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BOOKS & JOURNALS

FALL & WINTER 2013

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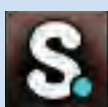
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Legendary

Inside the House Ballroom Scene

GERARD H. GASKIN

With an Introduction by Deborah Willis
and an Essay by Frank Roberts



Gerard H. Gaskin's radiant color and black-and-white photographs take us inside the culture of house balls, underground events where gay and transgender men and women, mostly African American and Latino, come together to see and be seen. At balls, high-spirited, late-night pageants, members of particular "houses"—the House of Blahnik, the House of Xtravaganza—"walk," competing for trophies in categories based on costume, attitude, dance moves, and "realness." In this

exuberant world of artistry and self-fashioning, people often marginalized for being who they are can flaunt and celebrate their most vibrant, spectacular selves.

From the quiet backstage, to the shimmering energies of the runway, to the electricity of the crowd, Gaskin's photographs take us to the ball. *Legendary*, comprised of photos taken at ball events in New York, Philadelphia, and Washington, D.C., is a collaboration between Gaskin, a camera-laden outsider who has been attending balls for twenty years, and the house members who let him enter the intimate world of ball culture. In addition to an introduction by Deborah Willis, *Legendary* includes an essay by Frank Roberts, "The Hidden Histories of House Ball Culture."

A CDS BOOK

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

see centerfold insert

WINNER

*The Center for Documentary Studies/
Honickman First Book Prize in Photography*



Photo by Phyllis Gaskin.

Gerard H. Gaskin, a native of Trinidad and Tobago, earned a B.A. from Hunter College in 1994 and is now a freelance photographer based in Syracuse, New York. His photos have appeared in the *New York Times*, *Newsday*, *Black Enterprise*, *OneWorld*, *Teen People*, *Caribbean Beat*, and *DownBeat*. Among his other clients

are the record companies Island, Sony, Def Jam, and Mercury. Gaskin's photographs have been featured in solo and group exhibitions across the United States and abroad, and his work is held in the collections of such institutions as the Museum of the City of New York and the Schomburg Center for Research in Black Culture.

Deborah Willis, photographer, writer, and curator, is chair of the Department of Photography & Imaging at the Tisch School of the Arts at New York University and the recipient of Guggenheim, Fletcher, and MacArthur fellowships, as well as the Infinity Award in Writing from the International Center for Photography. She was recently named one of the "100 Most Important People in Photography" by *American Photography* magazine. Willis's most recent books include *Envisioning Emancipation: Black Americans and the End of Slavery*, with Barbara Krauthamer; *Black Venus 2010: They Called Her "Hottentot"*; and *Posing Beauty: African American Images from the 1890s to the Present*.

Frank Roberts is a writer, scholar, and activist. His writing about black popular culture and politics has appeared in the *Village Voice*, the *San Francisco Chronicle*, *TheRoot.com*, the *Daily Voice*, and the *Huffington Post*. The recipient of a Ford Foundation Doctoral Dissertation Fellowship, he is completing his Ph.D. at New York University's Graduate School of Arts and Science.

The Center for Documentary Studies/ Honickman First Book Prize in Photography

is open to American and Canadian photographers who use their cameras for creative exploration, whether it be of places, people, or communities; of the natural or social world; of beauty at large or the lack of it; of objective or subjective realities. For more information about this important book series, Gerard H. Gaskin's *Legendary*, and the previous prizewinning books, visit firstbookprizephoto.com.

Tony Allen

An Autobiography of the Master Drummer of Afrobeat

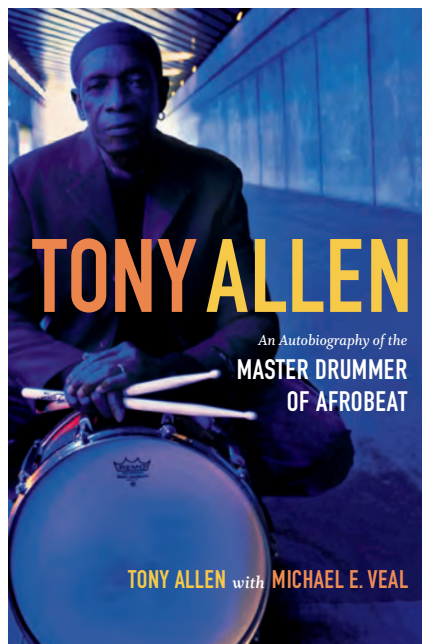
TONY ALLEN, WITH MICHAEL E. VEAL



Michael E. Veal (left), Tony Allen (right). Photo by Thierry Masson.

Tony Allen, a major African musician and world-class drum-set player, was born in Lagos, Nigeria, in 1940 and has lived in Paris since 1985. Allen is best-known as Fela Kuti's supremely talented sideman. After leaving Fela's band Africa 70 in 1979, Allen went on to establish a successful career as an independent musician. During his five decades behind the drum set, he has toured the globe and collaborated with musicians from King Sunny Adé to Ginger Baker to Damon Albarn. **Michael E. Veal** is a musician and Professor of Music and African-American Studies at Yale University. He is the author of *Fela: The Life and Times of an African Musical Icon*.

"Tony Allen is an engaging person, an important musical figure during a dynamic era in African music, and a major contributor in the creation of an influential musical genre. He and Fela Kuti emerge in his portrayal as dedicated musical seekers who continually struggled to develop and protect their art. Allen's memoir is an exceptional achievement that will make readers wish to have been there with them to live it all again."—**JOHN M. CHERNOFF**, percussionist, ethnographer, author



Tony Allen is the autobiography of legendary Nigerian drummer Tony Allen, the rhythmic engine of Fela Kuti's Afrobeat. Conversational, inviting, and packed with telling anecdotes, Allen's memoir is based on hundreds of hours of interviews with the musician and scholar Michael E. Veal. It spans Allen's early years and career playing highlife music in Lagos and his fifteen years with Fela, from 1964 until 1979; his struggles to form his own bands in Nigeria; and his emigration to France.

Allen embraced the drum set, rather than African handheld drums, early in his career, when drum kits were relatively rare in Africa. His story conveys a love of his craft along with the specifics of his practice. It also provides invaluable firsthand accounts of the explosive creativity in postcolonial African music, and the personal and artistic dynamics in Fela's Koola Lobitos and Africa 70, two of the greatest bands to ever play African music.

PRAISE FOR TONY ALLEN

"There would be no Afrobeat without Tony Allen."—**FELA ANIKULAPO-KUTI**

"The greatest living drummer as far as I'm concerned."—**BRIAN ENO**

"When Tony Allen and Africa 70 play, the funk really does seem like it could go on forever."—**PAT BLASHILL**, *Rolling Stone*

"Few percussionists . . . can claim to have invented a rhythm—but that's what Allen did when he added his propulsive rhythms to the music of Kuti and together they created the sound the world came to know as Afrobeat."—**NIGEL WILLIAMSON**, *The Independent*

Che on My Mind

MARGARET RANDALL



Che on My Mind is an impressionistic look at the life, death, and legacy of Che Guevara by the renowned feminist poet and activist Margaret Randall. Recalling an era and this figure, she writes “I am old enough to remember the world in which [Che] lived. I was part of that world, and it remains a part of me.” Randall participated in the Mexican student movement of 1968 and eventually was forced to leave the country. She arrived in Cuba in 1969, less than two years after Che’s death, and lived there until 1980. She became friends with several of Che’s family

members, friends, and compatriots. In *Che on My Mind* she reflects on his relationships with his family and fellow insurgents, including Fidel Castro. She is deeply admiring of Che’s integrity and charisma and frank about what she sees as his strategic errors. Randall concludes by reflecting on the inspiration and lessons that Che’s struggles might offer early-twenty-first-century social justice activists and freedom fighters.

“In *Che on My Mind*, the poet Margaret Randall, who was one of the founders of the influential sixties bilingual journal *El Corno Emplumado (The Plumed Horn)*, assesses Che Guevara’s enduring influence while confronting her own doubts and uncertainties over his justification of violence and armed struggle. She asks whether we can admire Guevara’s commitment and generosity of spirit and still disagree with war as a strategy. Acknowledging that her own attitudes to Che have changed with age, her book is a frank assessment of Che’s failures of judgment, as well as of his charisma, and of his contradictory status as both saint and cowboy.”—**JEAN FRANCO**, author of *Cruel Modernity*

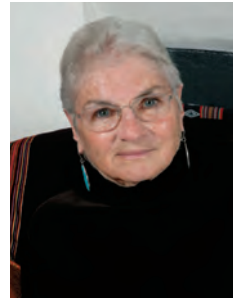


Photo courtesy of *Albuquerque, the Magazine*.

Margaret Randall, born in New York in 1936, is a feminist poet, writer, photographer, and social activist. After living in Mexico, Cuba, and Nicaragua since the 1960s, she attempted to return to the United States in 1984. Randall had inadvertently lost her U.S. citizenship when she acquired the citizenship of her Mexican husband in 1967. The U.S. government

refused to reinstate her citizenship after finding opinions expressed in some of her books to be “against the good order and happiness of the United States.” The Center for Constitutional Rights defended Randall, and many writers and others joined in an almost five-year battle for reinstatement of her citizenship. She won her case in 1989.

In 1990 Randall was awarded the Lillian Hellman and Dashiell Hammett grant for writers victimized by political repression. She is the author of more than eighty books, including the oral histories *Cuban Women Now*, *Sandino’s Daughters*, and *When I Look into the Mirror and See You: Women, Terror, and Resistance*. A documentary, *The Unapologetic Life of Margaret Randall*, was released in 2001. Randall lives in Albuquerque, New Mexico.

“Thoughtfully exploring the complex and contested record of the life and work of Che Guevara, Margaret Randall—with, as she says, ‘the intuition of a poet’—presents a compelling personal meditation on a figure who has inspired legions of people, young and old, throughout the world, who struggle for a more just and decent human existence.”—**NOAM CHOMSKY**

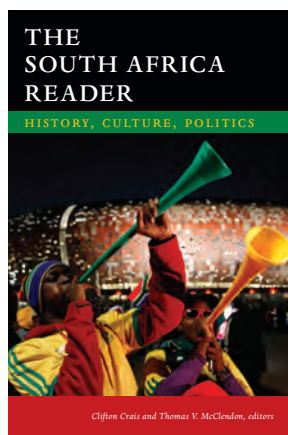
The South Africa Reader

History, Culture, Politics

CLIFTON CRAIS & THOMAS V. McCLENDON, EDITORS

Clifton Crais is Professor of History and Director of African Studies at Emory University. **Thomas V. McClendon** is Professor of History at Southwestern University in Georgetown, Texas.

“This is a fascinating and comprehensive guide to understanding and appreciating the history of South Africa and its cultures, politics, and people. Voices representing the earliest colonial times through the struggle against apartheid and the current struggles to find a genuinely democratic, nonracial, diverse identity are all here: the colonizers and the despoilers, the powerful and the powerless, the dissenters and the resisters, the deadly determined and the amazingly courageous, the destroyers of hope and the dreamers of dreams. This is a book to study, to reflect on, to reference, and to turn to again and again just for the pure joy of reading.”—**ALLAN AUBREY BOESAK**, South African liberation theologian and anti-apartheid activist



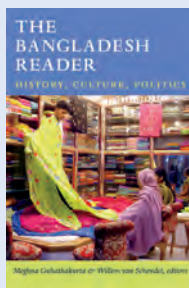
The South Africa Reader is an extraordinarily rich guide to the history, cultures, and politics of South Africa. With more than eighty absorbing selections, the *Reader* provides many perspectives on the country’s diverse peoples, its first two decades as a democracy, and the forces that have shaped its history and continue to pose challenges to its future, particularly violence, inequality, and racial discrimination. Among the selections are folktales passed down through the centuries, statements by seventeenth-century Dutch colonists, the songs

of mine workers, a widow’s testimony before the Truth and Reconciliation Commission, and a photo essay featuring the acclaimed work of Santu Mofekeng. Cartoons, songs, and fiction are juxtaposed with iconic documents, such as “The Freedom Charter” adopted in 1955 by the African National Congress and its allies and Nelson Mandela’s “Statement from the Dock” in 1964. A cacophony of voices—of slaves and indentured workers, African chiefs and kings, presidents and revolutionaries—invite readers into ongoing debates about South Africa’s past and present and what, exactly, it means to be South African.

THE WORLD READERS

A Series Edited by Robin Kirk and Orin Starn

The World Readers



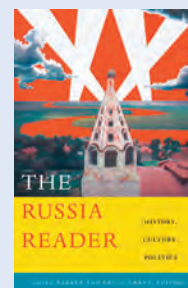
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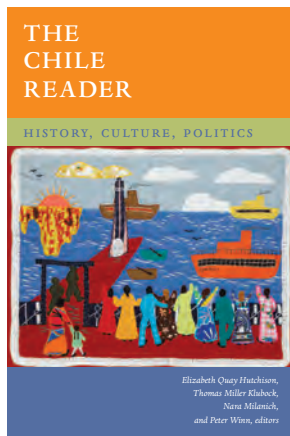
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Bruce Grant, editors
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The Chile Reader

History, Culture, Politics

**ELIZABETH QUAY HUTCHISON, THOMAS MILLER KLUBOCK,
NARA B. MILANICH & PETER WINN, EDITORS**



The Chile Reader makes available a rich variety of documents spanning more than five hundred years of Chilean history. Most of the selections are by Chileans; many have never before appeared in English. The history of Chile is rendered from diverse perspectives, including those of Mapuche Indians and Spanish colonists, peasants and aristocrats, feminists and military strongmen, entrepreneurs and workers, and priests and poets. Among the many selections are interviews, travel diaries, letters, diplomatic cables, cartoons, photographs, and song lyrics.

Texts and images, each introduced by the editors, provide insights into the ways that Chile's unique geography has shaped its national identity, the country's unusually violent colonial history, and the stable but autocratic republic that emerged after independence from Spain. They shed light on Chile's role in the world economy, the social impact of economic modernization, and the enduring problems of deep inequality. The *Reader* also covers Chile's bold experiments with reform and revolution, its subsequent descent into one of Latin America's most ruthless Cold War dictatorships, and its much-admired transition to democracy and a market economy in the years since dictatorship.

Elizabeth Quay Hutchison is Associate Professor of History at the University of New Mexico. **Thomas Miller Klubock** is Associate Professor of History at the University of Virginia. **Nara B. Milanich** is Associate Professor of History at Barnard College. **Peter Winn** is Professor of History at Tufts University.

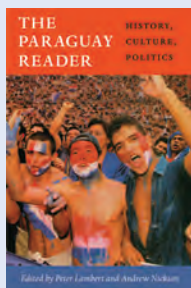
"The Chile Reader is terrific. It is organized into tightly conceived thematic sections and includes a superb range of documents. The editors' introductions to each of the volume's sections prepare the reader for the documents to come and provide overarching arguments about their collective meaning. This book is perfect for students and anyone interested in learning about Chile's complex history."

—**HEIDI TINSMAN**, author of *Buying into the Regime: Grapes and Consumption in Cold War Chile and the United States*

THE LATIN AMERICA READERS

A Series Edited by Robin Kirk and Orin Starn

The Latin America Readers



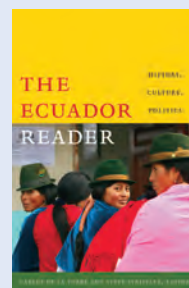
The Paraguay Reader

Peter Lambert &
Andrew Nickson, editors
paper, \$27.95tr/£19.99
978-0-8223-5268-6 / 2013



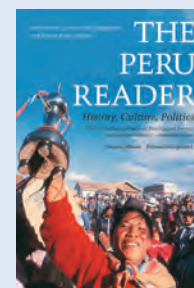
The Guatemala Reader

Greg Grandin, Deborah T. Levenson
& Elizabeth Oglesby, editors
paper \$29.95tr/£20.99
978-0-8223-5107-8 / 2011



The Ecuador Reader

Carlos de la Torre &
Steve Striffler, editors
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978-0-8223-4374-5 / 2009



The Peru Reader, Second Edition

Orin Starn, Carlos Iván Degregori
& Robin Kirk, editors
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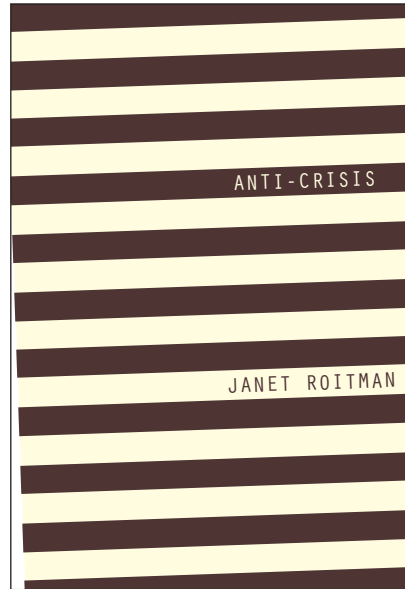
see page 48 for additional titles

Anti-Crisis

JANET ROITMAN

Janet Roitman is Associate Professor of Anthropology at the New School for Social Research. She is the author of *Fiscal Disobedience: An Anthropology of Economic Regulation in Central Africa*.

