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# contents

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## GENERAL INTEREST

- Twilight of Impunity**, Armatta 1  
**Nobody Does the Right Thing**, Kumar 2  
**A Foreigner Carrying in the Crook of His Arm a Tiny Bomb**, Kumar 2  
**The Czech Reader**, Bažant, Bažantová, and Starn 3  
**The Mirage of a Space between Nature and Nurture**, Keller 4  
**On the Modern Cult of the Factish Gods**, Latour 4  
**An Epistemology of the Concrete**, Rheinberger 5  
**Asian Biotech**, Ong and Chen 5  
**African Rhythms**, Weston 6  
***I'm Black When I'm Singing, I'm Blue When I Ain't* and Other Plays**, Sanchez 7  
**Leaving Art**, Lacy 8  
**Correspondence Course**, Stiles 9  
**A World of Becoming**, Connolly 10  
**The Marcus Garvey and Universal Negro Improvement Association Papers, Volume XI**, Garvey 11  
**Mao Zedong and China in the Twentieth-Century World**, Karl 11  
**Contemporary Chinese Art**, Wu Hung 12  
**The Record**, Schoonmaker 13  
**Black Mirror/Espejo Negro**, Lasch 14  
**Lines of Attack**, McWilliam 14

## CULTURAL STUDIES

- Cultural Studies in the Future Tense**, Grossberg 15  
**The Affect Theory Reader**, Gregg and Seigworth 16  
**What's the Difference?** Weed and Rooney 16  
**Time Binds**, Freeman 17  
**Theory Now**, Farred and Hardt 17  
**A White Side of Black Britain**, Twine 18  
**Hip Hop Desis**, Sharma 18  
**Thieving Sugar**, Tinsley 19  
**Monstrous Intimacies**, Sharpe 19  
**So Much Wasted**, Anderson 20

## SCIENCE STUDIES

- Biomedicalization**, Clarke, Mamo, Fosket, Fishman, and Shim 20

## WOMEN'S STUDIES

- Surfer Girls in the New World Order**, Comer 21  
**Harem Histories**, Booth 21

## GAY & LESBIAN STUDIES

- Rethinking Sex**, Love, Cvetkovich, and Jagose 22

## FILM & TV

- Crash**, Beckman 22  
**The Apartment Plot**, Wojcik 23  
**Lost in Translation**, King 23

## ANTHROPOLOGY

- The Republic of Therapy**, Nguyen 24  
**The Professional Guinea Pig**, Abadie 24  
**The Elusive Promise of Indigenous Development**, Engle 25  
**In the Name of Humanity**, Feldman and Ticktin 25  
**Pretty Modern**, Edmonds 26

- Cosmologies of Credit**, Chu 26  
**Arrested Histories**, McGranahan 27  
**In the Shadows of the State**, Shah 27  
**Adopted Territory**, Kim 28

## AMERICAN STUDIES

- Over There**, Höhn and Moon 28  
**The Problem of the Future World**, Porter 29  
**Wrestling with the Left**, Foley 29

## LATIN AMERICAN STUDIES

- A Century of Revolution**, Grandin and Joseph 30  
**Hotel Trópico**, Dávila 30  
**Into the Archive**, Burns 31  
**A Culture of Stone**, Dean 31  
**Che's Travels**, Drinot 32  
**Storytelling Globalization from the Chaco and Beyond**, Blaser 32  
**Blacks and Blackness in Central America**, Gudmundson and Wolfe 33  
**In the Name of El Pueblo**, Eiss 33  
**Indelible Inequalities in Latin America**, Gootenberg and Reygadas 34  
**Crafting Mexico**, López 34

## POLITICAL THEORY

- New Materialisms**, Coole and Frost 35  
**Europe's Indians**, Seth 35

## ASIAN STUDIES

- Alimentary Tracts**, Roy 36  
**Health and Hygiene in Chinese East Asia**, Leung and Furth 36  
**Absolute Erotic, Absolute Grotesque**, Driscoll 37  
**Beyond the Strai(gh)ts**, Liu and Rofel 37  
**Projections of Power**, Foster 38  
**Photography's Places**, Schaefer 38  
**Scripted Affects, Branded Selves**, Lukács 39  
**Manufacturing Modern Japanese Literature**, Mack 39

## URBAN STUDIES

- City of Extremes**, Murray 40

## THEATER

- Postglobal Dance**, Coates and Roach 40

## LINGUISTICS

- African American English Speakers and Their Participation in Local Sound Changes**, Yaeger-Dror and Thomas 41

## HISTORY OF ECONOMICS

- The Unsocial Social Science?** Backhouse and Fontaine 41

## ELECTRONIC COLLECTIONS 41

## JOURNALS 42

## SELECTED BACKLIST & BESTSELLERS 45

## ORDER FORM 48

## SALES INFORMATION Inside Back Cover

## INDEX Inside Back Cover

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# Twilight of Impunity

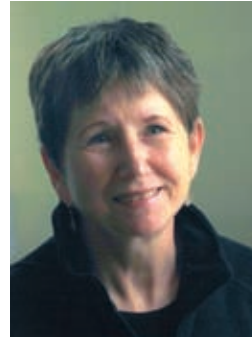
## The War Crimes Trial of Slobodan Milosevic

JUDITH ARMATTA

An eyewitness account of the first major international war-crimes tribunal since the Nuremberg trials, *Twilight of Impunity* is a gripping guide to the prosecution of Slobodan Milosevic for war crimes, crimes against humanity, and genocide. The historic trial of the “Butcher of the Balkans” began in 2002 and ended abruptly with Milosevic’s death in 2006. Judith Armatta, a lawyer who spent three years in the former Yugoslavia during Milosevic’s reign, had a front-row seat at the trial. In *Twilight of Impunity* she brings the dramatic proceedings to life, explains complex legal issues, and assesses the trial’s implications for victims of the conflicts in the Balkans during the 1990s and international justice more broadly. Armatta acknowledges the trial’s flaws, particularly Milosevic’s grandstanding and attacks on the institutional legitimacy of the International Criminal Tribunal. Yet she argues that the trial provided an indispensable legal and historical narrative of events in the former Yugoslavia and a valuable forum for victims to tell their stories and seek justice. It addressed crucial legal issues, such as commanders’ responsibility for crimes committed by subordinates, and it helped to create a framework for conceptualizing and organizing other large-scale international criminal tribunals. The prosecution of Slobodan Milosevic in The Hague was an important step toward ending impunity for leaders who perpetrate egregious crimes against humanity.

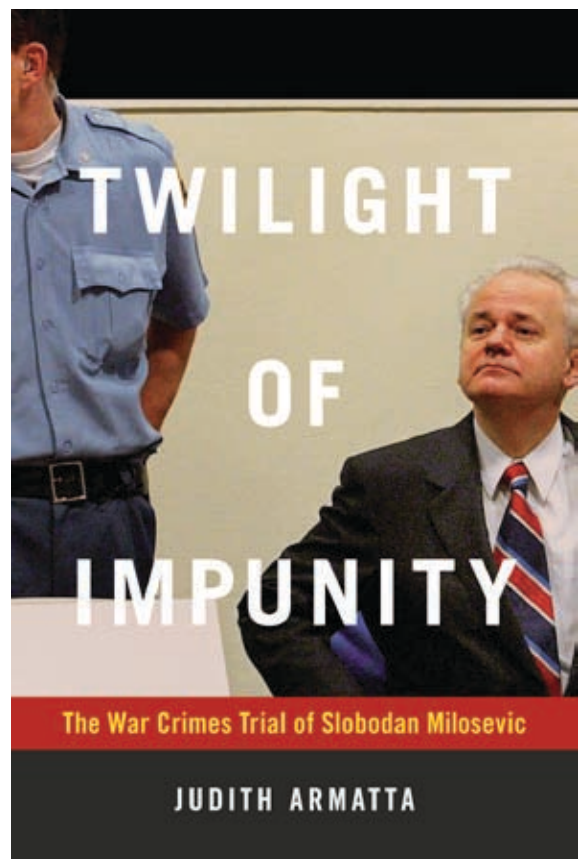
“In *Twilight of Impunity*, Judith Armatta has done for the trial of Slobodan Milosevic, the Butcher of the Balkans, what Hannah Arendt did for the trial of Adolf Eichmann, the Architect of the Holocaust: present an unflinching depiction of the crimes, the anguish of the victims and witnesses, the arrogance of the killers, the virtues and flaws of the judicial process, and the banality of the evil that can arise when leaders assume they enjoy impunity.”—**CHUCK SUDETIC**, author of *Blood and Vengeance: One Family’s Story of the War in Bosnia* and co-author of *Madame Prosecutor: Confrontations with Humanity’s Worst Criminals and the Culture of Impunity*

“As the only independent lawyer to have monitored and reported regularly from the Milosevic trial courtroom from its first day, Judith Armatta has produced an unparalleled account of the first truly international war crimes trial of a national leader in history. Armatta captures courtroom atmosphere and personalities with a thoroughly engaging reportorial style, but brings her legal and regional expertise to bear in explaining and analyzing important testimony and judicial decisions.”—**NINA BANG-JENSEN**, former Executive Director/Counsel, Coalition for International Justice



**Judith Armatta** is a lawyer, journalist, and human rights advocate who monitored the trial of Slobodan Milosevic on behalf of the Coalition for International Justice. Her dispatches from The Hague appeared in *Tribunal Update*, published by the Institute for War and Peace Reporting; *Monitor*, a magazine of political

commentary published in Montenegro; the *International Herald Tribune*; and the *Chicago Tribune*. Before her work in The Hague, Armatta worked for the American Bar Association’s Central and East European Law Initiative, opening offices in Belgrade, Serbia, and in Montenegro. During the Kosova War, she headed a War Crimes Documentation Project among Kosovar Albanian refugees in Macedonia. Armatta currently consults on international humanitarian, human rights, and other rule-of-law issues, most recently in the Middle East. She lives in Cambridge, Massachusetts.

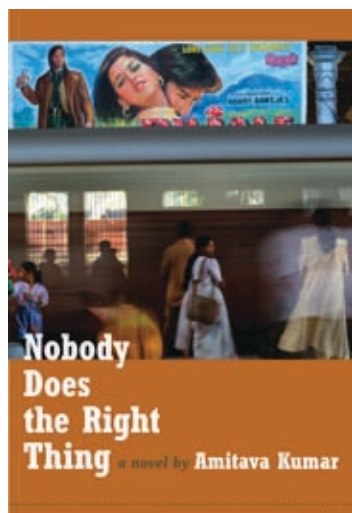


## Nobody Does the Right Thing

A Novel

AMITAVA KUMAR

*"Nobody Does the Right Thing* imaginatively portrays the forces shaping contemporary India, and it is a remarkable reader of mass culture and popular narrative forms, of the worlds of Hindi cinema, pulp fiction, sensational journalism, and globalized media."—**SIDDHARTHA DEB**, author of *An Outline of the Republic* and *The Point of Return*



A young poet is killed by her lover, a politician, in the eastern Indian state of Bihar. Soon afterward, across India in Bombay, an idealistic journalist is hired by a movie director to write a Bollywood screenplay about the murdered poet. Research for the script takes the writer, Binod, back to Bihar, where he and his cousin Rabinder were raised. While the high-minded Binod struggles to turn the poet's

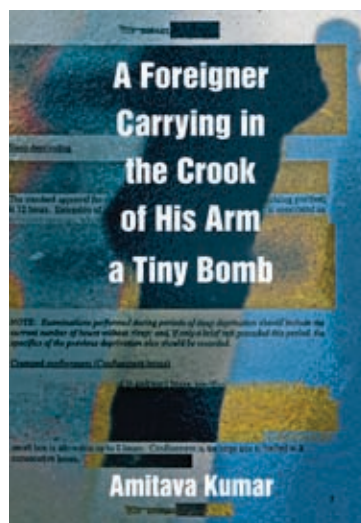
murder into a steamy tale about small towns, desire, and intrigue, Rabinder sits in a Bihari jail cell, having been arrested for distributing pornography through a cybercafé. Rabinder dreams of a career in Bollywood filmmaking, and unlike his cousin, he is not burdened by ethical scruples. *Nobody Does the Right Thing* is the story of these two cousins and the ways that their lives unexpectedly intertwine. Set in the rural villages of Bihar and the metropolises of Bombay and Delhi, the novel is packed with telling details and anecdotes about life in contemporary India. At the same time, it is a fictional investigation into how narratives circulate and vie for supremacy—through gossip, cinema, popular fiction, sensational journalism, and the global media.

**Amitava Kumar** is a novelist, poet, journalist, and Professor of English at Vassar College. He is the author of *Husband of a Fanatic*, a *New York Times* "Editors' Choice" selection; *Bombay-London-New York*, a *New Statesman* (UK) "Book of the Year"; and *Passport Photos*. He is the editor of several books, including *Away: The Indian Writer as an Expatriate*, *The Humour and the Pity: Essays on V. S. Naipaul*, and *World Bank Literature*. He is also an editor of the online journal *Politics and Culture* and the screenwriter and narrator of the prize-winning documentary film *Pure Chutney*. Kumar's writing has appeared in the *Nation*, *Harper's*, and *Vanity Fair*.

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

AMITAVA KUMAR

*"Amitava Kumar has written a unique book. It is ultimately a book about neoliberalism, about the public interest defined as militarism rather than as well-being. It is a book about the imagination reduced to suspicion and fear rather than hope and liberty. It is a book that swells from India to Indiana, depicting the global ecology of antiterrorism."—VIJAY PRASHAD*, author of *The Darker Nations: A People's History of the Third World*



Part reportage and part protest, *A Foreigner Carrying in the Crook of His Arm a Tiny Bomb* is an inquiry into the cultural logic and global repercussions of the war on terror. At its center are two men convicted in U.S. courts on terrorism-related charges: Hemant Lakhani, a seventy-year-old tried for attempting to sell a fake missile to an FBI informant, and Shahawar Matin Siraj, who was baited by the New York Police

Department into a conspiracy to bomb a subway. Lakhani and Siraj were caught through questionable sting operations involving paid informants; both men received lengthy jail sentences. Their convictions were celebrated as major victories in the war on terror. In Kumar's riveting account of their cases, Lakhani and Siraj emerge as epic bunglers, and the U.S. government as the creator of terror suspects to prosecute. Kumar analyzed the trial transcripts and media coverage, and he interviewed Lakhani, Siraj, their families, and their lawyers. Juxtaposing such stories of entrapment in the United States with narratives from India, another site of multiple terror attacks and state crackdowns, Kumar explores the harrowing experiences of ordinary people entangled in the war on terror. He also considers fierce critiques of post-9/11 surveillance and security regimes by soldiers and torture victims as well as artists and writers including Coco Fusco, Paul Shambroom, and Arundhati Roy.

# The Czech Reader

History, Culture, Politics

JAN BAŽANT, NINA BAŽANTOVÁ  
& FRANCES STARN, EDITORS



Students argue with invading Russian soldiers in Prague on August 21, 1968, the day Communist armies “pacified” rebellious Czechs and Slovaks. Courtesy of ČTK.

*The Czech Reader* brings together more than 150 primary texts and illustrations to convey the dramatic history of the Czechs, from the emergence of the Czech state in the tenth century, through the creation of Czechoslovakia in 1918 and the Czech Republic in 1993, into the twenty-first century. The Slav-speaking Czechs have lived for more than a millennium surrounded on three sides by German-speaking people. The Czechs have preserved their language, traditions, and customs, despite their incorporation into the Holy Roman Empire, the Habsburg Empire, the Austro-Hungarian Empire, the Third Reich, and the Eastern Bloc. Organized chronologically, the selections in *The Czech Reader* include the letter to the Czech people written by the religious reformer and national hero Jan Hus in 1415, and Charter 77, an influential anticommunist initiative launched in 1977 in reaction to the arrest of the Plastic People of the Universe, an underground rock band. There is a speech given in 1941 by Reinhard Heydrich, a senior Nazi official and Deputy Reich-Protector of Bohemia and Moravia, as well as one written by Václav Havel in 1984 for an occasion abroad, but read by the Czech-born British dramatist Tom Stoppard, since Havel, the dissident playwright and future national leader, was not allowed to leave Czechoslovakia. Among the songs, poems, folklore, fiction, plays, paintings, and photographs of monuments and architectural landmarks are “Let Us Rejoice,” the most famous chorus from Bedřich Smetana’s comic opera *The Bartered Bride*; a letter the composer Antonín Dvořák sent from New York, where he directed the National Conservatory of Music in the 1890s; a story by Franz Kafka; and an excerpt from Milan Kundera’s *The Joke*. Intended for travelers, students, and scholars alike, *The Czech Reader* is a rich introduction to the turbulent history and resilient culture of the Czech people.



Boy dressed as a girl in a South Moravian folk ceremony. Photo by Vladislav Galgonek. Courtesy of ČTK.

**Jan Bažant** is a senior researcher at the Institute of Philosophy in Prague. He was previously director of the Institute for Classical Studies. **Nina Bažantová** is an art historian and former curator of historical textiles at the Museum of Applied Arts in Prague. **Frances Starn** is a writer living in Berkeley, California.

“*The Czech Reader* is a real gem, an immensely informative, balanced, and up-to-date compendium on Czech history and culture.”—**JOHN NEUBAUER**, University of Amsterdam

“There is nothing comparable to *The Czech Reader*. It makes a unique and highly valuable contribution to understanding the Czech interpretation of their own history, of who they are, and what historical events constituted them as a nation and a people.”—**SILVIA TOMASKOVA**, University of North Carolina, Chapel Hill

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## The Mirage of a Space between Nature and Nurture

EVELYN FOX KELLER

“Evelyn Fox Keller’s diagnosis of prevalent confusions in our thinking about nature and nurture is so lucid, informed, and sensitive that it is tempting to insist that scientists, journalists, philosophers, and policymakers who intend to talk about ‘nature and nurture’ should be required to demonstrate their mastery of her arguments before their thoughts are let loose on society.”—**PHILIP KITCHER**, author of *Living with Darwin: Evolution, Design, and the Future of Faith*



In this powerful critique, the esteemed historian and philosopher of science Evelyn Fox Keller addresses the nature-nurture debates, including the persistent disputes regarding the roles played by genes and the environment in determining individual traits and behavior. Keller is interested in both how an oppositional “versus” came to be inserted between nature

and nurture, and how the distinction on which that opposition depends, the idea that nature and nurture are separable, came to be taken for granted. How, she asks, did the illusion of a space between nature and nurture become entrenched in our thinking, and why is it so tenacious? Keller reveals that the assumption that the influences of nature and nurture can be separated is neither timeless nor universal, but rather a notion that emerged in Anglo-American culture in the late nineteenth century. She shows that the seemingly clear-cut nature-nurture debate is riddled with incoherence. It encompasses many disparate questions knitted together into an indissoluble tangle, and it is marked by a chronic ambiguity in language. There is little consensus about the meanings of terms such as *nature*, *nurture*, *gene*, and *environment*. Keller suggests that contemporary genetics can provide a more appropriate, precise, and useful vocabulary, one that might help put an end to the confusion surrounding the nature-nurture controversy.

**Evelyn Fox Keller** is Emerita Professor of History and Philosophy of Science at the Massachusetts Institute of Technology. She is the author of numerous books, including *The Century of the Gene*; *Reflections on Gender and Science*; and *A Feeling for the Organism: The Life and Work of Barbara McClintock*.

## On the Modern Cult of the Factish Gods

BRUNO LATOUR

“What immense spiritual and intellectual relaxation! With what vivacity and cunning Bruno Latour gets us out of the cage holding us hostage of the mumbo-jumbo of Subjects and Objects all these long years of Western Civ. Out-fetishizing these fetishes, nudging us towards the mastery of non-mastery, he invites us thereby to the sort of thinking needed to remake a failing world.”—**MICHAEL TAUSSIG**, Columbia University



*On the Modern Cult of the Factish Gods* continues the project that the anthropologist, philosopher, and influential science studies theorist Bruno Latour advanced in his book *We Have Never Been Modern*. There he proposed to redescribe the Enlightenment idea of universal scientific truth, arguing that there are no facts separable from their fabrication. In this concise work,

Latour delves into the “belief in naïve belief,” the suggestion that fetishes, objects invested with mythical powers, are fabricated, and that “facts” are not. Mobilizing his work in the anthropology of science, he uses the notion of “factishes” to explore a way of respecting the objectivity of facts and the power of fetishes without forgetting that both are fabricated. While the fetish-worshipper knows perfectly well that fetishes are man-made, the Modern icon-breaker inevitably erects new icons. Yet Moderns sense no contradiction at the core of their work. Latour pursues his critique of critique, or of the possibility of mediating between subject and object, or the fabricated and the real, through the notion of “iconoclash,” making productive comparisons between scientific practice and the worship of visual images and of religious icons.

**Bruno Latour** is Professor and Dean for Research at Sciences Po in Paris. His many books include *Reassembling the Social: An Introduction to Actor-Network Theory*; *Politics of Nature: How to Bring the Sciences into Democracy*; *Pandora’s Hope: Essays on the Reality of Science Studies*; *Aramis, Or, The Love of Technology*; and *We Have Never Been Modern*.

SCIENCE AND CULTURAL THEORY

A Series Edited by Barbara Herrnstein Smith and E. Roy Weintraub

## An Epistemology of the Concrete

Twentieth-Century Histories of Life

**HANS-JÖRG RHEINBERGER**

With a foreword by Timothy Lenoir

*"An Epistemology of the Concrete offers a methodological framework and a set of research exemplars that will shape science studies for years to come."*—**TIMOTHY LENOIR**, from the foreword



*An Epistemology of the Concrete* brings together case studies and theoretical reflections on the history and epistemology of the life sciences by Hans-Jörg Rheinberger, one of the foremost philosophers of science. In these essays he examines the history of experiments, concepts, model organisms, instruments, and the gamut of epistemological, institutional, political,

and social factors that determine the actual course of the development of knowledge. Building on ideas in his influential book *Toward a History of Epistemic Things*, Rheinberger considers ways of historicizing scientific knowledge, different configurations of genetic experimentation in the first half of the twentieth century, and the interaction between apparatuses, experiments, and concept formation in molecular biology in the second half of the twentieth century. He delves into fundamental epistemological issues bearing on the relationship between instruments and objects of knowledge, laboratory preparations as a special class of epistemic objects, and the note-taking and write-up techniques utilized in research labs. He takes up topics ranging from the French "historical epistemologists" Gaston Bachelard and Georges Canguilhem to the liquid scintillation counter, a radioactivity measuring device that became a crucial tool for molecular biology and biomedicine in the 1960s and 1970s. Throughout *An Epistemology of the Concrete*, Rheinberger shows how assemblages—historical conjunctures—set the conditions for the emergence of epistemic novelty.

