GENERAL INTEREST
The Last Beach, Pilkey & Cooper 1
My Tibetan Childhood, Naktsang 2
What Animals Teach Us about Politics, Massumi 3
On The Wire, Williams 4
Postcolonial Modernism, Okeke-Agulu 5
Other Planes of There, Green 6
Speculation, Now, Rao, Krishnamurthy & Kuoni 7
My Father’s House, Dumm 8
Willful Subjects, Ahmed 9
Land’s End, Li 10
The Theater of Operations, Masco 11
The Life of Captain Cipriani, James 12
The Marcus Garvey and Universal Negro Improvement Association Papers, Volume XII, Garvey 13
Dance Floor Democracy, Tucker 14
Traveling Heavy, Behar 15
Adam’s Gift, CREECH 15
A Rock Garden in the South, Lawrence 16
Beautiful at All Seasons, Lawrence 16

ANTHROPOLOGY
Entrepreneurial Selves, Freeman 17
Aurality, Ochoa Gautier 17
Speculative Markets, Peterson 18
Second Chances, Whyte 18
Biomedicine in an Unstable Place, Street 19
How Climate Change Comes to Matter, Callison 19
The Multispecies Salon, Kirksey 20
Illusions of a Future, Schechter 20
The Republic Unsettled, Fernando 21
Rubble, Gordillo 21
Given to the Goddess, Ramberg 22
Cultivating the Nile, Barnes 22

CULTURAL STUDIES
Habeas Viscus, Weheliye 23
Oxford Street, Accra, Quayson 23
Utopias, Featherstone & Miles 24
Porn Archives, Dean, Rusczczyky & Squires 24

WOMEN’S STUDIES
A Taste for Brown Sugar, Miller-Young 25
Street Corner Secrets, Shah 25

GAY & LESBIAN / QUEER / TRANSGENDER STUDIES
A View from the Bottom, Nguyen 26
On the Visceral, Part I, Holland, Ochoa & Tompkins 26
Decolonizing the Transgender Imaginary, AIZURA, OCHOA, VIDAL-ORTIZ, COTTON & BALZER/LAGATA 27
Queer Theory without Antinormativity, Wiegman & Wilson 27

MUSIC
Roy Cape, Guilbault & Cape 28

MEDIA STUDIES
Beautiful Data, Halpern 28
Forensic Media, Siegel 29
Celebrities and Publics in the Internet Era, Marcus 29

AMERICAN STUDIES
New World Drama, Dillon 30
Formations of United States Colonialism, Goldstein 30
Orgies of Feeling, Anker 31
Soundtracks of Asian America, Wang 31
Staging the Blues, McGinley 32
Desire and Disaster in New Orleans, Thomas 32
Fighting for Recognition, Smith 33

AFRICAN AMERICAN STUDIES
Wandering, Cervenak 33
Skin Acts, Stephens 34
Black Atlas, Madera 34

INDIGENOUS & NATIVE AMERICAN STUDIES
A Nation Rising, Goodyear-Ka’opua, Hussey & Wright 35
Colonial Genocide in Indigenous North America, Woolford, Benvenuto & Hinton 35

LATIN AMERICAN STUDIES
Portrait of a Young Painter, Vaughan 36
The Great Depression in Latin America, Drinot & Knight 36
The Vanguard of the Atlantic World, Sanders 37
We Are Left without a Father Here, Findlay 37
The Invention of the Brazilian Northeast, Albuquerque Jr. 38
Rhythms of the Pachakuti, Gutiérrez Aguilar 38

GEOGRAPHY
Prostitution and the Ends of Empire, Legg 39

HISTORY
German Colonialism in a Global Age, Naranch & Eley 39
Body and Nation, Rosenberg & Fitzpatrick 40
Ten Books That Shaped the British Empire, Burton & Hofmeyr 40

POLITICAL SCIENCE
Developments in Russian Politics 8, White, Sakwa & Hale 41

JOURNALS
Miriam Hansen, Bathick, Huyssen & Rentschler 41
Tikkun, Lerner 42
MIT and the Transformation of American Economics, Weintraub 42

JOURNALS
SELECTED BACKLIST & BESTSELLERS
SALES INFORMATION & INDEX
The Last Beach is an urgent call to save the world’s beaches while there is still time. The geologists Orrin H. Pilkey and J. Andrew G. Cooper sound the alarm in this frank assessment of our current relationship with beaches and the grim future if we do not change the way we understand and treat our irreplaceable shores. Combining case studies and anecdotes from around the world, they argue that many of the world’s developed beaches, including some in Florida and in Spain, are virtually doomed and that we must act immediately to save imperiled beaches.

After explaining beaches as dynamic ecosystems, Pilkey and Cooper assess the harm done by dense oceanfront development, accompanied by the construction of massive seawalls to protect new buildings from a shoreline that encroaches as sea levels rise. They discuss the toll taken by sand mining, trash that washes up on beaches, and pollution, which has contaminated not only the water but also, surprisingly, the sand. Acknowledging the challenge of reconciling our actions with our love of beaches, the geologists offer suggestions for reversing course, insisting that given the space, beaches can take care of themselves and provide us with multiple benefits.

“We’re all used to lying on beaches and zoning out—but it turns out that if we want those beaches to be there much longer we better stand up and make our voices heard. This is fascinating new information about one of the planet’s most beloved ecosystems.”—BILL MCKIBBEN, author of Wandering Home: A Long Walk Across America’s Most Hopeful Landscape

“The Last Beach is a must-read for anyone interested in the plight of the world’s beaches. This brave confrontation with coastal engineers, coastal planners, developers, politicians, and beachfront property owners lays bare their adverse impact on the world’s beaches.”—ANDREW SHORT, School of Geosciences, University of Sydney


J. Andrew G. Cooper is Professor of Coastal Studies in the School of Environmental Sciences at the University of Ulster. He and Pilkey are coauthors (with William J. Neal and Joseph T. Kelley) of The World’s Beaches: A Global Guide to the Science of the Shoreline and coeditors of Pitfalls of Shoreline Stabilization. Well known for his advocacy of nonintervention on shorelines and his work on beaches and coasts worldwide, Cooper lives in the town of Coleraine in Northern Ireland.

also by Orrin H. Pilkey

Global Climate Change: A Primer
Orrin H. Pilkey and Keith C. Pilkey, with Mary Edna Fraser
paper, $19.95tr/£12.99
978–0–8223–5109–2 / 2011

November 272 pages, 69 color illustrations paper, 978–0–8223–5809–1, $19.95tr/£12.99 cloth, 978–0–8223–5798–8, $69.95/£46.00
Naktsang Nulo (born in 1949) worked as an official in the Chinese government, serving as a primary school teacher, police officer, judge, prison governor, and county leader in Qinghai province, China, before retiring in 1993. Angus Cargill was formerly a Lecturer in the Department of Tibetan Language and Literature at Minzu University of China, Beijing. Ralph A. Litzinger is the author of Other Chinas: The Yao and the Politics of National Belonging. Robert Barnett is the Director of Modern Tibetan Studies at Columbia University and the author of Lhasa: Streets with Memories.

"Equipped with a superbly comprehensive introduction, this absorbing memoir of nomadic life in the 1950s takes us deep into a Tibetan world neglected by both official Chinese histories and narratives by Tibetans in exile. Few books on Tibet have been as revelatory as this one."—PANKAJ MISHRA, author of From the Ruins of Empire: The Revolt Against the West and the Remaking of Asia

In My Tibetan Childhood, Naktsang Nulo chronicles his life in Tibet’s Amdo region during the 1950s. Recalling events as he experienced them at the age of ten, he describes his upbringing as a nomad on the grasslands of Tibet’s eastern plateau. He depicts pilgrimages to monasteries, including a 1500-mile horseback expedition his family made to Lhasa. A year or so later, they attempted to flee by the same route as troops of the People’s Liberation Army advanced into their area. Naktsang’s father was killed in the fighting that ensued, part of a little-known wave of unrest that took place throughout Amdo in 1958, as Tibetans rose up against the imposition of social and religious reforms by the Chinese forces. During the next year, the author and his brother were imprisoned in a camp where, after the onset of famine, very few children survived.

The narrative reveals, through the eyes of a child, the lived experience of the forced and violent incorporation of the Tibetan heartlands into the People’s Republic by Chinese troops in the 1950s. The author’s matter-of-fact accounts cast the atrocities that he relays in stark relief. Remarkably, Naktsang lived to tell his tale. His book was published in 2007 in China, where tens of thousands of unofficial copies are believed to have circulated. It is one of the most reprinted works in modern Tibetan literature. This translation offers rare insight into a fascinating, painful period of modern Tibetan history.

"With little comment or condemnation, [My Tibetan Childhood] records the price paid in lives and lifestyles by the author’s family and community for their incorporation into modern China. . . . In many senses, it is a naive story, the chronicle of a world seen through a child’s eyes. But to readers within Tibet, it was a revelation. It told of epochal events that had rarely if ever been described before in print.”—ROBERT BARNETT, from the introduction
In *What Animals Teach Us about Politics*, Brian Massumi takes up the question of “the animal.” By treating the human as animal, he develops a concept of an animal politics. His is not a human politics of the animal, but an integrally animal politics, freed from connotations of the “primitive” state of nature and the accompanying presuppositions about instinct permeating modern thought. Massumi integrates notions marginalized by the dominant currents in evolutionary biology, animal behavior, and philosophy—notions such as play, sympathy, and creativity—into the concept of nature. As he does so, his inquiry necessarily expands, encompassing not only animal behavior but also animal thought and its distance from, or proximity to, those capacities over which human animals claim a monopoly: language and reflexive consciousness.

For Massumi, humans and animals exist on a continuum. Understanding that continuum, while accounting for difference, requires a new logic of “mutual inclusion.” Massumi finds the conceptual resources for this logic in the work of thinkers including Gregory Bateson, Henri Bergson, Gilbert Simondon, and Raymond Ruyer. This concise book intervenes in Deleuze studies, posthumanism, and animal studies, as well as areas of study as wide-ranging as affect theory, aesthetics, embodied cognition, political theory, process philosophy, the theory of play, and the thought of Alfred North Whitehead.

**Brian Massumi** is Professor in the Communication Department at the University of Montreal. He is the author of *Semblance and Event: Activist Philosophy and the Occurrent Arts and Parables for the Virtual: Movement, Affect, Sensation*, which is also published by Duke University Press.

“This is a truly brilliant book, one of Brian Massumi’s best. More than anyone else I have read, Massumi makes real progress in untangling the relationship between play, sympathy, politics, and animality. *What Animals Teach Us about Politics* provides a fascinating and persuasively non-subject-centered account of sympathy, and it goes a long way toward helping us to see how the practice and theorization of ‘politics’ would be radically refigured within a process-ontology.”—**JANE BENNETT**, author of *Vibrant Matter: A Political Ecology of Things*

“In a remarkable work of speculative thought, Brian Massumi reimagines what politics can be when we ramify the importance of play—its excesses, surpluses, and transformative energies—and how it intimately binds human beings to other forms of life. This is not the ‘animal,’ and the ‘politics,’ you thought you knew.”—**CARY WOLFE**, author of *Before the Law: Humans and Other Animals in a Biopolitical Frame*
Linda Williams is Professor of Film Studies and Rhetoric at the University of California, Berkeley. Her books include Screening Sex and Porn Studies, both also published by Duke University Press; Playing the Race Card: Melodramas of Black and White from Uncle Tom to O. J. Simpson; Viewing Positions: Ways of Seeing Film; and Hard Core: Power, Pleasure, and the “Frenzy of the Visible.” In 2013, Williams received a Lifetime Achievement Award from the Society for Cinema and Media Studies.

“I must admit initially being skeptical of Linda Williams’s thesis that The Wire is best understood as melodrama. But after reading her convincing and compelling analysis, I not only came away with new insights into a series that I knew very well, but have fully revised my notions of how serial melodrama applies to contemporary television. This vital book is essential reading for scholars and viewers of both The Wire and television drama more broadly.”—JASON MITTELL, author of Television and American Culture

“Linda Williams’s kaleidoscopic study compellingly considers The Wire as art, as rhetoric, and as political intervention. Her absorbing argument for the series as ‘institutional melodrama’ upends conventional discussions not only about this narrative but about the broader practice of contemporary television drama. We understand The Wire not as tragedy, not as a novel, not as a piece of journalism; rather, we see and feel the show at the intersection of home and the world, as the orange couch in the courtyard of the low rises.”—SEAN O’SULLIVAN, author of Mike Leigh

Many television critics, legions of fans, even the President of the United States, have cited The Wire as the best television series ever. In this sophisticated examination of the HBO serial drama that aired from 2002 until 2008, Linda Williams, a leading film scholar and authority on the interplay between film, melodrama, and issues of race, suggests what exactly it is that makes The Wire so good. She argues that while the series is a powerful exploration of urban dysfunction and institutional failure, its narrative power derives from its genre. The Wire is popular melodrama, not Greek tragedy, as critics and the series creator David Simon have claimed. Entertaining, addictive, funny, and despairing all at once, it is a serial melodrama grounded in observation of Baltimore’s people and institutions: of cops and criminals, schools and blue-collar labor, local government and local journalism. The Wire transforms close observation into an unparalleled melodrama by juxtaposing the good and evil of individuals with the good and evil of institutions.

**On The Wire**
**LINDA WILLIAMS**

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**SPIN OFFS**
A Series Edited by Lynn Spigel

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**also by Linda Williams**

**Screening Sex**
paper, $27.95/£17.99
978-0-8223-4285-4 / 2008

**Porn Studies**
Linda Williams, editor
paper, $27.95/£17.99
978-0-8223-3312-8 / 2004
Chika Okeke-Agulu is an artist, curator, and Associate Professor in the Department of Art & Archaeology and the Center for African American Studies at Princeton University. He is a coauthor of Contemporary African Art since 1980 and coeditor (with Okwui Enwezor and Salah M. Hassan) of Nka: Journal of Contemporary African Art, also published by Duke University Press.

“With this impressive book, Chika Okeke-Agulu has written an expansive, incisive, and dazzling account of the production of a new spirit of postcolonial artistic modernity in Nigeria at the denouement of colonialism in the 1950s. Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria is perhaps the most important book of its kind to appear in years. In succinct and lucid language, and on lavishly illustrated pages, it offers a vigorous analysis of the artistic forces that lend a new understanding of the complex formations of global art history.”—OKWUI ENWEZOR, Director, Haus der Kunst, Munich

“In this work of prodigious scholarship, Chika Okeke-Agulu draws on a trove of previously unexamined archival resources and he subjects the artistic and literary production of Nigeria’s pioneer modernists to critical analysis. Redirecting our understanding of the modern art movement in Nigeria, his book will interest a broad range of scholars, including those studying comparative modernism, global art, visual culture, history, and literature. This groundbreaking work affirms Okeke-Agulu as a rigorous critical thinker and interdisciplinary scholar.”—SALAH M. HASSAN, Goldwin Smith Professor, Department of History of Art and Africana Studies and Research Center, Cornell University
Renée Green is an artist, writer, and filmmaker. Her exhibitions, videos, and films have been seen throughout the world in museums, biennales, and festivals. A selection of her books includes *Endless Dreams and Time-Based Streams*, *Ongoing Becomings*, *Between and Including*, *Shadows and Signals*, and, as editor, *Negotiations in the Contact Zone*. Green's essays and fiction have appeared in magazines and journals such as *Transition*, *October*, and *Collapse*. She is also a Professor at the MIT Program in Art, Culture and Technology, School of Architecture and Planning.

