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BOOKS & JOURNALS

SPRING & SUMMER 2015

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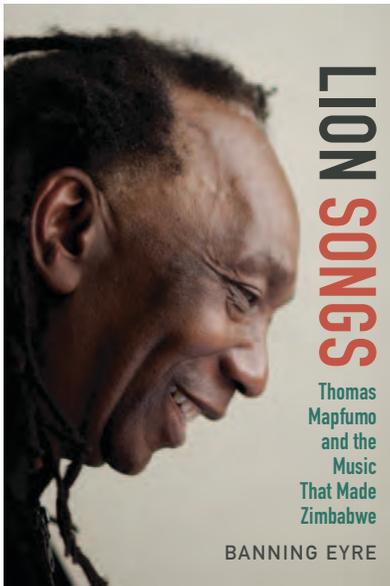
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Lion Songs

Thomas Mapfumo and the
Music That Made Zimbabwe

BANNING EYRE



Like Fela Kuti and Bob Marley, singer, composer, and bandleader Thomas Mapfumo and his music came to represent his native country's anti-colonial struggle and cultural identity. Mapfumo was born in 1945 in what was then the British colony of Rhodesia (now Zimbabwe). The trajectory of his career—from early performances of American rock n' roll tunes to later creating a new genre based on traditional Zimbabwean music, including the sacred *mbira*, and African and Western pop—is a metaphor for Zimbabwe's evolution from colony to independent nation.

Lion Songs, by Banning Eyre, is an authoritative biography of Mapfumo that narrates the life and career of this creative, complex, and iconic figure.

Eyre sets Mapfumo's life in the context of Zimbabwe's history. In the 1970s Mapfumo crystallized a new genre called *chimurenga*, or “struggle” music. Threatened by Mapfumo's subversive lyrics, the Rhodesian government banned his music and jailed him. Mapfumo's music was important to Zimbabwe achieving independence in 1980. In the 1980s and 1990s his international profile grew along with his opposition to Robert Mugabe's dictatorship. Mugabe had been a hero of the revolution, and Mapfumo's criticism of his regime led authorities and loyalists to turn on the singer with threats and intimidation. Beginning in 2000, Mapfumo, along with key band and family members, left Zimbabwe, and many now reside in Eugene, Oregon.

A labor of love, *Lion Songs* is the product of a twenty-five-year friendship and professional relationship between Eyre and Mapfumo that demonstrates Mapfumo's musical and political importance to his nation, its freedom struggle, and its culture.



Banning Eyre is a freelance writer and guitarist, and the senior editor and producer of the public radio program *Afropop Worldwide*. He is the author of *In Griot Time: An American Guitarist in Mali*, *Playing with Fire: Fear and Self-Censorship*

in Zimbabwean Music, and *Guitar Atlas: Africa*, and the coauthor of *AFROPOP! An Illustrated Guide to Contemporary African Music*. Eyre is a contributor to National Public Radio's *All Things Considered*, and his writing has been published in *Billboard*, *Guitar Player*, *Salon*, the *Boston Phoenix*, *College Music Journal*, *Option*, *Folk Roots*, *Global Rhythm*, and other publications. He has also performed and recorded with Thomas Mapfumo. Eyre lives between Middletown, Connecticut, and Brooklyn, New York.

“In *Lion Songs* the reader follows Thomas Mapfumo's career as a singer/songwriter and uncompromising social critic through the last gasp of colonialism in Rhodesia, the liberation struggle, and the aftermath of independence. A skilled storyteller, Banning Eyre integrates his perspective on these events with his experiences performing as a guitarist in Mapfumo's bands, deftly interweaving his accounts with the perspectives of Zimbabwean, European, and North American observers and interlocutors. Against the backdrop of Zimbabwe's political history and the global flows of the popular music market, Eyre provides an intimate view of the bands' touring musicians and dancers. He explores their artistic practices, their interpersonal relationships, and the relentless challenges they face in Zimbabwe, Europe, and in America where Mapfumo currently lives in political exile. *Lion Songs* is also the story of the creative genius of Mapfumo himself, and the moral complexities that surround his life.”—**PAUL BERLINER**, author of *The Soul of Mbira: Music and Traditions of the Shona People of Zimbabwe*

Reclaiming Travel

ILAN STAVANS & JOSHUA ELLISON

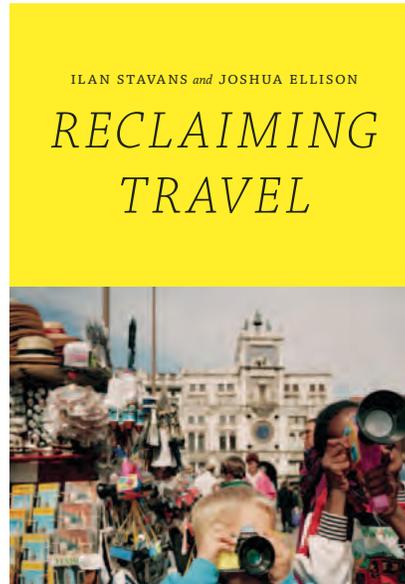


Ilan Stavans is Lewis-Sebring Professor in Latin American and Latino Culture at Amherst College. A Guggenheim Fellow, he is the author, editor, and translator of numerous books, including *Thirteen Ways of Looking at Latino Art* and

Mutual Impressions: Writers of the Americas Reading One Another, both also published by Duke University Press. Stavans's television series for PBS, *Conversations with Ilan Stavans*, was nominated for three Emmy awards, and his writing has appeared in, among others, the *Washington Post*, *Newsweek*, the *Village Voice*, the *Nation*, *Salon*, and the *New York Times*.



Joshua Ellison is Executive Editor of Restless Books. He is the founding editor of *Habitus*, a journal of international Jewish literature. His work has appeared in the *New York Times* and on National Public Radio.



Based on a controversial opinion piece originally published in the *New York Times*, *Reclaiming Travel* is a provocative meditation on the meaning of travel from ancient times to the twenty-first century. Ilan Stavans and Joshua Ellison seek to understand why we travel and what has come to be missing from our contemporary understanding of travel. Engaging with canonical and contemporary texts, they explore the differences between travel and tourism, the relationship between travel and memory, the genre of travel writing, and the power of map-making. Stavans and Ellison call

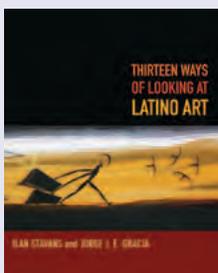
for a rethinking of the art of travel, which they define as a transformative quest that gives us deeper access to ourselves.

Tourism, Stavans and Ellison argue, is inauthentic, choreographed, sterile, shallow, and rooted in colonialism. They critique theme parks and kitsch tourism, such as the shantytown hotels in South Africa where guests stay in shacks made of corrugated metal and cardboard, yet have plenty of food, water, and space. Tourists, they assert, are merely content with escapism, thrill seeking, or obsessively snapping photographs. Resisting simple moralizing, the authors also remind us that people don't divide neatly into crude categories like travelers and tourists. They provoke us to reflect on the opportunities and perils in our own habits.

In this powerful manifesto, Stavans and Ellison argue that travel should be an art through which our restlessness finds expression—a search for meaning not only in our own lives, but also in the lives of others. It is not about the destination; rather, travel is about loss, disorientation, and discovering our place in the universe.

“One of *Reclaiming Travel*'s unique contributions is that it becomes a guide for how to think about the way we write about the experience of traveling. The erudition in this text is sweeping and incredibly impressive. The wide range of authors Ilan Stavans and Joshua Ellison comment on include Freud, Spinoza, Said, Camus, and Neruda. They enter into the cosmological world of Santería, of the Kabbalists, and of classical Greek mythology. Stavans and Ellison's ability to express their passionate curiosity about our humanity in all its wonder and indecency makes for a very provocative read.”—**RUTH BEHAR**, author of *Traveling Heavy: A Memoir in Between Journeys*

also by Ilan Stavans



Thirteen Ways of Looking at Latino Art

Ilan Stavans and Jorge J. E. Gracia
paper, \$22.95tr/£14.99
978-0-8223-5634-9 / 2014

Lunch with a Bigot

The Writer in the World

AMITAVA KUMAR



To be a writer, Amitava Kumar says, is to be an observer. The twenty-six essays in *Lunch with a Bigot* are Kumar's observations of the world put into words. A mix of memoir, reportage, and criticism, the essays include encounters with writers Salman Rushdie and Arundhati Roy, discussions on the craft of writing, and a portrait of the struggles of a Bollywood actor. The title essay is Kumar's account of his visit to a member of an ultra-right Hindu organization who put him on a hit-list. In these and other essays, Kumar tells a broader story of immigration, change, and a shift to a more globalized existence, while demonstrating how he practices being a writer in the world.



Photo by Neeraj Priyadarshi.

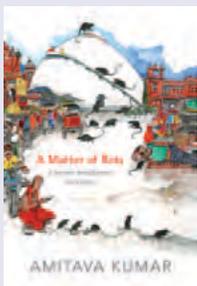
Amitava Kumar is Helen D. Lockwood Chair of English at Vassar College. He is the author of *A Matter of Rats: A Short Biography of Patna*, *A Foreigner Carrying in the Crook of His Arm a Tiny Bomb*, and *Nobody Does the Right Thing*, all also published by Duke University Press. He is the editor of several books, including *Away: The Indian Writer as an Expatriate*, *The Humour and the Pity: Essays on V. S. Naipul*, and *World Bank Literature*. He is also the screenwriter and narrator of the prize-winning documentary film *Pure Chutney*. Kumar's writing has appeared in *The Nation*, *Harper's*, *Vanity Fair*, *The American Prospect*, *The Chronicle of Higher Education*, *The Hindu*, and other publications in North America and India.

"Stimulating, wide-ranging, learned and funny—exactly what one wants from a book of essays."—**GEOFF DYER**, author of *But Beautiful: A Book about Jazz*

"These are the very best sort of essays: the kind in which the pleasure of reading derives from the pleasure of following a writer's mind as it moves from subject to subject, making us see connections we might otherwise have been unaware of. Often a single paragraph contains such a story or detail so arresting that the reader must pause to appreciate it before moving on."—**FRANCINE PROSE**, author of *Reading Like a Writer*

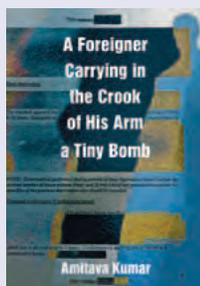
"Amitava Kumar is a sensitive, probing, erudite writer, always ready to question others and himself. It turns out his ceaseless curiosity and skepticism is the best way to write about India in all its complexity and heterogeneity—his is a fascinating mind turned toward a crucial subject."—**EDMUND WHITE**, author of *Inside a Pearl: My Years in Paris*

also by Amitava Kumar



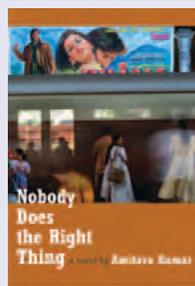
A Matter of Rats: A Short Biography of Patna

cloth, \$19.95tr/£12.99
978-0-8223-5704-9 / 2014
Rights: World, except South Asia



A Foreigner Carrying in the Crook of His Arm a Tiny Bomb

paper, \$22.95tr/£14.99
978-0-8223-4578-7 / 2010
Rights: World, except South Asia



Nobody Does the Right Thing: A Novel

paper, \$22.95tr
978-0-8223-4682-1 / 2010
Rights: World, excluding South Asia and the United Kingdom

ESSAYS/CREATIVE NONFICTION

May 240 pages paper, 978-0-8223-5930-2, \$23.95tr/£15.99 cloth, 978-0-8223-5911-1, \$84.95/£55.00

Rights: World, except South Asia

Remnants

A Memoir of Spirit, Activism, and Mothering

ROSEMARIE FREENEY HARDING

WITH RACHEL ELIZABETH HARDING

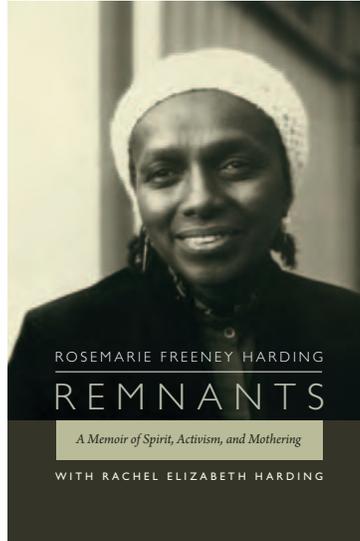
Rosemarie Freney Harding (1930–2004) was an organizer, teacher, social worker, and cofounder of Mennonite House, an early integrated community center in Atlanta. She also cofounded the Veterans of Hope Project at the Iliff School of Theology.

Rachel Elizabeth Harding, daughter of Rosemarie Freney Harding and Vincent Harding, is Assistant Professor of Indigenous Spiritual Traditions in the Ethnic Studies Department at the University of Colorado, Denver, and author of *A Refuge in Thunder: Candomblé and Alternative Spaces of Blackness*.

“Remnants is an extraordinary gift. It is a kind of Rosetta Stone of the African American woman’s soul—all the ‘remnants,’ the bits and pieces Rosemarie carefully saved, remembered, nurtured, in her ancestors, relatives, and self coming together in this extremely useful compendium of wisdom, of sureness and insight that we will be able to use for generations to come.”

—ALICE WALKER

“A unique and provocative crossover text, Rosemarie Freney Harding and Rachel Elizabeth Harding’s Remnants troubles the boundaries of authorship, of genre, of discipline, of voice and agency. It hovers at the boundaries of the sacred and secular, but knits them together in the daily lives of practitioners and communities for whom a division is untenable, unthinkable even. It impels us to think deeply about the meaning of politics and the kinds of hidden intimacies that make committed public engagement possible, without succumbing to the unhelpful public/private binary. We need the stories of the kinds that are recounted here.”—M. JACQUI ALEXANDER, author of *Pedagogies of Crossing: Meditations on Feminism, Sexual Politics, Memory, and the Sacred*



An activist influential in the Civil Rights Movement, Rosemarie Freney Harding’s spirituality blended many traditions, including Southern African American mysticism, Anabaptist Christianity, Tibetan Buddhism, and Afro-Brazilian Candomblé. *Remnants*, a multigenre memoir of her spiritual life and social justice activism, shows them integral to the instincts of mothering, healing, and community-building. Following Rosemarie’s death in 2004, her daughter Rachel finished this decade-long collaboration, using recorded interviews, memories of her mother, and her mother’s journal entries, fiction, and previously published essays.

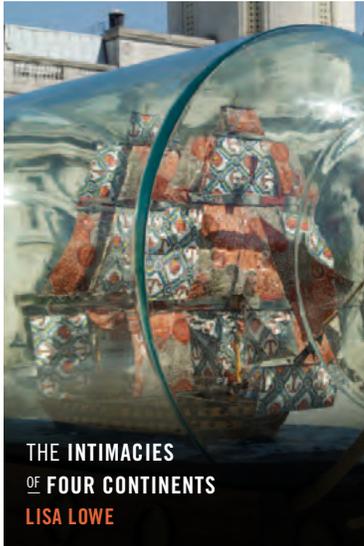
FROM CHAPTER THREE

“There is a lot of silence around Grandma Rye’s spirituality in the family. We never talked about how our ancestors took on a new religion or what remained of the ways we had brought with us from Africa. But as I think about it now, so much in my mother and great-grandmother’s manner in the world pointed toward rootedness, a very old strength. They were trusted women. They were healers. They were the ones others gave their money to when trying to save it for something important. Grandma Rye wouldn’t return it to you until the agreed-upon time and circumstance, no matter how you insisted or cajoled. And Mama Freney did the same. People came to them with fears and worries and angers and sadnesses and my mother and great-grandmother made those things into something else. Something lighter to carry.”

“I could not put this book down. It is a work of love and a testament to the power of love between a mother and her daughter and an abiding belief in the possibilities we have to help create a more loving, humane world. This is a book of astounding beauty and wisdom. This is a memoir that encourages us to live into our best self. It is a read more than worthy of your time and will linger in your head and heart.”—EMILIE TOWNES, author of *Womanist Ethics and the Cultural Production of Evil*

The Intimacies of Four Continents

LISA LOWE



In this uniquely interdisciplinary work, Lisa Lowe examines the relationships between Europe, Africa, Asia, and the Americas in the late eighteenth and early nineteenth centuries, exploring the links between colonialism, slavery, imperial trades, and Western liberalism. Reading across archives, canons, and continents, Lowe connects the liberal narrative of freedom overcoming slavery to the expansion of Anglo-American empire, observing that abstract promises of freedom often obscure their embeddedness within colonial conditions. Race and social difference, she contends,

are enduring remainders of colonial processes through which “the human” is universalized and “freed” by liberal forms, while the peoples who create the conditions of possibility for that freedom are assimilated or forgotten. Analyzing the archive of liberalism alongside the colonial state archives from which it has been separated, Lowe offers new methods for interpreting the past, examining events well documented in archives, and those matters absent, whether actively suppressed or merely deemed insignificant. Lowe invents a mode of reading intimately, which defies accepted national boundaries and disrupts given chronologies, complicating our conceptions of history, politics, economics, culture, and ultimately knowledge itself.



Photo by Wen-ti Tsen.

Lisa Lowe is Professor of English and American Studies at Tufts University. She is the author of *Immigrant Acts: On Asian American Cultural Politics* and the coeditor of *The Politics of Culture in the Shadow of Capital*, both also published by Duke University Press.

“*The Intimacies of Four Continents* is an unprecedented work of literary, social, and political inquiry. Lisa Lowe patiently interweaves disparate global histories of economic and racial subjection and in the process opens up a new future for comparative literary studies both more critical and capacious. At stake in Lowe’s analysis is not only a rethinking of the relation between the political and the aesthetic, but also the very ideas of culture and universality that have come to dominate academic thought.”

—**JUDITH BUTLER**, author of *Precarious Life: The Powers of Mourning and Violence*

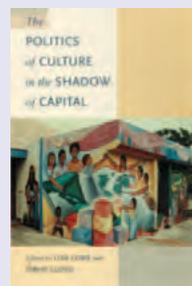
“Lowe combines a sustained and critical interrogation of some key archival, literary, and philosophical texts with a probing analysis of the entangled histories of settler-colonialism, African slave trade, and trade in Asian goods and peoples in the Americas in the eighteenth and nineteenth centuries. The outcome is nothing short of a world-history of liberal thought that pays unwavering attention to the coercive and discriminatory practices that make such thought possible. This is ‘history of the present’ in the best sense of that expression; it troubles our most familiar and intimate assumptions. A serious and remarkable achievement.”—**DIPESH CHAKRABARTY**, author of *Provincializing Europe: Postcolonial Thought and Historical Difference*

also by Lisa Lowe



Immigrant Acts: On Asian American Cultural Politics

paper, \$23.95/£15.99
978-0-8223-1864-4 / 1996



The Politics of Culture in the Shadow of Capital

Lisa Lowe and David Lloyd, editors
paper, \$29.95/£19.99
978-0-8223-2046-3 / 1997

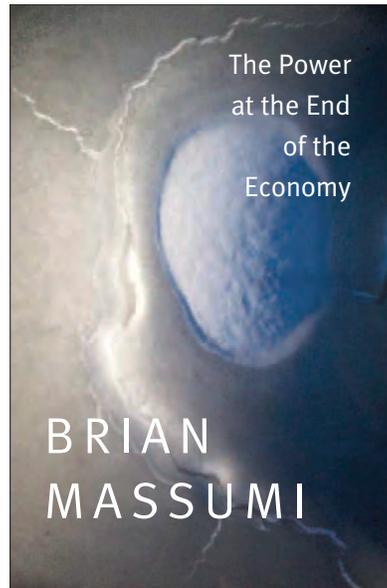
The Power at the End of the Economy

BRIAN MASSUMI

Brian Massumi is Professor of Communication at the University of Montreal. He is the author of several books, including *What Animals Teach Us about Politics* and *Parables for the Virtual: Movement, Affect, Sensation*, both also published by Duke University Press.