**Hans-Jörg Rheinberger** is Director at the Max Planck Institute for the History of Science, Berlin. **Timothy Lenoir** is the Kimberly Jenkins Chair for New Technologies in Society at Duke University.

EXPERIMENTAL FUTURES: TECHNOLOGICAL LIVES, SCIENTIFIC ARTS, ANTHROPOLOGICAL VOICES

A Series Edited by Michael M. J. Fischer and Joseph Dumit

## Asian Biotech

Ethics and Communities of Fate

**AIHWANG ONG & NANCY N. CHEN, EDITORS**

*"This exciting collection of ethnographic essays introduces readers to the deployment of specific biotechnologies in Asia, revealing their enmeshment with local and global politics and a situated ethics that extends to the good of families, communities, and nations, not merely that of individuals. This book, harbinger of impending futures, demands introspection."*—**MARGARET LOCK**, author of *Twice Dead: Organ Transplants and the Reinvention of Death*

Providing the first overview of Asia's emerging biosciences landscape, this timely and important collection brings together ethnographic case studies on biotech endeavors such as genetically modified foods in China; clinical trials in India; blood collection in Singapore and China; and stem cell research in Singapore, South Korea, and Taiwan. While biotech policies and projects vary by country, the contributors identify a significant trend toward state entrepreneurialism in biotechnology, and they highlight the ways that political thinking and ethical reasoning are converging around the biosciences. As ascendant nations in a region of postcolonial emergence with an "uncanny surplus" in population and pandemics, Asian countries treat their populations as sources of opportunity and risk. Biotech enterprises are allied to efforts to overcome past humiliations and restore national identity and political ambition, and they are legitimized as solutions to national anxieties about food supplies, diseases, epidemics, and unknown biological crises in the future. Biotechnological responses to perceived risks stir deep feelings about shared fate, and they crystallize new ethical configurations, often re-inscribing traditional beliefs about ethnicity, nation, and race. As many of the essays in this collection illustrate, state involvement in biotech initiatives is driving the emergence of "biosovereignty," an increasing pressure for state control over biological resources, commercial health products, corporate behavior, and genetic-based identities. *Asian Biotech* offers much-needed analysis of the interplay among biotechnologies, economic growth, biosecurity, and ethical practices in Asia.

**Aihwa Ong** is Professor of Anthropology at the University of California, Berkeley. **Nancy N. Chen** is Professor of Anthropology at Scripps College.

EXPERIMENTAL FUTURES: TECHNOLOGICAL LIVES, SCIENTIFIC ARTS, ANTHROPOLOGICAL VOICES

A Series Edited by Michael M. J. Fischer and Joseph Dumit

### Contributors

|                |                            |                      |
|----------------|----------------------------|----------------------|
| Vincanne Adams | Phuoc V. Le                | Kaushik Sunder Rajan |
| Nancy N. Chen  | Jennifer Liu               | Wen-Ching Sung       |
| Stefan Ecks    | Aihwa Ong                  | Charis Thompson      |
| Kathleen Erwin | Margaret Sleeboom-Faulkner | Ara Wilson           |

### SCIENCE STUDIES

**September** 368 pages, 43 illustrations  
paper, 978-0-8223-4575-6, \$24.95/£16.99  
cloth, 978-0-8223-4560-2, \$89.95/£70.00

### ANTHROPOLOGY/SCIENCE STUDIES/ASIAN STUDIES

**December** 328 pages, 3 illustrations  
paper, 978-0-8223-4809-2, \$23.95/£16.99  
cloth, 978-0-8223-4793-4, \$84.95/£66.00

## African Rhythms

The Autobiography of Randy Weston

COMPOSED BY RANDY WESTON

Arranged by Willard Jenkins



Randy Weston and Willard Jenkins in Marrakech, Morocco, 2001. Photo by Ariane Smolderen.

**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 of 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 the French Order of Arts and Letters, the “Black Music Star Award” from the Art 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*, *All About Jazz*, *Jazzwise*, and many other publications.

### PRAISE FOR RANDY WESTON

“When Randy plays, a combination of strength and gentleness, virility and velvet emerges from the keys in an ebb and flow of sound seemingly as natural as the waves of the sea.”—**LANGSTON HUGHES**, in the original liner notes for Randy Weston’s *Uhuru Afrika*

“Mr. Weston draws from the musical well of the entire black world without losing his distinctive voice. . . . [He] is a truth seeker who sees a power in music much greater than all of us.”—**ROBIN D. G. KELLEY**, the *New York Times*



Sam Gill (bass), Randy Weston (piano), Willie Jones (drums), Frank Heppenstall (saxophone) circa 1950s.

The pianist, composer, and bandleader Randy Weston is one of the world’s most influential jazz musicians and a remarkable storyteller whose career has spanned five continents and more than six decades. Packed with fascinating anecdotes, *African Rhythms* is Weston’s life story, as told by him to the music journalist Willard Jenkins. It encom-

passes Weston’s childhood in Brooklyn’s Bedford-Stuyvesant neighborhood, where his parents and other members of their generation imbued him with pride in his African heritage, and his introduction to jazz and early years as a musician in the artistic ferment of mid-twentieth-century New York. His music has taken him around the world, where he has performed in eighteen African countries, in Buddhist temples and Shinto shrines in Japan, and for the Princess of Morocco, the Archbishop of Canterbury, and the grand opening of a new library in Alexandria, Egypt. Africa is at the core of Weston’s music and spirituality. He has traversed the continent on a continuous quest to learn about its musical traditions, produced its first major jazz festival, and lived for years in Morocco, where he opened a popular jazz club, The African Rhythms Club, in Tangier.

Weston’s narrative is replete with tales of the people he has met and befriended, and with whom he has worked. He describes his unique partnerships with Langston Hughes, the musician and arranger Melba Liston, and the jazz scholar Marshall Stearns, as well as his friendships and collaborations with Duke Ellington, Dizzy Gillespie, Coleman Hawkins, Thelonious Monk, Billy Strayhorn, Max Roach, Charlie Parker, Miles Davis, the Cuban percussionist Candido Camero, the Ghanaian musicians Kofi Gnaba and Kwabena Nketia, the Gnawa musicians of Morocco, the novelist Paul Bowles, the photographer Henri Cartier-Bresson, and many other artists. A full discography of Weston’s recordings includes song titles and the names of all of the musicians who performed on the records. With *African Rhythms*, an international jazz virtuoso creates cultural history again.

A JOHN HOPE FRANKLIN CENTER BOOK

REFIGURING AMERICAN MUSIC

A Series Edited by Ronald Radano and Josh Kun

MUSIC/BIOGRAPHY/AFRICAN AMERICAN STUDIES

October 344 pages, 51 b&w photos cloth, 978-0-8223-4784-2, \$32.95tr/£22.99



# *I'm Black When I'm Singing, I'm Blue When I Ain't and Other Plays*

**SONIA SANCHEZ**

Edited and with an introduction by Jacqueline Wood

This collection brings together for the first time the plays of Sonia Sanchez, a prolific, award-winning poet and one of the most prominent writers in the Black Arts movement. In addition to Sanchez's five previously published plays *The Bronx Is Next* (1968), *Sister Son/ji* (1969), *Dirty Hearts* (1971), *Malcolm/Man Don't Live Here No Mo* (1972), and *Uh, Uh; But How Do It Free Us?* (1974), the collection also includes her two unpublished plays, *I'm Black When I'm Singing*, *I'm Blue When I Ain't* (1982) and *2 x 2* (2009). It reveals the thematic and formal exchanges between Sanchez's poetry and dramatic works over the course of four decades. Sanchez emerged as a black nationalist poet and playwright in the late 1960s and early 1970s. Like her poetry, her dramas reflect her critique of the racism and sexism that she encountered as a young female writer in the black militant community, her ongoing concern with the well-being of the black community, and her commitment to social justice. *I'm Black When I'm Singing*, *I'm Blue When I Ain't* and *Other Plays* includes three essays in which Sanchez reflects on her art and activism, and an introduction by Jacqueline Wood situating Sanchez's plays in relation to her poetry, activism, and the feminist dramatic voice in black revolutionary art.



Photo by Leandre Jackson

**Sonia Sanchez** is a poet, playwright, and activist living in Philadelphia. Her many books of poetry include *Shake Loose My Skin*, *Does Your House Have Lions?*, *Under a Soprano Sky*, *Homegirls and Handgrenades*, *We a BaddDDD People*, and *Homecoming*. She is the recipient of numerous honors recognizing her writing and activism, among them a PEN Writers' Award and an American Book Award, as well as the Community Service Award from the National Black Caucus of State Legislators and the Peace and Freedom Award from the Women's International League for Peace and Freedom. **Jacqueline Wood** is Associate Professor of African American Literature and the Interim Director of the African American Studies Program at the University of Alabama at Birmingham.

"Sonia Sanchez remains one of the most read, respected, and visible figures of the Black Arts movement, as well as its most significant female figure. *I'm Black When I'm Singing*, *I'm Blue When I Ain't* and *Other Plays* only adds to that legacy."—**AMIRI BARAKA**

"Breathtaking. . . filled with shifting images, jarred rhythms, prancing angers and embarrassments and defiances."—**WALTER KERR**, the *New York Times*, writing about Sanchez's play *Sister Son/ji*

"Whether I encounter Sonia in poetry, prose, or drama, I am always struck by the fearlessness of her intellect, the effortless musicality of her language, and her commitment to putting these gifts—always—in service of the Struggle. I rejoice for those who, through this book, will encounter Sonia for the first time."—**RUBY DEE**

## Leaving Art

Writings on Performance, Politics,  
and Publics, 1974–2007

SUZANNE LACY

With an introduction by Moira Roth and an afterword by Kerstin Mey

**Suzanne Lacy** is an internationally known artist whose work includes installations, video, and large-scale performances on social themes and urban issues. She is also Chair of the Master in Fine Arts in Public Practice program at Otis College of Art and Design. Lacy edited the collection *Mapping the Terrain: New Genre Public Art* and has published more than seventy articles on public and performance art. In 2010 she received the Distinguished Artist Award for Lifetime Achievement from the College Art Association. **Moira Roth** is the Trefethen Professor of Art History at Mills College. **Kerstin Mey** is Director for Research and Enterprise and Professor of Fine Art at the University for the Creative Arts in the United Kingdom.

“Suzanne Lacy’s work is a communal improvisation inviting life to happen in all its drama, absurdity, pain, and danger. At its best, it has the passion and complexity of Action Painting.”—**ELEANOR ANTIN**, artist and professor emeritus, University of California at San Diego

“Suzanne Lacy is the most important public artist working today, in part because she is also an inspired organizer, writer, and public intellectual. Multicultural and mult centered, devoted to civic dialogue, she balances esthetics and politics, pragmatics and imagination, while collaborating with those living inside the issues. Her feminist energy infuses this book. It will turn many heads.”—**LUCY R. LIPPARD**, author of *The Pink Glass Swan: Selected Feminist Essays on Art*



Lacy pushes a cart of garbage through a San Francisco exhibition. Suzanne Lacy, *The Bag Lady*, 1977. De Young Museum of Art, San Francisco. Photo by Terry Schutte.

Since the 1970s, the performance and conceptual artist Suzanne Lacy has explored women’s experiences, violence, race, ethnicity, aging, and economic disparities through her pioneering work. Combining aesthetics and politics, and often collaborating with other artists and community organizations, she has staged large-scale public art projects, sometimes involving hundreds of participants. She has consistently written about her work: planning, describing, and analyzing it; advocating socially engaged art practices; theorizing the relationship between art and social interven-

tion; and questioning the boundaries separating high art from popular participation.

*Leaving Art* brings together thirty pieces that Lacy has written since 1974. In different ways, each one relates to questions arising during performances and installations; five were written as scripts or artworks. The chronological arrangement of the pieces reveals Lacy’s intense focus on questions of gender, violence, and the body during the 1970s, and her turn in the 1980s toward political performance art and questions about how the media could be used by artists to instigate social change. Lacy later engaged questions of race relations, criminal justice, and education in the 1990s, developing community art initiatives designed to spark substantive discussion about charged social and political issues. More recently, in her reflections on what art is and should be now, she has compared socially engaged public art with Buddhist practices, and examined the influence of one of her mentors, the late Allan Kaprow, on the development of feminist performance art in the 1970s. *Leaving Art* includes an introduction to Lacy’s art and writing by Moira Roth, and an afterword in which Kerstin Mey situates Lacy’s work in relation to contemporary cultural theory and practice.



Suzanne Lacy, *Learn Where the Meat Comes From*, 1976. Video and photographic series. Video with Hildegard Duane. Photos by Raul Vega.

## Correspondence Course

### An Epistolary History of Carolee Schneemann and Her Circle

KRISTINE STILES, EDITOR



Carolee Schneemann, *Video Rocks*, 1987-1988. Multimedia installation with 200 hand-cast rocks (cement, glass, ashes, wood), 5 video monitors, 10 Plexiglass rods with 10 halogen lights, 2 channel video of feet walking on rocks, painting, acrylic on paper, 6 x 9 ft.

Creator of such acclaimed works as the performance *Meat Joy* and the film *Fuses*, the artist Carolee Schneemann has saved the letters she has written and received for decades. Much of this correspondence is published here for the first time, providing an epistolary history of Schneemann and other figures central to the international avant-garde of happenings, Fluxus, performance, and conceptual art. Schneemann corresponded for more than forty years with some individu-

als, including the composer James Tenney, the filmmaker Stan Brakhage, the artist Dick Higgins, the dancer and filmmaker Yvonne Rainer, the poet Clayton Eshleman, and the psychiatrist Joseph Berke. Her “tribe,” as she called it, altered the conditions under which art is made and the form in which it is presented, shifting art away from private acts and the creation of unique objects to art engaged directly with the public in ephemeral performances and in expanded, nontraditional forms of music, film, dance, theater, and literature.

Kristine Stiles selected, edited, annotated, and wrote the introduction to the letters, assembling them so that readers can follow the development of Schneemann’s art, thought, and private and public relationships. The correspondence chronicles a history of energy and invention, as well as of charged personal and artistic struggles, arguments, and displays of ego. It sheds light on interecine aesthetic politics and the mundane activities that constitute the exasperating vicissitudes of making art, building an artistic reputation, and negotiating an industry as unpredictable and demanding as the art world in the mid-to-late twentieth century. For her part, Schneemann discusses financial dilemmas, grapples with her career, shares her success, joy, and love, and contends with loneliness, aging, and disappointment. Her correspondence reveals a writer of considerable literary talent, as well as one whose letters are consummately visual, both in communicating textual images of sensate and corporeal experience and as material objects, as shown in the volume’s many illustrations.

**Kristine Stiles** is Professor of Art, Art History, and Visual Studies at Duke University. She is the author of *Marina Abramovic, States of Mind: Dan & Lia Perjovschi*, and editor of the revised, expanded second edition of *Theories and Documents of Contemporary Art: A Sourcebook of Artists’ Writings*, which she originally co-edited with Peter Salz.

**Carolee Schneemann** is a multidisciplinary artist whose painting, photography, film, video, performance art, and installation works have been shown at the Los Angeles Museum of Contemporary Art, the Whitney Museum of American Art, the Museum of Modern Art, the Centre Georges Pompidou (Paris), the National Film Theatre (London), and the Anthology Film Archives (New York). She is the recipient of a Lifetime Achievement Award from the College Art Association and the author of *Imaging Her Erotics; More Than Meat Joy: Performance Works and Selected Writings*; and *Cezanne, She Was A Great Painter*, among other publications.

#### PRAISE FOR CAROLEE SCHNEEMANN

“Carolee Schneemann is an original, and a nexus. Lissome bansheeprogenitrix of Body Art and downtown doyenne whose influences span the New York School, the Judson Dance Theater, and contemporary performance.”—FRANCES RICHARD, *Artforum*



Carolee Schneemann, *Vulva's Morphia*, 1992. Multimedia installation with suspended photogrid, text panels, and electric fans, each panel 11 x 8.5 in., text 2 x 58 in., installation 96 x 60 in.

# A World of Becoming

WILLIAM E. CONNOLLY



**William E. Connolly** is Krieger-Eisenhower Professor of Political Science at Johns Hopkins University. His most recent books include *Capitalism and Christianity, American Style* and *Pluralism*, both also published by Duke University Press. His classic study *The Terms of Political Discourse* won the Benjamin Lippincott Award in 1999.

Connolly is an advisory editor of the journal *Theory & Event*, a co-editor of the blog *The Contemporary Condition*, and a former editor (1980–86) of the journal *Political Theory*.

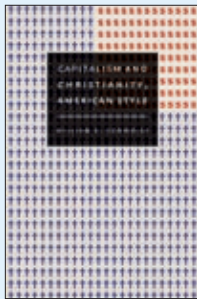
“*A World of Becoming* is a deeply original and timely book drawing together a series of ideas, discoveries, and concepts from a wide range of fields into a coherent image of a new way of responding to what William E. Connolly calls the human predicament. It suggests many practical guidelines, forms of action, types of ethos, and modes of interaction directly applicable to some of the most intractable social and political problems we face today. It is a brave and engaged work.”—**JAMES WILLIAMS**, author of *Gilles Deleuze’s Logic of Sense*

In *A World of Becoming* William E. Connolly outlines a political philosophy suited to a world whose powers of creative evolution include and exceed the human estate. This is a world composed of multiple, interacting systems, including those of climate change, biological evolution, economic practices, and geological formations. Such open systems, set on different temporal registers of stability and instability, periodically resonate together to generate profound, unpredictable changes. To engage such a world reflectively is to feel pressure to alter established practices of politics, ethics, and spirituality. In pursuing such a course, Connolly draws inspiration from philosophers such as Maurice Merleau-Ponty, Alfred North Whitehead, and Gilles Deleuze, as well as the complexity theorist of biology Stuart Kauffman and the theologian Catherine Keller.

Attunement to a world of becoming, Connolly argues, may also help us address dangerous resonances between global finance capital, cross-regional religious resentments, neoconservative ideology, and the 24-hour mass media. Coming to terms with subliminal changes in the contemporary experience of time that challenge traditional images can help us grasp how these movements have arisen and perhaps even inspire creative counter-movements. The book closes with the chapter “The Theorist and the Seer,” in which Connolly draws insights from early Greek ideas of the Seer and a Jerry Lewis film, *The Nutty Professor*, to inform the theory enterprise today.

A JOHN HOPE FRANKLIN CENTER BOOK

## ALSO BY WILLIAM E. CONNOLLY

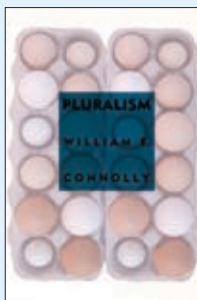


### Capitalism and Christianity, American Style

paper, \$21.95/£14.99 978-0-8223-4272-4 / 2008

“William E. Connolly is a towering figure in contemporary political theory whose profound reflections on democracy, religion, and the tragic unsettle and enrich us. In this powerful work he casts his philosophical gaze on the internal dynamics of the American Empire—especially the role of Christian traditions and capitalist practices. The result is vintage Connolly, namely, indispensable!”

—**Cornel West**, Princeton University



### Pluralism

paper, \$21.95/£14.99 978-0-8223-3567-2 / 2005

“*Pluralism* is a brilliant study. Powerful, cogent, and compulsively readable, it presents a strong case for a democratic pluralism that is worthy of embrace by all who think the fundamentalism of our age needs to be countered, not with more of the same from another direction, but with the best-articulated and most profoundly true vision of another way of being together politically. If taken up, this book will change hearts and minds.”

—**Thomas Dumm**, author of *A Politics of the Ordinary*

## The Marcus Garvey and Universal Negro Improvement Association Papers, Volume XI

The Caribbean Diaspora, 1910–1920

**MARCUS GARVEY**

Robert A. Hill, Editor in Chief

### PRAISE FOR THIS MULTIVOLUME PROJECT

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

“. . . will reshape our understanding of the history of black nationalism.”  
—*The Nation*

With *Volume XI: The Caribbean Diaspora, 1910–1920*, Duke University Press proudly assumes publication of the final volumes of The Marcus Garvey and Universal Negro Improvement Association Papers. This invaluable archival project documents the impact and spread of the Universal Negro Improvement Association (UNIA), the organization founded by Marcus Garvey in 1914 and led by him until his death in 1940. *Volume XI* is the first to focus on the Caribbean, where the UNIA was represented by more than 170 divisions and chapters. Revealing the connections between the major African American mass movement of the interwar era and the struggle of the Caribbean people for independence, this volume includes the letters, speeches, and writings of Caribbean Garveyites and their opponents, as well as documents and speeches by Garvey, newspaper articles, colonial correspondence and memoranda, and government investigative records. The primary documents are extensively annotated, and the volume includes twenty-two critical commentaries on the territories covered in the book, from the Bahamas to Guatemala, and Haiti to Brazil. A trove of scholarly resources, *Volume XI: The Caribbean Diaspora, 1910–1920* illuminates another chapter in the history of one of the world’s most important social movements.

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

## Mao Zedong and China in the Twentieth-Century World

A Concise History

**REBECCA E. KARL**

“In this succinct and compact narrative of Mao’s personal and intellectual development, Rebecca E. Karl offers an impressive exposition of the formation and evolution of the theory and practice of the Chinese Revolution. Her analysis of ideological tenets in China’s revolutionary movement is convincing and more sophisticated than other narratives of Mao’s life and thought.”—**BAN WANG**, author of *Illuminations from the Past: Trauma, Memory, and History in Modern China*



Mao, 1939.

Throughout this lively and concise historical account of Mao Zedong’s life and thought, Rebecca E. Karl places the revolutionary leader’s personal experiences, social visions and theory, military strategies, and developmental and foreign policies in a dynamic narrative of the Chinese revolution. She situates Mao and the revolution in a global setting informed by imperialism, decolonization, and third worldism, and discusses worldwide trends in politics, the economy, military power, and territorial sovereignty. Karl begins with Mao’s early life in a small village in Hunan province, documenting his relationships with his parents, passion for education, and political awakening during the fall of the Qing dynasty in late 1911. She traces his transition from liberal to Communist over the course of the next decade, his early critiques of the subjugation of women, and the gathering force of the May 4th movement for reform and radical change. Describing Mao’s rise to power, she delves into the dynamics of Communist organizing in an overwhelmingly agrarian society, and Mao’s confrontations with Chiang Kaishek and other nationalist conservatives. She also considers his marriages and romantic liaisons and their relation to Mao as the revolutionary founder of Communism in China. After analyzing Mao’s stormy tenure as Chairman of the People’s Republic of China, Karl concludes by examining his legacy in China from his death in 1976 through the Beijing Olympics in 2008.

