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See It Feelingly
Classic Novels, Autistic Readers, and the Schooling of a No-Good English Professor
RALPH JAMES SAVARESE

“We each have Skype accounts and use them to discuss [Moby-Dick] face to face. Once a week, we spread the worded whale out in front of us: we dissect its head, eyes, and bones, careful not to hurt or kill it. The Professor and I are not whale hunters. We are not letting the whole die. We are shaping it, letting it swim through the Web with a new and polished look.”—Tito Mukhopadhyay, from Chapter One

Since the 1940s researchers have been repeating claims about autistic people’s limited ability to understand language, to partake in imaginative play, and to generate the complex theory of mind necessary to appre-
ciate literature. In See it Feelingly Ralph James Savarese, an English professor whose son is one of the first non-speaking autistics to graduate from college, challenges this view.

Discussing fictional works over a period of years with readers from across the autism spectrum, Savarese was stunned by their ability to expand his understanding of texts he knew intimately. Their startling insights emerged not only from the way their different bodies and brains lined up with a story but also from their experiences of stigma and exclusion.

For Mukhopadhyay Moby-Dick is an allegory of revenge against autism, the frantic quest for a cure. The white whale represents the autist’s baffling, because wordless, immersion in the sensory. Computer programmer and cyberpunk author Dora Raymaker skewers the empathetic failings of the bounty hunters in Philip K. Dick’s Do Androids Dream of Electric Sheep? Autistics, some studies suggest, offer instruction in embracing the nonhuman. Encountering a short story about a lonely marine biologist in Antarctica, Temple Grandin remembers her past with an uncharacteristic emotional intensity, and she reminds the reader of the myriad ways in which people can relate to fiction. Why must there be a norm?

Mixing memoir with current research in autism and cognitive literary studies, Savarese celebrates how literature springs to life through the contrasting responses of unique individuals, while helping people both on and off the spectrum to engage more richly with the world.

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

Ralph James Savarese is the author of Reasonable People: A Memoir of Autism and Adoption and coeditor of three collections, including one on the concept of neurodiversity. He has published widely in academic and creative writing journals. In 2012–2013 he was a neurohumanities fellow at Duke University’s Institute for Brain Sciences. He teaches at Grinnell College in Iowa.

“See It Feelingly is a bold and astonishing act of cross-cultural translation. By immersing the reader in what he beautifully terms ‘conjoined neurologies encountering the splendor of a classic book,’ Ralph James Savarese dismantles damaging myths about the limits of the autistic mind, while penetrating to the heart of how literature changes our lives.”—STEVE SILBERMAN, author of NeuroTribes: The Legacy of Autism and the Future of Neurodiversity

“This deft and impassioned hybrid—part memoir, part disability study, part portraiture, part literary criticism—is a book of revelations about reading, neurodiversity, and American literature. I was repeatedly startled by its slow cascade of correctives and insights—deepened, widened, and enlarged. It is a necessary book.”—EDWARD HIRSCH, author of How to Read a Poem: And Fall in Love with Poetry

EDUCATION/AUTISM/LITERATURE

October 272 pages
cloth, 978-1-4780-0130-0, $29.95tr/£22.99
Available as an e-book
Little Man, Little Man
A Story of Childhood
JAMES BALDWIN
Illustrated by YORAN CAZAC
Edited and with an introduction by Nicholas Boggs and Jennifer DeVere Brody
With a foreword by Tejan Karefa-Smart
With an afterword by Aisha Karefa-Smart

Four-year-old TJ spends his days on his lively Harlem block playing with his best friends WT and Blinky and running errands for neighbors. As he comes of age as a “Little Man” with big dreams, TJ faces a world of grown-up adventures and realities. Baldwin’s only children’s book, Little Man, Little Man celebrates and explores the challenges and joys of black childhood.

Now available for the first time in forty years, this new edition of Little Man, Little Man—which retains the charming original illustrations by French artist Yoran Cazac—includes a foreword by Baldwin’s nephew Tejan ‘TJ’ Karefa-Smart and an afterword by his niece Aisha Karefa-Smart, with an introduction by two Baldwin scholars. In it we not only see life in 1970s Harlem from a black child’s perspective; we gain a fuller appreciation of the genius of one of America’s greatest writers.
This street long. It real long. It a little like the street in the movies or the TV when the cop cars come from that end of the street and then they come from the other end of the street and the man they come to get he in one of the houses or he on the fire-escape or he on the roof and he see they come for him and he see the cop cars at that end and he see the cop cars at the other end. And then he don’t know what to do. He can’t go nowhere. And he sweating. And the cops come out their cars and they got their guns and they start coming down the street. Some of them come from that end and some of them come from the other end. They don’t know exactly where the man is, but they know he somewhere in this street. TJ live almost smack in the middle of the block. If they come down from that end, the way he facing now, well then, the man might be in Walter’s Bar and Grill on this side of the street or he might be in the tailor shop on the other side of the street. If he ain’t in neither of them places, and the cops keep coming real slow and careful down this long street with their guns out, then he might be in the record store on this side of the street or he might be in the house on the other side of the street.

Then, they cross Lenox Avenue and start down the long block to Seventh Avenue.

James Baldwin (1924–1987), the world-famous novelist, playwright, essayist, critic, and public intellectual, was the grandson of a slave. He grew up in Harlem and was the oldest of nine children. He spent three years while in his teens as a preacher and briefly worked on the New Jersey railroad. In the 1940s he met his mentor, painter Beauford Delaney, and moved to Greenwich Village. In 1948 he left the United States and moved to Paris. His first novel—Go Tell it on the Mountain—was published in 1953, and over the next ten years he wrote many essays and several of his best-known works, including Notes of a Native Son, Giovanni’s Room, and The Fire Next Time. During the 1960s Baldwin split his time between Istanbul and the United States, where he was active in the Civil Rights Movement. In 1971 he moved to Saint Paul-de-Vence, a village in the south of France. There he wrote, among other works, Little Man, Little Man, which he dedicated to Beauford Delaney; and the novel If Beale Street Could Talk, which he dedicated to Yoran Cazac.

Yoran Cazac (1938–2005) was a French artist who first gained attention for his abstract paintings in Paris in the 1960s. He moved to Rome, where he became the protégé of the painter Balthus, director of the French Academy. Cazac met Baldwin in Paris in 1959 through their mutual friend, painter Beauford Delaney. They rekindled their friendship in the 1970s, when Baldwin asked Cazac to provide the illustrations for Little Man, Little Man. Baldwin contributed an essay for the catalog of Cazac’s 1977 exhibition at the Chateau de Maintenon. Cazac’s final solo exhibition was held at the Kiron Gallery in Paris in 2003.

Nicholas Boggs is Clinical Assistant Professor of English at New York University. Jennifer DeVere Brody is Professor of Theater and Performance Studies at Stanford University. Tejan Karefa-Smart, James Baldwin’s nephew, is a photographer and digital media artist who lives in Paris, France. Aisha Karefa-Smart, James Baldwin’s niece, is an author who lives in Washington, D.C.
Essential Essays
STUART HALL
Edited and with an introduction by David Morley

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Stuart Hall (1932–2014) was one of the most prominent and influential scholars and public intellectuals of his generation. Hall appeared widely on British media, taught at the University of Birmingham and the Open University, was the founding editor of New Left Review, and served as the director of Birmingham’s Centre for Contemporary Cultural Studies. He is the author of Cultural Studies 1983: A Theoretical History; Familiar Stranger: A Life Between Two Islands; and other books also published by Duke University Press. David Morley is Professor of Communications, Goldsmiths, University of London, and coeditor of Stuart Hall: Conversations, Projects, and Legacies.

“Stuart Hall was our most brilliant thinker on identity and struggle.”—ROBIN D. G. KELLEY

“Stuart Hall was more than an intellectual giant of postwar Britain. He was the great illuminator, whose far-reaching insights into how the world is constructed show us why cultural studies is not about the manners learned from the masters, but a way of examining and understanding social reality as made by the people themselves.”—OKWUI ENWEZOR, Artforum

From his arrival in Britain in the 1950s and involvement in the New Left, to founding the field of cultural studies and examining race and identity in the 1990s and early 2000s, Stuart Hall has been central to shaping many of the cultural and political debates of our time. Essential Essays—a landmark two volume set—brings together Stuart Hall’s most influential and foundational works. Spanning the whole of his career, these volumes reflect the breadth and depth of his intellectual and political projects while demonstrating their continued vitality and importance.

Volume 1: Foundations of Cultural Studies focuses on the first half of Hall’s career, when he wrestled with questions of culture, class, representation, and politics. This volume’s stand-out essays include his field-defining “Cultural Studies and Its Theoretical Legacies”; the prescient “The Great Moving Right Show,” which first identified the emergent mode of authoritarian populism in British politics; and “Encoding and Decoding in the Television Discourse,” one of his most influential pieces of media criticism. As a whole, Volume 1 provides a panoramic view of Hall’s fundamental contributions to cultural studies.

Volume 2: Identity and Diaspora draws from Hall’s later essays, in which he investigated questions of colonialism, empire, and race. It opens with “Gramsci’s Relevance for the Study of Race and Ethnicity,” which frames the volume and finds Hall rethinking received notions of racial essentialism. In addition to essays on multiculturalism and globalization, black popular culture, and Western modernity’s racial underpinnings, Volume 2 contains three interviews with Hall, in which he reflects on his life to theorize his identity as a colonial and diasporic subject.

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cloth, 978-1-4780-0128-7, $99.95/£77.00
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The Blue Clerk
Ars Poetica in 59 Versos
DIONNE BRAND

On a lonely wharf a clerk in an ink-blue coat inspects bales and bales of paper that hold a poet’s accumulated left-hand pages—the unwritten, the withheld, the unexpressed, the withdrawn, the restrained, the word-shard. In The Blue Clerk renowned poet Dionne Brand stages a conversation and an argument between the poet and the Blue Clerk, who is the keeper of the poet’s pages. In their dialogues—which take shape as a series of haunting prose poems—the poet and the clerk invoke a host of writers, philosophers, and artists, from Jacob Lawrence, Lola Kiepja, and Walter Benjamin to John Coltrane, Josephine Turalba, and Jorge Luis Borges. Through these essay poems, Brand explores memory, language, culture, and time while intimately interrogating the act and difficulty of writing, the relationship between the poet and the world and between the author and art. Inviting the reader to engage with the resonant meanings of the withheld, Brand offers a profound and moving philosophy of writing and a wide-ranging analysis of the present world.

Dionne Brand’s collections of poetry include No Language Is Neutral; Land to Light On, winner of the Governor General’s Literary Award and the Trillium Book Award; thirsty, winner of the Pat Lowther Memorial Award; Inventory; and, most recently, Ossuaries, winner of the Griffin Poetry Prize. Brand is also the author of the acclaimed novels In Another Place, Not Here; At the Full and Change of the Moon; What We All Long For; Love Enough; and Theory, which is forthcoming in 2018. Her works of nonfiction include Bread Out of Stone and A Map to the Door of No Return. In 2006, Brand was awarded the prestigious Harbourfront Festival Prize, and from 2009 to 2012, she was Toronto’s Poet Laureate. In 2017, she was appointed to the Order of Canada. Brand is also a Professor of English in the School of English and Theatre Studies at the University of Guelph.

FROM VERSO 1

I am the clerk, overwhelmed by the left-hand pages. Each blooming quire contains a thought selected out of many reams of thoughts and stripped by me, then presented to the author. (The clerk replaces the file, which has grown with touch to a size unimaginable.)

I am the author in charge of the ink-stained clerk pacing the dock. I record the right-hand page. I do nothing really because what I do is clean. I forget the bales of paper fastened to the dock and the weather doesn’t bother me. I choose the presentable things, the beautiful things. And I enjoy them sometimes, if not for the clerk.

The clerk has the worry and the damp thoughts and the arid thoughts.

Now where will I put that new folio, she says. There’s no room where it came from, it’s withheld so much about . . . never mind; that will only make it worse.

The clerk goes balancing the newly withheld pages across the ink-slippery dock. She throws an eye on the still sea; the weather is concrete today; her garment is stiff like marl today.
Comfort Measures Only
New and Selected Poems, 1994–2016
RAFAEL CAMPO

Rafael Campo is Associate Professor of Medicine at Harvard Medical School and author of several books, including Alternative Medicine, The Enemy, and Landscape with Human Figure, all also published by Duke University Press, and The Desire to Heal: A Doctor’s Education in Empathy, Identity, and Poetry.

“The poems of Rafael Campo bear witness to human suffering and transform that witness into art, yet never exploit the suffering or sacrifice the art. Indeed, this is an unflinching eye, seeing what most of us would rather not see. Listen to the beating heart of these poems, the breathing lungs of these poems. The luminous language and the luminous vision offer proof that poetry, too, is a healing art, that storytelling is medicinal. In these times, we need poets of eloquent empathy more than ever, and there is no poet more eloquent or empathetic than Rafael Campo.”—MARTÍN ESPADA, author of Vivas to Those Who Have Failed

In Comfort Measures Only, Rafael Campo bears witness to the unspeakable beauty bound up with human suffering. Gathered from his over twenty-year career as a poet-physician, these eighty-eight poems—thirty of which have never been previously published in a collection—pull back the curtain in the ER, laying bare our pain and joining us all in spellbinding moments of pathos. The poet, who is also truly a healer, revives language itself—its sounds channeled through our hearts and lungs, its rhythms amplified through the stethoscope—to make meaning of our bewilderment when our bodies so eloquently and yet wordlessly fail us. Campo’s transcendent poems, in all their modernity amidst the bleep of heart monitors and the wail of ambulance sirens, remind us of what the ancients understood: that poetry sustains us, and whether we live or die, through what we can imagine and create in our shared voices we may yet achieve immortality.

also by Rafael Campo

Alternative Medicine
paper, $21.95tr / £16.99
978-0-8223-5587-8 / 2013
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paper, $21.95tr / £16.99
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978-0-8223-2890-2 / 2002
Available as an e-book

Diva
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978-0-8223-2417-1 / 1999
From the removal of Confederate monuments in New Orleans in the spring of 2017 to the violent aftermath of the white nationalist march on the Robert E. Lee monument in Charlottesville later that summer, debates and conflicts over the memorialization of Confederate “heroes” have stormed to the forefront of popular American political and cultural discourse. In *Written in Stone* Sanford Levinson considers the tangled responses to controversial monuments and commemorations while examining how those with political power configure public spaces in ways that shape public memory and politics. Paying particular attention to the American South, though drawing examples as well from elsewhere in the United States and throughout the world, Levinson shows how the social and legal arguments regarding the display, construction, modification, and destruction of public monuments mark the seemingly endless confrontation over the symbolism attached to public space.

This twentieth anniversary edition of *Written in Stone* includes a new preface and an extensive afterword that takes account of recent events in cities, schools and universities, and public spaces throughout the United States and elsewhere. Twenty years on, Levinson’s work is more timely and relevant than ever.

Sanford Levinson is Professor of Law at the University of Texas Law School and the author and editor of numerous books, most recently *Fault Lines in the Constitution: The Framers, Their Fights, and the Flaws that Affect Us Today* (with Cynthia Levinson).

Edward Dorn (1929–1999) was one of the original voices of his generation. Often associated with the Black Mountain poets, Dorn was the author of over forty books of poetry, fiction, and nonfiction. Marjorie Perloff is Professor Emerita of English at Stanford University. Florence R. Scott Professor of English Emerita at the University of Southern California.

“Slinger is a swiftly rendered torrent of metaphors about this place. Its identity, its fakery, its malice. Slinger is a whole questioning of every part of ourselves. From that early winsome lyricism about the West, Dorn has constructed a grand anti-lyric about the West of our fantasy and of its own reality.” —AMIRI BARAKA
Esther Newton, one of the pioneers of gay and lesbian studies, is formerly Term Professor of Women’s Studies at the University of Michigan and Professor of Anthropology at Purchase College, State University of New York. She is the author of several books, including *Margaret Mead Made Me Gay: Personal Essays, Public Ideas* and *Cherry Grove, Fire Island: Sixty Years in America’s First Gay and Lesbian Town*, both also published by Duke University Press, as well as the groundbreaking *Mother Camp: Female Impersonators in America*.