“Brian Massumi *infuses affect, incipient intuitions, dividualation, the detonation of trust, the event, and variations of intensity into shaky neoliberal categories of the individual, choice, interest, and system rationality, exploding the assemblage from the inside. Such a strategy also enables him to probe contagious sites of counter-power often neglected by critics of neoliberalism. A bracing book that exceeds the practices it subverts.*”—**WILLIAM E. CONNOLLY**, author of *The Fragility of Things: Self-Organizing Processes, Neoliberal Fantasies, and Democratic Activism*

“For the first time, Brian Massumi develops the concepts of affect and virtuality in relation to the moral-philosophical and political-philosophical traditions that focus on the relation between reason and the passions, as well as in the specific context of what has come to be known as neoliberal capitalism. Here Massumi not only consolidates and condenses the arguments of his previous books, he also thrusts them into new territory in a way that relates to contemporary sociopolitical conditions. *The Power at the End of the Economy* is an important, and even essential work.”—**STEVEN SHAVIRO**, author of *Without Criteria: Kant, Whitehead, Deleuze, and Aesthetics*



Rational self-interest is often seen as at the heart of liberal economic theory. In *The Power at the End of the Economy* Brian Massumi provides an alternative explanation, arguing that neoliberalism is grounded in complex interactions between the rational and the emotional. Offering a new theory of political economy that refuses the liberal prioritization of individual choice, Massumi emphasizes the means through which an individual's affective tendencies resonate with those of others on intraindividual and transindividual levels. This non-conscious dimension of social and

political events plays out in ways that defy the traditional equation between affect and the irrational. Massumi uses the Arab Spring and the Occupy Movement as examples to show how transformative action that exceeds self-interest takes place. Drawing from David Hume, Michel Foucault, Gilles Deleuze, Niklas Luhmann, and the field of nonconsciousness studies, Massumi urges a rethinking of the relationship between rational choice and affect, arguing for a reassessment of the role of sympathy in political and economic affairs.

also by Brian Massumi



What Animals Teach Us about Politics

paper, \$21.95/£13.99
978-0-8223-5800-8 / 2014



Parables for the Virtual: Movement, Affect, Sensation

paper, \$24.95/£15.99
978-0-8223-2897-1 / 2002

Give a Man a Fish

Reflections on the New Politics of Distribution

JAMES FERGUSON



In *Give a Man a Fish* James Ferguson examines the rise of social welfare programs in southern Africa, in which states make cash payments to their low-income citizens. More than 30 percent of South Africa's population receive such payments, even as pundits elsewhere proclaim the neoliberal death of the welfare state. These programs' successes at reducing poverty under conditions of mass unemployment, Ferguson argues, provide an opportunity for rethinking contemporary capitalism and for developing new forms of political mobilization.

Interested in an emerging "politics of distribution," Ferguson shows how new demands for direct income payments (including so-called basic income) require us to reexamine the relation between production and distribution and to ask new questions about markets, livelihoods, labor, and the future of progressive politics.

"*Give a Man a Fish* is a vitally important book that aims to unsettle often-unspoken commonplaces about the contemporary politics of social welfare. Its wide-ranging and provocative investigations in southern African countries—which raise fundamental questions about the changing relationships among autonomy, dependency, and security—are of global relevance and importance."—**STEPHEN J. COLLIER**, author of *Post-Soviet Social: Neoliberalism, Social Modernity, Biopolitics*

THE LEWIS HENRY MORGAN LECTURES
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The Lewis Henry Morgan Lectures

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Duke University Press is proud to be the new home for the Lewis Henry Morgan Lectures, the most significant annual lecture in cultural anthropology. The Department of Anthropology at the University of Rochester established the Lewis Henry Morgan Lectures in 1963. The distinguished lecturers have been among the top names in anthropology, ranging from Meyer Fortes and Victor Turner to Emily Martin, Lila Abu-Lughod, and Paul Farmer.



James Ferguson is Susan S. and William H. Hindle Professor in the Department of Anthropology at Stanford University. He is the author of *Global Shadows: Africa in the Neoliberal World Order* and the coeditor of *Culture, Power, Place: Explorations in Critical Anthropology*, both also published by Duke University Press.

"What—give away money? In this clear and cogent discussion of the politics of cash transfers, James Ferguson urges us to reconsider our basic ideas on states's responsibilities to their citizens. *Give a Man a Fish* will stimulate new thinking both within and beyond the academy. Distribution may be the new way to empower the poor, he argues—but only if we can work our way past conventional economic truths."—**ANNA LOWENHAUPT TSING**, coeditor of *Words in Motion: Toward a Global Lexicon*

"*Give a Man a Fish* disentangles the confusion of languages in which we talk about work, welfare, and distribution. Some of these languages are old and anachronistic, others new but inchoate. James Ferguson himself speaks with clarity and grace, compelling us to inspect long-held intuitions and inviting us to explore a genuinely new politics."—**JONNY STEINBERG**, author of *Little Liberia: An African Odyssey in New York*

also by James Ferguson



Global Shadows:
Africa in the Neoliberal World Order

paper, \$23.95/£15.99

978-0-8223-3717-1 / 2006

When Rains Became Floods

A Child Soldier's Story

LURGIO GAVILÁN SÁNCHEZ

With the collaboration of Yerko Castro Neira

Foreword by Carlos Iván Degregori

Introduction by Orin Starn

Translated by Margaret Randall

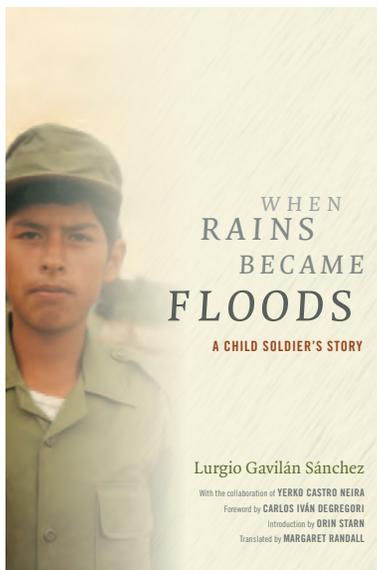


Lurgio Gavilán Sánchez is a Ph.D. candidate in Anthropology at the Universidad Iberoamericana (Mexico).

Yerko Castro Neira is Professor of Social Anthropology at the Universidad Iberoamericana (Mexico). **Carlos**

Iván Degregori (1945–2011) was an eminent Peruvian anthropologist and public intellectual. He is a coeditor of *The Peru Reader: History, Culture, Politics*, also published by Duke University Press. **Orin Starn** is Professor of Cultural Anthropology at Duke University and the author and coeditor of numerous books, including *The Peru Reader: History, Culture, Politics*.

Margaret Randall is the author of dozens of books, including *Che on My Mind*, also published by Duke University Press.



When Rains Became Floods is the gripping autobiography of Lurgio Gavilán Sánchez, who as a child soldier fought for both the Peruvian guerrilla insurgency Shining Path and the Peruvian military. After escaping the conflict, he became a Franciscan priest and is now an anthropologist. Gavilán Sánchez's words mark otherwise forgotten acts of brutality and kindness, moments of misery and despair as well as solidarity and love.

"If [Lurgio] Gavilán Sánchez's autobiography had not been written with such austerity and modesty, the atrocities to which he was witness and perhaps complicit, would not be believable. . . . On every page, this book betrays a sensitive spirit, who did not lose his reason even in those moments of extreme political exaltation. Nor did he stop questioning what he was doing and lose himself to a destructive passion. In him, there is always a sense of a personal rejection of the suffering of others, of the murderers, the reprisals, the executions and tortures, and, in moments, an overpowering sadness that threatens to destroy him. . . . It is a miracle that Lurgio Gavilán Sánchez survived this perilous adventure. But perhaps it is even more remarkable that, after all of the horror he lived for so many years, he has managed to emerge pure of heart, without the dark cloud of bitterness, and has been able to give such persuasive and lucid testimony of a period that even today awakes great passions in Peru."—**MARIO VARGAS LLOSA**, *El País* (Madrid)

FROM CHAPTER ONE

Rosaura, after two years, had returned to Company 90. She was squalid like me. Her eyes were sunken, her cheekbones stood out and her hair was ragged. Even as destitute as we were, we continued to believe in our Chairman Gonzalo, who might appear in a helicopter at any moment and do away with the soldiers. But no, he never arrived. He remained invisible. That may be why that afternoon Rosaura told me: "Let's get out of here!" I told her I could not walk. So she made me chew on a root that grew between the rocks. That night we made it down to the military camp to turn ourselves in like repentant guerrillas. It was a long night. Every few feet we would stumble and fall. We were thinking: will the soldiers shoot us or pardon us?

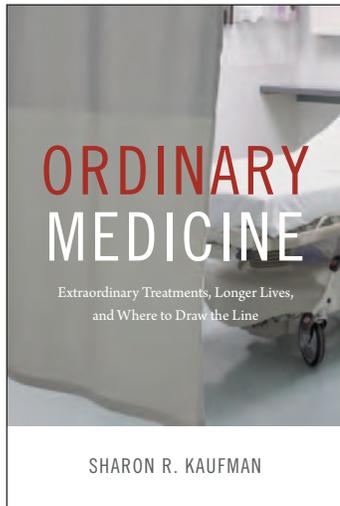


LATIN AMERICA IN TRANSLATION/EN TRADUCCIÓN/EM TRADUÇÃO

Ordinary Medicine

Extraordinary Treatments, Longer Lives,
and Where to Draw the Line

SHARON R. KAUFMAN



Most of us want and expect medicine's miracles to extend our lives. In today's aging society, however, the line between life-giving therapies and too much treatment is hard to see—it's being obscured by a perfect storm created by the pharmaceutical and biomedical industries, along with insurance companies. In *Ordinary Medicine* Sharon R. Kaufman investigates what drives that storm's "more is better" approach to medicine: a nearly invisible chain of social, economic, and bureaucratic forces that has made once-extraordinary treatments seem ordinary, necessary, and desirable. Since

2002 Kaufman has listened to hundreds of older patients, their physicians, and family members express their hopes, fears, and reasoning as they faced the line between enough and too much intervention. Their stories anchor *Ordinary Medicine*. Today's medicine, Kaufman contends, shapes nearly every American's experience of growing older, and ultimately medicine is undermining its own ability to function as a social good. Kaufman's careful mapping of the sources of our health care dilemmas should make it easier to rethink and renew medicine's goals.

"The recommendation by the AMA to Medicare to begin paying physicians for discussions with patients about end-of-life care makes this new book by Sharon R. Kaufman particularly timely. She explains why the present health care system is biased toward excess treatment at the end of life, and advocates a broad approach to health care reforms that goes beyond cost control to encompass social and ethical considerations."—**VICTOR R. FUCHS**, author of *How We Live*

"Sharon R. Kaufman has made an important and disturbing discovery about the links between for-profit healthcare companies, so-called evidence-based medicine, doctors, and patients. *Ordinary Medicine* should be read, thought about, and acted upon by those who have the power to effect change."—**VICTORIA SWEET**, author of *God's Hotel: A Doctor, a Hospital, and a Pilgrimage to the Heart of Medicine*



Photo by Susan Merrell.

Sharon R. Kaufman is Chair of the Department of Anthropology, History and Social Medicine at the University of California, San Francisco. She is the author of *And a Time to Die: How American Hospitals Shape the End of Life*.

"I devoured *Ordinary Medicine*. It gave me courage. It helped me delineate, sometimes for the first time, the interlocking forces and practices that have helped create an epidemic of unnecessary suffering at the end of life. Breathtaking in its scope, rigor, and intellectual range, this book will help readers take back control of their lives and deaths from the forces that have created an 'ordinary' end-of-life medicine that is far from ordinary."—**KATY BUTLER**, author of *Knocking on Heaven's Door: The Path to a Better Way of Death*

Announcing a new series

Critical Global Health: Evidence, Efficacy, Ethnography

EDITED BY VINCANNE ADAMS & JOÃO BIEHL

Critical Global Health is a timely series bringing together the fields of medical anthropology and science studies with emerging debates on evidence-making, the design and outcome of interventions, and ethics in global health. Drawing on ethnography and critical theory, it challenges entrenched paradigms, offering an alternative framework to ever-more dominant quantitative-based approaches to global health science and policy. The series is dedicated to building a people-centered and politically relevant social theory for the twenty-first century.

See pages 21 and 22 for other new books in the series.

CRITICAL GLOBAL HEALTH: EVIDENCE, EFFICACY, ETHNOGRAPHY
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Architecture at the End of the Earth

Photographing the Russian North

TEXT AND PHOTOGRAPHS BY
WILLIAM CRAFT BRUMFIELD

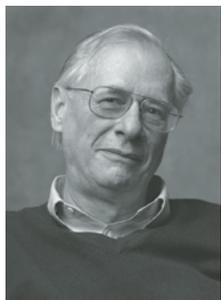


Photo by Alexander Fursov.

William Craft Brumfield is Professor of Slavic Studies at Tulane University. Brumfield, who began photographing Russia in 1970, is the foremost authority in the West on Russian architecture. He is the author, editor, and photographer of numerous books, including *Lost Russia: Photographing the Ruins of Russian Architecture*, also published by Duke University Press. Brumfield is the recipient of a John Simon Guggenheim Memorial Fellowship and was a Fellow at the National Humanities Center.

In 2002 he was elected to the State Russian Academy of Architecture and Construction Sciences, and in 2006 he was elected to the Russian Academy of Fine Arts. His photographs of Russian architecture have been exhibited at numerous galleries and museums and are part of the Image Collections at the National Gallery of Art in Washington D.C.

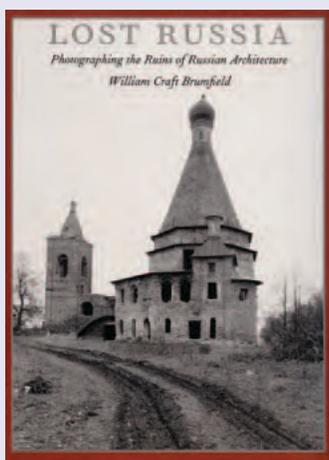


Carpeted in boreal forests, dotted with lakes, cut by rivers, and straddling the Arctic Circle, the region surrounding the White Sea, which is known as the Russian North, is sparsely populated and immensely isolated. It is also the home to architectural marvels, as many of the original wooden and brick churches and homes in the region's ancient villages and towns still stand. Featuring nearly 200 full-color photographs of these beautiful centuries-old structures, *Architecture at the End of the Earth* is the most recent addition to William Craft Brumfield's ongoing project

to photographically document all aspects of Russian architecture.

The architectural masterpieces Brumfield photographed are diverse: they range from humble chapels to grand cathedrals, buildings that are either dilapidated or well cared for, and structures repurposed during the Soviet era. These buildings, some of which lie in near ruin, are at constant risk due to local indifference and vandalism, a lack of maintenance funds, clumsy restorations, or changes in local and national priorities. Brumfield is concerned with their futures and hopes that the region's beautiful and vulnerable achievements of master Russian carpenters will be preserved. *Architecture at the End of the Earth* is at once an art book, a travel guide, and a personal document about the discovery of this bleak but beautiful region of Russia that most readers will see here for the first time.

20th Anniversary Edition now available



Lost Russia: Photographing the Ruins of Russian Architecture

paper, \$37.95tr/£24.99

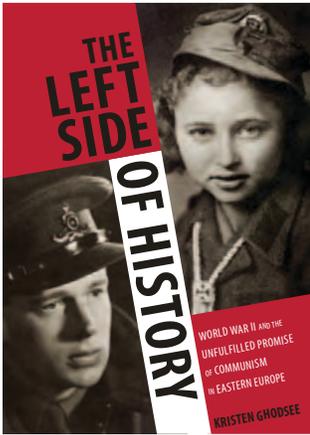
978-0-8223-1568-1 / 1995

"In this combination of travelogue, diary, and history, William Craft Brumfield brings to life a northern territory which, in many respects, subsumes the ancient Russia of hallowed tradition, harsh winter, and human steadfastness. Driven by a passion for things Russian and a rare aesthetic sensitivity, Brumfield embarked upon an arduous journey toward the White Sea and, with luminous photographic skill and deft description, has rediscovered and represented a vast cultural stratum of ecclesiastical architecture, iconostases, cemeteries, and simple wooden huts."—**JOHN E. BOWLT**, author of *Moscow & St. Petersburg 1900–1920: Art, Life & Culture of the Russian Silver Age*

The Left Side of History

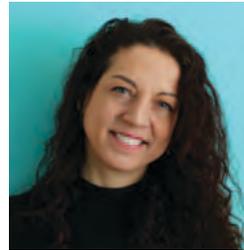
World War II and the Unfulfilled Promise of Communism in Eastern Europe

KRISTEN GHODSEE



In *The Left Side of History* Kristen Ghodsee tells the stories of partisans fighting behind the lines in Nazi-allied Bulgaria during World War II: British officer Frank Thompson (brother of the renowned historian E.P. Thompson), and fourteen-year-old Elena Lagadinova, the youngest female member of the armed antifascist resistance. But these people were not merely antifascist; they

were procommunist, idealists moved by their socialist principles to fight and sometimes die for a cause they believed to be right. Victory brought forty years of communist dictatorship followed by unbridled capitalism after the fall of the Berlin Wall in 1989. Today in democratic Eastern Europe there is ever increasing despair, disenchantment with the postcommunist present, and growing nostalgia for the communist past. These phenomena are difficult to understand in the West, where “communism” is a dirty word that is quickly equated with Stalin and Soviet labor camps. By starting with the stories of people like Thompson and Lagadinova, Ghodsee provides a more nuanced understanding of how communist ideals could inspire ordinary people to make extraordinary sacrifices.

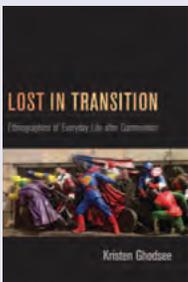


Kristen Ghodsee is a Professor at Bowdoin College and a former Guggenheim Fellow. She is the author of *Lost in Transition: Ethnographies of Everyday Life after Communism* and *The Red Riviera: Gender, Tourism, and Postsocialism on the Black Sea*, both also published by Duke University Press.

“*The Left Side of History* bears witness to Kristen Ghodsee’s intellectual courage, analytic gifts, and profound compassion. She offers portraits of people for whom communism was a living ideology, a belief system that compelled self-sacrifice and nobility, and she does this by looking at their actions rather than criticizing or deconstructing their beliefs.”—**ELIZABETH FRANK**, author of *Louise Bogan: A Portrait*

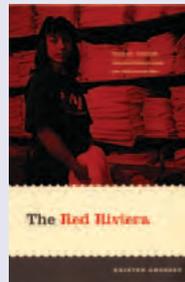
“The marvel of this beautifully written book is to address a complex set of historical questions in intimate and personal terms. It’s stunning as ethnography, but also part memoir—an account of Kristen Ghodsee’s quest to satisfy her curiosity about the fate of Frank Thompson, a British partisan killed fighting the Nazis in Bulgaria in 1944. The story she ends up telling is much larger: about communism as an aspiration and a political system; about the economic and social impacts of democracy and free markets after 1989; about the preservation and erasure of public memory; about the relationship of individuals to history. It’s a small story with vivid characters and a very large resonance. Best of all, it’s a gripping and compelling read.”—**JOAN W. SCOTT**, Institute for Advanced Study

also by Kristen Ghodsee



Lost in Transition:
Ethnographies of Everyday Life
after Communism

paper, \$22.95/£14.99
978-0-8223-5102-3 / 2011



The Red Riviera:
Gender, Tourism, and
Postsocialism on the Black Sea

paper, \$22.95/£14.99
978-0-8223-3662-4 / 2005

Shine

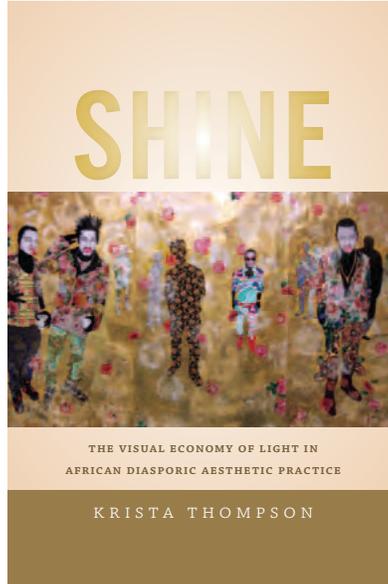
The Visual Economy of Light in African Diasporic Aesthetic Practice

KRISTA THOMPSON



Krista Thompson is Weinberg College Board of Visitors Professor and Associate Professor in the Department of Art History at Northwestern University. She is the author of *An Eye for the Tropics: Tourism, Photography, and Framing the Caribbean Picturesque*, also published by Duke University Press.