**Rebecca E. Karl** is Associate Professor of History at New York University. She is the author of *Staging the World: Chinese Nationalism at the Turn of the Twentieth Century*, also published by Duke University Press.

ASIA-PACIFIC

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# Contemporary Chinese Art

## Primary Documents

EDITED BY WU HUNG

With the assistance of Peggy Wang

**Wu Hung** is the Harrie A. Vanderstappen Distinguished Service Professor in Art History and East Asian Languages and Civilizations, Director of the Center for the Art of East Asia, and Consulting Curator at the Smart Museum of Art at the University of Chicago. His many books include *Remaking Beijing: Tiananmen Square and the Creation of a Political Space*, *Transience: Chinese Experimental Art at the End of the Twentieth Century*, and (with Christopher Phillips) *Between Past and Future: New Photography and Video from China*. He has curated many international exhibitions of Chinese art. **Peggy Wang** is a graduate student in the Department of Art History at the University of Chicago.



Chen Shaoxiang, *Street--Haizhu Square*, 1999. Collection the artist. © 2010 Chen Shaoxiang.

### PRAISE FOR WU HUNG

“Respected on both sides of the Pacific. . . . [Wu Hung] has helped introduce Chinese avant-garde art to the West.”—**ERIK ECKHOLM**, the *New York Times*

“Recognized as one of the foremost authorities in both ancient and contemporary Chinese art, [Wu Hung] has served as a consultant on some of the most highly acclaimed exhibitions of current Chinese art to tour the United States.”—**GARRETT HOLG**, the *Chicago Sun-Times*



Zhang Huan, *12 Square Meters*, 1994. © 2010 Zhang Huan.

Despite the liveliness and creativity of avant-garde Chinese art in the post-Mao era and its prominence in the world of international contemporary art, until now there has been no systematic introduction to this important work in any Western language. Moreover, most of the relevant primary documents have existed only in Chinese, scattered in hard-to-find publications. *Contemporary Chinese Art* remedies this situation by bringing together carefully selected primary texts in English translation. Arranged in chronological order, the texts guide readers through the development of avant-garde Chinese art from 1976 until 2006. Because experimental Chinese art emerged as a domestic phenomenon in the 1970s and 1980s and its subsequent development has been closely related to China's social and economic transformation, this volume focuses on art from mainland China. At the same time, it encompasses the activities of mainland artists residing overseas, since artists who emigrated in the 1980s and 1990s were often key participants in the early avant-garde movements and have continued to interact with the mainland art world. The primary documents include the manifestos of avant-garde groups, prefaces to important exhibitions, writings by representative artists, important critical and analytical essays, and even some official documents. Each chapter and section begins with a concise preface explaining the significance of the texts and providing the necessary historical background; the volume includes a timeline summarizing important art phenomena and related political events.

PUBLICATION OF THE MUSEUM OF MODERN ART

MoMA PRIMARY DOCUMENTS

# The Record

## Contemporary Art and Vinyl

TREVOR SCHOONMAKER, EDITOR



Jeroen Diepenmaat, *Pour des dents d'un blanc éclatant et saines*, 2005. Record players, vinyl records, taxidermied birds, and sound; dimensions variable. Courtesy of the artist.

*The Record* is the full-color catalog accompanying the groundbreaking exhibition *The Record: Contemporary Art and Vinyl*, at the Nasher Museum of Art at Duke University from September 2, 2010, through February 6, 2011. The first museum exhibition to explore the culture of vinyl records in the history of contemporary art, *The Record* features rarely exhibited work and recent and newly commissioned pieces by thirty-three artists from around the world. These artists have taken vinyl records as their subject or medium, producing sound work, sculpture, installation, drawing, painting, photography, video, and performance. Works by well-known artists such as Laurie Anderson, Jasper Johns, Ed Ruscha, and Carrie Mae Weems appear alongside those of other North American artists and of artists from Africa, Asia, Europe, and Latin America, some of whom have never before exhibited in a U.S. museum. Among the works shown are David Byrne's original Polaroid photomontage used for the cover of the 1978 Talking Heads album *More Songs about Buildings and Food*, the fictive soul "album covers" created by the outsider artist Minging Mike in the late 1960s and early 1970s, and *Wheel of Steel* (2006), an arresting narrative of record-playing told through digital photos by the South African-born and Berlin-based artist Robin Rhode. In addition to the 225 images, 200 of which appear in color, the catalog includes personal reflections and critical analyses. All of the artists in the exhibition contribute personal statements about their work in relation to the vinyl record, and critics and scholars explore the historical impact of the record on art and music and the ways the medium has helped shape individual and collective identities.

PUBLICATION OF THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY

**Trevor Schoonmaker** is Curator of Contemporary Art at the Nasher Museum of Art at Duke University. He is the editor of *Barkley L. Hendricks: Birth of the Cool*; *Street Level: Mark Bradford, William Cordova, and Robin Rhode*; *Black President: The Art and Legacy of Fela Anikulapo-Kuti*; and *Fela: From West Africa to West Broadway*.

### With essays by

|                |                    |
|----------------|--------------------|
| Jeff Chang     | Carlo McCormick    |
| Vivien Goldman | Charlie McGovern   |
| Jennifer Kabat | Mark Anthony Neal  |
| Mark Katz      | Piotr Orlov        |
| Josh Kun       | Luc Sante          |
| Barbara London | Trevor Schoonmaker |
| Mac McCaughan  | Dave Tompkins      |



Minging Mike, *Minging Mike—Can Minger Mike Stevens Really Sing* (*Fake Records/Nations Capitol Records*), 1969. Fictive LP record and cover, mixed media on cardboard, gelatin silver print, 12.25 x 12.25 inches; opens to 12.25 x 24.75 inches. Courtesy of Minging Mike, Inc. and Hemphill Fine Arts, Washington, D.C.

### ART/MUSIC

September 240 pages, 10" x 10" trim size, 225 illustrations (including 200 in color) paper, 978-0-938989-33-2, \$45.00tr/£30.99

## Black Mirror/Espejo Negro

PEDRO LASCH, EDITOR



### Contributors

Srinivas Aravamudan  
Jennifer A. González  
Pedro Lasch  
Arnaud Maillet  
Walter Mignolo  
Pete Sigal

The provocative three-part project *Black Mirror/Espejo Negro* by the artist Pedro Lasch encompasses a museum installation, photographic artworks based on the installation, and this bilingual book, including many of the photos, the artist's statement, and critical commentaries. The project began as an installation commissioned by the Nasher Museum of Art at Duke University to accompany the exhibition *El Greco to Velázquez: Art during the Reign of Philip III*. In a gallery adjacent to the exhibition of Spanish Golden Age masterpieces, Lasch placed black rectangular mirrors on the walls, each with an image of a Spanish painting behind it. Pre-Columbian stone and ceramic figures, chosen by Lasch from the museum's permanent collection of Meso-American art, stood on pedestals facing toward each mirror and away from visitors entering the room. Viewers were drawn into a meditation on colonialism and spectatorship when, on looking into the black mirrors, they saw the pre-Columbian figures, seventeenth and eighteenth-century Spanish priests and conquistadores, themselves, and the contemporary gallery environment. The book *Black Mirror/Espejo Negro* includes full-color reproductions of thirty-nine photographs of the installation, as well as the text that Lasch wrote to accompany it. In short essays, scholars reflect on Lasch's work in relation to current debates in art history and visual studies, race discourse, pre-Columbian studies, postcolonial theory, and de-colonial thought.

**Pedro Lasch** is an assistant research professor in the Department of Art, Art History, and Visual Studies at Duke University. He has shown his work internationally at many institutions, including the Queens Museum of Art, the Walker Arts Center in Minneapolis, the Royal College of Art (London), Centro Nacional de las Artes (Mexico City), the Singapore Art Museum, and the Gwangju Biennale (South Korea).

PUBLICATION OF THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY AND THE FRANKLIN HUMANITIES INSTITUTE AT DUKE UNIVERSITY, WITH ADDITIONAL SUPPORT FROM THE JOAN MITCHELL FOUNDATION.

## Lines of Attack

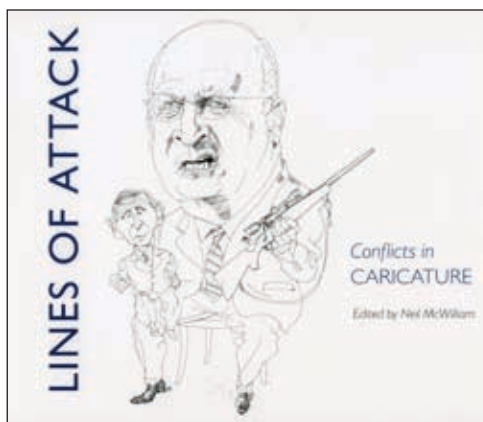
Conflicts in Caricature

NEIL MCWILLIAM, EDITOR

*Lines of Attack* raises broad questions about the nature of political caricature by juxtaposing two distinct historical moments in the development of the medium: its emergence in France in the 1830s, as artists including Honoré-Victorin Daumier ridiculed King Louis-Philippe, and its recent history during the presidencies of Bill Clinton and George W. Bush. The contributors assess the state of caricature at a moment when traditional outlets for the political cartoonist's art—particularly the daily newspaper—face an uncertain economic future, and technological change is radically transforming the media landscape that has sustained journalistic caricature for almost two centuries. Along with the cartoons featured in the book (most of which appear in color), the essays illuminate the development of caricature as a journalistic form, its changing visual languages, and its effectiveness in commenting on politics and instigating debate and dissent. Published in connection with the exhibition of the same name at the Nasher Museum of Art at Duke University, *Lines of Attack* features not only the satirical art of Daumier and his contemporaries, but also images by some of the most provocative political cartoonists working in the United States and Great Britain today: artists including Steve Bell, Steve Brodner, Joe Ciardiello, Pat Oliphant, Gerald Scarfe, Edward Sorel, Tom Tomorrow, and Garry Trudeau.

**Neil McWilliam** is the Walter H. Annenberg Professor of Art and Art History at Duke University. He is the author of *Monumental Intolerance: Jean Baffier, A Nationalist Sculptor in Fin-de-siècle France* and a co-editor of *Nationalism and French Visual Culture, 1870–1914*.

PUBLICATION OF THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY



### Contributors

Katherine Arpen  
Alexis Clark  
Alison Hafera Cox  
Katherine de Vos Devine  
Neil McWilliam



## Cultural Studies in the Future Tense

LAWRENCE GROSSBERG

“Lawrence Grossberg, author of numerous profound and highly influential studies, has produced his magnum opus. . . . Going through the manuscript, I realized with growing awe and enthusiasm, that in one book we have been offered by far the most comprehensive and best-written history of cultural studies from its inception to its most recent accomplishments and challenges, as well as a program that deserves to be called a definite introduction to all future studies of culture. This book is an obligatory and invaluable reading for the established professionals of the area as much as its aspiring newcomers.”—**ZYGMUNT BAUMAN**, Emeritus Professor of Sociology, University of Leeds

Lawrence Grossberg is one of the leading figures in cultural studies internationally. In *Cultural Studies in the Future Tense*, he offers a powerful critique of the present state of cultural studies, and, more broadly, of the intellectual left, especially in the Anglo-American academy. He develops a vision for the future of cultural studies as conjunctural analysis, a radically contingent and contextual study of the articulations of lived discursive and material contexts. Proposing a compelling analysis of the contemporary political problem-space as a struggle over modernity, he suggests the possibility of multiple ways of being modern as an analytic and imaginative frame. He develops an ontology of the modern as the potentialities of multiple configurations of temporalities and spatialities, differences, territorialities, and powers, and argues that euro-modernity is a specific geohistorical realization of this complex diagram. Challenging the euro-modern fragmentation of the social formation, he discusses the rigorous conceptual and empirical work that cultural studies must do—including rethinking fundamental concepts such as economy, culture, and politics, as well as modernity—to reinvent itself as an effective political-intellectual project. This book offers a vision of a contemporary cultural studies that embraces complexity, rigorous interdisciplinary practice, and experimental collaborations in an effort to better explain the present in the service of the imagination of other futures and the struggles for social transformation.

“Lawrence Grossberg’s book does something much more useful than giving us an introduction to cultural studies. It demonstrates what cultural studies can do, giving a broadly interdisciplinary and politically engaged analysis of our contemporary conjuncture. This is an excellent model for future work in the field.”—**MICHAEL HARDT**, co-author of *Commonwealth*

“Lawrence Grossberg was one of the first to pioneer cultural studies in the United States. Since then, he has not only meticulously and with rare critical insight tracked its international development but also made several original contributions to it in his own distinctive voice. Forty years after the foundation of the Centre for Cultural Studies in the U.K., people constantly ask, ‘Cultural studies: where is it going?’ Grossberg’s latest book, *Cultural Studies in the Future Tense*, is one of the most important, insightful, cogent, wide-ranging, and persuasive attempts to offer an answer to that question. It is required reading for anyone interested not only in the future of cultural studies, but in contemporary culture itself and its political meanings. It is not to be missed.”  
—**STUART HALL**



**Lawrence Grossberg** is the Morris Davis Distinguished Professor of Communication Studies and Cultural Studies, and Adjunct Distinguished Professor of American Studies, Anthropology, and Geography at the University of North Carolina, Chapel Hill. He is the author of many books, including *Caught in the Crossfire: Kids, Politics, and America’s Future*; *Bringing it all Back Home: Essays on Cultural Studies*, and *Dancing in Spite of Myself: Essays on Popular Culture* (the last

two also published by Duke University Press). He is a co-editor of collections including *About Raymond Williams*, *New Keywords: A Revised Vocabulary of Culture and Society*, *Without Guarantees: Essays in Honor of Stuart Hall*, *Cultural Studies*, and *Marxism and the Interpretation of Culture*. He is a co-editor of the journal *Cultural Studies*.

“*Cultural Studies in the Future Tense* is an immensely enjoyable book to read, fizzing with ideas and of real relevance to the current situation. It is also a brave book: defining cultural studies is always going to be a difficult task, even for one of its founders. Yet Lawrence Grossberg does not shrink from the task, and the political emphasis he places on the future and imagination seems to me to be absolutely right. The Left needs to think as never before about what it is doing and why.” —**NIGEL THRIFT**, author of *Non-Representational Theory: Space, Politics, Affect*

## The Affect Theory Reader

MELISSA GREGG & GREGORY J. SEIGWORTH, EDITORS

“Written by some of the most interesting and important thinkers in the field, the essays in this superb collection prove how any serious consideration of culture and politics needs to involve serious attention to affect. *The Affect Theory Reader* covers remarkable ground: from the ontology of ‘future threat’ in Bush’s preemptive politics to the management of workplace affects in the information economy; from the biology of human mimicry to attachments to promises of the ‘good life’ that often cruelly wear out economically precarious subjects. Thoughtfully curated and genuinely interdisciplinary with contributors from fields ranging from media studies to geography, Melissa Gregg and Gregory J. Seigworth’s reader will be indispensable to anyone working in or adjacent to affect theory.”—SIANNE NGAI, author of *Ugly Feelings*

This field-defining collection consolidates work and builds momentum in the burgeoning area of affect studies. Major thinkers in affect studies theorize affect: visceral forces beneath, alongside, or generally *other than* conscious knowing that can serve to drive us toward movement, thought, and ever-changing forms of relation. As Lauren Berlant explores “cruel optimism,” Brian Massumi theorizes the affective logic of public threat, and Elspeth Probyn examines shame, they, along with the other contributors, show how an awareness of affect is opening up exciting new insights in disciplines from anthropology, cultural studies, geography, and psychology to philosophy, queer studies, and sociology. In essays diverse in subject matter, style, and perspective, the contributors demonstrate how affect theory illuminates the intertwined realms of the aesthetic, the ethical, and the political as they play out across bodies (human and non-human) in both mundane and extraordinary ways. They reveal the broad theoretical possibilities opened by an awareness of affect as they reflect on topics including ethics, food, public morale, glamour, snark in the workplace, and mental health regimes. *The Affect Theory Reader* includes an interview with the cultural theorist Lawrence Grossberg and an afterword by the anthropologist Kathleen Stewart. In the introduction, the editors suggest ways of defining affect, trace the concept’s history, and highlight the role of affect theory in various areas of study.

**Melissa Gregg** teaches in the Department of Gender and Cultural Studies at the University of Sydney in Australia. She is the author of *Cultural Studies’ Affective Voices*. **Gregory J. Seigworth** is a professor in communication and theater at Millersville University in Pennsylvania.

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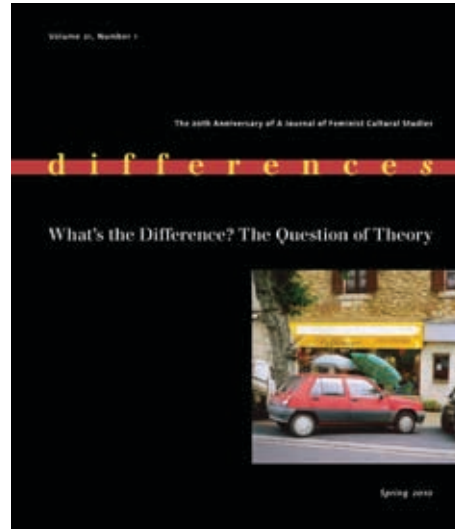
|                          |                    |                      |
|--------------------------|--------------------|----------------------|
| Sara Ahmed               | Anna Gibbs         | Elspeth Probyn       |
| Ben Anderson             | Melissa Gregg      | Gregory J. Seigworth |
| Lauren Berlant           | Lawrence Grossberg | Kathleen Stewart     |
| Lone Bertelsen           | Ben Highmore       | Nigel Thrift         |
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## What’s the Difference?

The Question of Theory

ELIZABETH WEED & ELLEN ROONEY, EDITORS

A special issue of *DIFFERENCES*



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Emily Apter  
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This special anniversary issue of *differences* considers how critical theory has changed in the twenty years since the journal’s inception. *differences* first appeared in 1989 in the midst of heated debates about the relative merits of poststructural theories of difference and the politics of racial and sexual diversity. In the ensuing years, the journal has established itself as a critical forum where the problematic of differences is explored in texts ranging from the literary and the visual to the political and social. In this issue, contributors bring their own critical convictions, personal passions, and sometimes unexpected investments to bear on questions of what counts as theory today and what kinds of work theory still does.

Distinguished contributors from a variety of disciplines and political positions look at the contemporary theoretical landscape. One contributor argues that the modern university needs to move away from its emphasis on output and to acknowledge instead the pleasures of teaching, learning, and thinking. Another suggests that the confluence of physiology and phantasy in psychoanalyst Melanie Klein’s work offers a new way to think about critical theories of embodiment. Yet another contributor racializes “whiteness,” asking whether a male-authored work that contains no black characters of consequence is nevertheless fair game for a black feminist reading.

**Ellen Rooney** is Chair of Modern Culture and Media at Brown University. **Elizabeth Weed** is Director of the Pembroke Center at Brown University. Weed and Rooney are editors of *differences*.

## Time Binds

Queer Temporalities, Queer Histories

ELIZABETH FREEMAN

*"Time Binds is an elegant book bristling with intelligence and wit. A fascinating blend of the familiar and the new, it will have a major hand in opening up queer theory to its own repressed, to its own dreams, to take its chances."*

—CAROLYN DINSHAW, author of *Getting Medieval: Sexualities and Communities, Pre- and Postmodern*

*Time Binds* is a powerful argument that temporal dissonance and sexual dissonance are intertwined, and that the writing of history can be both embodied and erotic. Challenging queer theory's recent emphasis on loss and trauma, Elizabeth Freeman foregrounds bodily pleasure in the experience and representation of time as she interprets an eclectic archive of queer literature, film, video, and art. The visual artists whose work she examines emerged as artists in a commodified "postfeminist" and "post-gay" world. Yet they do not fully accept the dissipation of political and critical power implied by the idea that various political and social battles have been won and are now consigned to the past. By privileging temporal gaps and narrative detours in their work, these artists suggest ways of putting the past into meaningful, transformative relation with the present. Such "queer asynchronies" provide opportunities for rethinking historical consciousness in erotic terms, thereby countering the methods of traditional and Marxist historiography. Central to Freeman's argument are the concepts of chrononormativity, the use of time to organize individual human bodies toward maximum productivity; temporal drag, the visceral pull of the past on the supposedly revolutionary present; and erotohistoriography, the conscious use of the body as a channel for and means of understanding the past. *Time Binds* emphasizes the critique of temporality and history as crucial to queer politics.

**Elizabeth Freeman** is Associate Professor of English at the University of California, Davis. She is the author of *The Wedding Complex: Forms of Belonging in Modern American Culture*, also published by Duke University Press.

### PERVERSE MODERNITIES

A Series Edited by Judith Halberstam and Lisa Lowe



Allyson Mitchell, *Lady Sasquatch* (installation view), 2005. Copyright Allyson Mitchell, 2005. Photo by Cat O'Neill.

### QUEER THEORY/CULTURAL STUDIES

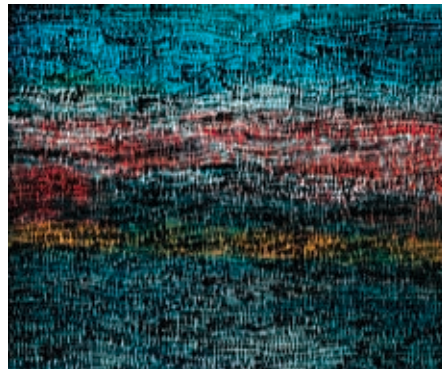
**November** 264 pages, 21 illustrations  
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cloth, 978-0-8223-4790-3, \$79.95/£62.00

## Theory Now

GRANT FARRED & MICHAEL HARDT, EDITORS

A special issue of the SOUTH ATLANTIC QUARTERLY

This special issue of the *South Atlantic Quarterly* focuses on theory's role in contemporary politics, reading, and critiques of literature. Although there will always be questions raised about what theory is, what it can do, and its overall efficacy, "Theory Now" argues that those questions obscure the fact that theory is, and always has been, the precondition for thought.



Andrés Waissman, *Transeúntes I*, 2004. Mixed technique on canvas. 120 x 100 cm.

This issue demonstrates what it means to engage with theory in this particular historical moment. One contributor takes a critical look at Michel Foucault's final lectures, which have only recently been published in French, and evaluates their potential to instruct contemporary theory and politics.

Another contributor contemplates Eve Kosofsky Sedgwick's legacy and insists that the only way to read her work is to anticipate the effects it may have in the future rather than assume that interpretations of her scholarship are now settled.