“Esther Newton’s sharp insights into her developing consciousness are sometimes so precise and revealing that they take my breath away. Her wit gives her personal traumas in a hostile society universal meaning, making her pain and pleasure available to all, while her reflections on the interconnections of gender, sex, and feminism in love-making remain fresh. Capturing the multiple layers of identity and examining how social forces shape our lives, *My Butch Career* is absolutely unique in the way it explores women’s desire as both personal and social. I know of no other memoir like it.”—ELIZABETH LAPOVSKY KENNEDY

During her difficult childhood, Esther Newton recalls that she “became an anti-girl, a girl refusenik, caught between genders,” and that her “child body was a strong and capable instrument stuffed into the word ‘girl.’” Later, in early adulthood, as she was on her way to becoming a trailblazing figure in gay and lesbian studies, she “had already chosen higher education over the strongest passion in my life, my love for women, because the two seemed incompatible.”

In *My Butch Career* Newton tells the compelling, disarming, and at times sexy story of her struggle to write, teach, and find love, all while coming to terms with her identity during a particularly intense time of homophobic persecution in the twentieth century.

Newton recounts a series of traumas and conflicts, from being molested as a child to her failed attempts to live a “normal,” straight life in high school and college. She discusses being denied tenure at Queens College—despite having written the foundational *Mother Camp*—and nearly again so at SUNY Purchase. With humor and grace, she describes the influence her father Saul’s strong masculinity had on her, her introduction to middle-class gay life, and her love affairs—including one with a well-known abstract painter and another with a French academic she met on a spur-of-the-moment trip to Mexico and with whom she traveled throughout France and Switzerland. By age forty, where Newton’s narrative ends, she began to achieve personal and scholarly stability in the company of the first politicized generation of out lesbian and gay scholars with whom she helped create gender and sexuality studies.

Affecting and immediate, *My Butch Career* is a story of a gender outlaw in the making, an invaluable account of a beloved and influential figure in LGBT history, and a powerful reminder of only how recently it has been possible to be an openly queer academic.

“In My Butch Career Esther Newton takes her readers through her chaotic family history, the uncharted territory of coming to terms with an identity that is far outside the norms for her generation, and the transforming effects that new social movements had on her. Bringing personalities, scenes, conversations, and relationships to life, Newton has written a book that is powerful, gripping, and immensely readable.”—JOHN D’EMILIO
**Exile within Exiles**

Herbert Daniel, Gay Brazilian Revolutionary

**JAMES N. GREEN**

In this quintessential work of queer theory, Jack Halberstam takes aim at the protected status of male masculinity and shows that female masculinity has offered a distinct alternative to it for well over two centuries. Demonstrating how female masculinity is not some bad imitation of virility, but a lively and dramatic staging of hybrid and minority genders, Halberstam catalogs the diversity of gender expressions among masculine women from nineteenth-century pre-lesbian practices to contemporary drag king performances.

Through detailed textual readings as well as empirical research, Halberstam uncovers a hidden history of female masculinities while arguing for a more nuanced understanding of gender categories that would incorporate rather than pathologize them. He rereads Anne Lister’s diaries and Radclyffe Hall’s *The Well of Loneliness* as foundational assertions of female masculine identity; considers the enigma of the stone butch and the politics surrounding butch/femme roles within lesbian communities; and explores issues of transsexuality among “transgender dykes”—lesbians who pass as men—and female-to-male transsexuals who may find the label of “lesbian” a temporary refuge. Halberstam also tackles such topics as women and boxing, butches in Hollywood and independent cinema, and the phenomenon of male impersonators.

Featuring a new preface by the author, this twentieth anniversary edition of *Female Masculinity* remains as insightful, timely, and necessary as ever.

**Jack Halberstam** is Professor of English and Comparative Literature at Columbia University and the author of several books, including *The Queer Art of Failure* and *Skin Shows: Gothic Horror and the Technology of Monsters*, both also published by Duke University Press.

“**A smart, entertaining, and informed tour of that most threatening of cultural identities: the masculine female. Oh, yum!”** —KATE BORNSTEIN, author of *My Gender Workbook*

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**Herbert Daniel** was a significant and complex figure in Brazilian leftist revolutionary politics and social activism from the mid-1960s until his death in 1992. As a medical student, he joined a revolutionary guerrilla organization but was forced to conceal his sexual identity from his comrades, which Daniel described as internal exile. After a government crackdown, he spent much of the 1970s in Europe, where his political self-education continued. He returned to Brazil in 1981, becoming engaged in electoral politics and social activism to champion gay rights, feminism, and environmental justice, achieving global recognition for fighting discrimination against those with HIV/AIDS. In *Exile within Exiles*, James N. Green paints a full and dynamic portrait of Daniel’s deep commitment to leftist politics, using Daniel’s personal and political experiences to investigate the opposition to Brazil’s military dictatorship, the left’s construction of a revolutionary masculinity, and the challenge that the transition to democracy posed to radical movements. Green positions Daniel as a vital bridge linking former revolutionaries to the new social movements, engendering productive dialogue between divergent perspectives in his writings and activism.

**James N. Green** is Carlos Manuel de Céspedes Professor of Latin American History at Brown University and the author of several books, including *We Cannot Remain Silent: Opposition to the Brazilian Military Dictatorship in the United States*, also published by Duke University.

“This engaging and beautifully written account of the life of Herbert Daniel captures the spirit and energy of a person I knew well. We did political work together in Belo Horizonte and then both went underground in 1969 to resist the military dictatorship. *Exile within Exiles* captures the essence of an extraordinary person living in a period of intense changes, who was a pioneer in the fight to express openly his sexual identity while struggling for a more just and egalitarian Brazil.”—DILMA ROUSSEFF
From the first encounters between the Portuguese and indigenous peoples in 1500 to the current political turmoil, the history of Brazil is much more complex and dynamic than the usual representations of it as the home of Carnival, soccer, the Amazon, and samba would suggest. This extensively revised and expanded second edition of the bestselling Brazil Reader dives deep into the past and present of a country marked by its geographical vastness and cultural, ethnic, and environmental diversity. Containing over one hundred selections—many of which appear in English for the first time and which range from sermons by Jesuit missionaries and poetry to political speeches and biographical portraits of famous public figures, intellectuals, and artists—this collection presents the lived experience of Brazilians from all social and economic classes, racial backgrounds, genders, and political perspectives over the past half-millennia. Whether outlining the legacy of slavery, the roles of women in Brazilian public life, or the importance of political and social movements, The Brazil Reader provides an unparalleled look at Brazil’s history, culture, and politics.
Plan Colombia
U.S. Ally Atrocities and Community Activism
JOHN LINDSAY-POLAND

For more than fifty years, the United States supported the Colombian military in a war that cost over 200,000 lives. During a single period of heightened U.S. assistance known as Plan Colombia, the Colombian military killed more than 5,000 civilians. In Plan Colombia John Lindsay-Poland narrates a 2005 massacre in the San José de Apartadó Peace Community and the subsequent investigation, official cover-up, and response from the international community. He examines how the multibillion-dollar U.S. military aid and official indifference contributed to the Colombian military’s atrocities. Drawing on his human rights activism and interviews with military officers, community members, and human rights defenders, Lindsay-Poland describes grassroots initiatives in Colombia and the United States that resisted militarized policy and created alternatives to war. Despite having few resources, these initiatives offered models for constructing just and peaceful relationships between the United States and other nations. Yet, despite the civilian death toll and documented atrocities, Washington, D.C., considered Plan Colombia’s counterinsurgency campaign to be so successful that it became the dominant blueprint for U.S. military intervention around the world.

*John Lindsay-Poland tells the stories of ordinary Colombians who put their lives on the line for peace with enormous sensitivity and respect for human life. No one possesses his grasp of events or such a tremendous heart. Plan Colombia is an enormous contribution.*—ROBIN KIRK, author of More Terrible than Death: Drugs, Violence, and America’s War in Colombia

*Often our greatest enemy is ignorance, and this can certainly be applied to what we don’t know about Colombia. This book by John Lindsay-Poland will educate us. With his extensive knowledge of U.S. foreign policy in Latin America and many years of experience in Colombia, he has given us an important book we should all read.*—ROY BOURGEOS, Founder, S.O.A.

Watch

John Lindsay-Poland is Healing Justice Associate at the American Friends Service Committee and author of Emperors in the Jungle: The Hidden History of the U.S. in Panama, also published by Duke University Press.

"Readers will be outraged and inspired in equal parts by John Lindsay-Poland’s excellent Plan Colombia. Poland’s book is an indispensable guide to Washington’s indefensible policies in Colombia, as well as an empathetic survey of courageous grassroots activism."—GREG GRANDIN, author of The Empire of Necessity: Slavery, Freedom, and Deception in the New World
Robert Christgau currently contributes a weekly record column to Noisey. In addition to four dozen Village Voice selections, Is It Still Good to Ya? collects pieces from the New Yorker, Rolling Stone, Spin, Billboard and many other venues, including a hundred-word squib from the Dartmouth Alumni Magazine. The most recent of Christgau’s six previous books is the 2015 memoir Going Into the City: Portrait of the Critic as a Young Man. He taught music history and writing at New York University from 2005 to 2016.

*Robert Christgau is the last true-blue record critic on earth. That’s pretty much who I make my records for. He’s like the last of that whole Lester Bangs generations of record reviewers, and I still heed his words.*—AHMIR “QUESTLOVE” THOMPSON

*All these years later, Robert Christgau is not just rock criticism’s ‘Dean,’ he’s its most rabid defender and most withering internal vetter. His prose is still brilliant, offering as much pleasure, sentence by sentence, as anyone’s. This book nearly always excited me, and the writing buoyed me along even when the ideas made me want to hurl it across the room. I’m glad I didn’t: this is a book to be treasured.*—JODY ROSEN

*Robert Christgau is music writing’s great omnivore, and his appetite hasn’t diminished in the sixth and seventh decades of his life. The twenty-first century has been a tumultuous one in popular music and Christgau brings his gimlet-eyed wit, deep knowledge, and inimitable heart to this era with the same verve he had as a countercultural kid. Long may the Dean live; as this collection proves with ease, we still need him.*—ANN POWERS

Is It Still Good to Ya? sums up the career of longtime Village Voice stalwart Robert Christgau, who for half a century has been America’s most widely respected rock critic, honoring a music he argues is only more enduring because it’s sometimes simple or silly. While compiling historical overviews going back to Dionysus and the gramophone along with artist analyses that range from Louis Armstrong to M.I.A., this definitive collection also explores pop’s African roots, response to 9/11, and evolution from the teen music of the ’50s to an art form compelled to confront mortality as its heroes pass on. A final section combines searching obituaries of David Bowie, Prince, and Leonard Cohen with awed farewells to Bob Marley and Ornette Coleman.

FROM THE PROLOGUE
Rock criticism was conceived as a reproach to the idea of guilty pleasure. In fact, “reproach” and “conceive” put it too politely. “Reproach” makes it sound like we had the upper hand, so make that “attack.” It was a kick in the pants, a fart in the face, a full fungu. And “conceived” makes it sound like there was something difficult or noble about a psychological necessity in a world where radical and conservative avant-gardists no less than liberal and moderate middlebrows were shouting from their varied pulpits that good art should be good for you. We who’d grown up with so-called mass culture weren’t having that bs. But it would be 1978 before Ashford & Simpson put it into words from their own pulpit, an r&b-only hit called “Is It Still Good to Ya?” Forget good for you—art should be good to you.
Laughing at the Devil is an invitation to see the world with a medieval visionary now known as Julian of Norwich, believed to be the first woman to have written a book in English. (We do not know her given name, because she became known by the name of a church that became her home.) Julian “saw our Lord scorn the Devil’s wickedness” and noted that “he wants us to do the same.” In this impassioned, analytic, and irreverent book, Amy Laura Hall emphasizes Julian’s call to scorn the Devil. Julian of Norwich envisioned courage during a time of fear. Laughing at the Devil describes how a courageous woman transformed a setting of dread into hope, solidarity, and resistance.

“You might not expect to find references to Game of Thrones, West Texas, barfing bears, divorce, and Machiavelli in a book on Julian of Norwich, but you will find all these and much more in this volume. Julian of Norwich is a most unusual theologian, and Amy Laura Hall has given us a most unusual book: it is engaging and illuminating, a personal, passionate, and political reflection on and with Julian.”—KAREN KILBY, coeditor of The Cambridge Dictionary of Christian Theology

Amy Laura Hall is Associate Professor of Christian Ethics at Duke University Divinity School. She is the author of Kierkegaard and the Treachery of Love, Conceiving Parenthood: American Protestantism and the Spirit of Reproduction, and Writing Home, With Love: Politics for Neighbors and Naysayers.

“Laughing at the Devil with these two exceedingly clear-eyed women—Julian of Norwich and Amy Laura Hall—is compelling, enlightening, and joyous, all in one. The two have created texts, each for their own time that together bear witness, at points defiant, at points mischievous, to a profoundly God-sustained world. What a wonderful, grace-filled vision.”—TERESA BERGER, author of Worship: Liturgical Practices in Digital Worlds

“Amy Laura Hall’s masterful Laughing at the Devil is a rewarding joy to read, at once a profound dialogue with the great mystic Julian of Norwich, and a beautiful, raw, funny, audacious, and insightful invitation to the contemporary audience. We laugh with Hall and Julian, and we too yearn to pull closer to God not through fear and trembling, but through an aching heart bursting open with joy. This is the kind of raw, gritty, grounded, and real spiritual exploration that calls to all Christians, and to all people of faith. Strongly recommended!”—OMID SAFI, author of Radical Love: Teachings from the Islamic Mystical Tradition
Vexy Thing
On Gender and Liberation
IMANI PERRY


Even as feminism has become increasingly central to our ideas about institutions, relationships, and everyday life, the term used to diagnose the problem—“patriarchy”—is used so loosely that it has lost its meaning. In Vexy Thing Imani Perry resurrects patriarchy as a target of critique, recentering it to contemporary discussions of feminism through a social and literary analysis of cultural artifacts from the Enlightenment to the present. Drawing on a rich array of sources—from nineteenth-century slavery court cases and historical vignettes to writings by Toni Morrison and Audre Lorde and art by Kara Walker and Wangeci Mutu—Perry shows how the figure of the patriarch emerged as part and parcel of modernity, the nation-state, the Industrial Revolution, and globalization. She also outlines how digital media and technology, neoliberalism, and the security state continue to prop up patriarchy. By exploring the past and present of patriarchy in the world we have inherited and are building for the future, Perry exposes its mechanisms of domination as a necessary precursor to dismantling it.

“Imani Perry’s Vexy Thing is a strong and confidently argued statement for a kind of feminism that attends in new ways to how logics of gender domination are part of wider logics of domination—how regimes of gender must be considered under a lens that also makes visible austerity and neoliberalism, hypermedia and the security state. Vexy Thing expands our notions of what a feminist critic can do while giving the reader a real sense of an important intellectual at work.”—SARA AHMED, author of Living a Feminist Life

“Given the political turn in the United States in November of 2016, Imani Perry’s Vexy Thing will become a central text for those involved in discussions of that thing called ‘the patriarchy.’ By thinking of patriarchy as a single phenomenon across different registers, Perry guides the readers into their own sense of its stronghold on American, if not global, iterations of self and other, state and nation. This is a powerful statement about feminism for the here and now.”—SHARON PATRICIA HOLLAND, author of The Erotic Life of Racism

also by Imani Perry

Prophets of the Hood
Politics and Poetics in Hip Hop
paper, $24.95tr / £18.99
978-0-8223-3446-0 / 2004
Available as an e-book
In *Empowered* Sarah Banet-Weiser examines the deeply entwined relationship between popular feminism and popular misogyny as it plays out in advertising, online and multi-media platforms, and nonprofit and commercial campaigns. Examining feminist discourses that emphasize self-confidence, body positivity, and individual achievement alongside violent misogynist phenomena such as revenge porn, toxic geek masculinity, and men's rights movements, Banet-Weiser traces how popular feminism and popular misogyny are co-constituted. From Black Girls Code and the Always #LikeAGirl campaign to GamerGate and the 2016 Presidential election, Banet-Weiser shows how popular feminism is met with a misogynistic backlash of mass harassment, assault, and institutional neglect. In so doing, she contends that popular feminism’s problematic commitment to visibility limits its potential and collective power.

*Sarah Banet-Weiser* is Professor, Director, and Vice Dean of the Annenberg School for Communication and Journalism at the University of Southern California and author of *Kids Rule! Nickelodeon and Consumer Citizenship*, also published by Duke University Press, and *Authentic*: The Politics of Ambivalence in Brand Culture.