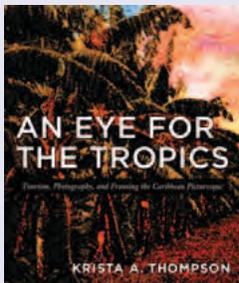
“Krista Thompson’s book offers an exciting, new, and essential narrative. New technologies have enhanced social media communities and played a large role in the democratization of politicizing communities. There have not been many attempts to link these innovations to the visual arts and to black diaspora communities, especially in the Caribbean. *Shine* focuses on all of these dimensions, offering a very new insight.”—**DAVID A. BAILEY**, coauthor of *Shades of Black: Assembling Black Arts in 1980s Britain*



In Jamaican dancehalls competition for the video camera’s light is stiff, so much so that dancers sometimes bleach their skin to enhance their visibility. In the Bahamas, tuxedoed students roll into prom in tricked-out sedans, staging grand red-carpet entrances that are designed to ensure they are seen being photographed. Throughout the United States and Jamaica friends pose in front of hand-painted backgrounds of Tupac, flashy cars, or brand-name products popularized in hip hop culture in countless makeshift roadside photography studios. And visual artists such as Kehinde Wiley and Ebony G. Patterson remix the aes-

thetic of Western artists with hip hop culture in their portraiture. In *Shine*, Krista Thompson examines these and other photographic practices in the Caribbean and United States, arguing that performing for the camera is more important than the final image itself. For the members of these African diasporic communities, seeking out the camera’s light—whether from a cell phone, Polaroid, or music video camera—provides a means with which to represent themselves in the public sphere. The resulting images, Thompson argues, become their own forms of memory, modernity, value, and social status that allow for cultural formation within and between African diasporic communities.

also by Krista Thompson



An Eye for the Tropics: Tourism, Photography, and Framing the Caribbean Picturesque

paper, \$27.95/£17.99
978-0-8223-3764-5 / 2006

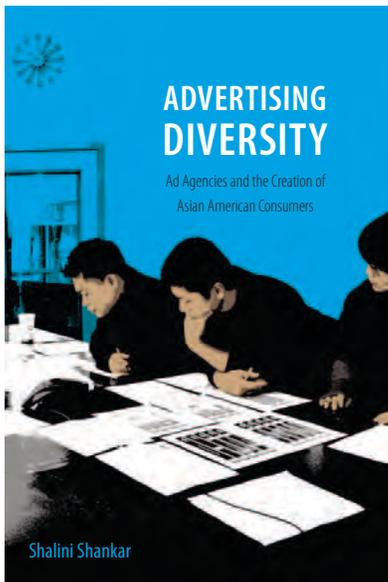
“Krista Thompson’s examination of black popular imagery and contemporary art practice is fresh, sophisticated, and greatly needed. I can’t think of another body of work that successfully bridges the aesthetics of hip-hop with recent works of art.”—**RICHARD J. POWELL**, author of *Cutting a Figure: Fashioning Black Portraiture*

“*Shine* is an imaginative, creative and groundbreaking work. A very important and compelling text, it will exert an enormous influence not only on African and African diaspora art history but on Black Atlantic studies as well.”—**STEVEN NELSON**, author of *From Cameroon to Paris: Mousgoum Architecture in and out of Africa*

Advertising Diversity

Ad Agencies and the Creation of Asian American Consumers

SHALINI SHANKAR



In *Advertising Diversity* Shalini Shankar explores how racial and ethnic differences are created and commodified through advertisements, marketing, and public relations. Drawing on periods of fieldwork she conducted over four years at Asian American ad agencies in New York, San Francisco, and Los Angeles, Shankar illustrates the day-to-day process of creating and producing broadcast and internet advertisements. She examines the adaptation of general market brand identities for Asian American audiences, the ways ad executives make Asian cultural and linguistic

concepts accessible to their clients, and the differences between casting Asian Americans in ads for general and multicultural markets. Shankar argues that as a form of racialized communication, advertising shapes the political and social status of Asian Americans, transforming them from “model minorities” to “model consumers.” Asian Americans became visible in the twenty-first-century United States through a process Shankar calls “racial naturalization.” Once seen as foreign, their framing as model consumers has legitimized their presence in the American popular culture landscape. By making the category of Asian American suitable for consumption, ad agencies shape and refine the population they aim to represent.

“*Advertising Diversity* combines the analytic dexterity of a talented cultural interpreter and the careful and nuanced vision of an accomplished ethnographer. Shalini Shankar has written a stunning study of the inner workings of capitalism’s nervous system: corporate America. As such, she offers a virtuosic yet sobering exploration of the competing discourses, intents, aspirations, and creative impulses that go into the process of producing the advertising copy of a consumable image of multicultural USA.”—**MARTIN F. MANALANSAN IV**, author of *Global Divas: Filipino Gay Men in the Diaspora*



Shalini Shankar is Associate Professor of Anthropology and Asian American Studies at Northwestern University. She is the author of *Desi Land: Teen Culture, Class, and Success in Silicon Valley*, also published by Duke University Press.

“Shalini Shankar gives us a vivid, sharply observed dispatch from the place where multicultural marketing meets the pieties of a putatively postracial America. To her enormous credit—and our great illumination—she effaces neither the open-endedness of advertising practice nor the structural persistence of racist effects. Critical rather than polemical, Shankar’s stance exemplifies the ethnographic ethos at its finest.”—**WILLIAM MAZZARELLA**, author of *Censorium: Cinema and the Open Edge of Mass Publicity*

also by Shalini Shankar



Desi Land:
Teen Culture, Class, and Success
in Silicon Valley

paper, \$23.95/£15.99

978-0-8223-4315-8 / 2008

Legions of Boom

Filipino American Mobile DJ Crews in the San Francisco Bay Area

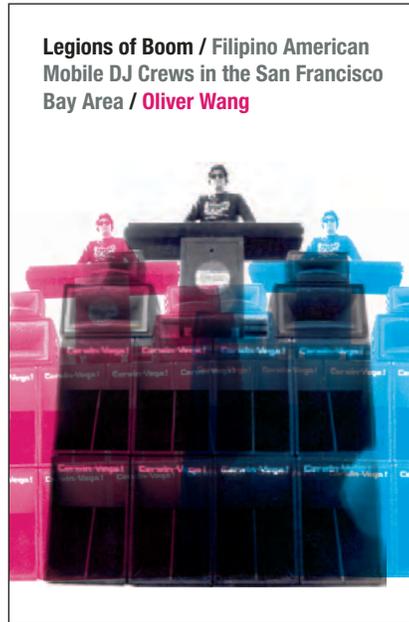
OLIVER WANG



Photo by eilon.

Oliver Wang is Associate Professor of Sociology at California State University, Long Beach. He is the editor of *Classic Material: The Hip-Hop Album Guide*, and has written for NPR, *Vibe*, *Wax Poetics*, the *Los Angeles Times*, the *Oakland Tribune*, and the *Village Voice*, among others.

“For more than a decade Oliver Wang has produced some of the keener insights on what’s been happening in popular culture and popular music in particular. *Legions of Boom* is the best evidence of what Wang’s instinctive intellect looks like when allowed to flourish in the long form, and will prove to be indispensable to future analyses of the cultural formations that coalesce around popular expression.”—**MARK ANTHONY NEAL**, author of *Looking for Leroy: Illegible Black Masculinities*



Armed with speakers, turntables, light systems, and records, Filipino American mobile DJ crews, such as Ultimate Creations, Spintronix, and Images, Inc., rocked dance floors throughout the San Francisco Bay Area from the late 1970s through the mid-1990s. In *Legions of Boom* noted music and pop culture writer and scholar Oliver Wang chronicles this remarkable scene that eventually became the cradle for turntablism. These crews, which were instrumental in helping to create and unify the Bay Area’s Filipino American community, gave young men opportunities to assert their masculinity and gain social status. While crews regularly spun records for school dances, weddings, birthdays, or garage parties, the scene’s centerpieces were showcases—or multi-crew performances—which drew crowds of hundreds or even thousands. By the mid-1990s the scene was in decline, as single DJs became popular, recruitment to crews fell off, and aspiring scratch DJs branched off into their own scene. As the training ground for a generation of DJs, including DJ Q-Bert, Shortkut and Mix Master Mike, the mobile scene left an indelible mark on its community that eventually grew to have a global impact.

“As a writer and scholar Oliver Wang is relentlessly insightful and compulsively readable. Here it’s impossible not to feel his passion for the pleasures and follies of immigrant and second-gen Filipino American youth, as he follows them from their suburban garages into the rapture of flashing lights and rising tempos, and the warm electricity of bodies moving together on a Saturday night. With *Legions of Boom*, Wang has created something indispensable—a singular document of a forgotten yet influential era in West Coast hip-hop and dance music, a rare and rich account of protean Asian American creativity, and a subtle, poetic work of ethnography.”—**JEFF CHANG**, author of *Who We Be: The Colorization of America*

REFIGURING AMERICAN MUSIC

A Series Edited by Josh Kun and Ronald Radano

It's Been Beautiful

Soul! and Black Power Television

GAYLE WALD

Photographs by Chester Higgins



Soul! was where Stevie Wonder and Earth, Wind and Fire got funky, where Toni Morrison read from her debut novel, where James Baldwin and Nikki Giovanni discussed gender and power, and where Amiri Baraka and Stokely Carmichael enjoyed a sympathetic forum for their radical politics. Broadcast on public television between 1968 and 1973, *Soul!*, helmed by pioneering producer and frequent host Ellis Haizlip, connected an array of black performers and public figures with a black viewing audience. In *It's Been Beautiful*, Gayle Wald

tells the story of *Soul!*, casting this influential but overlooked program as a bold and innovative use of television to represent and critically explore black identity, culture, and feeling during a transitional period in the late twentieth-century black freedom struggle.

“The next step should have been, needed to be, had to be a strut. And no one strutted like Ellis Haizlip. We on the radical side of Civil Rights needed someone to listen; those on the more traditional side needed a platform from which to explain their views. *Soul!* brought it all together. Opera to Rap; Muslim to Christian; men to women; straights to gays. *Soul!* didn't back off of any aspect of our community. Brave, Bold and downright Simply Wonderful. Haizlip lead all the shows that followed: Blacks on national television shows doing news; doing entertainment; from *Tony Brown's Journal* to Don Cornelius' signature “Peace, Love and Soul!” Ellis was the leader. Now his story and the story of that great show can be told. Excellent job, Gayle Wald. Ellis would be proud.”

—**NIKKI GIOVANNI**



SPIN OFFS

A Series Edited by Lynn Spigel



Photo by Roy Cox.

Gayle Wald is Professor of English and American Studies at George Washington University. She is the author of *Shout, Sister, Shout!: The Untold Story of Rock-and-Roll Trailblazer Sister Rosetta*

Tharpe, and *Crossing the Line: Racial Passing in Twentieth-Century Literature and Culture*, also published by Duke University Press. **Chester Higgins** is a photographer and author based in Brooklyn, New York. The author of several books, Higgins has presented his photography at dozens of solo exhibitions throughout the world.

“Gayle Wald’s examination of *Soul!* offers new ways of interrogating the imbricated discourses of Civil Rights and Black Power politics in the context of popular culture. *It's Been Beautiful* contributes to cultural and television studies, adds new dimensions to sonic studies and black performance studies, intervenes in and expands the racial and political dimensions of affect studies, and builds in exciting ways on new advances in black queer cultural studies.”—**DAPHNE BROOKS**, author of *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850–1910*

also by Gayle Wald



Crossing the Line: **Racial Passing in Twentieth-Century** **U.S. Literature and Culture**

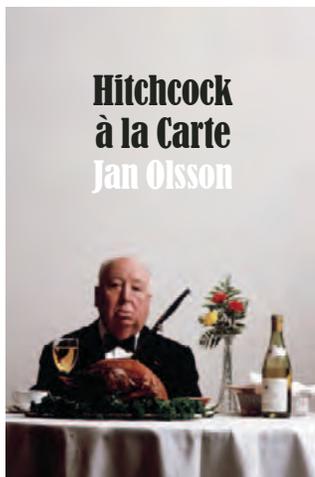
paper, \$23.95/£15.99

978-0-8223-2515-4 / 2000

Hitchcock à la Carte

JAN OLSSON

“Hitchcock à la Carte is a major contribution to the inexhaustible literature on Hitchcock. It locates the branding of Hitchcock in the canny promotion of his rotund and mordantly witty persona and traces how the television franchise amplified and consolidated the Hitchcock brand in an unprecedented fashion. Olsson takes us inside the Hitchcockian world in a way that few have.”—**RICHARD ALLEN**, author of *Hitchcock’s Romantic Irony*



Alfred Hitchcock: cultural icon, master film director, storyteller, television host, foodie. And as Jan Olsson argues in *Hitchcock à la Carte*, he was also an expert marketer who built his personal brand around his rotund figure and well-documented table indulgences. Focusing on Hitchcock’s television series *Alfred Hitchcock Presents* (1955-1962) and the *Alfred Hitchcock Hour* (1962-1965), Olsson asserts that the success

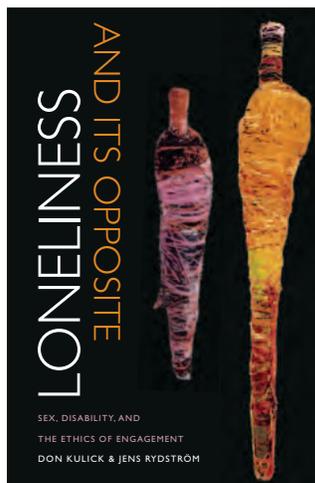
of Hitchcock’s media empire depended on his deft manipulation of bodies and the food that sustained them. Hitchcock’s strategies included frequently playing up his own girth, hiring body doubles, making numerous cameos, and using food—such as a frozen leg of lamb—to deliver scores of characters to their deaths. Constructing his brand enabled Hitchcock to maintain creative control, blend himself with his genre, and make himself the multi-million-dollar franchise’s principal star. Olsson shows how Hitchcock’s media brand management was a unique performance model that he used to mark his creative oeuvre as strictly his own.

Jan Olsson is Professor of Cinema Studies at Stockholm University. He is the coeditor of *Television after TV: Essays on a Medium in Transition*, also published by Duke University Press.

Loneliness and Its Opposite

Sex, Disability,
and the Ethics of Engagement
DON KULICK & JENS RYDSTRÖM

*“Conceptually deft and sophisticated, based on fascinating empirical research, but above all radiant with a clear-eyed and respectful humanity, *Loneliness and Its Opposite* is a gem, a major contribution to disability studies and to thought about social justice.”*—**MARTHA C. NUSSBAUM**, the University of Chicago



Few people these days would oppose making the public realm of space, social services, and jobs accessible to women and men with disabilities. But what about access to the private realm of desire and sexuality? How can one also facilitate access to that—in ways that respect the integrity of disabled adults—and also of those people who work with and care for them?

Loneliness and Its Opposite documents how two countries generally imagined to be progressive engage with these questions in very different ways. Denmark and Sweden are both liberal welfare states, but they diverge dramatically when it comes to sexuality and disability. In Denmark, the erotic lives of people with disabilities are acknowledged and facilitated. In Sweden, they are denied and blocked. Why do these differences exist, and how do both facilitation and hindrance play out in practice?

Loneliness and Its Opposite charts complex boundaries between private and public, love and sex, work and intimacy, and affection and abuse. It shows how providing disabled adults with access to sexual lives is not just crucial for a life with dignity. It is an issue of fundamental social justice with far-reaching consequences for everyone.

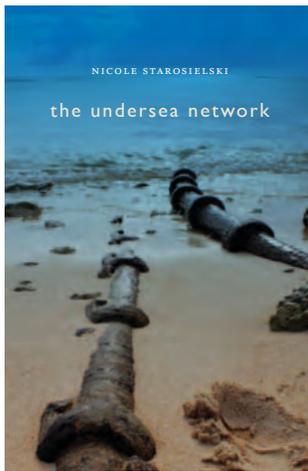
Don Kulick is Professor of Anthropology at the University of Chicago. His books include *Travesti: Sex, Gender and Culture among Brazilian Transgendered Prostitutes*. **Jens Rydström** is Professor of Gender Studies at Lund University (Sweden). His books include *Sinners and Citizens: Bestiality and Homosexuality in Sweden, 1880–1950*.

The Undersea Network

NICOLE STAROSIELSKI

“Nicole Starosielski’s *The Undersea Network* is as expansive as its subject, revealing the networks that make global communication possible as vital worlds unto themselves. In most stories of new media, infrastructure fades into the background. But Starosielski flips the script, making infrastructure the star, vividly describing the places, the people, the institutions, and the politics that constantly work to make global communication possible. In the process, *The Undersea Network* offers new insights into globalization and digitization. It also teaches us how to study large and largely invisible technical and cultural institutions. Coupled with its groundbreaking digital companion (www.surfacing.in), *The Undersea Network* will transform our understanding of the networks that make modern media possible.”

—**JONATHAN STERNE**, author of *MP3: The Meaning of a Format*



In our “wireless” world, it is easy to take the importance of the undersea cable systems for granted, but the stakes of their successful operation are huge, as they are responsible for carrying almost all transoceanic Internet traffic. In *The Undersea Network* Nicole Starosielski follows these cables from the ocean depths to their landing zones on the sandy beaches of the South Pacific, bringing them to the surface of

media scholarship and making visible the materiality of the wired network. In doing so, she charts the cable network’s cultural, historic, geographic, and environmental dimensions. Starosielski argues that the environments the cables occupy are historical and political realms, where the network and the connections it enables are made possible by the deliberate negotiation and manipulation of technology, culture, politics, and geography. Accompanying the book is an interactive digital mapping project (www.surfacing.in), where readers can trace cable routes, view photographs and archival materials, and read stories about the island cable hubs.

Nicole Starosielski is Assistant Professor of Media, Culture and Communication at New York University.



SIGN, STORAGE, TRANSMISSION
A Series Edited by Jonathan Sterne and Lisa Gitelman

Keywords in Sound

DAVID NOVAK & MATT SAKAKEENY, EDITORS

“Smartly edited with well-chosen and pithy entries, *Keywords in Sound* promises to become an indispensable book in the fast-growing sound studies literature”—**TIMOTHY D. TAYLOR**, author of *Beyond Exoticism: Western Music and the World*

“From ‘Acoustemology’ to ‘Voice’ in the form of a primer, a very rich and stimulating panorama—historical, geographic, and theoretical—taking up numerous questions concerning this strange thing: sound.”—**MICHEL CHION**, author of *Film, a Sound Art*

In twenty essays on subjects such as noise, acoustics, music, and silence, *Keywords in Sound* presents a definitive resource for sound studies, and a compelling argument for why studying sound matters. Each contributor details their keyword’s intellectual history; outlines its role in cultural, social and political discourses; and suggests possibilities for further research. *Keywords in Sound* charts the philosophical debates and core problems in defining, classifying, and conceptualizing sound, and sets new challenges for the development of sound studies.

Contributors

Andrew Eisenberg, Veit Ertmann, Patrick Feaster, Steven Feld, Daniel Fisher, Stefan Helmreich, Charles Hirschkind, Deborah Kapchan, Mara Mills, John Mowitt, David Novak, Ana María Ochoa, Thomas Porcello, Tom Rice, Tara Rodgers, Matt Sakakeeny, David Samuels, Mark M. Smith, Benjamin Steege, Jonathan Sterne, Amanda Weidman

David Novak is Associate Professor of Music at the University of California, Santa Barbara, and the author of *Japanese: Music at the Edge of Circulation*, also published by Duke University Press.

Matt Sakakeeny is Associate Professor of Music at Tulane University, and the author of *Roll With It: Brass Bands in the Streets of New Orleans*, also published by Duke University Press.

MEDIA AND TECHNOLOGY STUDIES

March 344 pages, 55 illustrations
paper, 978-0-8223-5755-1, \$25.95/£16.99
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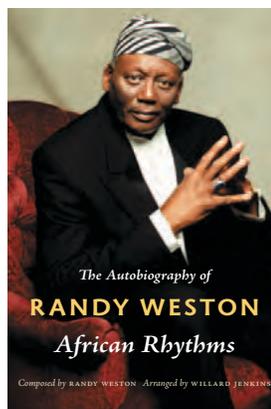
SOUND STUDIES/MUSIC

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NEW IN PAPERBACK

African Rhythms

The Autobiography of Randy Weston

COMPOSED BY RANDY WESTON
ARRANGED BY WILLARD JENKINS

"*African Rhythms* is unlike anything I've ever read. Randy Weston—pianist, composer, bandleader, activist, ambassador, visionary, griot—takes the reader on a most spectacular spiritual journey from Brooklyn to Africa, around the world and back again. He tells a story of this great music that has never been told in print: tracing its African roots and branches, acknowledging the ancestors who helped bring him to the music and draw the music from his soul, singing praise songs for those artistic and intellectual giants whose paths he crossed, from

Langston Hughes to Melba Liston, Dizzy to Monk, Marshall Stearns to Cheikh Anta Diop. And in the process, Mr. Weston bares his soul, revealing a man overflowing with ancient wisdom, humility, respect for history, and a capacity for creating some of the most astoundingly beautiful music the modern world has ever experienced."—**ROBIN D. G. KELLEY**, author of *Thelonious Monk: The Life and Times of an American Original*

Randy Weston is an internationally renowned pianist, composer, and bandleader living in Brooklyn, New York. He has made more than forty albums and performed throughout the world. Weston has been inducted into the ASCAP Jazz Wall of Fame, designated a Jazz Master by the National Endowment for the Arts, and named Jazz Composer of the Year three times by *DownBeat* magazine. He is the recipient of many other honors and awards, including France's Order of the Arts and Letters, the Black Star Award from the Arts Critics and Reviewers Association of Ghana, and a five-night tribute at the Montreal Jazz Festival. **Willard Jenkins** is an independent arts consultant, producer, educator, and print and broadcast journalist. His writing has been featured in *JazzTimes*, *DownBeat*, *Jazz Report*, *Jazz Forum*, *All About Jazz*, *Jazzwise*, and many other publications.

