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Aunties
The Seven Summers of Alevtina and Ludmila

PHOTOGRAPHS BY NADIA SABLIN
With a foreword by Sandra S. Phillips

In northwest Russia, in a small village called Alekhovshchina, Nadia Sablin’s aunts spend the warmer months together in the family home and live as the family has always lived—chopping wood to heat the house, bringing water from the well, planting potatoes, and making their own clothes. Sablin’s remarkably lyrical and evocative photographs, taken over seven summers, capture the small details and daily rituals of her aunts’ surprisingly colorful and dreamlike days, taking us not only to another country but to another time. Alevtina and Ludmila, now in their seventies, seem both old and young, as if time itself was as seamless and cyclical as their routines—working on puzzles, sewing curtains, tatting lace, picking berries, repairing fences—and as full of the same subtle mysteries. Sablin collaborated with her aunts to re-create scenes she remembered from her childhood and to make new images of the patterns of their days. In these photographs, Sablin combines observation and invention, biography and autobiography, to tell the stories of her aunts’ life together, and in the process, quilts together a thoughtful meditation on memory, aging, and belonging.

A CDS BOOK
Published by Duke University Press
and the Center for Documentary Studies at Duke University

Nadia Sablin, a freelance photographer based in Brooklyn, New York, earned a B.F.A. from the Rochester Institute of Technology in 2002 and an M.F.A. from Arizona State University in 2011. Her work has been featured in such publications as the New York Times, the Guardian, the Moscow Times, Slate, American Photo, the Calvert Journal, and WPO’s The Magazine. Sablin, who has received the Firecracker Photographic Grant, a New York Foundation for the Arts fellowship, and a Puffin Foundation Grant, was named one of the Magenta Foundation’s Emerging Photographers in 2011 and was Sean O’Hagan’s Juror’s Pick for the Daylight Photo Awards in 2013. Sablin’s photographs of her Russian aunts were chosen from 200 entries to win the seventh biennial CDS/Honickman First Book Prize in Photography.

Sandra S. Phillips is the senior curator of photography at the San Francisco Museum of Modern Art. Among the most recent exhibitions that she has curated for SFMOMA are South Africa in Apartheid and After: David Goldblatt, Ernest Cole, Billy Monk; Rineke Dijkstra: A Retrospective; and Exposed: Voyeurism, Surveillance, and the Camera Since 1870. Over her career, she has curated major exhibitions, including Crossing the Frontier: Photographs of the Developing West; William Klein New York 1954–1955; Police Pictures: The Photograph as Evidence; Diane Arbus: Revelations; Larry Sultan: The Valley; and Robert Adams: Turning Back. Phillips has authored or coauthored numerous catalogs, and her articles and essays have appeared in such journals as Art in America, DoubleTake, and History of Photography.

The Center for Documentary Studies/Honickman First Book Prize in Photography
is open to North American photographers who use their cameras for creative exploration, whether it be of places, people, or communities; of the natural or social world; of beauty at large or the lack of it; of objective or subjective realities. For more information about this important book series, Nadia Sablin’s Aunties, and the previous prizewinning books, visit firstbookprizephoto.com.
Haydée Santamaría, Cuban Revolutionary
She Led by Transgression
MARGARET RANDALL

Margaret Randall is the author of dozens of books of poetry and prose, including *Che on My Mind*, and the translator of *When Rains Became Floods: A Child Soldier’s Story*, both also published by Duke University Press.

Taking part in the Cuban Revolution’s first armed action in 1953, enduring the torture and killings of her brother and fiancé, assuming a leadership role in the underground movement, and smuggling weapons into Cuba, Haydée Santamaría was the only woman to participate in every phase of the revolution. Virtually unknown outside of Cuba, Santamaría was a trusted member of Fidel Castro’s inner circle and friend of Che Guevara. Following the revolution’s victory Santamaría founded and ran the cultural and arts institution Casa de las Americas, which attracted cutting-edge artists, exposed Cubans to some of the world’s greatest creative minds, and protected queer, black, and feminist artists from state repression. Santamaría’s suicide in 1980 caused confusion and discomfort throughout Cuba; despite her commitment to the revolution, communist orthodoxy’s disapproval of suicide prevented the Cuban leadership from mourning and celebrating her in the Plaza of the Revolution. In this impressionistic portrait of her friend Haydée Santamaría, Margaret Randall shows how one woman can help change the course of history.

“Haydée Santamaría, Cuban Revolutionary is essential reading for all involved in the struggles for social justice, and for those devoted to literature, the arts, and imagination as a core ingredient in realizing another world. In Margaret Randall’s literary hands, Haydée is a study of an ordinary, yet remarkable woman redefining herself through commitment to revolutionary change and to the people she loved. It is also a magnificent and sorrowful meditation on revolution, loss, gender, and art. A major and outstanding book.”—BERNARDINE DOHRN, activist, academic, and clinical law professor, retired

Taking part in the Cuban Revolution’s first armed action in 1953, enduring the torture and killings of her brother and fiancé, assuming a leadership role in the underground movement, and smuggling weapons into Cuba, Haydée Santamaría was the only woman to participate in every phase of the revolution. Virtually unknown outside of Cuba, Santamaría was a trusted member of Fidel Castro’s inner circle and friend of Che Guevara. Following the revolution’s victory Santamaría founded and ran the cultural and arts institution Casa de las Americas, which attracted cutting-edge artists, exposed Cubans to some of the world’s greatest creative minds, and protected queer, black, and feminist artists from state repression. Santamaría’s suicide in 1980 caused confusion and discomfort throughout Cuba; despite her commitment to the revolution, communist orthodoxy’s disapproval of suicide prevented the Cuban leadership from mourning and celebrating her in the Plaza of the Revolution. In this impressionistic portrait of her friend Haydée Santamaría, Margaret Randall shows how one woman can help change the course of history.

“In her personal and passionate book, Margaret Randall dares to speak out about the pained silence surrounding Haydée Santamaría, perhaps the most important female figure of the Cuban Revolution. Drawing on archives, interviews, memories, and imagination, Randall brings this complex woman to life, both to honor her quiet idealism and to mourn her death by suicide, which made it impossible for her to be seen as a proper national hero. This book opens the door to much-needed scholarship about the trauma suffered by women who sought to bring about social transformations on the island.”—RUTH BEHAR, author of *Traveling Heavy: A Memoir in Between Journeys*

also by Margaret Randall

*Che on My Mind*
paper, $19.95tr/£13.99
978-0-8223-5592-2/2013
Light in the Dark / Luz en lo Oscuro
Rewriting Identity, Spirituality, Reality
GLORIA E. ANZALDÚA
Edited by AnaLouise Keating

Written during the last decade of her life, *Light in the Dark* represents the culmination of Gloria E. Anzaldúa’s mature thought and the most comprehensive presentation of her philosophy. Throughout Anzaldúa weaves personal narratives into deeply engaged theoretical readings to comment on numerous contemporary issues—including the September 11 attacks, neocolonial practices in the art world, and coalitional politics. She valorizes subaltern forms and methods of knowing, being, and creating that have been marginalized by Western thought, and theorizes her writing process as a fully embodied artistic and political practice. Resituating Anzaldúa’s work within Continental philosophy and new materialism, *Light in the Dark* takes Anzaldúnan scholarship in new directions.

“Gloria E. Anzaldúa is one of the most generative and generous thinkers and storytellers in our times. In these rich auto-ethnographies she continues to search for what she calls the ‘positive shadows’ of personal and collective experience, spirit, and world. Anzaldúa has the courage to write inside recesses and crevices to encounter what one does not necessarily want to know, but needs nonetheless to inhabit, tuned to change and possibility. In her unique speaking in entwined tongues, in Spanish and English, she is a multimodal guide in our hard times to ‘active imagining’ for worlds that may yet be. It is such a pleasure to see this book at last; it makes her legacy vivid when it is most needed.”—DONNA HARAWAY, author of *When Species Meet*

“Ready to move beyond identity politics? Beyond contemporary theories of globalization, de-coloniality, feminism, Marxism? Then take this U.S. Third Space/Fourth World Feminist Liberationist ride on Anzaldúnan rivers of thought. They carry away outmoded debris. Tributary streams nourish decolonial visions. Shimmering re-cognitions arrive. Perceptual light shifts, wreaking havoc, unleashing floods of liberation philosophy. Dizzy? Take the book’s medicine. It transforms refugees into citizen-chamanas, political co-creators of how we will be known. Anzaldúa wonders: Do you have the yearning, the energizing power of life, the courage to join us?”—CHELA SANDOVAL, author of *Methodology of the Oppressed*

Gloria E. Anzaldúa (1942–2004) was a visionary writer whose work was recognized with many honors, including the Before Columbus Foundation American Book Award, a Lambda literary award, the National Endowment for the Arts Fiction Award, and the Bode-Pearson Prize for Outstanding Contributions to American Studies. Her book *Borderlands / La frontera* was selected as one of the 100 Best Books of the Century by the *Hungry Mind Review* and the *Utne Reader*.

AnaLouise Keating, Professor of Women’s Studies at Texas Woman’s University, is the author of *Women Reading, Women Writing: Self-Invention in Paula Gunn Allen, Gloria Anzaldúa, and Audre Lorde; Teaching Transformation; and Transformation Now! Toward a Post-Oppositional Politics of Change*. She is the editor of *Anzaldúa’s Interviews/Entrevistas; The Gloria Anzaldúa Reader; and EntreMundos/AmongWorlds: New Perspectives on Gloria Anzaldúa*; and coeditor, with Anzaldúa, of this *bridge we call home: radical visions for transformation*.

LATIN AMERICA OTHERWISE
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also by Gloria E. Anzaldúa

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978–0–8223–4564–0 / 2009

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Earth Beings
Ecologies of Practice across Andean Worlds
MARISOL DE LA CADENA

Earth Beings is the fruit of Marisol de la Cadena’s decade-long conversations with Mariano and Nazario Turpo, father and son, runakuna or Quechua people. Concerned with the mutual entanglements of indigenous and nonindigenous worlds, and the partial connections between them, de la Cadena presents how the Turpos’ indigenous ways of knowing and being include and exceed modern and nonmodern practices. Her discussion of indigenous political strategies—a realm that need not abide by binary logics—reconfigures how to think about and question modern politics, while pushing her readers to think beyond “hybridity,” and toward translation, communication that accepts incommensurability, and mutual difference as conditions for ethnography to work.

THE LEWIS HENRY MORGAN LECTURES
A Series Edited by Robert Foster

“In response to its own subject, this is an extraordinary intervention in ethnography. Marisol de la Cadena writes not across genres, different perspectives on one entity, but in a way that allows different entities to emerge—and they’re not ‘genres’ at all. Diverse narratives, conversations, recollections can be read simultaneously as scholarly tools and as making present realities they can hardly contain. A highly courageous and in personal terms deeply moving book.”—Marilyn Strathern, Cambridge University

“Earth Beings is one of those books that emerge into the scholarly domain once in a decade that crystallizes that decade’s debates and rearticulates them in ways that open paths into new worlds.”—Arturo Escobar, author of Territories of Difference: Place, Movements, Life, Redes
Ontopower
War, Powers, and the State of Perception
BRIAN MASSUMI

Color coded terror alerts; invasion; drone war; rampant surveillance: all manifestations of the type of new power Brian Massumi theorizes in *Ontopower*. Through an in-depth examination of the War on Terror and the culture of crisis, Massumi identifies the emergence of preemption, which he characterizes as the operative logic of our time. Security threats, regardless of the existence of credible intelligence, are now felt into reality. Whereas nations once waited for a clear and present danger to emerge before using force, a threat’s felt reality now demands launching a preemptive strike. Power refocuses on what may emerge, as that potential presents itself to feeling. This affective logic of potential washes back from the war front to become the dominant mode of power on the home front as well. This is ontopower—the mode of power embodying the logic of preemption across the full spectrum of force, from the hardest (military intervention) to the “soft” (surveillance). With *Ontopower*, Massumi provides an original theory of power that explains not only current practices of war but the culture of insecurity permeating our contemporary neoliberal condition.

Brian Massumi is Professor of Communication at the University of Montreal. He is the author of *The Power at the End of the Economy*, *What Animals Teach Us about Politics*, and *Parables for the Virtual: Movement, Affect, Sensation*, all also published by Duke University Press.

"Ontopower is a powerfully written, tightly argued, and persuasive accounting of the operative logic of preemption. Brian Massumi demonstrates how the military now drives war into the very nature of human perception. Captivating and quintessential Massumi."—ELIZABETH POVINELLI, author of *Economies of Abandonment: Social Belonging and Endurance in Late Liberalism*
The members of the Project on Vegas are Stacy M. Jameson, Instructor of Film Media at the University of Rhode Island; Karen Klugman, photographer and Chair of the Art Department at the Hopkins School in New Haven, Connecticut; Jane Kuenz, Associate Professor of English at the University of Southern Maine; and Susan Willis, Associate Professor of Literature at Duke University.

On the Las Vegas Strip, blockbuster casinos burst out of the desert, billboards promise “hot babes,” actual hot babes proffer complimentary drinks, and a million happy slot machines ring day and night. It’s loud and excessive, but, as The Project on Vegas demonstrate, the Strip is not a world apart. Combining written critique and more than 100 photographs by Karen Klugman, Strip Cultures examines the politics of food and water, art and spectacle, entertainment and branding, body and sensory experience. In confronting the ordinary on America’s most famous four-mile stretch of pavement, the authors reveal how the Strip concentrates and magnifies the basic truths and practices of American culture where consumerism is the stuff of life, digital surveillance annuls the right to privacy, and nature—all but destroyed—is refashioned as an element of decor.

“Bringing fresh perspectives to our understanding of the Las Vegas Strip, the authors offer a compelling set of observations that speak not only to the over-the-top world of the Strip, but to larger trends in American culture. They allow readers to catch a brief glimpse of another Vegas, the one occupied by those who keep the city’s economic wheels of gaming and tourism turning.”—LYNN COMELLA, University of Nevada, Las Vegas

“Rabelais does Las Vegas.”—MIKE DAVIS, author of City of Quartz: Excavating the Future in Los Angeles

also of interest

Inside the Mouse: Work and Play at Disney World
The Project on Disney
paper, $23.95
978–0–8223–1624–4 / 1995
Rights: World, except United Kingdom and Europe
How Would You Like to Pay?
How Technology Is Changing the Future of Money
BILL MAURER

From Bitcoin to ApplePay, big changes seem to be afoot in the world of money. Yet the use of coins and paper bills has persisted for 3,000 years. In How Would You Like to Pay?, leading anthropologist Bill Maurer narrates money’s history, considers its role in everyday life, and discusses the implications of how new technologies are changing how we pay. These changes are especially important in the developing world, where people who lack access to banks are using cell phones in creative ways to send and save money. To truly understand money, Maurer explains, is to understand and appreciate the complex infrastructures and social relationships it relies on. Engaging and straightforward, How Would You Like to Pay? rethinks something so familiar and fundamental in new and exciting ways. Ultimately, considering how we would like to pay gives insights into determining how we would like to live.