With this issue, recently appointed editor Michael Hardt inaugurates "Against the Day," a new section composed of short essays that focus on a topic of contemporary political importance.

**Grant Farred** is Professor of Africana Studies and English at Cornell University and is the co-editor of the *South Atlantic Quarterly* through July 2010. **Michael Hardt** is Professor of Literature and Italian at Duke University. Hardt is the editor of the *South Atlantic Quarterly*.

### Contributors

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| Ellis Hanson     | Rei Terada      |

### CULTURAL STUDIES/CRITICAL THEORY

**December** 220 pages, 2 illustrations Vol. 110, no. 1  
paper, 978-0-8223-6738-3, \$14.00/£10.99

## A White Side of Black Britain

Interracial Intimacy and Racial Literacy

FRANCE WINDDANCE TWINE

Photographs by Michael Smyth

“A *White Side of Black Britain* is likely to become a landmark text in the fields of ‘mixed race’ and whiteness studies. France Winddance Twine offers a sympathetic and generous treatment of a complex and fraught subject, and she combines compelling, intimate vignettes and photos with nuanced analysis and thought-provoking links to contemporary debates.”—**CLAIRE ALEXANDER**, author of *The Art of Being Black: The Creation of Black British Youth Identities*



One of the interviewees prepares a jerked chicken dinner with her daughter. Photo by Michael Smyth.

*A White Side of Black Britain* examines the racial consciousness of white women who have established families and had children with black men of African Caribbean heritage in the United Kingdom. Filling a gap in the sociological literature

on racism and antiracism, France Winddance Twine introduces new theoretical concepts in her description and analysis of white “transracial” mothers raising their children of African Caribbean ancestry in a racially diverse British city. Varying in age, income, education, and marital status, the transracial mothers at the center of Twine’s ethnography share moving stories about how they cope with racism and teach their children to identify and respond to racism. They also discuss how and why their thinking about race, racism, and whiteness changed over time. Interviewing and observing more than forty multiracial families over a decade, Twine discovered that the white women’s racial consciousness and their ability to recognize and negotiate racism was derived as much from their relationships with their black partner and his extended family as it was from their female friends. In addition to the white birth mothers, Twine interviewed their children, spouses, domestic partners, friends, and extended family members. Her book is best characterized as an ethnography of racial consciousness and a dialogue between black and white family members about the meaning of race, racism, and whiteness. It includes intimate photographs of the family members and their community.

**France Winddance Twine** is Professor of Sociology at the University of California, Santa Barbara. She is the author of *Racism in a Racial Democracy: The Maintenance of White Supremacy in Brazil*. **Michael Smyth** is a professional photographer and digital filmmaker based at the National College of Art and Design in Dublin.

## Hip Hop Desi

South Asian Americans, Blackness, and a Global Race Consciousness

NITASHA TAMAR SHARMA

“Investigating the meaning of hip hop for a dedicated group of South Asian American producers, DJs, rappers, and enthusiasts, Nitasha Tamar Sharma does important work illuminating the complexities of the racial order in the United States. She shows how identities formed through consumption and creative expression shape and reflect civic and political identities.”—**GEORGE LIPSITZ**, author of *Footsteps in the Dark: The Hidden Histories of Popular Music*



MC Chee Malabar on a video shoot in New York. Photo courtesy of Richard Louissaint.

*Hip Hop Desi* explores the worldviews of young Americans of South Asian descent (desi) who create hip hop music. Nitasha Tamar Sharma argues that through their lives and lyrics, “hip hop desi” express a global race consciousness reflecting both their sense of connection with Blacks as racialized minorities in the United States and their diasporic sensibility as part of a global community of South Asians. Sharma emphasizes the role of appropriation and sampling in the ways that hip hop desi craft their identities, create art, and pursue social activism. Some of the desi artists at the center of her ethnography produce what she calls “ethnic hip hop,” incorporating South Asian languages, instruments, and immigrant themes. Through ethnic hip hop, desi artists such as KB, Sammy, and Bella DeeJay express “alternative desiness,” challenging assumptions about their identities as South Asians, children of immigrants, minorities, and Americans. Desi artists also contest and seek to bridge perceived divisions between Black and South Asian Americans through “racialized hip hop.” They uncover connections between South Asians and Blacks, highlighting in their lyrics links such as the relationship between Martin Luther King Jr., Malcolm X, and Mahatma Gandhi. Desi performers including D’Lo, Chee Malabar of Himalayan Project, and Rawj of Feenom Circle create a multiracial form of Black popular culture to fight racism and enact social change.

**Nitasha Tamar Sharma** is Assistant Professor of African American Studies and Asian American Studies at Northwestern University.

REFIGURING AMERICAN MUSIC

A Series Edited by Ronald Radano and Josh Kun

CULTURAL STUDIES/MUSIC/ASIAN AMERICAN STUDIES

**September** 336 pages, 26 illustrations  
paper, 978-0-8223-4760-6, \$23.95/£16.99  
cloth, 978-0-8223-4741-5, \$84.95/£66.00

## Thieving Sugar

Eroticism between Women in Caribbean Literature

OMISE'EKE NATASHA TINSLEY

"Through writing that is as lyrical as the poetry and fiction she analyzes, Omise'eke Natasha Tinsley makes connections between sugar production in the Caribbean, the paradoxical 'ungendering' of black female slaves that makes their sexual self-hood possible, and the landscape of the 'Global South' to argue that the history of the black woman's body in the African Diaspora is shrouded not just in metaphor, but in the materiality of their own world-making."—E. PATRICK JOHNSON, author of *Appropriating Blackness: Performance and the Politics of Authenticity*



Agostino Brunias, *Three Caribbean Washerwomen by a River*, c. 1770–1780. Oil on canvas, 30.5 x 22.9 cm. Thyssen-Bornemisza Museum, Madrid. Courtesy of the Thyssen-Bornemisza Museum.

In *Thieving Sugar* Omise'eke Natasha Tinsley explores the poetry and prose of Caribbean women writers, revealing in their imagery a rich tradition of erotic relations between women. She takes the book's title from Dionne Brand's novel *In Another Place, Not Here*, where eroticism between women is likened to the sweet and subversive act of cane cutters stealing sugar. The natural world is repeatedly reclaimed and reinterpreted to express love between women in the poetry and prose Tinsley analyzes. She not only recuperates stories of Caribbean women loving women, which have

been ignored or passed over by postcolonial and queer scholarship until now; she also shows how those erotic relations and their literary evocations form a poetics and politics of decolonization. Her interpretations of twentieth-century literature by women from the Dutch-, English-, and French-speaking Caribbean take into account colonialism, migration, labor history, violence, and revolutionary politics. Throughout *Thieving Sugar*, Tinsley connects her readings to contemporary matters such as neoimperialism and international GLBT and human-rights discourses. She explains too how the texts she examines intervene in black feminist, queer, and postcolonial studies, not least by highlighting the cultural limitations of the metaphors that dominate queer theory in North America and Europe, including those of the closet and "coming out."

**Omise'eke Natasha Tinsley** is Assistant Professor of English at the University of Minnesota.

PERVERSE MODERNITIES

A Series Edited by Judith Halberstam and Lisa Lowe

## Monstrous Intimacies

Making Post-Slavery Subjects

CHRISTINA SHARPE

"*Monstrous Intimacies* is an original, enriching look at the variety of artistic forms and practices that interrogate the illness of the post-slavery subject. It is international in its scope, interdisciplinary in its approach, and consistently intelligent in its execution."—ASHRAF RUSHDY, author of *Remembering Generations: Race and Family in Contemporary African American Fiction*

Arguing that the fundamental, familiar sexual violence of slavery and racialized subjugation have continued to shape black and white subjectivities into the present, Christina Sharpe interprets African Diasporic and Black Atlantic visual and literary texts that address those "monstrous intimacies" and their repetition as constitutive of post-slavery subjectivity. Her illuminating readings juxtapose Frederick Douglass's narrative of witnessing the brutal beating of his Aunt Hester and Essie Mae Washington-Williams's declaration of freedom in *Dear Senator: A Memoir by the Daughter of Strom Thurmond*, as well as the "generational genital fantasies" depicted in Gayl Jones's novel *Corregidora* and a firsthand account of such monstrous intimacies in the journals of an antebellum South Carolina senator, slave-holder, and vocal critic of miscegenation. Sharpe explores the South African-born writer Bessie Head's novel *Maru*—about race, power, and liberation in Botswana—in light of the history of the Khoi San woman Saartje Baartman, who was displayed in Europe as the "Hottentot Venus" during the nineteenth century. Reading Isaac Julien's film *The Attendant*, Sharpe delves deeper into issues of representation, slavery, and the sadomasochism of everyday black life. Her powerful meditation on intimacy, subjection, and subjectivity culminates in an analysis of the black and white silhouettes created by Kara Walker and critiques of both the work and the artist.

**Christina Sharpe** is Associate Professor of English and Director of American Studies at Tufts University.

PERVERSE MODERNITIES

A Series Edited by Judith Halberstam and Lisa Lowe



Kara Walker, *World's Exposition*, 1997. Cut paper and adhesive, 10 x 16 ft. Photo courtesy of Sikkema Jenkins & Co.

QUEER THEORY/CARIBBEAN STUDIES/CULTURAL STUDIES

**August** 296 pages, 4 b&w photos  
paper, 978-0-8223-4777-4, \$23.95/£16.99  
cloth, 978-0-8223-4756-9, \$84.95/£66.00

RACE THEORY/LITERARY THEORY/CULTURAL STUDIES

**September** 264 pages, 21 illustrations  
paper, 978-0-8223-4609-8, \$22.95/£15.99  
cloth, 978-0-8223-4591-6, \$79.95/£62.00

## So Much Wasted

Hunger, Performance,  
and the Morbidity of Resistance

PATRICK ANDERSON

"In this brilliant and important book, Patrick Anderson dramatically expands our understanding of anorexia by foregrounding its theatricality and reflexivity, and linking it to prison hunger strikes and certain kinds of endurance art. He shows us how central the self is to all of these practices, both as object and as agent. Self-starvation is often the theater of last resort, the stage on which a person performs when all others have been removed. It can also be a way of spitting out the poisonous images that one has been forced to incorporate. And even a well-balanced meal is not psychically nourishing when you are compelled to eat it, Anderson argues in the last and most compelling chapter of this book. Force-feeding does not support life; it promotes, rather, a living death."—**KAJA SILVERMAN**, University of California, Berkeley



Hunger strikers. Photo by Allen Yekikian. Courtesy of *Asbarez Daily Newspaper*.

In *So Much Wasted* Patrick Anderson analyzes self-starvation as a significant mode of staging political arguments across the institutional domains of the clinic, the gallery, and the prison. Honing in on the complicated relationship

between those who starve themselves for various reasons and the cultural and political contexts of which they are a part, he examines the diagnostic history of anorexia nervosa, fasts staged by artists including Ana Mendieta and Marina Abramović, and a hunger strike initiated by Turkish prisoners. Anderson explores what it means for the clinic, gallery, and prison for one to perform a refusal to consume as a strategy of negation or resistance, and how self-starvation, as a project of refusal aimed (however unconsciously) toward death, produces violence, suffering, disappearance, and loss differently from other practices. Drawing on the work of Martin Heidegger, Sigmund Freud, Giorgio Agamben, Peggy Phelan, and others, he considers how the subject of self-starvation is refigured in relation to larger institutional and ideological drives, including those of the state. The ontological significance of performance as disappearance constitutes what Anderson calls the "politics of morbidity," the embodied, interventional embrace of mortality and disappearance not as destructive act, but rather as the radically productive stagings of subject formations in which subjectivity and objecthood, presence and absence, and life and death, intertwine.

**Patrick Anderson** is Associate Professor of Communication and a faculty affiliate of Critical Gender Studies and Ethnic Studies at the University of California, San Diego.

### PERVERSE MODERNITIES

A Series Edited by Judith Halberstam and Lisa Lowe

#### PERFORMANCE STUDIES/CULTURAL STUDIES

November 208 pages  
paper, 978-0-8223-4828-3, \$21.95/£14.99  
cloth, 978-0-8223-4819-1, \$74.95/£58.00

## Biomedicalization

Technoscience, Health, and Illness in the U.S.

ADELE E. CLARKE, LAURA MAMO,  
JENNIFER RUTH FOSKET, JENNIFER R. FISHMAN  
& JANET K. SHIM, EDITORS

"In this excellent book, Adele E. Clarke and her colleagues have meticulously mapped out the multiple dimensions of the phenomenon that they term 'biomedicalization,' tracing the links between such apparently distinct phenomena as the increasing use of pharmaceutical drugs for prevention and enhancement, the new biomedical focus on risk and risk prevention, the commodification of medicine, the growing global bioeconomy, and the increased salience of the active and responsible patient. In demonstrating the sociopolitical, technical, and epistemic interconnections between these developments, and through case studies of issues from reproduction to psychiatry, and from body imaging to biomarkers, this book makes a fundamental contribution to our understanding of the contemporary technoscientific transformation of American medicine, and one that will inform and inspire future research."

—**NIKOLAS ROSE**, Martin White Professor of Sociology, London School of Economics and Political Science

The rise of Western scientific medicine fully established the medical sector of the U.S. political economy by the end of the Second World War, the first "social transformation of American medicine." Then, in an ongoing process called medicalization, the jurisdiction of medicine began expanding, redefining certain areas once deemed moral, social, or legal problems (such as alcoholism, drug addiction, and obesity) as medical problems. The editors of this important collection argue that since the mid-1980s, dramatic and especially technoscientific changes in the constitution, organization, and practices of contemporary biomedicine have coalesced into biomedicalization, the second major transformation of American medicine. This volume offers in-depth analyses and case studies along with the groundbreaking essay in which the editors first elaborated their theory of biomedicalization.

**Adele E. Clarke** is Professor of Sociology and History of Health Sciences at the University of California, San Francisco. **Laura Mamo** is Associate Professor at the Health Equity Institute for Research, Practice, and Policy at San Francisco State University. **Jennifer Ruth Fosket** is a principal and founder of Social Green, where she does research and writes on the intersections of health, the built environment, and sustainability. **Jennifer R. Fishman** is Assistant Professor in the Social Studies of Medicine Department at McGill University. **Janet K. Shim** is Assistant Professor of Sociology in the Department of Social and Behavioral Sciences at the University of California, San Francisco.

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#### SCIENCE STUDIES/SOCIOLOGY OF MEDICINE

September 512 pages, 25 illustrations  
paper, 978-0-8223-4570-1, \$28.95/£19.99  
cloth, 978-0-8223-4553-4, \$99.95/£77.00

## Surfer Girls in the New World Order

KRISTA COMER

"*Surfer Girls in the New World Order* is fantastic. The only book that I know of to address girls' and women's surfing from an analytical perspective, it opens into provocative questions about globalization and its discontents, 'ecotourism' and the surf safari, and conflicting paradigms of gender, economics, race, and culture."—**LESLIE HEYWOOD**, author of *The Women's Movement Today: An Encyclopedia of Third-Wave Feminism*

In *Surfer Girls in the New World Order*, Krista Comer explores surfing as a local and global subculture, looking at how surfing has affected girls and how the culture of surfing has been affected by girls, from baby boomers to members of Generation Y. Her analysis encompasses the mostly American middle-class women who come to Las Olas, a surf camp in Sayulita, Mexico, the women of Sayulita who work in the service industries supporting tourism, and the Mexican women and girl *surfistas*. It includes a write-in candidate for mayor of San Diego, whose political activism grew out of surfing and a desire to protect threatened ecosystems of surf spots; the owners of the Paradise Surf Shop in Santa Cruz and Surf Diva in San Diego, the only two girl-focused surf shops in California; and the observant Muslim woman who started a business from her Huntington Beach home, selling swimsuits that fully cover the body and head. Comer examines texts such as the Roxy Girl series of novels sponsored by the surf wear company Quiksilver, the biography of the champion surfer Lisa Anderson, the Gidget novels and films, the movie *Blue Crush*, and *Surf Diva: A Girl's Guide to Getting Good Waves*. She develops the concept of "girl localism" to argue that the experience of fighting for waves and respect in male-majority surf breaks, along with advocating for the health and sustainable development of coastal towns and waterways, has empowered surfer girls around the world.

**Krista Comer** is an Associate Professor of English at Rice University. She is the author of *Landscapes of the New West: Gender and Geography in Contemporary Women's Writing*.



Izzy Tihanyi teaches Surf Diva students. Photo by Elizabeth Pepin.

## Harem Histories

Envisioning Places and Living Spaces

MARILYN BOOTH, EDITOR

"*Harem Histories* includes magisterial essays by a number of leading scholars at the top of their game, and takes us through a series of insightful and inspiring examinations of the harem system. Delightful cultural analyses of literary and visual depictions of the harem link Western and Eastern cultural producers, drawing out the tensions and relationships between different socio-sexual orders."—**REINA LEWIS**, author of *Rethinking Orientalism: Women, Travel, and the Ottoman Harem*

*Harem Histories* is an interdisciplinary collection of essays exploring the harem as it was imagined, represented, and experienced in Middle Eastern and North African societies, while also attending to its representational and political uses by visitors to those societies. One theme that threads through the collection is the intimate interrelatedness of West and East through encounters in and around the harem, whether in the elite socializing of precolonial Tunis or in popular historical novels published in Istanbul and Cairo from the late nineteenth century onward. Several of the contributors focus on European culture as a repository of harem representations, but most of them tackle indigenous representations of home spaces and their significance for how the bodies of men and women, and girls and boys, were distributed in social space, from early Islamic Mecca to early-twentieth-century Cairo.

**Marilyn Booth** holds the Iraq Chair in Arabic Studies at the University of Edinburgh. She is author of *May Her Likes Be Multiplied: Biography and Gender Politics in Egypt*, and books and essays on Arabic vernacular poetry, modern Arabic fiction, constructions of masculinity in early Arabic gender discourse, and the theory and practice of literary translation. She is an award-winning translator of contemporary Arabic fiction.



Diorama of eighteenth-century women's reception room, in the Museum of Popular Traditions (Qasr al-'Azim), Damascus. Photo by Reha Günay, 1983. Courtesy of the Aga Khan Award for Architecture.

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### WOMEN'S STUDIES/SURFING

**October** 312 pages, 67 illustrations  
paper, 978-0-8223-4805-4, **\$23.95/£16.99**  
cloth, 978-0-8223-4789-7, **\$84.95/£66.00**

### MIDDLE EAST STUDIES/WOMEN'S STUDIES/HISTORY

**January** 424 pages, 42 illustrations  
paper, 978-0-8223-4869-6, **\$24.95/£16.99**  
cloth, 978-0-8223-4858-0, **\$89.95/£70.00**

## Rethinking Sex

HEATHER LOVE, ANN CVETKOVICH &  
ANNAMARIE JAGOSE, SPECIAL ISSUE EDITORS

*A special issue of GLQ*

This special issue of *GLQ* celebrates the twenty-fifth anniversary of the publication of Gayle Rubin's groundbreaking essay, "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality." Credited with inaugurating the contemporary field of sexuality studies, Rubin's essay calls for an "autonomous theory and politics specific to sexuality." Looking at the intellectual and political gains of sexual freedom movements over the past two decades, "Rethinking Sex" explores the critical and activist afterlife of the controversial 1982 Barnard College Conference on Sexuality, where Rubin originally presented the essay.

In her contribution to this special issue, Rubin reflects on her earlier essay and examines developments in "pro-sex" feminism since the publication of "Thinking Sex." Other noted scholars assess the significance of Rubin's work for histories of sexuality and for new areas in queer studies, such as transgender studies, disability studies, and transnational studies. In honoring Rubin's scholarship, the contributors address the history of sexual theory and politics and the forms that they might take in the twenty-first century.

**Heather Love** is Associate Professor of English at the University of Pennsylvania. **Ann Cvetkovich** is the Garwood Centennial Professor of English and Professor of Women's and Gender Studies at the University of Texas. **Annamarie Jagose** is Professor of Film, Television, and Media Studies at the University of Auckland. Cvetkovich and Jagose are editors of *GLQ: A Journal of Lesbian and Gay Studies*.



Gayle Rubin, 1982. Photo by Honey Lee Cottrell.

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## Crash

Cinema and the Politics of Speed and Stasis  
KAREN BECKMAN

"Karen Beckman's new book, *Crash: Cinema and the Politics of Speed and Stasis*, is an inventive exploration of the startling figure of the car crash in the history of film, critical theory, and art practice. In this compelling book, Beckman invokes the crash as a way of working through questions of mobility and stasis, security and transgression, medium hybridity, and technology, spectatorship, and the body in new and exciting ways. Moving fluidly from the comic and reflexive moments of the car crash in early and silent cinema, to concerns with accident and trauma, especially in non-theatrical films from the thirties to the sixties, and then to the more contemporary work of Warhol, Ballard, Iñárritu, Godard, and Davenport, Beckman exhibits an impressive range of historical, artistic, and theoretical interests, while showing convincingly how the trope of the car crash weaves its way into the cultural life of the twentieth century in ways that parallel Wolfgang Schivelbusch's pioneering work on the train accident in the nineteenth century. This is a path-breaking book of broad interest to readers in art history, film studies, and critical theory."—**D. N. RODOWICK**, Professor of Visual & Environmental Studies, Harvard University



Laurel and Hardy in *Two Tars*, 1928.

Artists, writers, and filmmakers from Andy Warhol and J. G. Ballard to Alejandro González Iñárritu and Ousmane Sembène have repeatedly used representations of immobilized and crashed cars to wrestle with the conundrums of modernity. In *Crash* Karen Beckman argues that representations of the crash parallel

the encounter of film with other media (particularly the still image of photography), and that these collisions between media offer useful ways to think about alterity, politics, and desire. Examining the significance of automobile collisions in film genres, including the "cinema of attractions," slapstick comedies, and industrial-safety movies, Beckman reveals how the car crash gives visual form to fantasies and anxieties regarding speed and stasis, risk and safety, immunity and contamination, and impermeability and penetration. Her reflections on the crash as the traumatic, uncertain moment of inertia that comes in the wake of speed and confidence challenge the tendency in cinema studies to privilege movement above film's other qualities. Ultimately, Beckman suggests, film studies is a hybrid field that cannot apprehend its object of study without acknowledging the ways that cinema's technology binds it to capitalism's industrial systems and a variety of other media, technologies, and disciplines.

**Karen Beckman** is the Elliot and Roslyn Jaffe Professor of Film Studies in the Department of the History of Art at the University of Pennsylvania.



