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**ON THE COVER**
Deported Americans
Life after Deportation to Mexico
BETH C. CALD韦LL

“In this beautifully written book, Beth C. Caldwell presents the story of ‘deported Americans’—noncitizens with strong ties to the United States who view themselves as Americans. She sheds much-needed light on how deportees experience and attempt to cope with their removal from the United States. In so doing, Caldwell provides not only a picture of the difficult and sometimes heartbreaking experiences of our deported diaspora, but also a presents a useful roadmap for policy reform.”
—JENNIFER M. CHACÓN, coauthor of Immigration Law and Social Justice

“Deported Americans provides a compelling, clear, and humanistic analysis of the widespread consequences of U.S. policies of mass deportations. Drawing on extensive research, and writing evocatively and personably about the lives of deportees, Beth C. Caldwell deftly combines astute legal analysis with rich stories of deportees and their family members.”—TANYA MARIA GOLASH-BOZA, author of Forced Out and Fenced In: Immigration Tales from the Field

When Gina was deported to Tijuana, Mexico, in 2011, she left behind her parents, siblings, and children, all of whom are U.S. citizens. Despite having once had a green card, Gina was removed from the only country she had ever known. In Deported Americans legal scholar and former public defender Beth C. Caldwell tells Gina’s story alongside those of dozens of other Dreamers, who are among the hundreds of thousands who have been deported to Mexico in recent years. Many of them had lawful status, held green cards, or served in the U.S. military. Now, they have been banished, many with no hope of lawfully returning. Having interviewed over 100 deportees and their families, Caldwell traces deportation’s long-term consequences—such as depression, drug use, and homelessness—on both sides of the border. Showing how U.S. deportation law systematically fails to protect the rights of immigrants and their families, Caldwell challenges traditional notions of what it means to be an American and recommends legislative and judicial reforms to mitigate the injustices suffered by the millions of U.S. citizens affected by deportation.
“Cristian Alarcón’s book is so good that reading it almost feels like a sin. He brings out the full humanity of the survivors of addiction, drug dealing, theft, and murder who live in Buenos Aires’s shantytowns, and his magic with words makes you become enchanted by and forgive completely unforgivable characters. The world would be a better place with more writers as talented as Alarcón, who can render human suffering so beautifully.”—PHILIPPE BOURGOIS, author of In Search of Respect: Selling Crack in El Barrio

“Dance for Me When I Die is a multifaceted marvel: part investigation, part eulogy, and a nuanced, subtle description of a culture steeped in violence and fatalism. Cristian Alarcón is a masterful writer, an intrepid, sensitive reporter, and this book is a must-read. You’ll emerge from its spell with a new understanding of youth and violence at the margins of Latin American society.”—DANIEL ALARCÓN, author of The King is Always Above the People

On the morning of February 6, 1999, Buenos Aires police officers shot and killed seventeen-year-old Víctor Manuel Vital, better known as Frente, while he was unarmed, hiding under a table, and trying to surrender. Widely known and respected throughout Buenos Aires’s shantytowns for his success as a thief, commitment to a code of honor, and generosity to his community, Frente became a Robin Hood–style legend who, in death, was believed to have the power to make bullets swerve and save gang members from shrapnel. In Dance for Me When I Die—first published in Argentina in 2004 and appearing here in English for the first time—Cristian Alarcón tells the story and legacy of Frente’s life and death in the context of the everyday experiences of love and survival, murder and addiction, and crime and courage of those living in the slums. Drawing on interviews with Frente’s friends, family, ex-girlfriends, thieves, and drug dealers, and immersing himself in Frente’s neighborhood for eighteen months, Alarcón captures the world of the urban poor in all of its complexity and humanity.
The Chasers
RENATO ROSALDO

"I love this book—the voices, the stories, and the corazón. It’s a great collection accessible to poets and Chasers alike, and to kids and adults and académicos, y los que se creen pendejos pero no lo son. It’s wise and funny and heartbreaking and moving. Bravo. Felicidades. What a lovely trip Renato Rosaldo has made to the interior of the border and to that other interior, his own heart."—SANDRA CISNEROS

“Caught between the new cultural vibrations of Elvis and contesting verses of Aztec poets, between being a brown, silenced outcast versus a wild yet polite ‘hard assin’ football hero—these Chaser tracks bear witness. We go from school-life to sun-scorched farm worker fields, from the effects of national segregation and racism, to most of all the awe and growth of collective being and humanity. There is laughter, fast talk, surprise, insight, craziness, raucous carnalismo, and blessings to those who did not survive. Renato Rosaldo has unearthed, untangled, and literally recorded the intertwined lives of the Chasers, their partners, friends, families, city, and region—their emotional, symbolic, and reflective power. He has lived it, found it, written it, and unfurled its multiple voices. A unique and radical masterpiece."—JUAN FELIPE HERRERA

“In this collection of prose poems Renato Rosaldo reveals the rituals of ‘twelve high school guys, more club than gang’ who seem to possess perfect recall. Indeed, one feels the individual loneliness of the boys sporting their gray high school jackets, but most importantly, they know what a fair fight is. And that ritualized knowledge has also informed the full-grown speakers of The Chasers. This collection calls forth a moment in history, and, by listening to the characters delivered here, we learn more about ourselves, our culture, our own growing pains.”—YUSEF KOMUNYAKAA

Renato Rosaldo’s new prose poetry collection shares his experiences and those of his group of twelve Mexican-American Tucson High School friends known as the Chasers as they grew up, graduated, and fell out of touch. Derived from interviews with the Chasers and three other friends conducted since their fiftieth high school reunion, Rosaldo’s poems present a chorus of distinct voices and perspectives that convey the realities of Chicano life on the borderlands from the 1950s to the present.

Also by Renato Rosaldo

The Day of Shelly’s Death
The Poetry and Ethnography of Grief
paper, $21.95tr/£16.99
978-0-8223-5661-5, 2013
Available as an e-book

Renato Rosaldo is Emeritus Professor of Anthropology at New York University and the author of several books, including The Day of Shelly’s Death, also published by Duke University Press.
From the haute couture runways of Paris and New York and editorial photo shoots for glossy fashion magazines to reality television, models have been an ubiquitous staple of twentieth- and twenty-first-century American consumer culture. In Work! Elspeth H. Brown traces the history of modeling from the advent of photographic modeling in the early twentieth century to the rise of the supermodel in the 1980s. Brown outlines how the modeling industry sanitized and commercialized models’ sex appeal in order to elicit and channel desire into buying goods. She shows how this new form of sexuality—whether exhibited in the Ziegfeld Follies girls’ performance of Anglo-Saxon femininity or in African American models’ portrayal of black glamour in the 1960s—became a central element in consumer capitalism and a practice that has always been shaped by queer sensibilities. By outlining the paradox that queerness lies at the center of capitalist heteronormativity and telling the largely unknown story of queer models and photographers, Brown offers an out of the ordinary history of twentieth-century American culture and capitalism.
The Cuba Reader
History, Culture, Politics
Second Edition, revised and updated
AVIVA CHOMSKY, BARRY CARR, ALFREDO PRIETO,
and PAMELA MARIA SMORKALOFF, editors

“Cuba is often a mirage, especially for North Americans, who feel they must know something about the place because of its proximity and the outsized influence the island has had on the United States. And, yet, it often still feels just out of reach. What The Cuba Reader does is provide incisive, intimate insight, not so much a road map as a vision of what has been and what could be. It’s indispensable.”—ACHY OBEJAS

“What a beautiful journey through five hundred years of Cuban history, culture, and politics! The Cuba Reader is a sumptuous medley of poetry, song, speeches, interviews, and vignettes from novels new and old. You’ll hear the voices of santeros and sugar workers, prostitutes and politicos, revolutionaries and reporters, dissidents and dancers. It’s the next best thing to being in Cuba, so sit back with a mojito and enjoy the masterfully guided tour.”—MEDEA BENJAMIN, activist and cofounder of Global Exchange

“The Cuba Reader offers a splendid overview of the Cuban experience, past and present, through a dazzling array of points of view. . . . The very fullness of its vision makes The Cuba Reader an indispensable book for courses—of every academic discipline—on Cuba.”—LOUIS A. PÉREZ, JR., author of On Becoming Cuban: Identity, Nationality, and Culture

Tracking Cuban history from 1492 to the present, The Cuba Reader includes more than 100 selections that present myriad perspectives on Cuba’s history, culture, and politics. The volume foregrounds the experience of Cubans from all walks of life, from slaves and prostitutes to doctors, activists, and historians. Combining songs, poetry, fiction, journalism, political speeches, and many other types of documents, this revised and expanded second edition of The Cuba Reader contains over twenty new selections that explore the changes and continuities in Cuba since Fidel Castro stepped down from power in 2006. For students, travelers, and all those who want to know more about the island nation just ninety miles south of Florida, The Cuba Reader is an invaluable introduction.

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

Aviva Chomsky is Professor of History at Salem State University.

Barry Carr is Emeritus Professor of Latin American History at La Trobe University in Melbourne, Australia.

Alfredo Prieto is an independent researcher and editor.

Pamela Maria Smorkaloff lives and writes in Mexico City.

Also in the series

The Bolivia Reader
paper, $34.95 tr/£28.99, 978-0-8223-7152-6, 2018
Available as an e-book

The Lima Reader
Available as an e-book

The Colombia Reader
paper, $29.95 tr/£22.99, 978-0-8223-8228-9, 2016
Available as an e-book
“Robert Christgau writes with an infectious energy and applies his unflagging intellectual curiosity to an unpredictable array of subjects. His critical sensibility is so developed that the book generates its own interest, as the reader will want to know how this sensibility plays itself out over the course of this unfailingly interesting book.”—GREIL MARCUS

“Robert Christgau, writing on books, is enthralling and energetic, and as persuasive and argument-sparkling as he is on records. He sees them both as entrances into a thousand subject matters, but also as formal objects—that’s to say, books. His stock is his comprehensive confidence, no matter the arena; so often, as declaring The Country and the City to be Raymond Williams’ essential book—he’s stunningly right. Book Reports made me glance at my shelf longingly where a run of compilations of his ‘Consumer Guides: Books of the ’70s, ’80s, ’90s’ (and beyond) might sit, but alas. If we’re not that lucky, we’re lucky enough to have this generous compendium of his longer-form stuff.”—JONATHAN LETHEM

“You hope any book you read would be insightful, funny, rude, deeply researched, and filled with humanity. Well most books don’t have those qualities, but all of Robert Christgau’s book reviews do.”—NELSON GEORGE

In this generous collection of book reviews and literary essays, legendary Village Voice rock critic Robert Christgau showcases the passion that made him a critic as much as pop music itself—his love for the written word. Many selections address music from blackface minstrelsy to punk and hip hop, artists from Lead Belly to Patti Smith, and fellow critics from Ellen Willis and Lester Bangs to Nelson George and Jessica Hopper. But Book Reports also teases out the popular in the Bible and 1984 as well as pornography and science fiction, and analyzes at length the cultural theory of Raymond Williams, the detective novels of Walter Mosley, the history of bohemia, and the 2008 financial crisis. It establishes Christgau as not just the Dean of American Rock Critics, but one of America’s most insightful cultural critics as well.

Also by Robert Christgau

Is It Still Good to Ya?
Fifty Years of Rock Criticism, 1967–2017
paper, $24.95tr/£18.99
978-1-4780-0022-8, 2018
Available as an e-book
**Medicine Stories**
**Essays for Radicals**
Revised and Expanded Edition
**AURORA LEVINS MORALES**

“A poetic, deeply personal memoir of the intellect and the soul. Aurora Levins Morales embraces genres, political movements, and spiritual awakenings to tell one multifaceted story of a life searching for justice and serenity, in community, in society, and with one’s own body.” —**SARAH SCHULMAN**, author of *Maggie Terry*

“Twenty years ago I first read Medicine Stories and had my mind blown by the elegant, virtuosic way Aurora Levins Morales imagined a theory interweaving childhood sexual abuse survival, Indigenous sovereignty, anticlassism, and deep Latinx queer anticolonial ecological justice. Twenty years later, her analysis is even more rich and full of fruit, revising and expanding her work to encompass Standing Rock and the global fight for water and land liberation, survivorhood, and disability justice. Aurora demands the impossible and the only thing that is possible: everything.” —**LEAH LAKSHMI PIEPZNA-SAMARASINHA**, author of *Care Work: Dreaming Disability Justice*

“Aurora Levins Morales’s work should absolutely be supported. She has an impeccable progressive and visionary politic. Her prose has the literary eloquence of a pure poetry. A necessary and timely read.” —**CHERRIE MORAGA**, author of *Native Country of the Heart*

In this revised and expanded edition of *Medicine Stories*, Aurora Levins Morales weaves together insights and lessons learned over a lifetime of activism to offer a new theory of social justice. Calling for a politics of integrity that recognizes the complicated wholeness of individual and collective lives, Levins Morales delves among the interwoven roots of multiple oppressions, exposing connections, crafting strategies, and uncovering the wellsprings of resilience and joy. Throughout these twenty-eight essays—twenty-one of which are new or extensively revised—she exposes the structures and mechanisms that silence voices and divide movements. The result is a medicine bag full of techniques and perspectives to build a universal solidarity that is flexible, nuanced, and strong enough to fundamentally shift our world toward justice. Intimately personal and globally relevant, *Medicine Stories* brings clarity and hope to tangled, emotionally charged social issues in beautiful and accessible language.