"More than a collection of an artist’s writings, *Other Planes of There* is also a rigorous meditation on the question of why artists are compelled to write. Along the way, almost incidentally as it were, readers are offered a self-conscious survey of the most advanced thinking in the artistic practice of an artist who not only dares to represent herself but also to put herself forward, in that representation, as representative."
— FRED MOTEN, author of *In the Break: The Aesthetics of the Black Radical Tradition* and B Jenkins

"Renée Green’s far-reaching social and political interests have led her into taking on the roles of artist-curator-archivist-historian-exhibition designer—and, perhaps most unusual, adventuress-traveler. As indefatigable explorer of circuits of ideas, objects, geographies, histories, and categories, as challenger of historical and cultural boundaries, she has accrued an extraordinary body of work across at least four continents. This remarkable selection of essays bears vivid witness to the range of her ideas, the reach of her curiosity, and her generosity and acuity of intellect."
— YVONNE RAINER, avant-garde American dancer, choreographer, and filmmaker

For more than two decades, the artist Renée Green has created an impressive body of work in which language is an essential element. Green is also a prolific writer and a major voice in the international art world. *Other Planes of There* gathers for the first time a substantial collection of the work she wrote between 1981 and 2010. The selected essays initially appeared in publications in different countries and languages, making their availability in this volume a boon to those wanting to follow Green’s artistic and intellectual trajectory. Charting this cosmopolitan artist’s thinking through the decades, *Other Planes of There* brings essays, film scripts, reviews, and polemics together with reflections on Green’s own artistic practice and seminal artworks. It immerses the reader in three decades of contemporary art showcasing the art and thought, the incisive critiques, and prescient observations of one of our foremost artists and intellectuals. Sound, cinema, literature, time-based media, and the relationship between art forms and other forms of knowledge are just a few of the matters that Green takes up and thinks through. Featuring a new visual essay created by the artist for this volume, *Other Planes of There* is lavishly illustrated with 290 illustrations (with nearly 250 in color).

"The publication of *Other Planes of There* is a major intellectual event. Given Renée Green’s stature and influence, both in the United States and abroad, her writing can be surprisingly hard to track down. This volume will be an essential reference point for anyone invested in critical practice of the last three decades and the shape of things to come. We need this book."
— HUEY COPELAND, author of *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America*
Speculation, Now  
Essays and Artwork  
EDITED BY VYJAYANTHI VENUTURUPALLI RAO, WITH PREM KRISHNAMURTHY & CARIN KUONI  
With an Afterword by Arjun Appadurai

Interdisciplinary in design and concept, Speculation, Now illuminates unexpected convergences between images, concepts, and language. Artwork is interspersed among essays that approach speculation and progressive change from surprising perspectives. A radical cartographer asks whether “the speculative” can be represented on a map. An ethnographer investigates religious possession in Islam to contemplate states between the divine and the seemingly human. A financial technologist queries understandings of speculation in financial markets. A multimedia artist and activist considers the relation between social change and assumptions about the conditions to be changed, and an architect posits purposeful neglect as political strategy. The book includes an extensive glossary with more than twenty short entries in which scholars contemplate such speculation-related notions as insurance, hallucination, prophecy, the paradox of beginnings, and states of half-knowledge. The book’s artful, nonlinear design mirrors and reinforces the notion of contingency that animates it. By embracing speculation substantively, stylistically, seriously, and playfully, Speculation, Now reveals its subversive and critical potential.

Artists and Essayists include:  

Published by Duke University Press and the Vera List Center for Art and Politics at The New School

"Speculation can only occur in the course of action, in the heat of practice, in the thick of experience. It is immanent critique, insofar as it does not seek to distance itself from experience but rather to intervene . . . through a particular form of disciplined action. Hannah Arendt famously distinguished action from behavior, by remarking that genuine action begins something new in the world. So does speculation, as the many projects, art works, and arguments in this book so vividly illustrate."—ARJUN APPADURAI, FROM THE AFTERWORD

Vyjayanthi Venuturupalli Rao is Assistant Professor of Anthropology and International Affairs at The New School. Prem Krishnamurthy, a designer and curator based in New York, is a founder of the award-winning design studio Project Projects. Carin Kuoni is Director and Curator of the New School’s Vera List Center for Art and Politics, a public research laboratory dedicated to exploring the relationship between political and aesthetic practices. Arjun Appadurai is the Paulette Goddard Professor of Media, Culture and Communication at the Steinhardt School of Culture, Education and Human Development at New York University.
In *My Father’s House*, the political philosopher Thomas Dumm explores a series of stark and melancholy paintings by the American artist Will Barnet. Responding to the physical and mental decline of his sister Eva, who lived alone in the family home in Beverly, Massachusetts, Barnet began work in 1990 on what became a series of nine paintings depicting Eva and other family members as they once were and as they figured in the artist’s memory. Rendered in Barnet’s signature quiet, abstract style, the paintings, each featured in full color, present the ordinary and extraordinary aspects of a twentieth-century American family.

Dumm first became acquainted with Barnet and his paintings in 2008. Given his scholarly focus on the lives of ordinary people, he was immediately attracted to the artist’s work. When they met, Dumm and Barnet began a friendship and dialogue that lasted until the painter’s death in 2012, at the age of 101. This book reflects the many discussions the two had concerning the series of paintings, Barnet’s family, his early life in Beverly, and his eighty-year career as a prominent New York artist. Reading the almost gothic paintings in conversation with the writers and thinkers key to both his and Barnet’s thinking—Emerson, Spinoza, Dickinson, Benjamin, Cavell, Nietzsche, Melville—Dumm’s haunting meditations evoke broader reflections on family, mortality, the uncanny, and the loss that comes with remembrance.

“Thomas Dumm’s unique intelligence, perceptual clarity, and philosophical erudition inform this powerful homage to the artist Will Barnet and his series of paintings, *My Father’s House*. Ralph Waldo Emerson, Henry David Thoreau, Walter Benjamin, and Stanley Cavell are among those summoned to assist Dumm as he meditates on questions of place and person, loss and love, past and present, conjured for him by Barnet’s haunting and haunted works. This is a deeply moving account of how an encounter with art might allay the turbulent loneliness of our age.”—ANN LAUTERBACH, author of *Under the Sign*
Willful Subjects
SARA AHMED

In *Willful Subjects* Sara Ahmed explores willfulness as a charge often made by some against others. One history of will is a history of attempts to eliminate willfulness from the will. Delving into philosophical and literary texts, Ahmed examines the relation between will and willfulness, ill will and good will, and the particular will and general will. Her reflections shed light on how will is embedded in a political and cultural landscape, how it is embodied, and how will and willfulness are socially mediated. Attentive to the wayward, the wandering, and the deviant, Ahmed considers how willfulness is taken up by those who have received its charge. Grounded in feminist, queer, and antiracist politics, her sui generis analysis of the willful subject, the figure who wills wrongly or wills too much, suggests that willfulness might be required to recover from the attempt at its elimination.

“Like Sara Ahmed’s other works, which are known for their originality, sharpness, and reach, *Willful Subjects* offers here a vibrant, surprising, and philosophically rich analysis of cultural politics, drawing on feminist, queer, and antiracist uses of willingness and willfulness to explain forms of sustained and adamant social disagreement as a constitutive part of any radical ethics and politics worth its name.”

—JUDITH BUTLER, Maxine Elliot Professor of Comparative Literature, University of California, Berkeley

“*Willful Subjects* is beautifully conceived and expertly conducted, sentence by sentence, suggestion by suggestion. Paradoxically, Sara Ahmed’s willfulness promises happiness for her readers. Exquisite formulations engage our contemplation and render real intellectual enjoyment. Followers of Ahmed, of whom there are many, will not be disappointed. This new instance of razor-sharp thinking powerfully builds upon *The Promise of Happiness* to look at something usefully slicing through contentment: the scissoring relations between the will and willfulness. More than cutting-edge, this is cutting thought.”

—KATHRYN BOND STOCKTON, author of *The Queer Child, or Growing Sideways in the Twentieth Century*

also by Sara Ahmed

*On Being Included: Racism and Diversity in Institutional Life*
paper, $22.95/£14.99
978-0-8223-5236-5 / 2012

*The Promise of Happiness*
paper, $24.95/£15.99
978-0-8223-4725-5 / 2010

*Queer Phenomenology: Orientations, Objects, Others*
paper, $22.95/£14.99
Tania Murray Li is Professor of Anthropology at the University of Toronto. She is the author of The Will to Improve: Governmentality, Development, and the Practice of Politics, also published by Duke University Press.

“This is a wonderful book. It may have the biggest general impact of a book centered on Southeast Asian rural social dynamics since James Scott’s seminal Weapons of the Weak. With unusual clarity and great persuasiveness, Tania Murray Li explores theoretical and methodological issues through vivid depictions of people’s lives.”—Henry Bernstein, Professor Emeritus of Development Studies, University of London

Land’s End
Capitalist Relations on an Indigenous Frontier
TANIA MURRAY LI

Drawing on two decades of ethnographic research in Sulawesi, Indonesia, Tania Murray Li offers an intimate account of the emergence of capitalist relations among indigenous highlanders who privatized their common land to plant a boom crop, cacao. Spurred by the hope of ending their poverty and isolation, some prospered, while others lost their land and struggled to sustain their families. Yet the winners and losers in this transition were not strangers—they were kin and neighbors. Li’s richly peopled account takes the reader into the highlanders’ world, exploring the dilemmas they faced as sharp inequalities emerged among them.

The book challenges complacent modernization narratives promoted by development agencies that assume inefficient farmers who lose out in the shift to high-value export crops can find jobs elsewhere. Decades of uneven and often jobless growth in Indonesia meant that for newly landless highlanders, land’s end was a dead end. The book also has implications for social-movement activists, who seldom attend to instances where enclosure is initiated by farmers rather than coerced by the state or agribusiness corporations. Li’s attention to the historical, cultural, and ecological dimensions of this conjuncture demonstrates the power of the ethnographic method and its relevance to theory and practice today.

“Tania Murray Li, one of the foremost scholars of the native peoples, economies, and ecologies of Southeast Asia, here tells the subtle and challenging story of the Lauje, a group who defy clichés of indigeneity and whose destructive involvement in commodity production was willingly embraced. Her analysis complicates our understanding of the expansion of global capitalism, and the millions of people who do not fit easily into narratives of modern rural transformation.”—Michael R. Dove, coeditor of Beyond the Sacred Forest: Complicating Conservation in Southeast Asia
The Theater of Operations
National Security Affect from the Cold War to the War on Terror
JOSEPH MASCO

How did the most powerful nation on earth come to embrace terror as the organizing principle of its security policy? In The Theater of Operations, Joseph Masco locates the origins of the present-day U.S. counterterrorism apparatus in the Cold War’s “balance of terror.” He shows how, after the attacks of 9/11, the U.S. Global War on Terror mobilized a wide range of affective, conceptual, and institutional resources established during the Cold War to enable a new planetary theater of operations. Tracing how specific aspects of emotional management, existential danger, state secrecy, and threat awareness have evolved as core aspects of the American social contract, he draws on archival, media, and ethnographic resources to offer a new portrait of American national security culture. Undemocratic and unrelenting, this counterterror state prioritizes speculative practices over facts, and ignores everyday forms of violence across climate, capital, and health in an unprecedented effort to anticipate and eliminate terror threats—real, imagined, and emergent.

“Joseph Masco’s brilliance lies in his ability to make visible the complex affective and discursive technologies that emerged from the long history of the Cold War, and to illuminate their effects on our everyday perceptions of security and harm. This much-anticipated book will be read widely in cultural anthropology and cultural studies. It is beautifully written and argued. That one leaves The Theater of Operations a bit paranoid is a tribute to Masco’s rhetorical skill.”—ELIZABETH A. POVINELLI, author of Economies of Abandonment: Social Belonging and Endurance in Late Liberalism

Joseph Masco is Professor of Anthropology at the University of Chicago. He is the author of The Nuclear Borderlands: The Manhattan Project in Post–Cold War New Mexico, winner of the J. I. Staley Prize from the School for Advanced Research and the Rachel Carson Prize from the Society for the Social Studies of Science.

“What Joseph Masco shows us in The Theater of Operations is an entire affective structure—the management of anxiety, resilience, steadfastness, sacrifice—that is demanded of every citizen. Alert to liquid containers above 2.4 ounces, hyper-vigilant about abandoned bags, suspicious of loitering, and prepared for the detonation of a thermonuclear weapon—we learn to live our lives aware of tiny and apocalyptic things. With an anthropologist’s eye long attuned to life in the wartime state, Masco is the perfect guide to the theater of the security state.”—PETER GALISON, author of Einstein’s Clocks, Poincaré’s Maps: Empires of Time
C. L. R. James (1901–1989), a Trinidadian historian, political activist, and writer, is the author of The Black Jacobins, an influential study of the Haitian Revolution. His play Toussaint Louverture: The Story of the Only Successful Slave Revolt in History and his now-classic book on sport and culture, Beyond a Boundary, are both published by Duke University Press. Bridget Brereton is Emerita Professor of History at the University of the West Indies, St. Augustine, Trinidad.

"The Life of Captain Cipriani and the excerpted pamphlet, The Case for West-Indian Self Government, are two of C. L. R. James’s most significant contributions to the anticolonial cause. These early works played a crucial part in the development of his career as a writer and political thinker. They helped articulate the case for independence for Trinidad and the West Indies, and they effectively launched James’s career as a public figure."—KENT WORCESTER, author of C. L. R. James: A Political Biography

"This volume is an indispensable introduction to the dialectical synthesis of biography, sports, race, politics, and poetics that the early James brought to his encounter with Marxism. It was the later merging of the codes of these two already complex and synthetic discourses that made possible classic works like The Black Jacobins and Beyond A Boundary."—PAGET HENRY, coeditor of C. L. R. James’s Caribbean

The Life of Captain Cipriani (1932) is the earliest full-length work of nonfiction by the Trinidadian writer C. L. R. James, one of the most significant historians and Marxist theorists of the twentieth century. It is partly based on James’s interviews with Arthur Andrew Cipriani (1876–1945). As a captain with the British West Indies Regiment during the First World War, Cipriani was greatly impressed by the service of the black West Indian troops and appalled at their treatment during and after the war. After his return to the West Indies, he became a Trinidadian political leader and advocate for West Indian self-government. James’s book is as much polemic as biography. Written in Trinidad and published in England, it is an early and powerful statement of West Indian nationalism. An excerpt, The Case for West-Indian Self Government, was issued by Leonard and Virginia Woolf’s Hogarth Press in 1933. This volume includes the biography, the pamphlet, and a new introduction in which Bridget Brereton considers both texts and the young C. L. R. James in relation to Trinidadian and West Indian intellectual and social history. She discusses how James came to write his biography of Cipriani, how the book was received in the West Indies and Trinidad, and how, throughout his career, James would use biography to explore the dynamics of politics and history.

also in the C. L. R. James Archives

C. L. R. James in Imperial Britain
Christian Høgsbjerg
paper, $24.95/£15.99
978-0-8223-5618-9 / 2014

Beyond a Boundary
C. L. R. James
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Toussaint Louverture
C. L. R. James
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Volume XII of The Marcus Garvey and Universal Negro Improvement Association Papers covers a period of twelve months, from the opening of the UNIA’s historic first international convention in New York, in August 1920, to Marcus Garvey’s return to the United States in July 1921 after an extended tour of Cuba, Jamaica, Panama, Costa Rica, and Belize. In many ways the 1920 convention marked the high point of the Garvey movement in the United States, while Garvey’s tour of the Caribbean, in the winter and spring of 1921, registered the greatest outpouring of popular support for the UNIA in its history. The period covered in the present volume was the moment of the movement’s political apotheosis, but also the moment when the finances of Garvey’s Black Star Line went into free fall.