## The Apartment Plot

Urban Living in American Film and Popular Culture, 1945 to 1975

PAMELA ROBERTSON WOJCIK

"I was convinced every step of the way by Pamela Robertson Wojcik's arguments about the apartment plot, including how it works as a genre as well as a cycle, how it makes concrete and sometimes problematizes an urban philosophy, and how it represents alternative ideological perspectives on postwar adult life otherwise obscured by all the attention to suburban living. This remarkable book offers a necessary corrective to many dominant and simplistic assumptions about postwar American life."—**STEVEN COHAN**, author of *Incongruous Entertainment: Camp, Cultural Value, and the MGM Musical*



Corie's bohemian apartment in *Barefoot in the Park*, 1967.

Rethinking films including *Pillow Talk*, *Rear Window*, and *The Seven Year Itch*, Pamela Robertson Wojcik examines the popularity of the "apartment plot" from the baby boom years into the 1970s. Wojcik's term for narratives in which the apartment figures as a central device, the apartment plot was not only central to the era's films; it also surfaced repeatedly in TV shows, Broadway plays, literature, and comic strips, from *The Honeymooners* and *The Mary Tyler Moore Show* to *Subways are for Sleeping*, *Breakfast at Tiffany's*, and *Apartment 3G*. By identifying the apartment plot as a film genre, she reveals affinities between movies generally viewed as belonging to such distinct genres as *film noir*, romantic comedy, and melodrama.

Wojcik analyzes the apartment plot as part of a mid-twentieth-century urban discourse, showing how it offers a vision of home centered on values of community, visibility, contact, mobility, impermanence, and porousness that contrasts with views of home as private, stable, and family-based. She suggests that the apartment plot presents a philosophy of urbanism related to the theories of Jane Jacobs and Henri Lefebvre. Urban apartments were important spaces for negotiating gender, sexuality, race, and class in mid-twentieth-century America.

**Pamela Robertson Wojcik** is Associate Professor in the Department of Film, Television, and Theater and Director of the Gender Studies Program at the University of Notre Dame.

## Lost in Translation

Orientalism, Cinema, and the Enigmatic Signifier  
HOMAY KING

"With *Lost in Translation*, her powerful analysis of Asia as an 'enigmatic signifier' for those who inhabit 'the West,' Homay King stages a compelling encounter between psychoanalytic theory, especially as reformulated in the texts of Jean Laplanche, and the politics of racial, national, and ethnic representation. Identifying East and West alike as sites of internal alterity, this smart, provocative, and persuasive book resists the familiar reductiveness of multiculturalist piety in order to insist on the ongoing work of finding ourselves, no less than our others, as always already in translation."—**LEE EDELMAN**, author of *No Future: Queer Theory and the Death Drive*

In a nuanced exploration of how Western cinema has represented East Asia as a space of radical indecipherability, Homay King traces a long-standing association of the Orient with the enigmatic. The fantasy of an inscrutable East, she argues, is not merely a side note to film history, but rather a kernel of otherness that has shaped Hollywood cinema at its core. Through close readings of *The Lady from Shanghai*, *Chinatown*, *Blade Runner*, *Lost in Translation*, and other films, she develops a theory of the "Shanghai gesture," a trope whereby orientalist curios and decor become saturated with mystery. These objects and signs come to bear the burden of explanation for riddles that escape the Western protagonist or cannot be otherwise resolved by the plot. Turning to visual texts from outside Hollywood which actively grapple with the association of the East and the unintelligible—such as Michelangelo Antonioni's *Chung Kuo: Cina*, Wim Wenders's *Notebook on Cities and Clothes*, and Sophie Calle's *Exquisite Pain*—King suggests alternatives to the paranoid logic of the Shanghai gesture. She argues for the development of a process of cultural "de-translation" aimed at both untangling the psychic enigmas prompting the initial desire to separate the familiar from the foreign, and heightening attentiveness to the internal alterities underlying Western subjectivity.

**Homay King** is Associate Professor of Art History at Bryn Mawr College.



Humphrey Bogart in *The Big Sleep*, 1946.

### FILM & TV/AMERICAN STUDIES/GENDER STUDIES

**November** 352 pages, 55 illustrations (including 23 in color)  
paper, 978-0-8223-4773-6, \$23.95/£16.99  
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### FILM THEORY

**August** 232 pages, 30 illustrations  
paper, 978-0-8223-4759-0, \$22.95/£15.99  
cloth, 978-0-8223-4743-9, \$79.95/£62.00

## The Republic of Therapy

Triage and Sovereignty in West Africa's Time of AIDS

VINH-KIM NGUYEN

"A tour de force. This sharp, urgent, and intellectually daring book brings uncommon critical insight to the violence of humanistic global health interventions and the searing paradoxes of triage."—**NANCY ROSE HUNT**, author of *A Colonial Lexicon: Of Birth Ritual, Medicalization, and Mobility in the Congo*



Former headquarters of Côte-d'Ivoire's National AIDS Control Programme. Photo by Vinh-Kim Nguyen.

*The Republic of Therapy* tells the story of the global response to the HIV epidemic from the perspective of community organizers, activists, and people living with HIV in West Africa. Drawing on his experiences as a physician

and anthropologist in Burkina Faso and Côte-d'Ivoire, Vinh-Kim Nguyen focuses on the period between 1994, when effective antiretroviral treatments for HIV were discovered, and 2000, when the global health community acknowledged a right to treatment, making the drugs more available. He describes how in the intervening years, when antiretrovirals were scarce in Africa, triage decisions were made determining who would receive lifesaving treatment. He explains too how those decisions altered social relations in West Africa. In 1994, anxious to "break the silence" and "put a face to the epidemic," international agencies unwittingly created a market in which stories about being HIV positive could be bartered for access to limited medical resources. Being able to talk about oneself became a matter of life or death. Tracing the cultural and political logic of triage back to colonial classification systems, Nguyen shows how it persists in contemporary attempts to design, fund, and implement mass treatment programs in the developing world. He argues that as an enactment of decisions about who may live, triage constitutes a partial, mobile form of sovereignty: what might be called therapeutic sovereignty.

**Vinh-Kim Nguyen** is Associate Professor of Social and Preventive Medicine in the School of Public Health at the University of Montreal.

BODY, COMMODITY, TEXT

A Series Edited by Arjun Appadurai, Jean Comaroff, and Judith Farquhar

## The Professional Guinea Pig

Big Pharma and the Risky World of Human Subjects

ROBERTO ABADIE

"Roberto Abadie has given us a deep, complex, and profoundly disturbing investigation into the dark underside of the clinical trials industry.

*The Professional Guinea Pig* is not just ethnography. It is a call to action."

—**CARL ELLIOTT**, author of *Better than Well: American Medicine Meets the American Dream*



Cover of *Guinea Pig Zero*, a magazine dedicated to human research subjects. Courtesy of Robert Helms.

*The Professional Guinea Pig* documents the emergence of the professional research subject in Phase I clinical trials testing the safety of drugs in development. Until the mid-1970s, Phase I trials were conducted on prisoners. After that practice was outlawed, the pharmaceutical industry needed a replacement population and began to aggressively recruit healthy, paid subjects, some of whom came to depend on the income, earning their living by continuously taking part in these trials. Drawing on ethnographic research among self-identified "professional

guinea pigs" in Philadelphia, Roberto Abadie examines their experiences and views on the conduct of the trials and the risks they assume by participating. Some of the research subjects he met had taken part in more than 80 Phase I trials. While Abadie found that the professional guinea pigs tended to believe that most clinical trials pose only a moderate health risk, he contends that the hazards presented by continuous participation, such as exposure to potentially dangerous drug interactions, are discounted or ignored by research subjects in need of money. The risks to professional guinea pigs are disregarded by the pharmaceutical industry, because it has become dependent on the routine participation of experienced research subjects. Arguing that financial incentives compromise the ethical imperative for clinical-trials subjects to freely give informed consent, Abadie confirms the need to reform policies regulating the participation of paid subjects in Phase I clinical trials.

**Roberto Abadie** is a visiting scholar with the Health Sciences Doctoral Programs at the Graduate Center, City University of New York.

## The Elusive Promise of Indigenous Development

Rights, Culture, Strategy

KAREN ENGLE

"If you are interested in indigenous rights, social lawyering, and the strange alchemy by which identity is transformed into right, you will want to read this book. Karen Engle has written a powerful history of the indigenous rights movement, which is simultaneously a meditation on the nature of identity and a primer on international legal strategy."—**DAVID KENNEDY**, author of *The Dark Sides of Virtue: Reassessing International Humanitarianism*

Across the world, indigenous peoples use international law to make claims for heritage, territory, and economic development. Karen Engle traces the history of these claims, considering the prevalence of particular legal frameworks and their costs and benefits for indigenous groups. Her vivid account highlights the dilemmas that accompany each legal strategy, as well as the persistent elusiveness of economic development for indigenous peoples. Focusing primarily on the Americas, Engle describes how cultural rights emerged over self-determination as the dominant framework for indigenous advocacy in the late twentieth century, bringing unfortunate, if unintended, consequences.

Conceiving of indigenous rights as cultural rights, Engle argues, has largely displaced or deferred many of the economic and political issues that initially motivated much indigenous advocacy. She contends that by asserting static, essentialized notions of indigenous culture, indigenous rights advocates have often made concessions that threaten to exclude many claimants, force others into norms of cultural cohesion, and limit indigenous economic, political, and territorial autonomy. Engle explores one use of the right to culture outside the context of indigenous rights, through a discussion of a 1993 Colombian law granting certain Afro-descendants the right to apply for collective land title. Following the aspirations for and disappointments in this law, Engle cautions advocates for marginalized communities against learning the wrong lessons from the recent struggles of indigenous peoples at the international level.

**Karen Engle** is the Cecil D. Redford Professor in Law and the Director of the Bernard and Audre Rapoport Center for Human Rights and Justice at the University of Texas School of Law. She is an editor of *After Identity: A Reader in Law and Culture*.

## In the Name of Humanity

The Government of Threat and Care

ILANA FELDMAN & MIRIAM TICKTIN, EDITORS

"Like 'nature,' 'humanity' is a Protean concept that confers immense capacity on those able to act in its name. Exploring the term and its effects from three key vantage points—humanitarianism, medicine, and environment—the papers in this outstanding collection offer a stream of provocative insights and challenging perspectives. *In the Name of Humanity* is sure to become an essential reference point for future discussions of the human, its outsides, and its negations."—**HUGH RAFFLES**, author of *Insectopedia*



Caasah, a house of support for people with AIDS, Salvador da Bahia, Brazil, circa 1995. Photo by Torben Eskerod.

Scientists, activists, state officials, NGOs and others increasingly claim to speak and act on behalf of "humanity." The remarkable array of circumstances in which humanity is invoked testifies to the category's universal purchase. Yet what exactly does it mean to govern, fight, and care in the name of humanity? In this timely

collection, leading anthropological and cultural critics grapple with that question, examining configurations of humanity in relation to biotechnologies, the natural environment, and humanitarianism and human rights. From the global pharmaceutical industry to forest conservation to International Criminal Tribunals, the domains they analyze highlight the diversity of spaces and scales at which humanity is articulated.

The editors argue that ideas about humanity find concrete expression in the governing work that operationalizes those ideas to produce order, prosperity, and security. As a site of governance, humanity appears as both an object of care and a source of anxiety. Assertions that humanity is being threatened, whether by environmental catastrophe or political upheaval, provide a justification for the elaboration of new governing techniques. At the same time, humanity itself is identified as a threat (to nature, to nation, to global peace) which governance must contain. These apparently contradictory understandings of the relation of the threat to the category of humanity coexist and remain in tension, helping to maintain the dynamic co-production of governance and humanity.

**Ilana Feldman** is Assistant Professor of Anthropology and International Affairs at George Washington University. **Miriam Ticktin** is Assistant Professor in Anthropology and in the Graduate Program in International Affairs at the New School.

### Contributors

|               |                  |                   |
|---------------|------------------|-------------------|
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| Didier Fassin | S. Lochlann Jain | Richard A. Wilson |
| Allen Feldman | Liisa Malkki     | Charles Zerner    |

### INDIGENOUS RIGHTS/LAW/ANTHROPOLOGY

**October** 392 pages  
paper, 978-0-8223-4769-9, \$24.95/£16.99  
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### ANTHROPOLOGY/SOCIAL THEORY/SCIENCE STUDIES

**December** 392 pages, 10 b&w photos  
paper, 978-0-8223-4821-4, \$24.95/£16.99  
cloth, 978-0-8223-4810-8, \$89.95/£70.00

## Pretty Modern

Beauty, Sex, and Plastic Surgery in Brazil

ALEXANDER EDMONDS

“A masterpiece. *Pretty Modern* is one of the most nuanced and beautifully crafted ethnographies out there.”—**JOÃO BIEHL**, Princeton University



Miss Brasil contest 2001. Photo by Alexander Edmonds.

*Pretty Modern* is a riveting account of Brazil's emergence as a global leader in plastic surgery. Intrigued by a Carnival parade that mysteriously paid homage to a Rio de Janeiro plastic surgeon, the anthropologist Alexander Edmonds conducted research that took him from Ipanema socialite circles to glitzy telenovela studios to the packed waiting rooms of public hospitals offering free cosmetic surgery. The result is a provocative exploration of the erotic, commercial, and intimate aspects of beauty in a nation with extremes of wealth and poverty and a reputation for natural sensuality. Drawing on conversations with maids and their elite mistresses, divorced housewives, black celebrities, and favela residents aspiring to be fashion models, he analyzes what sexual desirability means and does for women in different social positions. Edmonds argues that beauty is a distinct realm of modern experience that does not simply reflect other inequalities. It mimics the ambiguous emancipatory potential of capital, challenging traditional hierarchies while luring consumers into a sexual culture that reduces the body to the brute biological criteria of attractiveness. Illustrated with color photographs, *Pretty Modern* offers a fresh theoretical perspective on the significance of female beauty in consumer capitalism.

**Alexander Edmonds** is Assistant Professor of Anthropology at the University of Amsterdam.

## Cosmologies of Credit

Transnational Mobility and the Politics of Destination in China

JULIE Y. CHU

“*Cosmologies of Credit* is a rich ethnography of migration that describes departures rather than arrivals, debts to gods that loom as large as debts to humans, and the lived experience of mobility without movement. Julie Y. Chu provides wonderfully subtle renderings of passionate and painful longings not to be left behind. One of the most astute and beautifully written ethnographies about China, *Cosmologies of Credit* is a pleasure to read.”—**LISA ROFEL**, author of *Desiring China: Experiments in Neoliberalism, Sexuality, and Public Culture*

Year after year a woman sits in her bare living quarters with her bags packed. She is waiting for a phone call from her snakehead, or human smuggler. That longed-for call will send her out the door, away from Fuzhou, China, on a perilous, illicit journey to the United States. Nothing diffuses the promise of an overseas destiny: neither the ever-increasing smuggling fee for successful travel (currently averaging \$60,000) or her knowledge of the deadly risks in transit and the exploitative labor conditions abroad. The sense of imminent departure enchants her every move and overshadows the banalities of her present life. In this engrossing ethnographic account of how the Fuzhouese translate their desires for mobility into projects worth pursuing, Julie Y. Chu focuses on Fuzhouese efforts to recast their social horizons beyond the limitations of “peasant life” in China. Transcending utilitarian questions of risks and rewards, she considers the overflow of aspirations in the Fuzhouese pursuit of transnational destinations. Chu attends not just to the migration of bodies, but also to flows of shipping containers, planes, luggage, immigration papers, money, food, prayers, and gods. By analyzing the intersections and disjunctures of these various flows, she shows how mobility operates as a sign embodied through everyday encounters and the transactions of persons and things.

**Julie Y. Chu** is Assistant Professor of Anthropology at the University of Chicago.



Fuzhouese villager rides over a Tang-era bridge towards newly renovated temples. Photo by Julie Y. Chu.

## Arrested Histories

Tibet, the CIA, and Memories of a Forgotten War

CAROLE McGRANAHAN

*“Arrested Histories is dense with insights, and new ways of looking at its subjects. It shows incredible range, from person- and innovative family-centered approaches to broad regional analysis to even broader international relations on the borders between Tibet, India, and China and on the border-like edge of relations between the Tibetan resistance army and the CIA. A book that will be of intense interest to scholars interested in incisive political economic analysis of imperial formations of any era or locale.”—*

**CATHERINE LUTZ**, author of *Homefront: A Military City and the American Twentieth Century*



Drawing made by a Tibetan soldier at the CIA's training camp in Colorado, 1958-1964. Artist unknown. From the Bruce Walker collection, courtesy of the William Weston Clarke Emison Museum of Art at DePauw University.

In the 1950s, thousands of ordinary Tibetans rose up to defend their country and religion against Chinese troops. Their citizens' army fought through 1974 with covert support from the Tibetan exile government and the governments of India, Nepal, and the United States. Decades later, the story of this resistance is

only beginning to be told and has not yet entered the annals of Tibetan national history. In *Arrested Histories*, the anthropologist and historian Carole McGranahan asks how and why histories of this resistance army are “arrested” and what the ensuing repercussions are for the Tibetan refugee community.

Drawing on rich ethnographic and historical research, McGranahan tells the story of the Tibetan resistance and the social processes through which this history is made and unmade, and lived and forgotten in the present. Veterans' desires for recognition hinge on the Dalai Lama and “historical arrest,” a practice in which the telling of certain pasts is suspended until an undetermined time in the future. In this analysis, struggles over history emerge as a profound pain of belonging. Tibetan cultural politics, regional identities, and religious commitments cannot be disentangled from imperial histories, contemporary geopolitics, and romanticized representations of Tibet. Moving deftly from the military battlefield to nonviolent hunger strikes, and from diplomatic offices to refugee camps, *Arrested Histories* provides powerful insights into the stakes of political engagement and the cultural contradictions of everyday life.

**Carole McGranahan** is Assistant Professor of Anthropology at the University of Colorado, Boulder. She is a co-editor of *Imperial Formations*.

## In the Shadows of the State

Indigenous Politics, Environmentalism, and Insurgency in Jharkhand, India

ALPA SHAH

*“Presenting a sophisticated analysis of original empirical material based on sensitive long-term ethnographic fieldwork, Alpa Shah directly challenges existing frameworks in and beyond academic anthropology, and she provides important new perspectives on indigenous governance, development, the anthropology of the state, corruption and local democracy, the politics of conservation, and environmental and Maoist movements. In the Shadows of the State demonstrates the value of critical ethnography; it is likely to be read as an exemplar.”—DAVID MOSSE, author of Cultivating Development: An Ethnography of Aid Policy and Practice*

*In the Shadows of the State* suggests that well-meaning indigenous rights and development claims and interventions may misrepresent and hurt the very people they seek to help. It is a powerful critique based on extensive ethnographic research in Jharkhand, a state in eastern India officially created in 2000. While the realization of an independent Jharkhand was the culmination of many years of local, regional, and transnational activism for the rights of the region's culturally autonomous indigenous people, Alpa Shah argues that the activism unintentionally further marginalizes the region's poorest people. Based on a decade of ethnographic research in Jharkhand, she follows the everyday lives of some of the poorest villagers as they chase away protected wild elephants, try to cut down the forests they allegedly live in harmony with, maintain a healthy skepticism about the revival of the indigenous governance system, and seek to avoid the initial spread of an armed revolution of Maoist guerrillas who claim to represent them. Juxtaposing these experiences with the accounts of the village elites and the rhetoric of the urban indigenous-rights activists, Shah reveals a class dimension to the indigenous-rights movement, one easily lost in the cultural-based identity politics that the movement produces. *In the Shadows of the State* brings together ethnographic and theoretical analyses to show that the local use of global discourses of indigeneity often reinforces a class system that harms the poorest people.

**Alpa Shah** is a Senior Lecturer in the Department of Anthropology at Goldsmiths, University of London.



Villagers on the way back from the market. Photo by Alpa Shah.

## Adopted Territory

Transnational Korean Adoptees  
and the Politics of Belonging

ELEANA J. KIM

*“Adopted Territory is amazing: deeply felt, moving, and true. It is an exemplary work of the new ‘transnationalism’ scholarship, and it moves adoption scholarship beyond some unhelpful ideas that haunt the field. Eleana J. Kim is both detached and engaged, embracing ambiguity and irony, while valuing the multiple kinds of ethnographic subjects she studies and the labor of identity-making by the Korean adoptees. In addition, the history of the emergent networks of Korean adoptees has not been told, and I imagine that its existence will come as a revelation for many.”* —**LAURA BRIGGS**, co-editor of *International Adoption: Global Inequalities and the Circulation of Children*



From *Ebony*, September 1955.

Since the end of the Korean War, an estimated 200,000 children from South Korea have been adopted into white families in North America, Europe, and Australia. While these transnational adoptions were initiated as an emergency measure to find homes for mixed-race children born in the aftermath of the war, the practice grew exponentially from the 1960s through the 1980s. At the height of South Korea's "economic miracle," adoption became an institutionalized way of deal-

ing with poor and illegitimate children. Most of the adoptees were raised with little exposure to Koreans or other Korean adoptees, but as adults, through global flows of communication, media, and travel, they came into increasing contact with each other, Korean culture, and the South Korean state. Since the 1990s, as infants have continued to leave Korea for adoption to the West, a growing number of adult adoptees have been returning to seek their cultural and biological origins. In this fascinating ethnography, Eleana J. Kim examines the history of Korean adoption, the emergence of a distinctive adoptee collective identity, and adoptee returns to Korea in relation to South Korean modernity and globalization. Kim draws on interviews with adult adoptees, social workers, NGO volunteers, adoptee activists, scholars, and journalists in the U.S., Europe, and South Korea, as well as on observations at international adoptee conferences, regional organization meetings, and government-sponsored motherland tours.

**Eleana J. Kim** is Assistant Professor of Anthropology at the University of Rochester.

## Over There

Living with the U.S. Military Empire  
from World War II to the Present

MARIA HÖHN & SEUNGSOOK MOON, EDITORS

*“Over There is a splendid book. Maria Höhn and Seungsook Moon are themselves experienced investigators into the multi-layerings of U.S. military influence in Germany and South Korea. Here they’ve combined their gender-smart research with that of insightful contributors to offer us fresh understandings of how German, Japanese, and Korean women and men see the American bases in their midst and cope with U.S. policies designed to make them complicit. I have learned a lot from *Over There*.”*—**CYNTHIA ENLOE**, author of *Nimo’s War, Emma’s War: Making Feminist Sense of the Iraq War*



Kuwabara Shisei, “Two Couples in Camp town,” 1965. Courtesy of the photographer

### Contributors

Donna Alvah  
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*Over There* explores the social impact of America's global network of more than 700 military bases. It does so by examining interactions between U.S. soldiers and members of host communities in the three locations—Korea, Japan/Okinawa, and West Germany—where more than two thirds of American overseas military bases and troops were concentrated for the past six decades. The essays in this collection highlight the role of shared cultural and racial assumptions in the maintenance of the American military base system and the ways that civil-military relations play out locally. The contributors describe how political, spatial, and social arrangements shape relations between American garrisons and surrounding communities. They emphasize the importance of matters such as whether bases are integrated into neighboring communities or isolated and surrounded by “camp towns” wholly dependent on their business, and whether the United States sends single soldiers without families on one-year tours of duty or soldiers who bring their families and serve longer tours. Delving into the implications of these factors affecting military-civilian interactions, the contributors address U.S. military-regulated relations between GIS and local women; the roles of American women, including military wives, abroad; local resistance to the U.S. military presence; and racial strife, sexism, and homophobia within the U.S. military. *Over There* is an essential analysis of the American military as a global and transnational phenomenon.