**April** 232 pages  
paper, 978-1-4780-0309-0  **$22.95/tr/£17.99**  
cloth, 978-1-4780-0190-4  **$84.95/£68.00**  
Available as an e-book

**Aurora Levins Morales** is a Puerto Rican Ashkenazi writer, activist, poet, and visual artist. She is the author of several books, including *Kindling: Writings on the Body* and *Remedios: Stories of Earth and Iron from the History of Puertorriqueñas.*
“This long-awaited and important book situates Surrealism in relation to Walter Benjamin’s idea that, with the withering of aura, there is an expansion of room for play. Susan Laxton shows how Surrealist activities unleashed the revolutionary power of playfulness on modernity’s over-valuation of rationality and utility. In doing so, they uncovered technology’s ludic potential. This approach casts new light on the work of Man Ray, Joan Miró, and Alberto Giacometti, amongst others, in ways that also illuminate the work of postwar artists.”—MARGARET IVERSSEN, author of Photography, Trace, and Trauma

“In Surrealism at Play Susan Laxton writes a new history of Surrealism in which she traces the centrality of play to the movement and its ongoing legacy. For surrealist artists, play took a consistent role in their aesthetic as they worked in, with, and against a post-World War I world increasingly dominated by technology and functionalism. Whether through exquisite-corpse drawings, Man Ray’s rayographs, or Joan Miró’s visual puns, Surrealists became adept at developing techniques and processes designed to guarantee aleatory outcomes. In embracing chance as the means to produce unforeseeable ends, they shifted emphasis from final product to process, challenging the disciplinary structures of industrial modernism. As Laxton demonstrates, play became a primary method through which Surrealism refashioned artistic practice, everyday experience, and the nature of subjectivity.

Frédéric Mégret, Suzanne Muzard, and Georges Sadoul, Exquisite Corpse, 1929.

Remedios Varo and Esteban Francés, Exquisite Corpse, 1935.
Picasso’s Demoiselles
The Untold Origins of a Modern Masterpiece
SUZANNE PRESTON BLIER

“It is a condition of masterworks that they attract, even demand, interpretation and reinterpretation. Picasso’s Les Demoiselles d’Avignon is a case in point. In 1946, Alfred Barr called it ‘a battlefield of trial and experiment’ marking ‘the beginning of a new period in the history of modern art.’ Twenty-six years later, Leo Steinberg argued that its psychic and pictorial ‘violence’ resides in its power of displacement, in ‘the startled consciousness of a viewer who sees himself seen.’ Others have examined its ‘primitivism’ and l’art negre as central to its power and originality. Now, Suzanne Preston Blier, through a close textual and visual analysis of an astonishing range of references, argues that Picasso’s creativity ‘involved both drawing on and subverting the past’ while reimagining the present and creating the future anew. Blier’s study rewards close reading, just as the painting rewards close and sustained looking.”—JAMES CUNO, President and CEO, The J. Paul Getty Trust

In Picasso’s Demoiselles eminent art historian Suzanne Preston Blier uncovers the previously unknown history of Pablo Picasso’s Les Demoiselles d’Avignon, one of the twentieth century’s most important, celebrated, and studied paintings. Drawing on her expertise in African art and newly discovered sources, Blier reads the painting not as a simple bordello scene, but as Picasso’s interpretation of the diversity of representations of women from around the world he encountered in photographs and sculptures. These representations are central to understanding the painting’s creation and help identify the demoiselles as global figures, mothers, grandmothers, lovers, and sisters, as well as part of the colonial world Picasso inhabited. With this book, Blier fundamentally transforms what we know about this revolutionary and iconic work.

Suzanne Preston Blier is Allen Whitehill Clowes Professor of Fine Arts and of African and African American Studies at Harvard University and the author and editor of numerous books, including Art and Risk in Ancient Yoruba: Ife History, Power, and Identity c. 1300; Royal Arts of Africa: The Majesty of Form; and Butabu: Adobe Architecture of West Africa.
Bloodflowers
Rotimi Fani-Kayode, Photography, and the 1980s
W. IAN BOURLAND

“A timely contribution to a growing body of scholarship celebrating the late Rotimi Fani-Kayode, Bloodflowers is a deeply insightful and long overdue study dedicated to a pioneering—and often overlooked—figure in 1980s diasporic image-making. In this fitting tribute, W. Ian Bourland takes us on a mesmerizing journey, offering new positions and context regarding Fani-Kayode’s transgressive photographic oeuvre—critical reading for anyone interested in contemporary art, photography, race, Africanist art history, visual culture, and queer politics. Chapeau!” — RENÉE MUSSAI, Senior Curator and Head of Curatorial, Archive & Research at Autograph ABP, London

In Bloodflowers W. Ian Bourland examines the photography of Rotimi Fani-Kayode (1955–1989), whose art is a touchstone for cultural debates surrounding questions of gender and queerness, race and diaspora, aesthetics and politics, and the enduring legacy of slavery and colonialism. Born in Nigeria, Fani-Kayode moved between artistic and cultural worlds in Washington, D.C., New York, and London, where he produced the bulk of his provocative and often surrealist and homoerotic photographs of black men. Bourland situates Fani-Kayode's work in a time of global transition and traces how it exemplified and responded to profound social, cultural, and political change. In addition to his formal analyses of Fani-Kayode's portraiture, Bourland outlines the important influence that Surrealism, neo-Romanticism, Yoruban religion, the AIDS crisis, experimental film, loft culture, and house and punk music had on Fani-Kayode's work. In so doing, Bourland offers new perspectives on a pivotal artist whose brief career continues to resonate with deep aesthetic and social meaning.

Announcing a new series

The Visual Arts of Africa and Its Diasporas
Edited by Kellie Jones and Steven Nelson

The Visual Arts of Africa and Its Diasporas showcases pathbreaking approaches to studying the multifaceted and multilocated arts and architecture produced by peoples of African descent around the world. Featuring original research, new methods, and the latest developments in these areas of inquiry, this series seeks to foster new conversations among scholars, curators, and artists. To this end, it invites projects that expand knowledge of the arts of peoples of African descent within a global context and broader artistic worlds; welcomes work that brings to the fore previously overlooked areas; and encourages pursuits that rethink the visual arts of the African diaspora, the contexts in which they exist, and the institutions that attend to them.
The Romare Bearden Reader
ROBERT G. O’MEALLY, editor

“The Romare Bearden Reader is for all those—both in and outside the academy—who continue to be enchanted by Bearden’s art and are eager to see and learn more about the work of this tremendous artist. This volume is the definitive Bearden anthology.”
—MARGO NATALIE CRAWFORD, author of Black Post-Blackness: The Black Arts Movement and Twenty-First-Century Aesthetics

The Romare Bearden Reader brings together a collection of new essays and canonical writings by novelists, poets, historians, critics, and playwrights. The contributors, who include Toni Morrison, Ralph Ellison, August Wilson, Farah Jasmine Griffin, and Kobena Mercer, contextualize Bearden’s life and career within the history of modern art, examine the influence of jazz and literature on his work, trace his impact on twentieth-century African American culture, and outline his art’s political dimensions. Others focus on specific pieces, such as A Black Odyssey, or the ways in which Bearden used collage to understand African American identity. The Reader also includes Bearden’s most important writings, which grant readers insight into his aesthetic values and practices and share his desire to tell what it means to be black in America. Put simply, The Romare Bearden Reader is an indispensable volume on one of the giants of twentieth-century American art.

Contributors

Robert G. O’Meally is Zora Neale Hurston Professor of English and Comparative Literature and the Director of the Center for Jazz Studies at Columbia University, and the author and editor of several books, including Antagonistic Cooperation: The Jazz Works of Romare Bearden, Toni Morrison, and Ralph Ellison and Uptown Conversation: The New Jazz Studies.

May 416 pages, 63 illustrations, including 10 in color paper, 978-1-4780-0058-7 $28.95tr/£21.99 cloth, 978-1-4780-0044-0 $104.95/£84.00 Available as an e-book

Art for People’s Sake
Artists and Community in Black Chicago, 1965–1975
REBECCA ZORACH

“In Rebecca Zorach has written a breathtaking book. The confluence of the cultural and political production generated through the Black Arts Movement in Chicago is often overshadowed by artistic largesse of the American coasts. No longer. Zorach brings to life the gorgeous dialectic of the street and the artist forged in the crucible of Black Chicago. Deeply researched, politically sophisticated, and beautifully narrated, Zorach makes a surprising and inspiring contribution that will deepen our understanding of the creative expression that emerges from Black life, community, and politics.”—KEEANGA-YAMAHTTA TAYLOR, author of From #BlackLivesMatter to Black Liberation

“Rebecca Zorach offers a rich and detailed story of how artists, gang members, educators, curators, and Black Nationalists worked together to transform a Chicago community through creativity and affirmation—important models for today.”—KYMBERLY N. PINDER, author of Painting the Gospel: Black Public Art and Religion in Chicago

In the 1960s and early 1970s, Chicago witnessed a remarkable flourishing of visual arts associated with the Black Arts Movement. From the painting of murals as a way to reclaim public space and the establishment of independent community art centers to the work of the AFRICOBRA collective and Black filmmakers, artists on Chicago’s South and West Sides built a vision of art as service to the people. In Art for People’s Sake Rebecca Zorach traces the little-told story of the visual arts of the Black Arts Movement in Chicago, showing how artistic innovations responded to decades of racist urban planning that left Black neighborhoods sites of economic depression, infrastructural decay, and violence. Working with community leaders, children, activists, gang members, and everyday people, artists developed a way of using art to help empower and represent themselves. Showcasing the depth and sophistication of the visual arts in Chicago at this time, Zorach demonstrates the crucial role of aesthetics and artistic practice in the mobilization of Black radical politics during the Black Power era.


**Terry Adkins**  
*Infinity Is Always Less Than One*  
GEAN MORENO and ALEX GARTENFELD, editors

One of the great conceptual artists of the twenty-first century, Terry Adkins (1953–2014) was renowned for his pioneering work across mediums, from sculpture, drawing, and site-specific installation to photography, video, and performance. *Terry Adkins: Infinity Is Always Less Than One* accompanies the first institutional posthumous exhibition of Adkins’s sculptural production. While Adkins is often recognized for his musical and performative practice, this exhibition focuses on his complex memorials and monuments to historical figures. The exhibition showcases four of his major series, dedicated to four distinct figures: Bessie Smith, John Brown, Zora Neale Hurston, and Jimi Hendrix. The exhibition highlights Adkins’s crucial contributions to sculpture and to cultural protest, featuring major works that have not been viewed in decades. It explores significant periods and influences in Adkins’s career, beginning with transitional hand-wrought sculptures and continuing with his major immersive installations. His often elegiac and always resonant objects challenge dominant historical narratives and prompt a rethinking of ways of being and moving in the world that are shaped by the legacies of displacement and the sociability and community that happen despite it. Adkins’s work also reminds us of and enlarges the historical legacies of the postwar avant-garde.

**Contributors** Alex Gartenfeld, Kobena Mercer, Gean Moreno, Nizan Shaked, and Greg Tate

Gean Moreno is Curator of Programs, ICA Miami. Alex Gartenfeld is Artistic Director, ICA Miami.

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**Collective Creative Actions**  
*Project Row Houses at 25*  
RYAN N. DENNIS, editor

Located in Houston’s Third Ward—a historic African-American neighborhood—Project Row Houses (PRH) is a community platform that enriches lives through art with an emphasis on cultural identity and its impact on the urban landscape. Since its inception in 1993, PRH has fostered a positive, creative environment in the community by infusing it with art and creativity and creating sustainable opportunities for artists, mothers, entrepreneurs, and residents. Today the PRH site encompasses five city blocks and houses thirty-nine structures that serve as home base to a variety of community-enriching initiatives, art programs, and neighborhood development activities. *Collective Creative Actions: Project Row Houses at 25* highlights the history of the Third Ward neighborhood, PRH’s role in its development over the past quarter-century, and the idea of social art practice from the perspective of PRH’s five pillars: art and creativity; education; social safety net; good and relevant architecture; and economic sustainability. It also includes scholarly essays; a selection of impactful moments that have shaped the organization’s work; documentation of the hundreds of people who have participated in PRH programs; and numerous photographs. The book shows how the PRH model for art and social engagement not only applies to Houston, but can be adopted by diverse communities everywhere.

**Contributors** Ryan N. Dennis, Nonya Grenader, Sandra Jackson-Dumont, George Lipsitz, Michael McFadden, Assata-Nicole Richards, Danny Samuels

Ryan N. Dennis is Curator and Programs Director at Project Row Houses.
The editors have assembled leading scholars and historic essays to unpack the generative force of the Chicano/o art movement. The essays are organized by themes and historic benchmarks and consider everything from cultural reclamation to political action and even invite readers to imagine what a ‘post-movimiento’ future might look like. A must-have for anyone wishing to learn the history of Chicano/o art, particularly at a time when questions of immigration and assimilation continue to fuel political debate.”—KEN GONZALES-DAY, author of Lynching in the West: 1850–1935

This anthology provides an overview of the history and theory of Chicano/a art from the 1960s to the present, emphasizing the debates and vocabularies that have played key roles in its conceptualization. In Chicano and Chicana Art—which includes many of Chicano/a art’s landmark and foundational texts and manifestos—artists, curators, and cultural critics trace the development of Chicano/a art from its early role in the Chicano civil rights movement to its mainstream acceptance in American art institutions. Throughout this teaching-oriented volume they address a number of themes, including the politics of border life, public art practices such as posters and murals, and feminist and queer artists’ figurations of Chicano/a bodies. They also chart the multiple cultural and artistic influences—from American graffiti and Mexican pre-Columbian spirituality to pop art and modernism—that have informed Chicano/a art’s practice.


Jennifer A. González is Professor of History of Art and Visual Culture at the University of California, Santa Cruz.

C. Ondine Chavoya is Professor of Art at Williams College.

Chon Noriega is Professor of Film, Television, and Digital Media at the University of California, Los Angeles.