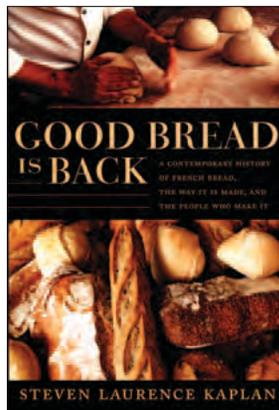
REFIGURING AMERICAN MUSIC

A Series Edited by Josh Kun and Ronald Radano

A JOHN HOPE FRANKLIN CENTER BOOK

NEW IN PAPERBACK

Good Bread Is Back

A Contemporary History of French Bread, the
Way It Is Made, and the People Who Make It
STEVEN LAURENCE KAPLAN

"*Good Bread Is Back* is a fascinating book that sums up the history of bread baking in France over the past several centuries. The author does it lovingly in a style that will move you to repair to your kitchen and oven to make bread that 'sings' as the golden yellow crust crackles as it cools, and a bite of it does not melt in the mouth right away but reveals the force of its taste only gradually as you chew. It is a welcome addition to the libraries of those seriously into bread-making who wish a deeper understanding

of the why and wherefore of their own French bread recipes."—**BERNARD CLAYTON, JR.**, author of *Bernard Clayton's New Complete Book of Breads*

In *Good Bread Is Back*, historian and leading French bread expert Steven Laurence Kaplan takes readers into aromatic Parisian bakeries as he explains how good bread began to reappear in France in the 1990s, following almost a century of decline in quality. Kaplan describes how, while bread comprised the bulk of the French diet during the eighteenth century, by the twentieth, per capita consumption had dropped off precipitously. This was largely due to social and economic modernization and the availability of a wider choice of foods. But part of the problem was that the bread did not taste good. In a culture in which bread is sacrosanct, bad bread was more than a gastronomical disappointment; it was a threat to France's sense of itself. By the mid-1990s bakers rallied, and bread officially designated as "bread of the French tradition" was in demand throughout Paris. Kaplan meticulously describes good bread's ideal crust and crumb (interior), mouth feel, aroma, and taste. He also discusses the bread-making process in extraordinary detail, making the reader see, smell, taste, feel, and even hear why it is so very wonderful that good bread is back.

Steven Laurence Kaplan is the Goldwin Smith Professor of European History at Cornell University. He is the author of *The Bakers of Paris and the Bread Question, 1770–1775*, also published by Duke University Press.

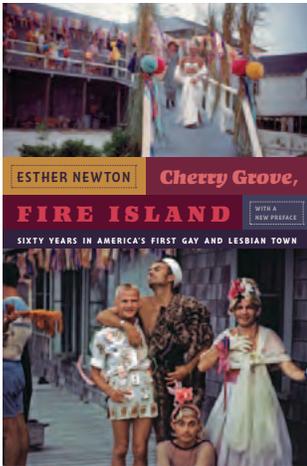
NEW IN PAPERBACK

Cherry Grove, Fire Island

Sixty Years in America's
First Gay and Lesbian Town

ESTHER NEWTON

With a new Preface



“One of the 100 Best Lesbian and Gay Nonfiction books.”—*The Advocate*

“This perceptive and engaging book reconstructs the extraordinary, campy, and sometimes heartbreaking history of gays on Fire Island since the 1930s in astonishing detail. But it also offers a broader analysis of the class, racial, ethnic, and gender divisions in the lesbian and gay world and of the profound ways in which gay culture has changed in the last half-century that is sure to be pondered and debated for years to come.”—**GEORGE**

CHAUNCEY, author of *Gay New York*

“Newton shines, weaving stunning anecdotes of violence and humiliations among her descriptions of fabulous parties and sex. . . . Her empathy conveys the enormous integrity of people whose most radical gesture was to be fabulous in the face of hate.”—*Village Voice*

“Life at the Grove is always viewed through the prism of history, showing how such events as the Great Depression, World War II, McCarthyism and, of course, the 1969 Stonewall riots, which marked the beginning of the modern gay and lesbian rights movement, affected gay Grovers. That attention, and [Newton’s] obvious affection for her subject—and subjects—propels the book effortlessly through the decades.”—*Boston Globe*

Esther Newton is currently Term Professor of Women’s Studies at the University of Michigan, and Professor Emerita of Anthropology and Kempner Distinguished Professor at Purchase College, SUNY. She is the author of *Margaret Mead Made Me Gay: Personal Essays, Public Ideas*, published by Duke University Press, *Mother Camp: Female Impersonators in America*, coauthor of *Womenfriends: A Soap Opera*, and coeditor of *Amazon Expedition: A Lesbian Feminist Anthology*.

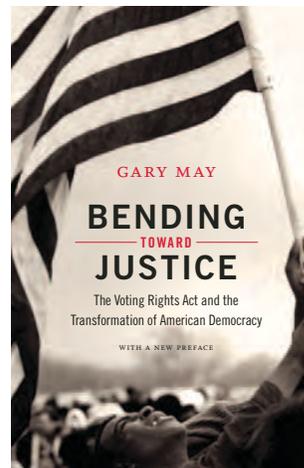
NEW IN PAPERBACK

Bending toward Justice

The Voting Rights Act and the
Transformation of American Democracy

GARY MAY

With a new Preface



“May’s eminently readable book is particularly timely . . . [and] contains a wealth of information about the events that led to the enactment of the 1965 statute—and about the dedication and heroism of little-known participants in the events that came to national attention in 1964 and 1965.”—**JUSTICE JOHN PAUL STEVENS**, *The New York Review of Books*

“By coincidence, the very weekend before the Supreme Court’s decision disemboweled [the Voting Rights Act], I had finished reading this masterful

new account of the events leading up to its passage. . . . You will not find in one volume a more compelling story of the heroic men and women who struggled for the right to vote, or a more cinematic rendering of the political battle to enact the law, or a more succinct telling of the long campaign to subvert it. . . . [Gary May] has written a book that could change this country again, if every citizen read it.”—**BILL MOYERS**, *Moyers and Company*

A vivid and fast-paced history, Gary May’s *Bending toward Justice* offers a dramatic account of the birth and precarious life of the 1965 Voting Rights Act. It is an extraordinary story of the intimidation and murder of courageous activists who struggled to ensure that all Americans would be able to exercise their right to vote. May outlines the divisions within the Civil Rights Movement, describes the relationship between President Lyndon B. Johnson and Martin Luther King Jr., and captures the congressional politics of the 1960s. *Bending toward Justice* is especially timely, given that the Supreme Court’s decision in *Shelby County v. Holder* in 2013 invalidated a key section of the Voting Rights Act. As May shows, the fight for voting rights is by no means over.

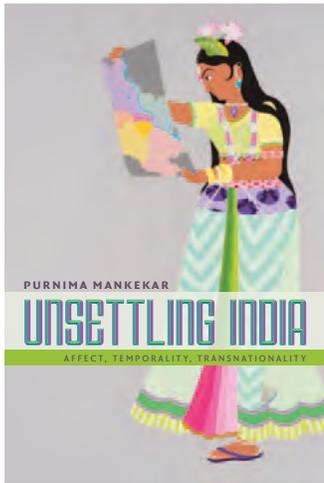
Gary May is Professor of History at the University of Delaware. He is the author of *The Informant: The FBI, the Ku Klux Klan and the Murder of Viola Liuzzo*.

Unsettling India

Affect, Temporality, Transnationality

PURNIMA MANKEKAR

“Unsettling India provides a powerful, innovative account of India as a mobile repository of ‘affect and temporality’ after its neoliberal turn. Purnima Mankekar brings together ethnographic vignettes, analyses of film and television texts, theories of affect, diaspora, gender, race, and sexuality to examine how change and shifts are experienced by Indians both in diaspora and in the homeland.”—INDERPAL GREWAL, author of Transnational America: Feminisms, Diasporas, Neoliberalisms



In *Unsettling India*, Purnima Mankekar offers a new understanding of the affective and temporal dimensions of how India and “Indianness,” as objects of knowledge production and mediation, circulate through transnational public cultures. Based on over a decade of ethnographic fieldwork in New Delhi and the San Francisco Bay Area, Mankekar tracks the sense of unsettlement experienced by her informants in both places, disrupting binary conceptions of homeland and diaspora, and the

national and transnational. She examines Bollywood films, Hindi TV shows, advertisements, and such commodities as Indian groceries as interconnected nodes in the circulation of transnational public cultures that continually reconfigure affective connections to India and what it means to be Indian, both within the country and outside. Drawing on media and cultural studies, feminist anthropology, and Asian and Asian American studies, this book deploys unsettlement as an analytic to trace modes of belonging and not-belonging.

Purnima Mankekar is Professor in the Departments of Gender Studies and Asian American Studies at the University of California, Los Angeles. She is the author of *Screening Culture*, *Viewing Politics: An Ethnography of Television*, *Womanhood, and Nation in Postcolonial India* and coeditor of *Media, Erotics, and Transnational Asia*, both also published by Duke University Press.

Neutral Accent

How Language, Labor, and Life Become Global

A. ANEESH

“A. Aneesh has written a great book on divergences where we usually assume convergence. In his usual ethnographic and narrative brilliance he goes digging into what might appear as minor facts or events. He comes back from these excursions with discoveries at the margins. I have long admired this author’s work. This is, once again, a brilliant study, perhaps his best . . . thus far.”—SASKIA SASSEN, Columbia University and author of Expulsions

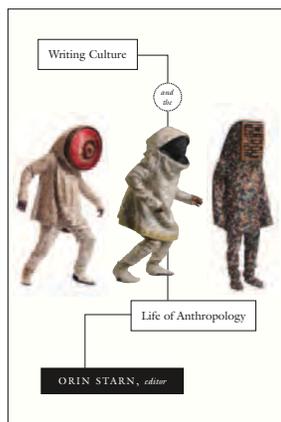
In *Neutral Accent*, A. Aneesh employs India’s call centers as useful sites for studying global change. From the confines of their cubicles become visible the horizon of global economic shift, the consequences of global integration, and the ways in which call center work “neutralizes” racial, ethnic, and national identities. In his interviews with call service workers and in his own work in a call center in the high-tech metropolis of Gurgaon, India, Aneesh observed the difficulties these workers face in bridging cultures, laws, and economies: having to speak in an accent that does not betray their ethnicity, location, or social background; learning foreign social norms; and working graveyard shifts to accommodate international customers. Call center work is cast as independent of place, space, and time, and its neutrality—which Aneesh defines as indifference to difference—has become normal business practice in a global economy. The work of call center employees in the globally integrated marketplace comes at a cost, however, as they become disconnected from the local interactions and personal relationships that make their lives anything but neutral.

A. Aneesh is Director of the Institute of World Affairs and Associate Professor of Sociology and Global Studies at the University of Wisconsin, Milwaukee. He is the author of *Virtual Migration: the Programming of Globalization*, also published by Duke University Press.

Writing Culture and the Life of Anthropology

ORIN STARN, EDITOR

“This exceptional collection is indeed about the lives of anthropology in the post-*Writing Culture* era. Beyond a uniquely enlightening discussion of the multiple faces of the field at present, it envisages the rich paths the discipline might take in the era of radical climate change and planet-wide social and cultural dislocations. It shows how, in the interstices of recalcitrant notions such as fieldwork, ethnography, and culture, novel approaches to context, history, life, and connection are yielding an amazing range of practices that portend powerful anthropological futures. To the question posed twenty-five years ago of ‘Why write, and how,’ some of the essays now pointedly add ‘Why act, and how do we act?’ It still behooves us, all of those doing intellectual work, to grapple with these questions that have haunted the academy for decades.”—**ARTURO ESCOBAR**, author of *Territories of Difference: Place, Movements, Life, Redes*



Using the influential and field-changing *Writing Culture* as a point of departure, the thirteen essays in *Writing Culture and the Life of Anthropology* address anthropology's past, present, and future. The contributors, all leading figures in anthropology today, reflect back on the “writing culture” movement of the 1980s, consider its influences on ethnographic research and writing, and debate what counts as ethnography in a post-*Writing Culture* era. They address questions of ethnographic method, new forms

the presentation of research might take, and the anthropologist's role. Exploring themes such as late industrialism, precarity, violence, science and technology, globalization, and the nonhuman world, this book is essential reading for those looking to understand the current state of anthropology and its possibilities going forward.

Contributors

Anne Allison, James Clifford, Michael M. J. Fischer, Kim Fortun, Richard Handler, John L. Jackson Jr., George E. Marcus, Charles Piot, Hugh Raffles, Danilyn Rutherford, Orin Starn, Kathleen Stewart, Michael Taussig, Kamala Visweswaran

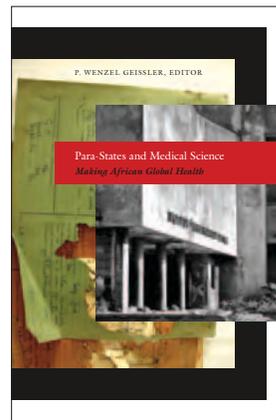
Orin Starn is Professor of Cultural Anthropology at Duke University. He is the author of *The Passion of Tiger Woods: An Anthropologist Reports on Golf, Race, and Celebrity Scandal* and *Nightwatch: The Politics of Protest in the Andes*, and the coeditor of *The Peru Reader*, all also published by Duke University Press.

Para-States and Medical Science

Making African Global Health

P. WENZEL GEISSLER, EDITOR

“*Para-States and Medical Science* brings together an impressive group of anthropologists, historians, and STS scholars to provide a fine-grained assessment of crucial transformations in African health care and in the relationship between states, publics, knowledge production, and private interests. It is a welcome corrective to any bland caricature of ‘neoliberalism’ that fails to take account of the state in satisfactory ways. This collection marks a turning point.”—**JULIE LIVINGSTON**, author of *Improvising Medicine: An African Oncology Ward in an Emerging Cancer Epidemic*



In *Para-States and Medical Science*, P. Wenzel Geissler and the contributors examine how medicine and public health in Africa have been transformed as a result of economic and political liberalization and globalization, intertwined with epidemiological and technological changes. The resulting fragmented medical science landscape is shaped and sustained by transnational flows of expertise and resources. NGOs, universities, pharmaceutical companies, and other nonstate actors now

play a significant role in medical research and treatment. But as the contributors to this volume argue, these groups have not supplanted the primacy of the nation-state in Africa. Although not necessarily stable or responsive, national governments remain crucial in medical care, both as employers of health-care professionals and as sources of regulation, access, and—albeit sometimes counterintuitively—trust for their people. “The state” has morphed into the “para-state”—not a monolithic and predictable source of sovereignty and governance, but a shifting, and at times ephemeral, figure. Tracing the emergence of the “global health” paradigm in Africa in the treatment of HIV, malaria, and leprosy, this book challenges familiar notions of African statehood as weak or illegitimate by elaborating complex new frameworks of governmentality that can be simultaneously functioning and dysfunctional.

Contributors

Ulrike Beisel, Didier Fassin, P. Wenzel Geissler, Rene Gerrets, Ann H. Kelly, Guillaume Lachenal, John Manton, Lotte Meinert, Vinh-Kim Nguyen, Branwyn Poleykett, Susan Reynolds Whyte

P. Wenzel Geissler is Professor of Social Anthropology at the University of Oslo. He is the coauthor (with R. J. Prince) of *The Land Is Dying* and coeditor of a number of books, including *Evidence, Ethos and Experiment, AIDS and Religious Practice in Africa, Rethinking Governance and Biomedicine in Africa*, and *The Value of Transnational Medical Research*.

CRITICAL GLOBAL HEALTH: EVIDENCE, EFFICACY, ETHNOGRAPHY

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The Impotence Epidemic

Men's Medicine and Sexual Desire
in Contemporary China

EVERETT YUEHONG ZHANG

"Based on over 10 years of field research and writing by a greatly sensitive and skilled ethnographer who himself grew up in China, *The Impotence Epidemic* tells the story of contemporary China, from the Maoist era to the present, through the Chinese medicine conception of the lived body and popular Chinese understandings of how masculinity, sexual desire, and performance act as embodied metaphors of key cultural tensions and crises. Theoretically and ethnographically rich. A remarkable achievement!"—**ARTHUR KLEINMAN**, coeditor of *The Ground Between: Anthropologists Engage Philosophy*



Photo by the author.

Since the 1990s China has seen a dramatic increase in the number of men seeking treatment for impotence. Everett Yuehong Zhang argues in *The Impotence Epidemic* that this trend represents changing public attitudes about sexuality in an increasingly globalized China. In this ethnography he shifts discussions of impotence as a purely neurovascular phenomenon to a social one. Zhang contextualizes impotence within the social changes brought by recent economic reform and through the production of various desires in post-Maoist China. Based on interviews with 350 men and their partners from Beijing and Chengdu, and concerned with demystifying and de-stigmatizing impotence, Zhang suggests that the impotence epidemic represents not just trauma and suffering but also a contagion of individualized desire and an affirmation for living a full life. For Zhang, studying male impotence in China is one way to comprehend the unique experience of Chinese modernity.

Everett Yuehong Zhang is Assistant Professor of East Asian Studies and Anthropology at Princeton University. He is the coeditor of *The Governance of Life in Chinese Moral Experience: The Quest for an Adequate Life*, and co-author of *Deep China: The Moral Life of the Person*.

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

Revolt of the Saints

Memory and Redemption in the
Twilight of Brazilian Racial Democracy

JOHN F. COLLINS

"Written as a reflection founded in twenty years of personal engagements in Salvador de Bahia's Pelourinho district, John F. Collins's deeply thoughtful book is an anthropology of suffering and sacralization that offers a novel and richly illustrated approach to the contemporary politics of patrimony and the objectification of history."—**CLAUDIO LOMNITZ**, author of *The Return of Comrade Ricardo Flores Magón*



Photo by the author.

In 1985 the Pelourinho neighborhood in Salvador, Brazil was designated as a UNESCO World Heritage Site. Over the next decades, over 4,000 residents who failed to meet the state's definition of "proper Afro-Brazilianness" were expelled to make way for hotels, boutiques, NGOs, and other attractions. In *Revolt of the Saints*, John F. Collins explores the contested removal of the inhabitants of Brazil's first capital and best-known site for Afro-Brazilian history, arguing that the neighborhood's most recent reconstruction, begun in 1992

and supposedly intended to celebrate Pelourinho's working-class citizens and their culture, revolves around gendered and racialized forms of making Brazil modern. He situates this focus on national origins and the commodification of residents' most intimate practices within a longer history of government and elite attempts to "improve" the citizenry's racial stock even as these efforts take new form today. In this novel analysis of the overlaps of race, space, and history, Collins thus draws on state-citizen negotiations of everyday life to detail how residents' responses to the attempt to market Afro-Brazilian culture and reimagine the nation's foundations both illuminate and contribute to recent shifts in Brazil's racial politics.

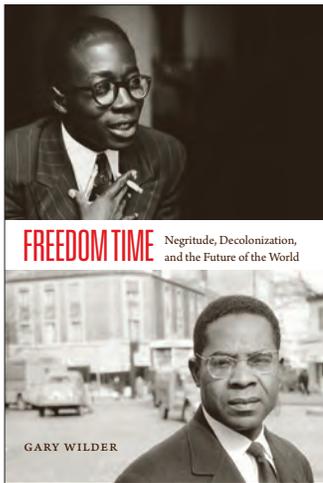
John F. Collins is Associate Professor of Anthropology at Queens College and the Graduate Center, City University of New York.

Freedom Time

Negritude, Decolonization,
and the Future of the World

GARY WILDER

“Freedom Time is astonishing in its originality, breadth of learning, rhetorical power, interdisciplinary reach, and theoretical sophistication. It thoroughly transforms our understanding of the dialogues and disputations that made up the ‘Black’/French encounter. With this work, Gary Wilder establishes himself as one of the most compelling and powerful voices in French and Francophone critical studies.”—ACHILLE MBEMBE, author of On the Postcolony



Freedom Time reconsiders decolonization from the perspectives of Aimé Césaire (Martinique) and Léopold Sédar Senghor (Senegal) who, beginning in 1945, promoted self-determination without state sovereignty. As politicians, public intellectuals, and poets they struggled to transform imperial France into a democratic federation, with former colonies as autonomous members of a transcontinental polity. In so doing, they revitalized past but unrealized political projects and anticipated impossible

futures by acting as if they had already arrived. Refusing to reduce colonial emancipation to national independence, they regarded decolonization as an opportunity to remake the world, reconcile peoples, and realize humanity's potential. Emphasizing the link between politics and aesthetics, Wilder reads Césaire and Senghor as pragmatic utopians, situated humanists, and concrete cosmopolitans whose postwar insights can illuminate current debates about self-management, postnational politics, and planetary solidarity. *Freedom Time* invites scholars to decolonize intellectual history and globalize critical theory, analyze the temporal dimensions of political life, and question the territorialist assumptions of contemporary historiography.