FROM CHAPTER TWO
What is money? The answer is changing as electronic and mobile communications devices become a new interface for storing, spending, paying and keeping track of money, and as some in the tech world imagine an era of digital, non-state currencies. Many people involved in economic development are pinning their hopes for economic growth on adaptations of these new non-cash systems, particularly with mobile phones. Others imagine libertarian utopias free from governments and insulated from inflation and economic shocks thanks to peer-to-peer cryptocurrencies. But can a new mode of payment or even a new currency bring about such substantial changes? To answer this question, we need to re-ask our earlier one: What is money?

“A lucid and entertaining work which shines a light on many of the complexities of money and payments. Bill Maurer makes us realize—and remember—that money is not just economics and process, but also an integral part of human life, and that the psychology and behavioral dynamics around money are just as important to understand as the business aspects. A must-read!”—CAROL COYE BENSON, Glenbrook Partners
Mounting Frustration
The Art Museum in the Age of Black Power
SUSAN E. CAHAN

Prior to 1967 fewer than a dozen museum exhibitions had featured the work of African American artists. By the time the civil rights movement reached the American art museum, it had already crested: the first public demonstrations to integrate museums occurred in late 1968, twenty years after the desegregation of the military and fourteen years after the Brown v. Board of Education decision. In Mounting Frustration Susan E. Cahan investigates the strategies African American artists and museum professionals employed as they wrangled over access to and the direction of New York City’s elite museums. Drawing on numerous interviews with artists and analyses of internal museum documents, Cahan gives a detailed and at times surprising picture of the institutional and social forces that both drove and inhibited racial justice in New York’s museums.

Cahan focuses on high-profile and wildly contested exhibitions that attempted to integrate African American culture and art into museums, each of which ignited debate, dissension, and protest. The Metropolitan Museum’s 1969 exhibition Harlem on My Mind was supposed to represent the neighborhood, but it failed to include the work of the black artists living and working there. While the Whitney’s 1971 exhibition Contemporary Black Artists in America featured black artists, it was heavily criticized for being haphazard and not representative. The Whitney show revealed the consequences of museums’ failure to hire African American curators, or even white curators who possessed knowledge of black art. Cahan also recounts the long history of the Museum of Modern Art’s institutional ambivalence toward contemporary artists of color, which reached its zenith in its 1984 exhibition “Primitivism” in Twentieth Century Art. Representing modern art as a white European and American creation that was influenced by the “primitive” art of people of color, the show only served to further devalue and cordon off African American art.

In addressing the racial politics of New York’s art world, Cahan shows how aesthetic ideas reflected the underlying structural racism and inequalities that African American artists continue to face. The ongoing process of integrating museums, Cahan demonstrates, is far broader than overcoming past exclusions.
Edgar Heap of Birds
BILL ANTHES

For over three decades, contemporary Native American artist Hock-E-Aye-Vi Edgar Heap of Birds has pursued a disciplined practice in multiple media, having shown his paintings, drawings, prints, and text-based conceptual art throughout numerous national and international galleries and public spaces. In this first book-length study of this important artist, Bill Anthes analyzes Heap of Birds’s art and politics in relation to the international contemporary art scene, Native American history, and settler colonialism. Foregrounding how Heap of Birds roots his practice in Cheyenne spirituality and an indigenous way of seeing and being in the world, Anthes describes how Heap of Birds likens his art to weapons, delivering trenchant critiques of the loss of land, life, and autonomy endured by Native Americans. Whether appearing as interventions in public spaces or in a gallery, Heap of Birds’s carefully honed artworks—“sharp rocks”—pose questions about time, modernity, identity, power, and the meaning and value of contemporary art in a global culture.

“The art of Edgar Heap of Birds as it comes to life in these pages guides us into the dense interplay between seemingly familiar contemporary forms that in fact derive from a lifetime of contemplation on the Cheyenne and Arapaho world the artist belongs to and the art-making that grows therefrom. Bill Anthes impressively appreciates the technical virtuosity Heap of Birds revels in even as he finds a path toward understanding growing spiritual and intellectual wisdom—and perhaps more than anything the great joy, humor, and hope—that have long fueled the art Edgar Heap of Birds makes.”—ROBERT WARRIOR, editor of The World of Indigenous North America

Bill Anthes is a Professor in the Art Field Group at Pitzer College and the author of Native Moderns: American Indian Painting, 1940–1960, also published by Duke University Press.

“So often we fail to look carefully at or describe the works of Native American artists in depth, but tend instead to look through them to some plane of political meaning to which they presumably grant passage. Bill Anthes, by contrast, lingers on and deeply engages with Edgar Heap of Birds’s work, filling a gaping hole in contemporary art scholarship. Compelling, thought provoking, and urgently needed.”
—JANE BLOCKER, author of Where Is Ana Mendieta? Identity, Performativity, and Exile

also by Bill Anthes

Native Moderns: American Indian Painting, 1940–1960

ART/NATIVE AMERICAN STUDIES
September 256 pages, 95 illustrations (including 78 in color) paper, 978–0–8223–5994–4, $24.95tr/£16.99  cloth, 978–0–8223–5981–4, $89.95/£62.00
Zhang Hongtu
Expanding Visions of a Shrinking World
LUCHIA MEIHUA LEE & JEROME SILBERGELD, EDITORS

In this book, leading art experts, art historians, and critics review the life, career, and artistic development of New York–based Chinese artist Zhang Hongtu. A pioneer in contemporary Chinese art, Zhang’s oeuvre is as diverse, intellectually complex, and engaging as it is entertaining. From painting and sculpture to computer-generated works and multimedia projects, Zhang’s art is equally rich in terms of China’s history and its current events, containing profound reflections on China’s oldest cultural habits and contemporary preoccupations. His art is designed to make Asian and Western audiences look more closely at each other and at themselves to recognize their beliefs and unexamined values.

From his early work during China’s Cultural Revolution to his decades as an artist in New York, Zhang reflects the complex attitudes of a scholar-artist toward modernity, as well as toward Asian and Western societies and himself. Placing Zhang in the context of his cultural milieu both in China and in the Chinese immigrant artist community in America, this volume’s contributors examine his adaptations of classic art to reflect a contemporary sensibility, his relation to Cubism and Social Realism, his collaboration with fashion designer Vivienne Tam, and his visual critique of China’s current environmental crisis. Zhang’s work will be on display at the Queens Museum in New York City from October 17, 2015 to March 6, 2016.

Contributors
Julia F. Andrews, Alexandra Chang, Tom Finkelpearl, Michael FitzGerald, Luchia Meihua Lee, Morgan Perkins, Kui Yi Shen, Jerome Silbergeld, Eugenie Tsai, Thuy Linh Nguyen Tu, Lily Wei, Wu Hung

Luchia Meihua Lee is Guest Curator at the Queens Museum in New York City and the Executive Director of the Taiwanese American Arts Council. Jerome Silbergeld is P.Y. and Kinmay W. Tang Professor of Chinese Art History at Princeton University.

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Performance
DIANA TAYLOR

“Diana Taylor concludes with a strong claim that ‘Performance is a powerful weapon. We need to understand it.’ In that light she is clearly a warrior and an exemplary scholar. But she is also, as evidenced in the pages of this book, a profoundly insightful, compassionate, hope-filled lover of performers and performance. I’ve rarely come across such a trustworthy witness to the potential of art and activism. For that last ounce of courage, I think I’ll just have to carry this inspiring chronicle of performance studies, performance art and, from my read, artists of all sorts—and have it with me in every type of backstage dressing room I might occupy.”—ANNA DEAVERE SMITH

“Performance” has multiple and often overlapping meanings that signify a wide variety of social behaviors. In this invitation to reflect on the power of performance, Diana Taylor explores many of its uses and iterations: artistic, economic, sexual, political, and technological performance; the performance of everyday life; and the gendered, sexed, and racialized performance of bodies. This book performs its argument. Images and texts interact to show how performance is at once a creative act, a means to comprehend power, a method of transmitting memory and identity, and a way of understanding the world.

Diana Taylor is University Professor of Performance Studies and Spanish at New York University. She is the author and editor of several books, including The Archive and the Repertoire: Performing Cultural Memory in the Americas, and Disappearing Acts: Spectacles of Gender and Nationalism in Argentina’s “Dirty War,” both also published by Duke University Press.

Contributors
Peggy Shaw and Lois Weaver (Split Britches) in their performance Retra Perspective / It’s a small house and we’ve lived in it always, performed at the 2007 Encuentro in Buenos Aires. Photo by Julio Pantoja.

Peggy Shaw and Lois Weaver (Split Britches) in their performance Retra Perspective / It’s a small house and we’ve lived in it always, performed at the 2007 Encuentro in Buenos Aires. Photo by Julio Pantoja.
Microgroove
Forays into Other Music
JOHN CORBETT

Microgroove continues John Corbett’s exploration of diverse musics, with essays, interviews, and musician profiles that focus on jazz, improvised music, contemporary classical, rock, folk, blues, post-punk, and cartoon music. Corbett’s approach to writing is as polymorphous as the music, ranging from oral history and journalistic portraiture to deeply engaged cultural critique. Corbett advocates for the relevance of “little” music, which despite its smaller audience, is of enormous cultural significance. He writes on musicians as varied as Sun Ra, PJ Harvey, Koko Taylor, Steve Lacy, and Helmut Lachenmann. Among other topics, he discusses recording formats; investigates the relationship between music and visual art, dance, and poetry; and with Terri Kapsalis analyzes the role of female orgasm sounds in contemporary popular music. Above all, Corbett privileges the importance of improvisation; he insists on the need to pay close attention to “other” music and celebrates its ability to open up pathways to new ideas, fresh modes of expression, and unforeseen ways of knowing.

“John Corbett likes, I’m sorry—LOVES—all kinds of music. But who doesn’t? Well most people really just dig one kind of genre or other but there are those who are into it ALL and continue to seek and follow the wild threads from African American jazz, blues, R&B and hip hop to the indie rock heart beat of college kid psychosis to the luscious worlds of Braziliana to European free improvisation to Japanese noise and pop paroxysm. One may suspect this erudite fellow as a chin scratching academic but I’ve been in the passenger seat next to this dude while he’s blasting Chicago blues cassettes and he’s hammering the steering wheel and fully turned on by the dripping music moment of creation and emotion. To share and express the impression of expression in discussion to the intellect and to the cosmic fire, this is where the righteously engaged Corbett comes into play. The respect, consideration, and wonder is genuine. As music defines his aesthetic perspective so he playfully identifies our sentience with the promise of music, the power of foreversness.”—THURSTON MOORE

John Corbett is a music critic, record producer, and curator. He is the author of Extended Play: Sounding Off from John Cage to Dr. Funkenstein, also published by Duke University Press. His writing has appeared in Downbeat, The Wire, the Chicago Reader, and numerous other publications. He is the co-owner of Corbett vs. Dempsey, an art gallery in Chicago.

“Microgroove is a brilliant contribution to the tradition of Nat Hentoff, Lester Bangs, Robert Christgau, John Rockwell, and Robert Palmer. John Corbett loves improvisation, and can write about unusual and nonpopular music in popular ways, taking readers behind the curtain to help them understand what creativity means and the conditions under which it comes to be. Corbett plays against the ultra-narrowcasting concept that dominates media now, and seeks audiences willing to chance an encounter with the unexpected. The genre-busting of Microgroove is highly laudable and sorely needed.”—GEORGE E. LEWIS, author of A Power Stronger than Itself: the AACM and American Experimental Music

also by John Corbett

Extended Play: Sounding Off from John Cage to Dr. Funkenstein
paper, $25.95/£17.99
978-0-8223-1473-8 / 1994
**Muslim Fashion**

Contemporary Style Cultures  
**REINA LEWIS**

“Gracefully interweaving hijab and veiling into historical, political, legal, and cultural contexts, Reina Lewis delves deeply into the everyday style, fashion, and dress of young Muslim women. Lewis captures a dynamic moment in time—transnationally and comparatively—and offers keen insights into the variations and intersectionalities of religion, ethnicity, class, gender, generation, and nation. *Muslim Fashion* is an extraordinary book and an exemplary model of a feminist cultural studies approach to fashion.”

—SUSAN B. KAISER, author of *Fashion and Cultural Studies*

Muslim women are part of an emergent cross-faith transnational youth subculture of modest fashion. In treating hijab and other forms of modest clothing as fashion, Reina Lewis counters the overuse of images of veiled women as “evidence” in the prevalent suggestion that Muslims and Islam are incompatible with Western modernity. *Muslim Fashion* contextualizes modest wardrobe styling within Islamic and global consumer cultures, interviewing key players including designers, bloggers, shoppers, store clerks, and shop owners. Focusing on Britain, North America, and Turkey, Lewis provides insights into the ways young Muslim women use multiple fashion systems to negotiate religion, identity, and ethnicity.

**Reina Lewis** is Professor of Cultural Studies at the London College of Fashion, University of the Arts London, and the author of *Rethinking Orientalism: Women, Travel and the Ottoman Harem*.

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**Asians Wear Clothes on the Internet**

Race, Gender, and the Work of Personal Style Blogging  
**MINH-HA T. PHAM**

“Asians Wear Clothes on the Internet is a fiercely imaginative and inspiring book. Minh-Ha T. Pham’s discussion of the garment industry’s racialization and the details she provides about bloggers’ lives and the conditions of their labor is impressive. She acknowledges and debunks the writing on overly utopian and breathless views of digital media as ‘participatory culture’ while giving full credit and agency to the bloggers she writes about. Stunning!”—LISA NAKAMURA, author of *Digitizing Race: Visual Cultures of the Internet*

In the first ever book devoted to a critical investigation of the personal style blogosphere, Minh-Ha T. Pham examines the phenomenal rise of elite Asian bloggers who have made a career of posting photographs of themselves wearing clothes on the Internet. Pham understands their online activities as “taste work” practices that generate myriad forms of capital for superbloggers and the brands they feature. A multifaceted and detailed analysis, *Asians Wear Clothes on the Internet* addresses questions concerning the status and meaning of “Asian taste” in the early twenty-first century, the kinds of cultural and economic work Asian tastes do, and the fashion public and industry’s appetite for certain kinds of racialized eliteness. Situating blogging within the historical context of gendered and racialized fashion work while being attentive to the broader cultural, technological, and economic shifts in global consumer capitalism, *Asians Wear Clothes on the Internet* has profound implications for understanding the changing and enduring dynamics of race, gender, and class in shaping some of the most popular work practices and spaces of the digital fashion media economy.