Terezita Romo is Program Officer at The San Francisco Foundation.
Coral Empire
Underwater Oceans, Colonial Tropics, Visual Modernity
ANN ELIAS

“Ann Elias’s Coral Empire is as intoxicating as a plunge into a reef lagoon: a refreshingly original and compelling analysis of how the underwater coral realm has evolved from a planetary space of fathomless mysteries and alien terrors to become a complex technology-driven spectacle that feeds the rampant imaginations, pleasures, vices, and curiosities of modern humans.”—IAIN MCCALMAN, author of The Reef: A Passionate History: The Great Barrier Reef from Captain Cook to Climate Change

“Coral Empires is a brilliantly researched, aesthetically nuanced study of early photographic and film imagery representing coral reefs, one of the most gorgeous areas of the undersea, which is the least explored dimension of the blue humanities. Focusing on how coral came to be captured and exhibited in visual media of the twentieth century, and expanding to coral’s transformed presence in museological displays, Ann Elias shows the power of imagery and exhibition to create our imagination and relation to the inaccessible undersea. In the process, Coral Empire tracks changing human interactions with the environment of the coral reef that became a tourist destination in the early twentieth century and that is at the forefront of exhibiting the devastating impact of climate change today.”—MARGARET COHEN, author of The Novel and the Sea

From vividly colored underwater photographs of Australia’s Great Barrier Reef to life-size dioramas recreating coral reefs and the bounty of life they sustained, the work of early twentieth-century explorers and photographers fed the public’s fascination with reefs. In the 1920s John Ernest Williamson in the Bahamas and Frank Hurley in Australia produced mass-circulated and often highly staged photographs and films that cast corals as industrious, colonizing creatures, and the undersea as a virgin, unexplored, and fantastical territory. In Coral Empire Ann Elias traces the visual and social history of Williamson and Hurley and how their modern media spectacles yoked the tropics and coral reefs to colonialism, racism, and the human domination of nature. Using the labor and knowledge of indigenous peoples while exoticizing and racializing them as inferior Others, Williamson and Hurley sustained colonial fantasies about people of color and the environment as endless resources to be plundered. As Elias demonstrates, their reckless treatment of the sea prefigured attitudes that caused the environmental crises that the oceans and reefs now face.

Ann Elias is Associate Professor of the History and Theory of Contemporary Global Art at the University of Sydney, author of Camouflage Australia: Art, Nature, Science, and War and Useless Beauty: Flowers and Australian Art, and coeditor of Camouflage Cultures: Beyond the Art of Disappearance.
Art to Come
Histories of Contemporary Art
TERRY SMITH

“Global in scale, yet granular in their attention to specifics, these essays map the defining conditions of art and architecture today, laying out the forthright line of inquiry that has made Terry Smith an indispensable guide to understanding the vexing contradictions of twenty-first-century artworlds and their possible futures.”
—KOBENA MERCER, author of Travel & See: Black Diaspora Art Practices since the 1980s

In Art to Come Terry Smith—who is widely recognized as one of the world’s leading historians and theorists of contemporary art—traces the emergence of contemporary art and further develops his concept of contemporaneity. Smith shows that embracing contemporaneity as both a historical concept and a condition of the globalized world allows us to grasp how contemporary art exists in a fluid space of increasing interdependencies, multiple contemporaneous modernities, and persistent inequalities. Throughout these essays, Smith offers systematic proposals for writing contemporary art’s histories while assessing how curators, critics, philosophers, artists, and art historians are currently doing so. Among other topics, Smith examines the intersection of architecture with other visual arts, Chinese art since the Cultural Revolution, how philosophers are theorizing concepts associated with the contemporary, Australian Indigenous art, and the current state of art history. Art to Come will be essential reading for artists, art students, curators, gallery workers, historians, critics, and theorists.

Also by Terry Smith

One and Five Ideas
On Conceptual Art and Conceptualism
Edited and with an introduction by Robert Bailey
paper, $22.95/£17.99
978-0-8223-6131-2, 2017
Available as an e-book
The Hundreds
LAUREN BERLANT and KATHLEEN STEWART

“Movements of attention to mostly ephemeral sights and happenings. Movements of wry, bemused, wistful, perplexed attention, that awaken desire and affection for things happening about us, and quicken an urge to know more. We should read but a page here and there at a time, and let this attentiveness extend into the rustle and whir of things about us. And how the freshness and spring of the language works to make us see what we look at!”—ALPHONSO LINGIS, author of Violence and Splendor

“Through seduction, coercion, intimate address, indifferent rambling, The Hundreds invites us to train with the writers, to entertain other ways of reading than through familiar academic protocols. We sense what it might be like to be unlike the writers. We experience what is in the air in these times. How easy it is to take a breath and inhale raw fear, paranoia. Or delight: as some unexpected affinity whacks us as we are about to turn the page. So we pause, think it over, and only then turn the page.”—LESLEY STERN, author of The Smoking Book

In The Hundreds Lauren Berlant and Kathleen Stewart speculate on writing, affect, politics, and attention to processes of world-making. The experiment of the one hundred word constraint—each piece is one hundred or multiples of one hundred words long—amplifies the resonance of things that are happening in atmospheres, rhythms of encounter, and scenes that shift the social and conceptual ground. What’s an encounter with anything once it’s seen as an incitement to composition? What’s a concept or a theory if they’re no longer seen as a truth effect, but a training in absorption, attention, and framing? The Hundreds includes four indexes—by Andrew Causey, Susan Lepselter, Fred Moten, and Stephen Muecke—responding with their own compositional, conceptual, and formal stagings of the worlds of the book.

Lauren Berlant
is George M. Pullman Distinguished Service Professor of English at the University of Chicago. She is author of Cruel Optimism, also published by Duke University Press.

Kathleen Stewart
is Professor of Anthropology at the University of Texas at Austin, and author of Ordinary Affects, also published by Duke University Press.

Also by the authors

Cruel Optimism
Lauren Berlant
paper, $25.95/£19.99
978-0-8223-5111-5, 2011
Available as an e-book

Ordinary Affects
Kathleen Stewart
paper, $21.95/£16.99
978-0-8223-4107-9, 2007
Available as an e-book
In *Black Feminism Reimagined* Jennifer C. Nash reframes black feminism's engagement with intersectionality, often celebrated as its primary intellectual and political contribution to feminist theory. Charting the institutional history and contemporary uses of intersectionality in the academy, Nash outlines how women's studies has both elevated intersectionality to the discipline's primary program-building initiative and cast intersectionality as a threat to feminism's coherence. As intersectionality has become a central feminist preoccupation, Nash argues that black feminism has been marked by a single affect—defensiveness—manifested by efforts to police intersectionality's usages and circulations. Nash contends that only by letting go of this deeply alluring protectionist stance, the desire to make property of knowledge, can black feminists reimagine intellectual production in ways that unleash black feminist theory's visionary world-making possibilities.

**Also by Jennifer C. Nash**

*The Black Body in Ecstasy*  
*Reading Race, Reading Pornography*

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Jennifer C. Nash is Associate Professor of African American Studies and Gender and Sexuality Studies at Northwestern University, author of *The Black Body in Ecstasy: Reading Race, Reading Pornography*, also published by Duke University Press, and editor of *Gender: Love*.
Sexuality, Disability, and Aging
Queer Temporalities of the Phallus
JANE GALLOP

“A major intellectual event and a thoroughly compelling read.”—LEE EDELMAN, author of No Future: Queer Theory and the Death Drive

Drawing on her own experiences with late-onset disability and its impact on her sex life, along with her expertise as a cultural critic, Jane Gallop explores how disability and aging work to undermine one’s sense of self. She challenges common conceptions that equate the decline of bodily potential and ability with a permanent and irretrievable loss, arguing that such a loss can be both temporary and positively transformative. With Sexuality, Disability, and Aging, Gallop explores and celebrates how sexuality transforms and becomes more queer in the lives of the no longer young and the no longer able while at the same time demonstrating how disability can generate new forms of sexual fantasy and erotic possibility.

Jane Gallop is Distinguished Professor of English at the University of Wisconsin–Milwaukee and the author of numerous books, including The Deaths of the Author; Living with His Camera; and Feminist Accused of Sexual Harassment, all also published by Duke University Press.

The Difference Aesthetics Makes
On the Humanities “After Man”
KANDICE CHUH

In The Difference Aesthetics Makes cultural critic Kandice Chuh asks what the humanities might be and do if organized around what she calls “illiberal humanism,” instead of the Western European tradition of liberal humanism that undergirds the humanities in their received form. Recognizing that the liberal humanities contribute to the reproduction of the subjugation that accompanies the definition of the human according to liberalism, Chuh argues that instead of defending the humanities as widely called for in recent years, they need to be radically remade. Chuh proposes that the work of artists and writers like Lan Samantha Chang, Carrie Mae Weems, Langston Hughes, Leslie Marmon Silko, Allan deSouza, Monique Truong, and others, bring to bear ways of being and knowing that delegitimize liberal humanism in favor of more robust, capacious, and worldly senses of the human and the humanities. Chuh presents the aesthetics of illiberal humanism as vital to the creation of sensibilities and worlds capable of making life and lives flourish.

Kandice Chuh is Professor of English and American Studies at The Graduate Center, City University of New York, author of Imagine Otherwise: On Asian Americanist Critique, and coeditor of Orientations: Mapping Studies in the Asian Diaspora, both also published by Duke University Press.
Hush
Media and Sonic Self-Control
MACK HAGOOD

“Mack Hagood retunes the field of sound studies, boosting the prominence of environmental and ambient sounds—rain, heartbeats, the hum and whir of white noise—that can now be mobilized as electronic tools. Hagood offers a series of riveting case studies for what he calls orphic media, which ‘fight sound with sound’ to sculpt personal space. The first book to foreground these astonishingly pervasive technologies of sonic self-control, Hush inserts sound into critical debates about affect, ‘filter bubbles,’ and productivity apps. By the end of the book you wonder how sound could have previously been so overlooked in these arenas.”—MARA MILLS

“Steering a path between ethnography and history, Hush considers the strange status of sounds to be heard but not listened to. Throughout, Mack Hagood wonders at the affective power of sound as a presence or absence, and as a tool for listeners, as they negotiate their embedded existence in the world with the social demand to be autonomous, self-managing subjects. Hush is challenging and imaginative; read it and you will learn to think differently about sound, noise, silence, and meaning.”—JONATHAN STERNE

“A fascinating study of our efforts to control sound and through it, our emotional and political lives. As Mack Hagood shows, the sonic and the social are never far apart and are best thought together.”—FRED TURNER

For almost sixty years, media technologies have promised users the ability to create sonic safe spaces for themselves—from bedside white noise machines to Beats by Dre’s “Hear What You Want” ad campaign, in which Colin Kaepernick’s headphones protect him from taunting crowds. In Hush, Mack Hagood draws evidence from noise-canceling headphones, tinnitus maskers, LPs that play ocean sounds, nature-sound mobile apps, and in-ear smart technologies to argue the true purpose of media is not information transmission, but rather the control of how we engage our environment. These devices, which Hagood calls orphic media, give users the freedom to remain unaffected in the changeable and distracting spaces of contemporary capitalism and reveal how racial, gendered, ableist, and class ideologies shape our desire to block unwanted sounds. In a noisy world of haters, trolls, and information overload, guarded listening can be a necessity for self-care, but Hagood argues our efforts to shield ourselves can also decrease our tolerance for sonic and social difference. Challenging our self-defeating attempts to be free of one another, he rethinks media theory, sound studies, and the very definition of media.
The African Roots of Marijuana
CHRIS S. DUVALL

“...timely and compelling book profoundly engages with the contemporary interest in medical marijuana and the revision underway in the racial stereotyping of drug users. As the only work that situates Africa and its peoples at the center of a human and environmental narrative that unfolds across the Atlantic world, The African Roots of Marijuana offers a history of cannabis unlike any other.” —JUDITH CARNEY, coauthor of In the Shadow of Slavery: Africa’s Botanical Legacy in the Atlantic World

Arriving in East Africa from South Asia approximately 1000 years ago, cannabis quickly spread throughout the continent. European accounts of cannabis in Africa—often fictionalized and reliant upon racial stereotypes—shaped widespread myths about the plant and were used to depict the continent as a cultural backwater and blacks as predisposed to drug use. These myths continue to influence contemporary thinking about cannabis. In The African Roots of Marijuana Chris S. Duvall corrects common misconceptions while telling an authoritative history of cannabis as it flowed into, throughout, and out of Africa. Duvall shows how preexisting smoking cultures in Africa transformed the plant into a fast-acting and easily dosed drug, and how it later became linked with global capitalism and the slave trade. People often used cannabis to cope with oppressive working conditions under colonialism, as a recreational drug, and in religious and political movements. This expansive look at Africa’s importance to the development of human knowledge about marijuana will challenge everything readers thought they knew about one of the world’s most ubiquitous plants.