Volume XII highlights the centrality of Caribbean people not only to the convention, but also to the movement. The reports to the convention discussed the range of social and economic conditions obtaining in the Caribbean, particularly their impact on racial conditions. The quality of the discussions and debates were impressive. Contained in these reports are some of the earliest and most clearly enunciated statements in defense of social and political freedom in the Caribbean. These documents form an underappreciated and still underutilized record of the political awakening of Caribbean people of African descent.

About The Marcus Garvey and Universal Negro Improvement Association Papers Project

A monumental archival undertaking, The Marcus Garvey and Universal Negro Improvement Association Papers Project has collected thousands of historical documents related to Marcus Garvey (1887–1940) and the Universal Negro Improvement Association (UNIA), which spread Garvey’s influential message of racial pride, black nationalism, and Pan-Africanism around the world. The Papers include letters, pamphlets, intelligence reports, newspaper articles, speeches, legal records, and diplomatic dispatches carefully assembled, editorially arranged, and annotated by Robert A. Hill and his research team.

For more information about The Marcus Garvey and Universal Negro Improvement Association Papers, visit web.international.ucla.edu/africa/mgpp

Robert A. Hill is Professor of History at the University of California, Los Angeles, where he is Editor in Chief and Project Director of The Marcus Garvey and Universal Negro Improvement Association Papers Project at the James S. Coleman African Studies Center.

PRAISE FOR THE MARCUS GARVEY AND UNIVERSAL NEGRO IMPROVEMENT ASSOCIATION PAPERS

“The Marcus Garvey and Universal Negro Improvement Association Papers will take its place among the most important records of the Afro-American experience.”—ERIC FONER, New York Times Book Review

“Robert A. Hill and his staff . . . have gathered over 30,000 documents from libraries and other sources in many countries. . . . The Garvey papers will reshape our understanding of the history of black nationalism and perhaps increase our understanding of contemporary black politics.”—CLAYBORNE CARSON, The Nation

“Now is our chance, through these important volumes, to finally begin to come to terms with the significance of Garvey’s complex, fascinating career and the meaning of the movement he built.”—LAWRENCE W. LEVINE, The New Republic

also available

The Marcus Garvey and Universal Negro Improvement Association Papers, Volume XI: The Caribbean Diaspora, 1910–1920

978-0-8223-4690-6 / 2011

HISTORY/AFRICAN AMERICAN STUDIES/CARIBBEAN STUDIES

September 480 pages, 15 illustrations cloth, $120.00/£78.00
Dance Floor Democracy
The Social Geography of Memory at the Hollywood Canteen

SHERRIE TUCKER

Open from 1942 until 1945, the Hollywood Canteen was the most famous of the patriotic home-front nightclubs where civilian hostesses jitterbugged with enlisted men of the Allied Nations. Since the opening night, when the crowds were so thick that Bette Davis had to enter through the bathroom window to give her welcome speech, the storied dance floor where movie stars danced with soldiers has been the subject of much U.S. nostalgia about the “Greatest Generation.” Drawing from oral histories with civilian volunteers and military guests who danced at the wartime nightclub, Sherrie Tucker explores how jitterbugging swing culture has come to represent the war in U.S. national memory. Yet her interviewees’ varied experiences and recollections belie the possibility of any singular historical narrative. Some recall racism, sexism, and inequality on the nightclub’s dance floor and in Los Angeles neighborhoods, dynamics at odds with the U.S. democratic, egalitarian ideals associated with the Hollywood Canteen and the “Good War” in popular culture narratives. For Tucker, swing dancing’s torque—bodies sharing weight, velocity, and turning power without guaranteed outcomes—is an apt metaphor for the jostling narratives, different perspectives, unsteady memories, and quotidian acts that comprise social history.

also by Sherrie Tucker

Big Ears: Listening for Gender in Jazz Studies
Nichole T. Rustin and Sherrie Tucker, editors
Paper, $27.95/£17.99
978-0-8223-4320-2 / 2008

Swing Shift: “All-Girl” Bands of the 1940s
Sherrie Tucker
Paper, $26.95/£17.99
978-0-8223-2817-9 / 2001

“The publication of Dance Hall Democracy elevates cultural studies scholarship to new levels of sophistication and significance.”—GEORGE LIPSITZ, author of Midnight at the Barrelhouse: The Johnny Otis Story

“Sherrie Tucker has given us a meticulously researched and beautifully written evocation of the Hollywood Canteen. This original and highly creative work is a model of cultural history by a scholar of exemplary insight, intelligence, and sensitivity. Tucker brilliantly reads the dance floor to reveal meanings created, challenged, and negotiated by the dancers. Dance Floor Democracy insists upon a complex and multidimensional portrait of a period and a place too often viewed through the lens of nostalgia.”—FARAH JASMINE GRIFFIN, author of Harlem Nocturne: Women Artists and Progressive Politics During World War II

Sherrie Tucker is Professor of American Studies at the University of Kansas. She is the author of Swing Shift: “All-Girl” Bands of the 1940s and coeditor of Big Ears: Listening for Gender in Jazz Studies, both also published by Duke University Press.
NEW IN PAPERBACK

Traveling Heavy
A Memoir in between Journeys
RUTH BEHAR

“Ruth Behar’s vivid personal vignettes sing of sorrow and joy, disappointment and love. They range from family and fieldwork to travel and returns to her birthplace: Havana, Cuba. They explore her mixedness, Jewish and Latina. She is an ethnographer and a writer. Read and join her moving quest for belonging and home.”—RENATO ROSALDO, author of The Day of Shelly’s Death: The Poetry and Ethnography of Grief

“Travelers are those who go elsewhere because they want to . . . Immigrants are those who go elsewhere because they have to.” Ruth Behar’s own story is one of being both the reluctant immigrant and the enthusiastic traveler, and finally, perhaps to appease both legacies, ‘an anthropologist who specializes in homesickness.’ Behar admits Spanish is her mother tongue, and yet she is a master craftsperson in her father tongue, English. As always, her exquisite stories leave me astonished, amused, exhilarated, illuminated, and forever transformed.” –SANDRA CISNEROS, author of The House on Mango Street

“Ruth Behar takes us deep into geographies she has charted, transcending anthropological reportage and finding the poetry that is there not only in the places she has mapped but also in history. She has written an observant and surprisingly compassionate book, full of warmth. I enjoyed reading every page; it is full of wisdom and devastating sincerity.” –NILO CRUZ, author of Anna in the Tropics, winner of the Pulitzer Prize for Drama

Ruth Behar was born in Havana, Cuba. She and her family moved to New York City when she was five. In the years since, she has become an internationally acclaimed writer and the Victor Haim Perera Collegiate Professor of Anthropology at the University of Michigan. She is the author of many books, including An Island Called Home: Returning to Jewish Cuba, The Vulnerable Observer: Anthropology That Breaks Your Heart, and Translated Woman: Crossing the Border with Esperanza’s Story, a New York Times Notable Book of the Year. Behar has been honored with many prizes, including a MacArthur “Genius” Award.

NEW IN PAPERBACK

Adam’s Gift
A Memoir of a Pastor’s Calling to Defy the Church’s Persecution of Lesbians and Gays
JIMMY CREECH
With a New Foreword by Frank Schaefer

“Adam’s Gift is the most engaging and candid autobiography I have come across. The extraordinary journey of the Reverend Jimmy Creech certainly reveals his innermost desire to help allay the suffering that exists on our planet. Viewed within this context, it comes as no surprise that as a young United Methodist minister he became involved in the justice issue that would rock the church from within—the LGBTQ rights movement. . . . Sadly, Jimmy’s message of inclusiveness and acceptance of LGBTQ rights within the Christian community was ahead of his time and was, therefore, not heard or correctly understood by the leadership. In 1999, he was defrocked by a U.M. church trial court. But that did not stop him from continuing his advocacy and activism within the church. . . . Creech’s early witness and activism within the church have provided a foundation for our new understanding of what ministerial integrity means in the LGBTQ movement.”—FRANK SCHAEFER, from the foreword

“Jimmy Creech is a man who puts his life where his Gospel is! His amazing journey, as told in his memoir, is the story of a follower of Christ who, like Christ, risked his own life and ministry for the sake of the marginalized and scorned. The LGBT community will forever owe him a debt for his sacrifice and his witness to the love of God for ALL of God’s children.”—BISHOP GENE ROBINSON, Episcopal Bishop of New Hampshire

Jimmy Creech is a former United Methodist minister, now retired and living in Raleigh, North Carolina. He has worked with many social action organizations, including Soulforce, an interfaith movement confronting spiritual violence against lesbian, gay, bisexual, and transgender persons; the Methodist Federation for Social Action; the Raleigh Religious Network for Gay and Lesbian Equality; and Faith in America, an organization working to end religion-based bigotry. Frank Schaefer, a United Methodist minister, was put on a church trial for performing his son’s same-sex wedding.
NEW IN PAPERBACK

A Rock Garden in the South
ELIZABETH LAWRENCE
Edited by Nancy Goodwin with Allen Lacy


Available in paperback for the first time, this book features the avid gardener and beloved writer Elizabeth Lawrence’s thoughts on rock gardening. She addresses the unique problem of cultivating rock gardens in the South, where the growing season is prolonged and the humidity and heat are not conducive to such planting. Describing her experiences making a rock garden, Lawrence offers excellent advice on placing stones, constructing steps, selecting plants, and making cuttings. At the same time, A Rock Garden in the South is relevant to all kinds of gardens; the renowned garden writer thoroughly discusses plants she has tried, recommending bulbs and other perennials, annuals, and woody plants. The editors have added an encyclopedia of plants alphabetized by genus and species.

NEW IN PAPERBACK

Beautiful at All Seasons
Southern Gardening and Beyond with Elizabeth Lawrence
ELIZABETH LAWRENCE
Edited by Ann L. Armstrong and Lindie Wilson

In 1957, the revered garden writer Elizabeth Lawrence began a weekly column for the Charlotte Observer. This book presents 132 of the more than 700 pieces that she wrote for the Observer over fourteen years.

“Lawrence displays the virtues of a dedicated plantswoman: she is generous, patient, watchful and above all curious as she delves into the histories of her favorite plants.”—JENNIFER POTTER, The Times Literary Supplement

“Reading Lawrence reminds us that gardening is a way to connect to our community, our history and traditions and ultimately to the world around us. This is one for the bedside table.”—DAVID BARE, Winston-Salem Journal

Elizabeth Lawrence (1904–1985) wrote a popular gardening column for the Charlotte Observer from 1957 until 1971. She is the author of A Southern Garden, Gardens in Winter, and Lob’s Wood, as well as A Rock Garden in the South, Gardening for Love, and The Little Bulbs, which are published by Duke University Press. Ann L. Armstrong is a garden lecturer and writer in Charlotte, North Carolina. She wrote the Wing Haven Garden Journal, a garden planning and maintenance calendar. Lindie Wilson owned Elizabeth Lawrence’s former home in Charlotte, where for more than twenty years she maintained the garden that Lawrence began in 1948.
Entrepreneurial Selves
Neoliberal Respectability and the Making of a Caribbean Middle Class
CARLA FREEMAN

“Carla Freeman’s scholarship reveals a delicate omnivorousness. She offers a unique perspective on the affective economies through which neoliberal capitalism and its middle-class subjects are made and remade, demonstrating that neoliberalism is not monolithic or guaranteed. Its varied ‘structures of feeling’ are produced, contested, and differentiated. Freeman’s way of making and working with theory is rare; it traverses multiple registers, holding in tension the specific, the general, the abstract, and the concrete.”—CINDI KATZ, author of Growing Up Global: Economic Restructuring and Children’s Everyday Lives

Entrepreneurial Selves is an ethnography of neoliberalism. Bridging political economy and affect studies, Carla Freeman turns a spotlight on the entrepreneur, a figure saluted across the globe as the very embodiment of neoliberalism. Steeped in more than a decade of ethnography on the emergent entrepreneurial middle class of Barbados, she finds dramatic reworkings of selfhood, intimacy, labor, and life amid the rumbling effects of political-economic restructuring. She shows us that the déjà vu of neoliberalism, the global hailing of entrepreneurial flexibility and its concomitant project of self-making, can only be grasped through the thickness of cultural specificity where its costs and pleasures are unevenly felt. Freeman theorizes postcolonial neoliberalism by reimagining the Caribbean cultural model of ‘reputation-respectability.’ This remarkable book will allow readers to see how the material social practices formerly associated with resistance to capitalism (reputation) are being mobilized in ways that sustain neoliberal precepts and, in so doing, re-map class, race, and gender through a new emotional economy.

Carla Freeman is Winship Distinguished Research Professor of Women’s, Gender, and Sexuality Studies, and associated faculty in Anthropology and Latin American and Caribbean Studies, at Emory University. She is the author of High Tech and High Heels in the Global Economy: Women, Work, and Pink Collar Identities in the Caribbean, also published by Duke University Press, and a coeditor of Global Middle Classes: Theorizing Through Ethnography.

Aurality
Listening and Knowledge in Nineteenth-Century Colombia
ANA MARÍA OCHOA GAUTIER

“Aurality shows how hearing, writing, speech, and song were central to the constitution of modern personhood in the nineteenth century. Using Colombia as her case study, Ana María Ochoa Gautier explores how colonial intellectuals, creoles, and indigenous people spoke, sung, and wrote across difference as they struggled to establish new kinds of political subjectivity and nationality. Her book offers a vital alternative to a literature that has too often taken Western Europe and Anglophone North America as points of historical departure. Aurality will transform our understandings of the human and the animal; nation and citizenship; music and language; speech and writing; and modernity itself.”—JONATHAN STERNE, author of MP3: The Meaning of a Format

In this audacious book, Ana María Ochoa Gautier explores how listening has been central to the production of notions of language, music, voice, and sound that determine the politics of life. Drawing primarily from nineteenth-century Colombian sources, Ochoa Gautier locates sounds produced by different living entities at the juncture of the human and nonhuman. Her “acoustically tuned” analysis of a wide array of texts reveals multiple debates on the nature of the aural. These discussions were central to a politics of the voice harnessed in the service of the production of different notions of personhood and belonging. In Ochoa Gautier’s groundbreaking work, Latin America and the Caribbean emerge as a historical site where the politics of life and the politics of expression inextricably entangle the musical and the linguistic, knowledge and the sensorial.

Ana María Ochoa Gautier is Associate Professor of Music and Director of the Center for Ethnomusicology at Columbia University. She is the author of several books in Spanish.
Speculative Markets
Drug Circuits and Derivative Life in Nigeria

KRISTIN PETERSON

“Speculative Markets brings exceptional clarity to a topic of genuine importance—the relationship between transnational finance capital and pharmaceutical supply in West Africa. This is a brilliant multisited ethnography of a market, advancing new theoretical understandings of contemporary economic life in Nigeria and beyond. Kristin Peterson also makes a vital contribution to global health and pharmaceutical reasoning by raising critical questions about drug procurement, distribution, and efficacy.”