*“Anti-Crisis will become an instant classic. It is that good. Seeking to understand why crisis has become an ‘omnipresent sign in almost all forms of narrative today,’ Janet Roitman analyzes the constitution of ‘crisis’ as a privileged object of knowledge, a ground to ‘critical theory’ and the human sciences more broadly, and an instigation to various modes of action in the world. Along the way, she makes crucial interventions in debates about what is *critical* about critical theory, what the critical human sciences are for, and how they *ought* to be sustained, or not, in the wake of the restructuring of US higher education. This is a stunning, paradigm-shifting achievement.”*
 —**BILL MAURER**, author of *Mutual Life, Limited: Islamic Banking, Alternative Currencies, Lateral Reason*



Crisis is everywhere: in Iraq, Afghanistan, Syria, and the Congo; in our housing markets, money markets, financial systems, state budgets, and sovereign currencies. In *Anti-Crisis*, Janet Roitman steps back from the cycle of crisis production to ask not just why we declare so many crises but also what sort of analytical work the concept of crisis enables. What, she asks, are the stakes of “crisis”? Taking responses to the so-called subprime mortgage crisis of 2007–08 as her case in point, Roitman engages with the work of thinkers ranging from Reinhart Koselleck

to Michael Lewis, and from Thomas Hobbes to Robert Shiller. In the process, she questions the bases for claims to crisis and shows how crisis functions as a narrative device, or how the invocation of crisis in contemporary accounts of the financial meltdown enables particular narratives, raising certain questions while foreclosing others.

“Anti-Crisis incisively illuminates a core blind spot of modern understandings of history: the coupling of critique and crisis. Janet Roitman sunder this couple, revealing the ties that have bound us, and thereby opens up welcome new horizons for thought and action. Once the complacency of the self-importance of living in a crisis epoch is gone, then prophecy, denunciation, and the speaker’s benefit can be bundled with other toxic waste and pawned off on those looking for assurance at bargain rates.”—**PAUL RABINOW**, coauthor of *Demands of the Day: On the Logic of Anthropological Inquiry*

Precarious Japan

ANNE ALLISON



In an era of irregular labor, nagging recession, nuclear contamination, and a shrinking population, Japan is facing precarious times. How the Japanese experience insecurity in their daily and social lives is the subject of *Precarious Japan*. Moving between the structural conditions of socioeconomic life and the ways people are making do, or not, Anne Allison chronicles the loss of home affecting many Japanese, not only in the literal sense but also in the figurative sense of not belonging. Until the collapse of Japan's economic bubble in 1991, lifelong employment and a secure income

were within reach of most Japanese men, enabling them to maintain their families in a comfortable middle-class lifestyle. Now, as fewer and fewer people are able to find full-time work, hope turns to hopelessness and security gives way to a pervasive unease. Yet some Japanese are getting by, partly by reconceiving notions of home, family, and togetherness.

*"Precarious Japan is a harrowing read. Mummified corpses, the homeless housed in stacks of coffin-sized boxes, rivers of radioactive mud, and other horrific scenes capture the contraction of existence in contemporary Japan as the history of the *sarariman* (salaryman) gives way to a stagnant neoliberal future. While Anne Allison seeks to tell the story of a nation for whom hope looks backwards, readers will wonder whether they are also seeing the blueprint for a global condition emerging at the edge of the rising sun."*
 —**ELIZABETH A. POVINELLI**, author of *Economies of Abandonment: Social Belonging and Endurance in Late Liberalism*



Anne Allison is Professor of Cultural Anthropology at Duke University. She is the author of *Millennial Monsters: Japanese Toys and the Global Imagination*; *Permitted and Prohibited Desires: Mothers, Comics, and Censorship in Japan*; and *Nightwork: Sexuality, Pleasure, and Corporate Masculinity*

in a Tokyo Hostess Club. She is a coeditor of the journal *Cultural Anthropology*.

"Precarious Japan is a model of new modes of conceptualizing sociocultural theory. Here the theory is sober, mature, aspirational, hopeful, gracious. It pushes up against the limits of thinking categorically, of thinking that lived phenomena simply, magically, derive their force from the categorical—from identities, borders, inclusions and exclusions, ideals writ large. It will be important to scholars trying to get a better handle on what is going on in the historical present."—**KATHLEEN STEWART**, author of *Ordinary Affects*

D-Passage

The Digital Way

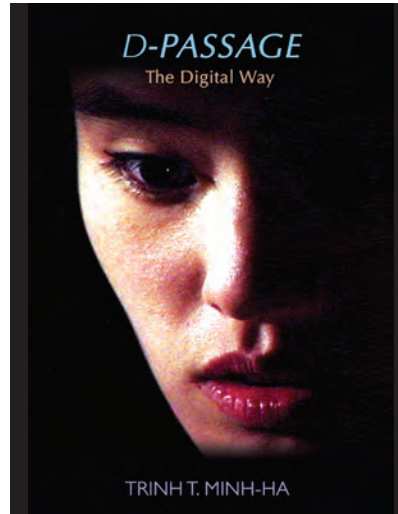
TRINH T. MINH-HA



Trinh T. Minh-ha is a filmmaker, multimedia artist, writer, composer, and post-colonial feminist theorist. Her award-winning films—including *Night Passage*, *The Fourth Dimension*, *A Tale of Love*, *Shoot for the Contents*, *Surname Viet Given Name Nam*, *Naked Spaces – Living*

Is Round, and *Reassemblage*—have been shown at film festivals and in museums around the world. She is the author of numerous books, including *Elsewhere*, *Within Here*; *Cinema Interval*; *Framer Framed*; *When the Moon Waxes Red*; and *Woman, Native, Other*. She is Professor of Gender & Women's Studies, and Rhetoric at the University of California, Berkeley.

D-Passage is a nuanced and original intervention in new media and digital arts. For Trinh T. Minh-ha, the digital artwork, or 'd-work,' is characterized not by the technology that delivers it but by the 'passage' itself: digital form achieved in flux, in the movement of experience and sensation through the work. Words are never merely words in her work, and the same is true for images, ideas, sounds, music, voices, faces and figures, movement and tone. Everything is marked by a passage elsewhere."—**AKIRA MIZUTA LIPPIT**, author of *Ex-Cinema: From a Theory of Experimental Film and Video*



D-Passage is a unique book by the world-renowned filmmaker, artist, and critical theorist Trinh T. Minh-ha. Taking as grounding forces her feature film *Night Passage* and installation *L'Autre marche (The Other Walk)*, both co-created with Jean-Paul Bourdier, she discusses the potentials and impact of new technology on cinema culture and explores its effects on creative practice. Less a medium than a "way," the digital is here featured in its mobile, transformative passages. Trinh's reflections shed light on several of her major

themes: temporality, transitions, transcultural encounters, ways of seeing and knowing, and the implications of the media used, the artistic practices engaged in, and the representations created. In *D-Passage*, form and structure, rhythm and movement, and language and imagery are inseparable. The book integrates essays, artistic statements, in-depth conversations, the script of *Night Passage*, movie stills, photos, and sketches.

PRAISE FOR TRINH T. MINH-HA

"In a world of intervals—spaces between things—Trinh has the unique ability to connect things and to articulate their interdependence. Presence requires absence, something nothing, reality illusion, and being nonbeing. Trinh's perspective enables her to shed considerable light on the way digital technology 'impacts upon the foundation of our knowledge and upon our perceptions of the world.'"—**JOHN BELTON**, *Film Quarterly*

"Trinh meditates on the complex interrelations between individual selves speaking from unique and particular places in space and time . . . [and] between speakers-writers and readers-hearers. . . . Trinh touches on what I take as the core essence of philosophy, the reinvention of thought adequate to a changing world."—**ANDREA NYE**, *Hypatia*

At the Edge of Sight

Photography and the Unseen

SHAWN MICHELLE SMITH



The advent of photography revolutionized perception, making visible what was once impossible to see with the human eye. In *At the Edge of Sight*, Shawn Michelle Smith engages these dynamics of seeing and not seeing, focusing attention as much on absence as presence, on the invisible as the visible. Exploring the limits of photography and vision, she asks: What fails to register photographically, and what remains beyond the frame? What is hidden by design, and what is obscured by cultural blindness? Smith studies manifestations of photography's brush with the

unseen in her own photographic work and across the wide-ranging images of early American photographers, including F. Holland Day, Eadweard Muybridge, Andrew J. Russell, Chansonetta Stanley Emmons, and Augustus Washington, concluding with a chapter that shows how concerns raised in the nineteenth century remain pertinent today, in the photographs of Abu Ghraib. Ultimately, Smith explores the capacity of photography to reveal what remains beyond the edge of sight.



Shawn Michelle Smith

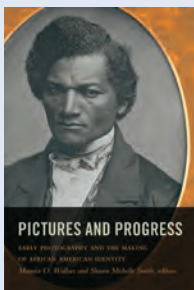
is Associate Professor of Visual and Critical Studies at the School of the Art Institute of Chicago. She is the author of *Photography on the Color Line: W. E. B. Du Bois, Race, and Visual Culture*, published by Duke University Press, and *American Archives: Gender,*

Race, and Class in Visual Culture; coauthor of *Lynching Photographs*; and coeditor of *Pictures and Progress: Early Photography and the Making of African American Identity*, also published by Duke University Press.

"Shawn Michelle Smith is our foremost scholar of nineteenth- and early-twentieth-century American photography. In this book, she engages with Benjamin's notion of the optical unconscious to think through what's at the 'edge of sight' in the work of photographers and theorists, an approach that allows her to bring together, successfully, a wide range of insights and political formations."—**ELSPETH BROWN**, author of *The Corporate Eye: Photography and the Rationalization of American Commercial Culture, 1884–1929*

"A beautifully written and deeply original book, *At the Edge of Sight* integrates historical and theoretical sophistication with the author's distinguished practice of photography in very new ways. Shawn Michelle Smith investigates the medium's patterns of blindness. This negative potential—learning to observe what one is not seeing—is revolutionary, and its profound, peculiar, uncanny force is beautifully invoked throughout."—**LAURA WEXLER**, author of *Tender Violence: Domestic Visions in an Age of U.S. Imperialism*

also by Shawn Michelle Smith



Pictures and Progress

Shawn Michelle Smith
and Maurice O. Wallace, editors
paper, \$27.95/£18.99
978-0-8223-5085-9 / 2012



Photography on the Color Line

paper, \$23.95/£16.99
978-0-8223-3343-2 / 2004

Equaliberty

Political Essays

ÉTIENNE BALIBAR

Translated by James Ingram

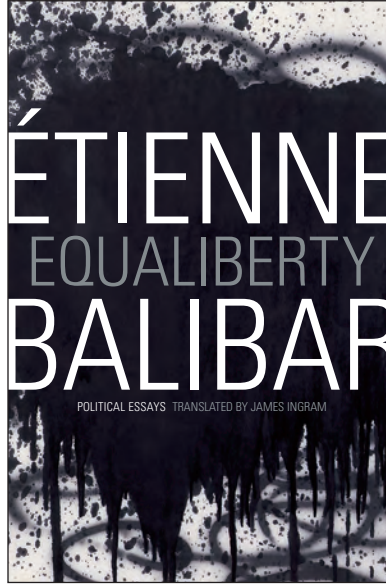


Photo by Christine Delory.

Étienne Balibar was a student of Louis Althusser, with whom he cowrote *Reading Capital*. The author of many books on moral and political philosophy, he is Emeritus Professor of Philosophy at the Université de Paris–Nanterre and Anniversary Chair in the Humanities at Kingston

University in London. He has served as Distinguished Professor of Humanities at the University of California, Irvine, and, more recently, as Visiting Professor at Columbia University. **James Ingram** is Assistant Professor of Political Science at McMaster University in Hamilton, Ontario.

“Today many of the key concepts of our political vocabulary—including equality, freedom, democracy, and emancipation—seem so corrupted and vacuous that they are almost unusable. Étienne Balibar makes an important contribution by engaging critically and restoring these and other crucial political concepts. *Equaliberty* is a major book that displays Balibar’s exemplary combination of erudition and clear, accessible argument.”—**MICHAEL HARDT**, coauthor of the books *Declaration*, *Commonwealth*, *Multitude*, and *Empire*



First published in French in 2010, *Equaliberty* brings together essays by Étienne Balibar, one of the preeminent political theorists of our time. The book is organized around “equaliberty,” a term coined by Balibar to connote the tension between the two ideals of modern democracy: equality (of social rights and political representation) and liberty (the freedom citizens have to contest the social contract). Balibar’s theory of equaliberty pits the rights of the person against those of the citizen. He finds the tension between these different kinds of rights to be ingrained in the constitutional nation-state.

At the same time, he seeks to keep rights discourse open, eschewing natural rights in favor of rights as a project of states and citizens. Deeply engaged with other thinkers, including Arendt, Rancière, and Laclau, he posits a theory of the state based on social relations. In *Equaliberty* Balibar brings both the continental and analytic philosophical traditions to bear on the conflicted relations between humanity and citizenship.

A JOHN HOPE FRANKLIN CENTER BOOK

“This outstanding book is Étienne Balibar at his most powerfully synthetic and politically incisive. In *Equaliberty*, Balibar works his way through the house of left-wing political thought, performing a sort of philosophical spring cleaning. He disarticulates complex concepts only to reassemble them in better, more usable combinations. It is a call to action.”—**BRUCE ROBBINS**, author of *Perpetual War: Cosmopolitanism from the Viewpoint of Violence*

The Fragility of Things

Self-Organizing Processes, Neoliberal Fantasies,
and Democratic Activism

WILLIAM E. CONNOLLY



In *The Fragility of Things*, eminent theorist William E. Connolly focuses on several self-organizing ecologies that help to constitute our world. These interacting geological, biological, and climate systems, some of which harbor creative capacities, are depreciated by that brand of neoliberalism that confines self-organization to economic markets and equates the latter with impersonal rationality. Neoliberal practice thus fails to address the fragilities it exacerbates. Engaging a diverse range of thinkers, from Friedrich Hayek, Michel Foucault, Hesiod, and Immanuel Kant to Voltaire,

Terence Deacon, Friedrich Nietzsche, and Alfred North Whitehead, Connolly brings the sense of fragility alive as he rethinks the idea of freedom. Urging the Left not to abandon the state but to reclaim it, he also explores scales of politics below and beyond the state. The contemporary response to fragility requires a militant pluralist assemblage composed of those sharing affinities of spirituality across differences of creed, class, gender, sexual orientation, and ethnicity.

William E. Connolly is Krieger-Eisenhower Professor of Political Science at Johns Hopkins University. His most recent books include *A World of Becoming*; *Capitalism and Christianity, American Style*; and *Pluralism*, all also published by Duke University Press. He is a former editor of *Political Theory* and a founder of the journal *theory & event*. His classic study *The Terms of Political Discourse* won the Benjamin Lippincott Award in 1999.

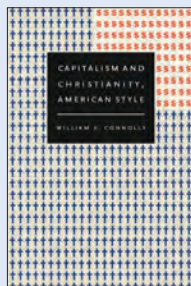
“In this book, William E. Connolly enlists his unique perspective and voracious knowledge to examine neoliberalism’s contribution to the fragility of things. And he incites us into activism large and small. Connolly understands the need to show critically the fragility of things and to reveal the insistent ideologies that make life today more fragile than it needs to be. He also understands the need to counter those ideologies with something more than critique. I learned from reading *The Fragility of Things*. It pulled me into its vernacular: its language, its impulses, its questions, are compelling. It was a pleasure to read: instructive, accessible, imaginative, and inspiring.”—**BONNIE HONIG**, author of *Antigone, Interrupted*

“*The Fragility of Things* represents an important turn in the thinking of William E. Connolly, a theorist whose work has a significant readership across the humanities and social sciences around the world. It introduces into the democratic and pluralistic ethos he has long advocated a new element: an informed sense of the ‘fragility of things,’ an awareness that human affairs are undertaken in a world of interacting systems of self-organization that place no special value on human flourishing or even survival. Connolly argues that an appreciation of the fragility of things must be incorporated into efforts to advance egalitarian, pluralist, and democratic values.”—**PAUL PATTON**, author of *Deleuzian Concepts: Philosophy, Colonization, Politics*

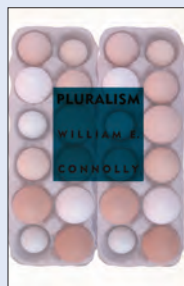
also by William E. Connolly



A World of Becoming
paper, \$22.95/£14.99
978-0-8223-4879-5 / 2010



**Capitalism and Christianity,
American Style**
paper, \$22.95/£14.99
978-0-8223-4272-4 / 2008



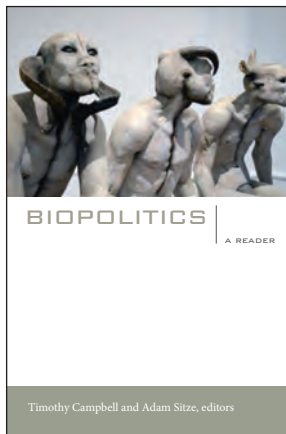
Pluralism
paper, \$22.95/£14.99
978-0-8223-3567-2 / 2005

Biopolitics

A Reader

**TIMOTHY CAMPBELL
& ADAM SITZE, EDITORS**

“This reader will be a landmark resource as scholarly engagement with biopolitics continues to expand in the coming years. It brings together in a single volume essential texts in the evolution of thinking about the biopolitical in the wake of the formative thought of Foucault and, later, Agamben. In addition, the selections are framed by a wonderfully nuanced and incisive introduction.”—**CARY WOLFE**, author of *Before the Law: Humans and Other Animals in a Biopolitical Frame*



This anthology collects the texts that defined the concept of biopolitics which has become so significant throughout the humanities and social sciences today. The far-reaching influence of the biopolitical—the relation of politics to life, or the state to the body—is not surprising given its centrality to matters such as health-care, abortion, immigration, and the global distribution of essential medicines and medical technologies.