“Put down that ‘Cats Against Patriarchy’ mug and hear a bitter truth: The friendly glimmer of popular feminism is shadowed at every turn by a virulent misogyny that’s proven just as valuable in the cultural and political marketplace. In *Empowered* Sarah Banet-Weiser draws on years of scholarship in her examination of this fast-curdling symbiosis, tracing its persuasions and promises with an engrossing urgency.”—ANDI ZEISLER, author of *We Were Feminists Once: From Riot Grrrl to CoverGirl®, the Buying and Selling of a Political Movement*
The American Dream of success for many Asian Americans includes the highest levels of education. But what does it mean to live that success? In Straight A’s Asian American students at Harvard reflect on their common experiences with discrimination, immigrant communities, their relationships to their Asian heritage, and their place in the university. They also examine the difficulties of living up to family expectations and the real-world effects of the Model Minority stereotype. While many of the issues they face are experienced by a wide swath of college students, their examinations of race, ethnicity, gender and sexuality, and culture directly speak to the Asian American experience in U.S. higher education. Unique and revealing, intimate and unreserved, Straight A’s furthers the conversation about immigrant histories, racial and ethnic stereotypes, and multiculturalism in contemporary American society.

**Contributors**

Josephine Kim, Franklin Odo, Jeannie Park

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In Racial Melancholia, Racial Dissociation critic David L. Eng and psychotherapist Shinhee Han draw on case histories from the mid-1990s to the present to explore the social and psychic predicaments of Asian American young adults. Combining critical race theory with several strands of psychoanalytic thought, they develop the concepts of racial melancholia and racial dissociation to investigate changing processes of loss associated with immigration, displacement, diaspora, and assimilation. These case studies of first- and second-generation Asian Americans deal with a range of difficulties, from depression, suicide, and the politics of coming out to broader issues of the model minority stereotype, transnational adoption, parachute children, colorblind discourses in the United States, and the rise of Asia under globalization. Throughout, Eng and Han link psychoanalysis to larger structural and historical phenomena, illuminating how the study of psychic processes of individuals can inform investigations of race, sexuality, and immigration while creating a more sustained conversation about the social lives of Asian Americans and Asians in the diaspora.

**David L. Eng** is Richard L. Fisher Professor of English at the University of Pennsylvania. **Shinhee Han** is a psychotherapist at The New School and in private practice in New York City.

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“Seamlessly and effectively integrating clinical case histories with psychoanalysis, critical race theory, and the tortured history of racial integration and segregation, this book offers a compelling analysis of race as relation, whiteness as property, and the history of Asian American social exclusion in the United States.”—HIROKAZU YOSHIKAWA, author of Immigrants Raising Citizens: Undocumented Parents and Their Young Children
In this bold, innovative work, Dorinne Kondo theorizes the racialized structures of inequality that pervade theater and the arts. Grounded in twenty years of fieldwork as dramaturg and playwright, Kondo mobilizes critical race studies, affect theory, psychoanalysis, and dramatic writing to trenchantly analyze theater’s work of creativity as theory: acting, writing, dramaturgy. Race-making occurs backstage in the creative process and through economic forces, institutional hierarchies, hiring practices, ideologies of artistic transcendence, and aesthetic form. For audiences, the arts produce racial affect—structurally overdetermined ways affect can enhance or diminish life. Upending genre through scholarly interpretation, vivid vignettes, and Kondo’s original play, Worldmaking journeys from an initial romance with theater that is shattered by encounters with racism, toward what Kondo calls reparative creativity in the work of minoritarian artists Anna Deavere Smith, David Henry Hwang, and the author herself. Worldmaking performs the potential for the arts to remake worlds, from theater worlds to psychic worlds to world-making visions for social transformation.

Dorinne Kondo is Professor of American Studies and Ethnicity and Anthropology at the University of Southern California and author of About Face: Performing Race in Fashion and Theater and Crafting Selves: Power, Gender, and Discourses of Identity in a Japanese Workplace.

“Sitting at the nexus where critical race theory meets affect theory, this breathtakingly ambitious and fascinating book is as much about how racism functions in the theater world as it is a treatise on the production of race as a naturalized discourse. An important contribution.”—JOHN L. JACKSON JR., author of Thin Description: Ethnography and the African Hebrew Israelites of Jerusalem

In Unruly Visions Gayatri Gopinath brings queer studies to bear on studies of diaspora and visuality, tracing the interrelation of affect, archive, region, and aesthetics through an examination of a wide range of contemporary queer visual culture. Spanning film, fine art, poetry, and photography, these cultural forms—which Gopinath conceptualizes as aesthetic practices of queer diaspora—reveal the intimacies of seemingly disparate histories of (post)colonial dwelling and displacement and are a product of diasporic trajectories. Countering standard formulations of diaspora that inevitably foreground the nation-state, as well as familiar formulations of queerness that ignore regional gender and sexual formations, she stages unexpected encounters between work by South Asian, Middle Eastern, African, Australian, and Latinx artists such as Tracey Moffatt, Akram Zaatari, and Allan deSouza. Gopinath shows how their art functions as regional queer archives that express alternative understandings of time, space, and relationality. The queer optic produced by these visual practices create south-to-south, region-to-region, and diaspora-to-region cartographies that profoundly challenge disciplinary and area studies rubrics. Gopinath thereby provides new critical perspectives on settler colonialism, empire, military occupation, racialization, and diasporic dislocation as they indelibly mark bodies and landscapes.

Gayatri Gopinath is Associate Professor in the Department of Social and Cultural Analysis at New York University.

PERVERSE MODERNITIES
A series edited by Lisa Lowe and Jack Halberstam

“A wonderfully detailed exploration of queer diasporic films and visual art projects, this book explores how critical regionalism can interrupt conventional conceptions of local/global and metropolis/diaspora distinctions. Gayatri Gopinath’s concept of a ‘queer cartographic imaginary’ resists neat categories and generalizations, offering an eclectic range of case studies—queer diaspora from Kerala and the Middle East, Latinx and U.S. cultures of immigration, and indigeneity.”—ANN CVETKOVICH, author of Depression: A Public Feeling
As online distractions increasingly colonize our time, why has productivity become such a vital demonstration of personal and professional competence? When corporate profits are soaring, but worker salaries remain stagnant, how does technology exacerbate the demand for ever greater productivity? In *Counterproductive* Melissa Gregg explores how productivity emerged as a way of thinking about job performance at the turn of the last century and why it remains prominent in the different work worlds of today. Examining historical and archival material alongside popular self-help genres—from housekeeping manuals to bootstrapping business gurus, and the growing interest in productivity and mindfulness software—Gregg shows how a focus on productivity isolates workers from one another and erases their collective efforts to define work limits. Questioning our faith in productivity as the ultimate measure of success, Gregg’s novel analysis conveys the futility, pointlessness, and danger of seeking time management as a salve for the always-on workplace.

*Melissa Gregg* is Principal Engineer and Research Director, Client Computing Group, Intel; coeditor of *The Affect Theory Reader*, also published by Duke University Press; and author of *Work’s Intimacy*.

"Revealing the relationship between productivity techniques on the one hand, and on the isolation experienced by modern workers on the other, Melissa Gregg helps us better understand the neoliberal workplace. A timely, innovative, and compelling work, *Counterproductive* will be met with great enthusiasm by a broadly interdisciplinary group of readers in sociology, political theory, cultural studies, women’s and gender studies, and critical management studies.”—Kathi Weeks, author of *The Problem with Work: Feminism, Marxism, Antiformal Politics, and Postwork Imaginaries*

"This important genealogy of contemporary productivity practices takes us from the efficiency techniques of early factories to the time management systems of the postindustrial workplace to the productivity and ‘mindfulness’ apps that today’s professionals employ—in an ambivalent mix of athletic striving and anxious hedging—to regulate themselves at and beyond the office. While some critics of the productivity economy are content to diagnose and naysay, Melissa Gregg challenges us to recuperate the potential for a less solipsistic, more equitable temporal orientation in the way that we live and work.”—Natasha Dow Schüll, author of *Addiction by Design: Machine Gambling in Las Vegas*

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**FROM CHAPTER FIVE**

We need to move our aspirations for productivity from the corporate to the collective interest. Productive atmospheres are truly revolutionary when they undo the century of managerial strategy described in this book and initiate a form of collective solidarity that is not dependent on labor. We urgently need political visions that celebrate practices of selflessness and care to challenge the embedded egotism of enterprise-serving job norms and pervasive industry myopia. At a time of global environmental threat, the athleticism of accomplishment has to be rejected for its utter dependence on the growth mentality that exploits our finite resources.
In this innovative collaborative ethnography of Italian-Chinese ventures in the fashion industry, Lisa Rofel and Sylvia J. Yanagisako offer a new methodology for studying transnational capitalism. By drawing on their respective linguistic and regional areas of expertise, Rofel and Yanagisako show how different historical legacies of capital, labor, nation, and kinship are crucial in the formation of global capitalism. Focusing on how Italian fashion is manufactured, distributed, and marketed by Italian-Chinese ventures and how their relationships have been complicated by China’s emergence as a market for luxury goods, the authors illuminate the often overlooked processes that produce transnational capitalism—including privatization, negotiation of labor value, rearrangement of accumulation, reconfiguration of kinship, and outsourcing of inequality. In so doing, Fabricating Transnational Capitalism reveals the crucial role of the state and the shifting power relations between nations in shaping the ideas and practices of the Italian and Chinese partners.

Lisa Rofel is Professor of Anthropology at the University of California, Santa Cruz and author of Desiring China: Experiments in Neoliberalism, Sexuality, and Public Culture, also published by Duke University Press. Sylvia J. Yanagisako is Edward Clark Crossett Professor of Humanistic Studies and Professor of Anthropology at Stanford University and author of Producing Culture and Capital: Family Firms in Italy.

"Across the reach of global capitalism, Italian managers and Chinese entrepreneurs cast sticky webs of desire toward each other. And yet, as they negotiate the value of their respective labors, a quite different history of assessment and translation is brought into play for each. Fabricating Transnational Capitalism unpacks what global capital means on the ground. There are surprises: investment is kinship; private is state-run. For the ethnographic study of political economy, the book will become a classic."—Anna Tsing, author of The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins
The End of the Cognitive Empire
The Coming of Age of Epistemologies of the South
BOAVENTURA DE SOUSA SANTOS

In *The End of the Cognitive Empire* Boaventura de Sousa Santos further develops his concept of the “epistemologies of the south,” in which he outlines a theoretical, methodological, and pedagogical framework for challenging the dominance of Eurocentric thought. As a collection of knowledges born of and anchored in the experiences of marginalized peoples who actively resist capitalism, colonialism, and patriarchy, epistemologies of the south represent those forms of knowledge that are generally discredited, erased, and ignored by dominant cultures of the global North. Noting the declining efficacy of established social and political solutions to combat inequality and discrimination, Santos suggests that global justice can only come about through an epistemological shift that guarantees cognitive justice. Such a shift would create new alternative strategies for political mobilization and activism and give oppressed social groups the means through which to represent the world as their own in their own terms.

Boaventura de Sousa Santos is Emeritus Professor of Sociology at the University of Coimbra (Portugal) and the author and editor of dozens of books, including *Epistemologies of the South: Justice against Epistemicide*.

"Boaventura de Sousa Santos is one of the most brilliant and original thinkers on theories of knowledge. This latest book offers us a further development of what he has been arguing for some time. He leaves the reader (at least, me) breathless in the range and relevance of the issues he discusses and actions he proposes. One does not have to agree with everything to be dazzled, and to rethink many things we assume. A must-read for whoever wants to change the world.”—IMMANUEL WALLERSTEIN

Can Politics Be Thought?
ALAIN BADIOU
Translated and with an introduction by Bruno Bosteels

In *Can Politics Be Thought?*—published in French in 1985 and appearing here in English for the first time—Alain Badiou offers his most forceful and systematic analysis of the crisis of Marxism. Distinguishing politics as an active mode of thinking from the political as a domain of the state, Badiou argues for the continuation of Marxist politics. In so doing, he shows why we need to recapture the emancipatory hypothesis of Marx’s original gesture in order to actualize its radical potential. This volume also includes Badiou’s “Of an Obscure Disaster: On the End of the Truth of the State,” in which he rebuts claims of Communism’s death after the fall of the Soviet Union.

Alain Badiou is René Descartes Chair and Professor of Philosophy at The European Graduate School and the author of numerous books, including *Being and Event; Theory of the Subject; and Ethics: An Essay on the Understanding of Evil*. Bruno Bosteels is Professor of the Department of Latin American and Iberian Cultures and the Institute for Comparative Literature and Society at Columbia University.

A JOHN HOPE FRANKLIN CENTER BOOK

"Distinguished by his unique combination of philosophical stringency and political engagement, Alain Badiou is not afraid to question the very fundamentals of our liberal-democratic consensus.”—SLAVOJ ŽIŽEK
How Art Can Be Thought
A Handbook for Change
ALLAN DESOUZA

What terms do we use to describe and evaluate art, and how do we judge if art is good, and if it is for the social good? In *How Art Can Be Thought* Allan deSouza investigates such questions and the popular terminology through which art is discussed, valued, and taught. Adapting art viewing to contemporary demands within a rapidly changing world, deSouza outlines how art functions as politicized culture within a global industry. In addition to offering new pedagogical strategies for MFA programs and the training of artists, he provides an extensive analytical glossary of some of the most common terms used to discuss art while focusing on their current and changing usage. He also shows how these terms may be crafted to new artistic and social practices, particularly in what it means to decolonize the places of display and learning. DeSouza’s work will be invaluable to the casual gallery visitor and the arts professional alike, to all those who regularly look at, think about, and make art—especially art students and faculty, artists, art critics, and curators.

“Allan deSouza is Associate Professor and Chair of Art Practice at the University of California, Berkeley. His work has been shown nationally and internationally, including at the Phillips Collection, the Whitney Museum of American Art, the Centre Pompidou, the National Museum of African Art, and the Yerba Buena Center for the Arts.

*How Art Can Be Thought* compellingly interrogates the art world’s languages of difference and its educational apparatuses in order to understand how they are deployed and how we can turn them on their sides to effect a decolonization both of art and art pedagogy. With Allan deSouza’s incisive strategies for creating change, this book is a must-read for anyone interested in increasing meaningful diversity and inclusion in art and its institutions.” —STEVEN NELSON, University of California, Los Angeles

“A lexicon of contested terms, a new glossary to navigate our artistic practice, is a needed first decolonizing exercise in all art schools. This book will bring you an insightful landscape of what we should address today.”—TANIA BRUGUERA
Laura E. Pérez is Professor of Ethnic Studies at the University of California, Berkeley and the author of Chicana Art: The Politics of Spiritual and Aesthetic Altarities, also published by Duke University Press.

"Laura E. Pérez renews the precepts of 1950s third world liberation and extends the contemporary politics of women of color freedom fighters into the future. She speaks with many voices—the learned scholar, the analyst, the teacher, the maker of new aesthetics, the poet, the dreamer, and the guide—and offers her readers a multitude of routes for crossing academic and subjective terrains to find new possibilities for thinking, doing, and being. An outstanding work of decolonial writing by one of the great Chicana feminist philosophers of our time, Eros Ideologies is exactly the book I have needed to best teach my university-wide undergraduate and graduate students."—CHELA SANDOVAL, author of Methodology of the Oppressed

In Eros Ideologies Laura E. Pérez explores the decolonial through Western and non-Western thought concerning personal and social well-being. Drawing upon Jungian, people of color, and spiritual psychology, alongside non-Western spiritual philosophies of the interdependence of all life forms, she writes of the decolonial as an ongoing project rooted in love as an ideology to frame respectful co-existence of social and cultural diversity. In readings of art that includes self-portraits by Frida Kahlo, Ana Mendieta, and Yreina D. Cervántez, the drawings and paintings of Chilean-American artist Liliana Wilson, and Favianna Rodriguez’s screen printed images, Pérez identifies art as one of the most valuable laboratories for creating, imagining, and experiencing new forms of decolonial thought. Such art expresses what Pérez calls eros ideologies: understandings of social and natural reality that foreground the centrality of respect and care of self and others as the basis for a more democratic and responsible present and future. Employing a range of writing styles and voices—from the poetic to the scholarly—Pérez shows how art can point to more just and loving ways of being.

also by Laura E. Pérez

Chicana Art
The Politics of Spiritual and Aesthetic Altarities
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Available as an e-book
Pop América, 1965–1975
ESTHER GABARA, editor

Pop América, 1965–1975 accompanies the first traveling exhibition to stage Pop art as a hemispheric phenomenon. The richly illustrated catalogue reveals the skill with which Latin American and Latino/a artists adapted familiar languages of mass media, fashion, and advertising to create experimental art in a startling range of mediums. In a new era in hemispheric relations, artists enacted powerful debates over what “America” was and what Pop art could do, offering a radical new view onto the postwar “American way of life” and Pop’s presumed political neutrality.