—JULIE LIVINGSTON, author of Improvising Medicine: An African Oncology Ward in an Emerging Cancer Epidemic

In this unprecedented account of the dynamics of Nigeria’s pharmaceutical markets, Kristin Peterson connects multinational drug company policies, oil concerns, Nigerian political and economic transitions, the circulation of pharmaceuticals in the Global South, Wall Street machinations, and the needs and aspirations of individual Nigerians. Studying the pharmaceutical market in Lagos, Nigeria, she places local market social norms and credit and pricing practices in the broader context of regional, transnational, and global financial capital. Peterson explains how a significant and formerly profitable African pharmaceutical market collapsed in the face of U.S. monetary policies and neoliberal economic reforms. And she illuminates the relation between that collapse and the American turn to speculative capital during the 1980s. In the process, she reveals the mutual constitution of financial speculation in the drug industry and the structural adjustment plans that the IMF imposed on African nations. Her book is a sobering ethnographic analysis of the effects of speculation and “development” as they reverberate across markets and continents, and play out in everyday interpersonal transactions of the Lagos pharmaceutical market.

Kristin Peterson is Associate Professor of Anthropology at the University of California, Irvine.

Second Chances
Surviving AIDS in Uganda

SUSAN REYNOLDS WHYTE, EDITOR

“Second Chances provides insight of impressive range and depth into the impact of global health programs. It moves medical anthropology’s theoretical agenda along by offering a subtle but sharp critique of contemporary manifestations of biological/therapeutic citizenship. Yet its greatest innovation may be methodological. As a convincing work of collective ethnography, Second Chances reveals the productive potential of ‘team’ or ‘project’ anthropology.”—VINH-KIM NGUYEN, author of The Republic of Therapy: Triage and Sovereignty in West Africa’s Time of AIDS

In this unprecedented account of the dynamics of Nigeria’s pharmaceutical markets, Kristin Peterson connects multinational drug company policies, oil concerns, Nigerian political and economic transitions, the circulation of pharmaceuticals in the Global South, Wall Street machinations, and the needs and aspirations of individual Nigerians. Studying the pharmaceutical market in Lagos, Nigeria, she places local market social norms and credit and pricing practices in the broader context of regional, transnational, and global financial capital. Peterson explains how a significant and formerly profitable African pharmaceutical market collapsed in the face of U.S. monetary policies and neoliberal economic reforms. And she illuminates the relation between that collapse and the American turn to speculative capital during the 1980s. In the process, she reveals the mutual constitution of financial speculation in the drug industry and the structural adjustment plans that the IMF imposed on African nations. Her book is a sobering ethnographic analysis of the effects of speculation and “development” as they reverberate across markets and continents, and play out in everyday interpersonal transactions of the Lagos pharmaceutical market.

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Kristin Peterson is Associate Professor of Anthropology at the University of California, Irvine.
Biomedicine in an Unstable Place
Infrastructure and Personhood in a Papua New Guinean Hospital
ALICE STREET

“This compelling study achieves almost perfect pitch in the way it engages quite different sources of understanding. At once true to the locale of a hospital in the Pacific and to the world of institutions just round everyone’s corner, it also conveys the unexpected accommodations that patients and staff alike have to make to the predicaments in which they find themselves. Closely observed, sympathetic, critical, this is contemporary ethnography of the first order.”—MARILYN STRATHERN, University of Cambridge

Biomedicine in an Unstable Place is the story of people’s struggle to make biomedicine work in a public hospital in Papua New Guinea. It is a story encompassing the history of hospital infrastructures as sites of colonial and postcolonial governance, the simultaneous production of Papua New Guinea as a site of global medical research and public health, and people’s encounters with urban institutions and biomedical technologies. In Papua New Guinea, a century of state building has weakened already inadequate colonial infrastructures, and people experience the hospital as a space of institutional, medical, and ontological instability.

In the hospital’s clinics, biomedical practitioners struggle amid severe resource shortages to make the diseased body visible and knowable to the clinical gaze. That struggle is entangled with attempts by doctors, nurses, and patients to make themselves visible to external others—to kin, clinical experts, global scientists, politicians, and international development workers—as socially recognizable and valuable persons. Here hospital infrastructures emerge as relational technologies that are fundamentally fragile but also offer crucial opportunities for making people visible and knowable in new, unpredictable, and powerful ways.

Alice Street is a Chancellors Fellow in Social Anthropology in the School of Social and Political Science at the University of Edinburgh.

How Climate Change Comes to Matter
The Communal Life of Facts
CANDIS CALLISON

“A gifted storyteller who brings enormous empathy and nuance to each group she documents, Candis Callison depicts the current discursive struggles over climate change, as such diverse players as corporate responsibility advocates, evangelical Christians, and Inuit tribal leaders, not to mention scientists and journalists, seek to reconcile the need for dramatic change with their existing sets of professional norms and cultural values. This is essential reading for anyone who wants to better understand how science gets refracted across an increasingly diverse media landscape and for anyone who wants to understand how they might be more effective at changing entrenched beliefs and practices.”—HENRY JENKINS, coauthor of Spreadable Media: Creating Value and Meaning in a Networked Culture

During the past decade, skepticism about climate change has frustrated those seeking to engage broad publics and motivate them to take action on the issue. In this innovative ethnography, Candis Callison examines the initiatives of social and professional groups as they encourage diverse American publics to care about climate change. She explores the efforts of science journalists, scientists who have become expert voices for and about climate change, American evangelicals, Indigenous leaders, and advocates for corporate social responsibility.

The disparate efforts of these groups illuminate the challenge of maintaining fidelity to scientific facts while transforming them into ethical and moral calls to action. Callison investigates the different vernaculars through which we understand and articulate our worlds, as well as the nuanced and pluralistic understandings of climate change evident in different forms of advocacy. As she demonstrates, climate change offers an opportunity to look deeply at how issues and problems that begin in a scientific context come to matter to wide publics, and to rethink emerging interactions among different kinds of knowledge and experience, evolving media landscapes, and claims to authority and expertise.

Candis Callison is Assistant Professor in the Graduate School of Journalism at the University of British Columbia.
The Multispecies Salon
EBEN KIRKSEY, EDITOR

“This timely anthology offers a substantial and engaging introduction to the field of multispecies studies, clearly presenting the core concepts of an important and influential area of scholarship, which will become increasingly central to anthropology, science studies, environmental studies, and social theory. At the same time, The Multispecies Salon is in many ways an art book. It features an extraordinary range of remarkable art projects, which are fascinating in their own right and beautifully written up.”—SARAH FRANKLIN, author of Biological Relatives: IVF, Stem Cells, and the Future of Kinship

A new approach to writing culture has arrived: multispecies ethnography. Plants, animals, fungi, and microbes appear alongside humans in this singular book about natural and cultural history. Anthropologists have collaborated with artists and biological scientists to illuminate how diverse organisms are entangled in political, economic, and cultural systems. Contributions from influential writers and scholars, such as Dorion Sagan, Karen Barad, Donna Haraway, and Anna Lowenhaupt Tsing, are featured along with essays by emergent artists and cultural anthropologists.

Delectable mushrooms flourishing in the aftermath of ecological disaster, microbial cultures enlivening the politics and value of food, and emergent life forms running wild in the age of biotechnology all figure in this curated collection of essays and artifacts. Recipes provide instructions on how to cook acorn mush, make cheese out of human milk, and enliven forests after they have been clear-cut. The Multispecies Salon investigates messianic dreams, environmental nightmares, and modest sites of biocultural hope.

Contributors
Karen Barad, Caitlin Berrigan, Karin Bolender, Maria Brodine, Brandon Costelloe-Kuehn, David S. Edmunds, Christine Hamilton, Donna J. Haraway, Stefan Helmreich, Angela James, Lindsay Kelley, Eben Kirksey, Linda Noel, Heather Paxson, Nathan Rich, Anna Rodriguez, Dorion Sagan, Craig Schuetze, Nicholas Shapiro, Miriam Simun, Kim TallBear, Anna Lowenhaupt Tsing

Eben Kirksey is a permanent faculty member in Environmental Humanities at the University of New South Wales in Sydney, Australia. He is the author of Freedom in Entangled Worlds: West Papua and the Global Architecture of Power, also published by Duke University Press.

Illusions of a Future
Psychoanalysis and the Biopolitics of Desire
KATE SCHECHTER

“Illusions of a Future is not only a careful, fightingly smart account of what happens to middle-American psychoanalysis and its ‘crisis’ under neoliberal conditions of risk and accountability. It is an argument for a rethinking of biopolitics. Kate Schechter uses a rigorous historical and ethnographic account of twentieth-century and contemporary psychoanalysis in Chicago to address and extend both Foucauldian and Derridean readings of analysis and of Freud at the very point where these readings appear to falter or reverse course. She does so through empirical engagement with ‘local catalogs of resistances,’ a project that she terms ‘rethinking biopolitics with renovated psychoanalytic resources’ and one that makes intense and rewarding demands on its reader.”—LAWRENCE COHEN, author of No Aging in India: Alzheimer’s, The Bad Family, and Other Modern Things

A pioneering ethnography of psychoanalysis, Illusions of a Future explores the political economy of private therapeutic labor within industrialized medicine. Focusing on psychoanalysis in Chicago, a historically important location in the development and institutionalization of psychoanalysis in the United States, Kate Schechter examines the nexus of theory, practice, and institutional form in the original instituting of psychoanalysis, its normalization, and now its “crisis.” She describes how contemporary analysts struggle to maintain conceptions of themselves as capable of deciding what psychoanalysis is and how to regulate it in order to prevail over market demands for the efficiency and standardization of mental health treatments.

In the process, Schechter shows how deeply imbricated the analyst-patient relationship is in this effort. Since the mid-twentieth century, the “real” relationship between analyst and patient is no longer the unremarked background of analysis but its very site. Psychoanalysts seek to validate the centrality of this relationship with theory and, through codified “standards,” to claim it as a privileged technique. It has become the means by which psychoanalysts, in seeking to protect their disciplinary autonomy, have unwittingly bound themselves to a neoliberal discourse of regulation.

Kate Schechter is Assistant Professor in the Department of Psychiatry at Rush Medical College, Chair of Conceptual Foundations at the Institute for Clinical Social Work, and Faculty at the Chicago Institute for Psychoanalysis. She is in the private practice of psychoanalysis and psychotherapy in Chicago.
The Republic Unsettled
Muslim French and the Contradictions of Secularism
MAYANTHI L. FERNANDO

"The Republic Unsettled is a brilliant book, at once a concrete examination of the experiences of Muslim French and a compelling analysis of the structural and discursive obstacles they face. A major contribution to both ethnography and political theory, this provocative, beautifully written work will appeal to those interested in debates about Muslims in Europe and the possibilities for thinking difference differently."—JOAN WALLACH SCOTT, author of The Fantasy of Feminist History

In 1989, three Muslim schoolgirls from a Paris suburb refused to remove their Islamic headscarves in class. The headscarf crisis signaled an Islamic revival among the children of North African immigrants; it also ignited an ongoing debate about the place of Muslims within the secular nation-state. Based on ten years of ethnographic research, The Republic Unsettled alternates between an analysis of Muslim French religiosity and the contradictions of French secularism precipitated by this Muslim identity. Mayanthi L. Fernando explores how Muslim French draw on both Islamic and secular-republican traditions to create novel modes of ethical and political life, reconfiguring those traditions to imagine a new future for France. She also examines how the political discourses, institutions, and laws that constitute French secularism regulate Islam, transforming the Islamic tradition and what it means to be Muslim. Fernando traces how long-standing tensions within secularism and republican citizenship are displaced onto France’s Muslims, who are, as a result, rendered illegitimate as political citizens and moral subjects. She argues, ultimately, that the Muslim question is as much about secularism as it is about Islam.

Mayanthi L. Fernando is Assistant Professor of Anthropology at the University of California, Santa Cruz.

Rubble
The Afterlife of Destruction
GASTÓN R. GORDILLO

"At the edges of the dreamscapes put forward by the state and capital, Gastón R. Gordillo shows us haunted places where phantoms and curses join human bones and broken bricks: rubble. The Argentine Chaco becomes a magical landscape wrapped in multiple pasts and presents. Simultaneously erudite and evocative, Rubble: The Afterlife of Destruction remakes the stories we tell about knowledge and history—and the legacy of violent conquest from the Spanish empire to the soy boom."—ANNA LOWENHAUPT TSING, coeditor of Words in Motion: Toward a Global Lexicon

At the foot of the Argentine Andes, bulldozers are destroying forests and homes to create soy fields in an area already strewn with rubble from previous waves of destruction and violence. Based on ethnographic research in this region where the mountains give way to the Gran Chaco lowlands, Gastón R. Gordillo shows how geographic space is inseparable from the material, historical, and affective ruptures embodied in debris. His exploration of the significance of rubble encompasses lost cities, derelict train stations, overgrown Jesuit missions and Spanish forts, stranded steamships, mass graves, and razed forests. Examining the effects of these and other forms of debris on the people living on nearby ranches and farms, and in towns, Gordillo emphasizes that for the rural poor, the rubble left in the wake of capitalist and imperialist endeavors is not romanticized ruin but the material manifestation of the violence and dislocation that created it.

Gastón R. Gordillo is Professor of Anthropology at the University of British Columbia. He is the author of Landscapes of Devils: Tensions of Place and Memory in the Argentinian Chaco, also published by Duke University Press.
### Given to the Goddess
**South Indian Devadasis and the Sexuality of Religion**

**LUCINDA RAMBERG**

“Lucinda Ramberg’s powerful combination of ethnographic observation and theoretical reflection connects the study of a particular social group in South India (*devadasis* or *jogatis*) with general issues in anthropology and feminist and queer studies. *Given to the Goddess* will prove relevant to those, such as myself, who know very little about India but who are concerned with related issues in different contexts.”—ÉRIC FASSIN, Université Paris-8

**Who and what are marriage and sex for?** Whose practices and which ways of talking to god can count as religion? Lucinda Ramberg considers these questions based on two years of ethnographic research on an ongoing South Indian practice of dedication in which girls, and sometimes boys, are married to a goddess. Called *devadasis*, or *jogatis*, those dedicated become female and male women who conduct the rites of the goddess outside the walls of her main temple and transact in sex outside the bounds of conjugal matrimony. Marriage to the goddess, as well as the rites that the dedication ceremony authorizes *jogatis* to perform, have long been seen as illegitimate and criminalized. Kinship with the goddess is productive for the families who dedicate their children, Ramberg argues, and yet it cannot conform to modern conceptions of gender, family, or religion. This nonconformity, she suggests, speaks to the limitations of modern categories, as well as to the possibilities of relations—between and among humans and deities—that exceed such categories.

**Lucinda Ramberg** is Assistant Professor in the Department of Anthropology and the Program in Feminist, Gender & Sexuality Studies at Cornell University.

### Cultivating the Nile
**The Everyday Politics of Water in Egypt**

**JESSICA BARNES**

“*Cultivating the Nile* is an impressive account of something we know little about despite its growing urgency: the causes of water scarcity in any particular region and the ways that the people affected deal with it. A significant contribution to the growing literature on water sustainability around the world, *Cultivating the Nile* is likely to be discussed for years to come.”—STEVEN C. CATON, Harvard University

The waters of the Nile are fundamental to life in Egypt. In this compelling ethnography, Jessica Barnes explores the everyday politics of water: a politics anchored in the mundane yet vital acts of blocking, releasing, channeling, and diverting water. She examines the quotidian practices of farmers, government engineers, and international donors as they interact with the waters of the Nile flowing into and through Egypt. Situating these local practices in relation to broader processes that affect Nile waters, Barnes moves back and forth from farmer to government ministry, from irrigation canal to international water conference. By showing how the waters of the Nile are constantly made and remade as a resource by people in and outside Egypt, she demonstrates the range of political dynamics, social relations, and technological interventions that must be incorporated into understandings of water and its management.