In his famous 1976 essay, “Right of Death and Power over Life,” Michel Foucault gave a new and unprecedented meaning to the term “biopolitics.” In this anthology, that touchstone piece is followed by essays in which biopolitics is implicitly anticipated as a problem by Hannah Arendt and later altered, critiqued, deconstructed, and refined by major political and social theorists who explicitly engaged with Foucault’s ideas. By focusing on the concept of biopolitics, rather than applying it to specific events and phenomena, this reader provides an enduring framework for assessing the central problematics of modern political thought.

Contributors

Giorgio Agamben, Hannah Arendt, Alain Badiou, Timothy Campbell, Gilles Deleuze, Roberto Esposito, Michel Foucault, Donna Haraway, Michael Hardt, Achille Mbembe, Warren Montag, Antonio Negri, Jacques Rancière, Adam Sitze, Peter Sloterdijk, Paolo Virno, Slavoj Žižek

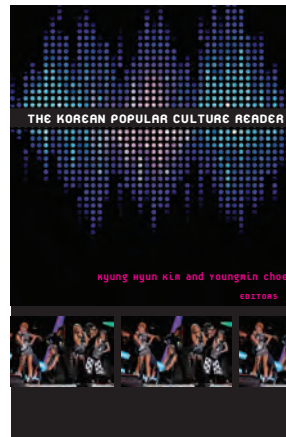
Timothy Campbell is Professor of Italian Studies and Chair of Romance Studies at Cornell University. **Adam Sitze** is Assistant Professor of Law, Jurisprudence, and Social Thought at Amherst College.

A JOHN HOPE FRANKLIN CENTER BOOK

The Korean Popular Culture Reader

**KYUNG HYUN KIM
& YOUNGMIN CHOE, EDITORS**

“A must-read for scholars, students, and fans alike, this pathbreaking volume explores the vitality and diversity of Korean popular culture. Through an international collection of experts, we discover both the importance of local contexts of production and of the global reach of Korean film, TV, dance, music, and more. It’s a stunning work that will stand as the cornerstone of an emerging field.”—**IAN CONDRY**, author of *The Soul of Anime: Collaborative Creativity and Japan’s Media Success Story*



Over the past decade, Korean popular culture has become a global phenomenon. The “Korean Wave” of music, film, television, sports, and cuisine generates significant revenues and cultural pride in South Korea. *The Korean Popular Culture Reader* provides a timely and essential foundation for the study of “K-pop,” relating the contemporary cultural landscape to its historical roots. The eighteen essays in this collection reveal the

intimate connections of Korean popular culture, or *hallyu*, to the peninsula’s colonial and postcolonial histories, to the nationalist projects of the military dictatorship and the neoliberalism of twenty-first-century South Korea. Combining translations of seminal essays by Korean scholars on topics ranging from sports to colonial-era serial fiction with new work by scholars based in fields including literary studies, film and media studies, ethnomusicology, and art history, this collection expertly navigates the social and political dynamics that have shaped Korean cultural production over the past century.

Contributors

Jung-hwan Cheon, Michelle Cho, Youngmin Choe, Steven Chung, Katarzyna J. Cwiertka, Stephen Epstein, Olga Fedorenko, Kelly Y. Jeong, Rachael Miyung Joo, Inkyu Kang, Kyu Hyun Kim, Kyung Hyun Kim, Pil Ho Kim, Bodurae Kwon, Regina Yung Lee, Sohl Lee, Jessica Likens, Roald Maliangkay, Youngju Ryu, Hyunjoon Shin, Min-Jung Son, James Turnbull, Travis Workman

Kyung Hyun Kim is Professor of East Asian Languages and Literatures and Director of the Critical Theory Emphasis at the University of California, Irvine. He is the author of *Virtual Hallyu: Korean Cinema of the Global Era* and *The Remasculinization of Korean Cinema*, both also published by Duke University Press. **Youngmin Choe** is Assistant Professor of East Asian Languages and Cultures at the University of Southern California.

Empires of Vision

A Reader

MARTIN JAY

& SUMATHI RAMASWAMY, EDITORS

“The culture of empire has been assessed and analyzed most frequently on the evidence of its ‘writings.’ It is the inscriptive archives of law, literature, anthropology, history, theology, amongst others, that have dominated our view of the representational conditions and ideological commitments that prevail in colonial societies. But empire was a potent apparatus for looking, viewing, and gazing—an act of surveillance, an art of regulation, and a profound shaper of visual culture. No collaboration could be as fruitful as the shared spirits of Martin Jay and Sumathi Ramaswamy, who serve as our gifted cicerones in the world of empire’s seeing. They have gathered together some of the most important essays that explore the visual domain of empire’s rule and misrule, and their anthology will have a transformative effect on art history, the history of ideas, and postcolonial studies.”

—**HOMI K. BHABHA**, Anne F. Rothenberg Professor of the Humanities, Harvard University



Empires of Vision brings together pieces by some of the most influential scholars working at the intersection of visual culture studies and the history of European imperialism. Taken together, the essays and excerpts demonstrate that an appreciation of the role of visual experience is necessary for understanding the functioning of hegemonic imperial power and the ways that the colonized subjects spoke

to, and looked back at, their imperial rulers.

Contributors

Jordanna Bailkin, Roger Benjamin, Daniela Bleichmar, Zeynep Çelik, David Ciarlo, Natasha Eaton, Simon Gikandi, Serge Gruzinski, James L. Hevia, Martin Jay, Brian Larkin, Olu Oguibe, Ricardo Padrón, Christopher Pinney, Sumathi Ramaswamy, Benjamin Schmidt, Terry Smith, Robert Stam, Eric A. Stein, Nicholas Thomas, Krista A. Thompson

Martin Jay is Sidney Hellman Ehrman Professor of History at the University of California, Berkeley. **Sumathi Ramaswamy** is Professor of History at Duke University.

OBJECTS/HISTORIES

A Series Edited by Nicholas Thomas

Beyond a Boundary

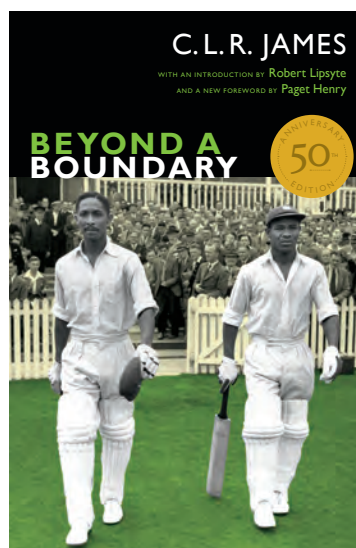
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—**DEREK WALCOTT**, *The New York Times Book Review*

“As a player, James the writer was able to see in cricket a metaphor for art and politics, the collective experience providing a focus for group effort and individual performance. . . . [In] his scintillating memoir of his life in cricket . . . James devoted some of his finest pages to this theme.”—**EDWARD SAID**, *The Washington Post*

“A book of remarkable richness and force, which vastly expands our understanding of sports as an element of popular culture in the Western and colonial world.”—**MARK NAISON**, *The Nation*

“Everything James has done has had the mark of originality, of his own flexible, sensitive, and deeply cultured intelligence. He conveys not a rigid doctrine but a delight and curiosity in all the manifestations of life, and the clue to everything lies in his proper appreciation of the game of cricket.”
—**E. P. THOMPSON**, author of *The Making of the English Working Class*

C. L. R. James (1901–89), a Trinidadian social theorist, writer, and political activist, was one of the twentieth century’s most important intellectuals. **Robert Lipsyte** is a prize-winning journalist and author. **Paget Henry** is Professor of Africana Studies at Brown University and editor of *The C. L. R. James Journal*.

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Roll With It

Brass Bands in the Streets of New Orleans

MATT SAKAKEENY

ARTWORK BY WILLIE BIRCH



Matt Sakakeeny is an ethnomusicologist and journalist, New Orleans resident and musician. An Assistant Professor of Music at Tulane University, he initially moved to New Orleans to work as a coproducer of the public radio program *American Routes*. Sakakeeny has written for *The*

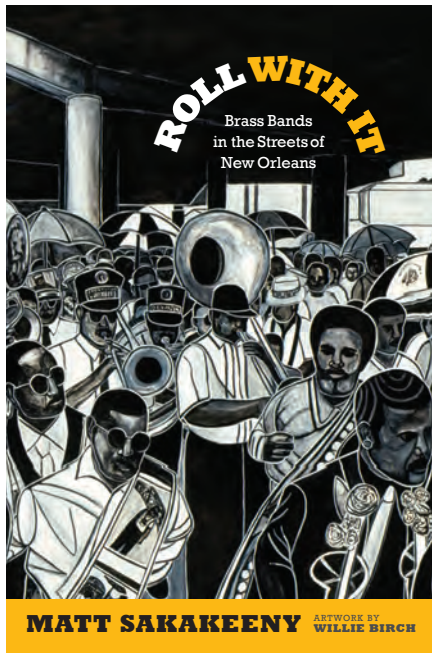
Oxford American, *Mojo*, *Wax Poetics*, and other publications. He plays guitar in the band Los Po-Boy-Citos.



Willie Birch is an international artist who lives in New Orleans, where he was born in 1942. Birch received his BA from Southern University New Orleans in 1969 and his MFA from the Maryland Institute College of Art (MICA) in 1973. He is the recipient of many awards and honors, including

the State of Louisiana Governor's award and fellowships from the National Endowment for the Arts and the Guggenheim Foundation. His works are part of the permanent collections of the New Orleans Museum of Art, the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art.

Courtesy of Arthur Roger Gallery.



Roll With It is a firsthand account of the precarious lives of musicians in the Rebirth, Soul Rebels, and Hot 8 brass bands of New Orleans. These young men are celebrated as cultural icons for upholding the proud traditions of the jazz funeral and the second line parade, yet they remain subject to the perils of poverty, racial marginalization, and urban violence that characterize life for many black Americans. Some achieve a degree of social mobility while many more encounter aggressive policing, exploitative economies, and a political infrastructure that creates insecurities in healthcare, housing, education, and criminal

justice. The gripping narrative moves with the band members from back street to backstage, before and after Hurricane Katrina, always in step with the tap of the snare drum, the thud of the bass drum, and the boom of the tuba.

REFIGURING AMERICAN MUSIC

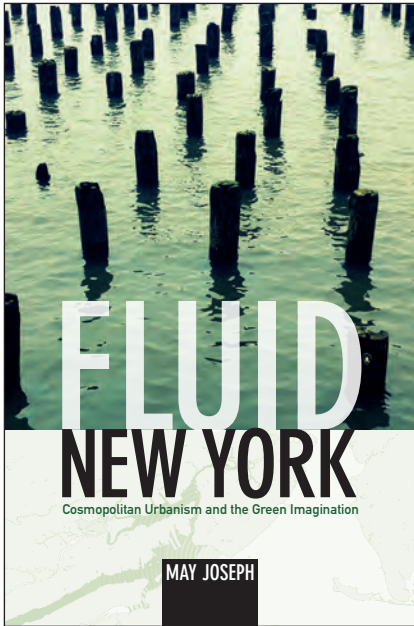
A Series Edited by Ronald Radano and Josh Kun

“Matt Sakakeeny tells the story of a vibrant, living culture in prose so vivid and moving, it is matched only by the music about which he writes. His illuminating examination of the contemporary New Orleans brass band culture reveals what it means to create great art, to continually mold and revise a tradition, and to try to make a living under an often dehumanizing racial regime—a complex urban world where making music can be a matter of life and death. *Roll With It* not only opens our ears to the music and its urban echoes, but it opens our eyes, enabling us to finally see the people who make the second line move.”—**ROBIN KELLEY**, author of *Thelonious Monk: The Life and Times of an American Original*

Fluid New York

Cosmopolitan Urbanism and the Green Imagination

MAY JOSEPH



Hurricane Sandy was a fierce demonstration of the ecological vulnerability of New York, a city of islands. Yet the storm also revealed the resilience of a metropolis that has begun during the past decade to reckon with its aqueous topography. In *Fluid New York*, May Joseph describes the many ways that New York, and New Yorkers, have begun to incorporate the city's archipelago ecology into plans for a livable and sustainable future. For instance, by cleaning its tidal marshes, the municipality has turned a previously dilapidated waterfront into a space for public leisure and rejuvenation.

Joseph considers New York's relation to the water that surrounds and defines it. Her reflections reach back to the city's heyday as a world-class port—a past embodied in a Dutch East India Company cannon recently unearthed from the rubble at the World Trade Center site—and they encompass the devastation caused by Hurricane Sandy in 2012. They suggest that New York's future lies in the reclamation of its great water resources—for artistic creativity, civic engagement, and ecological sustainability.

“This important book illuminates new ideas that took hold of the bodies and minds of New Yorkers in the decade after September 11. May Joseph's New York is characterized by the radical implosion and intensification of global difference. Her narrative consistently gives voice to people who have always been present in New York but not often heard from.”—**BRIAN MCGRATH**, Research Chair in Urban Design, Parsons The New School for Design



May Joseph is Professor of Social Science at the Pratt Institute, where she teaches urbanism, global studies, and visual culture. She is the founder of Harmattan Theater, which produces site-specific outdoor productions exploring the history of New York City through its architecture, design, and natural environment. Joseph is the author of *Nomadic Identities: The Performance of Citizenship* and a coeditor of *Performing Hybridity*.

“*Fluid New York* is a beautifully written and conceived book. Based on rich ethnographic material, May Joseph develops a persuasive vision of New York as a city with an emerging culture of ‘fluid urbanism.’ Her compelling arguments offer a way to rethink space and performative cultures in cities such as Bangalore, Beijing, and Dar es Salaam, and to put New York in dialogue with those cities and their urbanisms. This is wonderful, vivid, and insightful work.”—**SMRITI SRINIVAS**, author of *Landscapes of Urban Memory* and *In the Presence of Sai Baba*

Alternative Medicine

RAFAEL CAMPO



Rafael Campo teaches and practices general internal medicine at Harvard Medical School and Beth Israel Deaconess Medical Center in Boston. He is also on the faculty of the Lesley University MFA Program in Creative Writing. He is the author of *The Enemy*, *Landscape with Human*

Figure, *Diva*, and *What the Body Told*, all also published by Duke University Press. He is the recipient of a Guggenheim Fellowship, a Pushcart Prize, the ForeWord Gold Medal in Poetry, the Paterson Poetry Prize, a Lambda Literary Award, and a National Book Critics Circle nomination. Campo's poetry has appeared in numerous periodicals including *The Nation*, *The New Republic*, *Paris Review*, *Ploughshares*, *The Progressive*, *Slate.com*, *Yale Review*, and *Threepenny Review*.

Rafael Campo examines the primal relationship between language, empathy, and healing. As masterfully crafted as they are viscerally powerful, these poems propose voice itself as a kind of therapeutic medium. For all that most ails us, *Alternative Medicine* offers the balm of song and the salve of the imagination: from the wounds of our stubborn differences of identity, to the pain of alienation in a world of unfeeling technologies, to the shame of the persistent injustices in our society, Campo's poetry displays a deep understanding of hurt as the possibility for healing. Demonstrating an abiding faith in our survival, this stunning, heartfelt book ultimately embraces the great diversity of our ways of knowing and dreaming, of needing and loving, and of living and dying.