**Maria Höhn** is Professor of German History at Vassar College.

**Seungsook Moon** is Professor of Sociology at Vassar College.

## The Problem of the Future World

W. E. B. Du Bois and the Race Concept at Midcentury

ERIC PORTER

*"The Problem of the Future World is in every respect a superior work of scholarship. It is a major contribution to the field of Du Bois studies, where sustained, careful examinations of the theorist's later writings are especially lacking; to mid-century U.S. intellectual history; and to contemporary theories and criticism of U.S. racial formations."*—**NIKHIL PAL SINGH**, author of *Black Is a Country: Race and the Unfinished Struggle for Democracy*



Carl Van Vechten, "Portrait of Dr. W. E. B. Du Bois," 1946. Courtesy of Library of Congress, Prints and Photographs Division, Van Vechten Collection.

*The Problem of the Future World* is a compelling reassessment of the later writings of the iconic African American activist and intellectual W. E. B. Du Bois. As Eric Porter points out, despite the outpouring of scholarship devoted to Du Bois, the broad range of writing he produced during the 1940s and early 1950s has not been thoroughly examined in its historical context, nor has sufficient attention been paid to the theoretical interventions he made during those years. Porter locates Du Bois's late work in relation to what he calls "the first post-racial moment." He suggests that Du Bois's mid-century writings are so distinctive and

so relevant for contemporary scholarship, because they were attuned to the shape-shifting character of modern racism, and in particular to the ways that discredited racial taxonomies remained embedded and in force in existing political-economic arrangements at both the local and global scales. Porter moves the conversation about Du Bois and race forward by building on existing work about the theorist, systematically examining his late writings, and looking at them from new perspectives, partly by drawing on recent scholarship on race, neoliberalism, and empire. *The Problem of the Future World* shows how Du Bois's later writings help to address race and racism as protean, global phenomena in the present.

**Eric Porter** is Professor of American Studies at the University of California, Santa Cruz. He is the author of *What Is This Thing Called Jazz? African American Musicians as Artists, Critics, and Activists*.

## Wrestling with the Left

The Making of Ralph Ellison's *Invisible Man*

BARBARA FOLEY

*"Seeking the truth (pro and con) about Ellison's complex engagement with Communism, Barbara Foley has written a book indispensable to Ellison studies. She is a tireless scholar who has mastered, like no one before her, the daunting jungle of manuscripts that amply documents both his indebtedness to, and also his calculated later airbrushing of, the vitality and generosity of the radicals who nourished him on the long road to *Invisible Man*. Stern but fair, Foley is a shrewd, lively, lucid writer with a fascinating if controversial tale to tell. This book ably fills perhaps the biggest gap in our critical and biographical understanding of Ralph Ellison."*—**ARNOLD RAMPERSAD**, Stanford University



Ralph Ellison, 1961. Courtesy of the National Archives.

In *Wrestling with the Left*, Barbara Foley presents an in-depth analysis of the creation of *Invisible Man*. In the process she sheds new light not only on Ralph Ellison's celebrated novel but also on his early radicalism and the relationship between African American writers and the left during the early years of the cold war. Foley scrutinized thousands of pages of drafts and notes for the novel, as well as the author's early journalism and fiction, published and unpublished. While Ellison had cut

his ties with the Communist left by the time he began *Invisible Man* in 1945, Foley argues that it took him nearly seven years to wrestle down his leftist consciousness (or conscience) and produce the carefully patterned cold war text that won the National Book Award in 1953 and has since become a widely taught American classic. She interweaves her account of the novel's composition with the history of American Communism, linking Ellison's political and artistic transformations to his distress at the Communists' wartime policies, his growing embrace of American nationalism, his isolation from radical friends, and his recognition, as the cold war heated up, that an explicitly leftist writer could not expect to have a viable literary career. Foley suggests that by expunging a leftist vision from *Invisible Man*, Ellison rendered his novel not only less radical but also less humane than it might otherwise have been.

**Barbara Foley** is Professor of English and American Studies at Rutgers University, Newark. She is the author of *Spectres of 1919: Class and Nation in the Making of the New Negro; Radical Representations: Politics and Form in U.S. Proletarian Fiction, 1929–1941* (also published by Duke University Press); and *Telling the Truth: The Theory and Practice of Documentary Fiction*.

## A Century of Revolution

Insurgent and Counterinsurgent Violence during Latin America's Long Cold War

GREG GRANDIN & GILBERT M. JOSEPH, EDITORS

"The abstract rejection of violence is one of the pillars of today's hegemonic liberal ideology, and is paradoxically used to legitimize most brutal forms of actual violence. This is why this outstanding book not only offers an excellent study of the Latin American revolutionary process but has universal relevance. Its precise analysis of the necessary role of emancipatory violence against the violence of the system itself brings much-needed fresh air into the stale moralism of the liberal Left. A much-needed awakening from our humanitarian dogmatic dream!"—**SLAVOJ ŽIŽEK**

Latin America experienced an epochal cycle of revolutionary upheavals and insurgencies during the twentieth century, from the Mexican Revolution of 1910 through the mobilization and terror in Central America, the Southern Cone, and the Andes during the 1970s and 1980s. In his introduction to *A Century of Revolution*, Greg Grandin argues that the dynamics of political violence and terror in Latin America are so recognizable in their enforcement of domination, generation and maintenance of social exclusion, and propulsion of historical change that historians have tended to take them for granted, leaving unexamined important questions regarding their form and meaning. The essays in this groundbreaking collection take up those questions, providing a sociologically and historically nuanced view of the ideological hardening and accelerated polarization that marked Latin America's twentieth century. Attentive to the interplay among overlapping local, regional, national, and international fields of power, the contributors focus primarily on the dialectical relations between revolutionary and counterrevolutionary processes and their unfolding in the context of U.S. hemispheric and global hegemony. Through their fine-grained analyses of events in Chile, Colombia, Cuba, El Salvador, Guatemala, Mexico, Nicaragua, and Peru, they suggest a framework for interpreting the ethnographic, or experiential, nature of political violence while also analyzing its historical causes and consequences.

**Greg Grandin** is Professor of History at New York University. He is the author of *Fordlandia: The Rise and Fall of Henry Ford's Forgotten Jungle City*, a finalist for both the National Book Award and the National Book Critics Circle Award. **Gilbert M. Joseph** is the Farnam Professor of History and International Studies at Yale University. He is the author of *Revolution from Without: Yucatán, Mexico, and the United States, 1880–1924*, also published by Duke University Press.

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

### Contributors

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| Lillian Guerra   | Neil Larsen           | Corey Robin        |
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## Hotel Trópico

Brazil and the Challenge of African Decolonization, 1950–1980

JERRY DÁVILA

"*Hotel Trópico* is a superb book. It takes on broad themes such as race and imperialism, modifies much of the current knowledge about Brazil's dictatorship, and suggests a reevaluation of that form of government in Argentina, Chile, and Uruguay. *Hotel Trópico* will be read not only by scholars of Brazil and Latin America but also by those studying Africa, empire, and postcolonialism."—**JEFFREY LESSER**, author of *A Discontented Diaspora: Japanese Brazilians and the Meanings of Ethnic Militancy, 1960–1980*



Ovídio de Melo, *Luis de Camões Goes to Municipal Storage-Luanda*, 1975. Oil on canvas board. Courtesy of the artist.

In the wake of African decolonization, Brazil attempted to forge connections with newly independent nations. In the early 1960s, it launched an effort to establish diplomatic ties with African countries; in the 1970s, it undertook trade campaigns to open African markets to Brazilian technology. *Hotel Trópico* reveals the perceptions, particularly regarding race, of the diplomats and intellectuals who traveled to Africa on Brazil's behalf. Jerry Dávila analyzes how their actions were shaped by ideas of Brazil as an emerging world power, ready to expand its sphere of influence; of Africa as the natural place to assert that influence, given its historical (slave-trade) ties to Brazil; and of twentieth-century Brazil as a "racial democracy," a uniquely harmonious mix of races and cultures. While the experiences of Brazilian policymakers and diplomats in Africa reflected the logic of racial democracy, they also exposed ruptures in such an interpretation of Brazilian identity. Did Brazil share a "lusotropical" identity with Portugal and its African colonies, so that it was bound to support Portuguese colonialism at the expense of Brazil's ties with African nations? Or was Brazil a country of "Africans of every color," compelled to support decolonization in its role as a natural leader in the South Atlantic? Drawing on interviews with retired Brazilian diplomats and intellectuals, Dávila shows the Brazilian belief in racial democracy to concern not only race but also Portuguese ethnicity.

**Jerry Dávila** is Professor of History at the University of North Carolina, Charlotte. He is the author of *Diploma of Whiteness: Race and Social Policy in Brazil, 1917–1945*, also published by Duke University Press.



## Into the Archive

### Writing and Power in Colonial Peru

KATHRYN BURNS

“Kathryn Burns leads us into the archive through a fine-grained historical ethnography of notarial practice and its social context in colonial Cuzco. Gracefully written and engaging, yet rigorous in its use of historical materials and its social analysis, *Into the Archive’s* reading of the colonial notarial office as a space of political and social negotiation and intrigue will transform our appreciation of these repositories and our understanding of the colonial Latin American ‘lettered city.’ No longer transparent, the very production of archival documents becomes a space in which colonial society is revealed.”—**JOANNE RAPPAPORT**, author of *The Politics of Memory: Native Historical Interpretation in the Colonial Andes*



One notary's doodle on the cover of his boss's register. Courtesy of Archivo Regional de Cusco, Protocolos Notariales, Bernardo Joseph Gamarra, #119 (1794), coversheet of registro #6.

Writing has long been linked to power. For early modern people on both sides of the Atlantic, writing was also the province of notaries, men trained to cast other people's words in official forms and make them legally true. Thus the first thing Columbus did on American shores in October 1492 was have a notary record his claim of territorial possession. It was the written, notarial word—backed by all the power of Castilian enforcement—that first constituted Spanish American empire. Even so, the Spaniards who invaded America in 1492 were not fond of their notaries,

who had a dismal reputation for falsehood and greed. Yet Spaniards could not do without these men. Contemporary scholars also rely on the vast paper trail left by notaries to make sense of the Latin American past. How then to approach the question of notarial truth?

Kathryn Burns argues that the archive itself must be historicized. Using the case of colonial Cuzco, she examines the practices that shaped document making. Notaries were businessmen, selling clients a product that conformed to local “custom” as well as Spanish templates. Clients, for their part, were knowledgeable consumers, with strategies of their own for getting what they wanted. In this inside story of the early modern archive, Burns offers a wealth of possibilities for seeing sources in fresh perspective.

**Kathryn Burns** is Associate Professor of History at the University of North Carolina, Chapel Hill. She is the author of *Colonial Habits: Convents and the Spiritual Economy of Cuzco, Peru*, also published by Duke University Press.

## A Culture of Stone

### Inka Perspectives on Rock

CAROLYN DEAN

“The sixteenth-century Spanish priest Cristóbal de Albornoz noted that over half of the sacred things in the Inka capital of Cuzco were rocks. In her stimulating new book Carolyn Dean explores this ‘culture of stone,’ considering ways in which rock outcrops and other rock forms were the focus of ritual practice and spiritual belief. This insightful and thought-provoking study reframes the way we consider the Inka visual world, illuminating key aspects of pre-Hispanic understandings of landscape and the built environment.”—**JOANNE PILLSBURY**, Director of Pre-Columbian Studies, Dumbarton Oaks



An *intiwatana*, or carved stone used to track solar movement, Saywite, Peru. Photo by Carolyn Dean.

A major contribution to both art history and Latin American studies, *A Culture of Stone* offers sophisticated new insights into Inka culture and the interpretation of non-Western art. Carolyn Dean focuses on rock outcrops masterfully integrated into Inka architecture, exquisitely worked masonry, and free-standing sacred rocks, explaining how certain stones took on a life of their own and played a vital role in the unfolding of Inka history. Examining the multiple uses of stone, she argues that the Inka understood building in stone as a way of ordering the chaos of unordered nature, converting untamed spaces into domesticated places, and laying claim to new territories. Dean contends that understanding what the rocks signified requires seeing them as the Inka saw them: as potentially animate, sentient, and sacred. Through careful analysis of Inka stonework, colonial-period accounts of the Inka, and contemporary ethnographic and folkloric studies of indigenous Andean culture, Dean reconstructs the relationship between stonework and other aspects of Inka life, including imperial expansion, worship, and agriculture. She also scrutinizes meanings imposed on Inka stone by the colonial Spanish and, later, by tourism and the tourist industry. *A Culture of Stone* is a compelling multidisciplinary argument for rethinking how we see and comprehend the Inka past.

**Carolyn Dean** is Associate Professor of the History of Art and Visual Culture at the University of California, Santa Cruz. She is the author of *Inka Bodies and the Body of Christ: Corpus Christi in Colonial Cuzco, Peru*, also published by Duke University Press.

#### LATIN AMERICAN STUDIES

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**November** 320 pages, 68 illustrations (including 15 in color)  
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cloth, 978-0-8223-4791-0, \$84.95/£66.00

## Che's Travels

The Making of a Revolutionary  
in 1950s Latin America

PAULO DRINOT, EDITOR

"*Che's Travels* is superb. Following the always interesting Che and his motorcycle across 1950s Latin America is a great way to cover most of the region and an absolutely crucial moment in Latin American history."

—STEVE STRIFLER, author of *In the Shadows of State and Capital: The United Fruit Company, Popular Struggle, and Agrarian Restructuring in Ecuador, 1900–1995*



Alberto Korda, "Guerrillero Heroico," 1960. Courtesy of the Museo Che Guevara, Havana Cuba.

Ernesto "Che" Guevara twice traveled across Latin America in the early 1950s. Based on his accounts of those trips (published in English as *The Motorcycle Diaries* and *Back on the Road*), as well as other historical sources, *Che's Travels* follows Guevara, country by country, from his native Argentina through Chile, Peru, Colombia, and Venezuela, and then from Argentina through Bolivia, Peru, Guatemala, and Mexico. Each essay is focused on a single country and written by an expert in its history. Taken together, the essays shed new light on

Che's formative years by analyzing the distinctive societies, histories, politics, and cultures he encountered on these two trips, the ways they affected him, and the ways he represented them in his travelogues. In addition to offering new insights into Guevara, the essays provide a fresh perspective on Latin America's experience of the Cold War and the interplay of nationalism and anti-imperialism in the crucial but relatively understudied 1950s. Assessing Che's legacies in countries he visited on the two cross-continental trips, the contributors examine how he is remembered or memorialized; how he is invoked for political, cultural, and religious purposes; and how perceptions of him affect ideas about the revolutions and counterrevolutions fought in Latin America from the 1960s through the 1980s. Through detailed analysis, this collection emphasizes the historical significance of Che's travels across Latin America in the early 1950s.

**Paulo Drinot** is a lecturer in economic history at the University of Manchester.

### Contributors

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## Storytelling Globalization from the Chaco and Beyond

MARIO BLASER

"In this instructive and original work, modernity and the drama of globalization offer a historical horizon in relation to which both the activity of the anthropologist and the problems faced by the Yshiro communities in Paraguay are explored. Border dialogue (perhaps even border anthropology) is born precisely in the encounter between modern globalizing tendencies and the opening up of a different global imaginary, one rooted in the reality of there being many epistemic and social worlds."—NELSON MALDONADO-TORRES, author of *Against War: Views from the Underside of Modernity*



Yshiro ceremony involving mythical Anabsero beings. Photo by Mario Blaser.

For more than fifteen years, Mario Blaser has been involved with the Yshiro indigenous people of the Paraguayan Chaco as they have sought to maintain their world in the face of conservation and development programs promoted by the state and various non-governmental organizations. In this ethnography of the encounter between modernizing visions of development, the place-based "life projects" of the Yshiro, and the agendas of scholars and activists, Blaser argues for understanding the political mobilization of the Yshiro and other indigenous peoples

as part of a struggle to make the global age hospitable to a "pluriverse" containing multiple worlds or realities. As he explains, most knowledge about the Yshiro produced by non-indigenous "experts" has been based on modern Cartesian dualisms separating subject and object, mind and body, and nature and culture. Such thinking differs profoundly from the relational ontology enacted by the Yshiro and other indigenous peoples. Attentive to people's unique experiences of place and self, the Yshiro reject universal knowledge claims, unlike Western modernity, which assumes the existence of a universal reality and refuses the existence of other ontologies or realities. In *Storytelling Globalization from the Chaco and Beyond*, Blaser engages in storytelling as a knowledge practice grounded in a relational ontology and attuned to the ongoing struggle for a pluriversal globality.

**Mario Blaser** is Associate Professor and Canada Research Chair in Aboriginal Studies at Memorial University of Newfoundland and Labrador in Canada. He is a co-editor of *In the Way of Development: Indigenous Peoples, Life Projects, and Globalization*.

NEW ECOLOGIES FOR THE TWENTY-FIRST CENTURY  
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## Blacks and Blackness in Central America

Between Race and Place

LOWELL GUDMUNDSON & JUSTIN WOLFE, EDITORS

“This important collection of essays puts Central America firmly on the African Diaspora map. *Blacks and Blackness in Central America* is the one-stop volume that gathers together the leading scholars of the topic. They offer clear windows into their many years of research and discovery, collectively convincing the reader that Guatemala, Honduras, Nicaragua, and Costa Rica were far from marginal to the historical trajectories of people of African descent in the Americas.”—**MATTHEW RESTALL**, author of *The Black Middle: Africans, Mayas, and Spaniards in Colonial Yucatán*



Jose Dolores Estrada Vado, national hero and African descendent, pictured on Nicaraguan currency. Photo by Mauricio Melendez Obando.

Many of the earliest Africans to arrive in the Americas came to Central America with Spanish colonists in the sixteenth and seventeenth centuries. People of

African descent constituted the majority of nonindigenous populations in the region long thereafter. Yet in the development of national identities and historical consciousness, Central American nations have often countenanced widespread practices of social, political, and regional exclusion of blacks. The postcolonial development of mestizo or mixed-race ideologies of national identity have systematically downplayed African roots and participation in favor of Spanish and Indian antecedents and contributions. In addition, a powerful sense of place and belonging has led many peoples of African descent in Central America to identify themselves as something other than African American, reinforcing the tendency of local and foreign scholars to see Central America as peripheral to the African diaspora in the Americas. The essays in this collection begin to recover the forgotten and downplayed histories of blacks in Central America, demonstrating their centrality to the region’s history from the earliest colonial times to the present. They reveal how modern nationalist attempts to define mixed race majorities as “Indo-Hispanic,” or as anything but African American, clash with the historical record of the first region of the Americas in which African Americans not only gained the right to vote but repeatedly held high office, including the presidency, following independence from Spain in 1821.

**Lowell Gudmundson** is Professor of Latin American Studies and History at Mount Holyoke College. **Justin Wolfe** is the William Arceneaux Associate Professor of Latin American History at Tulane University.

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| Ronald Harpelle    | Paul Lokken              | Justin Wolfe  |
| Juliet Hooker      | Mauricio Meléndez Obando |               |

## In the Name of El Pueblo

Place, Community, and the Politics of History in Yucatán

PAUL K. EISS

“Few regions of Mexico have elicited as sophisticated a dialogue between history and anthropology as Yucatán has of late. With this volume, Paul K. Eiss positions himself at the crest of this new wave of interdisciplinary scholarship. Daunting in its chronological scope and breadth of research and analysis; pioneering in its interwoven understanding of community, popular politics, state formation, indigenous identity, and historical memory; and distinguished by a meticulously crafted and often haunting narrative, this volume sets a new standard for the production of Mexican social histories and ethnographies. *In the Name of El Pueblo* is a splendid achievement, not least for the probing questions it raises about the nature of history itself.”—**GILBERT M. JOSEPH**, Yale University



A hunting association in Tetiz, Mexico marches in honor of the Virgin of Tetiz. Photo by Paul Eiss.

The term “el pueblo” is used throughout Latin America, referring alternately to small towns, to community, or to “the people” as a political entity. In this vivid anthropological and historical analysis of Mexico’s Yucatán peninsula, Paul K. Eiss explores the multiple meanings

of el pueblo and the power of the concept to unite the diverse claims made in its name. Eiss focuses on working-class indigenous and mestizo populations, examining how those groups negotiated the meaning of el pueblo among themselves and in their interactions with outsiders, including landowners, activists, and government officials. Combining extensive archival and ethnographic research, he demonstrates how residents of the region have laid claim to el pueblo in varied ways, as exemplified in communal narratives recorded in archival documents, in the performance of plays and religious processions, and in struggles over land, politics, and the built environment. Eiss demonstrates that while el pueblo is used throughout the hemisphere, the term is given meaning and power through the ways it is imagined and constructed in local contexts. Moreover, he reveals el pueblo to be a concept that is as historical as it is political. It is in the name of el pueblo—rather than class, race, or nation—that inhabitants of northwestern Yucatán stake their deepest claims not only to social or political rights, but over history itself.

**Paul K. Eiss** is Associate Professor of Anthropology and History and the Director of the Center for the Arts in Society at Carnegie Mellon University.

### LATIN AMERICA OTHERWISE

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

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**August** 360 pages, 36 illustrations  
paper, 978-0-8223-4727-9, \$23.95/£16.99  
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## Indelible Inequalities in Latin America

Insights from History, Politics, and Culture

PAUL GOOTENBERG & LUIS REYGADAS, EDITORS

With a foreword by Eric Hershberg

“Inequality in virtually all its multifaceted dimensions and in extremely varied surroundings does indeed appear to be an ‘indelible’ characteristic of contemporary Latin American society. Conventional literature tends to treat the issue either in strictly economic or political economic terms, or in ways that suggest invariant deficiencies. This collection explores it in a more complex and intellectually satisfying way, by treating inequality as ‘relational,’ following the thought of the late Charles Tilly. This approach opens up the phenomenon of inequality to a much broader range of descriptive and analytical strategies, aptly illustrated by the diversity of approaches represented in this volume.”—**JOHN COATSWORTH**, Columbia University



Favela Jaqueline, São Paulo, Brazil. Photo by Dornicke.