**Jessica Barnes** is Assistant Professor in the Department of Geography and the Environment and Sustainability Program at the University of South Carolina.

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### Anthropology
**Cultivating the Nile**

*The Everyday Politics of Water in Egypt*

**JESSICA BARNES**

The waters of the Nile are fundamental to life in Egypt. In this compelling ethnography, Jessica Barnes explores the everyday politics of water: a politics anchored in the mundane yet vital acts of blocking, releasing, channeling, and diverting water. She examines the quotidian practices of farmers, government engineers, and international donors as they interact with the waters of the Nile flowing into and through Egypt. Situating these local practices in relation to broader processes that affect Nile waters, Barnes moves back and forth from farmer to government ministry, from irrigation canal to international water conference. By showing how the waters of the Nile are constantly made and remade as a resource by people in and outside Egypt, she demonstrates the range of political dynamics, social relations, and technological interventions that must be incorporated into understandings of water and its management.

**Jessica Barnes** is Assistant Professor in the Department of Geography and the Environment and Sustainability Program at the University of South Carolina.

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**Habeas Viscus**

Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human

**ALEXANDER G. WEHELIYE**

“*Habeas Viscus* is a major contribution to the discourses of race and modern politics. Alexander G. Weheliye intervenes in contemporary engagement with Agamben’s and Foucault’s scholarship on biopolitics by opening new lines of inquiry for thinking through the problem of the human. Weheliye turns to the work of two major scholars and theorists of black studies, Hortense Spillers and Sylvia Wynter, revealing their thinking about the material and discursive existence of black bodies as vital analytical rubrics for conceptualizing the human.”—WAHNEEMA LUBIANO, editor of *The House That Race Built*

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**Oxford Street, Accra**

City Life and the Itineraries of Transnationalism

**ATO QUAYSON**

“*Oxford Street, Accra* is an erudite and accomplished book by one of Africa’s most prominent literary and cultural critics. Ato Quayson is astute in his use of critical theory to illuminate transforming African urban cultures, and he is creative in the aspects of urban space he chooses to analyze. He inventively depicts the tensions of the diverse imaginaries, calculations, and ethical sensibilities that cut across the conventional zones and distinctions of city life, giving rise to new connections near and far.”—ABDOU-MALIQ SIMONE, author of *For the City Yet to Come: Changing African Life in Four Cities*

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*Habeas Viscus* focuses attention on the centrality of race to notions of the human. Alexander G. Weheliye develops a theory of “racializing assemblages,” taking race as a set of sociopolitical processes that discipline humanity into full humans, not-quite-humans, and nonhumans. This disciplining, while not biological per se, frequently depends on anchoring political hierarchies in human flesh. The work of the black feminist scholars Hortense Spillers and Sylvia Wynter is vital to Weheliye’s argument. Particularly significant are their contributions to the intellectual project of black studies vis-à-vis racialization and the category of the human in western modernity. Wynter and Spillers configure black studies as an endeavor to disrupt the governing conception of humanity as synonymous with white, western man. Weheliye posits black feminist theories of modern humanity as useful correctives to the “bare life and biopolitics discourse” exemplified by the works of Giorgio Agamben and Michel Foucault, which, Weheliye contends, vastly underestimate the conceptual and political significance of race in constructions of the human. *Habeas Viscus* reveals the pressing need to make the insights of black studies and black feminism foundational to the study of modern humanity.

**Alexander G. Weheliye** is Associate Professor of African-American Studies and English at Northwestern University. He is the author of *Phonographies: Grooves in Sonic Afro-Modernity*, also published by Duke University Press.

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In *Oxford Street, Accra*, Ato Quayson analyzes the dynamics of Ghana’s capital city through a focus on Oxford Street, part of Accra’s most vibrant and globalized commercial district. He traces the city’s evolution from its settlement in the mid-seventeenth century to the present day. He combines his impressions of the sights, sounds, interactions, and distribution of space with broader dynamics, including the histories of colonial and postcolonial town planning and the marks of transnationalism evident in Accra’s salsa scene, gym culture, and commercial billboards. Quayson finds that the various planning systems that have shaped the city—and had their stratifying effects intensified by the IMF-mandated structural adjustment programs of the late 1980s—prepared the way for the early-1990s transformation of a largely residential neighborhood into a kinetic shopping district. With an intense commercialism overlying, or coexisting with, stark economic inequalities, Oxford Street is a microcosm of historical and urban processes that have made Accra the variegated and contradictory metropolis that it is today.

**Ato Quayson** is Professor of English and Director of the Centre for Diaspora and Transnational Studies at the University of Toronto. He is the author of *Strategic Transformations in Nigerian Writing, Calibrations: Diaspora and Transnational Studies* at the University of Toronto. He is also editor of the two-volume *Cambridge History of Postcolonial Literature*, coeditor of *A Companion to Diaspora and Transnationalism*, and General Editor of the *Cambridge Journal of Postcolonial Literary Inquiry*. 

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**Utopias**  
**MARK FEATHERSTONE & MALCOLM MILES,**  
**SPECIAL ISSUE EDITORS**

*Utopias* is a special issue of *Cultural Politics* that explores the concept of utopia in literature, art, and cultural theory. The issue considers what happens when people believe that the system they currently inhabit does not work, but they see few viable alternatives, and wide-scale change seems impossible in any case. The contributors analyze narratives of catastrophe and escape in Cold War fiction, the narcotic haze of amusement culture in China, and the meaning of protest and utopian critique in contemporary art. The issue also features an interview with autonomist Paolo Virno on social individualism and imagination. Exploring how the current dystopian worldview points toward alternative utopian futures, the contributors seize a critical opportunity for new forms of cultural politics to emerge.

**Contributors**
Thierry Bardini, John Beck, Mark Chou, Mark Dorrian, Gair Dunlop, Mark Featherstone, Jonathan Harris, Malcolm Miles, Tao Dongfeng, Paolo Virno

**Mark Featherstone** is Senior Lecturer in Sociology at Keele University.  
**Malcolm Miles** is Professor of Cultural Theory at the University of Plymouth School of Architecture, Design and Environment.

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**Porn Archives**  
**TIM DEAN, STEVEN RUSZCZYCKY & DAVID SQUIRES, EDITORS**

“Everyone working on porn will have to refer to this field-defining collection. It is an important book, notable for its compelling argument, stellar roster of contributors, intellectual heft, and broad theoretical scope. It is the most exacting and exciting statement about porn studies to date.” —ROBYN WIEGMAN, author of *Object Lessons*

While sexually explicit writing and art have been around for millennia, pornography—as an aesthetic, moral, and juridical category—is a modern invention. The contributors to *Porn Archives* explore how the production and proliferation of pornography has been intertwined with the emergence of the archive as a conceptual and physical site for preserving, cataloguing, and transmitting documents and artifacts. By segregating and regulating access to sexually explicit material, archives have helped constitute pornography as a distinct genre. As a result, porn has become a site for the production of knowledge, as well as the production of pleasure.

The essays in this collection address the historically and culturally varied interactions between porn and the archive. Topics range from library policies governing access to sexually explicit material to the growing digital archive of “war porn,” or eroticized combat imagery; and from same-sex amputee porn to gay black comic book superhero porn. Together the pieces trace pornography as it crosses borders, transforms technologies, consolidates sexual identities, and challenges notions of what counts as legitimate forms of knowledge. The collection concludes with a valuable resource for scholars: a list of pornography archives held by institutions around the world.

**Contributors**
Jennifer Burns Bright, Eugenie Brinkema, Joseph Bristow, Robert L. Caserio, Ronan Crowley, Tim Dean, Robert Dewhurst, Lisa Downing, Frances Fergusson, Loren Glass, Harri Kalha, Marcia Klitz, Prabha Manuratne, Mireille Miller-Young, Nguyen Tan Hoang, John Paul Rico, Steven Ruszczycy, Melissa Schindler, Darieck Scott, Caitlin Shanley, Ramón E. Soto-Crespo, David Squires, Linda Williams

**Tim Dean** is Professor of English and Comparative Literature at SUNY at Buffalo, where he is also the Director of the Center for the Study of Psychoanalysis and Culture. He is the author of *Unlimited Intimacy: Reflections on the Subculture of Barebacking and Beyond Sexuality*. **Steven Ruszczycy** recently completed a PhD in English at SUNY at Buffalo, where **David Squires** is a PhD candidate in English.
A Taste for Brown Sugar
Black Women in Pornography
MIREILLE MILLER-YOUNG

"Finally: scholarship that centers black women’s labor and ideas in both academia and the sex industries and gives crucial voice to underrepresented workers and feminist thinkers. Accessible to scholars and general readers alike, this book will enrage you, enlighten you, and make you rethink everything you know about race and sex."—TRISTAN TAORMINO, author of True Lust: Adventures in Sex, Porn, and Perversion

A Taste for Brown Sugar boldly takes on representations of black women’s sexuality in the porn industry. It is based on Mireille Miller-Young’s extensive archival research and her interviews with dozens of women who have worked in the adult entertainment industry since the 1980s. The women share their thoughts about desire and eroticism, black women’s sexuality and representation, and ambition and the need to make ends meet. Miller-Young documents their interventions into the complicated history of black women’s sexuality, looking at individual choices, however small—a costume, a gesture, an improvised line—as small acts of resistance, of what she calls “illicit eroticism.” Building on the work of other black feminist theorists, and contributing to the field of sex work studies, she seeks to expand discussion of black women’s sexuality, looking at individual choices, as well as their participation and representation in the adult entertainment industry. Miller-Young wants the voices of black women sex workers heard, and the decisions they make, albeit often within material and industrial constraints, recognized as their own.

Mireille Miller-Young is Associate Professor of Feminist Studies at the University of California, Santa Barbara. She is a coeditor of The Feminist Porn Book: The Politics of Producing Pleasure.

Street Corner Secrets
Sex, Work, and Migration in the City of Mumbai
SVATI P. SHAH

"I learned a tremendous amount from Street Corner Secrets. Svati P. Shah thoughtfully and passionately lays out the struggles poor women face every day and their creative attempts to survive and move forward. Her concern about and respect for the women she meets shines through on every page. This is the best of engaged anthropology. It will become a classic on gendered labor, sexual labor, and the precarity of informal work."—DENISE BRENNAN, author of Life Interrupted: Trafficking into Forced Labor in the United States

Street Corner Secrets challenges widespread notions of sex work in India by examining solicitation in three spaces within the city of Mumbai that are seldom placed within the same analytic frame—brothels, streets, and public day-wage labor markets (nakas), where sexual commerce may be solicited discreetly alongside other income-generating activities. Focusing on women who migrated to Mumbai from rural, economically underdeveloped areas within India, Svati P. Shah argues that selling sexual services is one of a number of ways women working as laborers may earn a living, demonstrating that sex work, like day labor, is a part of India’s vast informal economy. Here, various means of earning—legitimized or stigmatized, legal or illegal—overlap or exist in close proximity to one another, shaping a narrow field of livelihood options that women navigate daily. In the course of this rich ethnography, Shah discusses policing practices, migrants’ access to housing and water, the idea of public space, critiques of states and citizenship, and the discursive location of violence within debates on sexual commerce. Throughout, the book analyzes the epistemology of prostitution, and the silences and secrets that constitute the discourse of sexual commerce on Mumbai’s streets.

Svati P. Shah is Assistant Professor in the Department of Women, Gender, Sexuality Studies at the University of Massachusetts, Amherst.

NEXT WAVE: NEW DIRECTIONS IN WOMEN’S STUDIES
A Series Edited by Inderpal Grewal, Caren Kaplan, and Robyn Wiegman
A View from the Bottom
Asian American Masculinity and Sexual Representation

NGUYEN TAN HOANG

“Nguyen Tan Hoang’s exciting book is a compelling account of the aesthetic, political, and queer possibilities of racialized forms of ‘bottomhood.’ As someone who has been writing about masochism and passivity in relation to queer femininities for a while, I realize that this is the book I have needed in sorting through the complex forms of personhood, pleasure, and power that bottomhood braids into the meanings of race, nation, and sexuality.”—JACK HALBERSTAM, author of The Queer Art of Failure

A View from the Bottom offers a major critical reassessment of male effeminacy and its racialization in visual culture. Examining portrayals of Asian and Asian American men in Hollywood cinema, European art film, gay pornography, and experimental documentary, Nguyen Tan Hoang explores the cultural meanings that accrue to sexual positions. He shows how cultural fantasies around the position of the sexual “bottom” overdetermine and refract the meanings of race, gender, sexuality, and nationality in American culture in ways that both enable and constrain Asian masculinity. Challenging the association of bottoming with passivity and abjection, Nguyen suggests ways of thinking about the bottom position that afford agency and pleasure. A more capacious conception of bottomhood—as a sexual position, a social alliance, an affective bond, and an aesthetic form—has the potential to destabilize sexual, gender, and racial norms, suggesting an ethical mode of relation organized not around dominance and mastery but around the risk of vulnerability and shame. Thus reconceived, bottomhood as a critical category creates new possibilities for arousal, receptiveness, and recognition, and offers a new framework for analyzing sexual representations in cinema as well as understanding their relation to oppositional political projects.

Nguyen Tan Hoang is Assistant Professor of English and Film Studies at Bryn Mawr College. He is also a videomaker whose works include look_im_azon, K.I.P., PIRATED! and Forever Bottom! His videos have been screened at the Museum of Modern Art, The Getty Center, and the Centre Pompidou.

PERVERSE MODERNITIES
A Series Edited by Jack Halberstam and Lisa Lowe

On the Visceral, Part I
Race, Sex, and Other Gut Feelings

SHARON HOLLAND, MARCIA OCHOA & KYLA WAZANA TOMPKINS, SPECIAL ISSUE EDITORS

On the Visceral, Part I focuses on the idea of the visceral as a trope for the carnal and bloody logic that organizes life. It brings together scholars working in food studies, American studies, sexuality and queer studies, and critical race theory, who are keen not only to understand patterns of bodily production and consumption but also to propose new theoretical scaffoldings for our understanding of the intersection of race, food, the human, and the animal. These essays highlight the moments, texts, and processes that link food, flesh, and the alimentary tract to systems of pleasure—as well as to historical and political systems of inequality. The contributors seek to unearth structures of feeling, sensing, and embodiment that have been obscured either by colonialist historiography or political prejudice.

Contributors
Leah Devun, Sharon Holland, Rachel Lee, Jennifer C. Nash, Marcia Ochoa, Kyla Wazana Tompkins, Zeb Tortorici

Sharon Holland is Associate Professor of English at Duke University. She is the author of The Erotic Life of Racism and Raising the Dead: Readings of Death and (Black) Subjectivity, both published by Duke University Press. Marcia Ochoa is Associate Professor of Feminist Studies at the University of California, Santa Cruz. She is the author of Queen for a Day: Transformistas, Beauty Queens, and the Performance of Femininity in Venezuela, also published by Duke University Press. Kyla Wazana Tompkins is Associate Professor of English and Gender and Women’s Studies at Pomona College.
Decolonizing the Transgender Imaginary
AREN AIZURA, MARCIA OCHOA, SALVADOR VIDAL-ORTIZ, TRYSTAN COTTON & CARSTEN BALZER/CARLA LAGATA, SPECIAL ISSUE EDITORS

A special issue of TSQ: TRANSGENDER STUDIES QUARTERLY

What is at stake in acknowledging transgender studies’ Anglophone roots in the global North and West? What kinds of politics might emerge from challenging the assumption that biological sex—or the categories “man” and “woman”—is stable and self-evident across time, space, and culture? This special issue of TSQ: Transgender Studies Quarterly asks how trans scholarship can decolonize, rather than reproduce, dominant imaginaries of sexuality and gender.