**Minh-Ha T. Pham** is Assistant Professor in the Graduate Media Studies Program at the Pratt Institute. Her research has been featured in the *New York Times*, the *Guardian*, the *Atlantic*, the *San Francisco Chronicle*, CNN, NPR, *Jezebel*, and the *Huffington Post*.
Spanning a period of over 450 years, The Rio de Janeiro Reader traces the history, culture, and politics of Rio de Janeiro, Brazil through the voices, images, and experiences of those who have made the city's history. It outlines Rio's transformation from a hardscrabble colonial outpost and strategic port into an economic, cultural, and entertainment capital of the modern world. The volume contains a wealth of primary sources, many of which appear here in English for the first time. A mix of government documents, lyrics, journalism, speeches, ephemera, poems, maps, engravings, photographs, and other sources capture everything from the fantastical impressions of the first European arrivals to the complaints about roving capoeira gangs, and from sobering eyewitness accounts of slavery's brutality to the glitz of Copacabana. The definitive English language resource on the city, The Rio de Janeiro Reader presents the “Marvelous City” in all its complexity, importance, and intrigue.

**The Latin America Readers**
A Series Edited by Robin Kirk and Orin Starn

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**Daryle Williams** is Associate Professor of History at the University of Maryland and the author of *Culture Wars in Brazil: The First Vargas Regime, 1930–1945*, also published by Duke University Press. **Amy Chazkel** is Associate Professor of History at the City University of New York, Queens College and the CUNY Graduate Center, and the author of *Laws of Chance: Brazil's Clandestine Lottery and the Making of Urban Public Life*, also published by Duke University Press. **Paulo Knauss** is Professor of History at Universidade Federal Fluminense (Niterói, Brazil) and the author of *Rio de Janeiro da pacificação: franceses e portugueses na disputa colonial*.

“*A great city deserves a great reader, and this one rises to the occasion. From the colonial outpost to the modern megalopolis, from emperors to the humblest of residents, this reader offers snapshots of Rio from every angle. Chico Buarque described cariocas as 'completely crazy citizens, with truckloads of reason.' This book captures the craziness and the reason.*”—**BRYAN MCCANN**, author of *Hard Times in the Marvelous City: From Dictatorship to Democracy in the Favelas of Rio de Janeiro*
The Feminism of Uncertainty
A Gender Diary
Ann Snitow

Ann Snitow is Associate Professor of Literature and Gender Studies at Lang College, The New School, in New York City. A longtime activist, Snitow has cofounded The Network of East-West Women, No More Nice Girls, and New York Radical Feminists. She has written for the Village Voice, the Nation, the Women’s Review of Books, Dissent, and many other publications, and is coeditor of Powers of Desire: The Politics of Sexuality and The Feminist Memoir Project: Voices from Women’s Liberation.

"Ann Snitow’s writing brims with brilliance, subtlety, and fresh insight on every page. Mixing personal essay with complex theoretical thinking, these essays stimulate and enlighten. One of those rare activists who tries to understand rather than demolish her political adversaries, Snitow manages here to be at once deeply committed and open-minded, presenting each side as sympathetically as her own. For anyone confused by the controversies within feminism, reading Ann Snitow is guaranteed to bring clarity."
—Alix Kates Shulman

"In this rich and varied collection drawn from a lifetime of engagement with feminist politics, Ann Snitow combines and recombines theory and activism to make something living, fresh, and dare one say it, hopeful out of what have proved to be surprisingly resistant circumstances. I found thought-provoking insights on every page, and so will you."
—Katha Pollitt

"Ann Snitow is one of the irreplaceable voices of the feminist movement, as sharp, funny, precise, passionate, and insightful today as she was in the founding moments of women’s liberation. This collection of pieces from her long career as an activist and intellectual is as luminous and indispensable as she is."
—Gayle Rubin

The Feminism of Uncertainty brings together Ann Snitow’s passionate, provocative dispatches from forty years on the front lines of feminist activism and thought. In such celebrated pieces as “A Gender Diary”—which confronts feminism’s need to embrace, while dismantling, the category of “woman”—Snitow is a virtuoso of paradox. Freely mixing genres in vibrant prose, she considers Angela Carter, Doris Lessing, and Dorothy Dinnerstein and offers self-reflexive accounts of her own organizing, writing, and teaching. Her pieces on international activism, sexuality, motherhood, and the waywardness of political memory all engage feminism’s impossible contradictions—and its utopian hopes.

FROM CHAPTER THREE

From my first burst of intense activism, say 1969 to 1979, what I mainly recall is a prevailing feeling shared across all sorts of different feminist groups, a mixture of outrage and hope hard to recapture now. Sexism, racism, capitalism were all under attack on many fronts; we expected everything was going to change. I remember sitting on the train home after hours of talking to women, truly at ease in a public place for the first time in my entire life, breathing deeply, taking as much space as I wanted. Have we written enough about how erotic these new freedoms sometimes felt? Most of us were young of course, but that can’t fully explain the general atmosphere of passion set free, the literal embodiment of the name the movement had then: “Women’s Liberation.”
Saved for a Purpose
A Journey from Private Virtues to Public Values
JAMES A. JOSEPH

The son of a minister, James A. Joseph grew up in Louisiana’s Cajun country, where his parents taught him the value of education and the importance of serving others. These lessons inspired him to follow a career path that came to include working in senior executive or advisory positions for four U.S. presidents and with the legendary Nelson Mandela to build a new democracy in South Africa. Saved for a Purpose is Joseph’s ethical autobiography, in which he shares his moral philosophy and his insights on leadership.

In an engaging and personal style, Joseph shows how his commitment to applying moral and ethical principles to large groups and institutions played out in his work in the civil rights movement in Alabama and as a college chaplain in California in the turbulent 1960s. His time later as vice president of the Cummins Engine Company provided an opportunity to promote corporate ethics, and his tenure as Under Secretary of the Interior in the Carter administration underscored the difficulty and weight of making the right decisions while balancing good policy analysis with transcendent moral principles.

In 1996 President Bill Clinton selected Joseph to become the U.S. ambassador to South Africa. His recollections of working with Nelson Mandela, whom he describes as a noble and practical politician, and his observations about what he learned from Desmond Tutu and others about reconciliation contain some of the book’s most poignant passages. Saved for a Purpose is unique, as Joseph combines his insights from working to integrate values into America’s public and private sectors with his long engagement with ethics as an academic discipline and as a practical guide for social behavior. Ultimately, it reflects Joseph’s passionate search for values that go beyond the personal to include the ethical imperatives that should be applied to the communal.

All royalties from this book will be donated to the Association of Black Foundation Executives (ABFE) and the Community Foundation of Sarasota County, Florida.

James A. Joseph is Professor Emeritus of the Practice of Public Policy at Duke University. Joseph served as the U.S. ambassador to South Africa from 1996 to 2000, and as the Under Secretary of the U.S. Department of the Interior from 1977 to 1981. He was the President and CEO of the Council on Foundations, Vice President of the Cummins Engine Company, and served as Chaplain of the Claremont Colleges. He is the recipient of numerous honorary degrees and awards, including the Order of Good Hope, South Africa’s highest award to a citizen of a foreign country. Joseph is also the author of Leadership as a Way of Being; Remaking America: How the Benevolent Traditions of Many Cultures Are Transforming Our National Life; and The Charitable Impulse: Wealth and Social Conscience in Communities and Cultures Outside the United States.

“I am so grateful that James A. Joseph has chosen to share lessons learned from a lifetime of service in this fine book.”—MARIAN WRIGHT EDELMAN, President, Children’s Defense Fund

“James A. Joseph has had a remarkable career. I have enjoyed working with him and watching him implement the values and ideals of Martin Luther King Jr. and Nelson Mandela. He has written a book that I hope will be widely read.”—ANDREW YOUNG, former Congressman, United Nations ambassador, and Mayor of Atlanta

“Ambassador James A. Joseph brings a new approach to the question of why ethics matters by offering a compelling case for ethical decision making drawn from his wide and distinguished service in the real worlds of church, business, charitable foundations, politics, diplomacy, and higher education. The moral reasoning in Saved for a Purpose is incredibly clear, and it is written from an ethical perspective that is at once deeply rooted in religious conviction and informed by careful attention to the moral dimensions of decisions about major social, economic, and political issues.”—JOSEPH C. HOUGH JR., President Emeritus of Union Theological Seminary in New York and author of Black Power and White Protestants
Normal Life
Administrative Violence, Critical Trans Politics, and the Limits of Law
DEAN SPADE
Revised and Expanded Edition

“Should be read by everyone who is interested in challenging capitalism, colonialism, racism, and patriarchy.”—ANGELA Y. DAVIS

Wait—what’s wrong with rights? It is usually assumed that trans and gender nonconforming people should follow the civil rights and “equality” strategies of lesbian and gay rights organizations by agitating for legal reforms that would ostensibly guarantee nondiscrimination and equal protection under the law. This approach assumes that the best way to address the poverty and criminalization that plague trans populations is to gain legal recognition and inclusion in the state’s institutions. But is this strategy effective?

In Normal Life Dean Spade presents revelatory critiques of the legal equality framework for social change and points to examples of transformative grassroots trans activism that is raising demands that go beyond traditional civil rights reforms. Spade explodes assumptions about what legal rights can do for marginalized populations, and describes transformative resistance processes and formations that address the root causes of harm and violence.

In the new afterword to this revised and expanded edition, Spade notes the rapid mainstreaming of trans politics and finds that his predictions that gaining legal recognition will fail to benefit trans populations are coming to fruition. In the context of recent increased mainstream visibility of trans people and trans politics, Spade continues to advocate for the dismantling of systems of state violence that shorten the lives of trans people. Now more than ever, Normal Life is an urgent call for justice and trans liberation, and the radical transformations it will require.

Dean Spade is Assistant Professor at the Seattle University School of Law and founder of the Sylvia Rivera Law Project.

NOW AVAILABLE FROM DUKE

Exile and Pride
Disability, Queerness, and Liberation
ELI CLARE
With a new foreword by Aurora Levins Morales and an afterword by Dean Spade

“Eli Clare writes with the spirit of a poet and the toughness of a construction worker. The passion and skill of [his] writing will draw you inside a complex life and more deeply inside yourself.”—JEWELLE GOMEZ

First published in 1999, the groundbreaking Exile and Pride is essential to the history and future of disability politics. Eli Clare’s revelatory writing about his experiences as a white disabled genderqueer activist/writer established him as one of the leading writers on the intersections of queerness and disability and permanently changed the landscape of disability politics and queer liberation. With a poet’s devotion to truth and an activist’s demand for justice, Clare deftly unspools the multiple histories from which our ever-evolving sense of self unfolds. His essays weave together memoir, history, and political thinking to explore meanings and experiences of home: home as place, community, bodies, identity, and activism. Here readers will find an intersectional framework for understanding how we actually live with the daily hydraulics of oppression, power, and resistance. At the root of Clare’s exploration of environmental destruction and capitalism, sexuality and institutional violence, gender and the body politic, is a call for social justice movements that are truly accessible to everyone. With heart and hammer, Exile and Pride pries open a window onto a world where our whole selves, in all their complexity, can be realized, loved, and embraced.

Eli Clare is a poet, essayist, activist, and the author of The Marrow’s Telling: Words in Motion. He speaks regularly at universities and conferences throughout the United States about disability, queer identities, and social justice, and his writing has appeared in numerous periodicals and anthologies. Aurora Levins Morales is the author of Kindling: Writings on the Body. Dean Spade is the author of Normal Life: Administrative Violence, Critical Trans Politics, and the Limits of Law.
In this revolutionary text, prominent Native American studies scholar and activist Andrea Smith reveals the connections between different forms of violence—perpetrated by the state and by society at large—and documents their impact on Native women. Beginning with the effects of the abuses inflicted on Native American children at state-sanctioned boarding schools from the 1880s to the 1980s, Smith adroitly expands our conception of violence to include the widespread appropriation of Indian cultural practices by whites and other non-Natives, environmental racism, and population control. Smith deftly connects these and other examples of historical and contemporary colonialism to the high rates of violence against Native American women—the most likely to suffer from poverty-related illness and to survive rape and partner abuse. Smith also outlines radical and innovative strategies for eliminating gendered violence.

Andrea Smith is Associate Professor of Ethnic Studies and Media and Cultural Studies at the University of California, Riverside. She is the author of Native Americans and the Christian Right: The Gendered Politics of Unlikely Alliances and coeditor of Theorizing Native Studies, both also published by Duke University Press.
**Reel World**  
An Anthropology of Creation  
**ANAND PANDIAN**  
With a foreword by Walter Murch

“**Reel World** thinks in and through the media of cinema and experience as things of the world. They are like fireflies whose paths flash and cut out. A chance encounter, a glance, or a gesture activates experiments in rhythm and voice, light and sound, a feeling of movement. Streets, migrants, flowers, bullets, children’s textbooks and bottlefuls of pills form ecologies of incipience. Ontological curiosity laps like an infinity wave in the craving for wonders now.”—**KATHLEEN STEWART**, author of *Ordinary Affects*

**Reel World** explores what happens to life when everything begins to look and feel like cinema. Drawing on years of fieldwork with Tamil filmmakers, artists, musicians, and craftsmen in the south Indian movie studios of “Kollywood,” Anand Pandian examines how ordinary moments become elements of a cinematic world. With inventive, experimental, and sometimes comical zeal, Pandian pursues the sensory richness of cinematic experience and the adventure of a writing true to these sensations. Thinking with the visceral power of sound and image, his stories also broach deeply philosophical themes such as desire, time, wonder, and imagination. In a spirit devoted to the turbulence and uncertainty of genesis, **Reel World** brings into focus an ecology of creative process: the many forces, feelings, beings, and things that infuse human endeavors with transformative potential.

**Anand Pandian** teaches anthropology at Johns Hopkins University. His books include *Crooked Stalks: Cultivating Virtue in South India*, also published by Duke University Press. **Walter Murch** is a sound designer, film editor, and the winner of three Academy Awards.