In this collection, anthropologists, cultural critics, historians, and political scientists from North and South America illuminate the diverse processes that have combined to produce and reproduce inequalities in Latin America, as well as some of

their links to and implications for North Americans. While one essay is a broad yet nuanced analysis of Latin American inequality and its persistence, another is a fine-grained ethnographic view of everyday life and aspirations among shantytown residents living on the outskirts of Lima. Other essays address topics such as the initial bifurcation of Peru’s health care system into one for urban workers and another for the rural poor, the asymmetrical distribution of political information in Brazil, and an evolving Cuban “aesthetics of inequality,” which incorporates hip hop and other transnational cultural currents. Exploring the dilemmas of Latin American inequalities as they are playing out in the United States, a contributor focuses on new immigrant Mexican farmworkers in upstate New York to show how these undocumented workers become a vulnerable rural underclass.

**Paul Gootenberg** is Professor of History and Sociology at Stony Brook University. **Luis Reygadas** is Professor of Anthropology at the Universidad Autónoma Metropolitana Iztapalapa, Mexico. **Eric Hershberg** is Professor of Government and Director of the Center for Latin American and Latino Studies at American University.

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## Crafting Mexico

Intellectuals, Artisans, and  
the State after the Revolution

RICK A. LÓPEZ

“*Crafting Mexico* covers much new territory. Its linkage of local, national, and transnational history is exemplary.”—**MARY KAY VAUGHAN**, co-editor of *The Eagle and the Virgin: Nation and Cultural Revolution in Mexico, 1920–1940*

After Mexico’s revolution of 1910–1920, intellectuals sought to forge a unified cultural nation out of the country’s diverse populace. Their efforts resulted in an “ethnicized” interpretation of Mexicanness that intentionally incorporated elements of folk and indigenous culture. In this rich history, Rick A. López explains how thinkers and artists, including the anthropologist Manuel Gamio, the composer Carlos Chávez, the educator Moisés Sáenz, the painter Diego Rivera, and many less-known figures formulated and promoted a notion of nationhood in which previously denigrated vernacular arts—dance, music, and handicrafts such as textiles, basketry, ceramics, wooden toys, and ritual masks—came to be seen as symbolic of Mexico’s modernity and national distinctiveness. López examines how the nationalist project intersected with transnational intellectual and artistic currents, as well as how it was adapted in rural communities. He provides an in-depth account of artisans’ practices in one such community, the village of Olinalá. Located in the mountainous southern state of Guerrero, Olinalá is renowned for its lacquered boxes and gourds, which have been considered since the 1920s among the “most Mexican” of the nation’s arts. *Crafting Mexico* illuminates the role of cultural politics and visual production in Mexico’s transformation from a regionally and culturally fragmented country into a modern nation-state with an inclusive and compelling national identity.

**Rick A. López** is Associate Professor of History at Amherst College.



Diego Rivera, *Good Friday on the Santa Anita Canal* (detail), 1923–4. Fresco, 4.56 x 3.56 m. Ministry of Public Education, Mexico City. ©2008 Banco de México Diego Rivera & Frida Kahlo Museums Trust. Courtesy of el Instituto Nacional de las Bellas Artes y Literatura, 2008.

## New Materialisms

Ontology, Agency, and Politics

DIANA COOLE & SAMANTHA FROST, EDITORS

“The essays collected here—authored by leading political theorists, feminist and cultural critics—examine the ‘choreographies of becoming’ and move beyond constructivism and humanism to track processes of de- and re-materialization. The effect is to scramble habitual categories of thought – active versus passive, inert versus animate, political versus ontological, causality versus spontaneity—and force us to think materiality, not matter, for, as the editors put it: ‘materiality is always something more than “mere” matter: an excess, force, vitality, relationality or difference that renders matter active, self-creative, productive, unpredictable.’” —**BONNIE HONIG**, author of *Emergency Politics: Paradox, Law, Democracy*

*New Materialisms* rethinks the relevance of materialist philosophy in the midst of a world shaped by forces such as digital and biotechnologies, global warming, global capital, and population flows. Moving away from modes of inquiry that have prioritized the study of consciousness and subjectivity over matter, the essays in this collection show that any account of experience, agency, and political action demands renewed attention to the urgent issues of our own material existence and our environment. The editors propose “new materialisms” as a way to take matter seriously without falling into the conceptual dualism that posits an opposition between matter and thought, materialism and idealism, and body and mind. They locate new materialisms within post-humanist discourses, explaining that new materialist philosophies do not privilege human bodies, but rather view human bodies as one of many bodies, or agential materialities, in the world. By revealing how emerging accounts of matter, materiality, and corporeality are combining with developments in science and technology to demand radically new conceptions of nature, agency, and social and political relationships, *New Materialisms* makes a significant contribution to the recent resurgence of interest in phenomenology and materialist philosophy in the humanities.

**Diana Coole** is Professor of Political and Social Theory at Birkbeck College, University of London, and a Leverhulme Research Fellow (2010–13). She is the author, most recently, of *Merleau-Ponty and Modern Politics after Anti-Humanism*. **Samantha Frost** is Associate Professor in the Department of Political Science, the Gender and Women’s Studies Program, and the Unit for Criticism and Interpretive Theory at the University of Illinois, Urbana-Champaign. She is the author of *Lessons from a Materialist Thinker: Hobbesian Reflections on Ethics and Politics*.

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| Rosi Braidotti | Diana Coole         | Sonia Kruks      |
| Pheng Cheah    | Jason Edwards       | Melissa A. Orlie |

## Europe’s Indians

Producing Racial Difference, 1500–1900

VANITA SETH

“Vanita Seth offers both a novel understanding of how difference is represented in early and high modern European political thought and a compelling new way to theorize difference. This is politically motivated scholarship at its finest—probing, learned, meticulous, interdisciplinary, imaginative, and fearlessly critical.”—**WENDY BROWN**, University of California, Berkeley



Theodore de Bry, *Os Filhos de Pindorama*, 1562. Engraving based on Han Staden’s 1557 description of cannibalism in the Brazilian Tupinambá tribe.

*Europe’s Indians* forces a rethinking of key assumptions regarding difference—particularly racial difference—and its centrality to contemporary social and political theory. Tracing shifts in European representations of two different colonial spaces, the New World and India, from the late fifteenth

century through the late nineteenth, Vanita Seth demonstrates that the classification of humans into racial categories or binaries of self-other is a product of modernity. Part history, part philosophy, and part a history of science, her account exposes the epistemic conditions that enabled the *thinking* of difference at distinct historical junctures. Seth’s examination of Renaissance, Classical Age, and nineteenth-century representations of difference reveals radically divergent forms of knowing, reasoning, organizing thought, and authorizing truth. It encompasses stories of monsters, new worlds, and ancient lands; the theories of individual agency expounded by Hobbes, Locke, and Rousseau; and the physiological sciences of the nineteenth century. European knowledge, she argues, does not reflect a singular history of Reason, but rather multiple traditions of reasoning, of historically bounded and contingent forms of knowledge. *Europe’s Indians* shows that a history of colonialism and racism must also be an investigation into the historical production of subjectivity, agency, epistemology, and the body.

**Vanita Seth** is Associate Professor of Politics at the University of California, Santa Cruz, and an editor of the journal *Postcolonial Studies*.

POLITICS, HISTORY, AND CULTURE

A Series Edited by Julia Adams and George Steinmetz

## Alimentary Tracts

Appetites, Aversions, and the Postcolonial

PARAMA ROY

“While Swami Vivekananda suggested that Indians needed ‘beef, biceps, and Bhagavadgita’ to overthrow the British, Mahatma Gandhi demonstrated that vegetarianism, abstinence, and non-violent protest were the more appropriate practices for a spiritualized Indian national movement. By revealing the agency of gastropoetics and gastropolitics throughout modern South Asian history, Parama Roy brilliantly interrogates disgust, abstinence, dearth, and appetite as ‘biomoral’ categories that transformed traditional vectors of cultural analysis and social action. Roy’s book is, unsurprisingly, great food for thought. It yields exquisite morsels alongside an intellectual savoring of all those gastronomic staples that resonate throughout history and literature. Did chapatis leaven the Mutiny? How did salt marinate the satyagraha? And why does the diaspora crave chutney and spices?”—SRINIVAS ARAVAMUDAN, author of *Guru English: South Asian Religion in a Cosmopolitan Language*

In *Alimentary Tracts* Parama Roy argues that who eats and with whom, who starves, and what is rejected as food are questions fundamental to empire, decolonization, and globalization. In crucial ways, she suggests, colonialism reconfigured the sensorium of colonizer and colonized, generating novel experiences of desire, taste, and appetite and new technologies of the embodied self. For colonizers, Indian nationalists, diasporic persons, and others in the colonial and postcolonial world orders, the alimentary tract functioned as an important corporeal, psycho-affective, and ethicopolitical contact zone, staging questions of identification, desire, difference, and responsibility. Interpreting texts that have addressed cooking, dining, taste, hungers, excesses, and aversions in South Asia and its diaspora since the mid-nineteenth century, Roy relates historical events and literary figures to tropes of disgust, abstention, dearth, and appetite. She analyzes the fears of pollution and deprivation conveyed in British accounts of the so-called Mutiny of 1857, complicates understandings of Mohandas K. Gandhi’s vegetarianism, examines the “famine fictions” of the novelist-activist Mahasweta Devi, and reflects on the diasporic cookbooks and screen performances of Madhur Jaffrey. This account of a richly visceral global modernity furnishes readers with a new idiom for understanding historical action and cultural transformation.

**Parama Roy** is Professor of English at the University of California, Davis. She is the author of *Indian Traffic: Identities in Question in Colonial and Postcolonial India* and an editor of *States of Trauma: Gender and Violence in South Asia*.

NEXT WAVE: NEW DIRECTIONS IN WOMEN’S STUDIES

A Series Edited by Inderpal Grewal, Caren Kaplan, and Robyn Wiegman

## Health and Hygiene in Chinese East Asia

Policies and Publics in the Long Twentieth Century

ANGELA KI CHE LEUNG & CHARLOTTE FURTH, EDITORS

“This collection of essays brings together in one volume cutting-edge scholarship on the history of hygiene and public health in East Asia. It will be welcomed not only by researchers on the history of medicine but also by those interested in topics as diverse as imperialism, demography, diet, and gender studies.”—CAROL BENEDICT, author of *Bubonic Plague in Nineteenth-Century China*



Poster informing residents how to spray DDT to prevent malaria. Source: Republic of China (Taiwan), Executive Yuan, Department of Health, Malaria Eradication in Taiwan. Taipei: Department of Health, 1993.

This collection expands the history of colonial medicine and public health by exploring efforts to overcome disease and improve human health in Chinese regions of East Asia from the late nineteenth century to the present. The contributors consider the science and politics of public health policymaking and implementation in Taiwan, Manchuria, Hong Kong, and the Yangtze River delta, focusing mostly on towns and villages rather than cities. Whether discussing the resistance of lay midwives in colonial Taiwan to the Japanese campaign to replace them with experts in “scientific motherhood” or the reaction of British colonists in Shanghai to Chinese diet and health regimes, they illuminate the effects of international interventions and influences on particular situations and localities. They discuss responses to epidemics from the plague in early-twentieth-century Manchuria to SARS in southern China, Singapore, and Taiwan, but they also emphasize that public health is not just about epidemic crises. As essays on marsh drainage in Taiwan, the enforcement of sanitary ordinances in Shanghai, and vaccination drives in Manchuria show, throughout the twentieth century public health bureaucracies have primarily been engaged in the mundane activities of education, prevention, and monitoring.

**Angela Ki Che Leung** is a Research Fellow in the Institute of History and Philology at Academia Sinica in Taipei and Professor of History at the Chinese University of Hong Kong. **Charlotte Furth** is Professor of History Emerita at the University of Southern California.

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## Absolute Erotic, Absolute Grotesque

The Living, Dead, and Undead  
in Japan's Imperialism, 1895–1945

MARK DRISCOLL

*"Absolute Erotic, Absolute Grotesque is not simply an informed account of Japan's imperial adventure in Asia but also an original and thought provoking rethinking of how we must proceed if we are to understand the dynamic relationship between the theoretically general and the historically concrete. One of the book's principal effects is to liberate the discourse of postcolonialism from its dominant Anglo-Indian emphasis by grounding it in a different historical and imperial configuration."*—HARRY HAROOTUNIAN, author of *The Empire's New Clothes: Paradigm Lost, and Regained*



Front cover of *Grottesque* monthly journal, December 1929.

In this major reassessment of Japanese imperialism in Asia, Mark Driscoll foregrounds the role of human life and labor. Drawing on subaltern postcolonial studies and Marxism, he directs critical attention to the peripheries, where figures including Chinese coolies, Japanese pimps, trafficked Japanese women, and Korean tenant farmers supplied the vital energy that drove Japan's empire. Driscoll identifies three phases of Japan's capitalist expansion, each powered by distinct modes of capturing and expropriating life and labor: biopolitics (1895–1914), neuropolitics (1920–32), and necropolitics (1935–45). During the first phase, Japanese elites harnessed the labor of marginalized subjects as they colonized Taiwan, Korea, and south Manchuria, and sent hustlers and sex workers into China to expand its market hegemony. Linking the deformed bodies laboring in the peripheries with the “erotic-grotesque” media in the metropole, he centers the second phase on commercial sexology, pornography, and detective stories in Tokyo to argue that by 1930, capitalism had colonized all aspects of human life: not just labor practices, but also consumers' attention and leisure time. Focusing on Japan's Manchukuo colony in the third phase, he shows what happens to the central figures of biopolitics as they are subsumed under necropolitical capitalism: coolies become forced laborers, pimps turn into state officials and authorized narcotraffickers, and sex workers become “comfort women.” Driscoll concludes by discussing Chinese fiction written inside Manchukuo, describing the everyday violence unleashed by necropolitics.

**Mark Driscoll** is Associate Professor of Japanese and International Studies at the University of North Carolina, Chapel Hill. He is the editor and translator of Katsuei Yuasa's *Kannani* and *Document of Flames: Two Japanese Colonial Novels*, also published by Duke University Press.

## Beyond the Strai(gh)ts

Transnationalism and Queer Chinese Politics

PETRUS LIU & LISA ROFEL, SPECIAL ISSUE EDITORS

a special issue of POSITIONS

This special issue asks what it means to be queer in China, Taiwan, and Hong Kong in an increasingly transnational world. Essays by a range of activists, artists, public intellectuals, and scholars consider how closer relations with the West have become integral to perceptions of gender and sexuality within China and how transnationalism has affected Chinese pop culture, social mores, and politics. “Beyond the Strai(gh)ts” explores what constitutes Chinese politics and the ways that these politics shape and are shaped by queer lives as transnational formations.

Bringing together essays from Asian America, Hong Kong, Taiwan, and mainland China, this issue looks at everyday images of queer people in China and perceptions of those images. Comparing queer politics in Taiwan and China, other contributors show how realities in these two separate queer communities often differ from perception. One article presents an image of an emergent queer culture in China that runs contrary to the bleak picture of state persecution of homosexuals dominating Western media. Another argues that Taiwan's government has suppressed dissident sexualities to promote its image as a liberal-democratic nation-state. Other topics addressed include AIDS prevention in China and gay men's ambivalence toward “money boys,” young male hustlers in contemporary Beijing. As a whole, the issue questions why the United States continues to shape queer theory and queer culture in both China and Taiwan and asks to what extent the U.S.-China-Taiwan context is an effective site for transnational queer politics and theory.

**Petrus Liu** is Assistant Professor of Comparative Literature at Cornell University. **Lisa Rofel** is Professor of Anthropology at the University of California, Santa Cruz. She is the author of *Desiring China: Experiments in Neoliberalism, Sexuality, and Public Culture*, also published by Duke University Press.



Shi Tou, karaoke. Courtesy of the artist.

### Contributors

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### ASIAN STUDIES/CULTURAL STUDIES

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### ASIAN STUDIES/GAY AND LESBIAN STUDIES

**August** 289 pages, 15 illustrations Vol. 18, no. 2  
paper, 978-0-8223-6737-6, \$14.00/£10.99

## Projections of Power

The United States and Europe  
in Colonial Southeast Asia, 1919–1941

ANNE L. FOSTER

“With Anne L. Foster’s superb work—solidly based on documentary sources from Europe, Asia, and the United States—the story of the U.S. involvement in Vietnam now should begin not with the 1950s, but a half-century earlier when Americans publicly preached their 1776 anticolonialism while quietly supporting the European colonial powers in Southeast Asia. As Foster demonstrates, Americans notably sent Charlie Chaplin’s Hollywood films (‘trade follows the film’) and Christian missionaries to help with the colonial work. This book puts another—and elegant—nail in the coffin of so-called ‘American isolationism’ before World War II by analyzing the 1900–1930s era as the background necessary for understanding the tragic wars of 1950 to 1975.”—**WALTER LA FEBER**, author of *The American Age: U.S. Foreign Policy at Home and Abroad, 1750 to the Present*

Throughout its history, the United States has been both imperialistic and anti-colonial: imperialistic in its expansion across the continent and across oceans to colonies such as the Philippines, and anti-colonial in its rhetoric and ideology. How did this contradiction shape U.S. interactions with European colonists and Southeast Asians after the United States joined the ranks of colonial powers in 1898? Anne L. Foster argues that the actions of the United States functioned primarily to uphold, and even strengthen, the colonial order in Southeast Asia. The United States participated in international agreements to track and suppress the region’s communists and radical nationalists, and it entered into economic agreements benefitting the colonial powers. Yet the American presence did not always serve colonial ends; American cultural products (including movies and consumer goods) and its economic practices (such as encouraging indigenous entrepreneurship) were appropriated by Southeast Asians for their own purposes. Scholars rarely have explored the interactions among the European colonies of Southeast Asia in the early twentieth century. Foster is the first to incorporate the U.S. into such an analysis. As she demonstrates, the presence of the United States as a colonial power in Southeast Asia after the First World War helps to explain the resiliency of colonialism in the region. It also highlights the inexorable and appealing changes Southeast Asians perceived as possibilities for the region’s future.

**Anne L. Foster** is Assistant Professor of History at Indiana State University.

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

## Photography’s Places

WILLIAM SCHAEFER, SPECIAL ISSUE EDITOR

A special issue of POSITIONS



Zheng Lianjie, *Family History*, 2000. Performance. Tiananmen Square, Beijing.

This special issue of *positions* analyzes how the creation and proliferation of photographic images in East Asia affect global perceptions of the region’s gender, ethnic, historical, and cultural identities. The contributors assess the ways that East Asia’s relationship to the world and to its own past are increasingly mediated by the global circulation of visual images. They approach photography as both an object and medium of cultural critique. In researching the early history of photography in Japan, one contributor traces the genealogy of the Japanese term that was appropriated to mean photography—*shashin*—and argues that it evoked both the existing pictorial practices of the time and the new photographic technologies that were imported from the West. Another focuses on one of the most ideologically fraught locations in modern China, Tiananmen Square, and analyzes how image and space combine to form an ideological framework that defines the relationship between the photographic subject and prevailing social values. Yet another contributor studies family portraiture during the latter years of China’s Cultural Revolution, arguing that the practice was a ritual of daily life, mediating the individual’s relationship to family and the nation, as well as forming the materials of private histories.

**William Schaefer** is Assistant Professor of East Asian Languages and Cultures at the University of California, Berkeley.

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## Scripted Affects, Branded Selves

Television, Subjectivity, and Capitalism  
in 1990s Japan

GABRIELLA LUKÁCS

*“Scripted Affects, Branded Selves is destined to become a classic. Gabriella Lukács skillfully combines textual analysis of specific dramas with ethnographic study of television producers and consumers. In addition, she offers penetrating insight into the complex dialectic of global and local new media landscapes. What appears to be an insular national space of contemporary Japanese television culture is in fact thoroughly under the influence of global capitalism and the internationalization of cultural consumption.”*  
—MITSUHIRO YOSHIMOTO, New York University

In *Scripted Affects, Branded Selves*, Gabriella Lukács analyzes the development of a new primetime serial called “trendy drama” as the Japanese television industry’s ingenuous response to market fragmentation. Much like the HBO hit *Sex and the City*, trendy dramas feature well-heeled young sophisticates enjoying consumer-oriented lifestyles while managing their unruly love lives. Integrating a political economic analysis of television production with reception research, Lukács suggests that the trendy drama marked a shift in the Japanese television industry from offering story-driven entertainment to producing lifestyle-oriented programming. She interprets the new televisual preoccupation with consumer trends not as a sign of the medium’s downfall, but as a savvy strategy to appeal to viewers who increasingly demand entertainment that feels more personal than mass-produced fare. After all, what the producers of trendy dramas realized in the late 1980s was that taste and lifestyle were sources of identification that could much more flexibly be manipulated to satisfy mass and niche demands than could conventional marketing criteria such as generation, ethnicity, or gender. Lukács argues that by capitalizing on the semantic fluidity of the notion of lifestyle, commercial television networks were capable of uniting viewers into new affective alliances that, in turn, helped them bury anxieties over changing class relations in the wake of the prolonged economic recession.

**Gabriella Lukács** is Assistant Professor of Anthropology at the University of Pittsburgh.



TBS trendy drama *Single Lives* on VHS.  
Courtesy of Tokyo Broadcasting System.