The issue highlights roadblocks as well as unexpected openings in the global circulation of trans politics and culture. A First Nations scholar recovers lost tribal knowledge of non-Eurocentric gender. A Thai trans filmmaker negotiates culturally incommensurable categories of self. Two contributors consider what is lost as the term transgender replaces local, vernacular categories of difference in India. A study of gender-queer childhood in Peru disrupts colonial ethnographer-informant roles, while another author critiques the colonialist ethnography on the sarimbavy, gender nonconforming categories of Madagascar. Another essay follows the global commodity chain of synthetic hormones to explore the biopolitics of transgender bodies and race. Finally, a roundtable discussion among transnational activists, culture makers, and scholars offers perspectives ranging from the celebratory to the cynical on decolonizing the transgender imaginary.

Contributors

Aren Aizura is Assistant Professor of Women and Gender Studies in the School of Social Transformation at Arizona State University. Marcia Ochoa is Associate Professor of Feminist Studies at the University of California, Santa Cruz. Salvador Vidal-Ortiz is Associate Professor of Sociology at American University. Trystan Cotton is Associate Professor of Gender Studies at California State University, Stanislaus. Carsten Balzer/Carla LaGata is the senior researcher of Transrespect versus Transphobia Worldwide project.

Queer Theory without Antinormativity
ROBYN WIEGMAN & ELIZABETH A. WILSON, SPECIAL ISSUE EDITORS

A special issue of DIFFERENCES

The tyrannies of sexual normativity have been widely denounced in queer theory. Heteronormativity, homonormativity, family values, marriage, and monogamy have all been objects of sustained queer critique, most often in purely oppositional form: as antinormativity. The contributors to this special issue of differences ask a seemingly simple question of this critical code: can queer theory proceed without a primary allegiance to antinormativity? These essays offer an affirmaive answer either by rethinking normativity or eschewing it altogether in order to redirect the intellectual and political energies of the field.

Contributors

Robyn Wiegman is Professor of Literature and Women’s Studies at Duke University. She is the author of Object Lessons and editor of Women’s Studies on Its Own: A Next Wave Reader in Institutional Change, both published by Duke University Press. Elizabeth A. Wilson is Professor of Women’s, Gender, and Sexuality Studies at Emory University. She is the author of Psychosomatic: Feminism and the Neurological Body, also published by Duke University Press.
Roy Cape
A Life on the Calypso and Soca Bandstand
JOCELYNE GUILBAULT & ROY CAPE

"Roy Cape is a true delight. It is an engagingly written portrayal of the interplay of Roy Cape’s musicianship and life, demonstrating how his social relations on the bandstand are inextricably connected to the way he lives in the world. I like the way that the book moves from the conventions of biography to a lively exchange between Roy and Jocelyne Guilbault, and then becomes increasingly adventurous, only to slow down again before the poignant afterward.”—RONALD RADANO, author of Lying Up a Nation: Race and Black Music

The idea for the book emerged from an exchange they had while discussing Roy’s journey as a performer and bandleader. In conversation, they began experimenting with voice, with who takes the lead, who says what, when, to whom, and why. Their book reflects that dynamic, combining first-person narrative, dialogue, and the polyphony of Roy’s bandmates’ voices. Listening to recordings and looking at old photographs elicited more recollections, which allowed Roy to expand on recurring themes and motifs. This congenial, candid book offers different ways of knowing Roy’s labor of love—his sound and work through sound, his reputation and circulation as a renowned musician and bandleader in the world.

Jocelyne Guilbault is Professor of Music at the University of California, Berkeley. She is the author of Governing Sound: The Cultural Politics of Trinidad’s Carnival Musics and Zouk: World Music in the West Indies. Roy Cape (born in Trinidad in 1942) is an internationally renowned calypso and soca musician and bandleader. He has toured widely, played on hundreds of recordings, and released eight albums with his band Roy Cape All Stars.

Charles and Ray Eames, Glimpses of the USA, Moscow 1959. ©2013 Eames Office, LLC (eamesoffice.com).

Beautiful Data
A History of Vision and Reason since 1945
ORIT HALPERN

"Beautiful Data is a wonderful book, deeply engaging and full of compelling insights. Reading across fields, disciplines, borders, and issues, Orit Halpern chronicles the emergence of a new way of thinking about the world for the digital moment. It is crucial reading for anyone interested in the new directions in which the humanities, the arts, and education are moving.”—PRISCILLA WALD, author of Contagious: Cultures, Carriers, and the Outbreak Narrative

Beautiful Data is both a history of big data and interactivity, and a sophisticated meditation on ideas about vision and cognition in the second half of the twentieth century. Contending that our forms of attention, observation, and truth are contingent and contested, Orit Halpern historicizes the ways that we are trained, and train ourselves, to observe and analyze the world. Tracing the postwar impact of cybernetics and the communication sciences on the social and human sciences, design, arts, and urban planning, she finds a radical shift in attitudes toward recording and displaying information. These changed attitudes produced what she calls communicative objectivity: new forms of observation, rationality, and economy based on the management and analysis of data. Halpern complicates assumptions about the value of data and visualization, arguing that changes in how we manage and train perception, and define reason and intelligence, are also transformations in governmentality. She also challenges the paradoxical belief that we are experiencing a crisis of attention caused by digital media, a crisis that can be resolved only through intensified media consumption.

Orit Halpern is Assistant Professor of History at the New School for Social Research and Eugene Lang College.

EXPERIMENTAL FUTURES:
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Forensic Media
Reconstructing Accidents in Accelerated Modernity
GREG SIEGEL

“An original historical analysis of the intersection of accidents and media, this book resonates with the present climate of terror and risk, bringing a significant historical dimension to our understanding of the contemporary moment. *Forensic Media* demonstrates how thoroughly the technological accident drives and is driven by parallel developments in modern recording media. By raising crucial questions about the role of the mediated accident in modern debates on causality, evidence, knowledge, and narrative, it makes significant contributions to media archeology and the history of science.”—KAREN BECKMAN, editor of Animating Film Theory

In *Forensic Media*, Greg Siegel considers how photographic, electronic, and digital media have been used to record and reconstruct accidents, particularly high-speed crashes and catastrophes. Focusing in turn on the birth of the field of forensic engineering, Charles Babbage’s invention of a “self-registering apparatus” for railroad trains, flight-data and cockpit voice recorders (“black boxes”), the science of automobile crash-testing, and various accident-reconstruction techniques and technologies, Siegel shows how “forensic media” work to transmute disruptive chance occurrences into reassuring narratives of causal succession. Through historical and philosophical analyses, he demonstrates that forensic media are as much technologies of cultural imagination as they are instruments of scientific inscription, as imbued with ideological fantasies as they are compelled by institutional rationales. By rethinking the historical links and cultural relays between accidents and forensics, Siegel sheds new light on the corresponding connections between media, technology, and modernity.

**Greg Siegel** is Associate Professor of Film and Media Studies at the University of California, Santa Barbara.

Celebrities and Publics in the Internet Era
SHARON MARCUS, SPECIAL ISSUE EDITOR

*a special issue of PUBLIC CULTURE*

The contributors to *Celebrities and Publics in the Internet Era* ask how new digital media platforms such as search engines, Twitter, Facebook, Instagram, and YouTube have qualitatively changed celebrity culture. Drawing on examples ranging from the luxury selfies of microcelebrities including Kane Lim to performance artist Marina Abramović’s collaborations with Jay-Z and Lady Gaga, from the karaoke standard in shows such as *American Idol* to Syrian singer Assala’s media battle with the Assad regime, and from the “emotion economy” of reality TV to the influence of such network entrepreneurs as Tim O’Reilly, the essays in this special issue of *Public Culture* identify core structural features that contribute to the development of a new theory of celebrity.

**Contributors**
Laura Grindstaff, Marwan M. Kraidy, Christine Larson, Sharon Marcus, Alice E. Marwick, Susan Murray, Sharrona Pearl, Dana Polan, Carlo Rotella, Karen Tongson, Fred Turner

Sharon Marcus is Orlando Harriman Professor of English and Comparative Literature at Columbia University.
New World Drama
The Performative Commons in the Atlantic World, 1649–1849
ELIZABETH MADDOCK DILLON

“Beginning with regicide and ending in riot, New World Drama revisits key sites along the Atlantic rim to show how theatrical audiences, electing their representatives from a ballot of dramatic characters, expanded the ‘public sphere’ of the print world into a dynamic ‘performative commons.’ In this innovative book, Elizabeth Maddock Dillon reframes discussion across literature, history, cultural studies, and performance studies.”—JOSEPH ROACH, author of Cities of the Dead: Circum-Atlantic Performance

In New World Drama, Elizabeth Maddock Dillon turns to the riotous scene of theatre in the eighteenth-century Atlantic world to explore the creation of new publics. Moving from England to the Caribbean to the early United States, she traces the theatrical emergence of a collective body in the colonized New World—one that included indigenous peoples, diasporic Africans, and diasporic Europeans. In the raucous space of the theatre, the contradictions of colonialism loomed large. Foremost among these was the central paradox of modernity: the coexistence of a massive slave economy and a nascent politics of freedom.

Audiences in London eagerly watched the royal slave, Oroonoko, tortured on stage, while audiences in Charleston and Kingston were forbidden from watching the same scene. Audiences in Kingston and New York City exuberantly participated in the slaying of Richard III on stage, enacting the rise of the “people,” and Native American leaders were enjoined to watch actors in blackface “jump Jim Crow.” Dillon argues that the theater served as a “performative commons,” staging debates over representation in a political world based on popular sovereignty. Her book is a capacious account of performance, aesthetics, and modernity in the eighteenth-century Atlantic world.

Elizabeth Maddock Dillon is Professor of English at Northeastern University. She is the author of The Gender of Freedom: Fictions of Liberalism and the Literary Public Sphere.

FORMATIONS OF UNITED STATES COLONIALISM

ALYOSHA GOLDSTEIN, EDITOR

“This indispensable anthology makes a significant intervention in multiple fields by bridging what has often been seen as two separate processes, the consolidation of U.S. control over the continent and the rise of formal overseas interests at the end of the nineteenth century. The collected essays offer rich and substantive directions for future investigations to scholars interested in what American Indian and Indigenous studies bring to American studies and U.S. imperial studies.”—JODI A. BYRD, author of The Transit of Empire: Indigenous Critiques of Colonialism

Bridging the multiple histories and present-day iterations of U.S. settler colonialism in North America and its overseas imperialism in the Caribbean and the Pacific, the essays in this groundbreaking volume underscore the United States as a fluctuating constellation of geopolitical entities marked by overlapping and variable practices of colonization. By rethinking the intertwined experiences of Native Americans, Puerto Ricans, Chamorros, Filipinos, Hawaiians, Samoans, and others subjected to U.S. imperial rule, the contributors consider how the diversity of settler claims, territorial annexations, overseas occupations, and circuits of slavery and labor—along with their attendant forms of jurisprudence, racialization, and militarism—both facilitate and delimit the conditions of colonial dispossession. Drawing on the insights of critical indigenous and ethnic studies, postcolonial theory, critical geography, ethnography, and social history, this volume emphasizes the significance of U.S. colonialisms as a vital analytic framework for understanding how and why the United States is what it is today.

Contributors
Julian Aguon, Joanne Barker, Berenika Byszewski, Jennifer Denetdale, Augusto Espiritu, Alyosha Goldstein, J. Kéhaulani Kauanui, Barbara Krauthamer, Lorena Oropeza, Vicente L. Rafael, Dean Itsuji Saranillio, Lanny Thompson, Fa’anono Lisiaclaire Uperesa, Manu Vimalassery

Alyosha Goldstein is Associate Professor of American Studies at the University of New Mexico. He is the author of Poverty in Common: The Politics of Community Action during the American Century, also published by Duke University Press.

NEW AMERICANISTS
A Series Edited by Donald A. Pease
“Anyone who thinks that melodrama is inherently politically progressive is advised to read this book, the first to systematically apply the role of the American melodramatic mode to the politics of American heroic sovereignty. Perhaps the boldest part of Elisabeth R. Anker’s thesis is not simply the general argument that Americans often cast their politics into narratives of victimization and vengeance, but the historical argument that a new kind of melodrama has emerged ‘with a vengeance’ after the end of the Cold War and especially after 9/11. I am in awe at this book’s boldness and acuity.”—LINDA WILLIAMS, author of On The Wire

Melodrama is not just a film or literary genre but a powerful political discourse that galvanizes national sentiment to legitimate state violence. Finding virtue in national suffering and heroism in sovereign action, melodramatic political discourses cast war and surveillance as moral imperatives for eradicating villainy and upholding freedom. In Orgies of Feeling, Elisabeth R. Anker boldly reframes political theories of sovereignty, freedom, and power by analyzing the work of melodrama and affect in contemporary politics. Arguing that melodrama animates desires for unconstrained power, Anker examines melodramatic discourses in the War on Terror, neoliberal politics, anticomunist rhetoric, Hollywood film, and post-Marxist critical theory. Building on Friedrich Nietzsche’s notion of “orgies of feeling,” in which overwhelming emotions displace commonplace experiences of vulnerability and powerlessness onto a dramatic story of injured freedom, Anker contends that the recent upsurge in melodrama in the United States is an indication of public discontent. Yet the discontent that melodrama reflects is ultimately an expression of the public’s inability to overcome systemic exploitation and inequality rather than an alarmist response to inflated threats to the nation.

Elisabeth R. Anker is Assistant Professor of American Studies and Political Science at George Washington University.

“Soundtracks of Asian America is smart and informed, capacious and beautifully written. Arguing that the racialized imagination works similarly across musical genres, Grace Wang explores senses of Asian and Asian American belonging across the worlds of classical and popular music. From young classical musicians’ parents as key sites of ideology formation to the ‘reverse migration’ of young Asian Americans to East Asian popular music markets, her case studies are inspired and telling.”—DEBORAH WONG, author of Speak It Louder: Asian Americans Making Music

In Soundtracks of Asian America, Grace Wang explores how Asian Americans use music to construct narratives of self, race, class, and belonging in national and transnational spaces. She highlights how they navigate racialization in different genres by considering the experiences of Asians and Asian Americans in Western classical music, U.S. popular music, and Mandopop (Mandarin-language popular music). Her study encompasses the perceptions and motivations of middle-class Chinese and Korean immigrant parents intensely involved in their children’s classical music training, and of Asian and Asian American classical musicians whose prominence in their chosen profession is celebrated by some and undermined by others. Wang interviews young Asian American singer-songwriters using YouTube to contest the limitations of a racialized U.S. media landscape, and investigates the transnational modes of belonging forged by Asian American pop stars pursuing recording contracts and fame in East Asia. Foregrounding musical spaces where Asian Americans are particularly visible, Wang examines how race matters and operates in the practices and institutions of music making.