Nine essays grounded in original archival research narrate transnational accounts of how these artists remade América. The authors connect the decisive design of the Chicano/a movement in the United States with the vivid images of the Cuban Revolution and new contributions to the Mexican printmaking tradition. They follow iconic Pop images and tactics as they traveled between New York and São Paulo, Bogotá and Mexico City, San Francisco and La Habana. Pop art emerges in a fully American profile, picturing youthful celebration and painful violence, urban development and rural practices, and pronouncements of freedom made equally by democratic and repressive regimes.

The bilingual catalogue reconstitutes a network of artists from the decade, including ASCO, Judith Baca, Eduardo Costa, Antonio Dias, Marcos Dimas, Felipe Ehrenberg, Rupert García, Nicolás García Uriburu, Rubens Gerchman, Edgardo Giménez, Alberto Gironella, José Gómez Fresquet (Frémez), Beatriz González, Gronk, Juan José Gurrola, Emilio Hernández Saavedra, Robert Indiana, Nelson Leirner, Anna Maria Maiolino, Marisol, Raúl Martínez, Cildo Meireles, Marta Minujín, Hélio Oiticica, Dalila Puzzovio, Hugo Rivera Scott, Jorge de la Vega, and Lance Wyman, among others.

Contributors
Rodrigo Alonso, Richard Aste, Sergio Delgado Moya, Esther Gabara, Pilar García, Jennifer Josten, Camila Maroja, Natalia de la Rosa, Sarah Schroth, Roberto Tejada, Lyle W. Williams

Esther Gabara is E. Blake Byrne Associate Professor of Romance Studies and Associate Professor in the Department of Art, Art History & Visual Studies at Duke University. Faculty guest curator of Pop América, 1965–1975, she is the author of Errant Modernism: The Ethos of Photography in Mexico and Brazil, also published by Duke University Press.
Mapping Modernisms brings together scholars working around the world to address the modern arts produced by indigenous and colonized artists. Expanding the contours of modernity and its visual products, the contributors illustrate how these artists engaged with ideas of Primitivism through visual forms and philosophical ideas. Although often overlooked in the literature on global modernisms, artists, artworks, and art patrons moved within and across national and imperial borders, carrying, appropriating, or translating objects, images, and ideas. These itineraries made up the dense networks of modern life, contributing to the crafting of modern subjectivities and of local, transnationally inflected modernisms. Addressing the silence on indigeneity in established narratives of modernism, the contributors decenter art history’s traditional Western orientation and prompt a re-evaluation of canonical understandings of twentieth-century art history. Mapping Modernisms is the first book in Modernist Exchanges, a multivolume project dedicated to rewriting the history of modernism and modernist art to include artists, theorists, art forms, and movements from around the world.

Contributors

Elizabeth Harney is Associate Professor of Art History at the University of Toronto. Ruth B. Phillips is Professor of Art History at Carleton University.

Objects/Histories: Critical Perspectives on Art, Material Culture, and Representation
A series edited by Nicholas Thomas

“[T]his rigorous and intelligent volume makes a major contribution, bringing into visibility a large spectrum of formerly marginalized aesthetic practices and subjectivities in art history’s narratives of twentieth-century modernism.”
—Saloni Mathur, author of The Migrant’s Time: Rethinking Art History and Diaspora

Art and Theory of Post-1989 Central and Eastern Europe takes the pivotal political changes between 1989 and 1991 as its departure point to reflect on the effects that communism’s disintegration across Central and Eastern Europe—including the Soviet Union’s fifteen republics—had on the art practices, criticism, and cultural production of the following decades. This book presents a selection of the period’s key voices that have introduced recent critical perspectives. Particular attention is given to the research and viewpoints of a new generation of artists, scholars, and curators who have advanced fresh critical perspectives and who are rewriting their own histories. Their examination of artistic practices and systems of cultural production proposes distinct outlooks for acting in the contemporary world while simultaneously rethinking the significance of the socialist legacy on art today. Art and Theory of Post-1989 Central and Eastern Europe is an indispensable volume on modern and contemporary art and theory from the region.

Contributors

Ana Janevski is Curator in the Department of Media and Performance Art at the Museum of Modern Art. Roxana Marcoci is Senior Curator in the Department of Photography at the Museum of Modern Art. Ksenia Nouril is former C-MAP Fellow for Central and Eastern European Art at the Museum of Modern Art.
It passes for an unassailable truth that the slave past provides an explanatory prism for understanding the black political present. In None Like Us, Stephen Best reappraises what he calls “melancholy historicism”—a kind of crime scene investigation in which the forensic imagination is directed toward the recovery of a “we” at the point of “our” violent origin. Best argues that there is and can be no “we” following from such a time and place, that black identity is constituted in and through negation, taking inspiration from David Walker’s prayer that “none like us may ever live again until time shall be no more.” Best draws out the connections between a sense of impossible black sociality and strains of negativity that have operated under the sign of queer. In None Like Us, the art of El Anatsui and Mark Bradford, the literature of Toni Morrison and Gwendolyn Brooks, even rumors in the archive, evidence an apocalyptic aesthetics, or self-eclipse, which opens the circuits between past and present and thus charts a queer future for black study.

Stephen Best is Associate Professor of English at the University of California, Berkeley and author of The Fugitive’s Properties: Law and the Poetics of Possession.
**Technicolored**

**Reflections on Race in the Time of TV**

**ANN DUCILLE**

From early sitcoms such as *I Love Lucy* to contemporary primetime dramas like *Scandal* and *How to Get Away with Murder*, African Americans on television have too often been asked to portray tired stereotypes of blacks as villains, vixens, victims, and disposable minorities. In *Technicolored*, black feminist critic Ann duCille combines cultural critique with personal reflections on growing up with the new medium of TV to examine how televisual representations of African Americans have changed over the last sixty years. Whether explaining how watching Shirley Temple led her to question her own self-worth or how televisual representation functions as a form of racial profiling, duCille traces the real-life social and political repercussions of the portrayal and presence of African Americans on television. Neither a conventional memoir nor a traditional media study, *Technicolored* offers one lifelong television watcher’s careful, personal, and timely analysis of how television continues to shape notions of race in the American imagination.

**Ann duCille** is Emerita Professor of English at Wesleyan University and author of *Skin Trade*; also published by Duke University Press; *The Coupling Convention: Sex, Text, and Tradition in Black Women’s Fiction*.

*A CAMERA OBSCURA BOOK*

"Demonstrating Ann duCille’s tremendous knowledge, academic expertise, and life experience, *Technicolored* furthers our understanding of race and representation through the medium of television. And just as significant, the story of her striving black working-class family in a small New England town provides a depiction of blackness that is rarely represented in popular culture. *Technicolored* is a clearly written, insightful, and entertaining work."—FARAH JASMINE GRIFFIN, author of *Harlem Nocturne: Women Artists and Progressive Politics During World War II*
**Double Negative**
The Black Image and Popular Culture

**RACQUEL J. GATES**

From the antics of Flavor Flav on *Flavor of Love* to the brazen behavior of the women on *Love & Hip Hop*, so-called negative images of African Americans are a recurrent mainstay of contemporary American media representations. In *Double Negative*, Racquel J. Gates examines the generative potential of such images, showing how some of the most disreputable representations of black people in popular media can strategically pose questions about blackness, black culture, and American society in ways that more respectable ones cannot. Rather than falling back on claims that negative portrayals hinder black progress, Gates demonstrates how reality shows such as *Basketball Wives*, comedians like Katt Williams, and movies like *Coming to America* play on “negative” images to take up questions of assimilation and upward mobility, provide a respite from the demands of respectability, and explore subversive ideas. By using negativity as a framework to illustrate these texts’ social and political work as they reverberate across black culture, Gates opens up new lines of inquiry for black cultural studies.

**Racquel J. Gates** is Assistant Professor of Media Culture at the College of Staten Island, City University of New York.

*In Double Negative, Racquel J. Gates places us in front of image after black image that folks concerned with the ‘positive’ representation of the race have tried, unsuccessfully, to repress. In the process, this willfully disobedient book challenges us to look at ourselves, as readers—the aesthetic judgments, political assumptions, old anxieties, and surprising pleasures that animate our encounters with blackness on screen.”—**JACQUELINE STEWART**, author of *Migrating to the Movies: Cinema and Black Urban Modernity*

**The Race of Sound**
Listening, Timbre, and Vocality in African American Music

**NINA SUN EIDSHEIM**

In *The Race of Sound,* Nina Sun Eidsheim traces the ways in which sonic attributes that might seem natural, such as the voice and its qualities, are socially produced. Eidsheim illustrates how listeners measure race through sound and locate racial subjectivities in vocal timbre—the color or tone of a voice. Eidsheim examines singers Marian Anderson, Billie Holiday, and Jimmy Scott as well as the vocal synthesis technology Vocaloid to show how listeners carry a series of assumptions about the nature of the voice and who it belongs to. Outlining how the voice is linked to ideas of racial essentialism and authenticity, Eidsheim untangles the relationship between race, gender, vocal technique, and timbre while addressing an undertheorized space of racial and ethnic performance. In so doing, she advances our knowledge of the cultural-historical formation of the timbral politics of difference and the ways that comprehending voice remains central to understanding human experience, all the while advocating for a form of listening that would allow us to hear singers in a self-reflexive, denaturalized way.

**Nina Sun Eidsheim** is Professor of Musicology at the University of California, Los Angeles and the author of *Sensing Sound: Singing and Listening as Vibrational Practice,* also published by Duke University Press.

**REFIGURING AMERICAN MUSIC**
A series edited by Ronald Radano, Josh Kun, and Nina Sun Eidsheim

*“In her own magisterial voice, Nina Sun Eidsheim speaks outward from musicology to scholars in a host of cultural studies–oriented fields, doing indispensable work to make nuanced and collaborative discussions possible across borders many have considered impermeable. This brilliant book will be the benchmark for discussions of voice, sound, and race for many years to come.”—**GUSTAVUS STADLER**, author of *Troubling Minds: The Cultural Politics of Genius in the United States, 1840–1890***
Sound Objects
James A. Steintrager and Rey Chow, editors

Is a sound an object, an experience, an event, or a relation? What exactly does the emerging discipline of sound studies study? *Sound Objects* pursues these questions while exploring how history, culture, and mediation entwine with sound’s elusive objectivity. Examining the genealogy and evolution of the concept of the sound object, the commodification of sound, acousmatic listening, nonhuman sounds, and sound and memory, the contributors not only probe conceptual issues that lie in the forefront of contemporary sonic discussions but also underscore auditory experience as fundamental to sound as a critical enterprise. In so doing, they offer exciting considerations of sound within and beyond its role in meaning, communication, and information and an illuminatingly original theoretical overview of the field of sound studies itself.

**Contributors**

Georgina Born, Michael Bull, Michel Chion, Rey Chow, John Dack, Veit Erlmann, Brian Kane, Jairo Moreno, John Mowitt, Pooja Rangan, Gavin Steingo, James A. Steintrager, Jonathan Sterne, David Toop

James A. Steintrager is Professor of English, Comparative Literature, and European Languages and Studies at the University of California, Irvine. Rey Chow is Anne Firor Scott Professor of Literature at Duke University.

“What are sound objects? This carefully assembled collection—featuring voices both pioneering and new—offers an exhilarating array of answers to this question. Taken as a whole, this volume invites us to consider listening as a form of theory, and theory itself as a form of listening. As James A. Steintrager and Rey Chow insist, sonic entities—in contrast to the visual—need to be apprehended otherwise; and these essays prompt us to do precisely that, offering provocative new tools, refrains, and sensibilities for a more nuanced attunement to the world’s infinite soundscapes. As such, *Sound Objects* represents a new milestone in the rapidly evolving world of sound studies.”

—NINA SUN EIDSHEIM, author of *The Race of Sound: Listening, Timbre, and Vocality in African American Music*

Digital Sound Studies
Mary Caton Lingold, Darren Mueller, and Whitney Trettien, editors

The digital turn has created new opportunities for scholars across disciplines to use sound in their scholarship. This volume’s contributors provide a blueprint for making sound central to research, teaching, and dissemination. They show how digital sound studies has the potential to transform silent, text-centric cultures of communication in the humanities into rich, multisensory experiences that are more inclusive of diverse knowledges and abilities. Drawing on multiple disciplines—including rhetoric and composition, performance studies, anthropology, history, and information science—the contributors to *Digital Sound Studies* bring digital humanities and sound studies into productive conversation while probing the assumptions behind the use of digital tools and technologies in academic life. In so doing, they explore how sonic experience might transform our scholarly networks, writing processes, research methodologies, pedagogies, and knowledges of the archive. As they demonstrate, incorporating sound into scholarship is thus not only feasible but urgently necessary.

**Contributors**

Myron M. Beasley, Regina N. Bradley, Steph Ceraso, Tanya Clement, Rebecca Dowd Geoffroy-Schwinden, W. F. Umi Hsu, Michael J. Kramer, Mary Caton Lingold, Darren Mueller, Richard Cullen Rath, Liana M. Silva, Jonathan Sterne, Jennifer Stoever, Jonathan W. Stone, Joanna Swafford, Aaron Trammell, Whitney Trettien

Mary Caton Lingold is Assistant Professor of English at Virginia Commonwealth University. Darren Mueller is Assistant Professor of Musicology at the Eastman School of Music, University of Rochester. Whitney Trettien is Assistant Professor of English at the University of Pennsylvania.

“This much-needed book inaugurates a new and interdisciplinary field—digital sound studies—at the intersection of sound studies and digital humanities. Its contributors rigorously explore a wide array of methodologies and practices—pedagogy, archival work, computational analysis, deformation, and platform building—to mark out the possibilities and risks of working in an emerging discipline through experimental modes.”—TARA MCPHERSON, author of *Feminist in a Software Lab: Difference + Design*
In Violence Work Micol Seigel offers a new theorization of the quintessential incarnation of state power: the police. Foregrounding the interdependence of policing, the state, and global capital, Seigel redefines policing as “violence work,” showing how it is shaped by its role of channeling state violence. She traces this dynamic by examining the formation, demise, and aftermath of the U.S. State Department’s Office of Public Safety (OPS), which between 1962 and 1974 specialized in training police forces internationally. Officially a civilian agency, the OPS grew and operated in military and counterinsurgency realms in ways that transgressed the borders that are meant to contain the police within civilian, public, and local spheres. Tracing the career paths of OPS agents after their agency closed, Seigel shows how police practices writ large are rooted in violence—especially against people of color, the poor, and working people—and how understanding police as a civilian, public, and local institution legitimizes state violence while preserving the myth of state benevolence.

Micol Seigel is Associate Professor of American Studies and History at Indiana University Bloomington and the author of Uneven Encounters: Making Race and Nation in Brazil and the United States, also published by Duke University Press.

*To follow the richly detailed, archivally researched story of Micol Seigel’s Violence Work is to access a nuanced and convincing conceptualization of policing as a strategic socialization of the imminent and permanent threat of police violence. Reading Violence Work is a sustained exercise in demystification: any notion that policing is remotely separable from military power is thoroughly disrupted. Seigel’s tremendously impactful book will reshape academic and public conversations and will serve as a pillar in the ongoing work of critical carceral studies, critical ethnic studies, and American studies.”
—DYLAN RODRÍGUEZ, author of Suspended Apocalypse: White Supremacy, Genocide, and the Filipino Condition

In Paradoxes of Hawaiian Sovereignty J. Kēhaulani Kauanui examines contradictions of indigeneity and self-determination in U.S. domestic policy and international law. She theorizes paradoxes in the laws themselves, and in nationalist assertions of Hawaiian Kingdom restoration and demands for U.S. deoccupation, which echo colonialist models of governance. Kauanui argues that Hawaiian elites’ approaches to reforming and regulating land, gender, and sexuality in the early nineteenth century that paved the way for sovereign recognition of the kingdom complicate contemporary nationalist activism today, which too often includes disavowing the indigeneity of the Kanaka Maoli (Indigenous Hawaiian) people. Problematizing the ways the positing of the Hawaiian Kingdom’s continued existence has been accompanied by a denial of U.S. settler colonialism, Kauanui considers possibilities for a decolonial approach to Hawaiian sovereignty that would address the privatization and capitalist development of land and the ongoing legacy of the imposition of heteropatriarchal modes of social relations.

J. Kēhaulani Kauanui is Professor of American Studies and Anthropology at Wesleyan University; author of Hawaiian Blood: Colonialism and the Politics of Sovereignty and Indigeneity, also published by Duke University Press; and editor of Speaking of Indigenous Politics: Conversations with Activists, Scholars, and Tribal Leaders.