"Alternative Medicine (a wonderful euphemism for poetry) is an extraordinarily powerful and moving book—especially its central poems about doctoring, about the sadness and helplessness of being a doctor. Only someone who has actually lived these poems could have written them. Rafael Campo is that rare poet. This book makes art out of the pain and blood of experience."—**LLOYD SCHWARTZ**, poet and Frederick S. Troy Professor of English, University of Massachusetts Boston

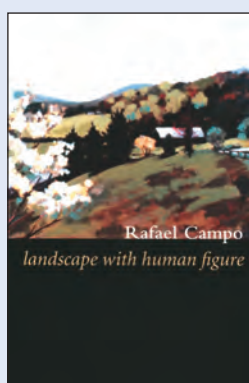
*"Rafael Campo is an extraordinarily skillful poet: his technique manifests itself in the range of forms he so brilliantly masters. But he is also a poet of gravity and poignant observation. Unlike so many people writing today, he has subjects, passions, and themes that are profoundly important."—**SANDRA M. GILBERT**, poet and Distinguished Professor of English Emerita, University of California, Davis*

also by Rafael Campo



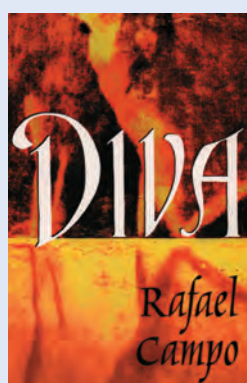
The Enemy

paper, \$19.95tr/£13.99
978-0-8223-3960-1 / 2007



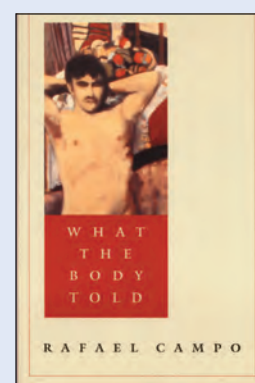
Landscape with Human Figure

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Diva

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What the Body Told

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978-0-8223-1742-5 / 1996

Archibald Motley

Jazz Age Modernist

RICHARD J. POWELL, EDITOR



Archibald J. Motley, Jr., *Black Belt*, 1934. Oil on canvas. Courtesy of The Hampton University Museum Collection, Hampton University, Hampton, VA.

Featuring more than 140 color illustrations, the catalogue *Archibald Motley: Jazz Age Modernist* accompanies the first full-scale survey of the work of Archibald Motley, on view at the Nasher Museum of Art at Duke University from January 30, 2014, through May 11, 2014. Archibald John Motley, Jr., was an American painter, master

colorist, and radical interpreter of urban culture. Among twentieth-century American artists, Motley is surely one of the most important and, paradoxically, also one of the most enigmatic. Born in New Orleans in 1891, Motley spent the first half of the twentieth century living and working in a predominately white neighborhood on Chicago's South Side, just blocks away from the city's burgeoning black community. During his formative years, Chicago's African American population increased dramatically, and he was both a witness to and a visual chronicler of that expansion. In 1929 he won a Guggenheim Fellowship, which funded a critical year of study in France, where he painted *Blues* and other memorable pictures of Paris. In the 1950s, Motley made several lengthy visits to Mexico, where his nephew, the well-known novelist Willard F. Motley, lived. While there, Motley created vivid depictions of Mexican life and landscapes. He died in Chicago in 1981.

Motley's brilliant yet idiosyncratic paintings—simultaneously expressionist and social realist—have captured worldwide attention with their rainbow-hued, syncopated compositions. The exhibition includes the artist's depictions of African American life in early-twentieth-century Chicago, as well as his portraits and archetypes, portrayals of African American life in Jazz Age Paris, and renderings of 1950s Mexico. The catalogue includes an essay by Richard J. Powell, organizer and curator of *Archibald Motley: Jazz Age Modernist*, as well as contributions from other scholars examining the life, work, and legacy of one of twentieth-century America's most significant artists.

Contributors

Elizabeth Alexander, Davarian L. Baldwin, David C. Driskell, Oliver Meslay, Amy M. Mooney, Richard J. Powell

PUBLICATION OF THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY



Photo by Jerry Head.

Richard J. Powell is the John Spencer Bassett Professor of Art and Art History at Duke University. He teaches courses in American art, the arts of the African Diaspora, and contemporary visual studies, and writes extensively on topics ranging from primitivism to post-modernism. His books include *African American Art: Harlem Renaissance, the Civil Rights Movement, and Beyond* (with Virginia Mecklenburg), *Cutting a Figure: Fashioning Black Portraiture*, and *Black Art: A Cultural History*. He was editor-in-chief of *The Art Bulletin* from 2007 until 2010.

After debuting at the Nasher Museum of Art at Duke University (January 30–May 11, 2014) the exhibition will travel to other museums across the country:

- Amon Carter Museum of American Art (Fort Worth, Texas)
- Los Angeles County Museum of Art
- Chicago Cultural Center
- Newark Museum

Mexico's Once and Future Revolution

Social Upheaval and the Challenge of Rule since the Late Nineteenth Century

GILBERT M. JOSEPH & JÜRGEN BUCHENAU



Photo by Michael Marsland, Yale University.

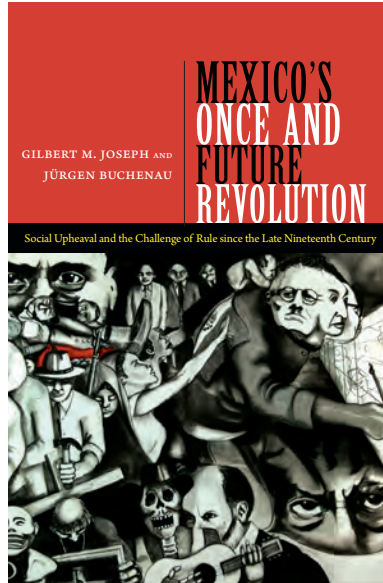
Gilbert M. Joseph is the Farnam Professor of History at Yale University. His many books include *A Century of Revolution: Insurgent and Counterinsurgent Violence during Latin America's Long Cold War* (with Greg Grandin), *The Mexico Reader: History, Culture, Politics* (with Timothy J. Henderson), *Fragments*

of a Golden Age: The Politics of Culture in Mexico since 1940 (with Anne Rubenstein and Eric Zolov), and *Revolution from Without: Yucatán, Mexico, and the United States, 1880–1924*, all also published by Duke University Press.



Jürgen Buchenau is Professor of History and Latin American Studies at UNC Charlotte. He is the author of numerous books, including *The Last Caudillo: Alvaro Obregón and the Mexican Revolution*, *Mexican Mosaic: A Brief History of Mexico*, and *Plutarco Elías Calles and the Mexican Revolution*.

“A crisply written, comparatively informed survey of Mexican political history embracing nearly 150 years of both change and continuity, from Porfirian modernization to the first successful challenge to ruling party hegemony in 2000. If one were to read a single sweeping treatment of modern Mexico, this book might well be at the top of the list.”—**ERIC VAN YOUNG**, University of California, San Diego



In this concise historical analysis of the Mexican Revolution, Gilbert M. Joseph and Jürgen Buchenau explore the revolution's causes, dynamics, consequences, and legacies. They do so from varied perspectives, including those of campesinos and workers; politicians, artists, intellectuals, and students; women and men; the well-heeled, the dispossessed, and the multitude in the middle. In the process, they engage major questions about the revolution. How did the revolutionary process and its aftermath modernize the nation's economy and political system and transform the lives of ordinary Mexicans?

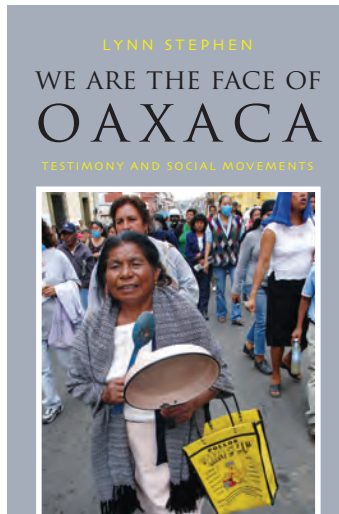
Rather than conceiving the revolution as either the culminating popular struggle in Mexico's history or the triumph of a new (not so revolutionary) state over the people, Joseph and Buchenau examine the textured process through which state and society shaped each other. The result is a lively history of Mexico's “long twentieth century,” from Porfirio Díaz's modernizing dictatorship to the neoliberalism of the present day.

“This comprehensive, highly readable history of the Mexican Revolution, from its nineteenth-century origins to the end of its institutionalization in 2000, folds acute analysis and the cogent scholarship of several generations of scholars into a fast-clipped narrative that sacrifices neither entertaining humor nor complexity. This account of one of the twentieth century's most interesting and important political experiments is delightfully accessible to students and the general public alike.”—**MARY KAY VAUGHAN**, coeditor of *Sex in Revolution: Gender, Politics, and Power in Modern Mexico*

We Are the Face of Oaxaca

Testimony and Social Movements

LYNN STEPHEN



A massive uprising against the Mexican state of Oaxaca began with the emergence of the Popular Assembly of the Peoples of Oaxaca (APPO) in June 2006. A coalition of more than 300 organizations, the APPO disrupted the functions of Oaxaca's government for six months. It began to develop an inclusive and participatory political vision for the state. Testimonials were broadcast on radio and television stations appropriated by the APPO, shared at public demonstrations, debated in homes and in the streets, and disseminated around the world via the Internet.

The movement was met with violent repression. Participants were imprisoned, tortured, and even killed. Lynn Stephen emphasizes the crucial role of testimony in human-rights work, indigenous cultural history, community and indigenous radio, and women's articulation of their rights to speak and be heard. She also explores transborder support for the APPO, particularly among Oaxacan immigrants in Los Angeles. The book is supplemented by a website featuring video testimonials, pictures, documents, and a timeline of key events.



Lynn Stephen is Distinguished Professor of Arts and Sciences, Professor of Anthropology, and Director of the Center for Latino/a and Latin American Studies at the University of Oregon. She is the author of *Transborder Lives: Indigenous Oaxacans in Mexico, California, and Oregon* and *Zapotec Women: Gender, Class, and Ethnicity in Globalized Oaxaca*, both also published by Duke University Press.

“Given the new visibility of protest, Lynn Stephen’s fascinating book offers a valuable opportunity to understand how protest movements work at the grassroots. This ethnography of the Oaxacan protest of 2006 focuses on testimony: the performed, embodied act of telling a story. Protesters’ courageous testimonies broadcast over the radio made a difference. The book and its website with recordings provide a wonderful opportunity to hear the testimonies of those with courage to speak.”—**SALLY ENGLE MERRY**, author of *Human Rights and Gender Violence: Translating International Law into Local Justice*

“*We Are the Face of Oaxaca* is a magnificent book. A model of engaged scholarship and the best work yet by Lynn Stephen, it is an original analysis of the massive popular rebellion in Oaxaca, Mexico, during 2006–07. Given her deep, long-term ties to Oaxacans in both Mexico and the United States, Stephen is uniquely positioned to analyze the social movement and the significance of participants’ testimonials in its production and reception.”—**PATRICIA ZAVELLA**, author of *I’m Neither Here nor There: Mexicans’ Quotidian Struggles with Migration and Poverty*

also by Lynn Stephen



Transborder Lives
paper, \$26.95/£17.99
978-0-8223-3990-8 / 2007



Zapotec Women
SECOND EDITION, REVISED AND UPDATED
paper, \$26.95/£17.99
978-0-8223-3641-9 / 2005

Safe Space

Gay Neighborhood History and the Politics of Violence

CHRISTINA B. HANHARDT

“*Safe Space* is a pathbreaking book for the interdisciplinary fields of queer studies and American studies. Offering a trenchant account of the stakes of gay (and sometimes lesbian) claims to urban geographies, this carefully researched history unsettles many of the heroic assumptions driving the current politics of sexual identity in the United States. It will make a crucial intervention in a number of scholarly and activist debates.”

—**SIOBHAN B. SOMERVILLE**, author of *Queering the Color Line: Race and the Invention of Homosexuality in American Culture*



Since the 1970s, a key goal of lesbian and gay activists has been protection against street violence, especially in gay neighborhoods. During the same time, policymakers and private developers declared the containment of urban violence to be a top priority. In this important book, Christina B. Hanhardt examines how LGBT calls for “safe space” have been shaped by broader public safety initiatives that have sought solutions in policing and privatization and have had devastating effects along race and class lines.

Drawing on extensive archival and ethnographic research in New York City and San Francisco, Hanhardt traces the entwined histories of LGBT activism, urban development, and U.S. policy in relation to poverty and crime over the past fifty years. She highlights the formation of a mainstream LGBT movement, as well as the very different trajectories followed by radical LGBT and queer grassroots organizations. Placing LGBT activism in the context of shifting liberal and neoliberal policies, *Safe Space* is a groundbreaking exploration of the contradictory legacies of the LGBT struggle for safety in the city.

Christina B. Hanhardt is Associate Professor of American Studies at the University of Maryland, College Park.

PERVERSE MODERNITIES

A Series Edited by Judith Halberstam and Lisa Lowe

“A wonderful book that bursts through the usual boundaries of gay history. Christina B. Hanhardt weaves class, race, and sexuality tightly together in her urban history of the last fifty years and, in doing so, succeeds in upsetting much of the conventional wisdom about the gay movement and gay politics. Her analysis implicitly calls for the revival of a multi-issue, intersectional queer politics that challenges injustice of every sort and sees them all as linked.”—**JOHN D’EMILIO**, author of *The World Turned: Essays on Gay History, Politics, and Culture*

Imperial Blues

Geographies of Race and Sex in Jazz Age New York

FIONA I. B. NGÔ

*“Imperial Blues is a spectacular elaboration of queer of color critique. Fiona I. B. Ngô creatively reveals how orientalist discourses shaped Jazz Age subjectivities and social life. Theorizing racialized sexuality, she blurs the boundaries between domestic and international migrations, political and aesthetic discourses, and global and national racial formations. This is a beautifully conceived book.”—RODERICK FERGUSON, coeditor of *Strange Affinities: The Gender and Sexual Politics of Comparative Racialization**



Richard Bruce Nugent, *Drawing for Mulattoes—Number 1, 1927*. Courtesy of Thomas H. Wirth.

In this pathbreaking study, Fiona I. B. Ngô examines how geographies of U.S. empire were perceived and enacted during the 1920s and 1930s. Focusing on New York during the height of the Harlem Renaissance, Ngô traces the city’s multiple circuits of jazz music and culture. In considering this cosmopolitan milieu, where migrants from the Philippines, Cuba, Puerto Rico, Mexico, Japan, and China crossed paths with blacks and white “slummers” in dancehalls and

speakeasies, she investigates imperialism’s profound impact on racial, gendered, and sexual formations.

As nightclubs overflowed with the sights and sounds of distant continents, tropical islands, and exotic bodies, tropes of empire provided both artistic possibilities and policing rationales. These renderings naturalized empire and justified expansion, while establishing transnational modes of social control within and outside the imperial city. Ultimately, Ngô argues that domestic structures of race and sex during the 1920s and 1930s cannot be understood apart from the imperial ambitions of the United States.

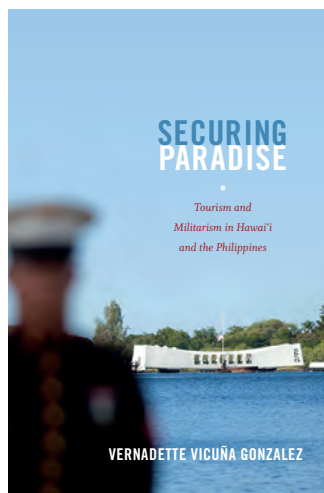
Fiona I. B. Ngô is Assistant Professor of Asian American Studies and of Gender and Women’s Studies at the University of Illinois, Urbana-Champaign.

Securing Paradise

Tourism and Militarism in Hawai‘i and the Philippines

VERNADETTE VICUÑA GONZALEZ

*“In *Securing Paradise*, Vernadette Vicuña Gonzalez’s original research and fascinating case studies substantiate her argument that in both the Philippines and Hawai‘i, militarization and tourism have worked hand-in-glove in the service of U.S. national security strategy in the Pacific. Gonzalez digs deep into the dynamic interplay between militarism and tourism in this timely, consciousness-raising analysis.”—CYNTHIA ENLOE, author of *Globalization and Militarism: Feminists Make the Link**



In *Securing Paradise*, Vernadette Vicuña Gonzalez shows how tourism and militarism have functioned together in Hawai‘i and the Philippines, jointly empowering the United States to assert its geostrategic and economic interests in the Pacific. She does so by interpreting fiction, closely examining colonial and military construction projects, and delving into present-day tourist practices, spaces, and narratives. For instance, in both Hawai‘i and the Philippines, U.S. military modes of mobility, control,

and surveillance enable scenic tourist byways. Past and present U.S. military posts, such as the Clark and Subic Bases and the Pearl Harbor complex, have been reincarnated as destinations for tourists interested in World War II.