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**addicted.pregnant.poor**  
**KELLY RAY KNIGHT**

“Kelly Ray Knight has the courage to expose eloquently and ethnographically one of the most painful public secrets of addiction and urban poverty (and gentrification) that medicine, public health, science, and society cannot solve. What this book documents ethnographically and explores theoretically must be confronted in all its impossible complexity and violence.”—**PHILIPPE BOURGOIS**, coauthor of *Righteous Dopefiend*

For the addicted, pregnant, and poor women living in daily-rent hotels in San Francisco’s Mission district, life is marked by battles against drug cravings, housing debt, and potential violence. In this stunning ethnography Kelly Ray Knight presents these women in all their complex humanity and asks what kinds of futures are possible for them given their seemingly hopeless situation. During her four years of fieldwork Knight documented women’s struggles as they traveled from the street to the clinic, jail, and family court, and back to the hotels. She approaches addicted pregnancy as an everyday phenomenon in these women’s lives, and describes how they must navigate the tension between pregnancy’s demands to stay clean and the pull of addiction and poverty toward drug use and sex work. By creating the space for addicted women’s own narratives and examining addicted pregnancy from medical, policy, and social science perspectives, Knight forces us to confront and reconsider the ways we think about addiction, trauma, health, criminality, and responsibility.

**Kelly Ray Knight** is Assistant Professor of Anthropology, History and Social Medicine at the University of California, San Francisco.

**CRITICAL GLOBAL HEALTH: EVIDENCE, EFFICACY, ETHNOGRAPHY**  
A Series Edited by Vincanne Adams and João Biehl

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**ANTHROPOLOGY/URBAN STUDIES/SOCIAL MEDICINE**  
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Cosmopolitan Conceptions
IVF Sojourns in Global Dubai
MARCIA C. INHORN

"Cosmopolitan Conceptions is a groundbreaking contribution to ongoing discussions of globalized medicine, travel for reproductive care, and the multiple and complex modernities of the contemporary Middle East. Marcia C. Inhorn writes with great sympathy, valorizing the first-person rationalities, suffering, and aspirations of the people she interviewed. A very valuable book."—RAYNA RAPP, author of Testing Women, Testing the Fetus: The Social Impact of Amniocentesis in America

In Cosmopolitan Conceptions Marcia C. Inhorn highlights the stories of 220 "reprotravelers" from fifty countries who sought treatment at a "cosmopolitan" IVF clinic in Dubai. These couples cannot find safe, affordable, legal, and effective IVF services in their home countries, and their stories offer a window into the world of infertility—a world that is replete with pain, fear, danger, frustration, and financial burden. These hardships dispel any notion that traveling for IVF treatment is reproductive tourism. The magnitude of reprotravel to Dubai, Inhorn contends, reflects the failure of countries to meet their citizens' reproductive needs, which suggests the necessity of creating new forms of activism that advocate for developing alternate pathways to parenthood, reducing preventable forms of infertility, supporting the infertile, and making safe and low-cost IVF available worldwide.

Marcia C. Inhorn is William K. Lanman Jr. Professor of Anthropology and International Affairs in the Department of Anthropology and The Whitney and Betty MacMillan Center for International and Area Studies at Yale University. She is the coeditor of Medical Anthropology at the Intersections: Histories, Activisms, and Futures, also published by Duke University Press.

After War
The Weight of Life at Walter Reed
ZOË H. WOOL

"This brilliant and absorbing ethnography reveals how the violence of war is rendered simultaneously enduring and ephemeral for wounded American soldiers. Zoë H. Wool accounts for the frankness of embodiment and the unstable yet ceaseless processes through which the ordinary work of living is accomplished in the aftermath of serious injury. After War is a work of tremendous clarity and depth opening new sightlines in disability and the critical politics of the human body."—JULIE LIVINGSTON, author of Improvising Medicine: An African Oncology Ward in an Emerging Cancer Epidemic

In After War Zoë H. Wool explores how the American soldiers most severely injured in the Iraq and Afghanistan wars struggle to build some kind of ordinary life while recovering at Walter Reed Army Medical Center from grievous injuries like lost limbs and traumatic brain injury. Between 2007 and 2008, Wool spent time with many of these mostly male soldiers and their families and loved ones in an effort to understand what it's like to be blown up and then pulled toward an ideal and ordinary civilian life in a place where the possibilities of such a life are called into question. Contextualizing these soldiers within a broader political and moral framework, Wool considers the soldier body as a historically, politically, and morally laden national icon of normative masculinity. She shows how injury, disability, and the reality of soldiers' experiences and lives unsettle this icon and disrupt the all-too-common narrative of the heroic wounded veteran as the embodiment of patriotic self-sacrifice. For these soldiers, the uncanny ordinariness of seemingly extraordinary everyday circumstances and practices at Walter Reed create a reality that will never be normal.

Zoë H. Wool is a Postdoctoral Fellow in Writing and Theory in the Department of Anthropology at Columbia University.
Who Counts?
The Mathematics of Death and Life After Genocide
Diane M. Nelson

"Life is painting a picture not doing a sum," Oliver Wendell Holmes once said; the diversity of human experience and the complexities of culture can't be explained by formula (no matter what our social scientists say). Holmes's observation is wonderfully brought to life by Diane M. Nelson in her compelling new ethnography, Who Counts? Building on her previous pathbreaking scholarship on Guatemala, Nelson creatively and empathetically documents the many ways in which a postgenocidal society struggles against the stifling cunning of neoliberal regimentation—against, in other words, extinction by other means."—Greg Grandin, author of Empire of Necessity: Slavery, Freedom, and Deception in the New World

In Who Counts? Diane M. Nelson explores the social life of numbers, teasing out the myriad roles math plays in Guatemalan state violence, economic exploitation and disenfranchisement, as well as in Mayan revitalization and grassroots environmental struggles. In the aftermath of thirty-six years of civil war, to count—both numerically and in the sense of having value—is a contested and qualitative practice of complex calculations encompassing war losses, migration, debt, and competing understandings of progress. Nelson makes broad connections among seemingly divergent phenomena, such as debates over reparations for genocide victims, Ponzi schemes, and anti-mining movements. Challenging the presumed objectivity of Western mathematics, Nelson shows how it flattens social complexity and becomes a raced, classed, and gendered skill that colonial powers considered beyond the grasp of indigenous peoples. Yet the Classic Maya are famous for the precision of their mathematics, including conceptualizing zero long before Europeans. Nelson shows how Guatemala's indigenous population is increasingly returning to Mayan numeracy to critique systemic inequalities with the goal of being counted—in every sense of the word.

Diane M. Nelson is Professor of Cultural Anthropology at Duke University and a coeditor of War by Other Means: Aftermath in Post-Genocide Guatemala and author of Reckoning: The Ends of War in Guatemala, both also published by Duke University Press; and A Finger in the Wound: Body Politics in Quincentennial Guatemala.

The Need to Help
The Domestic Arts of International Humanitarianism
Liisa H. Malkki

"Many have noted that heroic humanitarianism, if often inadvertently, tends to presume a passive, suffering other. In this work, Liisa H. Malkki shatters that one-way mirror. With uncommon imagination and insight, she turns her gaze back on the neediness of the benefactor: on the ways in which distant care-giving might offer an escape—a sense of passion and purpose—to those alienated in prison-houses of relative affluence."—Jean Comaroff, coeditor of Millennial Capitalism and the Culture of Neoliberalism

In The Need to Help Liisa H. Malkki shifts the focus of the study of humanitarian intervention from aid recipients to aid workers themselves. The anthropological commitment to understand the motivations and desires of these professionals and how they imagine themselves in the world “out there” led Malkki to spend more than a decade interviewing members of the international Finnish Red Cross, as well as observing Finns who volunteered from their homes through gifts of handiwork.

The need to help, she shows, can come from a profound neediness—the need for aid workers and volunteers to be part of the lively world and something greater than themselves, and, in the case of the elderly who knit “trauma teddies” and “aid bunnies” for “needy children,” the need to fight loneliness and loss of personhood. In seriously examining aspects of humanitarian aid often dismissed as sentimental, or trivial, Malkki complicates notions of what constitutes real political work. She traces how the international is always entangled in the domestic, whether in the shape of the need to leave home or handmade gifts that are an aid to sociality and to the imagination of the world.

Liisa H. Malkki is Professor of Anthropology at Stanford University. She is the author of Purity and Exile: Violence, Memory, and National Cosmology among Hutu Refugees in Tanzania, and the coauthor of Improvising Theory: Process and Temporality in Ethnographic Fieldwork.
A Nervous State
Violence, Remedies, and Reverie in Colonial Congo
NANCY ROSE HUNT

“With stunning insight, Nancy Rose Hunt makes a distinguished contribution to African history that goes a long way toward generating a critical understanding of colonial projects, their alignment with forms of early capitalism, and the brutal practices of extraction industries. By braiding these issues with the emergence of new healing cults, Hunt helps us better understand the complex social process of colonialism. A Nervous State will greatly impact African studies, colonial history, and the anthropology of medicine and violence.”—VEENA DAS, coeditor of The Ground Between: Anthropologists Engage Philosophy

Emergent Ecologies
EBEN KIRKSEY

“A praisesong for the possibilities of bricolage, Emergent Ecologies is a postmodern natural history in which displaced ants, macaques, frogs, and flies tumble with philosophy, performance art, science, and adventure story. Eben Kirksey takes us on a wild ride through a funhouse of risky and ironic entanglements.”—ANNA LOWENHAUPT TSING, coeditor of Words in Motion: Toward a Global Lexicon

In an era of global warming, natural disasters, endangered species, and devastating pollution, contemporary writing on the environment largely focuses on doomsday scenarios. Eben Kirksey suggests we reject such apocalyptic thinking and instead find possibilities in the wreckage of ongoing disasters, as symbiotic associations of opportunistic plants, animals, and microbes are flourishing in unexpected places. Emergent Ecologies uses artwork and contemporary philosophy to illustrate hopeful opportunities and reframe key problems in conservation biology such as invasive species, extinction, environmental management, and reforestation. Following the flight of capital and nomadic forms of life—through fragmented landscapes of Panama, Costa Rica, and the United States—Kirksey explores how chance encounters, historical accidents, and parasitic invasions have shaped present and future multispecies communities. New generations of thinkers and tinkerers are learning how to care for emergent ecological assemblages—involving frogs, fungal pathogens, ants, monkeys, people, and plants—by seeding them, nurturing them, protecting them, and ultimately letting go.

Eben Kirksey is a permanent faculty member in Environmental Humanities at UNSW Australia and a Visiting Research Scholar at The Graduate Center, City University of New York. He is the editor of The Multispecies Salon, and the author of Freedom in Entangled Worlds: West Papua and the Architecture of Global Power, both also published by Duke University Press.

Nancy Rose Hunt is Professor of History at the University of Michigan, and the author of the prizewinning A Colonial Lexicon: Of Birth Ritual, Medicalization, and Mobility in the Congo, also published by Duke University Press.
Alchemy in the Rain Forest  
Politics, Ecology, and Resilience in a New Guinea Mining Area  
JERRY K. JACKA

"In this field-changing analysis, Jerry K. Jacka shows us a world that is complex and changing, and he takes topics readers think they know and treats them in new and stimulating ways. Alchemy in the Rain Forest is a brilliant examination of ontological adaptation and change over the course of the history of Papua New Guinea’s highlands."—PAIGE WEST, author of From Modern Production to Imagined Primitive: The Social World of Coffee from Papua New Guinea

In Alchemy in the Rain Forest Jerry K. Jacka explores how the indigenous population of Papua New Guinea’s Porgeran highlands struggle to create meaningful lives in the midst of extreme social conflict and environmental degradation. Drawing on theories of political ecology, place, and ontology, and using ethnographic, environmental, and historical data, Jacka presents a multilayered examination of the impacts large-scale commercial gold mining in the region has had on ecology and social relations. Despite the deadly interclan violence and widespread pollution brought on by mining, the uneven distribution of its financial benefits has led many Porgerans to call for further development. This desire for increased mining, Jacka points out, counters popular portrayals of indigenous people as innate conservationists who defend the environment from international neoliberal development. Jacka’s examination of the ways Porgerans search for common ground between capitalist and indigenous ways of knowing and being points to the complexity and interconnectedness of land, indigenous knowledge, and the global economy in Porgera and beyond.

Jerry K. Jacka is Assistant Professor of Anthropology at the University of Colorado, Boulder.

NEW ECLOGIES FOR THE TWENTY-FIRST CENTURY
A Series Edited by Arturo Escobar and Dianne Rocheleau

Making Freedom  
Apartheid, Squatter Politics, and the Struggle for Home  
ANNE-MARIA MAKHULU

"We tend to think of South Africa in terms of its heroic struggles. Anne-Maria Makhulu shows us just how much we can learn by appreciating its quieter and less dramatic subaltern moments. In doing so, she places the expansion of shack settlements in post-apartheid Cape Town within the larger transformations of a global context."—DONALD L. DONHAM, author of Violence in a Time of Liberation: Murder and Ethnicity at a South African Gold Mine, 1994

In Making Freedom Anne-Maria Makhulu examines practices of squatting and illegal settlement on the outskirts of Cape Town during and immediately following the end of apartheid. Apartheid’s paradoxical policies of prohibiting migrant Africans who worked in Cape Town from living permanently within the city led some black families to seek safe haven on the city’s perimeters. Beginning in the 1970s families set up makeshift tents and shacks and built whole communities, defying the state through what Makhulu calls a “politics of presence.” In the simple act of building homes, squatters, who Makhulu characterizes as urban militants, actively engaged a politics of “the right to the city” that became vital in the broader struggles for liberation. Despite apartheid’s end in 1994, Cape Town’s settlements have expanded, as new forms of dispossession associated with South African neoliberalism perpetuate relations of spatial exclusion, poverty, and racism. As Makhulu demonstrates, the efforts of black Capetonians to establish claims to a place in the city not only decisively reshaped Cape Town’s geography but changed the course of history.

Anne-Maria Makhulu is Assistant Professor of Cultural Anthropology and African and African American Studies at Duke University. She is a coeditor of Hard Work, Hard Times: Global Volatility and African Subjectivities.
Sensing Sound
Singing and Listening as Vibrational Practice
NINA SUN EIDSHEIM

“Sensing Sound offers a singular and original perspective on the status of the voice and the theory of music. Nina Sun Eidsheim teaches readers to think about voice as a multisensory phenomenon, and in so doing, turns the tools of sound studies and critical musicology against themselves, demonstrating conclusively that an understanding of sound is not enough for understanding voice, singing, or music.”—JONATHAN STERNE, author of MP3: The Meaning of a Format

In Sensing Sound Nina Sun Eidsheim offers a vibrational theory of music that radically re-visions how we think about sound, music, and listening. Eidsheim shows how—rather than being fixed, knowable, and constant—sound, music, and listening are dynamic and contextually dependent. She uses twenty-first-century operas by Juliana Snapper, Meredith Monk, Christopher Cerrone, and Alba Triana as case studies to challenge common assumptions about sound—such as air being the default medium through which it travels—and to demonstrate the importance a performance’s location and reception play in its contingency. By theorizing the voice as an object of knowledge and rejecting the notion of an a priori definition of sound, Eidsheim releases the voice from a constraining set of fixed concepts and meanings.