*“Paradoxes of Hawaiian Sovereignty is at once devastating and gentle in its tough-minded critique of Indigenous political movements that avoid hard questions that arise from their own histories of exclusion, compromise, and elitism. Intrepid books like these are the ones that not only point us toward the future, but show us what it will take to build it.”—ROBERT WARRIOR, Hall Distinguished Professor of American Literature and Culture, University of Kansas*
Unsustainable Empire
Alternative Histories of Hawai‘i Statehood
DEAN ITSUJI SARANILLIO

In Unsustainable Empire Dean Itsuji Saranillio offers a bold challenge to conventional understandings of Hawai‘i’s admission as a U.S. state. Hawai‘i statehood is popularly remembered as a civil rights victory against racist claims that Hawai‘i was undeserving of statehood because it was a largely non-white territory. Yet Native Hawaiian opposition to statehood has been all but forgotten. Saranillio tracks these disparate stories by marshaling a variety of unexpected genres and archives: exhibits at world’s fairs, political cartoons, propaganda films, a multimillion-dollar hoax on Hawai‘i’s tourism industry, water struggles, and stories of hauntings, among others. Saranillio shows that statehood was neither the expansion of U.S. democracy nor a strong nation swallowing a weak and feeble island nation, but the result of a U.S. nation whose economy was unsustainable without enacting a more aggressive policy of imperialism. With clarity and persuasive force about historically and ethically complex issues, Unsustainable Empire provides a more complicated understanding of Hawai‘i’s admission as the fiftieth state and why Native Hawaiian place-based alternatives to U.S. empire are urgently needed.

Dean Itsuji Saranillio is Assistant Professor of Social and Cultural Analysis at New York University.

*This is an absolutely brilliant book on the little-known or remembered struggle over statehood and the role of white supremacy in Asian settler colonialism and supposed multicultural equality in Hawai‘i. It is timely, necessary, and exceedingly well-argued. Unsustainable Empire reveals how nonhaole settler colonialism in Hawai‘i works, how the myth of multiculturalism in the statehood movement worked, and what the legacy of statehood is today. Importantly, the book introduces us to the Kanaka and non-Kanaka characters who fought against statehood based on ideas of justice for Kanaka.*—NOENOE K. SILVA, author of The Power of the Steel-tipped Pen: Reconstructing Native Hawaiian Intellectual History

The Fetish Revisited
Marx, Freud, and the Gods Black People Make
J. LORAND MATORY

Since the early-modern encounter between African and European merchants on the Guinea Coast, European social critics have invoked African gods as metaphors for misplaced value and agency, using the term “fetishism” chiefly to assert the irrationality of their fellow Europeans. Yet, as J. Lorand Matory demonstrates in The Fetish Revisited, Afro-Atlantic gods have a materially embodied social logic of their own, which is no less rational than the social theories of Marx and Freud. Drawing on thirty-six years of fieldwork in Africa, Europe, and the Americas, Matory casts an Afro-Atlantic eye on European theory to show how Marx’s and Freud’s conceptions of the fetish both illuminate and misrepresent Africa’s human-made gods. Through this analysis, the priests, practices, and spirited things of four major Afro-Atlantic religions simultaneously call attention to the culture-specific, materially conditioned, physically embodied, and indeed fetishistic nature of Marx’s and Freud’s theories themselves. Challenging long-held assumptions about the nature of gods and theories, Matory offers a novel perspective on the social roots of these tandem African and European understandings of collective action, while illuminating the relationship of European social theory to the racism suffered by Africans and assimilated Jews alike.

J. Lorand Matory is Lawrence Richardson Professor of Cultural Anthropology and Director of the Sacred Arts of the Black Atlantic Project at Duke University. He is the author of Stigma and Culture: Last-place Anxiety in Black America; Black Atlantic Religion: Tradition, Transnationalism, and Matriarchy in the Afro-Brazilian Candomblé; and Sex and the Empire That Is No More: Gender and Politics of Metaphor in Oyo Yoruba Religion.

Fugitive Modernities
Kisama and the Politics of Freedom
JESSICA A. KRUG

During the early seventeenth century, Kisama emerged in West Central Africa (present-day Angola) as communities and an identity for those fleeing expanding states and the violence of the trans-Atlantic slave trade. The fugitives mounted effective resistance to European colonialism despite—or because of—the absence of centralized authority or a common language. In Fugitive Modernities, Jessica A. Krug offers a continent- and century-spanning narrative exploring Kisama’s intellectual, political, and social histories. Those who became Kisama forged a transnational reputation for resistance, and by refusing to organize their society around warrior identities, they created viable social and political lives beyond the bounds of states and the ruthless market economy of slavery. Krug follows the idea of Kisama to the Americas, where fugitives in the New Kingdom of Grenada (present-day Colombia) and Brazil used it as a means of articulating politics in fugitive slave communities. By tracing the movement of African ideas, rather than African bodies, Krug models new methods for grappling with politics and the past, while showing how the history of Kisama and its legacy as a global symbol of resistance that has evaded state capture offer essential lessons for those working to build new and just societies.

Jessica A. Krug is Assistant Professor of History at George Washington University.

*Fugitives in early modern Africa and America survived the predations of slaving states by harnessing political traditions that would cure the ills caused by concentrated power. Tracing the ideas and actions of black people who built self-governing societies, Jessica A. Krug highlights new possibilities for thinking about collective struggle in a continuous age of rapacious exploitation. In this innovative and ambitious work of history, we can envision a free future outside the custody of state authorities.*—VINCENT BROWN, author of *The Reaper’s Garden: Death and Power in the World of Atlantic Slavery*

An Intimate Rebuke
Female Genital Power in Ritual and Politics in West Africa
LAURA S. GRILLO

Throughout West African societies, at times of social crises, postmenopausal women—the Mothers—make a ritual appeal to their innate moral authority. The seat of this power is the female genitalia. Wielding branches or pestles, they strip naked and slap their genitals and bare breasts to curse and expel the forces of evil. In An Intimate Rebuke Laura S. Grillo draws on fieldwork in Côte d’Ivoire that spans three decades to illustrate how these rituals of Female Genital Power (FGP) constitute religious and political responses to abuses of power. When deployed in secret FGP operates as spiritual warfare against witchcraft; in public it serves as a political activism. During Côte d’Ivoire’s civil wars FGP challenged the immoral forces of both rebels and the state. Grillo shows how the ritual potency of the Mothers’ nudity and the conjuration of their sex embodies a moral power that has been foundational to West African civilization. Highlighting the remarkable continuity of the practice across centuries while foregrounding the timeliness of FGP in contemporary political resistance, Grillo shifts perspectives on West African history, ethnography, comparative religious studies, and postcolonial studies.

Laura S. Grillo is Affiliated Faculty in the Department of Theology at George-town University.

*An Intimate Rebuke is strikingly original and unprecedented. Laura S. Grillo’s anthropological investigation positions Female Genital Power as a powerful reminder of the agency of African women as the bearers of moral authority and the embodiments of ancestors.*—CHANTAL ZABUS, author of *Out in Africa: Same-Sex Desire in Sub-Saharan Literatures and Cultures*
Passages and Afterworlds
Anthropological Perspectives on Death in the Caribbean

MAARIT FORDE and YANIQUE HUME, editors

The contributors to Passages and Afterworlds explore death and its rituals across the Caribbean, drawing on ethnographic theories shaped by a deep understanding of the region’s long history of violent encounters, exploitation, and cultural diversity. Examining the relationship between living bodies and the spirits of the dead, the contributors investigate the changes in cosmologies and rituals in the cultural sphere of death in relation to political developments, state violence, legislation, policing, and identity politics. Contributors address a number of topics that range from the ever-evolving role of divinized spirits in Haiti and the contemporary mortuary practice of Indo-Trinidadians to funerary ceremonies in rural Jamaica and ancestor cults in Maroon culture in Suriname. Questions of alterity, difference, and hierarchy underlie these discussions, as the contributors show how racial, cultural, and class differences have been deployed in ritual practice and how such rituals have been governed in the colonial and postcolonial Caribbean.

Contributors
Donald Cosentino, Maarit Forde, Yanique Hume, Paul Christopher Johnson, Aisha Khan, Keith McNeal, George Mentore, Richard Price, Karen Richman, Ineke (Wilhelmina) van Wetering, Bonno (H.U.E.) Thoden van Velzen

Maarit Forde is the Head of the Department of Literary, Cultural, and Communication Studies at the University of the West Indies, St. Augustine, and coeditor of Obeah and Other Powers: The Politics of Caribbean Religion and Healing, also published by Duke University Press. Yanique Hume is Lecturer in Cultural Studies at the University of the West Indies at Cave Hill, Barbados, and coeditor of Caribbean Popular Culture: Power, Politics, and Performance.

RELIGIOUS CULTURES OF AFRICAN AND AFRICAN DIASPORA PEOPLE
A series edited by Jacob K. Olupona, Dianne M. Stewart, and Terrence L. Johnson

Indian Migration and Empire
A Colonial Genealogy of the Modern State

RADHIKA MONGIA

How did states come to monopolize control over migration? What do the processes that produced this monopoly tell us about the modern state? In Indian Migration and Empire, Radhika Mongia provocatively argues that the formation of colonial migration regulations was dependent upon, accompanied by, and generative of profound changes in normative conceptions of the modern state. Focused on state regulation of colonial Indian migration between 1834 and 1917, Mongia illuminates the genesis of central techniques of migration control. She shows how important elements of current migration regimes, including the notion of state sovereignty as embodying the authority to control migration, the distinction between free and forced migration, the emergence of passports, the formation of migration bureaucracies, and the incorporation of kinship relations into migration logics, are the product of complex debates that attended colonial migrations. By charting how state control of migration was critical to the transformation of a world dominated by empire-states into a world dominated by nation-states, Mongia challenges positions that posit a stark distinction between the colonial state and the modern state to trace aspects of their entanglements.

Radhika Mongia is Associate Professor of Sociology at York University.

“Indian Migration and Empire is a highly original, compelling, and superbly crafted work that thoroughly reveals the racialized foundations of the modern state. Given the contemporary debates about the relationship between migration, the state, and race—whether in relation to Europe’s refugee crisis or the exclusionary immigration politics of Donald Trump’s America—this book could not be more relevant or timely.”—SRIRUPA ROY, Professor of State and Democracy, University of Göttingen

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A Colonial Genealogy of the Modern State

RADHIKA MONGIA

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A World of Many Worlds
MARISOL DE LA CADENA and
MARIO BLASER, editors

A World of Many Worlds is a search into the possibilities that may emerge from conversations between indigenous collectives and the study of science’s philosophical production. The contributors explore how divergent knowledges and practices make worlds. They work with difference and sameness, recursion, divergence, political ontology, cosmopolitics, and relations, using them as concepts, methods, and analytics to open up possibilities for a pluriverse: a cosmos composed through divergent political practices that do not need to become the same.

Contributors
Mario Blaser, Alberto Corsín Jiménez, Deborah Danowski, Marisol de la Cadena, John Law, Marianne Lien, Isabelle Stengers, Marilyn Strathern, Helen Verran, Eduardo Viveiros de Castro

Marisol de la Cadena is Professor of Anthropology at the University of California, Davis and the author of Earth Beings: Ecologies of Practice across Andean Worlds, also published by Duke University Press. Mario Blaser is Associate Professor of Geography and Archaeology at the Memorial University of Newfoundland and the author of Storytelling Globalization from the Chaco and Beyond, also published by Duke University Press.

“A World of Many Worlds is one of the most original, forceful, and intellectually exciting statements by critical social theorists in a long time. Readers will be left with the distinct feeling that the epistemic earth has shaken under their feet. Not only that, they will feel better equipped to live in and contribute to building worlds otherwise.”—ARTURO ESCOBAR

After Ethnos
TOBIAS REES

For most of the twentieth century, anthropologists understood themselves as ethnographers. The art of anthropology was the fieldwork-based description of faraway others—of how social structures secretly organized the living-together of a given society, of how a people had endowed the world surrounding them with cultural meaning. While the poetics and politics of anthropology have changed dramatically over the course of a century, the basic equation of anthropology with ethnography—as well as the definition of the human as a social and cultural being—has remained so evident that the possibility of questioning it occurred to hardly anyone. In After Ethnos Tobias Rees endeavors to decouple anthropology from ethnography—and the human from society and culture—and explores the manifold possibilities of practicing a question-based rather than an answer-based anthropology that emanates from this decoupling.

What emerges from Rees’s provocations is a new understanding of anthropology as a philosophically and poetically inclined, fieldwork-based investigation of what it could mean to be human when the established concepts of the human on which anthropology has been built increasingly fail us.

Tobias Rees is Reid Hoffman Professor at the New School of Social Research, a director of the Los Angeles-based Berggruen Institute, and a Fellow of the Canadian Institute for Advanced Research. He is the coauthor of Designs for an Anthropology of the Contemporary, also published by Duke University Press, and author of Plastic Reason: An Anthropology of Brain Science in Embryogenetic Terms.

“After Ethnos is full of frame-shifting insights about the relation of anthropology to its methods, of revelatory rhetorical gambits about how we might think about the field in ways different from our received histories, of gentle but powerful exposés of anthropology’s dearest disciplinary clichés, and of provocative pointers to possible intellectual and political futures for sociocultural inquiry. A book with which to agree and disagree in unexpected and always stimulating ways.”—STEFLAN HELMREICH, author of Sounding the Limits of Life: Essays in the Anthropology of Biology and Beyond

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Anthropology in the Meantime
Experimental Ethnography, Theory, and Method for the Twenty-First Century
MICHAEL M. J. FISCHER

In *Anthropology in the Meantime* Michael M. J. Fischer draws on his real world, multi-causal, multi-scale, and multi-locale research to rebuild theory for the twenty-first century. Providing a history and inventory of experimental methods and frameworks in anthropology from the 1920s to the present, Fischer presents *anthropology in the meantime* as a methodological injunction to do ethnography that examines how the pieces of the world interact, fit together or clash, generate complex unforeseen consequences, reinforce cultural references, and cause social ruptures. Anthropology in the meantime requires patience, constant experimentation, collaboration, the sounding-out of affects and non-verbal communication, and the conducting of ethnographically situated research over longitudinal time. Perhaps above all, anthropology in the meantime is no longer anthropology of and about peoples; it is written with and for the people who are its subjects. *Anthropology in the Meantime* presents the possibility for creating new narratives and alternative futures.

Michael M. J. Fischer is Andrew Mellon Professor in the Humanities and Professor of Anthropology and Science and Technology Studies at the Massachusetts Institute of Technology and the author of eight books, including *Anthropological Futures; Mute Dreams, Blind Owls, and Dispersed Knowledges*; and *Emergent Forms of Life and the Anthropological Voice*, all also published by Duke University Press.

The Promise of Infrastructure
NIKHL ANAND, AKHIL GUPTA, and HANNAH APPEL, editors

From U.S.-Mexico border walls to Flint’s poisoned pipes, there is a new urgency to the politics of infrastructure. Roads, electricity lines, water pipes, and oil installations promise to distribute the resources necessary for everyday life. Yet an attention to their ongoing processes also reveals how infrastructures are made with fragile and often violent relations between people, materials, and institutions. While infrastructures promise modernity and development, their breakdowns and absences reveal the underbelly of progress, liberal equality, and economic growth. This tension, between aspiration and failure, makes infrastructure a productive location for social theory. Contributing to the everyday lives of infrastructure across four continents, some of the leading anthropologists of infrastructure demonstrate in *The Promise of Infrastructure* how these more-than-human assemblages made over more-than-human lifetimes offer new opportunities to theorize time, politics, and promise in the contemporary moment.

Contributors
Nikhil Anand, Hannah Appel, Geoffrey C. Bowker, Dominic Boyer, Akhil Gupta, Penny Harvey, Brian Larkin, Christina Schwenkel, Antina von Schnitzler

Nikhil Anand is Assistant Professor of Anthropology at the University of Pennsylvania. Akhil Gupta is Professor of Anthropology at the University of California, Los Angeles. Hannah Appel is Assistant Professor of Anthropology at the University of California, Los Angeles.