From Chapter One

Histories of cannabis—whether book-length, scholarly studies, vignettes in medical literature, or tidbits in popular media—are poorly researched and unjustifiably neglect Africa. ... The same factual errors appear in high and low places, because the same conceptual errors are shared across society. The conditions of cannabis prohibition have warped ideas about the plant. The collective historical narrative about cannabis is built predominantly from pretentious, politically motivated factoids rather than documented evidence about the plant’s past. Africa is ignored in the collective historical narrative. ... The collective narrative, being unconstrained by evidence of the plant’s African past, enables anti-black, racial stereotypes about cannabis drug use. To understand cannabis in the modern world, the pathway leads to Africa.
“Justin Izzo’s fascinating study brings to life the experimental ethnographic fictions created by writers and filmmakers in French colonial spaces on both sides of the Atlantic, revealing alternative modes of life and ways of knowing the world that arise within empire from below. He shows us how these twentieth-century experimentations open potential avenues for developing democratic futures in our time.”—MICHAEL HARDT

In *Experiments with Empire* Justin Izzo examines how twentieth-century writers, artists, and anthropologists from France, West Africa, and the Caribbean experimented with ethnography and fiction in order to explore new ways of knowing the colonial and postcolonial world. Focusing on novels, films, and ethnographies that combine fictive elements and anthropological methods and modes of thought, Izzo shows how empire gives ethnographic fictions the raw materials for thinking beyond empire’s political and epistemological boundaries. In works by French surrealist writer Michel Leiris and filmmaker Jean Rouch, Malian writer Amadou Hampâté Bâ, Martinican author Patrick Chamoiseau, and others, anthropology no longer functions on behalf of imperialism as a way to understand and administer colonized peoples; its relationship with imperialism gives writers and artists the opportunity for textual experimentation and political provocation. It also, Izzo contends, helps readers to better make sense of the complicated legacy of imperialism and to imagine new democratic futures.

**Theory in Forms**

*Experiments with Empire*

Anthropology and Fiction in the French Atlantic

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JUSTIN IZZO

"Justin Izzo’s fascinating study brings to life the experimental ethnographic fictions created by writers and filmmakers in French colonial spaces on both sides of the Atlantic, revealing alternative modes of life and ways of knowing the world that arise within empire from below. He shows us how these twentieth-century experimentations open potential avenues for developing democratic futures in our time.”—MICHAEL HARDT

In *Experiments with Empire* Justin Izzo examines how twentieth-century writers, artists, and anthropologists from France, West Africa, and the Caribbean experimented with ethnography and fiction in order to explore new ways of knowing the colonial and postcolonial world. Focusing on novels, films, and ethnographies that combine fictive elements and anthropological methods and modes of thought, Izzo shows how empire gives ethnographic fictions the raw materials for thinking beyond empire’s political and epistemological boundaries. In works by French surrealist writer Michel Leiris and filmmaker Jean Rouch, Malian writer Amadou Hampâté Bâ, Martinican author Patrick Chamoiseau, and others, anthropology no longer functions on behalf of imperialism as a way to understand and administer colonized peoples; its relationship with imperialism gives writers and artists the opportunity for textual experimentation and political provocation. It also, Izzo contends, helps readers to better make sense of the complicated legacy of imperialism and to imagine new democratic futures.
Colonial Transactions
Imaginaries, Bodies, and Histories in Gabon
FLORENCE BERNAULT

“A revolutionary view of colonial history that overhauls basic frameworks and pervasive dichoto-
mies.”—PETER GESCHIERE, author of Witchcraft, Intimacy, and Trust: Africa in Comparison

In Colonial Transactions Florence Bernault moves beyond the racial divide that dominates colonial studies of Africa. Instead, she illuminates the strange and frightening imaginaries that colonizers and colonized shared on the ground. Bernault looks at Gabon from the late nineteenth century to the present, historicizing the most vivid imaginations and modes of power in Africa today: French obsessions with cannibals, the emergence of vampires and witches in the Gabonese imaginary, and the use of human organs for fetishes. Struggling over objects, bodies, agency, and values, colonizers and colonized entered relations that are better conceptualized as “transactions.” Together they also shared an awareness of how the colonial situation broke down moral orders and forced people to use the evil side of power. This foreshadowed the ways in which people exercise agency in contemporary Africa, as well as the proliferation of magical fears and witchcraft anxieties in present-day Gabon. Overturning theories of colonial and postcolonial nativism, this book is essential reading for historians and anthropologists of witchcraft, power, value, and the body.

THEORY IN FORMS

Florence Bernault is Professor of African History at Sciences Po (Paris), Emerita Professor of African History at the University of Wisconsin-Madison.

The Fixer
Visa Lottery Chronicles
CHARLES PIOT
with Kodjo Nicolas Batema

“Laced with humor, irony, disappointment, and hope, The Fixer is a truly terrific accomplishment.”
—JOHN COMAROFF

In the West African nation of Togo, applying for the U.S. Diversity Visa Lottery is a national obsession, with hundreds of thousands of Togolese entering each year. From the street frenzy of the lottery sign-up period and the scramble to raise money for the embassy interview, to the gamesmanship of those adding spouses and dependents to their dossiers, the application process is complicated, expensive, and unpredictable. In The Fixer Charles Piot follows Kodjo Nicolas Batema, a Togolese visa broker—known as a “fixer”—as he shepherds his clients through the application and interview process. Relaying the experiences of the fixer, his clients, and embassy officials, Piot captures the ever-evolving cat-and-mouse game between the embassy and the hopeful Togolese, as well as the disappointments and successes of lottery winners in the United States. These detailed and compelling stories uniquely illustrate the desire and savviness of migrants as they work to find what they hope will be a better life.

THEORY IN FORMS

Charles Piot is Professor of Cultural Anthropology and African and African American Studies at Duke University.
The Fernando Coronil Reader

The Struggle for Life Is the Matter

FERNANDO CORONIL

Edited by Julie Skurski, Gary Wilder, Laurent Dubois, Paul Eiss, Edward Murphy, Mariana Coronil, and David Pedersen

“Fernando Coronil was, without exaggeration, one of the most thoughtful and accomplished anthropologists of his generation. . . . This superb book holds a treasure trove of conceptual riches.”

— ARTURO ESCOBAR

In The Fernando Coronil Reader Venezuelan anthropologist Fernando Coronil challenges us to rethink our approaches to key contemporary epistemological, political, and ethical questions. Consisting of work written between 1991 and 2011, this posthumously published collection includes Coronil’s landmark essays “Beyond Occidentalism” and “The Future in Question” as well as two chapters from his unfinished book manuscript “Crude Matters.” Taken together, the essays highlight his deep concern with the global South, Latin American state formation, theories of nature, empire and postcolonialism, and anthrohistory as an intellectual and ethical approach. Presenting a cross-section of Coronil’s oeuvre, this volume cements his legacy as one of the most innovative critical social thinkers of his generation.

Fernando Coronil (1944–2011) was Professor of Anthropology at The Graduate Center, City University of New York, author of The Magical State: Nature, Money, and Modernity in Venezuela, and coeditor of States of Violence and Anthrohistory: Unsettling Knowledge, Questioning Discipline.

A Future History of Water

ANDREA BALLESTERO

Based on fieldwork among state officials, NGOs, politicians, and activists in Costa Rica and Brazil, A Future History of Water traces the non-spectacular work necessary to make water access a human right, and a human right something different from a commodity. Andrea Ballestero shows how these ephemeral distinctions are made through four techno-legal devices—formula, index, list and pact. She argues that what is at stake is not the making of a distinct future, but what counts as the future in the first place. A Future History of Water is an ethnographically rich and conceptually charged journey into ant-filled water meters, fantastical water taxonomies, promises captured on slips of paper, and statistical maneuvers that dissolve the human of human rights. Ultimately, Ballestero demonstrates what happens when instead of trying to fix its meaning, we make water’s changing form the precondition of our analyses.

Andrea Ballestero is Assistant Professor of Anthropology at Rice University.
Anthropos and the Material
PENNY HARVEY, CHRISTIAN KROHN-HANSEN, and KNUT G. NUSTAD, editors

The destructive effects of modern industrial societies have shaped the planet in such profound ways that many argue for the existence of a new geological epoch called the Anthropocene. This claim brings into relief a set of challenges that have deep implications for how relations between the human, the material, and the political shape contemporary social worlds. The contributors to Anthropos and the Material examine these challenges by questioning and complicating long-held understandings of the divide between humans and things. They present ethnographic case studies from across the globe, addressing myriad topics that range from labor, economics, and colonialism to technology, culture, the environment, agency, and diversity. In foregrounding the importance of connecting natural and social histories, the instability and intangibility of the material, as well as the ways in which the lively encounters between the human and the nonhuman challenge conceptions of liberal humanism, the contributors point to new understandings of the capacities of people and things to act, transform, and adapt to a changing world.

Penny Harvey is Professor of Social Anthropology at the University of Manchester and Professor II in the Department of Social Anthropology at the University of Oslo. Christian Krohn-Hansen is Professor in the Department of Social Anthropology at the University of Oslo. Knut G. Nustad is Professor in the Department of Social Anthropology at the University of Oslo.

Decolonizing Ethnography
Undocumented Immigrants and New Directions in Social Science
CAROLINA ALONSO BEJARANO, LUCIA LÓPEZ JUÁREZ, MIRIAN A. MIJANGOS GARCÍA, and DANIEL M. GOLDSTEIN

In August 2011, ethnographers Carolina Alonso Bejarano and Daniel M. Goldstein began a research project on undocumented immigration in the United States by volunteering at a center for migrant workers in New Jersey. Two years later, Lucía López Juárez and Mirian A. Mijangos García—two local immigrant workers from Latin America—joined Alonso Bejarano and Goldstein as research assistants and quickly became equal partners for whom ethnographic practice was inseparable from activism. In Decolonizing Ethnography the four coauthors offer a methodological and theoretical reassessment of social science research, showing how it can function as a vehicle for activism and as a tool for marginalized people to theorize their lives. Tackling between personal narratives, ethnographic field notes, an original bilingual play about worker’s rights, and examinations of anthropology as a discipline, the coauthors show how the participation of Mijangos García and López Juárez transformed the project’s activist and academic dimensions. In so doing, they offer a guide for those wishing to expand the potential of ethnography to serve as a means for social transformation and decolonization.

Carolina Alonso Bejarano is an Assistant Teaching Professor in the Department of Latino and Caribbean Studies at Rutgers University. She is also a DJ and an editor, translator, and collective member of Sangría Editora. Lucía López Juárez is an activist who fights for equal rights for all people, a domestic worker, and a mother who cares for her home. Mirian A. Mijangos García is a singer, songwriter, and naturopath. She is also a mother, an ethnographer, and an immigrants’ rights activist. Daniel M. Goldstein is Professor Emeritus of Anthropology at Rutgers University.
Between 2009 and 2013 Cymene Howe and Dominic Boyer conducted fieldwork in México’s Isthmus of Tehuantepec to examine the political, social, and ecological dimensions of moving from fossil fuels to wind power. Their work manifested itself as a new ethnographic form: the duograph—a combination of two single-authored books that draw on shared field sites, archives, and encounters that can be productively read together, yet also stand alone in their analytic ambitions.

Eneropolitics
Wind and Power in the Anthropocene
DOMINIC BOYER

In Eneropolitics Dominic Boyer examines the politics of wind power and how it is shaped by myriad factors, from the legacies of settler colonialism and indigenous resistance to state bureaucracy and corporate investment. Drawing on interviews with activists, campesinos, engineers, bureaucrats, politicians, and bankers, Boyer outlines the fundamental impact of energy and fuel on political power. Boyer also demonstrates how large conceptual frameworks cannot adequately explain the fraught and uniquely complicated conditions on the Isthmus, illustrating the need to resist narratives of Anthropocenic universalism and to attend to local particularities.

Dominic Boyer is Professor of Anthropology at Rice University, Founding Director of the Center for Energy and Environmental Research in the Human Sciences (CENHS), and the author of The Life Informatic: Newsmaking in the Digital Era.

Ecologics
Wind and Power in the Anthropocene
CYMENE HOWE

In Ecologics Cymene Howe narrates how an antidote to the Anthropocene became both failure and success. Tracking the development of what would have been Latin America’s largest wind park, Howe documents indigenous people’s resistance to the project and the political and corporate climate that derailed its renewable energy potential. Using feminist and more-than-human theories, Howe demonstrates how the dynamics of energy and environment cannot be captured without understanding how human aspirations for energy articulate with nonhuman beings, technomaterial objects, and the geophysical forces that are at the heart of wind and power.

Cymene Howe is Associate Professor of Anthropology at Rice University and author of Intimate Activism: The Struggle for Sexual Rights in Postrevolutionary Nicaragua, also published by Duke University Press.
The Politics of Operations
Excavating Contemporary Capitalism
SANDRO MEZZADRA and BRETT NEILSON

In *The Politics of Operations* Sandro Mezzadra and Brett Neilson investigate how capital reshapes its relation with politics through operations that enable the extraction and exploitation of mineral resources, labor, data, and cultures. They show how capital—which they theorize as a direct political actor—operates through the logistical organization of relations between people, property, and objects as well as through the penetration of financialization into all realms of economic life. Mezzadra and Neilson present a capacious analysis of a wide range of issues, from racial capitalism, the convergence of neoliberalism and nationalism, and Marx’s concept of aggregate capital to the 2008 financial crisis and how colonialism, empire, and globalization have shaped the modern state since World War II. In so doing, they illustrate the distinctive rationality and logics of contemporary capitalism while calling for a politics based on collective institutions that exist outside the state.

*Sandro Mezzadra* is Associate Professor in the Department of Arts at the University of Bologna. *Brett Neilson* is Research Professor of Culture and Society at Western Sydney University. Mezzadra and Neilson are coauthors of *Border as Method, or, the Multiplication of Labor*, also published by Duke University Press.

Infrastructure, Environment, and Life in the Anthropocene
KREGG HETHERINGTON, editor

*Infrastructure, Environment, and Life in the Anthropocene* explores life in the age of climate change through a series of infrastructural puzzles—sites at which it has become impossible to disentangle the natural from the built environment. With topics ranging from breakwaters built of oysters, underground rivers made by leaky pipes, architecture gone weedy, and neighborhoods partially submerged by rising tides, the contributors explore situations that destabilize the concepts we once relied on to address environmental challenges. They take up the challenge that the Anthropocene poses both to life on the planet and to our social-scientific understanding of it by showing how past conceptions of environment and progress have become unmoored and what this means for how we imagine the future.