In Eidsheim’s theory, music consists of aural, tactile, spatial, physical, material, and vibrational sensations. This expanded definition of music as manifested through material and personal relations suggests that we are all connected to each other in and through sound. Sensing Sound will appeal to readers interested in sound studies, new musicology, contemporary opera, and performance studies.

Nina Sun Eidsheim is Assistant Professor of Musicology at the University of California, Los Angeles.

Sound
An Acoustological Treatise
MICHEL CHION
Translated and with an introduction by James A. Steintrager

“Michel Chion is one of the leading—and most prolific—writers on sound, but only a few of his many books are available in English. This impeccable translation of Sound will make Chion’s outstanding work available to a broader audience.”—VEIT ERLMANN, author of Reason and Resonance: A History of Modern Aurality

First published in French in 1998, revised in 2010, and appearing here in English for the first time, Michel Chion’s Sound addresses the philosophical, interpretive, and practical questions that inform our encounters with sound. Chion considers how cultural institutions privilege some sounds above others and how spurious distinctions between noise and sound guide the ways we hear and value certain sounds. He critiques the tenacious tendency to understand sounds in relation to their sources and advocates “acousmatic” listening—listening without visual access to a sound’s cause—to disentangle ourselves from auditory habits and prejudices. Yet sound can no more be reduced to mere perceptual phenomena than encapsulated in the sciences of acoustics and physiology. As Chion reminds us and explores in depth, a wide range of linguistic, sensory, cultural, institutional, and media-and technologically specific factors interact with and shape sonic experiences. Interrogating these interactions, Chion stimulates us to think about how we might open our ears to new sounds, become more nuanced and informed listeners, and more fully understand the links between how we hear and what we do.

Michel Chion is a composer, filmmaker, teacher, researcher, and the author of several books, including Film, A Sound Art; The Voice in Cinema; and Audio-Vision: Sound on Screen. James A. Steintrager is Professor of English, Comparative Literature, and European Languages and Studies at the University of California, Irvine; he is the author, most recently, of The Autonomy of Pleasure: Libertines, License, and Sexual Revolution.
Negro Soy Yo
Hip Hop and Raced Citizenship in Neoliberal Cuba
MARC D. PERRY

“Offering a wealth of ethnographic detail, Negro Soy Yo is a welcome addition to the study of international hip hop, contemporary Cuban culture and society, and the Black Atlantic. Marc D. Perry’s foregrounding of the role of race in the history of Cuban hip hop, and in the transnational engagements of Afro-Cuban culture more broadly, is a crucial contribution.”—WAYNE MARSHALL, coeditor of Reggaetón

Marc D. Perry explores Cuba’s hip hop movement as a window into the racial complexities of the island’s ongoing transition from revolutionary socialism toward free-market capitalism. Centering on the music and lives of black-identified rapperos, Perry examines the ways these young artists craft notions of black Cuban identity and racial citizenship, along with calls for racial justice, at the fraught confluence of growing Afro-Cuban marginalization and long-held perceptions of Cuba as a nonracial nation. Situating hip hop within a long history of Cuban racial politics, Perry discusses the artistic and cultural exchanges between rapperos and North American rappers and activists, and their relationships with older Afro-Cuban intellectuals and African American political exiles. He also examines critiques of Cuban patriarchy by female rapperos, the competing rise of reggaetón, as well as state efforts to incorporate hip hop into its cultural institutions. At this pivotal moment of Cuban–U.S. relations, Perry’s analysis illuminates the evolving dynamics of race, agency, and neoliberal transformation amid a Cuba in historic flux.

Marc D. Perry is Assistant Professor of Anthropology and African and African Diaspora Studies at Tulane University.

Photo by the author.

Remixing Reggaetón
The Cultural Politics of Race in Puerto Rico
PETRA R. RIVERA-RIDEAU

“Petra R. Rivera-Rideau does an outstanding job explaining the contradictory power dynamics behind the representations of blackness in Puerto Rico. In exploring the ways in which racial identities get restructured, reorganized, and even elided through the music industry, Rivera-Rideau provides a significant contribution and a brilliant intervention into studies on race, blackness, and popular music in Puerto Rico.”—FRANCES APARICIO, author of Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures

Puerto Rico is often depicted as a “racial democracy” in which a history of race mixture has produced a racially harmonious society. In Remixing Reggaetón, Petra R. Rivera-Rideau shows how reggaetón musicians critique racial democracy’s privileging of whiteness and concealment of racism by expressing identities that center blackness and African diasporic belonging. Stars such as Tego Calderón criticize the Puerto Rican mainstream’s tendency to praise black culture while neglecting and marginalizing the island’s black population, while Ivy Queen, the genre’s most visible woman, disrupts the associations between whiteness and respectability that support official discourses of racial democracy. From censorship campaigns on the island that sought to devalue reggaetón, to its subsequent mass marketing to U.S. Latino listeners, Rivera-Rideau traces reggaetón’s origins and its transformation from the music of San Juan’s slums into a global pop phenomenon. Reggaetón, she demonstrates, provides a language to speak about the black presence in Puerto Rico and a way to build links between the island and the African diaspora.

Petra R. Rivera-Rideau is Assistant Professor of Africana Studies at Virginia Tech.

Photo by the author.
Audible Empire
Music, Global Politics, Critique
RONALD RADANO & TEJUMOLA OLANIYAN, EDITORS

“Audible Empire is an important, substantive, and significant volume containing essays that display a theoretical sophistication about an important range of musical, social, and political issues. In addressing the ways in which the production, distribution, and consumption of public music can illuminate the history of empire and other transnational practices, structures, and institutions, Audible Empire introduces new ways of thinking about music as a social force.”—GEORGE LIPSITZ, coauthor of The Fierce Urgency of Now: Improvisation, Rights, and the Ethics of Co-Creation

Audible Empire rethinks the processes and mechanisms of empire and shows how musical practice has been crucial to its spread around the globe. Music is a means of comprehending empire as an audible formation, and the contributors highlight how it has been circulated, consumed, and understood through imperial logics. These fifteen interdisciplinary essays cover large swaths of genre, time, politics, and geography, and include topics such as the affective relationship between jazz and cigarettes in interwar China; the sonic landscape of the U.S.–Mexico border; the critiques of post-9/11 U.S. empire by desi rappers; and the role of tonality in the colonization of Africa. Whether focusing on Argentine tango, theorizing anticolonialist sound, or examining the music industry of postapartheid South Africa, the contributors show how the audible has been a central component in the creation of imperialist notions of reason, modernity, and culture. In doing so, they allow us to hear how empire is both made and challenged.

Contributors
Kofi Agawu, Philip V. Bohlman, Michael Denning, Brent Hayes Edwards, Nan Enstad, Andrew Jones, Josh Kun, Morgan Luker, Jairo Moreno, Tejumola Olaniyan, Marc Perry, Ronald Radano, Nitasha Sharma, Micol Siegel, Gavin Steingo, Penny Von Eschen, Amanda Weidman

Ronald Radano is Professor of Music at the University of Wisconsin, Madison, and the author of Lying Up a Nation: Race and Black Music. Tejumola Olaniyan is Louise Durham Mead Professor of English at the University of Wisconsin, Madison, and the author of Arrest the Music! Fela and His Rebel Art and Politics.

REFIGURING AMERICAN MUSIC
A Series Edited by Ronald Radano and Josh Kun

Real Men Don’t Sing
Crooning in American Culture
ALLISON MCCRACKEN

“Allison McCracken explores the blurred genders of the croon through intimate historical detail, impeccable research, and a sense of the ever-shifting mores of sexual identity. She understands how technology influences artistry, and how the core of musical seduction remains constant, a voice whispering in the ear, a man singing to a woman in her own lingual.”—LENNY KAYE, author of You Call It Madness: The Sensuous Song of the Croon

Crooner Rudy Vallée’s soft, intimate, and sensual vocal delivery simultaneously captivated millions of adoring fans and drew harsh criticism from those threatened by his sensitive masculinity. Although Vallée and other crooners reflected the gender fluidity of late 1920s popular culture, their challenge to the Depression era’s more conservative masculine norms led cultural authorities to stigmatize them as gender and sexual deviants. In Real Men Don’t Sing Allion McCracken outlines crooning’s history from its origins in minstrelsy through its development as the microphone sound most associated with white recording artists, band singers, and radio stars. She charts early crooners’ rise and fall between 1925 and 1934, contrasting Rudy Vallée with Bing Crosby to demonstrate how attempts to contain crooners created and dictated standards of white masculinity for male singers. Unlike Vallée, Crosby survived the crooner backlash by adapting his voice and persona to adhere to white middle-class masculine norms. The effects of these norms are felt to this day, as critics continue to question the masculinity of youthful, romantic white male singers. Crooners, McCracken shows, were not only the first pop stars, but their short-lived yet massive popularity fundamentally changed American culture.

Allison McCracken is Associate Professor of American Studies at DePaul University.

REFIGURING AMERICAN MUSIC
A Series Edited by Ronald Radano and Josh Kun

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paper, 978–0–8223–5936–4, $28.95/£19.99
cloth, 978–0–8223–5917–3, $99.95/£69.00
Birth of an Industry
Blackface Minstrelsy and the Rise of American Animation
NICHOLAS SAMMOND

“Welcome to an X-ray of Toontown, its Bones showing. Minstrelsy has sometimes seemed the skeleton in the closet of American animation, its racist tar coons hiding inside our most beloved cartoons—Felix, Mickey, Bugs, Daffy, and a host of others both before and after them. With sweeping eruption and definitive archival and theoretical diagnoses, Nicholas Sammond shows just how pervasively blackface figurations have formed the backbone of our animated fantasy lives. Modern cartoons don’t merely nod to nineteenth-century blackface performance, Sammond establishes, they constitute its afterlife.”—ERIC LOTT, author of Love and Theft: Blackface Minstrelsy and the American Working Class

In Birth of an Industry Nicholas Sammond describes how popular early American cartoon characters were derived from blackface minstrelsy. He charts the industrialization of animation in the early twentieth century, its representation in the cartoons themselves, and how important blackface minstrels were to that performance, standing in for the frustrations of animation workers. Cherished cartoon characters, such as Mickey Mouse and Felix the Cat, were conceived and developed using blackface minstrelsy’s visual and performative conventions: these characters are not like minstrels; they are minstrels. They play out the social, cultural, political, and racial anxieties and desires that link race to the laboring body, just as live minstrel show performers did. Carefully examining how early animation helped naturalize virulent racial formations, Sammond explores how cartoons used laughter and sentimentality to make those stereotypes seem not only less cruel but actually pleasurable. Although the visible links between cartoon characters and the minstrel stage faded long ago, Sammond shows how important those links are to thinking about animation then and now, and about how cartoons continue to help illuminate the central place of race in American cultural and social life.

Nicholas Sammond is Associate Professor of Cinema Studies at the University of Toronto. He is the author of Babes in Tomorrowland: Walt Disney and the Making of the American Child, 1930–60, and the editor of Steel Chair to the Head: Essays on Professional Wrestling, both also published by Duke University Press.

Rendering Life Molecular
Models, Modelers, and Excitable Matter
NATASHA MYERS

“With a lively and engaging style, a commitment to a feminist and phenomenological analysis, and an extraordinary attention to the specificity of scientists’ embodied, material, and affective engagement in the creation of knowledge, Natasha Myers takes the study of the biosciences in a new direction. Rendering Life Molecular expands the laboratory studies canon, as it reanimates our sense of the dynamic contingencies and relationalities of all biological entities.”—LUCY SUCHMAN, author of Human-Machine Reconfigurations: Plans and Situated Actions

What are living bodies made of? Protein modelers tell us that our cells are composed of millions of proteins, intricately folded molecular structures on the scale of nanoparticles. Proteins twist and wriggle as they carry out the activities that keep cells alive. Figuring out how to make these unruly substances visible, tangible, and workable is a challenging task, one that is not readily automated, even by the fastest computers. Natasha Myers explores what protein modelers must do to render three-dimensional, atomic-resolution models of these lively materials. Rendering Life Molecular shows that protein models are not just informed by scientific data: model building entangles a modeler’s entire sensorium, and modelers must learn to feel their way through the data to interpret molecular forms. Myers takes us into protein modeling laboratories and classrooms, tracking how gesture, affect, imagination, and intuition shape practices of objectivity. Asking, “What is life becoming in modelers hands?” she tunes into the ways they animate molecules through their moving bodies and other media. In the process she amplifies an otherwise muted liveliness inflecting mechanistic accounts of the stuff of life.

Natasha Myers is Associate Professor of Anthropology at York University.
Gut Feminism
ELIZABETH A. WILSON

"'There is still something about biology that remains troublesome for feminist theory,' writes Elizabeth Wilson, in Gut Feminism. This vigorous, rigorous, and riveting book not only asks what biology might do for feminist understandings of affect, illness, mood, and agency; it makes a searingly powerful case for an unashamed embrace of feminist aggression. A wonderful pedagogical experience."—LAUREN BERLANT, author of Cruel Optimism

In Gut Feminism Elizabeth A. Wilson urges feminists to rethink their resistance to biological and pharmaceutical data. Turning her attention to the gut and depression, she asks what conceptual and methodological innovations become possible when feminist theory isn’t so instinctively antibiological. She examines research on antidepressants, placebos, transference, phantasy, eating disorders, and suicidality with two goals in mind: to show how pharmaceutical data can be useful for feminist theory, and to address the necessary role of aggression in feminist politics. Gut Feminism’s provocative challenge to feminist theory is that it would be more powerful if it could attend to biological data and tolerate its own capacity for harm.

Elizabeth A. Wilson is Professor of Women’s, Gender, and Sexuality Studies at Emory University and the author of Psychosomatic: Feminism and the Neurological Body, also published by Duke University Press.