"Everyday infrastructures are very good to think with. They are materially, socially, and symbolically dense; they are often banal, everyday, and taken for granted; yet they are the bearers of modernity, promising progress, development, democracy, an easier life, safety, security, and much else. *The Promise of Infrastructure* makes all of this brilliantly clear and vivid, at once capacious in its reach and theoretically innovative in its dispositions. This book shows powerfully how infrastructures are not simply rich ethnographic objects but apparatuses of neoliberal rule. A must-read."—MICHAEL WATTS, Class of '63 Professor, University of California, Berkeley

*Anthropology in the Meantime* is a stunning, luminous, and empowering engagement with our anthropological legacies and with anthropology to come. Ingenious through and through, this book represents critical humanism and cosmopolitan theorizing at its very best. It consolidates Michael M. J. Fischer’s standing as anthropology’s most inventive present-day essayist."—JOÃO BIEHL, coeditor of *Unfinished: The Anthropology of Becoming*
In *Best Practice* Kimberly Chong provides an ethnography of a global management consultancy that has been hired by Chinese companies, including Chinese state-owned enterprises. She shows how consulting emerges as a crucial site for considering how corporate organization, employee performance, business ethics, and labor have been transformed under financialization. To date financialization has been examined using top-down approaches that portray the rise of finance as a new logic of economic accumulation. *Best Practice*, by contrast, focuses on the everyday practices and narratives through which companies become financialized. Effective management consultants, Chong finds, incorporate local workplace norms and assert their expertise in the particular terms of China’s national project of modernization, while at the same time framing their work in terms of global “best practices.” Providing insight into how global management consultancies refashion Chinese state-owned enterprises in preparation for stock market flotation, Chong demonstrates both the dynamic, fragmented character of financialization and the ways in which Chinese state capitalism enables this process.

Kimberly Chong is a Lecturer in the Department of Anthropology at the University of Sussex.

“In Best Practice Kimberly Chong provides an ethnography of a global management consultancy that has been hired by Chinese companies, including Chinese state-owned enterprises. She shows how consulting emerges as a crucial site for considering how corporate organization, employee performance, business ethics, and labor have been transformed under financialization. To date financialization has been examined using top-down approaches that portray the rise of finance as a new logic of economic accumulation. *Best Practice*, by contrast, focuses on the everyday practices and narratives through which companies become financialized. Effective management consultants, Chong finds, incorporate local workplace norms and assert their expertise in the particular terms of China’s national project of modernization, while at the same time framing their work in terms of global “best practices.” Providing insight into how global management consultancies refashion Chinese state-owned enterprises in preparation for stock market flotation, Chong demonstrates both the dynamic, fragmented character of financialization and the ways in which Chinese state capitalism enables this process.

Kimberly Chong is a Lecturer in the Department of Anthropology at the University of Sussex.

“Despite the significance of financialization in shaping global capitalism, its implementation and operationalization within corporations are often taken at face value. Scholars across disciplines have long recognized the need for an ethnographic account of management consulting to better understand how the cultural values of finance are translated into non-financial organizations. Kimberly Chong’s ethnography of financialization in China is therefore compelling, insightful, and most welcome.”—KAREN HO, author of *Liquidated: An Ethnography of Wall Street*
Desire Work
Ex-Gay and Pentecostal Masculinity in South Africa
MELISSA HACKMAN

In post-apartheid Cape Town—Africa’s gay capital—many Pentecostal men turned to ex-gay ministries in hopes of “curing” their homosexuality in order to conform to conservative Christian values and African social norms. In Desire Work Melissa Hackman traces the experience of predominantly white “ex-gay” men as they attempted to forge a heterosexual masculinity and enter into heterosexual marriage through emotional, bodily, and religious work. These men subjected themselves to daily self-surveillance and followed prescribed behaviors such as changing how they talked and walked. Ex-gay men also saw themselves participating in the redemption of the nation, as South African society was seen as suffering from a crisis of masculinity in which the country lacked enough moral heterosexual men. By tying the experience of ex-gay men to the convergence of social movements and public debates surrounding race, violence, religion, and masculinity in South Africa, Hackman offers insights into the construction of personal identities in the context of sexuality and spirituality.

Melissa Hackman is an independent scholar who has taught at Brown University and Emory University.

“One of Desire Work’s great contributions is Melissa Hackman’s ability to put a human face on the men who try but fail to convert to heterosexuality. I very much enjoy her personal touch in relating stories about her experiences and her subjects, and she has done an extraordinary job of eliciting extremely personal insights from her subjects, in some cases letting them hang themselves with their own words, and in others allowing us to share the pain, confusion, and cruel optimism. I love this book.”—MARC EPPRECHT, author of Sexuality and Social Justice in Africa: Rethinking Homophobia and Forging Resistance

Garbage Citizenship
Vital Infrastructures of Labor in Dakar, Senegal
ROSALIND FREDERICKS

Over the last twenty-five years, garbage infrastructure in Dakar, Senegal, has taken center stage in struggles over government, the value of labor, and the dignity of the working poor. Through strikes and public dumping, Dakar’s streets have been periodically inundated with household garbage as the city’s trash collectors and ordinary residents protest urban austerity. Often drawing on discourses of Islamic piety, garbage activists have provided a powerful language to critique a neoliberal mode of governing-through-disposability and assert rights to fair labor. In Garbage Citizenship Rosalind Fredericks traces Dakar’s volatile trash politics to recalibrate how we understand urban infrastructure by emphasizing its material, social, and affective elements. She shows how labor is a key component of infrastructural systems and how Dakar’s residents use infrastructures as a vital tool for forging collective identities and mobilizing political action. Fleshing out the materiality of trash and degraded labor, Fredericks illuminates the myriad ways waste can be a potent tool of urban control and rebellion.

Rosalind Fredericks is Associate Professor of Geography and Development Studies at New York University and coeditor of The Arts of Citizenship in African Cities: Infrastructures and Spaces of Belonging and Les arts de la citoyenneté au Sénégal: espaces contestés et civilités urbaines.

“Garbage Citizenship is a major intervention that proposes new ways of thinking about religion, labor, community, and citizenship at the intersections of public health and the political economy of garbage collection disposal, infrastructures, and workforce. It’s an engaging and perceptive ethnography of material desires and ethical contradictions examined through the stories of the various actors involved in the municipal and state politics in the era of neoliberal reform.”—MAMADOU DIOUF, Columbia University

“Garbage Citizenship is a major intervention that proposes new ways of thinking about religion, labor, community, and citizenship at the intersections of public health and the political economy of garbage collection disposal, infrastructures, and workforce. It’s an engaging and perceptive ethnography of material desires and ethical contradictions examined through the stories of the various actors involved in the municipal and state politics in the era of neoliberal reform.”—MAMADOU DIOUF, Columbia University
Bodies as Evidence
Security, Knowledge, and Power
MARK MAGUIRE, URSULA RAO, and NILS ZURAWSKI, editors

From biometrics to predictive policing, contemporary security relies on sophisticated scientific evidence–gathering and knowledge-making focused on the human body. Bringing together new anthropological perspectives on the complexities of security in the present moment, the contributors to Bodies as Evidence reveal how bodies have become critical sources of evidence that is organized and deployed to classify, recognize, and manage human life. Through global case studies that explore biometric identification, border control, forensics, predictive policing, and counterterrorism, the contributors show how security discourses and practices that target the body contribute to new configurations of knowledge and power. At the same time, margins of error, unreliable technologies, and a growing suspicion of scientific evidence in a “post-truth” era contribute to growing insecurity, especially among marginalized populations.

Contributors

Mark Maguire is Senior Lecturer of Anthropology and Dean of the Faculty of Social Sciences at Maynooth University. Ursula Rao is Professor of Anthropology at the University of Leipzig. Nils Zurawski is Senior Researcher and Visiting Professor in the Department of Social Sciences at the University of Hamburg. Maguire and Zurawski are coeditors of The Anthropology of Security: Perspectives from the Frontline of Policing, Counterterrorism, and Border Control. Rao is author of News as Culture: Journalistic Practices and the Remaking of Indian Leadership Traditions.

GLOBAL INSECURITIES
A series edited by Catherine Besteman and Daniel M. Goldstein

Ethnographies of U.S. Empire
CAROLE MCGRANAHAN and JOHN F. COLLINS, editors

How do we live in and with empire? The contributors to Ethnographies of U.S. Empire pursue this question by examining empire as an unequally shared present. Here empire stands as an entrenched, if often invisible, part of everyday life central to making and remaking a world in which it is too often presented as an aberration rather than as a structuring condition. This volume presents scholarship from across U.S. imperial formations: settler colonialism, overseas territories, communities impacted by U.S. military action or political intervention, Cold War alliances and fissures, and, most recently, new forms of U.S. empire after 9/11. From the Mohawk Nation, Korea, and the Philippines to Iraq and the hills of New Jersey, the contributors show how a methodological and theoretical commitment to ethnography sharpens all of our understandings of the novel and timeworn ways people live, thrive, and resist in the imperial present.

Contributors

Carole McGranahan is Associate Professor of Anthropology at the University of Colorado and the author of Arrested Histories: Tibet, the CIA, and Memories of Forgotten War, also published by Duke University Press. John F. Collins is Associate Professor of Anthropology at Queens College and The Graduate Center, City University of New York, and the author of Rewelt of the Saints: Memory and Redemption in the Twilight of Brazilian Racial Democracy, also published by Duke University Press.

“This book gives new meaning to the anthropology of security. A scintillating, tightly knit collection, it illuminates, quite brilliantly, the core drama of our times, when radical uncertainty feeds a fetishism of evidence, when alt-authoritarianism breeds a strange new relativism and an insidious obsession with fakery. Those who live in these times seek variably to counter its terrors by perfecting their fix on truth and its elusive measures; above all they return, as modernity’s children, to the ground-zero of the human body, thus to anchor the indices of the real and the absolute.”—JEAN COMAROFF, coauthor of The Truth about Crime: Sovereignty, Knowledge, Social Order

“Bringing together some of the most compelling and innovative ethnographers working today on U.S. empire, this volume makes a substantial and influential contribution to the critical study of U.S. imperial formations. It will be an indispensable touchstone for the discipline of anthropology and essential reading for anyone seeking to understand the complex dynamics of U.S. global power.”—ALYOSHA GOLDSTEIN, editor of Formations of United States Colonialism
In *Decolonizing Extinction* Juno Salazar Parreñas ethno-graphically traces the ways in which colonialism, decolonization, and indigeneity shape relations that form more-than-human worlds at orangutan rehabilitation centers on Borneo. Parreñas tells the interweaving stories of wildlife workers and the center’s endangered animals while demonstrating the inseparability of risk and futurity from orangutan care. Drawing on anthropology, primatology, Southeast Asian history, gender studies, queer theory, and science and technology studies, Parreñas suggests that examining workers’ care for these semi-wild apes can serve as a basis for cultivating mutual but unequal vulnerability in an era of annihilation. Only by considering rehabilitation from perspectives thus far ignored, Parreñas contends, could conservation biology turn away from ultimately violent investments in population growth and embrace a feminist sense of welfare, even if it means experiencing loss and pain.

Juno Salazar Parreñas is Assistant Professor of Women’s, Gender, and Sexuality Studies at The Ohio State University and editor of *Gender: Animals*.

“*How can humans and orangutans share a future together in the midst of violence and extinction? How do we embrace risk and cultivate attentiveness with endangered species? Can we let go of safe inequality?* In this moving, stunning story of interspecies relations in a Malaysian wildlife center, Juno Salazar Parreñas demands we decolonize our understanding of conviviality, extinction, and loss. Functioning as an orangutan hospice, a place for palliation and not solutions, the wildlife center becomes a tragic allegory for the fate of our planet. What is to be done? Here Parreñas allows us to glimpse a different future.”—WARWICK ANDERSON, author of *Colonial Pathologies: American Tropical Medicine, Race, and Hygiene in the Philippines*

The domestication of plants and animals is central to the familiar and now outdated story of civilization’s emergence. Intertwined with colonialism and imperial expansion, the domestication narrative has informed and justified dominant and often destructive practices. Contending that domestication retains considerable value as an analytical tool, the contributors to *Domestication Gone Wild* re-engage the concept by highlighting sites and forms of domestication occurring in unexpected and marginal sites, from Norwegian fjords and Philippine villages to British falconry cages and South African colonial townships. Challenging idioms of animal husbandry as human mastery and progress, the contributors push beyond the boundaries of farms, fences, and cages to explore how situated relations with animals and plants are linked to the politics of human difference—and, conversely, how politics are intertwined with plant and animal life. Ultimately, this volume promotes a novel, decolonizing concept of domestication that radically revises its Euro- and anthropocentric narrative.

**Contributors**

Inger Anneberg, Natasha Fijn, Rune Flikke, Frida Hastrup, Marianne Elisabeth Lien, Knut G. Nustad, Sara Asu Schroer, Heather Anne Swanson, Anna Lowenhaupt Tsing, Mette Vaarst, Gro B. Ween, Jon Henrik Ziegler Remme

Heather Anne Swanson is Associate Professor of Anthropology at Aarhus University. Marianne Elisabeth Lien is Professor of Social Anthropology at the University of Oslo. Gro B. Ween is Associate Professor of Anthropology at the Cultural History Museum, University of Oslo.

“What do Pacific salmon, British falcons, pine trees everywhere, Ifugao pigs and spirits, and Norwegian apples have in common? They perform ‘domestication’ in ways certain to change the narratives and politics of domestication for scholars of whatever discipline and for critter people all over the earth. Read this book for up-to-the-minute, deeply researched, very smart, contentious takes on the shapes of conjoined humans and nonhumans living and dying together in diverse histories of civilization, colonialism, capitalism, times-past and times-yet-to-come. Perhaps what opens up in this book are real possibilities for caring more materially in urgent times.”—DONNA J. HARAWAY, author of *Staying with the Trouble: Making Kin in the Chthulucene*
Respawn
Gamers, Hackers, and Technogenic Life
COLIN MILBURN

The contributors to *Respawn* examine the connections between video games, hacking, and science fiction that galvanize technological activism and technological communities. Discussing a wide range of games, from *Portal* and *Final Fantasy VII* to *Super Mario Sunshine* and *Shadow of the Colossus*, Milburn illustrates how they impact the lives of gamers and non-gamers alike. They also serve as resources for critique, resistance, and insurgency, offering a space for players and hacktivist groups such as Anonymous to challenge obstinate systems and experiment with alternative futures. Providing an essential walkthrough guide to our digital culture and its high-tech controversies, Milburn shows how games and playable media spawn new modes of engagement in a computerized world.

Colin Milburn is Gary Snyder Chair in Science and the Humanities and Professor of English, Science and Technology Studies, and Cinema and Digital Media at the University of California, Davis. He is the author of *Mondo Nano: Fun and Games in the World of Digital Matter* and *Nanovision: Engineering the Future*, both also published by Duke University Press.

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

“Drawing out the tight historical, aesthetic, and even political connections between sci-fi, video games, and hacking, Colin Milburn offers an engaging and innovative account of how video games give players a place to experiment with speculative futures and to form critical habits of thinking and acting. *Respawn* is a fantastic book.”—GABRIELLA COLEMAN, author of *Hacker, Hoaxer, Whistleblower, Spy: The Many Faces of Anonymous*
Experimental Practice
Technoscience, Alterontologies, and More-Than-Social Movements
DIMITRIS PAPADOPoulos

In Experimental Practice Dimitris Papadopoulos explores the potential for building new forms of political and social movements through the re-configuration of the material conditions of existence. Rather than targeting existing institutions in demands for social justice, Papadopoulos calls for the creation of alternative ontologies of everyday life that would transform the meanings of politics and justice. Inextricably linked to technoscience, these “alterontologies”—which Papadopoulos examines in a variety of contexts, from AIDS activism and the financialization of life to hacker communities and neuroscience—form the basis of ways of life that would embrace the more-than-social interdependence of the human and nonhuman worlds. Speaking to a matrix of concerns about politics and justice, social movements, matter and ontology, everyday practice, technoscience, the production of knowledge, and the human and nonhuman, Papadopoulos suggests that the development of alterontologies would create more efficacious political and social organizing.

Dimitris Papadopoulos is Reader in Sociology and Organization at the University of Leicester and coauthor of Escape Routes: Control and Subversion in the Twenty-First Century and Analysing Everyday Experience: Social Research and Political Change.

Marxism, Colonialism, and Cricket
C. L. R. James’s Beyond a Boundary
DAVID FEATHERSTONE, CHRISTOPHER GAIR, CHRISTIAN HØGSBJERG, and ANDREW SMITH, editors

Widely regarded as one of the most important and influential sports books of all time, C. L. R. James’s Beyond a Boundary is—among other things—a pioneering study of popular culture, an analysis of resistance to empire and racism, and a personal reflection on the history of colonialism and its effects in the Caribbean. More than fifty years after the publication of James’s classic text, the contributors to Marxism, Colonialism, and Cricket investigate Beyond a Boundary’s production and reception and its implication for debates about sports, gender, aesthetics, race, popular culture, politics, imperialism, and English and Caribbean identity. Including a previously unseen first draft of Beyond a Boundary’s conclusion alongside contributions from James’s key collaborator Selma James and Mike Brearley, former captain of the English Test cricket team, Marxism, Colonialism, and Cricket provides a thorough and nuanced examination of James’s groundbreaking work and its lasting impact.