*Contributors* Nikhil Anand, Andrea Ballestero, Bruce Braun, Ashley Carse, Gastón R. Gordillo, Kregg Hetherington, Casper Bruun Jensen, Joseph Masco, Shaylih Muehlmann, Natasha Myers, Stephanie Wakefield, Austin Zeiderman

**EXPERIMENTAL FUTURES:**
TECHNOLOGICAL LIVES, SCIENTIFIC ARTS, ANTHROPOLOGICAL VOICES
A series edited by Michael M. J. Fischer and Joseph Dumit

*Kregg Hetherington* is Associate Professor of Sociology and Anthropology at Concordia University and the author of *Guerrilla Auditors: The Politics of Transparency in Neoliberal Paraguay*, also published by Duke University Press.
Spaceship in the Desert
Energy, Climate Change, and Urban Design in Abu Dhabi
GÖKÇE GÜNEL

In 2006 Abu Dhabi launched an ambitious project to construct the world’s first zero-carbon city: Masdar City. In *Spaceship in the Desert* Gökçe Günel examines the development and construction of Masdar City’s renewable energy and clean technology infrastructures, providing an illuminating portrait of an international group of engineers, designers, and students who attempted to build a post-oil future in Abu Dhabi. While many of Masdar’s initiatives—such as developing a new energy currency and a driverless rapid transit network—have stalled or not met expectations, Günel analyzes how these initiatives contributed to rendering the future a thinly disguised version of the fossil-fueled present. *Spaceship in the Desert* tells the story of Masdar, at once a “utopia” sponsored by the Emirati government, and a well-resourced company involving different actors who participated in the project, each with their own agendas and desires.

The Archive of Loss
Lively Ruination in Mill Land Mumbai
MAURA FINKELSTEIN

Mumbai’s textile industry is commonly but incorrectly understood to be an extinct relic of the past. In *The Archive of Loss* Maura Finkelstein examines what it means for textile mill workers—who are assumed to not exist—to live and work during a period of deindustrialization. Finkelstein shows how mills are ethnographic archives of the city where documents, artifacts, and stories exist in the buildings and in the bodies of workers. Workers’ pain, illnesses, injuries, and exhaustion narrate industrial decline; the ways in which they live in tenements exist outside and resist the values expounded by modernity; and the rumors and untruths they share about textile worker strikes and a mill fire help them make sense of the industry’s survival. In outlining this archive’s contents, Finkelstein shows how mills, which she conceptualizes as lively ruins, become a lens through which to challenge, reimagine, and alter ways of thinking about the past, present, and future in Mumbai and beyond.

Gökçe Günel is Assistant Professor in the School of Middle Eastern and North African Studies at the University of Arizona.

Maura Finkelstein is Assistant Professor of Anthropology at Muhlenberg College.
The End of Area
Biopolitics, Geopolitics, History
GAVIN WALKER and NAOKI SAKAI, editors
A special issue of positions: asia critique

As technological innovation and cultural exchange challenge conventional borders, national identities, and notions of the nation-state, scholars have increasingly argued that the traditional concepts of “area” are ideological and political constructs tied to a schema of the world that no longer exists. This special issue of positions: asia critique posits that this “end of area” does not necessarily mean the end of area studies as a discipline. Rather, contributors suggest that “area” has detached itself from the realm of geopolitics and entered into the realm of biopolitics and biopower, which provides an opportunity to reevaluate and remap the goals of area studies. To address that change, this issue centers translation and the biopolitical as new theoretical mechanisms for area studies to order, combine, separate, and classify life. Topics include the concept of “area” itself; the philosophy of translation; reflections on Jean-François Lyotard, Jacques Derrida, and Edward Said; governmentality and biopower in the time of global capital; and biopolitical management of geocultural areas.

Contributors
Étienne Balibar, Ken C. Kawashima, Sandro Mezzadra, Tessa Morris-Suzuki, Naoki Sakai, Shu-Mei Shih, Jon Solomon, Tazaki Hideaki, Gavin Walker

Gavin Walker is Associate Professor of History at McGill University. Naoki Sakai is Professor of Comparative Literature and Asian Studies at Cornell University.

Digital Methods and Traditional Chinese Literary Studies
THOMAS MAZANECE, JEFFREY THARSEN, and JING CHEN, editors
A special issue of the Journal of Chinese Literature and Culture

This special issue offers groundbreaking research taking place at the intersection of digital humanities and classical Chinese literary studies. Contributors put forth bold conclusions about the history of traditional Chinese literary culture, showing how the digital humanities can extend philology’s and literary studies’ traditional concerns to reexamine classic literary texts within the contexts of their production, reception, and circulation. Contributors use the tools and metrics of social-network analysis to study literary culture, map the geography of poetry production, and use sophisticated programs to trace patterns of rhetoric and allusion. Rather than purely focusing on theory or methodology, the contributors provide concrete case studies that offer new insights driven by digital tools and databases. The issue envisions a future in which computational technologies are an essential component of any humanistic study.

Contributors
Jing Chen, Timothy Clifford, Yi-long Huang, Chao-lin Liu, Thomas Mazanec, Evan Nicoll-Johnson, Qiao Junjun, Donald Sturgeon, Jeffrey Tharsen, Wang Zhaopeng, Bingyu Zheng, Mariana Zorkina

Thomas Mazanec is Assistant Professor of Premodern Chinese Literature and Cultural Studies at the University of California, Santa Barbara. Jeffrey Tharsen is Computational Scientist for the Digital Humanities and Lecturer in Digital Studies at the University of Chicago. Jing Chen is a Research Fellow at Lingnan University in Hong Kong.
Thought Crime
Ideology and State Power in Interwar Japan
MAX M. WARD

In *Thought Crime* Max M. Ward explores the Japanese state’s efforts to suppress political radicalism in the 1920s and 1930s. Ward traces the evolution of an anti-radical law called the Peace Preservation Law, from its initial application to suppress communism and anti-colonial nationalism—what authorities deemed thought crime—to its expansion into an elaborate system to reform and ideologically convert thousands of thought criminals throughout the Japanese Empire. To enforce the law, the government enlisted a number of nonstate actors, who included monks, family members, and community leaders. Throughout, Ward illuminates the complex processes through which the law articulated imperial ideology and how this ideology was transformed and disseminated through the law’s application over its twenty-year history. In so doing, he shows how the Peace Preservation Law provides a window into understanding how modern states develop ideological apparatuses to subject their respective populations.

Anti-Japan
The Politics of Sentiment in Postcolonial East Asia
LEO T. S. CHING

Although the Japanese Empire rapidly dissolved following the end of World War II, the memories, mourning, and trauma of the nation’s imperial exploits continue to haunt Korea, China, and Taiwan. In *Anti-Japan* Leo T. S. Ching traces the complex dynamics that shape persisting negative attitudes toward Japan throughout East Asia. Drawing on a mix of literature, film, testimonies, and popular culture, Ching shows how anti-Japanism stems from the failed efforts at decolonization and reconciliation, the Cold War and the ongoing U.S. military presence, and shifting geopolitical and economic conditions in the region. At the same time, pro-Japan sentiments in Taiwan reveal a Taiwanese desire to recoup that which was lost after the Japanese Empire fell. Anti-Japanism, Ching contends, is less about Japan itself than it is about the real and imagined relationships between it and China, Korea, and Taiwan. Advocating for forms of healing that do not depend on state-based diplomacy, Ching suggests that reconciliation requires that Japan acknowledge and take responsibility for its imperial history.
Entre Nous
Between the World Cup and Me
GRANT FARRED

In Entre Nous Grant Farred examines the careers of international football stars Lionel Messi and Luis Suarez, along with his own experience playing for an amateur township team in apartheid South Africa, to theorize the relationship between sports and the intertwined experiences of relation, separation, and belonging. Drawing on Jean-Luc Nancy’s concept of relation and Heideggerian ontology, Farred outlines how various relationships—the significantly different relationships Messi has with his club team FC Barcelona and the Argentine national team; Farred’s shifting modes of relation as he moved between his South African team and his Princeton graduate student team; and Suarez’s deep bond with Uruguay’s national team coach Oscar Tabarez—demonstrate the ways the politics of relation both exist within and transcend sports. Farred demonstrates that approaching sports philosophically offers particularly insightful means of understanding the nature of being in the world, thereby opening new paths for exploring how the self is constituted in its relation to the other.

Grant Farred is the author of a trilogy of works on sport and the event, of which Entre Nous is the concluding volume. The other two are In Motion, At Rest: The Event of the Athletic Body and The Burden of Over-representation: Race, Sport, and Philosophy.

Black Madness :: Mad Blackness
THERÍ ALYCE PICKENS

In Black Madness :: Mad Blackness Therí Alyce Pickens rethinks the relationship between Blackness and disability, unsettling the common theorization that they are mutually constitutive. Pickens shows how Black speculative and science fiction authors such as Octavia Butler, Nalo Hopkinson, and Tananarive Due craft new worlds that reimagine the intersection of Blackness and madness. These creative writer-theorists formulate new parameters for thinking through Blackness and madness. Pickens considers Butler’s Fledgling as an archive of Black madness that demonstrates how race and ability shape subjectivity while constructing the building blocks for antiracist and anti-ableist futures. She examines how Hopkinson’s Midnight Robber theorizes mad Blackness and how Due’s African Immortals series challenges dominant definitions of the human. The theorizations of race and disability that emerge from these works, Pickens demonstrates, contest the paradigms of subjectivity that white supremacy and ableism enforce, thereby pointing to the potential for new forms of radical politics.

Therí Alyce Pickens is the author of New Body Politics: Narrating Arab and Black Identity in the Contemporary United States, and editor of Arab American Aesthetics: Literature, Material Culture, Film, and Theatre.
Racism Postrace
ROOPALI MUKHERJEE, SARAH BANET-WEISER, and HERMAN GRAY, editors

With the election of Barack Obama, the idea that American society had become post-racial—that is, race was no longer a main factor in influencing and structuring people’s lives—took hold in public consciousness, increasingly accepted by many. The contributors to *Racism Postrace* examine the concept of postrace and its powerful history and allure, showing how proclamations of a postracial society further normalize racism and obscure structural antiblackness. They trace expressions of postrace over and through a wide variety of cultural texts, events, and people, from sports (LeBron James’s move to Miami), music (Pharrell Williams’s “Happy”), and television (*The Voice* and *hgtv*) to public policy debates, academic disputes, and technology industries. Outlining how postrace ideologies confound struggles for racial justice and equality, the contributors open up new critical avenues for understanding the powerful cultural, discursive, and material conditions that render postrace the racial project of our time.

Contributors
Roopali Mukherjee is Associate Professor of Media Studies at the City University of New York, Queens College. Sarah Banet-Weiser is Professor of Media and Communications at the London School of Economics. Herman Gray is Emeritus Professor of Sociology at the University of California, Santa Cruz.

Remaking New Orleans
Beyond Exceptionalism and Authenticity
THOMAS JESSEN ADAMS and MATT SAKAKEENY, editors

Approached as a wellspring of cultural authenticity and historical exceptionality, New Orleans appears in opposition to a nation perpetually driven by progress. *Remaking New Orleans* shows how this narrative is rooted in a romantic cultural tradition, continuously repackaged through the engines of tourism and economic development, and supported by research that has isolated the city from comparison and left unquestioned its entrenched inequality. Working against this feedback loop, the contributors place New Orleans at the forefront of national patterns of urban planning, place-branding, structural inequality, and racialization. Nontraditional sites like professional wrestling matches, middle-class black suburbs, and Vietnamese gardens take precedence over clichéd renderings of Creole cuisine, voodoo queens, and hot jazz. Covering the city’s founding through its present and highlighting changing political and social formations, this volume remakes New Orleans as a rich site for understanding the quintessential concerns of American cities.

Contributors

**Thomas Jessen Adams** is Lecturer in History and American Studies and Academic Director of the U.S. Studies Centre at the University of Sydney. **Matt Sakakeeny** is Associate Professor of Music at Tulane University.


**Postcolonial Grief**
The Afterlives of the Pacific Wars in the Americas

JINAH KIM

“Jinah Kim’s bold and illuminating study asks us to confront the painful political fact that decolonization in the transpacific is yet to come.”—DAVID ENG

In *Postcolonial Grief* Jinah Kim explores the relationship of mourning to transpacific subjectivities, aesthetics, and decolonial politics since World War II. Kim argues that Asian diasporic subjectivity exists in relation to afterlives because the deaths of those killed by U.S. imperialism and militarism in the Pacific remain unresolved and unaddressed. Kim shows how primarily U.S.-based Korean and Japanese diasporic writers, artists, and filmmakers negotiate the necropolitics of Asia and how their creative refusal to heal from imperial violence may generate transformative antiracist and decolonial politics. She contests prevalent interpretations of melancholia by engaging with Frantz Fanon’s and Hisaye Yamamoto’s decolonial writings; uncovering the noir genre’s relationship to the U.S. war in Korea; discussing the emergence of silenced colonial histories during the 1992 Los Angeles riots; and analyzing the 1996 hostage takeover of the Japanese ambassador’s home in Peru. Kim highlights how the aesthetic and creative work of the Japanese and Korean diasporas offers new insights into twenty-first-century concerns surrounding state erasure of military violence and colonialism and the difficult work of remembering histories of war across the transpacific.