Economies of Violence
Transnational Feminism, Postsocialism, and the Politics of Sex Trafficking
JENNIFER SUCHLAND

“Economies of Violence is a refreshing intervention into the global anti-trafficking discourse. Smart, timely, politically relevant, and convincingly argued, it will appeal to audiences both inside and outside of academia. Jennifer Suchland’s book is a clarion call to academics, activists, and policy makers to radically rethink the way we talk about trafficking.”—KRISTEN GHODSEE, author of The Left Side of History: World War II and the Unfulfilled Promise of Communism in Eastern Europe

Recent human rights campaigns against sex trafficking have focused on individual victims, treating trafficking as a criminal aberration in an otherwise just economic order. In Economies of Violence Jennifer Suchland directly critiques these explanations and approaches, as they obscure the reality that trafficking is symptomatic of complex economic and social dynamics and the economies of violence that sustain them. Examining United Nations proceedings on women’s rights issues, government and NGO antitrafficking policies, and campaigns by feminist activists, Suchland contends that trafficking must be understood not solely as a criminal, gendered, and sexualized phenomenon but as operating within global systems of precarious labor, neoliberalism, and the transition from socialist to capitalist economies in the former Soviet Union and Eastern bloc. In shifting the focus away from individual victims, and by underscoring trafficking’s economic and social causes, Suchland provides a foundation for building more robust methods for combating human trafficking.

Jennifer Suchland is Associate Professor of Slavic and East European Languages and Cultures and Women’s, Gender and Sexuality Studies at Ohio State University.
Poetics of the Flesh

MAYRA RIVERA

"Mayra Rivera’s Poetics of the Flesh is an elegant exploration of the sensual, political, and theological fashioning of our materiality. Moving from ancient Christian texts to the most up to date material feminisms and postcolonial discourses, this book insistently returns us to the unsettled and elusive vitality of flesh even in the most unpromising theoretical contexts, and opens up the promise and possibility that our flesh, formed by those contexts, might through its practices change them in turn."—KARMEN MACKENDRICK, author of Divine Enticement: Theological Seductions

In Poetics of the Flesh Mayra Rivera offers poetic reflections on how we understand our carnal relationship to the world, at once spiritual, organic, and social. She connects conversations about corporeality in theology, political theory, and continental philosophy to show the relationship between the ways ancient Christian thinkers and modern Western philosophers conceive of the “body” and “flesh.” Her readings of the biblical writings of John and Paul as well as the work of Tertullian illustrate how Christian ideas of flesh influenced the works of Maurice Merleau-Ponty and Michel Foucault, and inform her readings of Judith Butler, Frantz Fanon, and others. Rivera also furthers developments in new materialism by exploring the intersections between bodies, material elements, social arrangements, and discourses through body and flesh. By painting a complex picture of bodies, and by developing an account of how the social materializes in flesh, Rivera provides a new way to understand gender and race.

Mayra Rivera is Associate Professor of Theology and Latina/o Studies at Harvard University and the author of The Touch of Transcendence: A Postcolonial Theology of God.

Religious Affects

Animality, Evolution, and Power

DONOVAN O. SCHAEFER

"Blending seamlessly the most fecund insights of affect theory, evolutionary biology, and critical animal studies, as well as feminist, queer, and postcolonial theories of materiality and embodiment, this bold and trenchant challenge to the ideology of human exceptionalism and its accompanying linguistic fallacy—the refusal to analyze religion and power outside of language and texts—offers a revolutionary and more capacious approach to religion that recovers its visceral intensity and animal generativity.”—MANUEL A. VÁSQUEZ, author of More Than Belief: A Materialist Theory of Religion

In Religious Affects Donovan O. Schaefer challenges the notion that religion is inextricably linked to language and belief, proposing instead that it is primarily driven by affects. Drawing on affect theory, evolutionary biology, and poststructuralist theory, Schaefer builds on the recent materialist shift in religious studies to relocate religious practices in the affective realm—an insight that helps us better understand how religion is lived in conjunction with systems of power. To demonstrate religion’s animality and how it works affectively, Schaefer turns to a series of case studies, including the documentary Jesus Camp and contemporary American Islamophobia. Placing affect theory in conversation with post-Darwinian evolutionary theory, Schaefer explores the extent to which nonhuman animals have the capacity to practice religion, linking human forms of religion and power through a new analysis of the chimpanzee waterfall dance as observed by Jane Goodall. In this compelling case for the use of affect theory in religious studies, Schaefer provides a new model for mapping relations between religion, politics, species, globalization, secularism, race, and ethics.

Donovan O. Schaefer is Departmental Lecturer in Science and Religion at the University of Oxford.
Cachita's Streets
The Virgin of Charity, Race, and Revolution in Cuba
JALANE D. SCHMIDT

Cuba’s patron saint, the Virgin of Charity of El Cobre, also called Cachita, is a potent symbol of Cuban national identity. Jalane D. Schmidt shows how groups as diverse as Indians and African slaves, Spanish colonial officials, Cuban independence soldiers, Catholic authorities and laypeople, intellectuals, journalists and artists, practitioners of spiritism and Santería, activists, politicians, and revolutionaries each have constructed and disputed the meanings of the Virgin. Schmidt examines the occasions from 1936 to 2012 when the Virgin’s beloved, original brown-skinned effigy was removed from her national shrine in the majority black and mixed-race mountaintop village of El Cobre and brought into Cuba’s cities. There, devotees venerated and followed Cachita’s image through urban streets, amassing at large-scale public ceremonies in her honor that promoted competing claims about Cuban religion, race, and political ideology. Schmidt provides a comprehensive treatment of Cuban religions, history, and culture, interpreted through the prism of Cachita.

Jalane D. Schmidt is Assistant Professor of Religious Studies at the University of Virginia.

Gesture and Power
Religion, Nationalism, and Everyday Performance in Congo
YOLANDA COVINGTON-WARD

In Gesture and Power Yolanda Covington-Ward examines the everyday embodied practices and performances of the BisiKongo people of the lower Congo to show how their gestures, dances, and spirituality are critical in mobilizing social and political action. Conceiving of the body as the center of analysis, a catalyst for social action, and a conduit for the social construction of reality, Covington-Ward focuses on specific flashpoints in the last ninety years of Congo’s troubled history, when embodied performance was used to stake political claims, foster dissent, and enforce power. In the 1920s Simon Kimbangu started a Christian prophetic movement based on spirit-induced trembling, which swept through the lower Congo, subverting Belgian colonial authority. Following independence, dictator Mobutu Sese Seko required citizens to dance and sing nationalist songs daily as a means of maintaining political control. More recently, embodied performance has again stoked reform, as nationalist groups such as Bundu dia Kongo advocate for a return to pre-colonial religious practices and non-Western gestures such as traditional greetings. In exploring these embodied expressions of Congolese agency, Covington-Ward provides a framework for understanding how embodied practices transmit social values, identities, and cultural history throughout Africa and the diaspora.

Yolanda Covington-Ward is Assistant Professor of Africana Studies at the University of Pittsburgh.

Announcing a new series
The Religious Cultures of African and African Diaspora People
EDITED BY JACOB K. OLUponA, DIANNE M. STEWART & TERRENCE L. JOHNSON

The Religious Cultures of African and African Diaspora People series examines the religious, cultural, and political expressions of African, African American, and African Caribbean traditions. Through transnational, cross-cultural, and multidisciplinary approaches to the study of religion, the series investigates the epistemic boundaries of continental and diasporic religious practices and thought and explores the diverse and distinct ways African-derived religions inform culture and politics. The series aims to establish a forum for imagining the centrality of Black religions in the formation of the “New World.”
Indian Given
Racial Geographies across Mexico and the United States
MARÍA JOSEFINA SALDAÑA-PORTILLO

"Indian Given is an important interrogation of racial and knowledge production in the Americas and offers important analyses of how racial geographies figure in the U.S./Mexico borderlands. With Indian Given, María Josefina Saldaña-Portillo gives us the most comprehensive study of indigenous Mexican and Mexican American identity formations to date."—SONIA SALDÍVAR-HULL, author of Feminism on the Border: Chicana Gender Politics and Literature

In Indian Given María Josefina Saldaña-Portillo addresses current racialized violence and resistance in Mexico and the United States with a genealogy that reaches back to the sixteenth century. Saldaña-Portillo formulates the central place of indigenous peoples in the construction of national spaces and racialized notions of citizenship, showing, for instance, how Chicanos/as in the U.S./Mexico borderlands might affirm or reject their indigenous background based on their location. In this and other ways, she shows how the legacies of colonial Spain's and Britain's differing approaches to encountering indigenous peoples continue to shape perceptions of the natural, racial, and cultural landscapes of the U.S. and Mexico. Drawing on a mix of archival, historical, literary, and legal texts, Saldaña-Portillo shows how los indios/Indians provided the condition of possibility for the emergence of Mexico and the United States.

María Josefina Saldaña-Portillo is Associate Professor of Social and Cultural Analysis at New York University and the author of The Revolutionary Imagination in the Americas and the Age of Development, also published by Duke University Press.

LATIN AMERICA OTHERWISE
A Series Edited by Walter D. Mignolo, Irene Silverblatt, and Sonia Saldívar-Hull

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Islam and Secularity
The Future of Europe's Public Sphere
NILÜFER GÖLE

"Nilüfer Göle's insistence on the 'interpenetration' of Muslim and European experience is a major contribution, offering incisive theoretical formulations. In explicating the mutual interactions and transformations that arise from the conflicts and anxieties that accompany the proximity of Islam within Europe, she comments in new and insightful ways about Muslim/European relations. Göle is a major thinker who deserves more prominence."—JOAN W. SCOTT, Institute for Advanced Study

In Islam and Secularity Nilüfer Göle takes on two pressing issues: the transforming relationship between Islam and Western secular modernity and the impact of the Muslim presence in Europe. Göle shows how the visibility of Islamic practice in the European public sphere unsettles narratives of Western secularism. As mutually constitutive, Islam and secularism permeate each other, the effects of which play out in embodied and aesthetic practices and are accompanied by fear, anxiety, and violence. In this timely book, Göle illuminates the recent rethinking of secularism and religion, of modernity and resistance to it, of the public significance of sexuality, and of the shifting terrain of identity in contemporary Europe.

Nilüfer Göle is Professor of Sociology at the Centre d’Etudes Sociologiques et Politiques Raymond Aron, and the Ecole des Hautes Etudes en Sciences Sociales (Paris). She is the author of Islam in Europe: The Lure of Fundamentalism and the Allure of Cosmopolitanism and editor of Islam and Public Controversy in Europe.

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paper, 978–0–8223–6014–8, $26.95/£18.99
cloth, 978–0–8223–5988–3, $94.95/£66.00
Most readers of Louis Althusser first enter his work through his writings on ideology. In an important new essay Étienne Balibar, friend and colleague of Althusser, offers an original reading of Althusser’s idea of ideology, drawing on both recently published posthumous writing and Althusser’s work on the Piccolo Teatro di Milano. Balibar’s essay uncovers the intricate workings of interpellation through Althusser’s essays on the theater. If debates on dialectical materialism belong to a distant history, Balibar suggests, the question of ideology remains crucial for thinking the present. The issue includes commentaries on Balibar’s essay from five influential scholars who engage critically with Althusser’s philosophy: Judith Butler, Banu Bargu, Adi Ophir, Warren Montag, and Bruce Robbins. This issue reanimates Althusser’s concept of ideology as an analytic tool for contemporary cultural and political critique.

**Contributors**

Étienne Balibar, Banu Bargu, Judith Butler, Warren Montag, Adi Ophir, Bruce Robbins, Ellen Rooney, Elizabeth Weed

Elizabeth Weed is Director Emeritus of the Pembroke Center for Teaching and Research on Women at Brown University. Ellen Rooney is Professor of Modern Culture and Media and Professor of English at Brown University.

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For more than a decade, feminist historians and historiographers have engaged in challenging the “third wave” portrait of 1970s feminism as essentialist, white, middle-class, uninterested in racism, and theoretically naive. This task has involved setting the record straight about women’s liberation by interrogating how that image took hold in the public imagination and among academic feminists. This issue invites feminist theorists to return to women’s liberation—to the texts, genres, and cultural productions to which the movement gave rise—for a more nuanced look at its conceptual and political consequences. The essays in this issue explore such topics as the ambivalent legacies of women’s liberation; the production of feminist subjectivity in mass culture and abortion documentaries; the political effects of archiving Chicana feminism; and conceptual and generic innovations in the work of Gayle Rubin, Christine Delphy, and Shulamith Firestone.

**Contributors**

Maria Cotera, Lisa Disch, Nancy Fraser, Victoria Hesford, Shatema Threadcraft, Shilyh Warren, Kathi Weeks

Lisa Disch is Professor of Political Science and Women’s Studies at the University of Michigan. She is the author of *The Tyranny of the Two-Party System* and *Hannah Arendt and the Limits of Philosophy.*
The Transparent Traveler
The Performance and Culture of Airport Security
RACHEL HALL

“Rachel Hall’s study of the performance of surveillance, transparency, and screening at airports offers acute perceptions about the cultural impact of the TSA’s screening practices, and her notion of transparency has both immediate political implications and lasting explanatory power. Current debates over surveillance and demands for transparency make this book important and incredibly prescient.”—DIANA TAYLOR, author of Performance

At the airport we line up, remove our shoes, empty our pockets, and hold still for three seconds in the body scanner. Deemed safe, we put ourselves back together and are free to buy the beverage we were prohibited from taking through security. In The Transparent Traveler Rachel Hall explains how the familiar routines of airport security choreograph passenger behavior to create submissive and docile travelers. The cultural performance of contemporary security practices mobilizes what Hall calls the “aesthetics of transparency.” To appear transparent, a passenger must perform innocence and display a willingness to open their body to routine inspection and analysis. Those who cannot—whether because of race, immigration and citizenship status, disability, age, or religion—are deemed opaque, presumed to be a threat, and subject to search and detention. Analyzing everything from airport architecture, photography, and computer-generated imagery to full-body scanners and TSA behavior detection techniques, Hall theorizes the transparent traveler as the embodiment of a cultural ideal of submission to surveillance.

Rachel Hall is Associate Professor of Communication Studies at Louisiana State University and the author of Wanted: The Outlaw in American Visual Culture.

Homay King’s Virtual Memory is a fascinating and beautifully written book that explores the complex imbrication of the analog with the digital, both technologically and conceptually, and makes the case that there is no experience of technology or art that can avoid engagement with the reality of lived experience. Considering the breadth of its examples and topics, Virtual Memory should find readers not only in film and media studies, but in art history and criticism, and science and technology studies as well. An outstanding book.”—D. N. RODOWICK, author of Philosophy’s Artful Conversation

In Virtual Memory, Homay King traces the concept of the virtual through the philosophical works of Henri Bergson, Gilles Deleuze, and Giorgio Agamben to offer a new framework for thinking about film, video, and time-based contemporary art. Detaching the virtual from its contemporary associations with digitality, technology, simulation, and speed, King shows that using its original meaning—which denotes a potential on the cusp of becoming—provides the means to reveal the “analog” elements in contemporary digital art. Through a queer reading of the life and work of mathematician Alan Turing, and analyses of artists who use digital technologies such as Christian Marclay, Agnès Varda, and Victor Burgin, King destabilizes the analog/digital binary. By treating the virtual as the expression of powers of potential and change and of historical contingency, King explains how these artists transcend distinctions between disembodiment and materiality, abstraction and tangibility, and the unworldly and the earth-bound. In so doing, she shows how their art speaks to durational and limit-bound experience more than contemporary understandings of the virtual and digital would suggest.