## Manufacturing Modern Japanese Literature

Publishing, Prizes, and the  
Ascription of Literary Value

EDWARD MACK

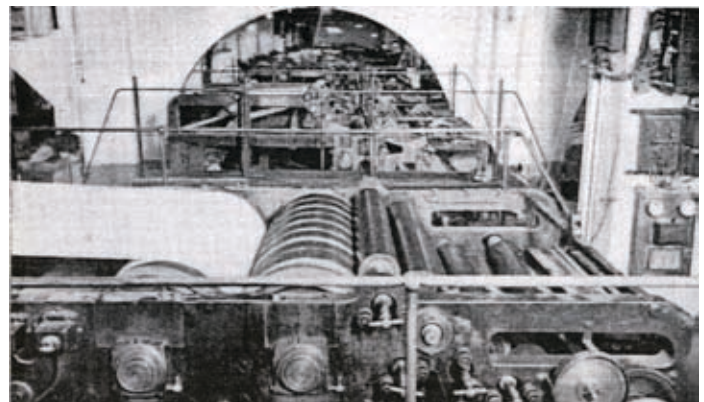
*“Edward Mack pulls the Japanese literary field out of the regressive myth of autonomous art and into the realms of social discourse and material practice. He compels us to reconsider the role of literary production and publishing in constructing concepts of cultural authority, national identity, and empire. Manufacturing Modern Japanese Literature is a rich, rewarding work.”*—ANN SHERIF, author of *Japan’s Cold War: Media, Literature, and the Law*

Emphasizing that literary value is shaped not just by intrinsic artistic merit but also by modes of book production, promotion, and consumption, Edward Mack examines the role of Japan’s publishing industry in defining modern Japanese literature. In the late nineteenth century and early twentieth, as cultural and economic power consolidated in Tokyo, the city’s literary and publishing elites came to dominate the dissemination and preservation of Japanese literature. As Mack explains, they conferred cultural value on particular works by creating prizes, series, and anthologies that signaled literary merit and helped to cultivate the idea of a distinctly Japanese modern literature. One such series, the Complete Works of Contemporary Japanese Literature (published between 1926 and 1931), provided many readers with their first experience of selected texts designated as modern Japanese literature. Its low price of one yen per volume allowed the subscription-based series to reach a wide audience; at its peak, nearly 350,000 people subscribed. The first major prize for modern Japanese literature, the annual Akutagawa Prize, was announced in 1934; it remains the country’s highest-profile literary award. Mack traces the advancements in technology, the expansion of a market for literary commodities, and the development of an extensive reading community that enabled phenomena such as the Complete Works of Contemporary Japanese Literature and the Akutagawa Prize to manufacture the concept of modern Japanese literature.

**Edward Mack** is Associate Professor of Japanese at the University of Washington.

ASIA-PACIFIC

A Series Edited by Rey Chow, Michael Dutton, H. D. Harootunian, and Rosalind Morris



Press room. From Dai-Nihon Insatsu Kabushiki Kaisha, ed., *Shichij gonen no ayumi: Dai-Nihon Insatsu Kabushiki Kaisha-shi*. Tokyo: Dai-Nihon Insatsu Kabushiki Kaisha, 1952.

ASIAN STUDIES/LITERARY HISTORY/PUBLISHING

ANTHROPOLOGY/ASIAN STUDIES/TV

**September** 272 pages, 7 illustrations  
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paper, 978-0-8223-4672-2, \$23.95/£16.99  
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## City of Extremes

### The Spatial Politics of Johannesburg

MARTIN J. MURRAY

“Martin J. Murray navigates the slippery interfaces where mega-development, social progress, dystopian dread, racial enclaving, and mobilities of all kinds intersect, revealing both an alarming disposition to Africa’s most heterogeneous city and a rough-hewn humanity despite the odds. At each step of the way, Murray is precise and impassioned in this no-holds-barred analysis of the lengths politicians, businesspersons, planners, entrepreneurs, and developers will go to hold a city a down.”—**ABDOUMALIQ SIMONE**, author of *For the City Yet to Come: Changing African Life in Four Cities*



Suburban gated community in Johannesburg. Photo by Martin Murray.

In this powerful critique of urban development in Greater Johannesburg since the end of apartheid in 1994, Martin J. Murray describes how a loose alliance of city-builders—including real estate developers, large-scale property

owners, municipal officials, and security specialists—has sought to remake Johannesburg in the upbeat image of a “world-class” city. By creating new sites of sequestered luxury catering to the comfort, safety, and security of affluent urban residents, they have produced a new spatial dynamic of social exclusion, effectively barricading the mostly black urban poor from full participation in the mainstream of urban life. This partitioning of the cityscape into sequestered sites of affluence is enabled by an urban planning environment of limited regulation or intervention into the prerogatives of real estate capital. Combining insights from urban studies, cultural geography, and urban sociology with extensive research in South Africa, Murray reflects on the implications of Johannesburg’s dual character as a city of fortified enclaves that proudly displays the ostentatious symbols of global integration and the celebrated “enterprise culture” of neoliberal design, and as the “miasmal city” composed of residual, peripheral, and stigmatized zones characterized by signs of a new kind of marginality. He suggests that the “global cities” paradigm is inadequate to understanding the historical specificity of cities of the Global South, including the colonial mining town turned postcolonial megacity of Johannesburg.

**Martin J. Murray** is Professor of Urban Planning at the Taubman College of Architecture and Urban Planning and Adjunct Professor at the Center for African and African-American Studies at the University of Michigan. He is the author of many books, including *Taming the Disorderly City: The Spatial Landscape of Johannesburg after Apartheid and Revolution Deferred: the Painful Birth of Post-Apartheid South Africa*.

#### POLITICS, HISTORY, AND CULTURE

A Series Edited by Julia Adams and George Steinmetz

## Postglobal Dance

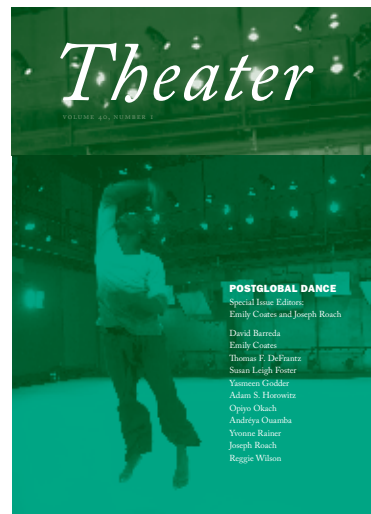
EMILY COATES & JOSEPH ROACH, SPECIAL ISSUE EDITORS

A special issue of THEATER

An important contribution to twenty-first-century dance history and performance studies, “Postglobal Dance” examines the paradoxes of choreographic style in an age of border-crossing artistic careers and international collaborations. The issue asks how dance—once presumed to be a local art—is transformed by cross-pollinations, and how artistic practice incorporates transnational perspectives.

Drawing on the work of the World Performance Project at Yale and its 2008 Festival of International Dance, contributors—including renowned dance scholars, artists, and choreographers—explore the hybrid expressions being created by a new generation of artists. The issue includes a portfolio of photographs documenting the creation of *The Good Dance: dakar/brooklyn*, a new collaborative dance work by Reggie Wilson and Andréya Ouamba.

**Emily Coates** is lecturer in Theater Studies, Yale University, and artistic director of the World Performance Project. **Joseph Roach** is Sterling Professor of English and Theater, Yale University, and principal investigator of the World Performance Project.



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## African American English Speakers and Their Participation in Local Sound Changes

A Comparative Study

MALCAH YAEGER-DROR & ERIK R. THOMAS, EDITORS

PUBLICATION OF THE AMERICAN DIALECT SOCIETY (PADS)

This volume examines variation in vowel configurations in African American English as spoken by members of seven U.S. communities, including Roanoke Island, North Carolina; Pittsburgh, Pennsylvania; and several parishes in rural Louisiana. The contributors argue that African American English exhibits considerable diversity, disproving the commonly held view that it is a uniform national dialect. Although some features of African American English are universal, others vary by region. In each community, African Americans adopted variants from local vernaculars. The study finds the most assimilation in the oldest communities in the rural South, where multiple races have lived together for centuries.

**Malcah Yaeger-Dror** is a research scientist of cognitive studies at the University of Arizona. **Erik R. Thomas** is Professor of Linguistics at North Carolina State University.

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### LINGUISTICS/AFRICAN AMERICAN STUDIES

**March** 236 pages, 73 illustrations No. 94  
cloth, 978-0-8223-6741-3, \$20.00/£16.99

## The Unsocial Social Science?

Economics and Neighboring Disciplines since 1945

ROGER E. BACKHOUSE & PHILIPPE FONTAINE, EDITORS

A supplement to HISTORY OF POLITICAL ECONOMY

This volume examines interactions between economics and other disciplines in the social sciences, including sociology, psychology, and political science, during the postwar period, when economics and the other social sciences emerged as discrete disciplines. Historians of economics who have examined the period have paid insufficient attention to the other social sciences, looking instead to the natural sciences. *The Unsocial Social Science?* aims to widen the conversation about the history of economics both substantively and historiographically. Reflecting on economic affairs since 1945, contributors explore a multitude of issues, including poverty in the United States during the Cold War, “economic sovietology,” and the connection between economics and the behavioral science movement in the mid-century United States.

**Roger E. Backhouse** is Professor of the History and Philosophy of Economics at the University of Birmingham and at Erasmus University Rotterdam. **Philippe Fontaine** is Professor of Economics at the École normale supérieure de Cachan and a Senior Fellow of the Institut universitaire de France.

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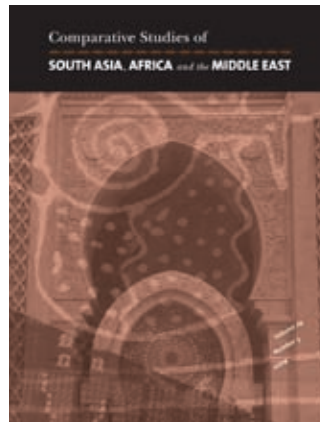
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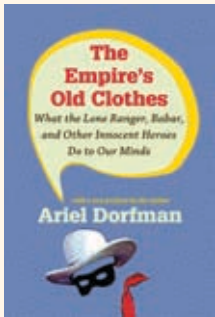
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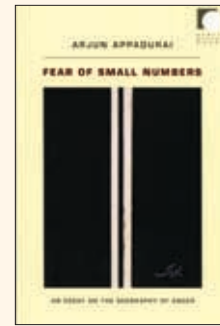
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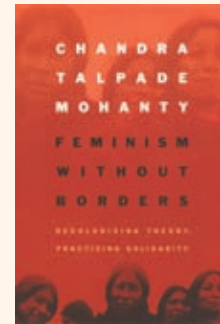
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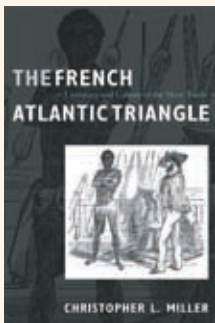


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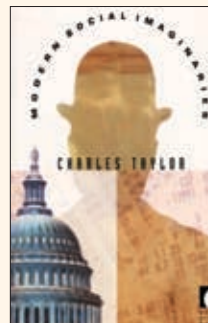


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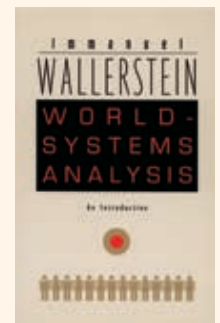


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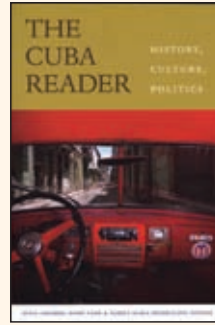
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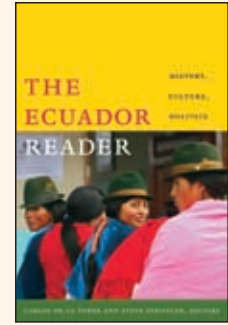
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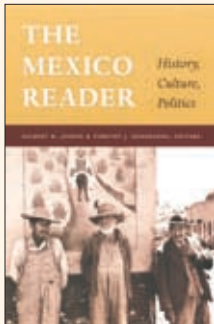
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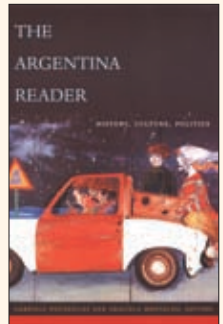
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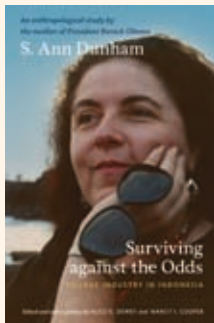
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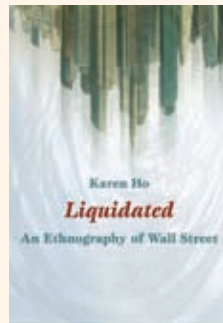


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## INDEX

Abadie, Roberto 24  
Ackerman, Josef 42, 43  
Adams, Michael 42  
Aers, David 43  
Anderson, Patrick 20  
Anderton, Douglas L. 44  
Andrews, George Reid 43  
Anzaldúa, Gloria 45  
Appadurai, Arjun 45  
Armatta, Judith 1  
Armstrong, Nancy 44  
Backhouse, Roger E. 41  
Barker, Adele 3  
Barlow, Tani 44  
Bathrick, David 44  
Bažant, Jan 3  
Bažantová, Nina 3  
Beckman, Karen 22  
Blaser, Mario 32  
Booth, Marilyn 21  
Bové, Paul A. 42  
Brown, Marshall 43  
Burns, Kathryn 31  
Campbell, Ian M. 42  
Carlyle, Jane Welsh 42  
Carlyle, Thomas 42  
Carr, Barry 46  
Chen, Nancy N. 5  
Cholak, Peter 44  
Chomsky, Aviva 46  
Christianson, Aileen 42  
Chu, Julie Y. 26  
Clarke, Adele E. 20  
Coates, Emily 40  
Comer, Krista 21  
Connolly, William E. 10  
Coole, Diana 35  
Comett, Michael 43  
Crocitti, John J. 46  
Cvetkovich, Ann 22, 43  
Dávila, Jerry 30  
Davis, Kathy 45  
de la Fuente, Alejandro 43  
de la Torre, Carlos 46  
Dean, Carolyn 31

Degregori, Carlos Iván 46  
Detlefsen, Michael 44  
Dixon, John 11  
Dorfman, Ariel 45  
Drinot, Paulo 32  
Driscoll, Mark 37  
Dunham, S. Ann 46  
Edmonds, Alexander 26  
Edwards, Brent 44  
Eiss, Paul K. 33  
Engle, Karen 25  
Enwezor, Okwui 44  
Faculty of the Sage School  
of Philosophy 44  
Farred, Grant 17, 44  
Feldman, Ilana 25  
Ferguson, James 46  
Fink, Leon 43  
Finucci, Valeria 43  
Fishman, Jennifer R. 20  
Foley, Barbara 29  
Fontaine, Philippe 41  
Fosket, Jennifer Ruth 20  
Foster, Anne L. 38  
Frazier, Danny Wilcox 47  
Freeman, Elizabeth 17  
Frost, Samantha 35  
Furth, Charlotte 36  
Garvey, Marcus 11  
Glave, Thomas 45  
Goodwin, Craufurd D. 43  
Gootenberg, Paul 34  
Grandin, Greg 30, 46  
Grant, Bruce 3  
Gregg, Melissa 16  
Grossberg, Lawrence 15  
Comer, Krista 21  
Gudmundson, Lowell 33  
Gyoja, Akihiko 43  
Hardt, Michael 17, 44  
Harkin, Michael 42  
Hassan, Salah M. 44  
Hastie, Amelie 42  
Hellwig, Tineke 3  
Henderson, Timothy J. 46  
Hernandez, Deborah Pacini 47  
Hershberg, Eric 34

Hill, Robert A. 11  
Ho, Karen 46  
Höhn, Maria 28  
Holberg, Jennifer L. 44  
Huysen, Andreas 44  
Izumi, Masaki 43  
Jagose, Annamaria 22, 43  
Jameson, Fredric 45  
Jenkins, Willard 6  
Joseph, Gilbert M. 30, 46  
Joyrich, Lynne 42  
Karl, Rebecca E. 11  
Karp, Ivan 47  
Keller, Evelyn Fox 4  
Kim, Eleana J. 28  
King, Homa 23  
Kinser, Brent E. 42  
Kirk, Robin 46  
Kratz, Corinne A. 47  
Kumar, Amitava 2  
Lacy, Suzanne 8  
Lasch, Pedro 14  
Latour, Bruno 4  
Lawrence, Tim 47  
Leung, Angela Ki Che 36  
Lenoir, Timothy 5  
Levine, Robert M. 46  
Liu, Petrus 37  
Lomnitz, Claudio 44  
López, Rick A. 34  
Lorcin, Patricia M. E. 42  
Love, Heather 22  
Lukács, Gabriella 39  
Mack, Edward 39  
Mamo, Laura 20  
Marshall, Wayne 47  
Massumi, Brian 45  
McCarthy, Anna 44  
McClennen, Sophia A. 45  
McGranahan, Carole 27  
McWilliam, Neil 14  
Hastie, Amelie 42  
Miller, Christopher L. 44  
Mohanty, Chandra Talpade 45  
Molina, Iván 46  
Montaldo, Graciela 46

Moon, Seungsook 28  
Murray, Martin J. 40  
Namikawa, Yoshinori 43  
Nguyen, Vinh-Kim 24  
Nordloh, David J. 42  
Nouzeilles, Gabriela 46  
Okeke-Agulu, Chika 44  
Ong, Aihwa 5  
Palmer, Steven 46  
Penley, Constance 42  
Perry, Imani 47  
Pérez, Laura E. 47  
Perl, Jeffrey M. 42  
Porter, Eric 29  
Putnam, Lara 43  
Quinn, Ian 43  
Rabinbach, Anson 44  
*Radical History Review* editorial  
collective 44  
Restall, Matthew 42  
Reverand, Cedric D. II 43  
Reygadas, Luis 34  
Rheinberger, Hans-Jörg 5  
Rivera, Raquel Z. 47  
Roach, Joseph 40  
Roberts, Jane 42  
Rodgers, Tara 47  
Rodríguez, Mariela Haro 11  
Rofel, Lisa 37  
Rooney, Ellen 16, 42  
Roosevelt, Selwa 43  
Roth, Moira 8  
Rowe, George E. 42  
Roy, Parama 36  
Sanchez, Sonia 7  
Schaefer, William 38  
Scharnhorst, Gary 42  
Schneemann, Carolee 9  
Schoonmaker, Trevor 13  
Schwarm, Larry 47  
Scott, David 44  
Seigworth, Gregory J. 16  
Sellar, Tom 44  
Seth, Vanita 35  
Shah, Alpa 27  
Sharma, Nitasha Tamar 18

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Sharpe, Christina 19  
Shaw, Gwendolyn DuBois 47  
Shim, Janet K. 20  
Smith, Steven B. 47  
Smyth, Michael 18  
Smorkaloff, Pamela Maria 46  
Sorensen, David R. 42  
Sparer, Michael S. 43  
Starn, Frances 3  
Starn, Orin 46  
Stavrou, Nikolaos A. 43  
Sternberg, Meir 44  
Stiles, Kristine 9  
Striffler, Steve 46  
Sutherland, Liz 42  
Szwaja, Lynn 47  
Tagliacozzo, Eric 3  
Tavakoli-Targhi, Mohamad 42  
Taylor, Charles 45  
Taylor, Marcy 44  
Thomas, Erik R. 41  
Ticktin, Miriam 25  
Tinsley, Omise'eke Natasha 19  
Twine, France Winddance 18  
Vanderwood, Paul J. 46  
Wahl, Jonathan 42  
Wald, Priscilla 42  
Wallerstein, Immanuel 45  
Wang, Peggy 12  
Weed, Elizabeth 16, 42  
Weston, Randy 6  
White, Patricia 42  
Wild, Jonathan 42  
Williams, Jennette 47  
Williams, Maria *Shaa Tlaá* 3  
Willis, Sharon 42  
Wojcik, Pamela Robertson 23  
Wolfe, Justin 33  
Wood, Jacqueline 7  
Wu Hung 12  
Yaeger-Dror, Malcah 41  
Ybarra-Frausto, Tomás 47  
Yuen, Anthony 11

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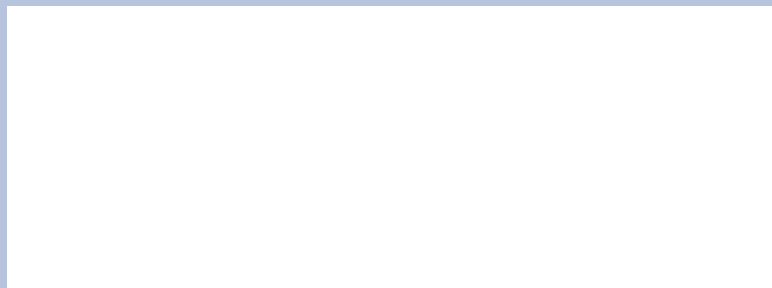
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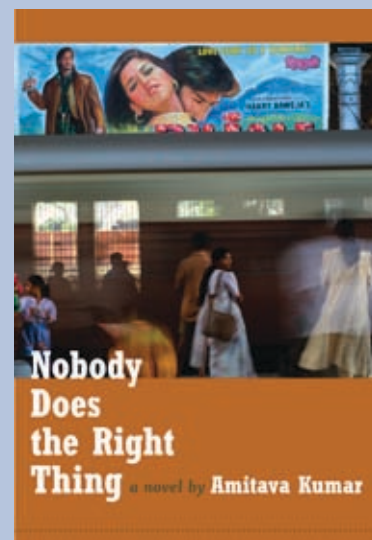
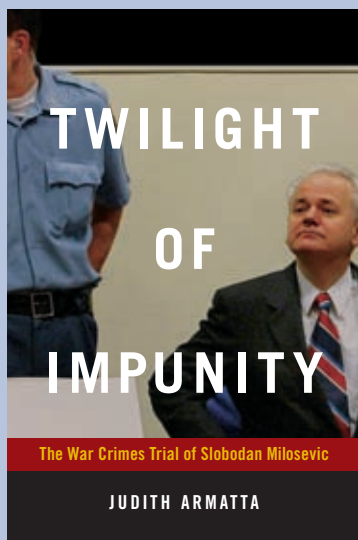
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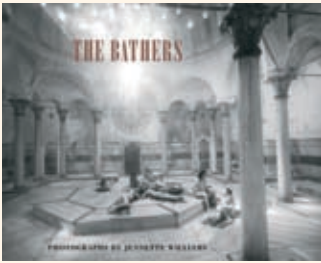
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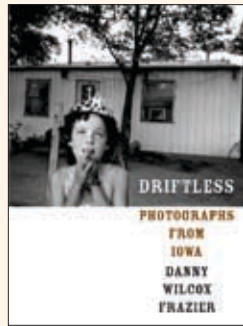
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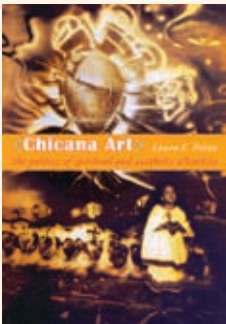
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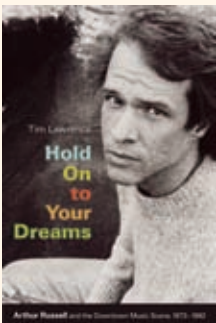


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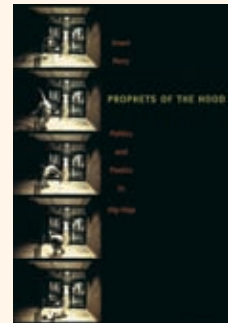
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