The history of the U.S. military is foundational to tourist itineraries and imaginations in such sites. At the same time, U.S. military dominance is reinforced by the logics and practices of mobility and consumption underlying modern tourism. Working in tandem, militarism and tourism produce gendered structures of feeling and formations of knowledge. These become routinized into everyday life in Hawai‘i and the Philippines, inculcating U.S. imperialism in the Pacific.

Vernadette Vicuña Gonzalez is Associate Professor of American Studies at the University of Hawai‘i at Mānoa.

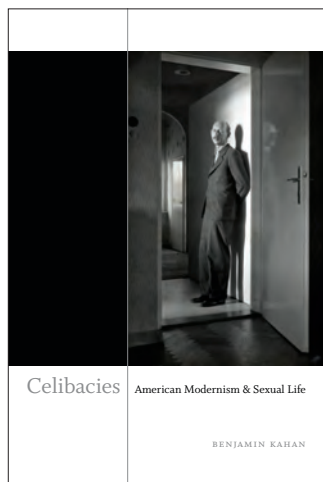
NEXT WAVE: NEW DIRECTIONS IN WOMEN’S STUDIES
A Series Edited by Inderpal Grewal, Caren Kaplan, and Robyn Wiegman

Celibacies

American Modernism and Sexual Life

BENJAMIN KAHAN

“This original and long-needed book on modern celibacy as a distinctive kind of sexuality—as opposed to the lack or negation of sexuality, or symptom of the repression of sexuality—holds true to its promise to show us just how richly varied celibacy can be, and how vital it in fact was to U.S. and British modernism. As Benjamin Kahan shows, modernist celibacies were secular as well as religious, collectivizing as well as individualizing, sensuous as well as ascetic; celibacies were also capable of being feminist, erotic, strategic, and episodic. Attentive to celibacy as both practice and identity, *Celibacies* will be indispensable reading for queer theory and modernist studies.”—SIANNE NGAI, author of *Our Aesthetic Categories: Zany, Cute, Interesting*



In this innovative study, Benjamin Kahan traces the elusive history of modern celibacy. Arguing that celibacy is a distinct sexuality with its own practices and pleasures, Kahan shows it to be much more than the renunciation of sex or a cover for homosexuality. *Celibacies* focuses on a diverse group of authors, social activists, and artists, spanning from the suffragettes to Henry James, and from the Harlem Renaissance's Father Divine to Andy Warhol. This array of figures reveals the many varieties

of celibacy that have until now escaped scholars of literary modernism and sexuality. Ultimately, this book wrests the discussion of celibacy and sexual restraint away from social and religious conservatism, resituating celibacy within a history of political protest and artistic experimentation. *Celibacies* offers an entirely new perspective on this little-understood sexual identity and initiates a profound reconsideration of the nature and constitution of sexuality.

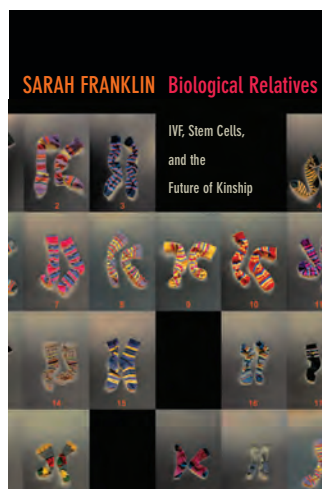
Benjamin Kahan is Assistant Professor of English and Women's and Gender Studies at Louisiana State University.

Biological Relatives

IVF, Stem Cells, and the Future of Kinship

SARAH FRANKLIN

“A model of what interdisciplinary intelligence can accomplish. Across several fields *Biological Relatives* shows how specific platforms or tools in the history of reproduction, kinship, and gender have provided discursive liftoff for further sites of knowledge and exploration. One of the strengths of this gripping account lies in that specificity, beginning with the iconic IVF and its epistemic work: a brilliant and exhilarating reprise of what we thought we knew, but now know differently.”—MARILYN STRATHERN, University of Cambridge



Thirty-five years after its initial success as a form of technologically assisted human reproduction, and five million miracle babies later, in vitro fertilization (IVF) has become a routine procedure worldwide. In *Biological Relatives*, Sarah Franklin explores how IVF's normalization has changed how both technology and biology are understood. Drawing on anthropology, feminist theory, and science studies, Franklin charts IVF's evolution from an experimental research technique into a global technological platform used for a wide variety of applica-

tions, from genetic diagnosis and livestock breeding to cloning and stem cell research. She contends that despite its ubiquity, IVF remains a highly paradoxical technology that confirms the relative and contingent nature of biology, while creating new biological relatives. Using IVF as a lens, Franklin presents a bold and lucid thesis linking technologies of gender and sex to reproductive biomedicine, contemporary bioinnovation, and the future of kinship.

Sarah Franklin holds the Professorship in Sociology at the University of Cambridge. She is the author of *Dolly Mixtures: The Remaking of Genealogy*, also published by Duke University Press.

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

Traveling Comparisons

ATSURO MORITA & GERGELY MOHÁCSI,
SPECIAL ISSUE EDITORS

a special issue of EASTS



The mobility of science and technology between the global South and North, as well as between laboratory and everyday environments has raised conflicting ideas about progress and development. The contributors to this special issue present ethnographic accounts of technoscientific practices in Asia to demonstrate the close connection between anthropology and science studies. In particular, they challenge dominant modes of anthropological method by exploring the limitations of

thinking comparatively in cross-cultural contexts. The essays address the movement of objects and scientific information that accompanies the movement of people. They examine the interplay of culture and nature across global practices of whaling, genetic influence on the ability to metabolize diabetes drugs, and the varieties of economic, cultural, and biological values embodied in the harvesting of organs. This issue contributes to the dialogue among anthropology, STS, and area studies.

Contributors

Anders Blok, Akinori Kubo, Gergely Mohácsi, Atsuro Morita, Goro Yamazaki

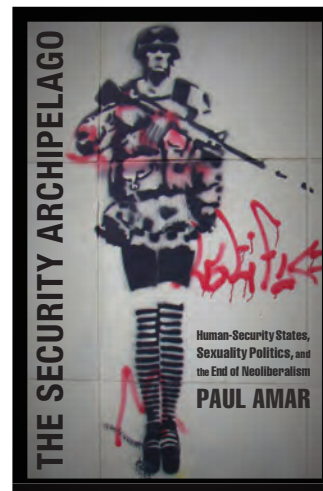
Atsuro Morita is Associate Professor of Anthropology at Osaka University. **Gergely Mohácsi** is a Postdoctoral Fellow in Anthropology at Keio University.

The Security Archipelago

Human-Security States, Sexuality Politics,
and the End of Neoliberalism

PAUL AMAR

“Paul Amar has written an up-to-the-moment account of the ‘human-security state’ and its opponents. Anyone who seeks to understand emergent orders of security alongside the political movements challenging them around the world must read this book.”—**JACK HALBERSTAM**, author of *The Queer Art of Failure*



In *The Security Archipelago*, Paul Amar provides an alternative historical and theoretical framing of the refashioning of free-market states and the rise of humanitarian security regimes in the Global South by examining the pivotal, trendsetting cases of Brazil and Egypt. Addressing gaps in the study of neoliberalism and biopolitics, Amar describes how coercive security operations and cultural rescue campaigns confronting waves of resistance have appropriated progressive, antimarket

discourses around morality, sexuality, and labor. The products of these struggles—including powerful new police practices, religious politics, sexuality identifications, and gender normativities—have traveled across an archipelago, a metaphorical island chain of what the global security industry calls “hot spots.” Homing in on Cairo and Rio, Amar reveals the innovative resistances and unexpected alliances that have coalesced in new polities emerging from the Arab Spring and South America’s Pink Tide. These have generated a shared modern governance model that he terms the “human-security state.”

Paul Amar is Associate Professor of Global Studies at the University of California, Santa Barbara. A political scientist and anthropologist, he has worked as a journalist in Egypt, a police reformer in Brazil, and a United Nations conflict resolution and economic development specialist.

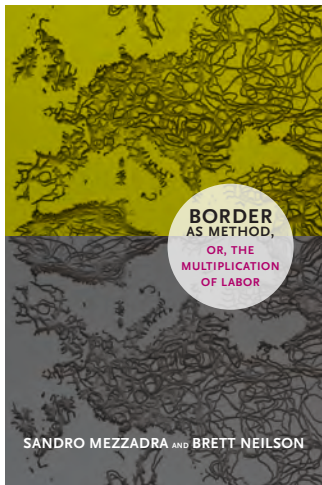
SOCIAL TEXT BOOKS

A Series Edited by Brent Edwards, Randy Martin, Andrew Ross, and Ella Shohat for the *Social Text* Collective

Border as Method, or, the Multiplication of Labor

SANDRO MEZZADRA & BRETT NEILSON

“This is an agenda-setting book that brings together issues of migration, labor, sovereignty, and the common into a coherent and powerful theoretical and political vision. By treating the border not as a site but as a method, Sandro Mezzadra and Brett Neilson demonstrate both that borders are not isolated at the margins of social space but instead run through it, and that borders have become the privileged lens through which to view contemporary politics.”—MICHAEL HARDT, coauthor of the books *Declaration*, *Commonwealth*, *Multitude*, and *Empire*



Far from creating a borderless world, contemporary globalization has generated a proliferation of borders. In *Border as Method, or, the Multiplication of Labor*, Sandro Mezzadra and Brett Neilson chart this proliferation, investigating its implications for migratory movements, capitalist transformations, and political life. They explore the atmospheric violence that surrounds borderlands and border struggles across various geographical scales, illustrating their theoretical arguments with illuminating case studies

drawn from Europe, Asia, the Pacific, the Americas, and elsewhere. Mezzadra and Neilson approach the border not only as a research object but also as an epistemic framework. Their use of the border as method enables new perspectives on the crisis and transformations of the nation-state, as well as powerful reassessments of political concepts such as citizenship and sovereignty.

Sandro Mezzadra is Associate Professor of Political Theory at the University of Bologna. He is the author of several books, including *La condizione postcoloniale. Storia e politica nel presente globale*.

Brett Neilson is Professor of Culture and Society at the University of Western Sydney. He is the author of *Free Trade in the Bermuda Triangle . . . and Other Tales of Counter-Globalization*.

SOCIAL TEXT BOOKS

A Series Edited by Brent Edwards, Randy Martin, Andrew Ross, and Ella Shohat for the *Social Text* Collective

In the Meantime

Temporality and Cultural Politics

SARAH SHARMA

“In these dispatches from the frontlines of global capitalism, Sarah Sharma shows the unequal distribution of what Lewis Mumford decades ago called shock absorbers. Harold Innis meets Marx and postcolonial theory: time turns out to have both a price and color. The tale that life is getting faster will never look the same once you’ve read the vivid slices of life portrayed in this book.”—JOHN DURHAM PETERS, author of *Speaking into the Air: A History of the Idea of Communication*

The world is getting faster. This sentiment is proclaimed so often that it is taken for granted, rarely questioned or examined by those who celebrate the notion of an accelerated culture or by those who decry it. Sarah Sharma engages with that assumption in this sophisticated critical inquiry into the temporalities of everyday life. Sharma conducted ethnographic research among individuals whose jobs or avocations involve a persistent focus on time: taxi drivers, frequent-flyer business travelers, corporate yoga instructors, devotees of the slow-food and slow-living movements. Based on that research, she develops the concept of “power-chronography” to make visible the entangled and uneven politics of temporality. Focusing on how people’s different relationships to labor configure their experience of time, she argues that both “speed-up” and “slow-down” often function as a form of biopolitical social control necessary to contemporary global capitalism.

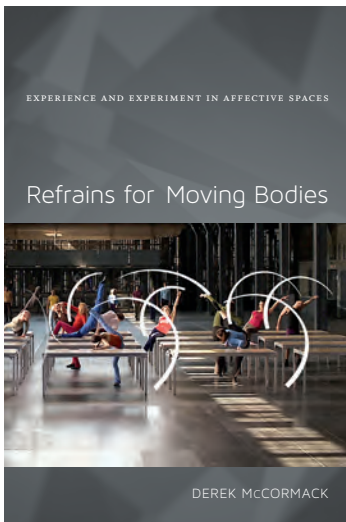
Sarah Sharma is Associate Professor of Media and Cultural Studies in the Department of Communication Studies at the University of North Carolina, Chapel Hill.

Refrains for Moving Bodies

Experience and Experiment in Affective Spaces

DEREK P. MCCORMACK

“Derek P. McCormack is interested in the lines of influence that bodies trace out and how they produce scaffoldings and architectures which perform different possibilities differently. Such an art of experiment has rarely been articulated so clearly or so forcefully as in this book and it provides an agenda for a different way of doing geography, as movement but also trance, as prose but also rhyme, as maps that morph and dissimulate but also provide guidelines. The book is rich in the kind of cloudy inspiration that makes you want to think more about more. Brilliant.”—**NIGEL THRIFT**, coauthor of *Arts of the Political: New Openings for the Left*



In *Refrains for Moving Bodies*, Derek P. McCormack explores the kinds of experiments with experience that can take place in the affective spaces generated when bodies move. Drawing out new connections between thinkers including Henri Lefebvre, William James, John Dewey, Gregory Bateson, Félix Guattari, and Gilles Deleuze, McCormack argues for a critically affirmative experimentalism responsive to the opportunities such spaces provide for rethinking and remaking maps of experience.

Foregrounding the rhythmic and atmospheric qualities of these spaces, he demonstrates the particular value of Deleuze and Guattari's concept of the “refrain” for thinking and diagramming affect, bodies, and space-times together in creative ways, putting this concept to work to animate empirical encounters with practices and technologies as varied as dance therapy, choreography, radio sports commentary, and music video. What emerges are geographies of experimental participation that perform and disclose inventive ways of thinking within the myriad spaces where the affective capacities of bodies are modulated through moving.

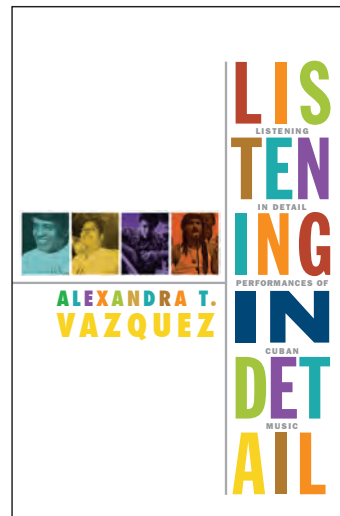
Derek P. McCormack is University Lecturer in Human Geography at the School of Geography and Environment, University of Oxford, where he is also a Fellow of Mansfield College.

Listening in Detail

Performances of Cuban Music

ALEXANDRA T. VAZQUEZ

“Polish your Cuban heels, and think outside the Victrola: *Listening in Detail* assembles the playlist of our dreams. Harlem, Havana, and New Orleans; Nancy Cunard and La Lupe; Graciela; anthologies, performances, jazz, and Cuban *son*. Roaming exiles will debunk all blockades, so let the entanglement of empires surrender to the grunt. This is a stunning book. It will keep you listening even when the music is over. If it ever, actually, is.”—**JOSÉ QUIROGA**, author of *Cuban Palimpsests*



Listening in Detail is an original and impassioned take on the intellectual and sensory bounty of Cuban music as it circulates between the island, the United States, and other locations. It is also a powerful critique of efforts to define “Cuban music” for ethnographic examination or market consumption. Contending that the music is not a knowable entity but a spectrum of dynamic practices that elude definition, Alexandra T. Vazquez models a new way of writing about music and the meanings assigned

to it. “Listening in detail” is a method invested in opening up, rather than pinning down, the experience of Cuban music. Critiques of imperialism, nationalism, race, and gender emerge in fragments and moments, and in gestures and sounds through Vazquez's engagement with Alfredo Rodríguez's album *Cuba Linda* (1996), the seventy-year career of the vocalist Graciela Pérez, the signature grunt of the “Mambo King” Dámaso Pérez Prado, Cuban music documentaries of the 1960s, and late-twentieth-century concert ephemera.

Alexandra T. Vazquez is Assistant Professor of African American Studies and English at Princeton University.

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

The Politics of Religious Freedom

Contested Genealogies

SABA MAHMOOD &

PETER G. DANCHIN, SPECIAL ISSUE EDITORS

a special issue of SAQ

The right to religious liberty is a powerful and enduring feature of contemporary secular liberal legal and political thought. Dominant narratives portray this right as a universally shared and fundamentally neutral principle whose proper implementation depends on societies rising above their particular historical, political, and religious contexts. The essays in this special issue challenge this narrative by interrogating both the contingent historical and political contexts in which the right to religious freedom first emerged and its continued exercise in Europe, the United States, the Middle East, and South Asia. Several essays call into question the purported secularity and neutrality of the right to religious liberty by offering a critical reading of its deployment in early modern Europe, in liberal political thought, in the Cold War context, and in the current American evangelical mobilization on its behalf. Other essays examine controversial legal judgments about religious liberty to make visible the shared and distinct legal histories of India, Egypt, and the European Court of Human Rights.