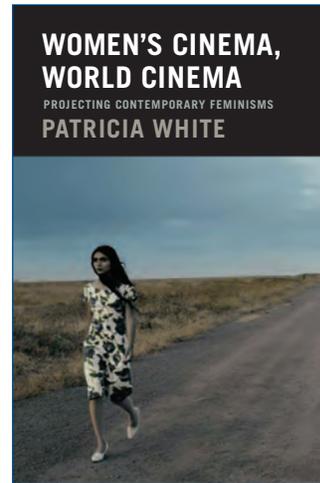
Gary Wilder is Associate Professor of Anthropology at The Graduate Center of the City University of New York. He is the author of *The French Imperial Nation-State: Negritude and Colonial Humanism between the Two World Wars*.

Women's Cinema, World Cinema

Projecting Contemporary Feminisms

PATRICIA WHITE

“Women's Cinema, World Cinema is an exciting book for the connections that Patricia White expertly draws and explicates between text and context, auteur and society, national and global. Her knowledge of the particularities of individual directors and national cinemas is remarkable, as is her familiarity with their relevant histories and critical literatures. Women's Cinema, World Cinema is a major work that will transform how these films and filmmakers are viewed and studied.”—B. RUBY RICH, author of New Queer Cinema: The Director's Cut



In *Women's Cinema, World Cinema*, Patricia White explores the dynamic intersection of feminism and film in the twenty-first century by highlighting the work of a new generation of women directors from around the world: Samira and Hana Makhmalbaf, Nadine Labaki, Zero Chou, Jasmila Žbanić, and Claudia Llosa, among others. The emergence of a globalized network of film festivals has enabled these young directors to make and circulate films that are changing the aesthetics and politics of art house

cinema and challenging feminist genealogies. Extending formal analysis to the production and reception contexts of a variety of feature films, White explores how women filmmakers are both implicated in and critique gendered concepts of authorship, taste, genre, national identity, and human rights. *Women's Cinema, World Cinema* revitalizes feminist film studies as it argues for an alternative vision of global media culture.

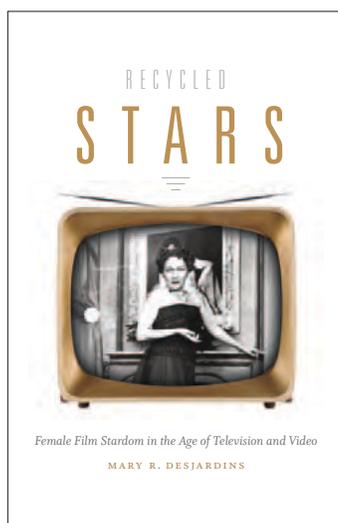
Patricia White is Professor of Film and Media Studies at Swarthmore College. She is the author of *Uninvited: Classical Hollywood Cinema and Lesbian Representability*, coauthor of *The Film Experience*, and coeditor of *Critical Visions in Film Theory*. She has worked extensively with Women Make Movies and the journal *Camera Obscura: Feminism, Culture, and Media Studies*, also published by Duke University Press.

Recycled Stars

Female Film Stardom
in the Age of Television and Video

MARY R. DESJARDINS

“*Recycled Stars* is one of the fullest examinations of stardom that we have, and it makes a significant contribution to star studies and to broader considerations of film history and the use of primary sources in writing that history. Mary R. Desjardins makes innovative connections between media practices, from the film industry to television, tabloid journalism, and the legal system.”—ERIC SMOODIN, author of *Regarding Frank Capra: Audience, Celebrity, and American Film Studies, 1930–1960*



The popularity of television in postwar suburban America had a devastating effect on the traditional Hollywood studio system. Yet many aging Hollywood stars used television to revive their fading careers. In *Recycled Stars*, Mary R. Desjardins examines the recirculation, ownership, and control of female film stars and their images in television, print, and new media. Female stardom, she argues, is central to understanding both the anxieties and the pleasures that these figures evoke in their audiences' psyches

through patterns of fame, decline, and return. From Gloria Swanson, Loretta Young, Ida Lupino, and Lucille Ball, who found new careers in early television, to Maureen O'Hara's high-profile 1957 lawsuit against the scandal magazine *Confidential*, to the reappropriation of iconic star images by experimental filmmakers, video artists, and fans, this book explores the contours of female stars' resilience as they struggled to create new contexts for their waning images across emerging media.

Mary R. Desjardins is Associate Professor of Film and Television Studies at Dartmouth College. She is the coeditor of *Dietrich Icon*, also published by Duke University Press.

CONSOLE-ING PASSIONS: TELEVISION & CULTURAL POWER
A Series Edited by Lynn Spigel

Uplift Cinema

The Emergence of African American Film
and the Possibility of Black Modernity

ALLYSON NADIA FIELD

“Even before *The Birth of a Nation*, African American filmmakers envisioned cinema as a means of presenting a new image of Black culture in the U.S. With peerless archaeological research, Allyson Nadia Field excavates the roots of African American film within a rhetoric of social uplift. Offering more than a prologue to later Black filmmaking, Field reveals the origins of an alternative film culture based in ideological address and political rhetoric, as cinema forged an effective political voice.”—TOM GUNNING, author of *The Films of Fritz Lang: Allegories of Vision and Modernity*



President Theodore Roosevelt and Booker T. Washington reviewing the sixty-one “industry” floats, Tuskegee, 1905. Courtesy Stereograph Cards Collection, Prints and Photographs Division, Library of Congress.

In *Uplift Cinema*, Allyson Nadia Field recovers the significant yet forgotten legacy of African American filmmaking in the 1910s. Like the racial uplift project, this cinema emphasized economic self-sufficiency, education, and respectability as the keys to African American progress. Field discusses films made at the Tuskegee and Hampton Institutes to promote education, as well as the controversial *The New Era*, which was made at Hampton and shown as an anti-racist response to D.W. Griffith's *The Birth of a Nation*. She also shows how Black filmmakers in New York and Chicago engaged with uplift through the promotion of Black modernity. Uplift cinema, Field demonstrates, developed not just as a response to on-screen racism, but constituted an original engagement with the new medium that has had a deep and lasting significance for the development, dissemination, and African American engagement with motion pictures. Although none of these films survived, Field's examination of archival film ephemera presents a method for studying lost films that opens up new frontiers for exploring early film culture.

Allyson Nadia Field is Assistant Professor of Cinema and Media Studies at the University of California, Los Angeles.

Broadcasting Modernity

Cuban Commercial Television, 1950–1960

YEIDY M. RIVERO

“*Broadcasting Modernity* is the definitive and most comprehensive account of Cuban television during the decade immediately preceding the Revolution of 1959. Simply brilliant at all levels, this is one of those books that changes the way in which we make sense of one of the most important social processes of the Latin American twentieth century. Yeidy M. Rivero has made an enormous contribution to Latin American and U.S. media scholarship.”—**JOSÉ QUIROGA**, author of *Cuban Palimpsests*



CMAB Telemundo station announcement. Courtesy of the Cuban Heritage Collection, Cuban Photograph Collection, University of Miami Libraries, Coral Gables, Florida.

The birth and development of commercial television in Cuba in the 1950s occurred alongside political and social turmoil. In this period of dramatic swings encompassing democracy, a coup, a dictatorship, and a revolution, television functioned as a beacon and promoter of Cuba's identity as a modern nation. In

Broadcasting Modernity,

television historian Yeidy M. Rivero shows how television owners, regulatory entities, critics, and the state produced Cuban modernity for television. The Cuban television industry enabled different institutions to convey the nation's progress, democracy, economic abundance, high culture, education, morality, and decency. After nationalizing Cuban television, the state used it to advance Fidel Castro's project of creating a modern socialist country. As Cuba changed, television changed with it. Rivero not only demonstrates television's importance to Cuban cultural identity formation, she explains how the medium functions in society during times of radical political and social transformation.

Yeidy M. Rivero is Associate Professor of Screen Arts and Cultures at the University of Michigan. She is the author of *Tuning Out Blackness: Race and Nation in the History of Puerto Rican Television*, also published by Duke University Press.

CONSOLE-ING PASSIONS: TELEVISION & CULTURAL POWER
A Series Edited by Lynn Spigel

Sounding the Modern Woman

The Songstress in Chinese Cinema

JEAN MA

“*Sounding the Modern Woman* is an intriguing and much-needed study of a crucial topic in Chinese media history. Jean Ma introduces the rich and unknown (in the West) pleasures of Chinese musical cinema to a wider audience. Her work brings this cinema's legacy for the first time into full scholarly visibility, and in doing so, helps us understand the global history of an indispensable cinematic genre. This is an important contribution.”

—**ANDREW F. JONES**, author of *Developmental Fairy Tales: Evolutionary Thinking and Modern Chinese Culture*



Songs of the Peach Blossom River, 1956.

From the beginning of the sound cinema era, singing actresses captivated Chinese audiences. In *Sounding the Modern Woman*, Jean Ma shows how their rise to stardom attests to the changing roles of women in urban modernity and the complex symbiosis between

the film and music industries. The songstress—whether appearing as an opera actress, showgirl, revolutionary, or country lass—belongs to the lineage of the Chinese modern woman, and her forty-year prevalence points to a distinctive gendering of lyrical expression in Chinese film. Ma guides readers through film history by way of the on- and off-screen careers of many of the most compelling performers in Chinese film history, such as Zhou Xuan and Grace Chang, revealing the ways that national crises and Cold War conflict shaped their celebrity. As a bridge between the film cultures of prewar Shanghai and postwar Hong Kong, the songstress brings into view a dense web of connections linking these two periods and places that cut across the divides of war, national politics, and geography.

Jean Ma is Associate Professor of Art and Art History at Stanford University. She is the author of *Melancholy Drift: Marking Time in Chinese Cinema*, and coeditor of *Moving: Between Cinema and Photography*, also published by Duke University Press.

Project Reality TV

LYNNE JOYRICH, MISHA KAVKA &
BRENDA R. WEBER, SPECIAL ISSUE EDITORS

a special issue of CAMERA OBSCURA



Nicole "Snooki" Polizzi of *Jersey Shore* (MTV, 2009–12) at Seaside Heights, NJ, via Flickr user aarongreenwood. Creative Commons 2.0.

This special issue of *Camera Obscura* examines reality television, analyzing how it produces certain ways of seeing, knowing, feeling, and being for viewers and society. The essays explore common reality television themes—health, housewives, “hot bodies,” and “hoochie mamas”—and programs includ-

ing *Jersey Shore*, the *Real Housewives*, and *Intervention* in relation to gender, sexuality, race, and class. The contributors consider reality television's industrial and affective economies, its constructions of celebrity and sociality, its ethics and epistemologies, and its implications for viewers and our culture. Unpacking a significant media phenomenon of the era, this issue allows readers to better understand and productively engage with today's mediatized culture.

Contributors

Pier Dominguez, Jane Feuer, Hunter Hargraves, Jennifer Jones, Lynne Joyrich, Misha Kavka, Michael Litwack, Kristen J. Warner, Brenda R. Weber

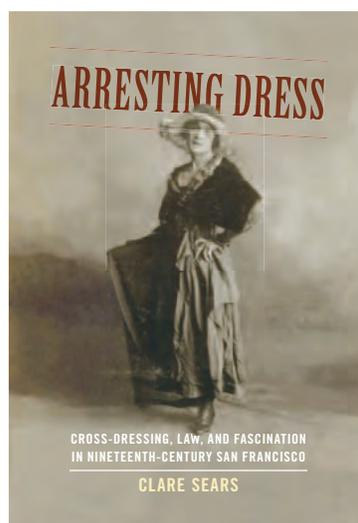
Lynne Joyrich is Professor of Modern Culture and Media at Brown University. She is the author of *Re-viewing Reception: Television, Gender, and Postmodern Culture*. She has been a member of the *Camera Obscura* editorial collective since 1996. **Misha Kavka** is Associate Professor of Media, Film, and Television at the University of Auckland. She is the author of *Reality TV* and *Reality Television, Affect and Intimacy: Reality Matters* and is the coeditor of *Feminist Consequences: Theory for the New Century*. **Brenda R. Weber** is Associate Professor of Gender Studies at Indiana University. Her books include *Makeover TV: Selfhood, Citizenship, and Celebrity* and *Reality Gendervision: Sexuality and Gender on Transatlantic Reality TV*, both also published by Duke University Press, and *Women and Literary Celebrity in the Nineteenth Century: The Transatlantic Production of Fame and Gender*.

Arresting Dress

Cross-Dressing, Law, and Fascination
in Nineteenth-Century San Francisco

CLARE SEARS

“Arresting Dress is an outstanding archivally based and theoretically potent intervention in transgender history. Clare Sears offers fresh insight into how individuals targeted by cross-dressing law manipulated gender boundary logics to make public claims or evade unwelcome scrutiny. Clearly written, vividly documented, and vigorously argued, this book explores how policing gender conformity had far-reaching impacts.”—NAYAN SHAH, author of *Stranger Intimacy: Contesting Race, Sexuality, and the Law in the North American West*



In 1863, San Francisco's Board of Supervisors passed a law that criminalized people appearing in public in “a dress not belonging to his or her sex.” Adopted as part of a broader anti-indecency campaign, the cross-dressing law became a flexible tool for policing multiple gender transgressions, facilitating over 100 arrests before the century's end. Over forty U.S. cities passed similar laws during this time, yet little is known about their emergence, operations, or effects.

Grounded in a wealth of archival material, *Arresting Dress* traces the career of cross-dressing laws from municipal courtrooms and codebooks to newspaper scandals, vaudevillian theater, freak-show performances, and commercial “slumming tours.” It shows that the law did not simply police normative gender but actively produced it by creating new definitions of gender normality and abnormality. It also tells the story of the tenacity of those who defied the law, spoke out when sentenced, and articulated different gender possibilities.

Clare Sears is Associate Professor of Sociology and Sexuality Studies at San Francisco State University.

PERVERSE MODERNITIES

A Series Edited by Jack Halberstam and Lisa Lowe

Making Transgender Count

PAISLEY CURRAH & SUSAN STRYKER,
SPECIAL ISSUE EDITORS

a special issue of *TSQ: TRANSGENDER STUDIES QUARTERLY*



Who gets to define what transgender is, or who is transgender? The very notion of a transgender population poses numerous political and technical challenges. How are trans people counted, by whom, and for what purposes? What is at stake in “making transgender count,” and how

might this process vary across national, linguistic, or cultural contexts? This special issue of *TSQ* presents a range of approaches to these questions, including analyses that generate more effective and inclusive ways to measure and count gender identity and/or transgender people. Essays also offer critical perspectives on quantitative methodologies and the politics of what Ian Hacking calls “making up people,” the impact that classification has on those being classified. Contributors consider to what extent counting transgender people makes that population’s government accountable to those individuals.

Contributors

Kellan Baker, Jenifer Bratter, Kerith J. Conron, Paisley Currah, Andrew R. Flores, Alison Gill, Nick Gorton, Jaime M. Grant, Emily A. Greytak, Jack Harrison-Quintana, Jody L. Herman, Natalie Ingraham, Jeffrey Johnson, Colton Keo-Meier, Lisa King, Anna Kłonkowska, Kyle G. Knight, Christine Labuski, Emilia Lombardi, Phoenix Alicia Matthews, Sheila J. Nezhad, Vanessa Pratt, Sari L. Reisner, Ignacio Rivera, Megan R. Rohrer, Kristen Schilt, Nfn Scout, Ben Singer, Susan Stryker, Hale Thompson

Paisley Currah is Professor of Political Science and of Women’s and Gender Studies at Brooklyn College and the Graduate Center. **Susan Stryker** is Associate Professor of Gender and Women’s Studies at the University of Arizona.

Queer Inhumanisms

MEL Y. CHEN & DANA LUCIANO,
SPECIAL ISSUE EDITORS

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

This issue features a group of leading theorists from multiple disciplines who decenter the human in queer theory, exploring what it means to treat “the human” as simply one of many elements in a queer critical assemblage. Contributors examine the queer dimensions of recent moves to think apart from or beyond the human in affect theory, disability studies, critical race theory, animal studies, science studies, ecocriticism, and other new materialisms.



Laura Aguilar, *Grounded* #114, 2006.

Essay topics include race, fabulation, and ecology; parasitology, humans, and mosquitoes; the racialization of advocacy for pit bulls; and queer kinship in Korean films when humans become indistinguishable from weapons. The contributors argue that a nonhuman critical turn in queer theory can and should refocus the field’s founding

attention to social structures of dehumanization and oppression. They find new critical energies that allow considerations of justice to operate alongside and through their questioning of the human-nonhuman boundary.

Contributors

Neel Ahuja, Karen Barad, Jayna Brown, Mel Y. Chen, Jack Halberstam, Jinthana Haritaworn, Myra Hird, Zakiyyah Iman Jackson, Eileen Joy, Eunjung Kim, Dana Luciano, Uri McMillan, José Esteban Muñoz, Tavia Nyong’o, Jasbir K. Puar, Susan Stryker, Kimberly Tallbear, Jeanne Vaccaro, Harlan Weaver, Jami Weinstein

Mel Y. Chen, Associate Professor of Gender and Women’s Studies at the University of California, Berkeley, is the author of *Animacies: Biopolitics, Racial Mattering, and Queer Affect*, also published by Duke University Press.

Dana Luciano is Associate Professor of English at Georgetown University. She is the author of *Arranging Grief: Sacred Time and the Body in Nineteenth-Century America* and editor, with Ivy G. Wilson, of *Unsettled States: Nineteenth-Century American Literary Studies*.

Queering Archives

Historical Unravelings, issue 120

Intimate Tracings, issue 122

**DANIEL MARSHALL, KEVIN P. MURPHY
& ZEB TORTORICI, SPECIAL ISSUE EDITORS**

two special issues of *RADICAL HISTORY REVIEW*



Photo by Leah DeVun. From the *Latent Images* exhibition at the ONE National Gay and Lesbian Archives, 2012.

These special issues of *Radical History Review* explore the ways in which the notion of the “queer archive” is increasingly crucial for scholars working at the intersection of history, sexuality, and gender. Efforts to record and preserve queer experiences determine how scholars account for the past and provide a framework for understanding contemporary queer life.

Historical Unravelings explores the evolution of grassroots LGBT archives, debates over queer migrations, nationalism and the institutionalization of LGBT memory, the archiving of transgender activism, digitiza-

tion and the classificatory systems of the archive, performances of the colonial archive, museums as archives, and everyday objects as archivable texts.

Intimate Tracings considers how archives allow historical traces of sexuality and gender to be sought, identified, recorded, and assembled into accumulations of meaning. Contributors explore conundrums in contemporary queer archival methods, probing some of them in essays on the Catholic Church and the Church of Jesus Christ of Latter-Day Saints. This issue also includes a series of intergenerational interviews reflecting on histories of LGBT archives, a roundtable discussion about legacies of queer studies of the archive, and a closing reflection by Joan Nestle, a founding figure in the practice of international queer archiving.

Contributors

Rustem Ertug Altinay, Anjali Arondekar, Elspeth H. Brown, Elise Chenier, Howard Chiang, Ben Cowan, Ann Cvetkovich, Sara Davidmann, Leah DeVun, Peter Edelberg, Licia Fiol-Matta, Jack Jen Giesecking, Christina Hanhardt, Robb Hernandez, Kwame Holmes, Regina Kunzel, A. J. Lewis, Martin F. Manalansan IV, Daniel Marshall, María Elena Martínez, Michael Jay McClure, Caitlin McKinney, Katherine Mohrman, Kevin P. Murphy, Joan Nestle, Mimi Thi Nguyen, Tavia Nyong’o, Anthony M. Petro, K. J. Rawson, Barry Reay, Juana María Rodríguez, Don Romesburg, Rebecka Sheffield, Marc Stein, Margaret Stone, Susan Stryker, Robert Summers, Zeb Tortorici, Jeanne Vaccaro, Dale Washkansky, Melissa White

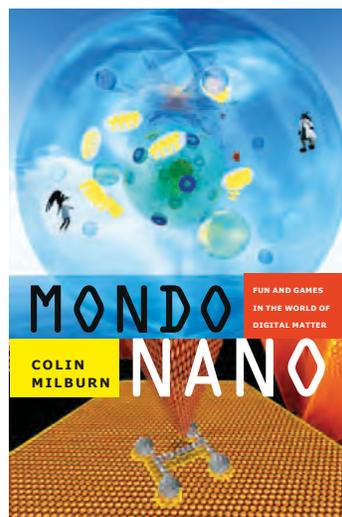
Daniel Marshall is Senior Lecturer in the Faculty of Arts and Education at Deakin University, Melbourne. **Kevin P. Murphy** is Associate Professor of History at the University of Minnesota and a member of the *Radical History Review* editorial collective. **Zeb Tortorici** is Assistant Professor of Spanish and Portuguese Languages and Literatures at New York University.