Contributors
Anima Adjepong, David Austin, Hilary McD. Beckles, Mike Brearley, Selwyn R. Cudjoe, David Featherstone, Christopher Gair, Paget Henry, Christian Høgsbjerg, C. L. R. James, Selma James, Roy McCree, Minkah Makalani, Clem Seecharan, Andrew Smith, Neil Washbourne, Claire Westall

David Featherstone is Senior Lecturer in Human Geography at the University of Glasgow. Christopher Gair is Senior Lecturer in English Literature at the University of Glasgow. Christian Høgsbjerg is a historian and works for Leeds University Centre for African Studies. Andrew Smith is Reader in Sociology at the University of Glasgow.

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

“Few books of the twentieth century inhabit the core of life and carry such human insight as C. L. R. James’s Beyond a Boundary, certainly not with sport as their subject. Marxism, Colonialism, and Cricket brings together a series of new reflective essays on James’ epochal book, by writers of the Caribbean, America, and the U.K.—from England’s greatest cricket captain to a cricket-loving vice-chancellor of the University of the West Indies. Half a century after its first publication, Beyond a Boundary still creates profound depths of response and entirely fresh critical understanding.”—CHRIS SEARLE, author of Pitch of Life: Writings on Cricket
In response to the recent rise of neo-fascist movements around the world, the intensification of racist violence against black and brown people, the reactionary backlash against feminism, and the crisis of neoliberal capitalism, contributors to this special issue of SAQ offer a reappraisal of The Authoritarian Personality (1950) that yields fresh insights and new resources for contemporary critique. While arguably the first major contribution to the field of political psychology, the book by Theodor W. Adorno, Else Frenkel-Brunswik, Daniel J. Levinson, and R. Nevitt Sanford has been relegated to the margins of Frankfurt School critical theory, even as an industry of scholarship has formed around Adorno’s philosophical and cultural criticism. By focusing on The Authoritarian Personality and its relevance for contemporary politics, the contributors aim to correct this imbalance and assess the empirical project in early critical theory, including its integration of political sociology and social psychology.

Contributors
Fadi Bardawil, Benjamin Y. Fong, Samantha Hill, Robert Hullot-Kentor, Robyn Marasco, Andrew Poe, Michael Stein, Christian Thorne, Barbara Umrath

Robyn Marasco is Associate Professor of Political Science at Hunter College, City University of New York, and author of The Highway of Despair: Critical Theory after Hegel.

In Infrahumanisms Megan H. Glick considers how conversations surrounding nonhuman life have impacted a broad range of attitudes toward forms of human difference such as race, sexuality, and health. She examines the history of human and nonhuman subjectivity as told through twentieth-century scientific and cultural discourses that include pediatrics, primatology, eugenics, exobiology, and obesity research. Outlining how the category of the human is continuously redefined in relation to the infrahuman—a liminal position of speciation existing between the human and the nonhuman—Glick reads a number of phenomena, from early twentieth-century efforts to define children and higher order primates as liminally human and the postwar cultural fascination with extraterrestrial life to anxieties over AIDS, SARS, and other cross-species diseases. In these cases the efforts to define a universal humanity create the means with which to reinforce notions of human difference and maintain human-nonhuman hierarchies. In foregrounding how evolving definitions of the human reflect shifting attitudes about social inequality, Glick shows how the consideration of nonhuman subjectivities demands a rethinking of long-held truths about biological meaning and difference.

Megan H. Glick is Assistant Professor of American Studies at Wesleyan University.

"With superior scholarship and a daring treatment of her material, Megan H. Glick weaves together a wide variety of texts and historical periods in a sophisticated fashion. Glick’s use of the concept ‘infrahuman’ to examine topics ranging from primatology and eugenics to obesity will be of great interest to scholars working in sociology, science and technology studies, animal studies, posthumanism, critical race studies, and gender studies. An insightful book and a strong contribution."—FIONA PROBYN-RAPSEY, author of Made to Matter: White Fathers, Stolen Generations

Photograph from G. Stanley Hall, Adolescence, Vol. 1, 1904.

Rorschach plate not used in test. Courtesy of Hogrefe Verlag Berne.
Mobile Subjects
Transnational Imaginaries of Gender Reassignment
AREN Z. AIZURA

The first famous transgender person in the United States, Christine Jorgensen, traveled to Denmark for gender reassignment surgery in 1952. Jorgensen became famous during the ascent of postwar dreams about the possibilities for technology to transform humanity and the world. In Mobile Subjects Aren Z. Aizura examines transgender narratives within global health and tourism economies from 1952 to the present. Drawing on an archive of trans memoirs and documentaries as well as ethnographic fieldwork with trans people obtaining gender reassignment surgery in Thailand, Aizura maps the uneven use of medical protocols to show how national and regional health care systems and labor economies contribute to and limit transnational mobility. Aizura positions transgender travel as a form of biomedical tourism, examining how understandings of race, gender, and aesthetics shape global cosmetic surgery cultures and how economic and racially stratified marketing and care work create the ideal transgender subject as an implicitly white, global citizen. In so doing, he shows how understandings of travel and mobility depend on the historical architectures of colonialism and contemporary patterns of global consumption and labor.

Aren Z. Aizura is Assistant Professor of Gender, Women, and Sexuality Studies at the University of Minnesota and coeditor of The Transgender Studies Reader 2.

PERVERSE MODERNITIES
A series edited by Lisa Lowe and Jack Halberstam

Going Stealth
Transgender Politics and U.S. Surveillance Practices
TOBY BEAUCHAMP

In Going Stealth Toby Beauchamp demonstrates how the enforcement of gender conformity is linked to state surveillance practices that identify threats based on racial, gender, national, and ablest categories of difference. Positioning surveillance as central to our understanding of transgender politics, Beauchamp examines a range of issues, from bathroom bills and TSA screening practices to Chelsea Manning’s trial, to show how security practices extend into the everyday aspects of our gendered lives. He brings the fields of disability, science and technology, and surveillance studies into conversation with transgender studies to show how the scrutinizing of gender nonconformity is motivated less by explicit transgender identities than by the perceived threat that gender nonconformity poses to the U.S. racial and security state. Beauchamp uses instances of gender surveillance to demonstrate how disciplinary power attempts to produce conformist citizens and regulate difference through discourses of security. At the same time, he contends that greater visibility and recognition for gender nonconformity, while sometimes beneficial, might actually enable the surveillance state to more effectively track, measure, and control trans bodies and identities.

Toby Beauchamp is Assistant Professor of Gender and Women’s Studies at the University of Illinois at Urbana-Champaign.

"This innovative book is an important contribution to both trans studies and surveillance studies—particularly to analyses of the War on Terror, border enforcement, and identity documentation. Toby Beauchamp convincingly weaves together arguments about surveillance, migration, and trans embodiment. Making several critical interventions in trans studies and trans advocacy, this book addresses the ways that whiteness and immigration status are often assumed characteristics of trans subjecthood."—DEAN SPADE, author of Normal Life: Administrative Violence, Critical Trans Politics, and the Limits of Law

**Trans Exploits**
Trans of Color Cultures and Technologies in Movement

**JIAN NEO CHEN**

In *Trans Exploits* Jian Neo Chen explores the cultural practices created by trans and gender nonconforming artists and activists of color. They argue for a radical rethinking of the policies and technologies of racial gendering and assimilative social programming that have divided LGBT communities and communities of color along the lines of gender, sexuality, class, immigration status, and ability. Focusing on performance, film/video, literature, digital media, and other forms of cultural expression and activism that track the displaced emergences of trans of color people, Chen highlights the complex and varied responses by trans communities to their social dispossession. Through these responses, trans of color cultural workers such as performance artist Yozmit, writer Janet Mock, and organizer Jennicet Gutiérrez challenge dominating perceptions and institutions that kill, confine, police, and discipline trans people.

**Jian Neo Chen** is Assistant Professor of English and Director of Sexuality Studies at The Ohio State University.

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**Trans*historicities**

*a special issue of TSQ: TRANSGENDER STUDIES QUARTERLY*

**LEAH DEVUN and ZEB TORTORICI**, editors

This issue offers a theoretical and methodological imagining of what constitutes trans* before the advent of the terms that scholars generally look to for the formation of modern conceptions of gender, sex, and sexuality. What might we find if we look for trans* before trans*? While some historians have rejected the category of transgender to speak of experiences before the mid-twentieth century, others have laid claim to those living gender-non-conforming lives before our contemporary era. By using the concept of trans*historicity, this volume draws together trans* studies, historical inquiry, and queer temporality while also emphasizing the historical specificity and variability of gendered systems of embodiment in different time periods. Essay topics include a queer analysis of medieval European saints, discussions of a nineteenth-century Russian religious sect, an exploration of a third gender in early modern Japanese art, a reclamation of Ojibwe and Plains Cree Two-Spirit language, and biopolitical genealogies and filmic representations of transsexuality. The issue also features a roundtable discussion on trans*historicities and an interview with the creators of the 2015 film *Deseos/تابغر*.

*Jian Neo Chen’s book Trans Exploits is essential because it centers and uplifts trans people of color. This work is critical because it highlights the contributions and impact of trans people of color and their influence in shaping our culture, politics, and movement.*—**JENNICET GUTIÉRREZ**, Trans Latinx Activist

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**Contributors**


**Leah DeVun** is Associate Professor of History at Rutgers University.

**Zeb Tortorici** is Assistant Professor of Spanish and Portuguese Languages and Literatures at New York University.

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**ANIMA: CRITICAL RACE STUDIES OTHERWISE**

A series edited by Mel Y. Chen and Jasbir K. Puar

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*“Jian Neo Chen’s book Trans Exploits is essential because it centers and uplifts trans people of color. This work is critical because it highlights the contributions and impact of trans people of color and their influence in shaping our culture, politics, and movement.”*—**JENNICET GUTIÉRREZ**, Trans Latinx Activist

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The Queer Commons
GAVIN BUTT and NADJA MILLNER-LARSEN, editors

A special issue of GLQ: A JOURNAL OF LESBIAN AND GAY STUDIES

The conventional idea of the commons—a resource managed by the community that uses it—might appear anachronistic as global capitalism attempts to privatize and commodify social life. Against these trends, contemporary queer energies have been directed toward commons-forming initiatives from activist provision of social services to the maintenance of networks around queer art, protest, public sex, and bar cultures that sustain queer lives otherwise marginalized by heteronormative society and mainstream LGBTQ politics. This issue forges a connection between the common and the queer, asking how the category “queer” might open up a discourse that has emerged as one of the most important challenges to contemporary neoliberalization at both the theoretical and practical level.

Contributors look to radical networks of care, sex, and activism present within diverse queer communities including HIV/AIDS organizing, the Wages for Housework movement, New York’s Clit Club community, and trans/queer collectives in San Francisco. The issue also includes a dossier of shorter contributions that offer speculative provocations about the radicalism of queer commonality across time and space, from Gezi Park uprisings in Turkey to future visions of collectivity outside of the internet.

Contributors
Arlen Austin, Zach Blas, Gavin Butt, Beth Capper, Ashon Crawley, Vivian Crockett, Amalie Dublon, Macarena Gomez-Barris, Christina Hanhardt, Tara Hart, Leeroy Kun Young Kang, Amira Khusro, Dragon Mansion, Nadja Millner-Larsen, José Esteban Muñoz, Cenk Ozbay, Evren Savci, Eric Stanley, Julie Tolentino

Gavin Butt is Attenborough Chair of Drama, Theatre and Performance at the University of Sussex. Nadja Millner-Larsen is Lecturer in Visual Cultures at Goldsmiths, University of London.

Queer about Comics
DARIECK SCOTT and RAMZI FAWAZ, editors

a special issue of AMERICAN LITERATURE

This special issue explores the intersection of queer theory and comics studies. The contributors provide new theories of how comics represent and reconceptualize queer sexuality, desire, intimacy, and eroticism, while also investigating how the comic strip, as a hand-drawn form, queers literary production and demands innovative methods of analysis from the fields of literary, visual, and cultural studies.

Contributors examine the relationships among reader, creator, and community across a range of comics production, including mainstream superhero comics, independent LGBTQ comics, and avant-garde and experimental feminist narratives. They also address queer forms of identification elicited by the classic X-Men character Rogue, the lesbian grassroots publishing networks that helped shape Alison Bechdel’s oeuvre, and the production of black queer fantasy in the Black Panther comic book series, among other topics.

Contributors
andre carrington, Anthony Michael D’Agostino, Ramzi Fawaz, Margaret Galvan, Yetta Howard, Joshua Abraham Kopin, Kate McCullough, Darieck Scott, Jessica Q. Stark, Shelley Streeby, Rebecca Wanzo

Darieck Scott is Assistant Professor of African American studies at the University of California, Berkeley and author of Extravagant Abjection: Blackness, Power, and Sexuality in the African American Literary Imagination. Ramzi Fawaz is Associate Professor of English at the University of Wisconsin–Madison and author of The New Mutants: Superheroes and the Radical Imagination of American Comics.
Making Sex Public, and Other Cinematic Fantasies
DAMON R. YOUNG

Beginning in the late 1950s, representations of and narratives about sex proliferated on French and U.S. movie screens. Cinema began to display forms of sexuality that were no longer strictly associated with domesticity but limited to heterosexual relations between loving couples. Women’s bodies and queer sexualities became intensely charged figures of political contestation, aspiration, and allegory, central to new ways of imagining sexuality and to new liberal understandings of individual freedom and social responsibility. In Making Sex Public Damon R. Young tracks the emergence of two conflicting narratives: on the one hand, a new model of sex as harmoniously integrated into civic existence; on the other, an idea of women’s and queer sexuality as corrosive to the very fabric of social life. Taking a transatlantic perspective from the late 50s through the present, from And God Created Woman and Barbarella to Cruising and Shortbus, Young argues that cinema participated in the transformation of the sexual subject while showing how women and queers were both agents and objects of that transformation.

Damon R. Young is Assistant Professor of French and Film & Media at the University of California, Berkeley.

“Making Sex Public is a fascinating and persuasive book, a welcome contribution to the growing literature on sexuality and cinema. Damon R. Young shows how French cinema advanced its positions on sex and identity by appropriating themes of sexual liberation and gender equality from American films. This is a groundbreaking study that offers much to think about and discuss.”—LYNN C. COKER, author of Sexing the Light: Sexuality and Nation in the French Cinema of the 20th Century

The Apartment Complex
Urban Living and Global Screen Cultures
PAMELA ROBERTSON WOJCIK, editor

From the bachelor pad that Jack Lemmon’s C. C. Baxter loans out to his superiors in Billy Wilder’s The Apartment (1960) to the crumbling tenement in a dystopian Taipei in Ming-liang Tsai’s The Hole (1998), the apartment is often more than just a setting in films and television series; it can motivate or shape the narrative in key ways. Such works belong to a critical genre identified by Pamela Robertson Wojcik as the apartment plot, which comprises specific thematic, visual, and narrative conventions that explore modern urbanism’s various forms and possibilities. Bringing together a diverse group of international scholars to discuss the apartment plot in a global context, the contributors to The Apartment Complex examine films made both within and beyond the Hollywood studios. They consider the apartment plot’s intersections with film noir, horror, comedy, and the musical, addressing how different national or historical contexts modify the apartment plot and how the genre’s framework rethinks the work of auteurs while identifying productive connections and tensions between otherwise disparate texts.

Contributors
Steven Cohan, Michael DeAngelis, Veronica Fitzpatrick, Annamarie Jagose, Paula J. Massood, Joe McElhaney, Merrill Schleier, Lee Wallace, Pamela Robertson Wojcik

Pamela Robertson Wojcik is Professor of Film, Television and Theatre at the University of Notre Dame and author of The Apartment Plot: Urban Living in American Film and Popular Culture, 1945 to 1975, also published by Duke University Press.