Contributors

Nehal Bhuta, Peter G. Danchin, Ian Hunter, Ratna Kapur, Saba Mahmood, Melani McAlister, Samuel Moyn

Saba Mahmood is Associate Professor in the Department of Anthropology at the University of California, Berkeley. **Peter G. Danchin** is Associate Professor of Law and Director of the International and Comparative Law Program at the University of Maryland School of Law.

Eating Right in America

The Cultural Politics of Food and Health

CHARLOTTE BILTEKOFF

*“Eating Right in America is a must-read for anyone interested in modern dietary reform. I say that as a scholar who has studied the subject for more than twenty-five years. This concise, well-researched, and provocative book is an instructor’s dream, and it is certainly a book that every student and practitioner of nutrition, dietetics, and food science should read and ponder.”—WARREN BELASCO, author of *Meals to Come: A History of the Future of Food**



Eating Right in America chronicles the dietary reform movements that have shaped ideas about good nutrition and public health in the United States for more than a century. Charlotte Biltekoff’s narrative begins in the late nineteenth century and culminates in accounts of two early-twenty-first-century phenomena, the alternative food movement and the campaign against obesity. Analyzing the history she recounts, Biltekoff contends that despite their scientific origins,

dietary ideals are also cultural, subjective, and political. The primary aim of teaching people to “eat right” may be to improve health, but the process inevitably involves shaping certain kinds of subjects and citizens, a dynamic that is often overlooked because of our focus on the scientific aspects of dietary advice.

Charlotte Biltekoff is Assistant Professor of American Studies & Food Science and Technology at the University of California, Davis. Previously, she was a chef at Greens, a well-known vegetarian restaurant in San Francisco.

The Politics of Possibility

Risk and Security Beyond Probability

LOUISE AMOORE

“Just as Foucault laid bare the machinery of modern authority with prescience and originality, Louise Amoore lays bare the machinery of power operating in the contemporary neoliberal West. It is based on authorization, on systems of data mining and algorithmic expertise that allow corporations, consultancies, and states, often acting in conjunction, to frame and enact the future for specific profit and security interests. This book subtly and elegantly repudiates any inclination to think that sovereign power has waned.”—**ASH AMIN**, coauthor of *Arts of the Political: New Openings for the Left*

Since September 11, 2001, the imagination of “low probability, high consequence” events has become a distinctive feature of contemporary politics. Uncertain futures—devastation by terrorist attack, cyber crime, floods, financial market collapse—must be discerned and responded to as possibilities, however improbable and unlikely they may be. In *The Politics of Possibility*, Louise Amoore examines this development, tracing its genealogy through the diverse worlds of risk management consulting, computer science, commercial logistics, and data visualization. She focuses on the increasingly symbiotic relationship between commercial opportunities and state security threats, a relation that turns the trusted, iris-scanned traveler into “a person of national security interest,” and the designer of risk algorithms for casino and insurance fraud into a homeland security resource. Juxtaposing new readings of Agamben, Foucault, Derrida, Massumi, and Connolly with interpretations of post-9/11 novels and artworks, Amoore analyzes the “politics of possibility” and its far-reaching implications for society, associative life, and political accountability.

Louise Amoore is Professor of Political Geography at Durham University in Durham, England. She is the author of *Globalization Contested: An International Political Economy of Work*, editor of *The Global Resistance Reader*, and a coeditor of *Risk and the War on Terror*.

My Voice Is My Weapon

Music, Nationalism,
and the Poetics of Palestinian Resistance

DAVID A. McDONALD

“David A. McDonald has written a singular, ambitious, and much-needed book that explores a very important dimension of the Palestinian-Israeli question. He provides an invaluable historical overview of Palestinian resistance music since the 1930s and an ethnography of music and musicians during the second intifada and its aftermath.”—**TED SWEDENBURG**, coeditor of *Palestine, Israel, and the Politics of Popular Culture*



In *My Voice Is My Weapon*, David A. McDonald rethinks the conventional history of the Palestinian crisis through an ethnographic analysis of music and musicians, protest songs, and popular culture. Charting a historical narrative that stretches from the late-Ottoman period through the end of the second Palestinian intifada, McDonald examines the shifting politics of music in its capacity to both reflect and shape fundamental aspects of national identity. Drawing case studies from Palestinian communities in Israel, in exile, and under occupation, McDonald confronts the theoretical and methodological challenges of tracing “resistance” in the popular imagination, attempting to reveal the nuanced ways in which Palestinians have confronted and opposed the traumas of foreign occupation. The first of its kind, this book offers an in-depth ethnomusicological analysis of the Israeli-Palestinian conflict, contributing a performative perspective to the larger scholarly conversation about one of the world’s most contested humanitarian issues.

David A. McDonald is Assistant Professor of Folklore and Ethnomusicology at Indiana University, Bloomington.

Fado Resounding

Affective Politics and Urban Life

LILA ELLEN GRAY

“Lila Ellen Gray positions Lisbon’s amateur *fado* scene in terms of all the contestation about what *fado* is and where the action is taking place. This positioning is a unique and valuable contribution to music ethnography, and Gray does major and convincing intellectual work arguing for ‘amateur’ scenes as paths into the deepest musical and ethnographic understandings of genre, style, performance, poesis, and the ways that sociality is lived and experienced through sound.”—**STEVEN FELD**, author of *Jazz Cosmopolitanism in Accra: A Memoir of Five Musical Years in Ghana*



Fado, Portugal’s most celebrated genre of popular music, can be heard in Lisbon clubs, concert halls, tourist sites, and neighborhood bars. *Fado* sounds traverse the globe, on internationally marketed recordings, as the “soul” of Lisbon. A *fadista* might sing until her throat hurts, the voice hovering on the break of a sob; in moments of sung beauty listeners sometimes cry. Providing an ethnographic account of Lisbon’s *fado* scene, Lila Ellen Gray draws on research conducted

with amateur *fado* musicians, *fadistas*, communities of listeners, poets, fans, and cultural brokers during the first decade of the 2000s. She demonstrates the power of music to transform history and place into feeling in a rapidly modernizing nation on Europe’s periphery, a country no longer a dictatorship or an imperial power. Gray emphasizes the power of the genre to absorb sounds, memories, histories, and styles and transform them into new narratives of meaning and “soul.”

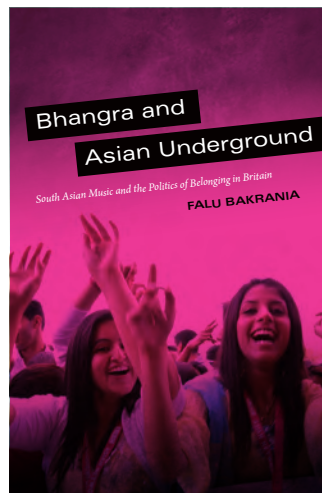
Lila Ellen Gray is Associate Professor of Music at Columbia University.

Bhangra and Asian Underground

South Asian Music and the Politics of Belonging in Britain

FALU BAKRANIA

“Falu Bakrania has written a fantastic book that provides an excellent account of the complex and contradictory ways that young men and women in Britain craft and re-fuse British Asian identities through the bhangra and Asian Underground music scenes. It was with pleasure that I ‘met’ Jess, Sukh, Leena, and the other girls and women. Bakrania’s transcriptions of the interviews with men and women were fantastic and well-analyzed, truly conveying a sense of their struggles, joys, and humor. *Bhangra and Asian Underground* is a fabulous ethnography and will enjoy a wide readership.”—**NITASHA TAMAR SHARMA**, author of *Hip Hop Desis: South Asian Americans, Blackness, and a Global Race Consciousness*



Asian Underground music—a fusion of South Asian genres with Western breakbeats created for the dance club scene by DJs and musicians of Indian, Pakistani, and Bangladeshi descent—went mainstream in the UK in the late 1990s. Its success was unprecedented: British bhangra, a blend of Punjabi folk music with hip-hop musical elements, was enormously popular among South Asian communities but had yet to become mainstream. For many, the widespread attention to Asian

Underground music signaled the emergence of a supposedly new, tolerant, and multicultural Britain that could finally accept South Asians. Interweaving ethnography and theory, Falu Bakrania examines the social life of British Asian musical culture to reveal a more complex and contradictory story of South Asian belonging in Britain. Analyzing the production of bhangra and Asian Underground music by male artists and its consumption by female club-goers, Bakrania shows that gender, sexuality, and class intersected in ways that profoundly shaped how young people interpreted “British” and “Asian” identity and negotiated, sometimes violently, contests about ethnic authenticity, sexual morality, individual expression, and political empowerment.

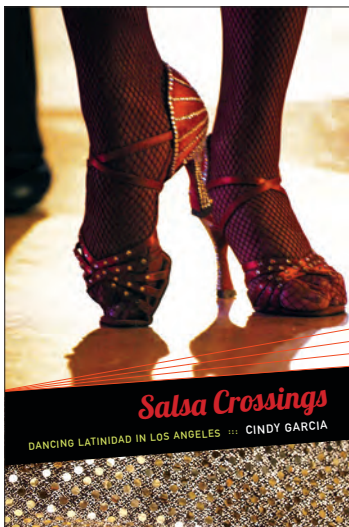
Falu Bakrania is Associate Professor of Race and Resistance Studies at San Francisco State University.

Salsa Crossings

Dancing Latinidad in Los Angeles

CINDY GARCÍA

“With her skilled recognition of the meanings and genealogies of dance styles, Cindy García sets the record straight by illuminating the social hierarchies and conflicts emerging in the salsa clubs of Los Angeles. Scholars of salsa dancing who have focused on the Caribbean and New York until now will no longer be able to ignore California and the West Coast.”—FRANCES APARICIO, author of *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures*



In Los Angeles, night after night, the city's salsa clubs become social arenas where hierarchies of gender, race, and class, and of nationality, citizenship, and belonging are enacted on and off the dance floor. In an ethnography filled with dramatic narratives, Cindy García describes how local salseras/os gain social status by performing an exoticized L.A.-style salsa that distances them from club practices associated with Mexicanness. Many Latinos in Los Angeles try to avoid “dancing like a Mexican,” attempting

to rid their dancing of techniques that might suggest that they are migrants, poor, working-class, Mexican, or undocumented. In L.A. salsa clubs, social belonging and mobility depend on subtleties of technique and movement. With a well-timed dance-floor exit or the lift of a properly tweezed eyebrow, a dancer signals affiliation not only with a distinctive salsa style but also with a particular conceptualization of latinidad.

Cindy García is Assistant Professor in the Department of Theatre Arts and Dance at the University of Minnesota.

LATIN AMERICA OTHERWISE

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

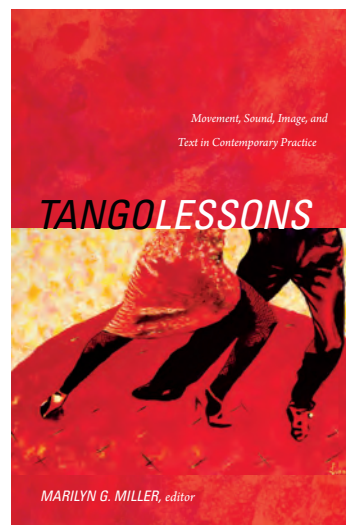
Tango Lessons

Movement, Sound, Image, and Text in Contemporary Practice

MARILYN G. MILLER, EDITOR

“Tango is unique in Argentine history. More than a national music and dance, it has been considered the defining icon of Buenos Aires and of Argentina's vibrant cultural history. Yet, despite its notoriety, scholarship on tango, especially in English, is surprisingly scant. *Tango Lessons* makes an important contribution by bringing together in one volume profoundly original essays investigating tango as a multifaceted cultural form.”

—FLORENCIA GARRAMUÑO, author of *Primitive Modernities: Tango, Samba, and Nation*



From its earliest manifestations on the street corners of nineteenth-century Buenos Aires to its ascendancy as a global cultural form, tango has continually exceeded the confines of the dance floor or the music hall. In *Tango Lessons*, scholars from Latin America and the United States explore tango's enduring vitality. The interdisciplinary group of contributors—including specialists in dance, music, anthropology, linguistics, literature, film, and fine art—take up a broad range of topics. Among

these are the productive tensions between tradition and experimentation in *tango nuevo*, representations of tango in film and contemporary art, and the role of tango in the imagination of Jorge Luis Borges. Taken together, the essays show that tango provides a kaleidoscopic perspective on Argentina's social, cultural, and intellectual history from the late nineteenth century to the early twenty-first.

Contributors

Esteban Buch, Oscar Conde, Antonio Gómez, Morgan Luker, Carolyn Merritt, Marilyn G. Miller, Fernando Rosenberg, Alejandro Sustí

Marilyn G. Miller is Associate Professor of Spanish and Portuguese at Tulane University. She is the author of *Rise and Fall of the Cosmic Race: The Cult of Mestizaje in Latin America*.

The Echo of Things

The Lives of Photographs in the Solomon Islands

CHRISTOPHER WRIGHT

“The Echo of Things is a very fine book based on Christopher Wright’s deep understanding of photographic technologies and artifacts and the lives of those artifacts in a specific milieu. Evoking the diverse uses and valuations of images among Solomon Islanders during the 1990s and 2000s, it is classical ethnography in the best sense; it is a dedicated study in which the locals do a lot of the talking.”—NICHOLAS THOMAS, author of *In Oceania: Visions, Artifacts, Histories*



The Echo of Things is a compelling ethnographic study of what photography means to the people of Roviana Lagoon in the western Solomon Islands. Christopher Wright examines the contemporary uses of photography and expectations of the medium in Roviana, as well as people’s reactions to photographs made by colonial powers in the late nineteenth and early twentieth century. For Roviana people, photographs are unique objects; they are not reproducible, as they are in

Euro-American understandings of the medium. Their status as singular objects contributes to their ability to channel ancestral power, and that ability is a key to understanding the links between photography, memory, and history in Roviana. Filled with the voices of Roviana people, *The Echo of Things* is both a nuanced study of the lives of photographs in a particular cultural setting and a provocative inquiry into our own understandings of photography.

Christopher Wright is Lecturer in Anthropology at Goldsmiths, University of London. From 1992 until 2000, he was Photographic Officer at the Royal Anthropological Institute of Great Britain and Ireland. He is a coeditor of the books *Between Art and Anthropology* and *Contemporary Art and Anthropology*.

OBJECTS/HISTORIES

A Series Edited by Nicholas Thomas

The Privatization of Hope

Ernst Bloch and the Future of Utopia, SIC 8

PETER THOMPSON & SLAVOJ ŽIŽEK, EDITORS



“Bloch . . . is one of the rare figures of whom we can say: fundamentally, with regard to what really matters, he was right, he remains our contemporary, and maybe he belongs even more to our time than to his own.”—SLAVOJ ŽIŽEK, from the preface

The concept of hope is central to the work of the German philosopher Ernst Bloch (1885–1977), especially in his magnum opus, *The Principle of Hope* (1959). The “speculative materialism” that he first developed in the

1930s asserts a commitment to humanity’s potential that continued through his later work. In *The Privatization of Hope*, leading thinkers in utopian studies explore the insights that Bloch’s ideas provide in understanding the present. Mired in the excesses and disaffections of contemporary capitalist society, hope in the Blochian sense has become atomized, de-socialized, and privatized. From myriad perspectives, the contributors clearly delineate the renewed value of Bloch’s theories in this age of hopelessness. Bringing Bloch’s “ontology of Not Yet Being” into conversation with twenty-first-century concerns, this collection is intended to help revive and revitalize philosophy’s commitment to the generative force of hope.

Contributors

Roland Boer, Frances Daly, Henk de Berg, Vincent Geoghegan, Wayne Hudson, Ruth Levitas, David Miller, Catherine Moir, Caitriona Ní Dhúill, Welf Schröter, Johan Siebers, Peter Thompson, Francesca Vidal, Rainer Ernst Zimmermann, Slavoj Žižek

Peter Thompson is Reader in German at the University of Sheffield. He is the author of *The Crisis of the German Left*. **Slavoj Žižek** is Senior Researcher at the Institute for Social Studies in Ljubljana, Slovenia. He is the author of many books, including *Less Than Nothing: Hegel and the Shadow of Dialectical Materialism*.