**Jinah Kim** is Assistant Professor of Communication Studies at California State University, Northridge.

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**Questioning the Super-Rich**

JENNIFER SMITH MAGUIRE and PAULA SERAFINI, editors

A special issue of *Cultural Politics*

This special issue of *Cultural Politics* uses the super-rich as a lens for exploring the impact of wealth and power on class mentalities, identities, and cultures. Contributors from a range of disciplines including sociology, economic geography, and cultural studies examine topics such as the media representations and lived experiences of the super-rich, the spatial distribution and concentration of wealth, and the discourses of (de)legitimization surrounding wealth. Throughout these essays, contributors identify the infrastructures that perpetuate and exacerbate inequalities—from politics and policy to financial devices and systems—and analyze emerging tensions within and between the categories of on/off-shore wealth, new/old money, and public/private spheres of wealth. The collection will influence the sociocultural study of elites and the study of the cultural and global repercussions of financialized capitalism.

**Contributors** Jonathan Beaverstock, Roger Burrows, Aeron Davis, Sarah Hall, Caroline Knowles, Jo Littler, Joanne Roberts, Elisabeth Schimpföss, Paula Serafini, Jennifer Smith Maguire

**Jennifer Smith Maguire** is Associate Professor in Cultural Production and Consumption at the University of Leicester and editor of *Food Practices and Social Inequality: Looking at Food Practices and Taste across the Class Divide*. **Paula Serafini** is Research Associate at the Research Institute for Cultural and Media Economies (CAMEo) at the University of Leicester and author of *Performance Action: The Politics of Art Activism.*

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A Quarter Century of Common Knowledge
Eleven Conversations
JEFFREY M. PERL, editor
A special issue of Common Knowledge

To commemorate the journal’s quarter-century, this issue consists of foundational pieces arranged in conversation with one another. Common Knowledge has opened lines of communication among schools of thought both inside and outside the academy, and the pages of the journal challenge the ways we think about scholarship and its relevance to humanity.

Contributors

Founding editor Jeffrey M. Perl is Professor of English Literature at Bar-Ilan University in Israel.
From Russia with Code
Programming Migrations in Post-Soviet Times
MARIO BIAGIOLI and VINCENT LÉPINAY, editors

While Russian computer scientists are notorious for their interference in the 2016 presidential election, they are ubiquitous on Wall Street, coveted by international IT firms, and often perceive themselves as the present manifestation of the past glory of Soviet scientific prowess. Drawing on over 300 in-depth interviews, the contributors to From Russia with Code trace the practices, education, careers, networks, migrations, and lives of Russian IT professionals at home and abroad, showing how they function as key figures in the tense political and ideological environment of technological innovation in post-Soviet Russia. Among other topics, they analyze coders’ creation of both transnational communities and local networks of political activists; Moscow’s use of IT funding to control peripheral regions; brain drain and the experiences of coders living abroad in the United Kingdom, United States, Israel, and Finland; and the possible meanings of Russian computing systems in a heterogeneous nation and industry. Highlighting the centrality of computer scientists to post-Soviet economic mobilization in Russia, the contributors offer new insights into the difficulties through which a new entrepreneurial culture emerges in a rapidly changing world.

Contributors
Irina Antoschuk, Mario Biagioli, Ksenia Ermoshina, Marina Fedorova, Andrey Indukaev, Alina Kontareva, Diana Kurkovsky, Vincent Lépinay, Alexandra Masalskaya, Daria Savchenko, Liubava Shatokhina, Alexandra Simonova, Ksenia Tatarchenko, Zinaida Vasilyeva, Dimitrii Zhikharevich

Mario Biagioli is Distinguished Professor of Law, Science and Technology Studies, and History at the University of California, Davis. Vincent Lépinay is Associate Professor in the Department of Sociology and Medialab at Sciences Po (Paris).

The Oocyte Economy
The Changing Meaning of Human Eggs
CATHERINE WALDBY

In recent years increasing numbers of women from wealthy countries have turned to egg donation, egg freezing, and in vitro fertilization in order to become pregnant, especially later in life. This trend has created new ways of using, exchanging, and understanding oocytes—the reproductive cells specific to women. In The Oocyte Economy Catherine Waldby draws on 130 interviews with scientists, clinicians, and women who have donated or frozen their oocytes or received those of another woman to trace how the history of the valuing of human oocytes intersects with the biological and social life of women. Demonstrating how oocytes have come to be understood as discrete and scarce biomedical objects open to valuation, management, and exchange, Waldby examines the global market for oocytes and the power dynamics between recipients and the younger and poorer donors. With this exploration of the oocyte economy and its contemporary biopolitical significance, Waldby rethinks the relationship between fertility, gendered experience, and biomedical innovation.

Catherine Waldby is Director of the Research School of Social Sciences at Australian National University and the author and coauthor of several books, including Clinical Labor: Tissue Donors and Research Subjects in the Global Bioeconomy, also published by Duke University Press.
Surrogate Humanity
Race, Robots, and the Politics of Technological Futures
NEDA ATANASOSKI and KALINDI VORA

“A stunning, original analysis of the fantasies, surrogacies, and technologies of ‘the human’ that uphold present-day racial capitalism and empire. . . . An indispensable book for feminist studies of science and technology, race and colonialism, and critiques of liberalism.”—LISA LOWE

In Surrogate Humanity Neda Atanasoski and Kalindi Vora trace the ways in which robots, artificial intelligence, and other technologies serve as surrogates for human workers within a labor system entrenched in racial capitalism and patriarchy. Analyzing myriad technologies, from sex robots and military drones to sharing-economy platforms, Atanasoski and Vora show how liberal structures of antiblackness, settler colonialism, and patriarchy are fundamental to human-machine interactions as well as the very definition of the human. While these new technologies and engineering projects promise a revolutionary new future, they replicate and reinforce racialized and gendered ideas about devalued work, exploitation, dispossession, and capitalist accumulation. Yet, even as engineers design robots to be more perfect versions of the human—more rational killers, more efficient workers, and tireless companions—the potential exists to develop alternative modes of engineering and technological development in ways that refuse the racial and colonial logics that maintain social hierarchies and inequality.

PERVERSE MODERNITIES
A series edited by Jack Halberstam and Lisa Lowe

Neda Atanasoski is Professor of Feminist Studies and Critical Race and Ethnic Studies at the University of California, Santa Cruz. Kalindi Vora is Associate Professor of Gender, Sexuality, and Women's Studies at the University of California, Davis.

The Afterlife of Reproductive Slavery
Biocapitalism and Black Feminism’s Philosophy of History
ALYS EVE WEINBAUM

In The Afterlife of Reproductive Slavery Alys Eve Weinbaum investigates the continuing resonances of Atlantic slavery in the cultures and politics of human reproduction that characterize contemporary biocapitalism. As a form of racial capitalism that relies on the commodification of the human reproductive body, biocapitalism is dependent upon what Weinbaum calls the slave episteme—the racial logic that drove four centuries of slave breeding in the Americas and Caribbean. Weinbaum outlines how the slave episteme shapes the practice of reproduction today, especially through use of biotechnology and surrogacy. Engaging with a broad set of texts, from Toni Morrison’s Beloved and Octavia Butler’s dystopian speculative fiction to black Marxism, histories of slavery, and legal cases involving surrogacy, Weinbaum shows how black feminist contributions from the 1970s, 1980s, and 1990s constitute a powerful philosophy of history—one that provides the means through which to understand how reproductive slavery haunts the present.

Alys Eve Weinbaum is Professor of English at the University of Washington, author of Wayward Reproductions: Genealogies of Race and Nation in Transatlantic Modern Thought, and coeditor of The Modern Girl around the World: Consumption, Modernity, and Globalization, both also published by Duke University Press.
Second World, Second Sex
Socialist Women’s Activism and Global Solidarity during the Cold War
KRISTEN GHODSEE

Women from the state socialist countries in Eastern Europe—what used to be called the Second World—once dominated women’s activism at the United Nations, but their contributions have been largely forgotten or deemed insignificant in comparison with those of Western feminists. In Second World, Second Sex Kristen Ghodsee rescues some of this lost history by tracing the activism of Eastern European and African women during the 1975 United Nations International Year of Women and the subsequent Decade for Women (1976–1985). Focusing on case studies of state socialist Bulgaria and non-aligned but socialist-leaning Zambia, Ghodsee examines the feminist networks that developed between the Second and Third Worlds and shows how alliances between socialist women challenged American women’s leadership of the global women’s movement. Drawing on interviews and archival research across three continents, Ghodsee argues that international ideological competition between capitalism and socialism profoundly shaped the world women inhabit today.

Kristen Ghodsee is Professor of Russian and East European Studies at the University of Pennsylvania and the author of eight books, including Red Hangover: Legacies of Twentieth-Century Communism, also published by Duke University Press, and most recently, Why Women Have Better Sex Under Socialism: And Other Arguments for Economic Independence.

gender and sexuality | cultural studies

GLQ at Twenty-Five
MARCIA OCHOA and JENNIFER DEVERE BRODY, editors
A special issue of GLQ: A Journal of Lesbian and Gay Studies

The journal GLQ: A Journal of Lesbian and Gay Studies is where queer theory has defined and transformed itself. On the occasion of the GLQ’s twenty-fifth anniversary, the editors, authors, and readers of the journal commemorate its impact on the field. The issue includes an extended “GLQ Forum” that looks back at specific articles and special issues, examines the significance and impact of each, and includes critiques and considerations of how these key works continue to resonate. A special section highlights and reflects on the contributions of major theorists such as Cathy Cohen, Eve Kosofsky Sedgwick, and Susan Stryker.


Marcia Ochoa is Professor of Feminist Studies and Critical Race and Ethnic Studies at the University of California, Santa Cruz, and author of Queen for a Day: Transformistas, Beauty Queens, and the Performance of Femininity in Venezuela, also published by Duke University Press. Jennifer DeVeres Brody is Associate Professor of English, African American Studies, and Performance Studies at Northwestern University and author of Punctuation: Art, Politics, and Play and Impossible Purities: Blackness, Femininity, and Victorian Culture, both also published by Duke University Press.
Sexual Politics, Sexual Panics

ROBYN WIEGMAN, editor

A special issue of differences

This special issue of differences provides spirited commentaries on the critical and political stakes of contemporary sexual politics in the United States. In a series of short keyword essays in the first half of the issue, contributors interrogate the implications and assumptions behind significant terms such as #metoo, consent, testimony, solidarity, pedophile, and trigger warning. The second half of the issue features in-depth essays that critique how universities have become spaces for pedagogy around affirmative consent; connect Larry Nassar’s serial sexual assaults to feminist writing about the systemic nature of sexual violence; argue for the possibilities for black women’s sexual citizenship that exist within overlooked or dismissed domains; and analyze the continued relevance of feminist legal thinker Catherine MacKinnon. Together, the contributors demonstrate that now is the time to interrogate the politics of sex in the political present.


Robyn Wiegman is Professor of Literature and Gender, Sexuality, and Feminist Studies at Duke University and author of Object Lessons and American Anatomies: Theorizing Race and Gender, both also published by Duke University Press.

African Feminisms

Cartographies for the Twenty-First Century

ALICIA C. DECKER and GABEBA BADEROON, editors

A special issue of Meridians: feminism, race, transnationalism

This special issue, edited by the co-directors of the African Feminist Initiative (AFI) at Pennsylvania State University, is a partnership between Meridians and the AFI. The issue builds on the AFI’s work to promote the study of African feminist thought and activism within the U.S. academy and to create equitable partnerships between scholars and practitioners of African feminism. Through the multiplicity of feminisms theorized in this issue, contributors challenge patriarchal ideologies and structures on myriad fronts, both on the African continent and beyond. The issue includes poetry, memoirs, essays, interviews, reflections, and testimonials on African feminisms, addressing such topics as hip hop, ethnography, secessionist movements, “saving” Nigerian girls, and women’s writing.

Contributors Gabeba Baderoon, Abena P. A. Busia, Ginetta E. B. Candelario, Msia Kibona Clark, Alicia C. Decker, Chipo Dendere, Abosede George, Tsitsi Jaji, Selina Makana, Patricia McFadden, Anne Moraa, Jacqueline-Bethel Tchouta Mougoué, Neo Sinxolo Musangi, Wambui Mwangi, Aziza Ouguir, Charmaine Pereira, Fatima Sadiqi, Toni Stuart, Makhosazana Xaba, Ntokozo Yingwana

Alicia C. Decker and Gabeba Baderoon are both Associate Professor of Women’s, Gender, and Sexuality Studies and African Studies at Pennsylvania State University and co-directors of the African Feminist Initiative.
**Shimmering Images**

Trans Cinema, Embodiment, and the Aesthetics of Change

ELIZA STEINBOCK

In *Shimmering Images* Eliza Steinbock traces how cinema offers alternative ways to understand gender transitions through a specific aesthetics of change. Drawing on Barthes’s idea of the “shimmer” and Foucault’s notion of sex as a mirage, the author shows how sex and gender can appear mirage-like on film, an effect they label shimmering. Steinbock applies the concept of shimmering—which delineates change in its emergent form as well as the qualities of transforming bodies, images, and affects—to analyses of films that span time and genre. These include examinations of the fantastic and phantasmagorical shimmers of sex change in George Méliès’s nineteenth-century trick films and Lili Elbe’s 1931 autobiographical writings and photomontage in *Man into Woman*. Steinbock also explores more recent documentaries, science fiction, and pornographic and experimental films. Presenting a cinematic philosophy of transgender embodiment that demonstrates how shimmering images mediate transitioning, Steinbock not only offers a corrective to the gender binary orientation of feminist film theory; they open up new means to understand trans ontologies and epistemologies as emergent, affective, and processual.

Eliza Steinbock is Assistant Professor of Film and Literary Studies at Leiden University.