Mondo Nano

Fun and Games in the World of Digital Matter

COLIN MILBURN

“*Mondo Nano*’s range is comprehensive and impressive: from nanotechnology that mimics video games to the nanotechnological bases of *Second Life*, from ‘queering’ nanotechnology video games to comic books. Colin Milburn has put his finger on an important topic and moment, creating an important merging of media and science and technology studies. There are moments of sheer brilliance here.”—**WENDY CHUN**, author of *Programmed Visions: Software and Memory*



In *Mondo Nano* Colin Milburn takes his readers on a playful expedition through the emerging landscape of nanotechnology, offering a light-hearted yet critical account of our high-tech world of fun and games. This expedition ventures into discussions of the first nanocars, the popular video games *Second Life*, *Crysis*, and *BioShock*, international nanosoccer tournaments, and utopian nano cities. Along the way, Milburn shows how the methods, dispositions, and goals of nanotechnology research

converge with video game culture. With an emphasis on play, scientists and gamers alike are building a new world atom by atom, transforming scientific speculations and video game fantasies into reality. Milburn suggests that the closing of the gap between bits and atoms entices scientists, geeks, and gamers to dream of a completely programmable future. Welcome to the wild world of *Mondo Nano*.

Colin Milburn is Gary Snyder Chair in Science and the Humanities and Professor of English, Science and Technology Studies, and Cinema and Technocultural Studies at the University of California, Davis. He is the author of *Nanovision: Engineering the Future*, 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

GAY & LESBIAN STUDIES/QUEER THEORY

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Feminist Surveillance Studies

RACHEL E. DUBROFSKY &
SHOSHANA AMIELLE MAGNET, EDITORS

“Surveillance cannot but be about social sorting, so it must also always be about inequalities. This book prods and provokes its readers to focus critically on those inequalities so that the study of surveillance never slips into complacency or complicity.”—**DAVID LYON**, author of *Identifying Citizens: ID Cards as Surveillance*

Questions of gender, race, class, and sexuality have largely been left unexamined in surveillance studies. The contributors to this field-defining collection take up these questions, and in so doing provide new directions for analyzing surveillance. They use feminist theory to expose the ways in which surveillance practices and technologies are tied to systemic forms of discrimination that serve to normalize whiteness, able-bodiedness, capitalism, and heterosexuality. The essays discuss the implications of, among others, patriarchal surveillance in colonial North America, surveillance aimed at curbing the trafficking of women and sex work, women presented as having agency in the creation of the images that display their bodies via social media, full-body airport scanners, and mainstream news media discussion of honor killings in Canada and the concomitant surveillance of Muslim bodies. Rather than rehashing arguments as to whether surveillance keeps the state safe, the contributors investigate what constitutes surveillance, who is scrutinized, why, and at what cost. The work fills a gap in feminist scholarship and shows that gender, race, class, and sexuality should be central to any study of surveillance.

Contributors

Seantel Anaís, Mark Andrejevic, Paisley Currah, Sayantani DasGupta, Shamita Das Dasgupta, Rachel E. Dubrofsky, Rachel Hall, Yasmin Jiwani, Ummni Khan, Shoshana Amielle Magnet, Kelli Moore, Lisa Jean Moore, Lisa Nakamura, Dorothy E. Roberts, Andrea Smith, Kevin Walby, Megan M. Wood, Laura Hyun Yi Kang

Rachel E. Dubrofsky is Associate Professor of Communication at the University of South Florida. She is the author of *The Surveillance of Women on Reality TV: Watching The Bachelor and The Bachelorette*. **Shoshana Amielle Magnet** is Associate Professor at the Institute of Feminist and Gender Studies at the University of Ottawa. She is the author of *When Biometrics Fail: Race, Gender and the Technology of Identity*, also published by Duke University Press.

Aesthetic Revolutions and Twentieth-Century Avant-Garde Movements

ALEŠ ERJAVEC, EDITOR

“This is a quite remarkable collection that profiles the art/politics relationship as it was concretely negotiated at key moments throughout the twentieth century. No other study enables us to look so closely to see just what the art/politics relation amounted to—or, more exactly, what was the real relationship between artistic practice and revolutionary social transformation.”—**TERRY SMITH**, coeditor of *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*



IRWIN, *Retroavantgarde*, 1996. First exhibited in January, 2007 in Kunsthalle, Vienna.

This collection examines key aesthetic avant-garde art movements of the twentieth century and their relationships with revolutionary politics. The contributors distinguish aesthetic avant-gardes—whose artists aim to transform society and the ways of sensing the world through political

means—from the artistic avant-gardes, which focus on transforming representation. Following the work of philosophers such as Friedrich Schiller and Jacques Rancière, the contributors argue that the aesthetic is inherently political and that aesthetic avant-garde art is essential for political revolution. In addition to analyzing Russian Constructivism, Surrealism, and the Situationist International, the contributors examine Italian Futurism’s model of integrating art with politics and life, the murals of revolutionary Mexico and Nicaragua, 1960s American art, and the Slovenian art collective NSK’s construction of a fictional political state in the 1990s. *Aesthetic Revolutions and Twentieth-Century Avant-Garde Movements* traces the common foundations and goals shared by these disparate arts communities and shows how their art worked toward effecting political and social change.

Contributors

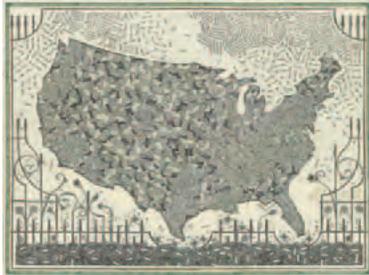
John E. Bowlt, Sascha Bru, Aleš Erjavec, Tyrus Miller, Raymond Spiteri, Miško Šuvaković

Aleš Erjavec is Research Professor in the Institute of Philosophy of the Scientific Research Center of the Slovenian Academy of Sciences and Arts. He is the author of *Postmodernism, Postsocialism and Beyond*, and the editor of *Postmodernism and the Postsocialist Condition: Politicized Art under Late Socialism*.

Rethinking Money, Debt, and Finance after the Crisis

MELINDA COOPER & MARTIJN KONINGS,
SPECIAL ISSUE EDITORS

a special issue of SOUTH ATLANTIC QUARTERLY



Mark Wagner, *Manifest Destiny*, 2013. Courtesy of MarkWagnerInc.com.

The financial crisis of 2007–8 has been widely understood as a result of the financial system exceeding its proper place in society; the system became unbalanced, unsustainable, and deprived of a solid foundation. Even as capitalist finance seeks to reinvent itself in the wake of massive upheaval, critics continue to portray the financial system as fundamentally irrational—an unstable, destructive inventor of fictitious money. Characterizing finance in this way, however, neglects the growing connection between the worlds of high finance and consumer credit. The essays in this special issue take the financial crisis as an opportunity for much-needed conceptual innovation. Its contributors move beyond strictly moralistic criticisms of financialization to rethink core economic categories such as money, speculation, measure, value, and the wage, as well as the relationship among labor, finance, and money.

Contributors

Lisa Adkins, Fiona Allon, Dick Bryan, Melinda Cooper, Marieke de Goede, Chris Jefferis, Martijn Konings, Randy Martin, Michael Rafferty

Melinda Cooper is an Australian Research Council Future Fellow in the Department of Sociology and Social Policy at the University of Sydney. She is the author of *Clinical Labor: Tissue Donors and Research Subjects in the Global Bioeconomy*, also published by Duke University Press. **Martijn Konings** is Senior Lecturer and Australian Research Council DECRA Fellow in the Department of Political Economy at the University of Sydney. He is the author of *The Development of American Finance*.

Visual Occupations

Violence and Visibility in a Conflict Zone

GIL Z. HOCHBERG

“Focusing on the politics of visibility, *Visual Occupations* engages the Zionist narrative in its various scopic manifestations, while also offering close readings of a wide range of contemporary artistic representations of a conflictual zone. Through such key notions as concealment, surveillance, and witnessing, the book insightfully examines the uneven access to visual rights that divides Israelis and Palestinians. Throughout, Gil Z. Hochberg sharply accentuates the tensions between visibility and invisibility within a context of ongoing war and violence. *Visual Occupations* makes a vital and informed contribution to the growing field of Israel/Palestine visual culture studies.”

—ELLA SHOCHAT, author of *Taboo Memories, Diasporic Voices*



The water tower of the deserted military base Oush Grab converted into an open-air cinema. *Oush Grab*, photomontage, 2008, by DAAR.

In *Visual Occupations* Gil Z. Hochberg shows how the Israeli Occupation of Palestine is driven by the unequal access to visual rights, or the right to control what can be seen, how, and from which position. Israel maintains this unequal balance by erasing the history and denying the

existence of Palestinians, and by carefully concealing its own militarization. Israeli surveillance of Palestinians, combined with the militarized gaze of Israeli soldiers at places like roadside checkpoints, also serve as tools of dominance. Hochberg analyzes various works by Palestinian and Israeli artists, among them Elia Suleiman, Rula Halawani, Sharif Waked, Ari Folman, and Larry Abramson, whose films, art, and photography challenge the inequity of visual rights by altering, queering, and manipulating dominant modes of representing the conflict. These artists’ creation of new ways of seeing—such as the refusal of Palestinian filmmakers and photographers to show Palestinian suffering, or the Israeli artists’ exposure of state-manipulated Israeli blindness—offers a crucial gateway, Hochberg suggests, for overcoming and undoing Israel’s militarized dominance and political oppression of Palestinians.

Gil Z. Hochberg is Associate Professor of Comparative Literature and Gender Studies at University of California, Los Angeles. She is the author of *In Spite of Partition: Jews, Arabs and the Limits of Separatist Imagination*.

PERVERSE MODERNITIES

A Series Edited by Jack Halberstam and Lisa Lowe

Movement and the Ordering of Freedom

On Liberal Governances of Mobility

HAGAR KOTEF

“Hagar Kotef brilliantly refracts historical and contemporary liberal political theory through the problematic of human movement. The result is a set of novel insights into the emancipatory promises as well as the regulations, violences, and exclusions performed under liberalism’s reign. Especially illuminating of the ways that contemporary colonial powers are tended by formally liberal political regimes, this extraordinary work fundamentally alters our received understandings of the insides and outsides of freedom.”—**WENDY BROWN**, University of California, Berkeley



Huwara checkpoint, 2003. ©Machsom Watch.

We live within political systems with increased desire and ability to control movement. These systems determine who is permitted to enter what sorts of spaces, from gated communities to nation-states and sites of demonstrations, thereby redesigning political assemblages. In *Movement and the Ordering of Freedom*, Hagar Kotef examines the roles of mobility and immobility in the history of political liberalism and the structuring of political spaces. Ranging from the writings of Locke, Hobbes, and Mill to the sophisticated technologies of control that circumscribe the lives of Palestinians in the Occupied West Bank, this book shows how concepts of freedom, security, and violence take form and find justification via “regimes of movement.” Kotef shows how the foundation of these contemporary structures of global (im)mobility can be traced to a liberal political thought, which has equated liberty and citizenship with movement while simultaneously regulating mobility according to a racial, classed, and gendered matrix of exclusions.

Hagar Kotef is Visiting Professor of Politics and Government at Ben Gurion University, and Research Fellow at the Minerva Humanities Center at Tel Aviv University.

PERVERSE MODERNITIES

A Series Edited by Jack Halberstam and Lisa Lowe

Plastic Materialities

Politics, Legality, and Metamorphosis
in the Work of Catherine Malabou

BRENNA BHANDAR &

JONATHAN GOLDBERG-HILLER, EDITORS

“*Plastic Materialities* is an important collection, both substantial and engaging. Brenna Bhandar and Jonathan Goldberg-Hiller give the work of Catherine Malabou the careful consideration it deserves.”—**STEFANO HARNEY**, author of *State Work: Public Administration and Mass Intellectuality*

Catherine Malabou’s concept of plasticity has influenced and inspired scholars from across disciplines. The contributors to *Plastic Materialities*—whose disciplines include political philosophy, critical legal studies, social theory, literature, and philosophy—use Malabou’s innovative combination of poststructuralism and neuroscience to evaluate the political implications of her work. They address, among other things, subjectivity, science, war, the malleability of sexuality, neoliberalism and economic theory, indigenous and racial politics, and the relationship between the human and nonhuman. *Plastic Materialities* also includes three essays by Malabou and an interview with her, all of which bring her work into conversation with issues of sovereignty, justice, and social order for the first time.

Contributors

Brenna Bhandar, **Silvana Carotenuto**, **Jonathan Goldberg-Hiller**, **Jairus Grove**, **Catherine Kellogg**, **Catherine Malabou**, **Renisa Mawani**, **Fred Moten**, **Alain Pottage**, **Michael J. Shapiro**, **Alberto Toscano**

Brenna Bhandar is a Senior Lecturer in the School of Law, SOAS, at the University of London. **Jonathan Goldberg-Hiller** is Professor of Political Science at the University of Hawai’i. He is the author of *The Limits to Union: Same-Sex Marriage and the Politics of Civil Rights*.

Repeating Žižek

SIC 9

AGON HAMZA, EDITOR

Afterword by Slavoj Žižek

“A truly excellent collection. The authors are not Žižek followers but members of an independent intellectual fellowship which takes seriously the claim that Žižek offers the world what Badiou calls a ‘new topology.’”

—JOAN COPJEC, Brown University



Repeating Žižek offers a serious engagement with the ideas and propositions of philosopher Slavoj Žižek. Often subjecting Žižek’s work to a Žižekian analysis, this volume’s contributors consider the possibility (or impossibility) of formalizing Žižek’s ideas into an identifiable philosophical system. They examine his interpretations of Hegel, Plato, and Lacan, outline his debates with Badiou, and evaluate the implications of his analysis of politics and capitalism for Marxist thought. Other essays focus on Žižek’s approach to Christianity and Islam, his “sloppy” method of reading texts, his relation to current developments in neurobiology, and his theorization of animals. The book ends with an afterword by Žižek in which he analyzes Shakespeare’s and Beckett’s plays in relation to the subject. The contributors do not reach a consensus on defining a Žižekian school of philosophy—perhaps his idiosyncratic and often heterogeneous ideas simply resist synthesis—but even in their repetition of Žižek, they create something new and vital.

Contributors

Henrik Jøker Bjerre, Bruno Bosteels, Agon Hamza, Brian Benjamin Hansen, Adrian Johnston, Katja Kolšek, Adam Kotsko, Catherine Malabou, Benjamin Noys, Geoff Pfeifer, Frank Ruda, Oxana Timofeeva, Samo Tomšič, Gabriel Tupinambá, Fabio Vighi, Gavin Walker, Sead Zimeri, Slavoj Žižek

Agon Hamza is a Ph.D. candidate in philosophy at the Postgraduate School ZRC SAZU in Ljubljana, Slovenia. With Slavoj Žižek, he is the coauthor of *From Myth to Symptom: The Case of Kosovo*. **Slavoj Žižek** is Senior Researcher at the Institute for Social Studies in Ljubljana, Slovenia. He is the author of many books, including *Less Than Nothing: Hegel and the Shadow of Dialectical Materialism*.

[SIC] SERIES

A Series Edited by Slavoj Žižek

The Anomie of the Earth

Philosophy, Politics, and Autonomy
in Europe and the Americas

FEDERICO LUISETTI, JOHN PICKLES
& WILSON KAISER, EDITORS

Foreword by Walter D. Mignolo

Afterword by Sandro Mezzadra

“*The Anomie of the Earth* appears at a decisive moment in our appraisals of all things *nomos*, all things Schmittian. Thoughtful, incisive, and stunning in its breadth, the volume brilliantly makes the case for thinking about forms of life antagonistically, while intervening boldly in current debates running from biopolitics to the postcolonial. A volume absolutely not to be missed.”—TIMOTHY CAMPBELL, coeditor of *Biopolitics: A Reader*

The contributors to *The Anomie of the Earth* explore the convergences and resonances between Autonomist Marxism and decolonial thinking. In discussing and rejecting Carl Schmitt’s formulation of the *nomos*—a conceptualization of world order based on the Western tenets of law and property—the authors question the assumption of universal political subjects and look toward politics of the commons divorced from European notions of sovereignty. They contrast European Autonomism with North and South American decolonial and indigenous conceptions of autonomy, discuss the legacies of each, and examine social movements in the Americas and Europe. Beyond orthodox Marxism, their transatlantic exchanges point to the emerging categories disclosed by the collapse of the colonial and capitalist frameworks of Western modernity.

Contributors

Joost de Bloois, Jodi A. Byrd, Gustavo Esteva, Silvia Federici, Wilson Kaiser, Mara Kaufman, Frans-Willem Korsten, Federico Luisetti, Sandro Mezzadra, Walter D. Mignolo, Benjamin Noys, John Pickles, Alvaro Reyes, Catherine Walsh, Gareth Williams, Zac Zimmer

Federico Luisetti is Professor of Italian Studies, Comparative Literature, and Communication Studies at the University of North Carolina, Chapel Hill. He is the author of *Una vita: pensiero selvaggio e filosofia dell'intensità (A Life: Savage Thought and Philosophy of Intensity)*. **John Pickles** is Earl N. Phillips Distinguished Professor of International Studies in the Department of Geography at the University of North Carolina, Chapel Hill. He is the author of *A History of Spaces: Cartographic Reason, Mapping and the Geo-Coded World*. **Wilson Kaiser** is Assistant Professor of English at Edward Waters College in Florida. **Walter D. Mignolo** is William H. Wannamaker Professor of Literature at Duke University. **Sandro Mezzadra** is Associate Professor of Political Theory in the Department of Politics, Institutions, and History at the University of Bologna.

Sylvia Wynter

On Being Human as Praxis

KATHERINE MCKITTRICK, EDITOR

“The magic of human life, suspended in the strife between terror and beauty, exhaustion and sustenance, carnage and carnival, has never been more fully and richly illuminated than in the priceless *oeuvre* of Sylvia Wynter. Thanks to Katherine McKittrick, that work receives its own full and rich illumination in a rigorous, intellectually expansive, and beautifully written set of essays that extends Wynter’s commitment to human life and the earth that bears it.”—**FRED MOTEN**, author of *B Jenkins*



The Jamaican writer and cultural theorist Sylvia Wynter is best known for her diverse writings that pull together insights from theories in history, literature, science, and black studies, to explore race, the legacy of colonialism, and representations of humanness. *Sylvia Wynter: On Being Human as Praxis* is a critical genealogy of Wynter’s work, highlighting her insights on how race, location, and time together inform what it means to be human. The contributors explore Wynter’s stunning reconceptu-

alization of the human in relation to concepts of blackness, modernity, urban space, the Caribbean, science studies, migratory politics, and the interconnectedness of creative and theoretical resistances. The collection includes an extensive conversation between Sylvia Wynter and Katherine McKittrick that delineates Wynter’s engagement with writers such as Frantz Fanon, W.E.B. Du Bois, and Aimé Césaire, among others; the interview also reveals the ever-extending range and power of Wynter’s intellectual project, and elucidates her attempts to rehistoricize humanness as praxis.

Contributors

Bench Ansfield, Carole Boyce Davies, Demetrius L. Eudell, Denise Ferreira da Silva, Katherine McKittrick, Walter D. Mignolo, Nandita Sharma, Rinaldo Walcott, Sylvia Wynter

Katherine McKittrick is Associate Professor of Gender Studies at Queen’s University in Kingston, Ontario. She is the author of *Demonic Grounds: Black Women and the Cartographies of Struggle*.

South Side Girls

Growing Up in the Great Migration

MARCIA CHATELAIN

“In this singular contribution to our understanding of the Great Migration, Marcia Chatelain approaches the historical archives with an entirely new question, ‘is there a girlhood for those who will grow into black women?’ *South Side Girls* is a perfect book for a moment when we struggle with the twin realities of the extraordinary girlhoods of the Obama daughters and violent brevity of the girlhood of Renisha McBride; as we watch a new generation of child migrants fleeing violence in Central America and question our national response even as three generations of South Side Girls live in the White House.”—**MELISSA V. HARRIS-PERRY**, author of *Sister Citizen: Shame, Stereotypes, and Black Women in America*



Photograph by Russell Lee for Farm Security Administration, n.d. Photographs and Print Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations.

In *South Side Girls* Marcia Chatelain recasts Chicago’s Great Migration through the lens of black girls. Focusing on the years between 1910 and 1940, when Chicago’s black population quintupled, Chatelain describes how the city’s black

social scientists, urban reformers, journalists, and activists formulated a vulnerable image of urban black girlhood that needed protecting. She argues that the construction and meaning of black girlhood shifted in response to major economic, social, and cultural changes and crises, and that it reflected parents’ and community leaders’ anxieties about urbanization and its meaning for racial progress. Girls shouldered much of the burden of black aspiration, as adults often scrutinized their choices and behavior, and their well-being symbolized the community’s moral health. Black Chicagoans were not alone in thinking about the Great Migration, as girls expressed their views as well. Referencing girls’ letters and interviews, Chatelain uses their powerful stories of hope, anticipation, and disappointment to highlight their feelings and thoughts, and in so doing, she helps restore the experiences of an understudied population to the Great Migration’s complex narrative.