Homay King is Associate Professor of History of Art at Bryn Mawr College and the author of Lost in Translation: Orientalism, Cinema, and the Enigmatic Signifier, also published by Duke University Press.
Dark Matters
On the Surveillance of Blackness
SIMONE BROWNE

“Simone Browne paints a devastating portrait of the compounding work of racial surveillance—a process in which profiling serves as both the justification for information gathering and a defense of the heightened, disproportionate scrutiny this information is said to warrant. From the branding of flesh as stigmata of captivity to biometric markers as gatekeepers, Dark Matters transports us across space and time, illuminating how the sorting, counting, and surveilling of human beings was as central to the dawn of industrialization as it is to the information society. Browne’s incisive, wide-ranging, and multidisciplinary meditation shows us the scale and persistence of surveillance culture, and especially its urgent stakes for communities of color. Her deft history of the present moment reveals how data becomes us.”—ALONDRA NELSON, author of Body and Soul: The Black Panther Party and the Fight against Medical Discrimination

In Dark Matters Simone Browne locates the conditions of blackness as a key site through which surveillance is practiced, narrated, and resisted. She shows how contemporary surveillance technologies and practices are informed by the long history of racial formation and by the methods of policing black life under slavery, such as branding, runaway slave notices, and lantern laws. Placing surveillance studies into conversation with the archive of transatlantic slavery and its afterlife, Browne draws from black feminist theory, sociology, and cultural studies to analyze texts as diverse as the methods of surveilling blackness she discusses: from the design of the eighteenth-century slave ship Brooks, Jeremy Bentham’s Panopticon, and The Book of Negroes, to contemporary art, literature, biometrics, and post-9/11 airport security practices. Surveillance, Browne asserts, is both a discursive and material practice that reifies boundaries, borders, and bodies around racial lines, so much so that the surveillance of blackness has long been, and continues to be, a social and political norm.

Simone Browne is Assistant Professor of African and African Diaspora Studies at the University of Texas at Austin.

The Repeating Body
Slavery’s Visual Resonance in the Contemporary
KIMBERLY JUANITA BROWN

“In this moving study of slavery and its afterlife, Kimberly Juanita Brown examines literature, photography, and contemporary art to retrieve black women from the margins of slavery’s representation. The Repeating Body is an invaluable contribution to the study of feminism, diaspora, and visual culture.”—SAIDIYA HARTMAN, author of Lose Your Mother: A Journey Along the Atlantic Slave Route

Haunted by representations of black women that resist the reality of the body’s vulnerability, Kimberly Juanita Brown traces slavery’s afterlife in black women’s literary and visual cultural productions. Brown draws on black feminist theory, visual culture studies, literary criticism, and critical race theory to explore contemporary visual and literary representations of black women’s bodies that embrace and foreground the body’s vulnerability and slavery’s inherent violence. She shows how writers such as Gayl Jones, Toni Morrison, Audre Lorde, and Jamaica Kincaid, along with visual artists Carrie Mae Weems and María Magdalena Campos-Pons, highlight the scarred and broken bodies of black women by repeating, passing down, and making visible the residues of slavery’s existence and cruelty. Their work not only provides a corrective to those who refuse to acknowledge that vulnerability, but empowers black women to create their own subjectivities. In The Repeating Body, Brown returns black women to the center of discourses of slavery, thereby providing the means with which to more fully understand slavery’s history and its penetrating reach into modern American life.

Kimberly Juanita Brown is Visiting Scholar in Gender Studies at Brown University and Visiting Assistant Professor of Women’s and Gender Studies at Harvard University.
**Territories of the Soul**
Queered Belonging in the Black Diaspora
NADIA ELLIS

“Territories of the Soul is a work of such profligate complexity and counter-intuitive imagination that it defies stable definition. It aims, above all, to figure a queer aesthetic of diasporic sensibility that exceeds any simple dialectic of belonging and displacement, sameness and difference. Through its uncanny juxtapositions it challenges us to think against our normative assumptions of the limits and satisfactions of black identification. Nadia Ellis has written a sensuously queer manifesto of diasporic loss and utopia.”—DAVID SCOTT, author of Omens of Adversity: Tragedy, Time, Memory, Justice

Nadia Ellis attends to African diasporic belonging as it comes into being through black expressive culture. Living in the diaspora, Ellis asserts, means existing between claims to land and imaginative flights unmoored from the Earth—that is, to live within the territories of the soul. Drawing on the work of Jose Muñoz, Ellis connects queerness’s utopian potential with diasporic aesthetics. Occupying the territory of the soul, being neither here nor there, creates in diasporic subjects feelings of loss and desire and a sensation of a pull from elsewhere. Ellis locates these phenomena in the works of C. L. R. James, the testy encounter between George Lamming and James Baldwin at the 1956 Congress of Negro Artists and Writers in Paris, the elusiveness of the queer diasporic subject in Andrew Salkey’s novel Escape to an Autumn Pavement, and the trope of spirit possession in Nathaniel Mackey’s writing and Burning Spear’s reggae. Ellis’s use of queer and affect theory shows how geographies claim diasporic subjects in ways that nationalist or masculinist tropes can never fully capture. Diaspora, Ellis concludes, is best understood as a mode of feeling and belonging, one fundamentally shaped by the experience of loss.

Nadia Ellis is Assistant Professor of English at the University of California, Berkeley.

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**Shapeshifters**
Black Girls and the Choreography of Citizenship
AIMEE MEREDITH COX

“In this powerful and passionate book Aimee Meredith Cox communicates important messages about the integrity and humanity of Black girls, their potential, and the ways this potential is variously thwarted, squeezed, bounced, and redirected. Rich in detail and at times hilarious, painful, and revealing, Cox’s ethnography provides an account of the ways girls move through the obstacle course of poverty, racism, and gender violence to create and imagine lives for themselves.”—ELIZABETH CHIN, author of Purchasing Power: Black Kids and American Consumer Culture

In Shapeshifters Aimee Meredith Cox explores how young Black women in a Detroit homeless shelter contest stereotypes, critique their status as partial citizens, and negotiate poverty, racism, and gender violence to create and imagine lives for themselves. Based on eight years of fieldwork at a local shelter, Cox shows how the shelter’s residents—who range in age from fifteen to twenty-two—employ strategic methods she characterizes as choreography to disrupt the social hierarchies and prescriptive narratives that work to marginalize them. Among these are dance and poetry, which residents learn in shelter workshops. These outlets for performance and self-expression, Cox shows, are key to the residents exercising their agency, while their creation of alternative family structures demands a rethinking of notions of care, protection, and love. Cox also uses these young women’s experiences to tell larger stories: of Detroit’s history, the Great Migration, deindustrialization, the politics of respectability, and the construction of Black girls and women as social problems. With Shapeshifters Cox gives a voice to young Black women who find creative and non-normative solutions to the problems that come with being young, Black, and female in America.

Aimee Meredith Cox is Assistant Professor of African and African American Studies at Fordham University.
Race Becomes Tomorrow
North Carolina and the Shadow of Civil Rights
GERALD M. SIDER

“Through storytelling Gerald M. Sider makes many incisive points about race, culture, power, and class. His stories are more than just stories—they provide entry points into a deeper understanding of how people live race and power. Highly stimulating, and at times humorous and poignant, Race Becomes Tomorrow will make a controversial and important contribution to contemporary debates about race, culture, and inequality.”—LESLEY GILL, author of The School of the Americas: Military Training and Political Violence in the Americas

In Race Becomes Tomorrow Gerald M. Sider weaves together stories from his civil rights activism, his youth, and his experiences as an anthropologist to investigate the dynamic ways race has been constructed and lived in America since the 1960s. Tacking between past and present, Sider describes how political power, economic control, and racism inject chaos into the lives of ordinary people, especially African Americans, with surprising consequences. In addition to recounting his years working on voter registration in rural North Carolina, Sider makes connections between numerous issues, from sharecropping and deindustrialization to the recessions of the 1970s and 2008, the rise of migrant farm labor, and contemporary living-wage campaigns. Sider’s stories—whether about the cockroach races in immigrant homes, degrading labor conditions, or the claims and failures of police violence—provide numerous entry points into gaining a deeper understanding of how race and power both are and cannot be lived. They demonstrate that race is produced and exists in unpredictability, and the transition from yesterday to tomorrow is anything but certain.

Gerald M. Sider is Emeritus Professor of Anthropology at the Graduate Center and the College of Staten Island, City University of New York, and the author of Skin for Skin: Death and Life for Inuit and Innu, also published by Duke University Press.

Dilemmas of Difference
Indigenous Women and the Limits of Postcolonial Development Policy
SARAH A. RADCLIFFE

“Sarah A. Radcliffe’s wonderful new book shows how race, class, and gender continue to structure inequalities in the postcolonial present. Based on innovative collaborations with indigenous women’s organizations in Ecuador, this book is an important intervention into the politics of knowledge. She brings us the voices of indigenous women—the supposed beneficiaries of development—who bring their own situated knowledge to bear to critique both NGO development projects and the alternative model of vivir bien, creating new forms of citizenship in the process.”—NANCY GREY POSTERO, author of Now We Are Citizens: Indigenous Politics in Postmulticultural Bolivia

In Dilemmas of Difference Sarah A. Radcliffe explores the relationship of rural indigenous women in Ecuador to the development policies and actors that are ostensibly there to help ameliorate social and economic inequality. Radcliffe finds that development policy’s inability to recognize and reckon with the legacies of colonialism reinforces long-standing social hierarchies, thereby reproducing the very poverty and disempowerment they are there to solve. This ineffectiveness results from failures to acknowledge the local population’s diversity and a lack of accounting for the complex intersections of gender, race, ethnicity, class, and geography. As a result, projects often fail to match beneficiaries’ needs, certain groups are made invisible, and indigenous women become excluded from positions of authority. Drawing from a mix of ethnographic fieldwork and postcolonial and social theory, Radcliffe centers the perspectives of indigenous women to show how they craft practices and epistemologies that critique ineffective development methods, inform their political agendas, and shape their strategic interventions in public policy debates.

Sarah A. Radcliffe is Professor of Latin American Geography at the University of Cambridge and coauthor of Indigenous Development in the Andes: Culture, Power, and Transnationalism, also published by Duke University Press.
Sexing Empire
Bodies, Gender, and Desire in Colonial and Postcolonial Relations
BEN COWAN, NICOLE M. GUIDOTTI-HERNÁNDEZ & JASON RUÍZ, SPECIAL ISSUE EDITORS

A special issue of RADICAL HISTORY REVIEW

From steamships to steam rooms and sweat lodges to sweatshops, processes of pleasures and desire have shaped the regulation and classification of bodies in a wide variety of colonial settings. On beaches and online, and in boardrooms, temples, and taverns, sexual practices have always influenced imperial power relations. In the many places and relationships where colonialism still affects economics, sex and sexuality remain a driving—if sometimes hidden—force. The contributors to this provocative issue contemplate empire as a global process involving sexualized subjects and objects, with essays that consider the history of sex and (or in) empire across several disciplines. Their topics include a “bewitched” nun in colonial Mexico, contemporary call-center workers in the Philippines, and General Douglas MacArthur’s mixed-race Filipina mistress, among many others.

Contributors
Laura Briggs, Keith Camacho, Ben Cowan, Emmanuel David, Vernadette Vicuña González, Nicole M. Guidotti-Hernández, Elizabeth Mesok, Rachel Sarah O’Toole, Katrina Phillips, Jason Ruiz

Ben Cowan is Assistant Professor of World History at George Mason University. Nicole M. Guidotti-Hernández is Associate Professor of American Studies at the University of Texas at Austin and the author of Unspeakable Violence: Remapping U.S. and Mexican National Imaginaries, also published by Duke University Press. Jason Ruiz is Assistant Professor of American Studies at the University of Notre Dame and the author of Americans in the Treasure House: Travel to Porfirian Mexico and the Cultural Politics of Empire.

Metroimperial Intimacies
Fantasy, Racial-Sexual Governance, and the Philippines in U.S. Imperialism, 1899–1913
VICTOR ROMÁN MENDOZA

“Metroimperial Intimacies is a magisterial work of cultural and historical scholarship, and one of the best books about Philippine cultural exigencies in the early twentieth century to come out in recent years. Wielding an expert and elegant hand, Victor Román Mendoza deploys a queer of color perspective and relocates it outside of American shores into its colonial frontier. An exciting, intricately argued, and path-breaking book, Metroimperial Intimacies marks a major turn.”—MARTIN F. MANALANSAN IV, author of Global Divas: Filipino Gay Men in the Diaspora

In Metroimperial Intimacies Victor Román Mendoza combines historical, literary, and archival analysis with queer-of-color critique to show how U.S. imperial incursions into the Philippines enabled the growth of unprecedented social and sexual intimacies between native Philippine and U.S. subjects. The real and imagined intimacies—whether expressed through friendship, love, or eroticism—threatened U.S. gender and sexuality norms. To codify U.S. heteronormative behavior, the colonial government prohibited anything loosely defined as perverse, which along with popular representations of Filipinos, regulated colonial subjects and depicted them as sexually available, diseased, and degenerate. Mendoza analyzes laws, military records, the writing of Philippine students in the United States, and popular representations of Philippine colonial subjects to show how their lives, bodies, and desires became the very battleground for the consolidation of repressive legal, economic, and political institutions and practices of the U.S. colonial state. By highlighting the importance of racial and gendered violence in maintaining control at home and abroad, Mendoza demonstrates that studies of U.S. sexuality must take into account the reach and impact of U.S. imperialism.

Victor Román Mendoza is Assistant Professor of Women’s Studies and English at the University of Michigan.