“From Weekend, directed by Andrew Haigh, 2011. This collection builds on the groundbreaking and expansive work that Pamela Robertson Wojcik began in The Apartment Plot. Bringing together a distinguished group of scholars—who are all also compelling writers—The Apartment Complex makes us see apartments and urban cinema differently. The essays assembled here proceed by way of close, attentive reading, careful historicization, and theoretical argumentation. Threaded throughout the book is the claim that the modern apartment is the representational ground of various forms of modernist cinema. This collection is a pleasurable and serious addition to contemporary film scholarship.”—JOHN DAVID RHODES, author of Spectacle of Property: The House in American Film

THEROY
A series edited by Lauren Berlant and Lee Edelman

“In prose as stylish as the cinema history he reveals anew, Damon R. Young flips the script on the sexual revolution of our times. Making Sex Public shows how the sleaziest sexploitation film models the modern liberal subject in all her contradiction, and re-views the French New Wave through a queer and feminist optic. Taking feminine jouissance and homosexual desire as central to how sex was made public in France and the United States since the Sixties, Young vindicates the perverse aims and libera-tory intentions of queer theory at its finest. Sacred cows will explode, sacre bleu!”—TAVIA NYONG’O, author of Afro-Fabulations: The Queer Drama of Black Life

THEORY Q
From Weekend, directed by Andrew Haigh, 2011.
Venezuela’s most prominent community television station, Catia TVe, was launched in 2000 by activists from the barrios of Caracas. Run on the principle that state resources should serve as a weapon of the poor to advance revolutionary social change, the station covered everything from Hugo Chávez’s speeches to barrio residents’ complaints about bureaucratic mismanagement. In Channeling the State, Naomi Schiller explores how and why Catia TVe’s founders embraced alliances with Venezuelan state officials and institutions. Drawing on long-term ethnographic research among the station’s participants, Schiller shows how community television production created unique openings for Caracas’s urban poor to embrace the state as a collective process with transformative potential. Rather than an unchangeable entity built for the exercise of elite power, the state emerges in Schiller’s analysis as an uneven, variable process and a contentious terrain where institutions are continuously made and remade. In Venezuela under Chávez, media activists from poor communities did not assert their autonomy from the state but rather forged ties with the middle class to question whose state they were constructing and who it represented.

Naomi Schiller is Assistant Professor of Anthropology at Brooklyn College, City University of New York.

“In this era of fake news and cascading global crises, Naomi Schiller’s Channeling the State couldn’t be more timely. Schiller, based on extensive fieldwork in Caracas barrios during the height of Bolivarianismo’s popularity, has written the definitive account of the crucial role community television plays as the besieged Bolivarian state struggles to reclaim its original idealism. Schiller’s analysis of everyday forms of ‘free speech’ is lucid, intelligent, and convincing. Channeling the State is a tour de force that provides a model for how to do holistic political ethnography, one that focuses not on social movements nor state bureaucracies but on the mutually constitutive relationship between the two.”—Greg Grandin, author of The Empire of Necessity: Slavery, Freedom, and Deception in the New World

Recognizing the fiftieth anniversary of the protests, strikes, and violent struggles that formed the political and cultural backdrop of 1968 across Europe, the United States, and Latin America, Susana Draper offers a nuanced perspective of the 1968 movement in Mexico. She challenges the dominant cultural narrative of the movement that has emphasized the importance of the October 2nd Tlatelolco Massacre and the responses of male student leaders. From marginal cinema collectives to women’s cooperative experiments, Draper reveals new archives of revolutionary participation that provide insight into how 1968 and its many afterlives are understood in Mexico and beyond. By giving voice to Mexican Marxist philosophers, political prisoners, and women who participated in the movement, Draper counters the canonical memorialization of 1968 by illustrating how many diverse voices inspired alternative forms of political participation. Given the current rise of social movements around the globe, in 1968 Mexico Draper provides a new framework to understand the events of 1968 in order to rethink the everyday existential, political, and philosophical problems of the present.

Susana Draper is Associate Professor of Comparative Literature at Princeton University and author of Afterlives of Confinement: Spatial Transitions in Post-Dictatorship Latin America.

“At once creative and philosophical, poetic and scholarly, Susana Draper’s powerful new book on the long-term and often hidden effects of the watershed year of 1968 in Mexico will no doubt be the most original and forceful reinterpretation of any of the global ‘68s.”—Bruno Bosteels, author of Philosophies of Defeat: The Jargon of Finitude

“Channeling the State couldn’t be more timely. Schiller, based on extensive fieldwork in Caracas barrios during the height of Bolivarianismo’s popularity, has written the definitive account of the crucial role community television plays as the besieged Bolivarian state struggles to reclaim its original idealism. Schiller’s analysis of everyday forms of ‘free speech’ is lucid, intelligent, and convincing. Channeling the State is a tour de force that provides a model for how to do holistic political ethnography, one that focuses not on social movements nor state bureaucracies but on the mutually constitutive relationship between the two.”—Greg Grandin, author of The Empire of Necessity: Slavery, Freedom, and Deception in the New World

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**Latinx Lives in Hemispheric Context**

MARIA A. WINDELL and JESSE ALEMÁN, editors

*a special issue of ENGLISH LANGUAGE NOTES*

This special issue investigates the intersections among Latinx, Chicano, ethnic, and hemispheric American Studies, mapping the history of Latinx and Latin American literary and cultural production as it has circulated through the United States and the Americas. The issue comprises original archival research on Latinx print culture, modernismo, and land grabs, as well as short position pieces on the relevance of “Latinx” both as a term and as a field category for historical scholarship, representational politics, and critical intervention. Taken as a whole, the issue interrogates how Latinx literary, cultural, and scholarly productions circulate across the Americas in the same ways as the lives and bodies of Latinx peoples have moved, migrated, or mobilized throughout history.

**Contributors**

Elise Bartosik-Vélez, Ralph Bauer, Rachel Conrad Bracken, Anna Brickhouse, John Alba Cutler, Kenya C. Dworkin y Méndez, Joshua Javier Guzmán, Anita Huizar-Hernández, Kelley Kreitz, Rodrigo Lazo, Marissa K. López, Claudia Milian, Yolanda Padilla, Juan Poblete, David Sartorius, Alberto Varon

Maria A. Windell is Assistant Professor of English at the University of Colorado, Boulder. Jesse Alemán is Professor of English at the University of New Mexico and the coeditor of The Latino Nineteenth Century.

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**Seeking Rights from the Left**

Gender, Sexuality, and the Latin American Pink Tide

ELISABETH JAY FRIEDMAN, editor

*Seeking Rights from the Left* offers a unique comparative assessment of left-leaning Latin American governments by examining their engagement with feminist, women’s, and LGBT movements and issues. Focusing on the “Pink Tide” in eight national cases—Argentina, Bolivia, Brazil, Chile, Ecuador, Nicaragua, Uruguay, and Venezuela—the contributors evaluate how the Left addressed gender- and sexuality-based rights through the state. Most of these governments improved the basic conditions of poor women and their families. Many significantly advanced women’s representation in national legislatures. Some legalized same-sex relationships and enabled their citizens to claim their own gender identity. They also opened opportunities for feminist and LGBT movements to press forward their demands. But at the same time, these governments have largely relied on heteropatriarchal relations of power, ignoring or rejecting the more challenging elements of a social agenda and engaging in strategic trade-offs among gender and sexual rights. Moreover, the comparative examination of such rights arenas reveals that the Left’s more general political and economic projects have been profoundly, if at times unintentionally, informed by traditional understandings of gender and sexuality.

**Contributors**

Sonia E. Alvarez, María Constanza Diaz, Rachel Elfenbein, Elisabeth Jay Friedman, Niki Johnson, Victoria Keller, Edurne Larracocea Bohigas, Amy Lind, Marlise Matos, Shawna Mullenax, Ana Laura Rodríguez Gústá, Diego Sempol, Constanza Tabbush, Gwynn Thomas, Catalina Trebiasoce, Annie Wilkinson

Elisabeth Jay Friedman is Professor of Politics and Latin American Studies at the University of San Francisco and the author of several books, including *Interpreting the Internet: Feminist and Queer Counterpublics in Latin America*.

*Seeking Rights from the Left* represents a much-needed advance in the study of comparative politics, left politics, and gender and sexuality studies more generally. Eschewing simplistic formulae, this book takes on the nuance and complexity of contemporary efforts to advance a progressive agenda in Latin America in a global context that is riven by contradictions. This volume offers a rich theoretical treatment, amply demonstrating the shortcomings of a single-issue approach to understanding political change. No one dedicated to understanding or driving progressive political change should miss the lessons from this book.”—S. LAUREL WELDON, coauthor of *The Logics of Gender Justice: State Action on Women’s Rights Around the World*
**Across Oceans of Law**

The *Komagata Maru* and Jurisdiction in the Time of Empire

RENIWA MAWANI

In 1914 the British-built and Japanese-owned steamship *Komagata Maru* left Hong Kong for Vancouver carrying 376 Punjabi migrants. Chartered by railway contractor and purported rubber planter Gurdit Singh, the ship and its passengers were denied entry into Canada and two months later were deported to Calcutta. In *Across Oceans of Law* Renisa Mawani retells this well-known story of the *Komagata Maru*. Drawing on "oceans as method"—a mode of thinking and writing that repositions land and sea—Mawani examines the historical and conceptual stakes of situating histories of Indian migration within maritime worlds. Through close readings of the ship, the manifest, the trial, and the anticolonial writings of Singh and others, Mawani argues that the *Komagata Maru*’s landing raised urgent questions regarding the jurisdictional tensions between the common law and admiralty law, and, ultimately, the legal status of the sea. By following the movements of a single ship and bringing oceans into sharper view, Mawani traces British imperial power through racial, temporal, and legal contests and offers a novel method of writing colonial legal history.

Renisa Mawani is Professor of Sociology at the University of British Columbia and author of *Colonial Proximities: Crossracial Encounters and Juridical Truths in British Columbia, 1871–1921*.

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

"Charting the 1914 voyage of the S.S. *Komagata Maru* and focusing on the sea, the ship, the manifest, the indigenous, and the fugitive, Renisa Mawani makes a compelling case against the European myth of the ‘free sea.’ Arguing for a new ‘ocean as method’ and foregrounding the co-emergence of maritime law and the policing of immigration, this book will rightly be seen as a legal and historical tour de force."—GAURAV DESAI, author of *Commerce with the Universe: Africa, India, and the Afrasian Imagination*
A Primer for Teaching Women, Gender, and Sexuality in World History
Ten Design Principles
MERRY E. WIESNER-HANKS and URMI ENGINEER WILLOUGHBY

A Primer for Teaching Women, Gender, and Sexuality in World History is a guide for college and high school teachers who are teaching women, gender, and sexuality in history for the first time, for experienced teachers who want to reinvigorate their courses, for those who are training future teachers to prepare their own syllabi, and for teachers who want to incorporate these issues into their world history classes. Merry E. Wiesner-Hanks and Urmi Engineer Willoughby present possible course topics, themes, concepts, and approaches while offering practical advice on materials and strategies helpful for teaching courses from a global perspective in today’s teaching environment for today’s students. In their discussions of pedagogy, syllabus organization, fostering students’ historical empathy, and connecting students with their community, Wiesner-Hanks and Willoughby draw readers into the process of strategically designing courses that will enable students to analyze gender and sexuality in history, whether their students are new to this process or hold powerful and personal commitments to the issues it raises.

Merry E. Wiesner-Hanks is Distinguished Professor of History and Women’s and Gender Studies at the University of Wisconsin–Milwaukee and author of, most recently, A Concise History of the World. Urmi Engineer Willoughby is Assistant Professor of History at Murray State University and author of Yellow Fever, Race, and Ecology in Nineteenth-Century New Orleans.

DESIGN PRINCIPLES FOR TEACHING HISTORY
A series edited by Antoinette Burton

“Magnificent! This primer is at once a how-to manual for designing a stimulating history course, a guide to navigating higher-ed bureaucracy, an invitation to reflect on your own pedagogical practice, and an outstanding annotated reading list. In concise, topical chapters and lucid prose, Merry E. Wiesner-Hanks and Urmi Engineer Willoughby offer foundational perspectives on two major fields, explore an intersection between them that’s at the cutting edge of scholarship, and still manage to offer practical advice for engaged teaching, especially for lower-division college students. It’s a remarkable accomplishment and a lively read.”—LAURA J. MITCHELL, University of California, Irvine

Photography and Work
KEVIN COLEMAN, DANIEL JAMES, and JAYEETA SHARMA, editors

A special issue of RADICAL HISTORY REVIEW

What makes photographs different from other kinds of documents that historians use to explain what happened in the past? What can photographic images do that other documents cannot? Can photography accurately depict labor? Contributors to this issue examine these questions with both fine art photography and visual archives of many kinds: state, corporate, family, trade union, ethnographic, photojournalistic, and environmental. They investigate the ways that photography has been central to both the expropriation and exploitation of labor and the potential of photography to enable new and radical approaches to historicizing the study of working peoples and labor. Articles showcase methodologically generative research that builds upon the recent boom in theoretical work in the fields of visual cultural studies and photography to reinvigorate historical studies of work.

Contributors
Siobhan Angus, Ian Bourland, Oliver Coates, Kevin Coleman, Clare Corbould, Adrian De Leon, Rick Halpern, Daniel James, Tong Lam, Walter Benn Michaels, Jessica Stites Mor, Carol Quirke, Jayeeta Sharma, Erica Toffoli, Daniel Zamora

Kevin Coleman is Associate Professor of History at the University of Toronto, Mississauga and author of A Camera in the Garden of Eden: The Self-Forging of a Banana Republic. Daniel James is Bernardo Mendel Chair of Latin American History at Indiana University and author of Doña María’s Story: Life, History, Memory, and Political Identity, also published by Duke University Press. Jayeeta Sharma is Associate Professor of History at the University of Toronto, Scarborough and author of Empire’s Garden: Assam and the Making of India, also published by Duke University Press.
**After the Post–Cold War**

The Future of Chinese History

DAI JINHUA

Edited and with an introduction by Lisa Rofel

In *After the Post–Cold War* eminent Chinese cultural critic Dai Jinhua interrogates history, memory, and the future of China as a global economic power in relation to its socialist past, profoundly shaped by the Cold War. Drawing on Marxism, poststructuralism, psychoanalysis, and feminist theory, Dai examines recent Chinese films that erase the country’s socialist history to show how such erasure re-signifies socialism’s past as failure and thus forecloses the imagining of a future beyond that of globalized capitalism. She outlines the tension between China’s embrace of the free market and a regime dependent on a socialist imprimatur. She also offers a genealogy of China’s transformation from a source of revolutionary power into a fountainhead of globalized modernity. This narrative, Dai contends, leaves little hope of moving from the capitalist degradation of the present into a radical future that might offer a more socially just world.

Dai Jinhua is Professor of Chinese Literature and Language at Peking University and the author of *Cinema and Desire: Feminist Marxism and Cultural Politics in the Work of Dai Jinhua*, as well as numerous other books in Chinese.

Lisa Rofel is Professor of Anthropology at the University of California, Santa Cruz, and coauthor of *Fabricating Transnational Capitalism: A Collaborative Ethnography of Italian-Chinese Global Fashion*, also published by Duke University Press.

**SINOTHÉORIE**

A series edited by Carlos Rojas and Eileen Chow

*Many books aspire to be this book. None of them comes close. After the Post–Cold War*, written by Dai Jinhua, an intellectual of global stature, stands alone as an analysis of contemporary Chinese culture and politics.” — REBECCA E. KARL, author of *The Magic of Concepts: History and the Economic in Twentieth-Century China*
The Novel and Neoliberalism

NANCY ARMSTRONG and JOHN MARX, editors

a special issue of NOVEL: A FORUM ON FICTION

How has the form of the novel responded to the conditions now grouped under the term “neoliberalism”? These conditions have generated an explosion of narrative forms that make the past two decades one of the two or three most significant periods in the history of the novel. The contributors ask whether these formal innovations can be understood as an unprecedented break from the past or the latest chapter in a process that has been playing out over the past three centuries. In response to this question, they use a range of contemporary novels to consider whether conditions of multinational capitalism limit the novel’s ability to imagine a future beyond the limits of that world. Do novels that reject the option of an alternative world nevertheless reimagine the limits of multinational capitalism as the precondition for such a future? With these concerns in mind, contributors demonstrate how major contemporary novelists challenge national traditions of the novel both in the Anglophone West and across the Global South. This collective inquiry begins with a new essay by and interview with British novelist Tom McCarthy.

Contributors

Nancy Armstrong, Jane Elliott, Matthew Hart, Nathan Hensley, Nicholas Huber, Jeanne-Marie Jackson, John Marx, Tom McCarthy, Vaughn Rasberry, Diesdra Reber, Lily Saint, Emilio Sauri, Rachel Greenwald Smith, Paul Stasi

Nancy Armstrong is Gilbert, Louis, and Edward Lehrman Professor of English at Duke University and author of Novels in the Time of Democratic Writing: The American Example. John Marx is Professor of English at the University of California, Davis and author of Geopolitics and the Anglophone Novel, 1830–2011.

World Policy Journal

JESSICA LOUDIS, editor

World Policy Journal injects new ideas into international debates on the world’s most pressing issues. Essays showcase thought from around the world on topics such as global security, regional conflict, political controversy, and social and cultural change.

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