[SIC] SERIES

Edited by Slavoj Žižek

Everyday Utopias

The Conceptual Life of Promising Spaces

DAVINA COOPER

“Davina Cooper offers a careful and nuanced analysis of ‘everyday utopias,’ bringing the concept of utopia back to the present to give it a future. By finding potential in unexpected places, and showing how we can be involved in the actualization of worlds, this book is as hopeful and inspired as the practices it describes.”—**SARA AHMED**, author of *The Promise of Happiness*

Everyday utopias enact conventional activities in unusual ways. Instead of dreaming about a better world, participants seek to create it. As such, their activities provide vibrant and stimulating contexts for considering the terms of social life, of how we live together and are governed. Weaving conceptual theorizing together with social analysis, Davina Cooper examines utopian projects as seemingly diverse as a feminist bathhouse, state equality initiatives, community trading networks, and a democratic school where students and staff collaborate in governing. She draws from firsthand observations and interviews with participants to argue that utopian projects have the potential to revitalize progressive politics through the ways their innovative practices incite us to rethink mainstream concepts such as property, markets, care, touch, and equality. This is no straightforward story of success, however, but instead a tale of the challenges concepts face as they move between being imagined, actualized, hoped for, and struggled over. As dreaming drives new practices and practices drive new dreams, everyday utopias reveal how hard work, feeling, ethical dilemmas, and sometimes, failure, bring concepts to life.

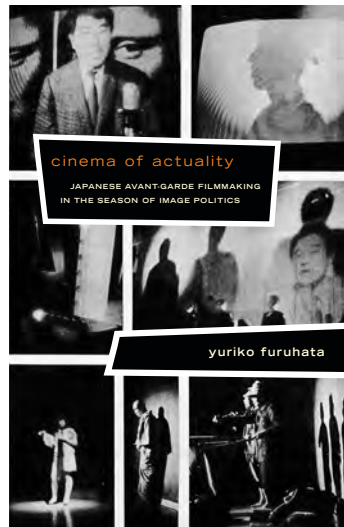
Davina Cooper is Professor of Law and Political Theory at Kent Law School at the University of Kent in Canterbury, England. Her books include *Challenging Diversity: Rethinking Equality and the Value of Difference*; *Governing Out of Order: Space, Law and the Politics of Belonging*; and *Power in Struggle: Feminism, Sexuality and the State*.

Cinema of Actuality

Japanese Avant-Garde Filmmaking
in the Season of Image Politics

YURIKO FURUHATA

“*Cinema of Actuality* is a tour de force, a potentially field-changing intervention in Japanese film studies, TV and media theory, and the study of postwar world film culture. Yuriko Furuhashi shows that during the 1960s and 1970s, major political events and their portrayal in the media formed the basis for an entire Japanese cinema. At the same time, she poses vital questions about media theory and representation more broadly. This is a singularly important work.”—**AKIRA MIZUTA LIPPIT**, author of *Ex-Cinema: From a Theory of Experimental Film and Video*



During the 1960s and early 1970s, Japanese avant-garde filmmakers intensely explored the shifting role of the image in political activism and media events. Known as the “season of politics,” the era was filled with widely covered dramatic events from hijackings and hostage crises to student protests. This season of politics was, Yuriko Furuhashi argues, the season of image politics. Well-known directors, including Oshima Nagisa, Matsumoto Toshio, Wakamatsu Kōji, and Adachi Masao, appropriated the sensationalized media

coverage of current events, turning news stories into material for timely critique and intermedial experimentation. *Cinema of Actuality* analyzes Japanese avant-garde filmmakers’ struggle to radicalize cinema in light of the intensifying politics of spectacle and a rapidly changing media environment, one that was increasingly dominated by television. Furuhashi demonstrates how avant-garde filmmaking intersected with media history, and how sophisticated debates about film theory emerged out of dialogues with photography, television, and other visual arts.

Yuriko Furuhashi is Assistant Professor in the Department of East Asian Studies and the World Cinemas Program at McGill University.

ASIA-PACIFIC: CULTURE, POLITICS, AND SOCIETY

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

Ethereal Queer

Television, Historicity, Desire

AMY VILLAREJO

“Whether she’s citing Theodor Adorno or Armistead Maupin, pondering *Our Miss Brooks* or *American Family*, Amy Villarejo channels her lifelong love of television while at the same time analyzing its function as a ‘pragmatic pedagogy of queer life.’ I couldn’t ask for a better *TV Guide* than this set of gripping meditations that dares to dream so brilliantly on our behalf.”

—**B. RUBY RICH**, author of *New Queer Cinema: The Director’s Cut*



Olympia Dukakis in *Tales of the City*. © PBS, courtesy Photofest.

In *Ethereal Queer*, Amy Villarejo offers a historically engaged, theoretically sophisticated, and often personal account of how TV representations of queer life have changed as the medium has evolved since the 1950s. Challenging the widespread view that LGBT characters did not make a sustained appearance on television until the 1980s, she draws on innovative readings of TV shows and network archives to reveal queer television’s lengthy,

rich, and varied history. Villarejo goes beyond concerns about representational accuracy. She tracks how changing depictions of queer life, in programs from *Our Miss Brooks* to *The L Word*, relate to transformations in business models and technologies, including modes of delivery and reception such as cable, digital video recording, and online streaming. In so doing, she provides a bold new way to understand the history of television.

Amy Villarejo is Professor of Performing and Media Arts at Cornell University. She is the author of *Lesbian Rule: Cultural Criticism and the Value of Desire*, also published by Duke University Press, and *Film Studies: The Basics*; coauthor of the BFI Film Classics volume *Queen Christina*; and coeditor of *Keyframes*.

The Battle of the Sexes in French Cinema, 1930–1956

NOËL BURCH & GENEVIÈVE SELLIER

Translated by Peter Graham

“*The Battle of the Sexes in French Cinema, 1930–1956* makes an incontrovertible case for a social history of French cinema, bringing to light a whole world of films, and a period in French film history, overlooked by formalist critics. Noël Burch and Geneviève Sellier’s analyses of character, gender, and ideology are trenchant, and there is an analytic surprise on every page of this fascinating book. Required reading!”—**ALICE KAPLAN**, author of *Dreaming in French*



Alida Valli and Jean Marais in *Les Miracles n'ont lieu qu'une fois*, 1950. Courtesy of Cinémathèque française.

In *The Battle of the Sexes in French Cinema*, Noël Burch and Geneviève Sellier adopt a sociocultural approach to films made in France before, during, and after World War II, paying particular attention to the Occupation years (1940–44). The authors contend that the films produced from the 1930s until 1956—when the state began to subsidize the movie industry, facilitating the emergence of an “auteur cinema”—are important, both as historical texts and as sources of entertainment.

Citing more than 300 films and providing many in-depth interpretations, Burch and Sellier argue that films made in France between 1930 and 1956 created a national imaginary that equated masculinity with French identity. They track the changing representations of masculinity, explaining how the strong patriarch who saved fallen or troubled women from themselves in prewar films gave way to the impotent, unworthy, or incapable father-figure of the Occupation. After liberation, the patriarch reemerged as protector and provider alongside assertive women who figured as threats not only to themselves but to society as a whole.

Noël Burch is Professor Emeritus of Film Studies at the University Charles de Gaulle in Lille. His book *Theory of Film Practice* is widely regarded as one of the key works of Western film criticism. **Geneviève Sellier** is Professor of Film Studies at the University Michel de Montaigne in Bordeaux. She is the author of several books in French, as well as *Masculine Singular: French New Wave Cinema*, also published by Duke University Press.

Peter Graham is a writer, critic, and translator based in Mourjou, France.

The Place of the Contemporary Female Director

BELINDA SMAILL & THERESE DAVIS
SPECIAL ISSUE EDITORS

a special issue of CAMERA OBSCURA



Director Darlene Johnson on location in Australia, filming *Crocodile Dreaming*, 2007.

The contributors to this special issue of *Camera Obscura* explore female directors—their work and their “director image”—within shifting categories of culture, industry, and criticism. One author analyzes transnational cooperation in relation to queer Asian cinema and the short film format.

Another considers the

relationship between the New Russian Cinema and youth television through the films of Valeria Gai Germanika. Other topics addressed include indigenous filmmaking, the American commercial-independent sector, and the female director in popular European cinema. Directors under discussion also include Susanne Bier, Nicole Holofcener, Lisa Cholodenko, and Darlene Johnson.

Contributors

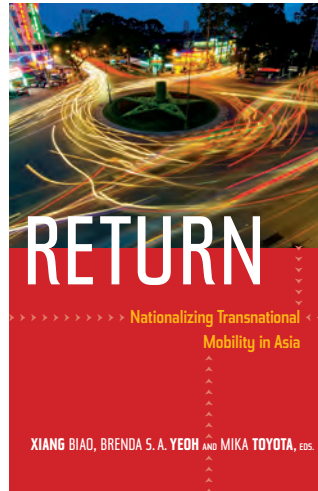
Jodi Brooks, Therese Davis, Olivia Khoo, Claire Perkins, Belinda Smail, Julia Vassilieva, Patricia White

Belinda Smail is Senior Lecturer in Film and Television Studies at Monash University, where **Therese Davis** is Head of the Film and Television Studies Department.

Return

Nationalizing Transnational Mobility in Asia
XIANG BIAO, BRENDA S. A. YEOH
& MIKA TOYOTA, EDITORS

“This important volume creates a link between two phenomena that are often treated as oppositional, nation and (trans)nation. Focusing on return migration, the contributors show that space is more than place; it is a method for understanding global movements. The chapters illustrate how generation, class, and often flexible categories (returnee, refugee, and worker) place institutions and the people that they claim to serve in a constantly negotiated relationship. The conversation between scholars of different disciplines will stimulate wide-ranging debate.”—JEFFREY LESSER, author of *A Discontented Diaspora: Japanese Brazilians and the Meanings of Ethnic Militancy, 1960–1980*



Since the late 1990s, Asian nations have increasingly encouraged, facilitated, or demanded the return of emigrants. In this interdisciplinary collection, distinguished scholars from countries around the world explore the changing relations between nation-states and transnational mobility. Taking into account illegally trafficked migrants, deportees, temporary laborers on short-term contracts, and highly skilled émigrés, the contributors argue that the figure of the returnee energizes and redefines nationalism

in an era of increasingly fluid and indeterminate national sovereignty. They acknowledge the diversity, complexity, and instability of reverse migration, while emphasizing its discursive, policy, and political significance at a moment when the tensions between state power and transnational subjects are particularly visible. Taken together, the essays foreground Asia as a useful site for rethinking the intersections of migration, sovereignty, and nationalism.

Contributors

Sylvia Cowan, Johan Lindquist, Melody Chia-wen Lu, Koji Sasaki, Shin Hyunjoon, Mariko Asano Tamanoi, Mika Toyota, Carol Upadhyaya, Wang Cangbai, Xiang Biao, Brenda S. A. Yeoh

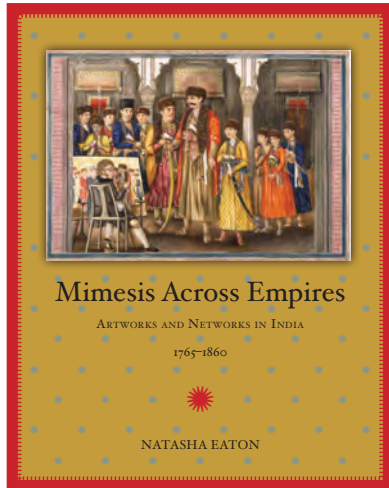
Xiang Biao is University Lecturer in Social Anthropology at the University of Oxford. **Brenda S. A. Yeoh** is Professor in Geography at the National University of Singapore. **Mika Toyota** is Associate Professor in the College of Tourism at Rikkyo University.

Mimesis Across Empires

Artworks and Networks in India, 1765–1860

NATASHA EATON

“Exploding expectations about ‘exchange’ and ‘co-histories’ Natasha Eaton offers a radical and brilliant analysis that perfectly describes the struggle over mimesis in colonial India. ‘Alter-aware’ imagery and practices are animated in complex dances of intimacy and hostility. A hugely important work.”—CHRISTOPHER PINNEY, author of *Photography’s Other Histories*



In *Mimesis Across Empires*, Natasha Eaton examines the interactions, attachments, and crossings between the visual cultures of the Mughal and British Empires during the formative period of British imperial rule in India. Eaton explores how the aesthetics of Mughal “vernacular” art and British “realist” art mutually informed one another to create a hybrid visual economy. By tracing the

exchange of objects and ideas—between Mughal artists and British collectors, British artists and Indian subjects, Indian elites and British artists—she shows how Mughal artists influenced British conceptions of their art, their empire, and themselves, even as European art gave Indian painters a new visual vocabulary with which to critique colonial politics and aesthetics. By placing her analysis of visual culture in relation to other cultural encounters—ethnographic, legislative, diplomatic—Eaton uncovers deeper intimacies and hostilities between the colonizer and the colonized, linking artistic mimesis to the larger colonial project in India.

Natasha Eaton is a Lecturer in the History of Art at University College London.

OBJECTS/HISTORIES

A Series Edited by Nicholas Thomas

Public Properties

Museums in Imperial Japan

NORIKO ASO

“*Public Properties* demonstrates that Japan’s development of museums reflected its growth into a modern nation-state. Yet the book is more than a history of the museum in modern Japan. Noriko Aso offers a comprehensive account of how public and private institutions came together in the formation of national and imperial ideals, pointing out how museums in Japan’s colonies were conceived to take advantage of local conditions while emphasizing the larger mission of empire.”—STEFAN TANAKA, author of *New Times in Modern Japan*



Gates of the Kyoto Museum. Photo by the author.

In the late nineteenth century, Japan’s new Meiji government established museums to showcase a national aesthetic heritage. Inspired by Western museums and expositions, these institutions were introduced by government officials hoping to spur industrialization and self-disciplined public behavior, and to cultivate an “imperial public” loyal to the emperor. Japan’s network of museums expanded along with its colonies. By the mid-1930s, the Japanese museum system had established or absorbed institutions in Taiwan, Korea, Sakhalin, and Manchuria. Not surprisingly, colonial subjects’ views of Japanese imperialism differed from those promulgated by the Japanese state. Meanwhile, in Japan philanthropic and commercial museums were expanding, revising, and even questioning the state-sanctioned aesthetic canon. *Public Properties* describes how museums in Japan and its empire contributed to the reimagining of state and society during the imperial era, despite vigorous disagreements about what was to be displayed and how—and by whom—it was to be seen.

Noriko Aso is Associate Professor of History at the University of California, Santa Cruz.

ASIA-PACIFIC: CULTURE, POLITICS, AND SOCIETY

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

A Study of the Weatherhead East Asian Institute, Columbia University

The Athletic Issue

JENNIFER DOYLE, SPECIAL ISSUE EDITOR

a special issue of GLQ



Amber Hawk Swanson, *Online Comments* (Aug. 2007 – Feb. 2012) (from the *Fit Project*, 2012. Still from Digital Video. ©Amber Hawk Swanson.

In this special issue, queer studies scholars consider the athletic. The essays are based on the authors' intimate experiences with the disciplining structures of sports and with physical practice as a site of performing, as well as undoing, gender and sexuality. The contributors address the relationship between discourses about sports and the regulation of gender, discourses about gender and authenticity as refracted through race and class, queer feminist engagements with physical culture, and affect and the disorienting animality of the gendered, athletic body.

Contributors look at figure skater Johnny Weir and transgendered college basketball player Kye Allums, at how extreme fitness programs like CrossFit can operate as performance sites for self-realization as well as self-objectification, and at the special role of sport in how twentieth-century psychologists interpreted effeminacy in boys.

The issue also includes a collection of queer film manifestos.

Contributors

Mary Louise Adams, Sony Corañez Bolton, Jean Carlomusto, Shu Lea Cheang, Carlos Ulises Decena, Jennifer Doyle, Marc Epprecht, Shari Frilot, Richard Fung, David J. Getsy, Kai M. Green, Raquel Gutierrez, George E. Haggerty, Barbara Hammer, Leon J. Hilton, Alexandra Juhasz, Dan Irving, Ming-Yuen S. Ma, José E. Muñoz, Pratibha Parmar, Yvonne Rainer, Erica Rand, B. Ruby Rich, Nishant Shahani, Marc Siegel, Susan Stryker, Jerry Tartaglia, Matthew Tinkcom, Julia Roxanne Wallace

Jennifer Doyle is Professor of English and Director of Queer Lab at the University of California, Riverside. She is the author of *Hold It against Me: Difficulty and Emotion in Contemporary Art*, also published by Duke University Press.

Professing Selves

Transsexuality and Same-Sex Desire
in Contemporary Iran

AFSANEH NAJMABADI

"Professing Selves is one of the best recent works on contemporary Iran. Arguing that transsexuals' legal and psychiatric negotiations reveal more general processes of proceduralism, negotiation of legal categories, and state formation, Afsaneh Najmabadi challenges the lumping of transsexuals and homosexuals as identical human rights issues, and argues that poorly targeted universalistic campaigns can damage the conditions of life for the people they are intended to help. She works refreshingly at the level of real lives, jurists, and psychiatrists."—**MICHAEL M. J. FISCHER**, author of *Mute Dreams, Blind Owls, and Dispersed Knowledges: Persian Poesis in the Transnational Circuitry*



Guli, a young woman who has worked as a man for years. *Khvandaniha*, May 28, 1968.