**Trans Studies en las Américas**

CLAUDIA SOFÍA GARRIGA-LÓPEZ, DENILSON LOPES, COLE RIZKI, and JUANA MARÍA RODRÍGUEZ, editors

A special issue of *TSQ: Transgender Studies Quarterly*

Shifting the geopolitics of trans studies, travesti theory is a Latinx American body of work with an extensive transregional history. As a particular body politics, travesti identification is not only a sexed, gendered, classed, and racialized form of relation, but a critical mode and an epistemology. Throughout the Américas, trans and travesti studies take a multiplicity of forms: scholarly work that engages identitarian and anti-identitarian analytical frameworks as well as interventions into state practices, cultural production, and strategic activist actions. These multiple critical approaches—both travesti and trans—are regionally inflected by the flows of people, ideas, technologies, and resources that shape the hemisphere, opening up space to explore the productive tensions and expansive possibilities within this body of work. This special issue of *TSQ* prompts a conversation between trans and travesti studies scholars working across the Américas to investigate how shifts in cultural practices, aesthetics, geographies, and languages enliven theories of politics, subjectivity, and embodiment. This issue is an unprecedented English-language collection by Latin American and Latinx scholars on trans and travesti issues.

**Contributors** Lino Arruda, Daniel Coleman, Cynthia Cittalín Delgado, El Colectivo del Archivo de la Memoria Trans, Juan Carlos Garrido, Claudia Sofía Garriga-López, Bernadine Hernández, Hillary Hiner, Denilson Lopes, Andrés Lopez, Cole Rizki, Juana María Rodríguez, Oli Rodríguez, Marcia Lucia Machuca Rose, Martín de Mauro Rucovsky, Dora Silva Santana, Susy Shock, Sayak Valencia

Claudia Sofía Garriga-López is Assistant Professor in Queer and Trans Latinx Studies at California State University, Chico. Denilson Lopes is Associate Professor of Communications at Universidade Federal do Rio de Janeiro. Cole Rizki is a Ph.D. candidate in Literature at Duke University. Juana María Rodríguez is Professor of Ethnic Studies at the University of California, Berkeley.
**Camp TV**

**Trans Gender Queer Sitcom History**

**QUINLAN MILLER**

Sitcoms of the 1950s and 1960s are widely considered conformist in their depictions of gender roles and sexual attitudes. In *Camp TV* Quinlan Miller offers a new account of the history of American television that explains what campy meant in practical sitcom terms in shows as iconic as *The Dick Van Dyke Show* as well as in more obscure fare, such as *The Ugliest Girl in Town*. Situating his analysis within the era’s shifts in the television industry and the coalescence of straightness and whiteness that came with the decline of vaudevillian camp, Miller shows how the sitcoms of this era overflowed with important queer representation and gender nonconformity. Whether through regular supporting performances (Ann B. Davis’s Schultzzy in *The Bob Cummings Show*), guest appearances by Paul Lynde and Charles Nelson Reilly, or scripted dialogue and situations, industry processes of casting and production routinely esteemed a camp aesthetic that renders all gender expression queer. By charting this unexpected history, Miller offers new ways of exploring how supposedly repressive popular media incubated queer, genderqueer, and transgender representations.
Figures of Time
Affect and the Television of Preemption
TONI PAPE

Many contemporary television series from Modern Family to How to Get Away with Murder open an episode or season with a conflict and then go back in time to show how that conflict came to be. In Figures of Time Toni Pape examines these narratives, showing how these leaps in time create aesthetic experiences of time that attune their audiences to the political doctrine of preemption—a logic that justifies preemptive action to nullify a perceived future threat. Examining questions of temporality in Life on Mars, the political ramifications of living under the auspices of a catastrophic future in FlashForward, and how Damages disrupts the logic of preemption, Pape shows how television helps shift political culture away from a model of rational deliberation and representation toward a politics of preemption and conformity. Exposing the mechanisms through which television supports a fear-based politics, Pape contends, will allow for the rechanneling of television’s affective force into building a more productive and positive politics.

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

Toni Pape is Assistant Professor of Media Studies at the University of Amsterdam and coauthor of Nocturnal Fabulations: Ecology, Vitality, and Opacity in the Cinema of Apichatpong Weerasethakul.

Breaking Bad and Cinematic Television
ANGELO RESTIVO

With its twisty serialized plots, compelling antiheroes, and stylish production, Breaking Bad has become a signature series for a new golden age of television, in which some premium cable shows have acquired the cultural prestige usually reserved for the cinema. In Breaking Bad and Cinematic Television Angelo Restivo uses the series as a point of departure for theorizing a new aesthetics of television: one based on an understanding of the cinematic that is tethered to affect rather than to medium or prestige. Restivo outlines how Breaking Bad and other contemporary “cinematic” television series take advantage of the new possibilities of post-network TV to create an aesthetic that inspires new ways to think about how television engages with the everyday. By exploring how the show presents domestic spaces and modes of experience under neoliberal capitalism in ways that allegorize the perceived twenty-first-century failures of masculinity, family, and the American Dream, Restivo shows how the tevisual cinematic has the potential to change the ways viewers relate to and interact with the world.

ANGELO RESTIVO

Angelo Restivo is Associate Professor in the School of Film, Media, and Theatre at Georgia State University and author of The Cinema of Economic Miracles: Visuality and Modernization in the Italian Art Film, also published by Duke University Press.
**The Technical Delusion**
Electronics, Power, Insanity
JEFFREY SCONCE

Delusions of electronic persecution have been a preeminent symptom of psychosis for over two hundred years. In *The Technical Delusion* Jeffrey Sconce traces the history and continuing proliferation of this phenomenon, from its origins in Enlightenment anatomy to our era of global interconnectivity. While psychiatrists have typically dismissed such delusions of electronic control as arbitrary or as mere reflections of modern life, Sconce demonstrates a more complex and interdependent history of electronics, power, and insanity. Drawing on a wide array of psychological case studies, literature, court cases, and popular media, Sconce analyzes the material and social processes that have shaped historical delusions of electronic contamination, implantation, telepathy, surveillance, and immersion. From the age of telegraphy to contemporary digitality, the media emerged within such delusions to become the privileged site for imagining the merger of electronic and political power, serving as a paranoid conduit between the body and the body politic. Looking to the future, Sconce argues that this symptom will become increasingly difficult to isolate, especially as remote and often secretive powers work to further integrate bodies, electronics, and information.

Jeffrey Sconce is Associate Professor of Screen Cultures at Northwestern University, author of *Haunted Media: Electronic Presence from Telegraphy to Television*, and editor of *Sleaze Artists: Cinema at the Margins of Taste, Style, and Politics*, both also published by Duke University Press.

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**Jugaad Time**
Ecologies of Everyday Hacking in India
AMIT S. RAI

In India, the practice of *jugaad*—finding workarounds or hacks to solve problems—emerged out of subaltern strategies of negotiating poverty, discrimination, and violence but is now celebrated in management literature as a disruptive innovation. In *Jugaad Time* Amit S. Rai explores how jugaad operates within contemporary Indian digital media cultures through the use of the mobile phone. Rai shows that despite being coopted by capitalism to extract free creative labor from the workforce, jugaad is simultaneously a practice of everyday resistance, as workers and communities employ hacks to oppose corporate, caste, and gender power. Locating the tensions surrounding jugaad—as both premodern and post-digital, innovative and oppressive—Rai maps how jugaad can be used to undermine neoliberal capitalist media ecologies and nationalist politics.

Amit S. Rai is Senior Lecturer in New Media and Communication at the School of Business and Management, Queen Mary University of London. He is the author of *Untimely Bollywood: Globalization and India's New Media Assemblage*, also published by Duke University Press, and the coeditor of *InterMedia in South Asia: The Fourth Screen*. 
Remapping Sound Studies
GAVIN STEINGO and JIM SYKES, editors

“Remapping Sound Studies radically expands the field’s geographic imaginations. It asks us to rework our most basic categories: sound and listening, life and death, public and private, sacred and secular, technology and nature, modernity and culture.”—JONATHAN STERNE

The contributors to Remapping Sound Studies intervene in current trends and practices in sound studies by reorienting the field toward the global South. Attending to disparate aspects of sound in Africa, South and Southeast Asia, Latin America, the Middle East, Micronesia, and a Southern outpost in the global North, this volume broadens the scope of sound studies and challenges some of the field’s central presuppositions. The contributors show how approaches to and uses of technology across the global South complicate narratives of technological modernity and how sound-making and listening in diverse global settings unsettle familiar binaries of sacred/secular, private/public, human/nonhuman, male/female, and nature/culture. Exploring a wide range of sonic practices, from birdsong in the Marshall Islands to Zulu ululation, the contributors offer diverse ways to remap and decolonize modes of thinking about and listening to sound.

Contributors
Tripta Chandola, Michele Friedner, Louise Meintjes, Jairo Moreno, Ana Maria Ochoa Gautier, Michael Birenbaum Quintero, Jeff Roy, Jessica Schwartz, Shayna Silverstein, Gavin Steingo, Jim Sykes, Benjamin Tausig, Hervé Tchumkam

Gavin Steingo is Assistant Professor of Music at Princeton University. Jim Sykes is Assistant Professor of Music at the University of Pennsylvania.

You Can Cross the Massacre on Foot
FREDDY PRESTOL CASTILLO
Translated by Margaret Randall

“You Can Cross the Massacre on Foot is a key text in understanding the thirty-one-year dictatorship of Trujillo and the little-known racist massacre that occurred in 1937. . . . Troubling and eye-opening, the novel displays the origins of such genocides and the complicity of all those who remain silent. It’s why the telling of the story is so important, as we consider the pervasive racism and violence toward others that persists throughout our hemisphere and within our own borders.”—JULIA ALVAREZ

In 1937 tens of thousands of Haitians living in the Dominican Republic were slaughtered by Dominican troops wielding machetes and knives. Dominican writer and lawyer Freddy Prestol Castillo worked on the Haiti-Dominican Republic border during the massacre, known as “The Cutting,” and documented the atrocities in real time in You Can Cross the Massacre on Foot. Written in 1937, published in Spanish in 1973, and appearing here in English for the first time, Prestol Castillo’s novel is one of the few works that details the massacre’s scale and scope. Conveying the horror of witnessing such inhumane violence first-hand, it is both an attempt to come to terms with personal and collective guilt and a search to understand how people can be driven to indiscriminately kill their neighbors.

Freddy Prestol Castillo (1914–1981) was a Dominican writer, lawyer, and the author of the novel Pablo Mamá. Margaret Randall is the author of dozens of books of poetry and prose.
The Revolution from Within
Cuba, 1959–1980
MICHAEL J. BUSTAMANTE and JENNIFER L. LAMBE, editors

What does the Cuban Revolution look like “from within?” This volume proposes that scholars and observers of Cuba have too long looked elsewhere—from the United States to the Soviet Union—to write the island’s post-1959 history. Drawing on previously unexamined archives, the contributors explore the dynamics of sociopolitical inclusion and exclusion during the Revolution’s first two decades. They foreground the experiences of Cubans of all walks of life, from ordinary citizens and bureaucrats to artists and political leaders, in their interactions with and contributions to the emerging revolutionary state. In essays on agrarian reform, the environment, dance, fashion, and more, contributors enrich our understanding of the period beginning with the utopic mobilizations of the early 1960s and ending with the 1980 Mariel Boatlift. In so doing, they offer new perspectives on the Revolution that are fundamentally driven by developments on the island. Bringing together new historical research with comparative and methodological reflections on the challenges of writing about the Revolution, The Revolution from Within highlights the political stakes attached to Cuban history after 1959.

Contributors: Michael J. Bustamante, María Antonia Cabrera Arús, María del Pilar Díaz Castañón, Ada Ferrer, Alejandro de la Fuente, Reinaldo Funes Monzote, Lilian Guerra, Jennifer L. Lambe, Jorge Macle Cruz, Christabelle Peters, Rafael Rojas, Elizabeth Schwall, Abel Sierra Madero

Michael J. Bustamante is Assistant Professor of History at Florida International University.
Jennifer L. Lambe is Assistant Professor of History at Brown University and author of Madhouse: Psychiatry and Politics in Cuban History.

Makers of Democracy
A Transnational History of the Middle Classes in Colombia
A. RICARDO LÓPEZ-PEDREROS

In Makers of Democracy A. Ricardo López-Pedreros traces the ways in which a thriving middle class was understood to be a foundational marker of democracy in Colombia during the second half of the twentieth century. Drawing on a wide array of sources ranging from training manuals and oral histories to school and business archives, López-Pedreros shows how the Colombian middle class created a model of democracy based on free market ideologies, private property rights, material inequality, and an emphasis on a masculine work culture. This model, which naturalized class and gender hierarchies, provided the groundwork for Colombia’s later adoption of neoliberalism and inspired the emergence of alternate models of democracy and social hierarchies in the 1960s and 1970s which helped foment political radicalization. By highlighting the contested relationships between class, gender, economics, and politics, López-Pedreros theorizes democracy as a historically unstable practice that exacerbated multiple forms of domination, thereby prompting a rethinking of the formation of democracies throughout the Americas.

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

A. Ricardo López-Pedreros is Associate Professor of History at Western Washington University and coeditor of The Making of the Middle Class: Toward a Transnational History, also published by Duke University Press.
Coca Yes, Cocaine No
How Bolivia’s Coca Growers Reshaped Democracy
THOMAS GRISAFFI

In *Coca Yes, Cocaine No* Thomas Grisaffi traces the political ascent and transformation of the Movement toward Socialism (MAS) from an agricultural union of coca growers into Bolivia’s ruling party. When Evo Morales—leader of the MAS—became Bolivia’s president in 2006, coca growers celebrated his election and the possibility of scaling up their form of grassroots democracy to the national level. Drawing on a decade of ethnographic fieldwork with coca union leaders, peasant farmers, drug traffickers, and politicians, Grisaffi outlines the tension that Morales faced between the realities of international politics and his constituents, who, even if their coca is grown for ritual or medicinal purposes, are implicated in the cocaine trade and criminalized under the U.S.-led drug war. Grisaffi shows how Morales’s failure to meet his constituents’ demands demonstrates that the full realization of alternative democratic models at the local or national level is constrained or enabled by global political and economic circumstances.