Grace Wang is Associate Professor of American Studies at the University of California, Davis.
Staging the Blues
From Tent Shows to Tourism
PAIGE A. MCGINLEY

“…”

Desire and Disaster in New Orleans
Tourism, Race, and Historical Memory
LYNNELL L. THOMAS

“…”

Singing was just one element of blues performance in the early twentieth century. Ma Rainey, Bessie Smith, and other classic blues singers also tapped, joked, and flaunted extravagant costumes on tent show and black vaudeville stages. The press even described these women as “actresses” long before they achieved worldwide fame for their musical recordings. In Staging the Blues, Paige A. McGinley shows that even though folklorists, record producers, and festival promoters set the theatricality of early blues aside in favor of notions of authenticity, it remained creatively vibrant throughout the twentieth century. Highlighting performances by Rainey, Smith, Lead Belly, Sister Rosetta Tharpe, Sonny Terry, and Brownie McGhee in small Mississippi towns, Harlem theaters, and the industrial British North, this pioneering study foregrounds virtuoso blues artists who used the conventions of the theater, including dance, comedy, and costume, to stage black mobility, to challenge narratives of racial authenticity, and to fight for racial and economic justice.

Paige A. McGinley is Assistant Professor of Performing Arts at Washington University in St. Louis.

Most of the narratives packaged for New Orleans’s many tourists cultivate a desire for black culture—jazz, cuisine, dance—while simultaneously targeting black people and their communities as sources and sites of political, social, and natural disaster. In this timely book, the Americanist and New Orleans native Lynnell L. Thomas delves into the relationship between tourism, cultural production, and racial politics. She carefully interprets the racial narratives embedded in tourist websites, travel guides, business periodicals, and newspapers; the thoughts of tour guides and owners; and the stories told on bus and walking tours as they were conducted both before and after Katrina. She describes how, with varying degrees of success, African American tour guides, tour owners, and tourism industry officials have used their own black heritage tours and tourism-focused businesses to challenge exclusionary tourist representations.

Lynnell L. Thomas is Associate Professor of American Studies at the University of Massachusetts, Boston.
"Behind the hypermacho performance of pro wrestling, R. Tyson Smith reveals a backstage where hard aggressive bodies are actually soft and yielding, hypersensitive as lovers so that they don’t cripple each other. It is more akin to ballet than battle, except that all the effort goes into giving the opposite impression. This is one of the great ethnographies of the backstage of occupations, of athletes, of show business, of the bodily self—and of social performance itself."—RANDALL COLLINS, author of Violence: A Micro-sociological Theory

In Fighting for Recognition, R. Tyson Smith enters the world of independent professional wrestling, a community-based entertainment staged in community centers, high-school gyms, and other modest venues. Like the big-name, televised pro-wrestlers who originally inspired them, indie wrestlers engage in choreographed fights in character. Smith details the experiences, meanings, and motivations of the young men who wrestle as “Lethal” or “Southern Bad Boy,” despite receiving little-to-no pay and risking the possibility of serious and sometimes permanent injury. Exploring intertwined issues of gender, class, violence, and the body, he sheds new light on the changing sources of identity in a postindustrial society that increasingly features low wages, insecure employment, and fragmented social support. Smith uncovers the tensions between strength and vulnerability, pain and solidarity, and homophobia and homoeroticism that play out both backstage and in the ring as the wrestlers seek recognition from fellow performers and devoted fans.

R. Tyson Smith is Visiting Assistant Professor of Sociology at Brown University.

"The rigorous turns and supple overturnings in Wandering illuminate and extend meditative resistance to the racial and sexual pathologization of the irregular, antiregulative, social, and aesthetic movement animating the history of black thought. Sarah Jane Cervenak’s devoted study of the disruption of linearity, from David Walker to Gayl Jones, from Harriet Jacobs to William Pope.L challenges and allows us to understand that the errand of blackness is a wandering whose origin and end are dislocation, where the new thing awaits."—FRED MOTEN, author of B Jenkins

Combining black feminist theory, philosophy, and performance studies, Sarah Jane Cervenak ruminates on the significance of physical and mental roaming for black freedom. She is particularly interested in the power of wandering or daydreaming for those whose mobility has been under severe constraint, from the slave era to the present. Since the Enlightenment, wandering has been considered dangerous and even criminal when associated with people of color. Cervenak engages artist-philosophers who focus on wayward movement and daydreaming, or mental travel, that transcend state-imposed limitations on physical, geographic movement. From Sojourner Truth’s spiritual and physical roaming to the rambling protagonist of Gayl Jones’s novel Mosquito, Cervenak highlights modes of wandering that subvert Enlightenment-based protocols of rationality, composure, and upstanding comportment. Turning to the artists William Pope.L, Adrian Piper, and Carrie Mae Weems, Cervenak argues that their work produces an otherworldly movement, an errant kinesis that exceeds locomotive constraints, resisting the straightening-out processes of post-Enlightenment, white-supremacist, capitalist, sexist, and heteronormative modernity. Their roaming animates another terrain, one where free, black movement is not necessarily connected to that which can be seen, touched, known, and materially valued.

Sarah Jane Cervenak is Assistant Professor of Women’s and Gender Studies and African American Studies at the University of North Carolina, Greensboro.
Skin Acts
Race, Psychoanalysis, and the Black Male Performer
MICHELLE ANN STEPHENS

“Michelle Ann Stephens has written a book that anyone interested in race and psychoanalysis will want to pay attention to, and one that even those who do not consider themselves interested in the topic will have to pay attention to. She has taken the most immediate and seemingly obvious site of racialization, the skin, and given it a revelatory new genealogy. She sets the standard for all future engagements with what Frantz Fanon termed ‘epidermalization.’ Through arresting readings of modern and contemporary art and performance, Stephens unfolds the racializing and engendering of skin within modernity, and makes a powerful argument for reading it through the lens of feminist, antiracist, and haptic visuality.”—TAVIA NYONG’O, author of The Amalgamation Waltz: Race, Performance, and the Ruses of Memory

In Skin Acts, Michelle Ann Stephens explores the work of four iconic twentieth-century black male performers—Bert Williams, Paul Robeson, Harry Belafonte, and Bob Marley—to reveal how racial and sexual difference is both marked by and experienced in the skin. She situates each figure within his cultural moment, examining his performance in the context of contemporary race relations and visual regimes. Drawing on Lacanian psychoanalysis and performance theory, Stephens contends that while black skin is subject to what Frantz Fanon called the epidermalizing and hardening effects of the gaze, it is in the flesh that other—inter-subjective, pre-discursive, and sensuous—forms of knowing take place between artist and audience. Analyzing a wide range of visual, musical, and textual sources, Stephens shows that black subjectivity and performativity are structured by the tension between skin and flesh, sight and touch, difference and sameness.

Michelle Ann Stephens is Associate Professor of English and Latino and Hispanic Caribbean Studies at Rutgers University, New Brunswick. She is the author of Black Empire: The Masculine Global Imaginary of Caribbean Intellectuals in the United States, 1914–1962, also published by Duke University Press.

Black Atlas
Geography and Flow in Nineteenth-Century African American Literature
JUDITH MADERA

“In Black Atlas Judith Madera shows how the shifting territory comprising the nation and the even more fluid relation of African Americans to that evolving terrain enabled the writing of such key figures such as Martin Delany, William Wells Brown, and Pauline Hopkins. In so doing, Madera provides an important contribution to African American literary criticism; the expanding corpus of material focused on territoriality, transnationalism, and empire; and our understanding of the rise of the novel in the Americas.”—CAROLINE F. LEVANDER, author of Where is American Literature?

Black Atlas presents definitive new approaches to black geography. It focuses attention on the dynamic relationship between place and African American literature during the long nineteenth century, a volatile epoch of national expansion that gave rise to the Civil War, Reconstruction, Pan-Americanism, and the black novel. Judith Madera argues that spatial reconfiguration was a critical concern for the era’s black writers, especially in response to legacies of containment and territorialization. But she also demonstrates how the possibility for new modes of representation could be found in the radical redistricting of space.

In a series of impressive readings, Madera reveals how crucial geography was to the genre-bending works of writers such as William Wells Brown, Martin Delany, James Beckwourth, Pauline Hopkins, Charles Chesnutt, and Alice Dunbar-Nelson. These authors intervened in major nineteenth-century debates about free soil, regional production, Indian deterritorialization, internal diasporas, pan-American expansionism, and hemispheric circuitry. They staged spaces as multimodal, as sites for creative dissent and invention. Black geographies stood in for what was at stake in negotiating a shared world. Black Atlas shows how the rethinking of place and scale can galvanize the study of black literature.

Judith Madera is Associate Professor of English and Environmental Studies at Wake Forest University.
A Nation Rising
Hawaiian Movements for Life, Land, and Sovereignty
NOELANI GOODYEAR-KA‘ŌPUA, IKAİKA HUSSEY & ERİN KAHUNAWAIKA‘ALÁ WRIGHT, EDITORS
Photographs by Edward W. Greey

“These are the voices of the beating heart of Kanaka Maoli resistance to the usurpation of Hawaiian land and nationhood. Strong words by good minds, the book is at once an honest reflection on the Hawaiian struggle and a motivating call to action to protect the land and waters and heritage. It is history, it is culture, it is wisdom, it is art, and it is an invaluable contribution to the literature of Indigenous resurgence.”—TAIAIAKE ALFRED (Kahnawà:ke Mohawk), Professor of Indigenous Governance, University of Victoria

A Nation Rising chronicles the political struggles and grassroots initiatives collectively known as the Hawaiian sovereignty movement. Scholars, community organizers, journalists, and filmmakers contribute essays that explore Native Hawaiian resistance and resurgence from the 1970s to the early 2010s. Photographs and vignettes about particular activists further bring Hawaiian social movements to life. The stories and analyses of efforts to protect land and natural resources, resist community dispossession, and advance claims for sovereignty and self-determination reveal the diverse objectives and strategies, as well as the inevitable tensions of the broad- tent sovereignty movement. The collection explores the Hawaiian political ethic of ee, which both includes and exceeds dominant notions of state-based sovereignty. A Nation Rising raises issues that resonate far beyond the Hawaiian archipelago, issues such as Indigenous cultural revitalization, environmental justice, and demilitarization.

Contributors

Noelani Goodyear-Ka‘ōpua is Associate Professor of Political Science at the University of Hawai‘i at Mānoa. Ikaika Hussey is the Founder and Publisher of the award-winning news magazine the Hawai‘i Independent.

Erin Kahunawaika‘ala Wright is the Director of Native Hawaiian Student Services in the Hawai‘i‘nulūkea School of Hawaiian Knowledge at the University of Hawai‘i at Mānoa. Edward W. Grevey is a freelance photographer whose career spans more than forty years.

NARRATING NATIVE HISTORIES
A Series Edited by K. Tsinan Ma’alomwaima, Florencia E. Mallon, Alcida Rita Ramos, and Joanne Rappaport

Colonial Genocide in Indigenous North America
ANDREW WOOLFORD, JEFF BENVENUTO & ALEXANDER LABAN HINTON, EDITORS
With a Foreword by Theodore Fontaine

“Colonial Genocide in Indigenous North America is one of the best anthologies I have read in the field of American Indian and Indigenous studies. Within North American history, few have seriously tackled the central question of this anthology: to what extent were Indigenous-settler relations genocidal? The failure of U.S. and Canadian scholars to address this question in a deep and sustained way makes this insightful collection particularly timely and important.”—NED BLACKHAWK, author of Violence over the Land: Indians and Empires in the Early American West

This important collection of essays expands the geographic, demographic, and analytic scope of the term genocide to encompass the effects of colonialism and settler colonialism in North America. Colonists made multiple and interconnected attempts to destroy Indigenous peoples as groups. The contributors examine these efforts through the lens of genocide. Considering some of the most destructive aspects of the colonization and subsequent settlement of North America, several essays address Indigenous boarding school systems imposed by both the Canadian and U.S. governments in attempts to “civilize” or “assimilate” Indigenous children. Contributors examine some of the most egregious assaults on Indigenous peoples and the natural environment, including massacres, land appropriation, the spread of disease, the near-extinction of the buffalo, and forced political restructuring of Indigenous communities. Assessing the record of these appalling events, the contributors maintain that North Americans must reckon with colonial and settler colonial attempts to annihilate Indigenous peoples.

Contributors
Jeff Benvenuto, Robbie Ethridge, Theodore Fontaine, Joseph P. Gone, Alexander Laban Hinton, Tasha Hubbard, Kiera L. Ladner, Tricia E. Logan, David B. MacDonald, Benjamin Madley, Jeremy Patzer, Julia Peristerakis, Christopher Powell, Colin Samson, Gray H. Whaley, Andrew Woolford

Andrew Woolford is Professor of Sociology and Criminology and Social Justice Research Coordinator at the University of Manitoba.

Jeff Benvenuto is a Ph.D. student in the Division of Global Affairs at Rutgers University, Newark. Alexander Laban Hinton is the Director of the Center for the Study of Genocide and Human Rights; Professor of Anthropology and Global Affairs; and the UNESCO Chair on Genocide Prevention at Rutgers University, Newark. Theodore Fontaine is the author of Broken Circle: The Dark Legacy of Indian Residential Schools: A Memoir.

INDIGENOUS STUDIES/AMERICAN STUDIES/HAWAII

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<th>Title</th>
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Portrait of a Young Painter
Pepe Zúñiga and Mexico City’s Rebel Generation
MARY KAY VAUGHAN

“Portrait of a Young Painter is one of the most original and engaging books I have read in a long time. It is dazzling in its layers of perception, its textures, and its intimate insights. It is genuinely original in both argument and methodology, a remarkable work and a pleasure to read.”—BARBARA WEINSTEIN, coeditor of The Making of the Middle Class: Toward a Transnational History

In Portrait of a Young Painter, the distinguished historian Mary Kay Vaughan adopts a biographical approach to understanding the culture surrounding the Mexico City youth rebellion of the 1960s. Her chronicle of the life of painter Pepe Zúñiga counters a literature that portrays post-1940 Mexican history as a series of uprisings against state repression, injustice, and social neglect that culminated in the student protests of 1968. Rendering Zúñiga’s coming of age on the margins of formal politics, Vaughan depicts mid-century Mexico City as a culture of growing prosperity, state largesse, and a vibrant, transnationally informed public life that produced a multifaceted youth movement brimming with creativity and criticism of convention. In an analysis encompassing the mass media, schools, politics, family, sexuality, neighborhoods, and friendships, she subtly invokes theories of discourse, phenomenology, and affect to examine the formation of Zúñiga’s persona in the decades leading up to 1968. By discussing the influences that shaped his worldview, she historicizes the process of subject formation and shows how doing so offers new perspectives on the events of 1968.

Mary Kay Vaughan is Professor of History Emerita at the University of Maryland. She is the author of Cultural Politics in Revolution: Teachers, Peasants, and Schools in Mexico, 1930–40, winner of both the Conference on Latin American History’s Bolton Prize and the Latin American Studies Association’s Bryce Wood Award, and a coeditor of Sex in Revolution: Gender, Politics, and Power in Modern Mexico and The Eagle and the Virgin: Nation and Cultural Revolution in Mexico, 1920–1940, both also published by Duke University Press.

The Great Depression in Latin America
PAULO DRINOT & ALAN KNIGHT, EDITORS

“In The Great Depression in Latin America, leading Latin Americanists address an important and timely topic from new perspectives, paying more attention to the cultural and social repercussions of the Depression in Latin America than have previous studies. A number of the essays take strong revisionist stands that will garner a lot of attention, and Paulo Drinot’s introduction and Alan Knight’s conclusion do a wonderful job of framing and enhancing the already strong essays.”—STEVEN TOPIK, coeditor of From Silver to Cocaine: Latin American Commodity Chains and the Building of the World Economy, 1500–2000

Although Latin America weathered the Great Depression better than the United States and Europe, the global economic collapse of the 1930s had a deep and lasting impact on the region. The contributors to this book examine the consequences of the Depression in terms of the role of the state, party-political competition, and the formation of working-class and other social and political movements. Going beyond economic history, they chart the repercussions and policy responses in different countries, while noting common cross-regional trends, in particular, a mounting critique of economic orthodoxy and greater state intervention in the economic, social, and cultural spheres, both trends crucial to the region’s subsequent development. The book also examines how regional transformations interacted with and differed from global processes. Taken together, these essays deepen our understanding of the Great Depression as a formative experience in Latin America and provide a timely comparative perspective on the recent global economic crisis.