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Queer Marxism in Two Chinas

PETRUS LIU

“In this quite stunning book, Petrus Liu offers a new intervention into gender and sexuality studies. He establishes queer perspectives as a way of thinking about the doubleness of China, and tracks how sexuality has been produced as a new ethnic identity within an emerging pluralist framework, and how queer Marxism contests this production. Liu argues for a complex materialist social theory that takes into account the relationship between labor power, the reproduction of society, and the material status of sexuality. In the end, he refuses to identify materialism with economic reductionism, showing instead how the reproduction of society requires its cultural articulation, and how the effort to navigate two Chinas produces a non-state-centered form of queer critique. For Liu, queer theorists are in a powerful position to call the theory of the state into question—a move that holds out serious consequences for a new geopolitical reading of Marxism through the powerful framework of sexuality.”—JUDITH BUTLER, Maxine Elliot Professor, University of California, Berkeley

In Queer Marxism in Two Chinas Petrus Liu rethinks the relationship between Marxism and queer cultures in mainland China and Taiwan. Whereas many scholars assume the emergence of queer cultures in China signals the end of Marxism and demonstrates China’s political and economic evolution, Liu finds the opposite to be true. He challenges the persistence of Cold War formulations of Marxism that position it as intellectually incompatible with queer theory, and shows how queer Marxism offers a nonliberal alternative to Western models of queer emancipation. The work of queer Chinese artists and intellectuals not only provides an alternative to liberal ideologies of inclusion and diversity, but demonstrates how different conceptions of and attitudes toward queerness in China and Taiwan stem from geopolitical tensions. With Queer Marxism in Two Chinas Liu offers a revision to current understandings of what queer theory is, does, and can be.

Petrus Liu is Associate Professor of Humanities at Yale-NUS College and the author of Stateless Subjects: Chinese Martial Arts Literature and Postcolonial History.

Youth, Labor and Politics in East Asia

GABRIELLA LUKÁCS, SPECIAL ISSUE EDITOR

a special issue of POSITIONS: ASIA CRITIQUE

The economic deregulation that followed the East Asian financial crisis and recession in the 1990s blocked youth from the labor market. This issue investigates the resulting youth labor crisis and its predominant manifestations—youth unemployment and underemployment. The contributors examine these phenomena not as social anomalies but as the new faces of labor for youth. They conceptualize this situation as emblematic of a global crisis in capitalism and study how the politics of youth unemployment and underemployment emerge interconnected in China, Japan, and South Korea. The essays highlight how political leaders in these countries gamble with the futures of their young people to secure their places in neoliberal globalization, disconnecting national futures from personal ones.

Contributors
Cho Hae-joang, Jennifer Jihye Chun, Mark Driscoll, Michael Fisch, Ju Hui Judy Han, Anita Koo, Gabriella Lukács, Pun Ngai, Xia Zhang

Gabriella Lukács is Associate Professor of Anthropology at the University of Pittsburgh. She is the author of Scripted Affects, Branded Selves: Television, Subjectivity, and Capitalism in 1990s Japan, also published by Duke University Press.
Speaking of the Self
Gender, Performance, and Autobiography in South Asia
ANSHU MALHOTRA & SIOBHAN LAMBERT-HURLEY, EDITORS

“In analyzing material from South Asia, across contexts and time periods, Speaking of the Self is a novel contribution to the flourishing field of autobiography studies. The contributors present material little-known to Anglophone audiences that will stimulate thinking by specialists who have heretofore been mostly focused on ‘Western’ texts and contexts.”
—MARILYN BOOTH, author of Classes of Ladies of Cloistered Spaces: Writing Feminist History through Biography in Fin-de-siècle Egypt

Many consider the autobiography to be a Western genre that represents the self as fully autonomous. The contributors to Speaking of the Self challenge this presumption by examining a wide range of women’s autobiographical writing from South Asia. Expanding the definition of what kinds of writing can be considered autobiographical, the contributors analyze everything from poetry, songs, mystical experiences, and diaries to prose, fiction, architecture, and religious treatises. The authors they study are just as diverse: a Mughal princess, an eighteenth-century courtier from Hyderabad, a nineteenth-century Muslim prostitute in Punjab, a housewife in colonial Bengal, a Muslim Gandhian devotee of Krishna, several female Indian and Pakistani novelists, and two male actors who worked as female impersonators. The contributors find that in these autobiographies the authors construct their gendered selves in relational terms. Throughout, they show how autobiographical writing—in whatever form it takes—provides the means toward more fully understanding the historical, social, and cultural milieu in which the author performs herself and creates her subjectivity.

Contributors
Asiya Alam, Afshan Bokhari, Uma Chakravarti, Kathryn Hansen, Siobhan Lambert-Hurley, Anshu Malhotra, Ritu Menon, Shubhra Ray, Shweta Sachdeva Jha, Sylvia Vatuk

Anshu Malhotra is Associate Professor of History at the University of Delhi and the author of Gender, Caste, and Religious Identities: Restructuring Class in Colonial Punjab. Siobhan Lambert-Hurley is Senior Lecturer in Modern History at Loughborough University and author of Muslim Women, Reform and Princely Patronage: Nawab Sultan Jahan Begam of Bhopal.

Pipe Politics, Contested Waters
Embedded Infrastructures of Millennial Mumbai
LISA BJÖRKMAN

“Pipe Politics, Contested Waters is a brilliant ethnography of water and Lisa Björkman is one helluva fieldworker: indefatigable, resilient, determined, and resourceful. Determined as she was to get to the bottom of things, what she finds is that she can’t. The more she tries to map the infrastructure or follow the water engineers and their workmen to the sites at which the ‘system’ needs to be fixed, the more the solutions, if there are any, seem out of reach. A path-breaking book, Pipe Politics, Contested Waters is destined to become a classic in the burgeoning literature on water and water sustainability.”
—STEVEN CATON, author of Yemen Chronicle: An Anthropology of War and Mediation

Despite Mumbai’s position as India’s financial, economic, and cultural capital, water is chronically unavailable for rich and poor alike. Mumbai’s dry taps are puzzling, given that the city does not lack for either water or financial resources. In Pipe Politics, Contested Waters, Lisa Björkman shows how an elite dream to transform Mumbai into a “world-class” business center has wreaked havoc on the city’s water pipes. In rich ethnographic detail, Pipe Politics, Contested Waters explores how the everyday work of getting water animates and inhabits a penumbra of infrastructural activity—of business, brokerage, secondary markets, and sociopolitical networks—whose workings are reconfiguring and rescaling political authority in the city. Mumbai’s increasingly illegible and volatile hydrologies, Björkman argues, are lending infrastructures increasing political salience just as actual control over pipes and flows becomes contingent on dispersed and intimate assemblages of knowledge, power, and material authority. These new arenas of contestation reveal the illusory and precarious nature of the project to remake Mumbai in the image Shanghai or Singapore, and gesture instead toward the highly contested futures and democratic possibilities of the actually existing city.

Lisa Björkman is Assistant Professor of Urban and Public Affairs at University of Louisville, and Research Scholar at CETREN (Transregional Research Network), University of Göttingen (Germany).
The Spectral Wound
Sexual Violence, Public Memories, and the Bangladesh War of 1971
NAYANIKA MOOKHERJEE
Foreword by Veena Das

“Nayanika Mookherjee has made visible a scene of gendered violence in the Bangladesh War of Liberation that travels beyond its specific context to historical, theoretical, and lived realities that are global in range and scope.”—GAYATRI CHAKRAVORTY SPIVAK, author of An Aesthetic Education in the Era of Globalization

Following the 1971 Bangladesh War, the Bangladesh government publicly designated the thousands of women raped by the Pakistani military and their local collaborators as birangonas, (“brave women”). Nayanika Mookherjee demonstrates that while this celebration of birangonas as heroes keeps them in the public memory, they exist in the public consciousness as what Mookherjee calls a spectral wound. Dominant representations of birangonas as dehumanized victims with disheveled hair, a vacant look, and rejected by their communities create this wound, the effects of which flatten the diversity of their experiences through which birangonas have lived with the violence of wartime rape. In critically examining the pervasiveness of the birangona construction, Mookherjee opens the possibility for a more politico-economic, ethical, and nuanced inquiry into the sexuality of war.

Nayanika Mookherjee is Reader in Socio-Cultural Anthropology at Durham University. Veena Das is Krieger-Eisenhower Professor of Anthropology at Johns Hopkins University.

Janus’s Gaze
Essays on Carl Schmitt
CARLO GALLI
Edited and with an introduction by Adam Sitze
Translated by Amanda Minervini

“Carlo Galli is certainly the most important scholar of Carl Schmitt in Italy and, to my knowledge, in the world. Among Galli’s virtues is how well he situates Schmitt’s concepts both in the context of Schmitt’s entire opus and in the context of twentieth-century German politics and political theory. Galli’s essays provide brilliant explications and explorations of Schmitt’s central concepts, and Adam Sitze’s introduction and Amanda Minervini’s translation are exemplary.”—MICHAEL HARDT, coauthor of Empire

First published in Italian in 2008 and appearing here in English for the first time, Janus’s Gaze is the culmination of Carlo Galli’s ongoing critique of the work of Carl Schmitt. Galli argues that Schmitt’s main accomplishment, as well as the thread that unifies his oeuvre, is his construction of a genealogy of the modern that explains how modernity’s compulsory drive to achieve order is both necessary and impossible. Galli addresses five key problems in Schmitt’s thought: his relation to the state, the significance of his concept of political theology, his readings of Machiavelli and Spinoza, his relation to Leo Strauss, and his relevance for contemporary political theory. Galli emphasizes the importance of passing through Schmitt’s thought—and, more important beyond Schmitt’s thought—if we are to achieve insight into the problems of the global age. Adam Sitze provides an illuminating introduction to Schmitt and Galli’s reading of him.

Carlo Galli is Professor of History of Political Theory at the University of Bologna and the author of many books, including Political Spaces and Global War. Adam Sitze is Associate Professor of Law, Jurisprudence and Social Thought at Amherst College and the coeditor of Biopolitics: A Reader, also published by Duke University Press. Amanda Minervini is Visiting Assistant Professor of Italian at Colorado College and translator of Nymphs by Giorgio Agamben.
Troubling Freedom
Antigua and the Aftermath of British Emancipation
NATASHA LIGHTFOOT

“Troubling Freedom is a major contribution to the burgeoning literature on the aftermath of emancipation. More than any other scholar, Natasha Lightfoot probes the daily lives of the former slaves, illuminating their family relations, work lives, religious practices, and quotidian struggles. The end of slavery emerges not as a revolutionary watershed but as a transition from one regime of inequality to another.”—ERIC FONER, author of Gateway to Freedom: The Hidden History of the Underground Railroad

In 1834 Antigua became the only British colony in the Caribbean to move directly from slavery to full emancipation. Immediate freedom, however, did not live up to its promise, as it did not guarantee any level of stability and autonomy, and the implementation of new forms of coercion and control made it in many ways indistinguishable from slavery. In Troubling Freedom Natasha Lightfoot tells the story of how Antigua’s newly freed black working people struggled to realize freedom in their everyday lives, prior to and in the decades following emancipation. She presents freedpeople’s efforts to form an efficient workforce, acquire property, secure housing, worship, and build independent communities in response to elite prescriptions for acceptable behavior and oppression. Despite its continued efforts, Antigua’s black population failed to convince whites that its members were worthy of full economic and political inclusion. By highlighting the diverse ways freedpeople defined and created freedom through quotidian acts of survival and occasional uprisings, Lightfoot complicates conceptions of freedom and the general narrative that landlessness was the primary constraint for newly emancipated slaves in the Caribbean.

Natasha Lightfoot is Assistant Professor of History at Columbia University.
This special issue offers a broad range of social and cultural insights into the history of French gastronomy. At a moment when French cuisine no longer dominates the world of fine dining, the history of French food has drawn increasing attention in the academic world. The contributors address topics spanning the seventeenth to the twentieth centuries, such as coffee’s relationship to slavery and exoticism; the promotion of terroir to an aspiring middle class; the contrast between the romanticized images of Parisian shop girls and their efforts to survive on street food in the early twentieth century; the “standard meal” imagined by nineteenth-century nutritionists and the divergent reality of meager lunches for the working class; and the inequitable experience of wartime deprivation. The articles in this issue both model how the study of the culture of food can ground our understanding of France’s place in the world and illuminate questions of nationalism, global networks, gender, race, ethnicity, and class.

Contributors
Martin Bruegel, Bertram M. Gordon, Julia Landweber, Philippe Meyzie, Kenneth Mouré, Erica J. Peters, Patricia A. Tilburg

Erica J. Peters is the Director of Culinary Historians of Northern California and author of San Francisco: A Food Biography. Bertram M. Gordon is Professor of History at Mills College and the author of Collaborationism in France during the Second World War.

From snakes to sheep, from hyenas to moths, from rural landscapes to childhood objects, this special issue examines the role of nonhuman alterity in the ethics of modernism. Drawing on the posthumanist theory of Jacques Derrida, Bruno Latour, Jane Bennett, and others, Modernist Ethics and Posthumanism offers original close readings of both canonical and more marginalized modernist figures. The contributors analyze unrecognizable creatures in D. H. Lawrence and Virginia Woolf; indeterminate animals in E. M. Forster; networks of human and nonhuman agents in Rainer Maria Rilke and Woolf; pacifism among people, animals, and things in Samuel Beckett; responsibility and rural environments in Mary Butts; and objects, both lost and found, and the threat of extinction in Elizabeth Bowen. What emerges from these essays is an account of modernist ethics that is embedded in relations between human and nonhuman and that gains its force through experiments in both content and form.

Contributors
Gabriel Hankins, Laci Mattison, Stephen Ross, Derek Ryan, Jeff Wallace, Mark West, Sam Wiseman

Derek Ryan is Lecturer in Modernist Literature at the University of Kent and the author of Animal Theory: A Critical Introduction. Mark West is a recent Ph.D. graduate of the University of Glasgow.
**Market Failure in Context**

ALAIN MARCIANO & STEVEN G. MEDEMA, SPECIAL ISSUE EDITORS

*a special issue of HISTORY OF POLITICAL ECONOMY*

This volume explores the social, political, and intellectual contexts in which twentieth-century notions of market failure were developed. Markets can fail to perform in ways that best promote the larger interests of society: this idea is as old as economics itself and is one of the most crucial issues with which economic thinkers have had to grapple. However, while the history of the theory of market failure has received some critical examination, little attention has been paid to the larger contexts in which these theoretical analyses emerged. Contributors to this volume directly examine these contexts to gain a greater understanding of and appreciation for the influence of external ideas and events on the development of economic theories and to stimulate additional scholarship around this important facet of the history of economics.

Subscribers to *History of Political Economy* will receive a copy of *Market Failure in Context*.

**Contributors**


Alain Marciano is Associate Professor of Economics at the University of Montpellier and coeditor of *A Guide to Posner's Economic Analysis of Law*. Steven G. Medema is Distinguished Professor of Economics at the University of Colorado at Denver and the author of *The Hesitant Hand: Taming Self-Interest in the History of Economic Ideas*.

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**Banach Journal of Mathematical Analysis**

MOHAMMAD SAL MOSLEHIAN, EDITOR

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