Marcia Chatelain is Assistant Professor of History at Georgetown University.

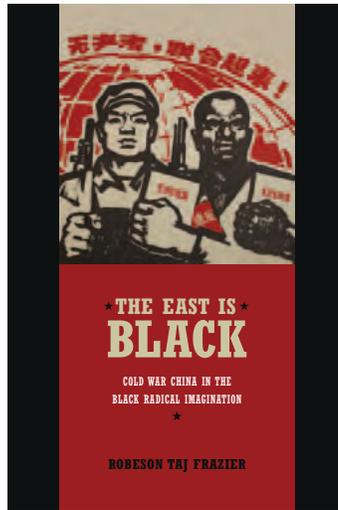
The East Is Black

Cold War China in the Black Radical Imagination

ROBESON TAJ FRAZIER

“*The East Is Black* is one of the most brilliant examinations of the possibilities and limits of the global radical imaginary to appear in the last quarter century. In charting the encounters of six Black intellectuals/activists with Mao’s China, Robeson Taj Frazier offers a sophisticated, sobering view of transnational solidarity. He skillfully peels back the romantic exterior of revolution, revealing a complex set of misunderstandings, misrepresentations, political dissembling alongside powerful moments of recognition and revelation. If, as Stuart Hall famously wrote, ‘hegemony is hard work,’ then Frazier demonstrates that global counter-hegemony is even harder.”

—ROBIN D. G. KELLEY, author of *Africa Speaks, America Answers: Modern Jazz in Revolutionary Times*



During the Cold War, several prominent African American radical activist-intellectuals—including W.E.B. Du Bois and Shirley Graham Du Bois, journalist William Worthly, Marxist feminist Vicki Garvin, and freedom fighters Mabel Williams and Robert Williams—traveled and lived in China. There, they used a variety of media to express their solidarity with Chinese communism and to redefine the relationship between Asian struggles against imperialism and black American movements against social, racial,

and economic injustice. In *The East Is Black*, Robeson Taj Frazier examines the ways in which these figures and the Chinese government embraced the idea of shared struggle against U.S. policies at home and abroad. He analyzes their diverse cultural output (newsletters, print journalism, radio broadcasts, political cartoons, lectures, and documentaries) to document how they imagined communist China’s role within a broader vision of a worldwide anticapitalist coalition against racism and imperialism.

Robeson Taj Frazier is Assistant Professor at the Annenberg School for Communication and Journalism at the University of Southern California.

Postgenomics

Perspectives on Biology after the Genome

SARAH S. RICHARDSON & HALLAM STEVENS, EDITORS

“Some topics are so multifaceted that it is difficult for any single author to do them justice. ‘Postgenomics’ is one of those concepts that require a collection of different perspectives to help nail down what it connotes. In this remarkable volume, each of the six variable meanings of ‘postgenomic’ is captured, illuminated, and placed in socio-historical context—and the editors provide an excellent overview that gives coherence to the enterprise.”

—TROY DUSTER, author of *Backdoor to Eugenics*



Researcher injecting a probe into embryos. Photograph by Sabina Leonelli at the MRC Centre for Developmental Neurobiology, Kings College London, 2007.

Ten years after the Human Genome Project’s completion, the life sciences stand in a moment of uncertainty, transition, and contestation. The “postgenomic era” has seen rapid shifts in research methodology, funding, scientific labor, and disciplinary structures.

Postgenomics is transforming our understanding of disease and health, our environment, and the categories of race, class, and gender. At the same time, “the gene” retains its centrality and power in biological and popular discourse. The contributors to *Postgenomics* analyze these ruptures and continuities and place them in historical, social, and political context. Postgenomics, they argue, forces a rethinking of the genome itself, and opens new territory for conversations between the social sciences, humanities, and life sciences.

Contributors

Russ Altman, Rachel A. Ankeny, Catherine Bliss, John Dupré, Michael Fortun, Evelyn Fox Keller, Sabina Leonelli, Adrian Mackenzie, Margot Moinester, Aaron Panofsky, Sarah S. Richardson, Sara Shostak, Hallam Stevens

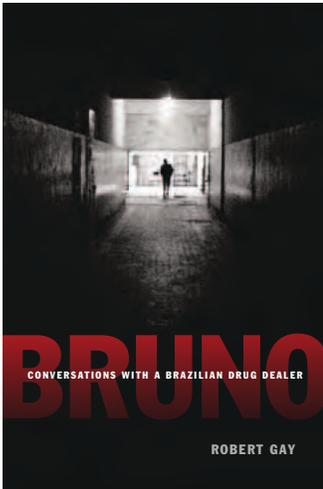
Sarah S. Richardson is John L. Loeb Associate Professor of the Social Sciences at Harvard University, jointly appointed in the Department of the History of Science and the Committee on Degrees in Studies of Women, Gender, and Sexuality. She is the author of *Sex Itself: The Search for Male and Female in the Human Genome*. **Hallam Stevens** is Assistant Professor of History in the School of Humanities and Social Sciences at Nanyang Technological University (Singapore). He is the author of *Life Out of Sequence: A Data-Driven History of Bioinformatics*.

Bruno

Conversations with a Brazilian Drug Dealer

ROBERT GAY

“It is amazing to read an insider’s account of the evolution of the Comando Vermelho. *Bruno*’s structure and themes are similar to those used in Robert Gay’s previous book, *Lucia*. The details of Lucia’s life are gripping and unique, but Bruno’s life story is more unusual, the events recounted more shocking, and the insights afforded perhaps more valuable. Gay’s success is a testament to long, patient research, and to bonds built up over many years. The details of Bruno’s life confirm and substantiate the maddeningly speculative picture already held by specialists. *Bruno* goes beyond confirming this picture, however, revealing new insights.”—**BRYAN MCCANN**, author of *Hard Times in the Marvelous City: From Dictatorship to Democracy in the Favelas of Rio de Janeiro*



In the 1980s a poor farmer’s son from Recife, Brazil joined the Brazilian navy and began selling cocaine. After his arrest in Rio de Janeiro he spent the next eight years in prison, where he joined the Comando Vermelho criminal faction and eventually became one of its leaders. Robert Gay tells this young man’s dramatic and captivating story in *Bruno*. In his shockingly candid interviews with Gay, Bruno provides many insights into the criminal world in which he lived: details of day-to-day prison

life; the inner workings of the Brazilian drug trade; the structure of criminal factions; and, the complexities of the relationships and links between the prisons, drug trade, gangs, police, and favelas. And most stunningly, Bruno’s story suggests that Brazilian mismanagement of the prison system directly led to the Comando Vermelho and other criminal factions’ expansion into Rio’s favelas, where their turf wars and battles with police have terrorized the city for over two decades.

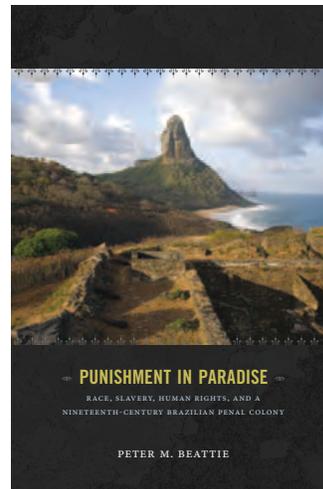
Robert Gay is Professor of Sociology at Connecticut College. He is the author of *Lucia: Testimonies of a Brazilian Drug Dealer’s Woman* and *Popular Organization and Democracy in Rio de Janeiro: A Tale of Two Favelas*.

Punishment in Paradise

Race, Slavery, Human Rights, and a Nineteenth-Century Brazilian Penal Colony

PETER M. BEATTIE

“By using the Fernando de Noronha penal colony as a metaphor for Brazilian society, Peter M. Beattie has written a superb micro history that is in fact a macro history. By examining debates over psychology, sexuality, and criminality, *Punishment in Paradise* analyzes state attempts to control Brazil’s social and geographic margins. Beattie’s creative questions and methods provide new answers to an old question: why was Brazil the last country in the Americas to end slavery and one of the very first to end capital punishment?”—**JEFFREY LESSER**, author of *A Discontented Diaspora: Japanese Brazilians and the Meanings of Ethnic Militancy, 1960–1980*



Throughout the nineteenth century the idyllic island of Fernando de Noronha, which lies 200 miles off Brazil’s northeastern coast, was home to Brazil’s largest forced labor penal colony. In *Punishment in Paradise* Peter M. Beattie uses Noronha as a case study to understand nineteenth-century Brazil’s varied social and cultural values, especially in relation to justice, class, color, civil condition, human rights, and labor. As Brazil’s slave population declined after 1850, the use of colonial-era disciplinary

practices at Noronha—like flogging and forced labor—stoked anxieties about human rights and Brazil’s international image. Beattie contends that the treatment of slaves, convicts, and other social categories subject to coercive labor extraction were interconnected and that reforms that benefited one of these categories made them harder to deny to others. In detailing Noronha’s history and the end of slavery as part of an international expansion of human rights, Beattie places Brazil firmly in the purview of Atlantic history.

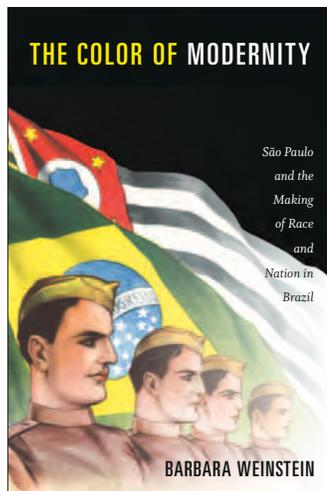
Peter M. Beattie is Associate Professor of History at Michigan State University. He is the author of *The Tribute of Blood: Army, Honor, Race, and Nation in Brazil 1864–1945*, also published by Duke University Press, and he has served as coeditor of the *Luso Brazilian Review* for the areas of history and social science since 2004.

The Color of Modernity

São Paulo and the
Making of Race and Nation in Brazil

BARBARA WEINSTEIN

"The Color of Modernity is a major work in the history of modern Brazil and an important intervention in social theories of race, modernity, regionalism, and nationalism. Barbara Weinstein's history of the construction of regional identity in twentieth-century São Paulo offers a model for building cultural theory from rigorous empirical research in social, political, and intellectual history. It is a work of startling originality by one of the preeminent historians of modern Brazil."—**SUEANN CAULFIELD**, author of *In Defense of Honor: Sexual Morality, Modernity, and Nation in Early-Twentieth-Century Brazil*



In *The Color of Modernity*, Barbara Weinstein focuses on race, gender, and regionalism in the formation of national identities in Brazil; this focus allows her to explore how uneven patterns of economic development are consolidated and understood. Organized around two principal episodes—the 1932 Constitutionalist Revolution and 1954's IV Centenário, the quadricentennial of São Paulo's founding—this book shows how both elites and popular sectors in São Paulo embraced a regional

identity that emphasized their European origins and aptitude for modernity and progress, attributes that became—and remain—associated with “whiteness.” This racialized regionalism naturalized and reproduced regional inequalities, as São Paulo became synonymous with prosperity while Brazil's Northeast, a region plagued by drought and poverty, came to represent backwardness and São Paulo's racial “Other.” This view of regional difference, Weinstein argues, led to development policies that exacerbated these inequalities and impeded democratization.

Barbara Weinstein is the Silver Professor of History at New York University. She is the coeditor of *The Making of the Middle Class: Toward a Transnational History*, also published by Duke University Press, and the author of *For Social Peace in Brazil: Industrialists and the Remaking of the Working Class in São Paulo, 1920–1964*.

RADICAL PERSPECTIVES: A RADICAL HISTORY REVIEW BOOK SERIES
Edited by Daniel J. Walkowitz and Barbara Weinstein

Global Indios

The Indigenous Struggle for Justice
in Sixteenth-Century Spain

NANCY E. VAN DEUSEN

"Global Indios shatters and resignifies the category of 'indio,' a term that has provided—along with 'Spaniard'—the foundations of scholarship on colonial Latin America. It forces readers to rethink Spanish America as something that extends beyond the Western Hemisphere and that can really only be adequately comprehended in the context of the movement of peoples and the clash of empires."—**JOANNE RAPPAPORT**, author of *The Disappearing Mestizo: Configuring Difference in the Colonial Andes*

In the sixteenth century hundreds of thousands of “indios”—indigenous peoples from the territories of the Spanish empire—were enslaved and relocated throughout the Iberian world. Although various laws and decrees outlawed indio enslavement, several loopholes allowed the practice to continue. In *Global Indios* Nancy E. van Deusen documents the over 100 lawsuits between 1530 and 1585 that indio slaves living in Castile brought to the Spanish courts to secure their freedom. Because plaintiffs had to prove their indio-ness in a Spanish imperial context, these lawsuits reveal the difficulties of determining who was an “indio” and who was not: especially since it was an all-encompassing construct connoting subservience and political personhood and at times could refer to people from Mexico, Peru, or South or East Asia. Van Deusen demonstrates that the categories of “free” and “slave” were often not easily defined, and she forces a rethinking of the meaning of indio in ways that emphasize the need to situate colonial Spanish American indigenous subjects in a global context.

Nancy E. van Deusen is Professor of History at Queen's University in Kingston, Ontario. She is the author of *Between the Sacred and the Worldly: The Institutional and Cultural Practice of Recogimiento in Colonial Lima* and *The Souls of Purgatory: The Spiritual Diary of a Seventeenth-Century Afro-Peruvian Mystic, Ursula de Jesús*.

NARRATING NATIVE HISTORIES

A Series Edited by K. Tsianina Lomawaima, Florencia E. Mallon, Alcida Rita Ramos, and Joanne Rappaport

Political Landscapes

Forests, Conservation, and Community in Mexico

CHRISTOPHER R. BOYER

“Political Landscapes is an excellently researched and meticulously documented environmental and political history of modern Mexico. Christopher R. Boyer’s focus on the forests shows us a new way of writing Mexico’s history from the Revolution forward. A masterful narrative, this will become a very important and influential book.”—CYNTHIA RADDING, author of Wandering Peoples: Colonialism, Ethnic Spaces, and Ecological Frontiers in Northwestern Mexico, 1700–1850



Parícutín Volcano viewed from the northeast, March 1944. Photo by A. Brehme. United States Geological Survey. Originally published in *U.S. Geological Survey Bulletin 965-D*, 1956.

Following the 1917 Mexican Revolution inhabitants of the states of Chihuahua and Michoacán received vast tracts of prime timberland as part of Mexico’s land redistribution program. Although locals gained possession of the forests, the federal government retained management rights, which created conflict over subsequent decades among rural, often indigenous villages, government, and private timber companies about how best to manage the forests. Christopher R. Boyer examines this history in *Political Landscapes*, where he argues that the forests in Chihuahua and Michoacán became what he calls “political landscapes”—or geographies that become politicized by the interactions between opposing actors—through the effects of backroom deals, nepotism, and political negotiations. Understanding the historical dynamic of community forestry in Mexico is particularly critical for those interested in promoting community involvement in the use and conservation of forestlands around the world. Considering how rural and indigenous people have confronted, accepted, and modified the rationalizing projects of forest management foisted on them by a developmentalist state seems crucial before community management is implemented elsewhere.

Christopher R. Boyer is Professor of History and Latin American and Latino Studies at the University of Illinois at Chicago. He is the editor of *A Land Between Waters: Environmental Histories of Modern Mexico*.

A Sentimental Education for the Working Man

The Mexico City Penny Press, 1900–1910

ROBERT M. BUFFINGTON

“Robert M. Buffington’s A Sentimental Education for the Working Man will make a large contribution to the historiography of the last decade of the Porfiriato. Particularly interesting is the way in which Buffington shows how the development of a national identity among common people in Mexico City was tied to public celebratory life, to liberalism, and to the pantheon of national heroes. In this regard, his connection between popular nationalism and class conflict is quite revealing of the social dynamics of the period.”—ERIC VAN YOUNG, author of Writing Mexican History



“¡Viva La Independencia!,” *El Diablito Rojo*, September 17, 1900. Courtesy of the Benson Latin American Collection, University of Texas Libraries, The University of Texas at Austin.

In *A Sentimental Education for the Working Man* Robert M. Buffington reconstructs the complex, shifting, and contradictory ideas about working-class masculinity at work in early twentieth-century Mexico City. He argues that from 1900 to 1910, the capital’s satirical penny press provided working-class readers with alternative masculine scripts that were more realistic about their lives, more responsive to their concerns, and more representative of their culture than anything proposed by elite social reformers and Porfirian officials. The penny press shared

elite concerns about the destructive vices of working-class men, and urged them to be devoted husbands, responsible citizens, and diligent workers; but it also used biting satire to rework negative portrayals of working-class masculinity and to overturn established social hierarchies. In this challenge to the “macho” stereotype of working-class Mexican men, Buffington shows how the penny press contributed to the formation of working-class consciousness, facilitated the imagining of a Mexican national community, and validated working-class men as modern citizens.

Robert M. Buffington is Associate Professor of Women and Gender Studies at the University of Colorado, Boulder. He is the author of *Criminal and Citizen in Modern Mexico*.

Families in War and Peace

Chile from Colony to Nation

SARAH C. CHAMBERS

“Where many historians of Enlightenment-era revolutions note the central metaphor of ‘family’ in political struggles, Sarah C. Chambers looks at actual families and actual family policies where those ideals played out. Her careful attention to policy struggles over sequestered property, widow and orphan pensions, and custody in the decades immediately following Chile’s independence provides an overwhelming sense of the importance of family politics to state-formation.”—**HEIDI TINSMAN**, author of *Buying into the Regime: Grapes and Consumption in Cold War Chile and the United States*

In *Families in War and Peace* Sarah C. Chambers places gender analysis and family politics at the center of Chile’s struggle for independence and its subsequent state building. Linking the experiences of both prominent and more humble families to Chile’s political and legal history, Chambers argues that matters such as marriage, custody, bloodlines, and inheritance were crucial to Chile’s transition from colony to nation. She shows how men and women extended their familial roles to mobilize kin networks for political ends, both during and after the Chilean revolution. From the conflict’s end in 1823 until the 1850s, the state adopted the rhetoric of paternal responsibility along with patriarchal authority, which became central to the state-building process. Chilean authorities, Chambers argues, garnered legitimacy by enacting or enforcing paternalist laws on property restitution, military pensions, and family maintenance allowances, all of which provided for diverse groups of Chileans. By acting as the fathers of the nation, they aimed to reconcile the “greater Chilean family” and form a stable government and society.

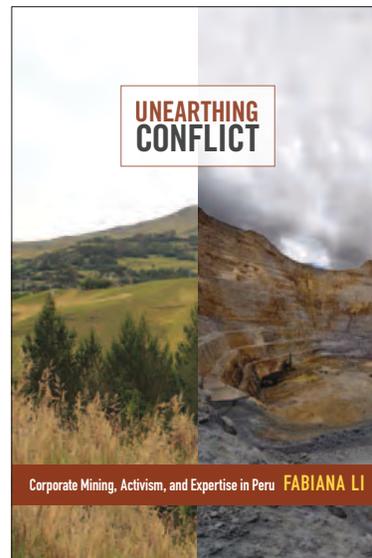
Sarah C. Chambers is Professor of History at the University of Minnesota. She is the author of *From Subjects to Citizens: Honor, Gender and Politics in Arequipa, Peru, 1780–1854*.

Unearthing Conflict

Corporate Mining, Activism, and Expertise in Peru

FABIANA LI

“*Unearthing Conflict* is the first really good, English-language ethnography of mining in Peru, and its appearance especially timely given that mining has become the backbone of the Peruvian economy. Based on fascinating fieldwork, Fabiana Li’s book will be of much interest to scholars of Peru and the Andes as well as those trying to better understand mining and the fraught politics of money, nature, corporate capitalism, and social protest around this gigantic global industry.”—**ORIN STARN**, coeditor of *The Peru Reader: History, Culture, Politics*



In *Unearthing Conflict* Fabiana Li analyzes the aggressive expansion and modernization of mining in Peru since the 1990s to tease out the dynamics of mining-based protests. Issues of water scarcity and pollution, the loss of farmland, and the degradation of sacred land are especially contentious. She traces the emergence of the conflicts by discussing the smelter-town of La Oroya—where people have lived with toxic emissions for almost a century—before focusing her analysis on the relatively new

Yanacocha gold mega-mine. Debates about what kinds of knowledge count as legitimate, Li argues, lie at the core of activist and corporate mining campaigns. Li pushes against the concept of “equivalence”—or methods with which to quantify and compare things such as pollution—to explain how opposing groups interpret environmental regulations, assess a project’s potential impacts, and negotiate monetary compensation for damages. This politics of equivalence is central to these mining controversies, and Li uncovers the mechanisms through which competing parties create knowledge, assign value, arrive at contrasting definitions of pollution, and construct the Peruvian mountains as spaces under constant negotiation.