Contributors
Marcelo Buchell, Carlos Contreras, Paulo Drinot, Jeffrey L. Gould, Roy Hora, Alan Knight, Gillian McGillivray, Luis Felipe Sáenz, Angela Vergara, Joel Wolfe, Doug Yarrington

Paulo Drinot is Senior Lecturer in Latin American History at the Institute of the Americas, University College London. He is the author of The Allure of Labor: Workers, Race, and the Making of the Peruvian State and editor of Che’s Travels: The Making of a Revolutionary in 1950s Latin America, both also published by Duke University Press. Alan Knight is Professor of the History of Latin America at the University of Oxford. He is the author of Mexico: The Colonial Era; Mexico: From the Beginning to the Spanish Conquest; and The Mexican Revolution (two volumes).
The Vanguard of the Atlantic World
Creating Modernity, Nation, and Democracy in Nineteenth-Century Latin America
JAMES E. SANDERS

“The Vanguard of the Atlantic World is a fundamental contribution not only to our understanding of nineteenth-century Latin America, but also to the broader scholarly debate about the origins of modern democratic republicanism. James E. Sanders argues that in the nineteenth century Spanish America was the most democratic region of the world. In so doing, he rejects claims that Latin America has always stood on the margins of democratic culture and modernity, and he speaks directly to current debates about the relationship between capitalism, modernity, and democracy.”—REBECCA EARLE, author of The Return of the Native: Indians and Mythmaking in Spanish America, 1810–1930

We Are Left without a Father Here
Masculinity, Domesticity, and Migration in Postwar Puerto Rico
EILEEN J. SUÁREZ FINDLAY

“In this fascinating study, Eileen J. Suárez Findlay reinterprets Puerto Rican history in the mid-twentieth century by placing labor migration, populist politics, and gender at the heart of her narrative. Thousands of Puerto Rican migrant workers, seeking modernity and an escape from the harsh colonialism on their home island, journeyed to sugar beet fields in Michigan. There they found exploitation harsher than they had known. Findlay eloquently explores their travels and travails and shows how they reshaped both U.S. colonialism and Puerto Rican populism.”—JULIE GREENE, author of The Canal Builders: Making America’s Empire at the Panama Canal

In the nineteenth century, Latin America was home to the majority of the world’s democratic republics. Many historians have dismissed these political experiments as corrupt pantomimes of governments of Western Europe and the United States. Challenging that perspective, James E. Sanders contends that Latin America in this period was a site of genuine political innovation and popular debate reflecting Latin Americans’ visions of modernity. Drawing on archival sources in Mexico, Colombia, and Uruguay, Sanders traces the circulation of political discourse and democratic practice among urban elites, rural peasants, European immigrants, slaves, and freed blacks to show how and why ideas of liberty, democracy, and universalism gained widespread purchase across the region, mobilizing political consciousness and solidarity among diverse constituencies. In doing so, Sanders reframes the locus and meaning of political and cultural modernity.

James E. Sanders is Associate Professor of History at Utah State University. He is the author of Contentious Republicans: Popular Politics, Race, and Class in Nineteenth-Century Colombia, also published by Duke University Press.

We Are Left without a Father Here is a transnational history of working people’s struggles and a gendered analysis of populism and colonialism in mid-twentieth-century Puerto Rico. At its core are the thousands of agricultural workers who, at the behest of the Puerto Rican government, migrated to Michigan in 1950 to work in the state’s sugar beet fields. The men expected to earn enough income to finally become successful breadwinners and fathers. To their dismay, the men encountered abysmal working conditions and pay. The migrant workers in Michigan and their wives in Puerto Rico soon exploded in protest. Chronicling the protests, the surprising alliances that they created, and the Puerto Rican government’s response, Eileen J. Suárez Findlay explains that notions of fatherhood and domesticity were central to Puerto Rican populist politics. Patriarchal ideals shaped citizens’ understandings of themselves, their relationship to Puerto Rican leaders and the state, as well as the meanings they ascribed to U.S. colonialism. Findlay argues that the motivations and strategies for transnational labor migrations, colonial policies, and worker solidarities are all deeply gendered.

Eileen J. Suárez Findlay is Associate Professor of Latin American and Caribbean History at American University. She is the author of Imposing Decency: The Politics of Sexuality and Race in Puerto Rico, 1870–1920, also published by Duke University Press.

AMERICAN ENCOUNTERS/GLOBAL INTERACTIONS
A Series Edited by Gilbert M. Joseph and Emily S. Rosenberg

LATIN AMERICAN STUDIES

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LATIN AMERICAN STUDIES/U.S. HISTORY

December
328 pages, 39 illustrations
cloth, 978–0–8223–5766–7, $89.95/£59.00
Brazil's Northeast has traditionally been considered one of the country’s poorest and most underdeveloped areas. In this impassioned work, the Brazilian historian Durval Muniz de Albuquerque Jr. investigates why Nordesterners are marginalized and stereotyped not only by inhabitants of other parts of Brazil but also by nordestinos themselves. His broader question, though, is how “the Northeast” came into existence. Tracing the history of its invention, he finds that the idea of the Northeast was formed in the early twentieth century when elites around Brazil became preoccupied with building a nation. Diverse phenomena—from drought policies to messianic movements, banditry to new regional political blocs—helped to consolidate this novel concept, the Northeast. Politicians, intellectuals, writers, and artists, often nordestinos, played key roles in making the region cohere as a space of common references and concerns. Ultimately, Albuquerque urges historians to question received notions, such as regions and regionalism, to reveal their artifice and abandon static categories in favor of new, more granular understandings.

Durval Muniz de Albuquerque Jr. is Professor of Brazilian History at the Federal University of Rio Grande do Norte. An award-winning author, he is considered one of Brazil’s leading historians. James N. Green is Professor of Brazilian History and Culture at Brown University. He is the author of We Cannot Remain Silent: Opposition to the Brazilian Military Dictatorship in the United States, also published by Duke University Press. Jerry Dennis Metz is translator and independent scholar, has a PhD in Latin American History from the University of Maryland, College Park.
Prostitution and the Ends of Empire
Scale, Governmentalities, and Interwar India
STEPHEN LEGG

"Prostitution and the Ends of Empire deftly reveals that the attack on the brothel in interwar Delhi was more than just a city-specific act, but rather demonstrated the power of international, imperial, and local networks. Using Foucault’s and Agamben’s work Stephen Legg persuasively shows the reimagining of the brothel as a space of danger that required its suppression. Legg’s use of scalar analysis is carefully constructed and brilliantly conclusive. This is an important and original reading of colonial prostitution."—PHILIPPA LEVINE, author of The British Empire: Sunrise to Sunset

Offically confined to red-light districts, brothels in British India were tolerated until the 1920s. Yet, by this time, prostitution reform campaigns led by Indian, imperial, and international bodies were combining the social scientific insights of sexology and hygiene with the moral condemnations of sexual slavery and human trafficking. These reformers identified the brothel as exacerbating rather than containing “corrupting prostitutes” and the threat of venereal diseases, and therefore encouraged the suppression of brothels rather than their urban segregation. In this book, Stephen Legg tracks the complex spatial politics surrounding brothels in the interwar period at multiple scales, including the local, regional, national, imperial, and global. Campaigns and state policies against brothels did not just operate at different scales but made scales themselves, forging new urban, provincial, colonial, and international formations. In so doing, they also remade the boundary between the state and the social, through which the prostitute was, Legg concludes, “civilly abandoned.”

Stephen Legg is Associate Professor in the School of Geography at the University of Nottingham. He is the author of Spaces of Colonialism: Delhi’s Urban Governmentalities and the editor of Spatiality, Sovereignty and Carl Schmitt: Geographies of the Nomos.

German Colonialism in a Global Age
BRADLEY NARANCH & GEOFF ELEY, EDITORS

“This landmark collection showcases the latest research in many areas of German colonialism. As a state-of-the-art expression of a vibrant field, German Colonialism in a Global Age will set a new benchmark and become a standard reference.”—A. DIRK MOSES, author of German Intellectuals and the Nazi Past

This collection provides a comprehensive treatment of the German colonial empire and its significance. Leading scholars show not only how the colonies influenced metropolitan life and the character of German politics during the Bismarckian and Wilhelmine eras (1871–1918), but also how colonial mentalities and practices shaped later histories during the Nazi era. In introductory essays, editors Bradley Naranch and Geoff Eley survey the historiography and broad developments in the imperial imaginary of the nineteenth and twentieth centuries. Contributors then examine diverse particular aspects, from science and the colonial state to the disciplinary constructions of Africans as colonial subjects for German administrative control. They consider the influence of imperialism on German society and culture via the mass-marketing of imperial imagery; conceptions of racial superiority in German pedagogy; and the influence of colonialism on German anti-Semitism. The collection concludes with several essays that address geopolitics and the broader impact of the German imperial experience.

Contributors

Bradley Naranch is Visiting Assistant Professor of History at the University of Montana. Geoff Eley is the Karl Pohrt Distinguished University Professor of Contemporary History at the University of Michigan. He is the author of Nazism as Fascism: Violence, Ideology, and the Ground of Consent in Germany, 1930–1945, and A Crooked Line: From Cultural History to the History of Society.

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The Global Realm of U.S. Body Politics in the Twentieth Century
EMILY S. ROSENBERG & SHANON FITZPATRICK, EDITORS

“This unusually synthetic and well-conceived volume covers historical and contemporary situations in which the bodies of civilians, combatants, and those defined as outsiders are managed, mobilized, and politically tethered to broad nationalist and imperial projects ‘at home’ and ‘abroad.’ In attending to the details of bodily care and coercion, the contributors ask why, how, and when bodies matter, demonstrating the blur between technologies of war and ever more sophisticated forms of peacetime surveillance. Taken together, their essays show that we need to know more about whose bodies count in the changing landscape of national security and imperial governance and in the embattled space between ‘care’ and ‘control.’”

—ANN LAURA STOLER, editor of Imperial Debris: On Ruins and Ruination

Body and Nation interrogates the connections among the body, the nation, and the world in twentieth-century U.S. history. The idea that bodies and bodily characteristics are heavily freighted with values that are often linked to political and social spheres remains underdeveloped in the histories of America’s relations with the rest of the world. Attentive to diverse state and nonstate actors, the contributors provide historically grounded insights into the transnational dimensions of biopolitics. Their subjects range from the regulation of prostitution in the Philippines by the U.S. Army to Cold War ideals of American feminine beauty, and from “body counts” as metrics of military success to cultural representations of Mexican migrants in the United States as public health threats. By considering bodies as complex, fluctuating, and interrelated sites of meaning, the contributors to this collection offer new insights into the workings of both soft and hard power.

Contributors
Frank Costigliola, Janet M. Davis, Shanon Fitzpatrick, Paul A. Kramer, Shirley Jennifer Lim, Mary Ting Yi Lui, Natalia Molina, Brenda Gayle Plummer, Emily S. Rosenberg, Kristina Shull, Annessa C. Stagner, Marilyn B. Young

Emily S. Rosenberg is Professor of History at the University of California, Irvine. She is the author of Financial Missionaries to the World: The Politics and Culture of Dollar Diplomacy, 1900–1930, and A Date Which Will Live: Pearl Harbor in American Memory, both also published by Duke University Press. Shanon Fitzpatrick is a Faculty Lecturer in the Department of History at McGill University.

AMERICAN ENCOUNTERS/GLOBAL INTERACTIONS
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Ten Books That Shaped the British Empire
Creating an Imperial Commons
ANTOINETTE BURTON & ISABEL HOFMEYR, EDITORS

“The new critical history of empire and the freshly theorized transnational history of the book are together at last, each enhancing the other in a superb collection edited by the leading scholars in studies of the British world. Neither ‘book’ nor ‘empire’ is a straightforward idea. Focusing on ten influential works, the editors and contributors show how readers appropriated ideas as they circulated—often without regard for intellectual property—in periodical, pamphlet and volume forms.”—LESLIE HOWSAM, author of Past Into Print: The Publishing of History in Britain 1850–1950

Combining insights from imperial studies and transnational book history, this provocative collection opens new vistas on both fields through ten accessible essays, each devoted to a single book. Contributors revisit well-known works associated with the British empire, including Charlotte Brontë’s Jane Eyre, Thomas Macaulay’s History of England, Charles Pearson’s National Life and Character, and Robert Baden-Powell’s Scouting for Boys. They explore anticolonial texts in which authors such as C. L. R. James and Mohandas K. Gandhi chipped away at the foundations of imperial authority, and they introduce books that may be less familiar to students of empire. Taken together, the essays reveal the dynamics of what the editors call an “imperial commons,” a lively, empire-wide print culture. They show that neither empire nor book were stable, self-evident constructs. Each helped to legitimize the other.

Contributors
Tony Ballantyne, Elleke Boehmer, Antoinette Burton, Catherine Hall, Isabel Hofmeyr, Aaron Kamugisha, Marilyn Lake, Charlotte Macdonald, Derek Peterson, Mridalini Sinha, Tridip Suhrud, André du Toit

Antoinette Burton is Professor of History and Catherine C. and Bruce A. Bastian Professor of Global and Transnational Studies at the University of Illinois, Urbana-Champaign. She has written and edited many books, including The First Anglo-Afghan Wars: A Reader and A Primer for Teaching World History: Ten Design Principles, both also published by Duke University Press.

Isabel Hofmeyr is Professor of African Literature at the University of the Witwatersrand in Johannesburg and Visiting Distinguished Global Professor at New York University. Her prize-winning books include Gandhi’s Printing Press: Experiments in Slow Reading and ‘We Spend Our Years as a Tale That is Told’: Oral Historical Storytelling in a South African Chiefdom.
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Stephen White is James Bryce Professor of Politics at the University of Glasgow, and also Visiting Professor at the Institute of Applied Politics in Moscow. Richard Sakwa is Professor of Russian and European Politics at the University of Kent, and an Associate Fellow of the Russia and Eurasia Programme at Chatham House in London. Henry E. Hale is Associate Professor of Political Science and International Affairs at The George Washington University.

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MIT and the Transformation of American Economics
E. ROY WEINTRAUB, EDITOR
a supplement to HISTORY OF POLITICAL ECONOMY

MIT and the Transformation of American Economics seeks to remedy historians’ neglect of the influential and luminary economics department at the Massachusetts Institute of Technology. The department, bolstered by an influx of innovative young scholars, was one of the most distinguished research economics departments in North America by the late 1950s. In another decade it would become the most highly regarded economics department in the world. This volume documents the history of this process and the ways in which MIT’s rise to prominence coincided with the remarkable transformation of American economics in the post-war period. Many developments influenced this history: the Keynesian revolution, the emergent technical nature of economics, the Cold War, the international hold of American economics, the GI Bill, and the institution’s openness to Jewish economists.

Subscribers to History of Political Economy will receive a copy of MIT and the Transformation of American Economics.

Contributors

E. Roy Weintraub is Professor of Economics at Duke University.
He is the author of How Economics Became a Mathematical Science, also published by Duke University Press.

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