Thomas Grisaffi is Lecturer in the Department of Geography and Environmental Science at the University of Reading.

Allegories of the Anthropocene
ELIZABETH M. DELOUGHREY

In *Allegories of the Anthropocene* Elizabeth M. DeLoughrey traces how indigenous and postcolonial peoples in the Caribbean and Pacific Islands grapple with the enormity of colonialism and anthropogenic climate change through art, poetry, and literature. In these works, authors and artists use allegory as a means to understand the multi-scalar complexities of the Anthropocene and to critique the violence of capitalism, militarism, and the postcolonial state. DeLoughrey examines the work of a wide range of artists and writers—including poets Kamau Braithwaite and Kathy Jetñil-Kijiner, Dominican installation artist Tony Capellán, and authors Keri Hulme and Erna Brodber—whose work addresses Caribbean plantations, irradiated Pacific atolls, global flows of waste, and allegorical representations of the ocean and the island. In examining how island writers and artists address the experience of finding themselves at the forefront of the existential threat posed by climate change, DeLoughrey demonstrates how the Anthropocene and empire are mutually constitutive and the vital importance of the role of allegorical art and literature in understanding our global environmental crisis.

Elizabeth M. DeLoughrey is a Professor in English and in the Institute of the Environment and Sustainability at the University of California, Los Angeles. She is the author of numerous books, including *Routes and Roots: Navigating Caribbean and Pacific Island Literatures*. 
The News at the Ends of the Earth
The Print Culture of Polar Exploration
HESTER BLUM

From Sir John Franklin’s doomed 1845 search for the Northwest Passage to early twentieth-century sprints to the South Pole, polar expeditions produced an extravagant archive of documents that are as varied as they are engaging. As the polar ice sheets melt, fragments of this archive are newly emergent. In *The News at the Ends of the Earth* Hester Blum examines the rich, offbeat collection of printed ephemera created by polar explorers. Ranging from ship newspapers and messages left in bottles to menus and playbills, polar writing reveals the seamen wrestling with questions of time, space, community, and the environment. Whether chronicling weather patterns or satirically reporting on penguin mischief, this writing provided expedition members with a set of practices to help them survive the perpetual darkness and harshness of polar winters. The extreme climates these explorers experienced are continuous with climate change today. Polar exploration writing, Blum contends, offers strategies for confronting and reckoning with the extreme environment of the present.

Hester Blum is Associate Professor of English at Pennsylvania State University, author of *The View from the Masthead: Maritime Imagination and Antebellum American Sea Narratives*, and editor of *Turns of Event: Nineteenth-Century American Literary Studies in Motion and Horrors of Slavery, or, the American Tars in Tripoli*.

Hydro-criticism
LAURA WINKIEL, editor

A special issue of *English Language Notes*

As sea levels rise, ice caps melt, and the ocean acidifies, the twin forces of globalization and global warming have irrevocably braided human-centered history with the geologic force of the ocean. This reality has broadly challenged those working in the humanities, social sciences, and natural sciences to fundamentally alter the ways in which they produce knowledge. Contributors to this special issue of *English Language Notes* interrogate the methods of humanities’ recent oceanic turn—grouped here under the rubric of “ocean studies”—by reimagining human histories, aesthetics, and ontologies as entangled with the temporal and spatial scales, geographies, and agencies of the ocean. Topics include the representations of the sea and related technologies in 1950s films; multiple accounts of the ocean’s role as a mediator of power, colonization, and censorship; queer eroticism and the ocean; literature’s shifting account of seafaring in the modernist period and today; and the strange conundrum of T. S. Eliot’s “The Dry Salvages” as an inspiration for modern radical Caribbean scholars.

Contributors: Hester Blum, Brandi Bushman, Jeremy Chow, Margaret Cohen, Elizabeth DeLoughrey, Harris Feinsod, Isabel Hofmeyr, Charne Lavery, Nicole Rizzuto, Meg Samuelson, Allison Shelton, Teresa Shewry, Maxwell Uphaus.

Laura Winkiel is Associate Professor of English at the University of Colorado-Boulder, author of *Modernism, Race, and Manifestos and Modernism: The Basics*, and the senior editor of *English Language Notes*.
**Autonomy**
The Social Ontology of Art under Capitalism

NICHOLAS BROWN

In *Autonomy* Nicholas Brown theorizes the historical and theoretical argument for art’s autonomy from its acknowledged character as a commodity. Refusing the position that the distinction between art and the commodity has collapsed, Brown demonstrates how art can, in confronting its material determinations, suspend the logic of capital by demanding interpretive attention. He applies his readings of Marx, Hegel, Adorno, and Jameson to a range of literature, photography, music, television, and sculpture, from Cindy Sherman’s photography and the novels of Ben Lerner and Jennifer Egan to *The Wire* and the music of the White Stripes. He demonstrates that through their attention and commitment to form, such artists turn aside the determination posed by the demand of the market, thereby defeating the foreclosure of meaning entailed in commodification. In so doing, he offers a new theory of art that prompts a rethinking of the relationship between art, critical theory, and capitalism.

Nicholas Brown is Associate Professor of English and African American Studies at the University of Illinois at Chicago, author of *Utopian Generations: The Political Horizon of Twentieth-Century Literature*, and coeditor of *Contemporary Marxist Theory: An Anthology*.

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**Our Own Way in This Part of the World**

Biography of an African Community, Culture, and Nation

KWASI KONADU

Kofi Domboko (1913–1995) was a blacksmith and farmer, as well as an important healer, intellectual, spiritual leader, settler of disputes, and custodian of shared values for his Ghanaian community. In *Our Own Way in This Part of the World* Kwasi Konadu centers Domboko’s life story and experiences in a communography of Domboko’s community and nation from the late nineteenth century through the end of the twentieth, which were shaped by historical forces from colonial Ghana’s cocoa boom to decolonization and political and religious parochialism. Although Domboko touched the lives of thousands of citizens and patients, neither he nor they appear in national or international archives covering the region. Yet, his memory persists in his intellectual and healing legacy and the story of his community offers a non-national, decolonized example of social organization structured around spiritual forces that serves as a powerful reminder of the importance for scholars to take their cues from the lived experiences and ideas of the people they study.

Kwasi Konadu is Professor of History at the City University of New York and the author and editor of several books, including *The Ghana Reader: History, Culture, Politics*, also published by Duke University Press, and *Transatlantic Africa, 1440–1888*.
Spirit on the Move
Black Women and Pentecostalism in Africa and the Diaspora
JUDITH CASSELBERRY and ELIZABETH A. PRITCHARD, editors

Pentecostalism is currently the fastest growing Christian movement, with hundreds of millions of followers. This growth overwhelmingly takes place outside of the West, with women comprising seventy-five percent of the membership. The contributors to Spirit on the Move examine Pentecostalism’s appeal to black women worldwide and the ways it provides them with a source of community and access to power. Exploring a range of topics, from neo-Pentecostal churches in Ghana that help women challenge gender norms to evangelical gospel musicians in Brazil, the contributors show how Pentecostalism helps black women draw attention to and seek remediation from the violence and injustices brought on by civil war, capitalist exploitation, racism, and the failures of the state. In fleshing out the experiences, theologies, and innovations of black women Pentecostals, the contributors show how Pentecostal belief and its various practices reflect the movement’s complexity, reach, and adaptability to specific cultural and political formations.

Contributors
Paula Aymer, John Burdick, Judith Casselberry, Deidre Helen Crumbley, Elizabeth McAlister, Laura Premack, Elizabeth A. Pritchard, Jane Soothill, Linda van de Kamp

Queering Black Atlantic Religions
Transcorporeality in Candomblé, Santería, and Vodou
ROBERTO STRONGMAN

In Queering Black Atlantic Religions Roberto Strongman examines Haitian Vodou, Cuban Lucumi/Santería, and Brazilian Candomblé to demonstrate how religious rituals of trance possession allow humans to understand themselves as embodiments of the divine. In these rituals, the commingling of humans and the divine produces gender identities that are independent of biological sex. As opposed to the Cartesian view of the spirit as locked within the body, the body in Afro-diasporic religions is an open receptacle. Showing how trance possession is a primary aspect of almost all Afro-diasporic cultural production, Strongman articulates transcorporeality: a black, trans-Atlantic understanding of the human psyche, soul, and gender as multiple, removable, and external to the body.

Roberto Strongman is Associate Professor of Black Studies at the University of California, Santa Barbara.
Making the World Global
U.S. Universities and the Production of the Global Imaginary

ISAAC A. KAMOLA

Following World War II the American government and philanthropic foundations fundamentally remade American universities into sites for producing knowledge about the world as a collection of distinct nation-states. As neoliberal reforms took hold in the 1980s, visions of the world made popular within area studies and international studies found themselves challenged by ideas and educational policies that originated in business schools and international financial institutions. Academics within these institutions reimagined the world instead as a single global market and higher education as a commodity to be bought and sold. By the 1990s, American universities embraced this language of globalization, and globalization eventually became the organizing logic of higher education. In *Making the World Global* Isaac A. Kamola examines how the relationships among universities, the American state, philanthropic organizations, and international financial institutions created the conditions that made it possible to imagine the world as global. Examining the Center for International Studies, Harvard Business School, the World Bank, the Social Science Research Council, and NYU, Kamola demonstrates that how we imagine the world is always symptomatic of the material relations within which knowledge is produced.

Isaac A. Kamola is Assistant Professor of Political Science at Trinity College in Hartford, Connecticut, and coeditor of *Politics of African Anticolonial Archive* and *The Transnational Politics of Higher Education: Contesting the Global/Transforming the Local*.

Developments in Russian Politics 9

RICHARD SAKWA, HENRY E. HALE, and STEPHEN WHITE, editors

In *Developments in Russian Politics 9* an international team of experts provides a comprehensive and critical discussion of the country's most recent developments, offering substantive coverage of the key areas in domestic and foreign Russian politics. All essays are either new or comprehensively rewritten for this volume and examine topics ranging from executive leadership, political parties, and elections to newer issues of national identity, protest, and Russia and greater Eurasia. They also address the military, parliamentary politics, the economy, social inequality, and media and political communication in the digital age. Reflecting the changing nature of Russian politics in a globalizing world defined by ever-shifting balances of power, *Developments in Russian Politics* remains the best introduction to the politics of the world's largest nation.

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The Social Medicine Reader
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Volume 1
Ethics and Cultures of Biomedicine

Volume 2
Differences and Inequalities

“The new Third Edition of The Social Medicine Reader is absolutely essential reading for those who seek to understand the core issues that determine health, disease, and medical care in our current times. The essays collected here direct critical attention to the social forces that produce disease or protect health, the meanings of disease and their impact on patients, and the complex ethical and political issues confronting patients and providers. This is a must-read for anyone interested in disparities in health, access to quality of care, and our ability to effectively and compassionately address the needs of patients and populations.”—ALLAN M. BRANDT, Harvard University

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Volume 1, Ethics and Cultures of Biomedicine, contains essays, case studies, narratives, fiction, and poetry that focus on the experiences of illness and of clinician-patient relationships. Among other topics, the contributors examine the roles and training of professionals alongside the broader cultures of biomedicine; health care; experiences and decisions regarding death, dying, and struggling to live; and particular manifestations of injustice in the broader health system.

Volume 2, Differences and Inequalities, explores the fundamental sociocultural, socioeconomic, and racial dimensions that shape health differences and inequalities. These include social and cultural influences on the meanings of health, illness, and disease; social factors in the development of biomedical knowledge and systems of care; and structural explanations for why some social groups experience disproportionate burdens of disease and difference in treatment.

Jonathan Oberlander is Professor and Chair of Social Medicine and Professor of Health Policy and Management at the University of North Carolina, Chapel Hill. Mara Buchbinder is Associate Professor of Social Medicine and Adjunct Associate Professor of Anthropology at the University of North Carolina, Chapel Hill. Larry R. Churchill is Professor of Medical Ethics Emeritus at Vanderbilt University. Sue E. Estroff is Professor of Social Medicine and Adjunct Professor of Anthropology and Psychiatry at the University of North Carolina, Chapel Hill. Nancy M. P. King is Professor in the Department of Social Sciences and Health Policy at Wake Forest School of Medicine. Barry F. Saunders is Associate Professor of Social Medicine and Adjunct Professor of Anthropology, Religious Studies, and Communication Studies at the University of North Carolina, Chapel Hill. Ronald P. Strauss is Professor of Dental Ecology and Professor of Social Medicine at the University of North Carolina, Chapel Hill. Rebecca L. Walker is Associate Professor of Social Medicine and Adjunct Associate Professor of Philosophy at the University of North Carolina, Chapel Hill.
Critical Times
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Critical Times is an open-access, online journal established by the International Consortium of Critical Theory Programs with the aim of foregrounding the global reach and form of contemporary critical theory. The journal reflects on and facilitates forms of transnational solidarity that draw upon critical theory and political practice. Critical Times seeks to redress missed opportunities for critical dialogue between the global South and global North and to generate contacts across the current divisions of knowledge and languages in the South and across the peripheries. Calling into question hemispheric epistemologies in order to revitalize left critical thought, the journal publishes essays, interviews, dialogues, dispatches, visual art, and various other platforms for critical reflection that engage with social and political theory, literature, philosophy, art criticism, and other fields. Critical Times publishes texts that shed light on contemporary practices of authoritarian and neo-fascist politics, nativist and atavistic cultural formations, economic exclusion, and forms of life where different, emancipatory social worlds might be imagined and articulated.

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