contemporary African Art
Okwui Enwezor, Salah M. Hassan, and Chika Okeke-Agulu, editors
Two issues annually

Notre Dame Journal of Formal Logic
Michael Detlefsen and Anand Pillay, editors
Quarterly

Novel
A Forum on Fiction
Nancy Armstrong, editor
Three issues annually
Official journal of the Society for Novel Studies

Pedagogy
Critical Approaches to Teaching Literature, Language, Composition, and Culture
Jennifer L. Holberg and Marcy Taylor, editors
Three issues annually

The Philosophical Review
Faculty of the Sage School of Philosophy at Cornell University, editors
Quarterly

Poetics Today
Brian McHale, editor
Quarterly

positions
asiacritique
Tani E. Barlow, editor
Quarterly

Public Culture
Shamus Khan, editor
Three issues annually

Quo Parler
Critical Humanities and Social Sciences
Simone Stirner and Patrick Lyons, editors
Two issues annually

Radical History Review
editorial collective
Three issues annually

Small Axe
A Caribbean Journal of Criticism
David Scott, editor
Three issues annually

Social Text
Tavia Nyong’o, David Sartorius, and Neferti X. M. Tadiar, editors
Quarterly

South Atlantic Quarterly
Michael Hardt, editor
Quarterly

Theater
Tom Sellar, editor
Three issues annually

Tikkun
Michael Lerner, editor
Quarterly

TSQ: Transgender Studies Quarterly
Paisley Currah and Susan Stryker, editors
Quarterly

Twentieth-Century Literature
Lee Zimmerman, editor
Quarterly

World Policy Journal
Quarterly
Living a Feminist Life
Sara Ahmed
2017
978-0-8223-6319-4
paper, $26.95/£21.99
Available as an e-book

Brilliant Imperfection: Grappling with Cure
Eli Clare
2017
978-0-8223-6287-6
paper, $22.95/£18.99
Available as an e-book

Vibrator Nation: How Feminist Sex-Toy Stores Changed the Business of Pleasure
Lynn Comella
2017
978-0-8223-6866-3
paper, $25.95/£20.99
Available as an e-book

Vinyl Freak: Love Letters to a Dying Medium
John Corbett
2017
978-0-8223-6366-8
paper, $24.95/£20.99
Available as an e-book

The Extractive Zone: Social Ecologies and Decolonial Perspectives
Macarena Gómez-Barris
2017
978-0-8223-6897-7
paper, $23.95/£19.99
Available as an e-book

Staying with the Trouble: Making Kin in the Chthulucene
Donna J. Haraway
2016
978-0-8223-6224-1
paper, $26.95/£21.99
Available as an e-book

The Revolution Will Not Be Funded: Beyond the Non-Profit Industrial Complex
INCITE!
2017
978-0-8223-6900-4
paper, $23.95/£19.99
Available as an e-book

Critique of Black Reason
Achille Mbembe
2017
978-0-8223-6343-9
paper, $24.95/£20.99
Available as an e-book
Rights: World, excluding Southern Africa

Black and Blur
Fred Moten
2017
978-0-8223-7016-1
paper, $27.95/£22.99
Available as an e-book

Test of Faith: Signs, Serpents, Salvation
Lauren Pond
2017
978-0-8223-7034-5
Cloth, $45.00/£37.00

The Right to Maim: Debility, Capacity, Disability
Jasbir K. Puar
2017
978-0-8223-6918-9
paper, $26.95/£21.99
Available as an e-book

In the Wake: On Blackness and Being
Christina Sharpe
2016
978-0-8223-6294-4
paper, $22.95/£18.99
Available as an e-book