Fabiana Li is Assistant Professor of Anthropology at the University of Manitoba.

Food and Work in the Americas

SUSAN LEVINE & STEVE STRIFFLER,
SPECIAL ISSUE EDITORS

a special issue of LABOR



Edwin Rosskam, *Rice and Beans*, January 1938.

This special issue of *Labor* challenges historians to think about food and labor by considering how not only producing but acquiring, preparing, eating, and enjoying food are central to working-class life and capitalist transformation. Its essays bring labor history into closer conversation with the interdisciplinary perspectives of food

studies to explore how broadly and deeply food experiences and working lives shape one another. Contributors trace this relationship through a series of case studies from across the Americas, including discussions of Native American life during the seventeenth and nineteenth centuries, African American food workers in the early twentieth century, Puerto Rican sugarcane workers under U.S. imperialism, and the politics of fair trade.

Contributors

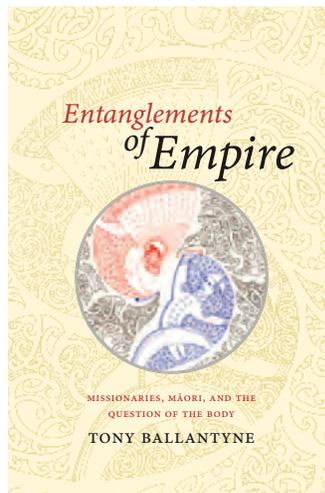
William Bauer, Sarah Besky, Sandy Brown, Rachel Herrmann, Felicia Kornbluh, Susan Levine, Sarah Lyon, Vanessa May, April Merleaux, Liesl Orenic, Sara Ries, Steve Striffler

Susan Levine is Professor of History and Director of the Institute for the Humanities at the University of Illinois at Chicago. She is the author of *School Lunch Politics: The Surprising History of America's Favorite Welfare Program*. **Steve Striffler** is the Doris Zemurray Stone Chair in Latin American Studies and Professor of Anthropology at the University of New Orleans. He is the author of *In the Shadows of State and Capital: The United Fruit Company, Popular Struggle, and Agrarian Restructuring in Ecuador, 1900–1995*, also published by Duke University Press.

Entanglements of Empire

Missionaries, Māori, and the Question of the Body
TONY BALLANTYNE

“Tony Ballantyne is at the forefront of New Zealand history, one of the most important historians of the British empire, and a key figure in the study of global history. His *Entanglements of Empire* is an extremely exciting book. Written clearly and cogently argued, it will find interest among multiple readerships, including historians of colonialism and settlement, religion, sexuality, cross-cultural studies, transnationalism, and empire.”—**DAMON SALESA**, author of *Racial Crossings: Race, Inter-marriage, and the Victorian British Empire*



The first Protestant mission was established in New Zealand in 1814, initiating complex political, cultural, and economic entanglements with Māori. Tony Ballantyne shows how interest in missionary Christianity among influential Māori chiefs had far-reaching consequences for both groups. Deftly reconstructing cross-cultural translations and struggles over such concepts and practices as civilization, work, time and space, and gender, he identifies the physical body as the most contentious

site of cultural engagement, with Māori and missionaries struggling over hygiene, tattooing, clothing, and sexual morality. *Entanglements of Empire* is particularly concerned with how, as a result of their encounters in the classroom, chapel, kitchen, and farmyard, Māori and the English mutually influenced each other's worldviews. Concluding in 1840 with New Zealand's formal colonization, this book offers an important contribution to debates over religion and empire.

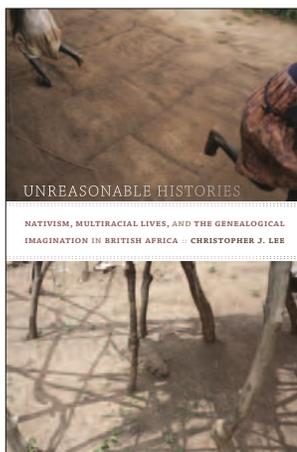
Tony Ballantyne is Professor of History at the University of Otago. He is the author or editor of many books, including *Between Colonialism and Diaspora: Sikh Cultural Formations in an Imperial World* and *Bodies in Contact: Rethinking Colonial Encounters in World History*, both also published by Duke University Press.

Unreasonable Histories

Nativism, Multiracial Lives,
and the Genealogical Imagination in British Africa

CHRISTOPHER J. LEE

“This is a wonderfully ambitious book that tackles a history that is challenging as a matter of theory, of historiography, of politics, and of the empirical substance of past experience. Christopher J. Lee’s book arrives at a critical moment in Africanist scholarship and will become a part of a new historiographical turn.”—TIMOTHY BURKE, author of *Lifebuoy Men, Lux Women: Commodification, Consumption, and Cleanliness in Modern Zimbabwe*



In *Unreasonable Histories*, Christopher J. Lee unsettles the parameters and content of African studies as currently understood. At its core are the experiences of multiracial Africans in British Central Africa—contemporary Malawi, Zimbabwe, and Zambia—from the 1910s to the 1960s. Drawing on a spectrum of evidence—including organizational documents, court records, personal letters, commission reports, popular periodicals, photographs, and oral testimony—Lee traces the emergence of Anglo-

African, Euro-African, and Eurafrican subjectivities which constituted a grassroots Afro-Britishness that defied colonial categories of native and non-native. Discriminated against and often impoverished, these subaltern communities crafted a genealogical imagination that reconfigured kinship and racial descent to make political claims and generate affective meaning. But these critical histories equally confront a postcolonial reason that has occluded these experiences, highlighting uneven imperial legacies that still remain. Based on research in five countries, *Unreasonable Histories* ultimately revisits foundational questions in the field, to argue for the continent’s diverse heritage and to redefine the meanings of being African in the past and present—and for the future.

Christopher J. Lee is based at the Wits Institute for Social and Economic Research (WISER), University of the Witwatersrand, Johannesburg.

RADICAL PERSPECTIVES: A RADICAL HISTORY REVIEW BOOK SERIES
Edited by Daniel J. Walkowitz and Barbara Weinstein

Intimate Empire

Collaboration and Colonial Modernity
in Korea and Japan

NAYOUNG AIMEE KWON

“Nayoung Aimee Kwon’s *Intimate Empire* is a breakthrough in Korean and Japanese Studies. The book has a dual focus: one is the contested colonial encounter between Korean and Japanese intellectuals in the Japanese Empire; the other is (post)colonial power in which minority intellectuals work in the United States. Clearly it is an innovative type of comparative study of imperialisms both past and present.”—NAOKI SAKAI, author of *Translation and Subjectivity: On ‘Japan’ and Cultural Nationalism*



Postcard from Kim Saryang to author Ch’oe Chŏnghŭi. Reprinted with permission from Mr. Kim Jihoon from the estate of Ch’oe Chŏnghŭi.

In *Intimate Empire* Nayoung Aimee Kwon examines intimate cultural encounters between Korea and Japan during the colonial era and their postcolonial disavowal. After the Japanese empire’s collapse in 1945, new nation-centered histories in Korea and Japan actively erased these once ubiquitous

cultural interactions that neither side wanted to remember. Kwon reconsiders these imperial encounters and their contested legacies through the rise and fall of Japanese-language literature and other cultural exchanges between Korean and Japanese writers and artists in the Japanese empire. The contrast between the prominence of these and other forums of colonial-era cultural collaboration between the colonizers and the colonized, and their denial in divided national narrations during the postcolonial aftermath, offers insights into the paradoxical nature of colonial collaboration, which Kwon characterizes as embodying desire and intimacy with violence and coercion. Through the case study of the formation and repression of imperial subjects between Korea and Japan, Kwon considers the imbrications of colonialism and modernity and the entwined legacies of colonial and Cold War histories in the Asia-Pacific more broadly.

Nayoung Aimee Kwon is Andrew W. Mellon Assistant Professor of Asian and Middle Eastern Studies at Duke University.

Nature in Translation

Japanese Tourism
Encounters the Canadian Rockies

SHIHO SATSUKA

“This brilliant exposition of postcolonial translation shows how *nature* emerges through lively reworkings of the West. Shiho Satsuka frees science studies, still trapped inside the imagined closure and coherence of the West, to address environmental knowledge in a diverse world. *Nature in Translation* is a pioneering intervention.”—ANNA LOWENHAUPT TSING, coeditor of *Words in Motion: Toward a Global Lexicon*



Photo by the author.

Nature in Translation is an ethnographic exploration in the cultural politics of the translation of knowledge about nature. Shiho Satsuka follows the Japanese tour guides who lead hikes, nature walks, and sightseeing bus tours for Japanese tourists in Canada’s Banff National Park and illustrates how they aspired to become local “nature interpreters” by learning the ecological knowledge authorized by the National Park. The guides assumed the universal appeal of Canada’s magnificent nature, but their struggle in translating nature reveals that our understanding of nature—including scientific knowledge—is always shaped by the specific socio-cultural concerns of the particular historical context. These include the changing meanings of work in a neoliberal economy, as well as culturally specific dreams of finding freedom and self-actualization in Canada’s vast nature. Drawing on nearly two years of fieldwork in Banff and a decade of conversations with the guides, Satsuka argues that knowing nature is an unending process of cultural translation, full of tensions, contradictions, and frictions. Ultimately, the translation of nature concerns what counts as human, what kind of society is envisioned, and who is included and excluded in the society as a legitimate subject.

Shiho Satsuka is Assistant Professor of Anthropology at the University of Toronto.

The Limits of Okinawa

Japanese Capitalism, Living Labor,
and Theorizations of Community

WENDY MATSUMURA

“*The Limits of Okinawa* is the most historically rich, theoretically integrated work about Okinawa to appear in English. Wendy Matsumura has written a thoughtful, complex, and convincing book that speaks to critical questions about colonial domination, capitalist transformation, and the possibilities for freedom and autonomy. It is a superb work that should find a broad readership among historians of Japan, as well as historians, anthropologists and others more broadly concerned with colonialism and capitalist modernity.”—CHRISTOPHER T. NELSON, author of *Dancing with the Dead: Memory, Performance, and Everyday Life in Postwar Okinawa*

Since its incorporation into the Japanese nation-state in 1879, Okinawa has been seen by both Okinawans and Japanese as an exotic “South,” both spatially and temporally distinct from modern Japan. In *The Limits of Okinawa*, Wendy Matsumura traces the emergence of this sense of Okinawan difference, showing how local and mainland capitalists, intellectuals, and politicians attempted to resolve clashes with labor by appealing to the idea of a unified Okinawan community. Their numerous confrontations with small producers and cultivators who refused to be exploited for the sake of this ideal produced and reproduced “Okinawa” as an organic, transhistorical entity. Informed by recent Marxist attempts to expand the understanding of the capitalist mode of production to include the production of subjectivity, *The Limits of Okinawa* provides a new understanding of Okinawa’s place in Japanese and world history, and it establishes a new locus for considering the relationships between empire, capital, nation, and identity.

Wendy Matsumura is Assistant Professor of History and Asian Studies at Furman University.

ASIA-PACIFIC: CULTURE, POLITICS, AND SOCIETY

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Journal of Middle East Women's Studies

MIRIAM COOKE, BANU GÖKARIKSEL
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The *Journal of Middle East Women's Studies (JMEWS)*, the official publication of the Association for Middle East Women's Studies, is an interdisciplinary journal that advances the fields of Middle East gender, sexuality, and women's studies through the contributions of international academics, artists, and activists working in the interpretive social sciences and humanities. *JMEWS* publishes area-specific research informed by transnational studies of femi-

nism, sexuality, masculinity, and culture and is particularly interested in work that employs historical, ethnographic, literary, textual, and visual analyses and methodologies. The journal also publishes book and film reviews, dissertation abstracts, and review essays that highlight theoretical innovation in gender and sexuality studies focused on the Middle East.

miriam cooke is Professor of Asian and Middle Eastern Studies at Duke University. **Banu Gökariksel** is Associate Professor of Geography at the University of North Carolina at Chapel Hill. **Frances Hasso** is Associate Professor in Women's Studies at Duke University.

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Lee Zimmerman is Professor of English at Hofstra University.

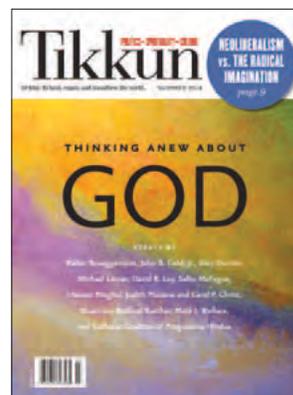
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The magazine *Tikkun* brings together religious, secular, and humanist voices to offer analysis, commentary, and unconventional critique of politics, spirituality, social theory, and culture. *Tikkun*, whose name is derived from the concept of mending and transforming a fragmented world, creates a space for the emergence of a religious Left to counter the influence of the religious Right and to discuss social transformation, political change, and the evolution of religious traditions.

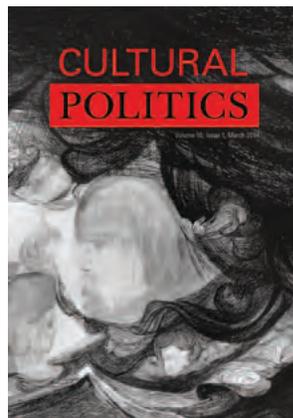
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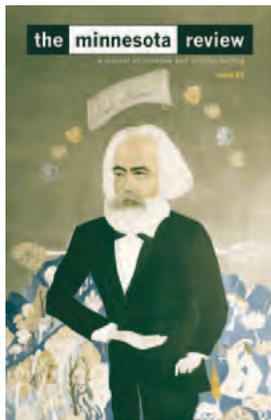
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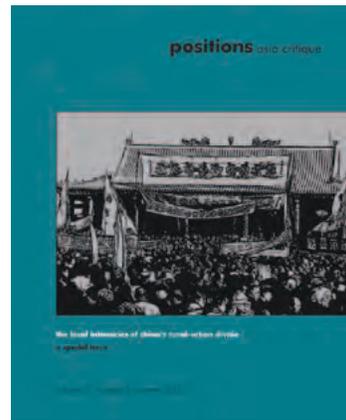
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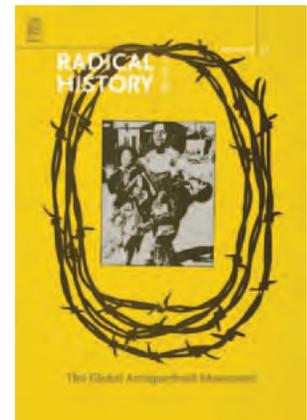
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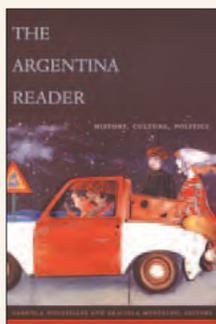
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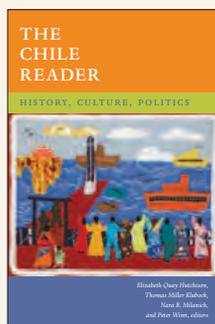
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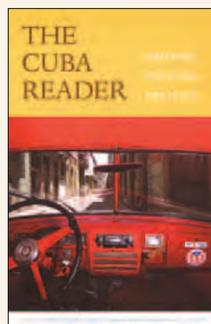
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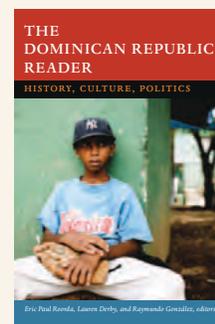
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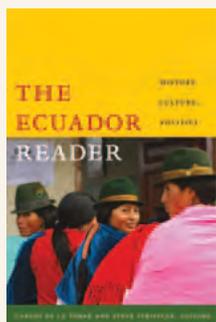
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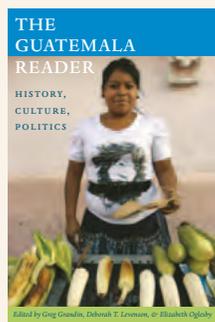
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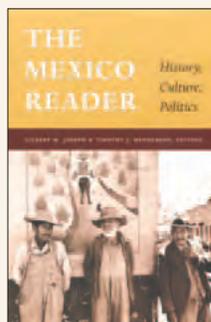
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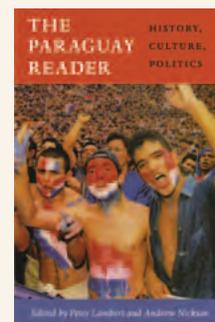
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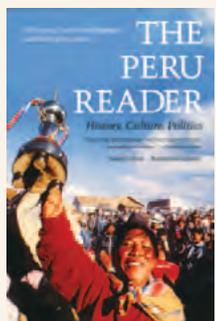
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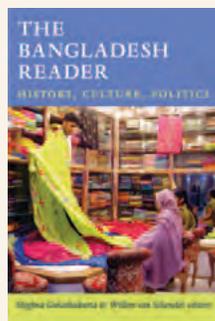
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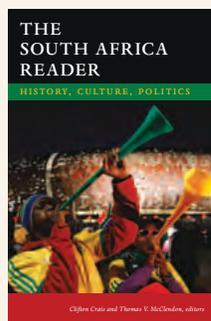
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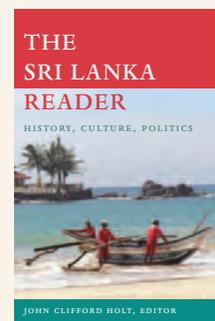
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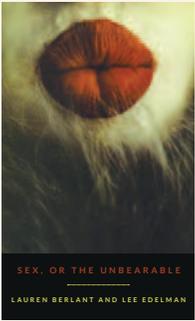
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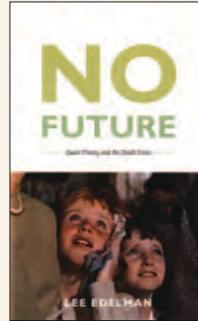
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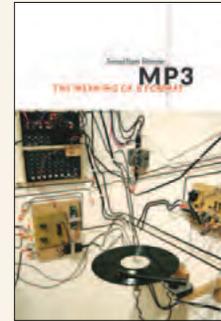
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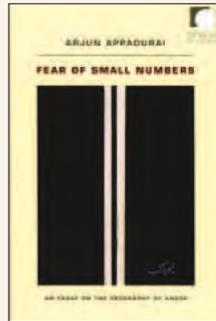
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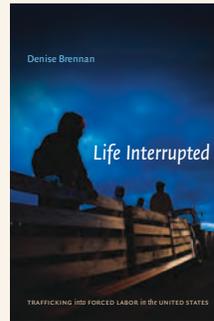
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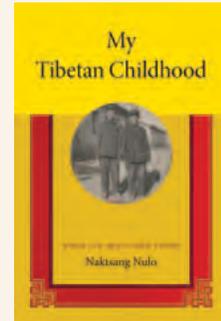
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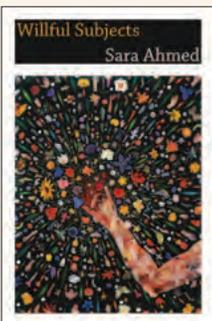
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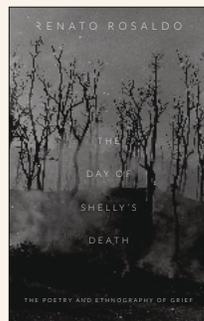
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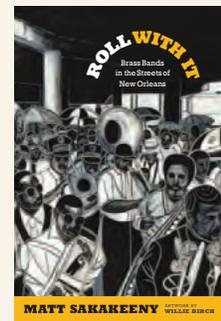
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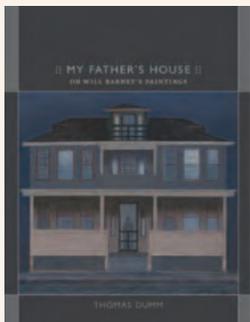
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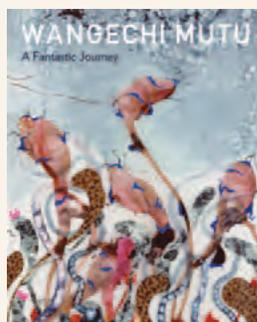
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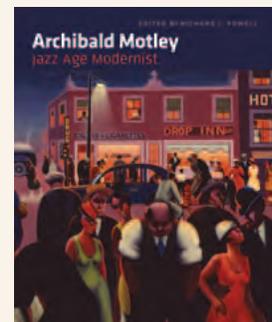
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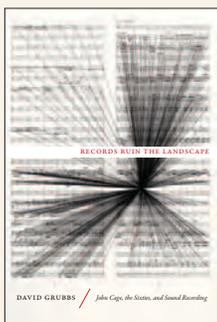
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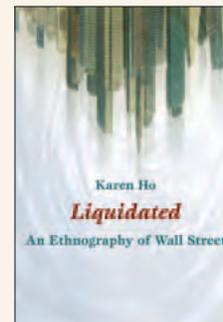
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