Since the mid-1980s, the Islamic Republic of Iran has permitted, and partially subsidized, sex reassignment surgery. In *Professing Selves*, Afsaneh Najmabadi explores the meaning of transsexuality in contemporary Iran. Combining historical and ethnographic research, she describes how, in the postrevolutionary era, the domains of law, psychology and psychiatry, Islamic jurisprudence, and biomedicine became invested in distinguishing between the acceptable "true" transsexual and other categories of identification, notably the "true" homosexual, an unacceptable category of existence in

Iran. Najmabadi argues that this collaboration among medical authorities, specialized clerics, and state officials—which made transsexuality a legally tolerated, if not exactly celebrated, category of being—grew out of Iran's particular experience of Islamicized modernity. Paradoxically, state regulation has produced new spaces for non-normative living in Iran, since determining who is genuinely "trans" depends largely on the stories that people choose to tell, on the selves that they profess.

Afsaneh Najmabadi is the Francis Lee Higginson Professor of History and Studies of Women, Gender, and Sexuality at Harvard University. She is the author of *Women with Mustaches and Men without Beards: Gender and Sexual Anxieties of Iranian Modernity* and *The Story of Daughters of Quchan: Gender and National Memory in Iranian History*.

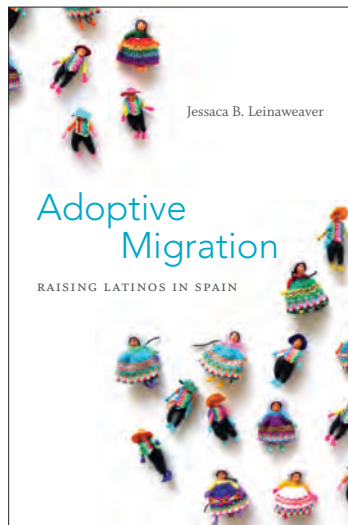
EXPERIMENTAL FUTURES:
TECHNOLOGICAL LIVES, SCIENTIFIC ARTS, ANTHROPOLOGICAL VOICES
A Series Edited by Michael M. J. Fischer and Joseph Dumit

Adoptive Migration

Raising Latinos in Spain

JESSACA B. LEINAWEAVER

“In this lucid and beautifully written book, Jessaca B. Leinaweaver rethinks transnational adoption, considering it as a form of immigration. Focusing on Spain, an epicenter for both phenomena, she examines the notions of culture, assimilation, and childhood that make receiving societies treat transnational adoptees and other immigrants so differently. This book provides food for thought for all those touched by transnational adoption or immigration, which is to say, all of us.”—**LAURA BRIGGS**, author of *Somebody’s Children: The Politics of Transracial and Transnational Adoption*



Spain has one of the highest per capita international adoption rates in the world. Internationally adopted kids come from many of the same countries as do the many immigrants who are radically transforming Spain’s demographics. Based on interviews with adoptive families, migrant families, and adoption professionals, Jessaca B. Leinaweaver examines the experiences of Latin American children adopted into a rapidly multiculturalizing society. She focuses on Peruvian adoptees

and immigrants in Madrid, but her conclusions apply more broadly, to any pairing of adoptees and migrants from the same country. Leinaweaver finds that international adoption, particularly in a context of high rates of transnational migration, is best understood as both a privileged and unusual form of migration, and a crucial and contested method of family formation. *Adoptive Migration* is a fascinating study of the implications for adopted children of growing up in a country that discriminates against their fellow immigrants.

Jessaca B. Leinaweaver is Vartan Gregorian Associate Professor of Anthropology at Brown University. She is the author of *The Circulation of Children: Kinship, Adoption, and Morality in Andean Peru*, also published by Duke University Press.

Hard Times in the Marvelous City

From Dictatorship to Democracy
in the Favelas of Rio de Janeiro

BRYAN McCANN

“*Hard Times in the Marvelous City* will be essential reading for anyone interested in Brazil’s redemocratization, grassroots political mobilization and the challenges of governance, and the policing and violence that have intersected in the recent history of Rio de Janeiro’s favelas and their city.”
—**JERRY DÁVILA**, author of *Hotel Trópico: Brazil and the Challenge of African Decolonization, 1950–1980*



Children at night in the favela Nova Holanda.
Photo by Ratão Diniz.

Beginning in the late 1970s, activists from the favelas of Rio de Janeiro challenged the conditions—such as limited access to security, sanitation, public education, and formal employment—that separated favela residents from Rio’s other citizens. The activists built a movement that helped to push the nation toward redemocratization. They joined with political allies in an effort to institute an ambitious slate of municipal reforms. Those measures ultimately fell short of aspirations, and soon the reformers were struggling to hold together a fraying coalition.

Rio was bankrupted by natural disasters and hyperinflation and ravaged by drug wars. Well-armed drug traffickers had become the new lords of the favelas, protecting their turf through violence and patronage. By the early 1990s, the promise of the favela residents’ mobilization of the late 1970s and early 1980s seemed out of reach. Yet the aspirations that fueled that mobilization have endured, and its legacy continues to shape favela politics in Rio de Janeiro.

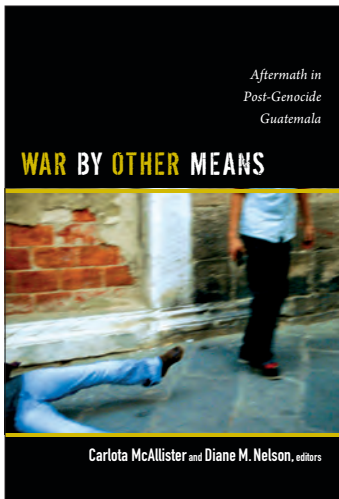
Bryan McCann is Associate Professor of History at Georgetown University. He is the author of *Hello, Hello Brazil: Popular Music in the Making of Modern Brazil*, also published by Duke University Press, and *Throes of Democracy: Brazil since 1989*.

War by Other Means

Aftermath in Post-Genocide Guatemala

CARLOTA McALLISTER & DIANE M. NELSON, EDITORS

“An important collection, *War by Other Means* is the result of many years of multifaceted collaboration among the editors and contributors. Rich in content and in method, the volume combines the views and idioms of scholars from Guatemala and the United States as they write history, testimony, ethnography, and political economy in the complex aftermath of death and survival in Central America.”—**MARISOL DE LA CADENA**, author of *Indigenous Mestizos: The Politics of Race and Culture in Cuzco, Peru, 1919–1991*



Between 1960 and 1996, Guatemala’s civil war claimed 250,000 lives and displaced one million people. Since the peace accords, Guatemala has struggled to address the legacy of war, genocidal violence against the Maya, and the dismantling of alternative projects for the future. *War by Other Means* brings together new essays by leading scholars of Guatemala from a range of geographical backgrounds and disciplinary perspectives.

Contributors consider a wide range of issues confronting present-day Guatemala: returning refugees, land reform, gang violence, neoliberal economic restructuring, indigenous and women’s rights, complex race relations, the politics of memory, and the challenges of sustaining hope. From a sweeping account of the Guatemalan elite’s centuries-long use of violence to suppress dissent to studies of intimate experiences of complicity and contestation in richly drawn localities, *War by Other Means* provides a nuanced reckoning of the injustices that made genocide possible and ongoing attempts to overcome them.

Contributors

Santiago Bastos, Jennifer Burrell, Manuela Camus, Matilde González-Izás, Jorge Ramón González Ponciano, Greg Grandin, Paul Kobrak, Deborah T. Levenson, Carlota McAllister, Diane M. Nelson, Elizabeth Oglesby, Luis Solano, Irmalicia Velásquez Nimatuj, Paula Worby

Carlota McAllister is Associate Professor of Anthropology at York University in Toronto. **Diane M. Nelson** is Professor of Cultural Anthropology at Duke University. She is the author of *Reckoning: The Ends of War in Guatemala*, also published by Duke University Press.

Buying into the Regime

Grapes and Consumption in Cold War Chile and the United States

HEIDI TINSMAN

“*Buying into the Regime* is a pathbreaking study of gender, labor, and consumption in Chile and the United States. Heidi Tinsman masterfully integrates U.S. and Latin American history. Her book is not only a major contribution to Chilean history; it should also be required reading for U.S. historians and their graduate students. I anticipate that it will work beautifully in undergraduate courses as well.”—**JULIE GREENE**, author of *The Canal Builders: Making America’s Empire at the Panama Canal*



Chilean Fruit Export Merchandising advertisement from *International Fruit World*, 1981.

Buying into the Regime is a transnational history of how Chilean grapes created new forms of consumption and labor politics in both the United States and Chile. After seizing power in 1973, Augusto Pinochet embraced neoliberalism, transforming Chile’s economy. The country became the world’s leading grape exporter. Heidi Tinsman traces the rise of Chile’s fruit industry, examining how income from grape production enabled fruit workers, many of whom were women, to buy the commodities—appliances, clothing, cosmetics—flowing into Chile, and how this new consumerism influenced gender relations as well as pro-democracy movements. Back in the United States, Chilean and U.S. businessmen aggressively marketed grapes as a wholesome snack. At the same time, the United Farm Workers and Chilean solidarity activists led parallel boycotts highlighting the use of pesticides and exploitation of labor in grape production. By the early-twenty-first century, Americans may have been better informed, but they were eating more grapes than ever.

Heidi Tinsman is Associate Professor of History at the University of California, Irvine. She is the author of *Partners in Conflict: The Politics of Sexuality, Gender, and Labor in the Chilean Agrarian Reform, 1950–1973*, also published by Duke University Press.

AMERICAN ENCOUNTERS/GLOBAL INTERACTIONS

A Series Edited by Gilbert M. Joseph and Emily S. Rosenberg

In Search of the Amazon

Brazil, the United States,
and the Nature of a Region

SETH GARFIELD

“In equal measure environmental, economic, and diplomatic history, Seth Garfield’s *In Search of the Amazon* is much more than the sum of its parts. With clear prose and sharp analysis, Garfield’s wonderful new book is a model for how to write the social history of nature, placing the great, wondrous Amazon at the heart of America’s transnational twentieth century.”—**GREG GRANDIN**, author of *Fordlandia: The Rise and Fall of Henry Ford’s Forgotten Jungle City*



Chronicling the dramatic history of the Brazilian Amazon during the Second World War, Seth Garfield provides fresh perspectives on contemporary environmental debates. His multifaceted analysis explains how the Amazon became the object of geopolitical rivalries, state planning, media coverage, popular fascination, and social conflict. In need of rubber, a vital war material, the United States spent millions of dollars to revive the Amazon’s rubber trade. In the name of development and national

security, Brazilian officials implemented public programs to engineer the hinterland’s transformation. Migrants from Brazil’s drought-stricken Northeast flocked to the Amazon in search of work. In defense of traditional ways of life, longtime Amazon residents sought to temper outside intervention. Garfield’s environmental history offers an integrated analysis of the struggles among distinct social groups over resources and power in the Amazon, as well as the repercussions of those wartime conflicts in the decades to come.

Seth Garfield is Associate Professor of History at the University of Texas, Austin. He is the author of *Indigenous Struggle at the Heart of Brazil: State Policy, Frontier Expansion, and the Xavante Indians, 1937–1988*, also published by Duke University Press.

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

Revolution in the Andes

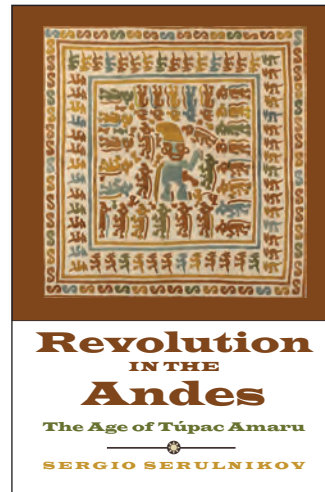
The Age of Túpac Amaru

SERGIO SERULNIKOV

Translated by David Frye

With a Foreword by Charles F. Walker

“In this beautifully written synthesis, Sergio Serulnikov charts the contours of peasant politics and regional tumult—stretching across the southern Andean highlands from Cusco to Chayanta—to expose the fissures and fault lines that weakened the edifice of Spanish colonial rule during the 1780s. The tools of political and ethnohistory are combined to rethink why, and how, far-flung peasant communities gathered courage and rose up against Spanish colonial rule in search of community, authority, and justice—themes that still resonant among indigenous activists in the Andes today.”—**BROOKE LARSON**, author of *Trials of Nation Making: Liberalism, Race, and Ethnicity in the Andes, 1810–1910*



Revolution in the Andes is an in-depth history of the Túpac Amaru insurrection, the largest and most threatening indigenous challenge to Spanish rule in the Andean world after the Conquest. Between 1780 and 1782, insurgent armies were organized throughout the Andean region. Some of the oldest and most populous cities in this region—including Cusco, La Paz, Puno, and Oruro—were besieged, assaulted, or occupied. Huge swaths of the countryside fell under control of the rebel

forces. While essentially an indigenous movement, the rebellion sometimes attracted mestizo and Creole support for ousting the Spanish and restoring rule of the Andes to the land’s ancestral owners. Sergio Serulnikov chronicles the uprisings and the ensuing war between rebel forces and royalist armies, emphasizing that the insurrection was comprised of several regional movements with varied ideological outlooks, social makeup, leadership structures, and expectations of change.

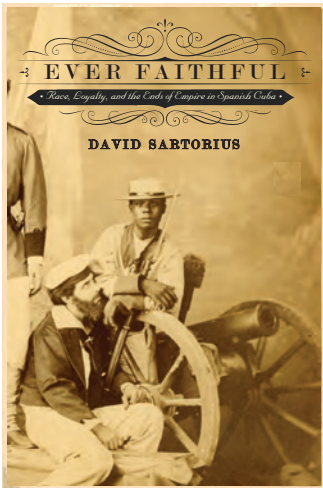
Sergio Serulnikov is Professor of History at the University of San Andrés in Buenos Aires and researcher at the Consejo Nacional de Investigaciones Científicas y Técnicas de la Argentina. **David Frye** is a writer and translator who teaches Latin American studies at the University of Michigan. **Charles F. Walker** is Professor of History and Director of the Hemispheric Institute on the Americas at the University of California, Davis.

LATIN AMERICA IN TRANSLATION/EN TRADUCCIÓN/EM TRADUÇÃO

Ever Faithful

Race, Loyalty, and the
Ends of Empire in Spanish Cuba
DAVID SARTORIUS

“Ever Faithful is an important book. Rather than add to the copious scholarship explaining how Cubans came to reject colonial rule, David Sartorius asks why so many remained loyal to Spain. Exploring how loyalty worked in practice, he focuses on people of color, whose allegiances were watched closely by both imperial and nationalist leaders. He offers an original and convincing thesis: that the history of loyalty explains as much or more about Cuban racial politics than does the history of revolution and independence.”—VINCENT BROWN, author of *The Reaper’s Garden: Death and Power in the World of Atlantic Slavery*



Known for much of the nineteenth century as “the ever-faithful isle,” Cuba did not earn its independence from Spain until 1898, long after most American colonies had achieved emancipation from European rule. In this groundbreaking history, David Sartorius explores the relationship between political allegiance and race in nineteenth-century Cuba. Challenging assumptions that loyalty to the Spanish empire was the exclusive province of the white Cuban elite, he examines the free and enslaved

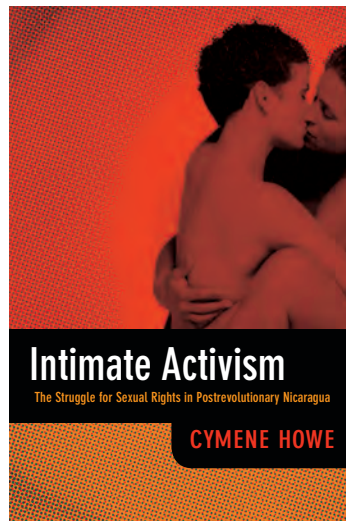
people of African descent who actively supported colonialism. By claiming loyalty, many black and mulatto Cubans attained some degree of social mobility, legal freedom, and political inclusion in a world where hierarchy and inequality were the fundamental lineaments of colonial subjectivity. Sartorius explores Cuba’s battlefields, plantations, and meeting halls to consider the goals and limits of loyalty. In the process, he makes a bold call for fresh perspectives on imperial ideologies of race and on the rich political history of the African diaspora.

David Sartorius is Assistant Professor of History at the University of Maryland.

Intimate Activism

The Struggle for Sexual Rights
in Postrevolutionary Nicaragua
CYMENE HOWE

*“Cymene Howe’s richly textured ethnography offers nuanced insight into the workings of lesbian and gay activism in postrevolutionary Nicaragua, showing how both the contours of Nicaraguan history and the shadow cast by U.S. movements shape local efforts to create visibility and pride. This evocative work sets a standard for understanding the transnational foundations of activism in the global South that should resonate in the field for years to come.”—ELLEN LEWIN, coeditor of *Out in Theory: The Emergence of Lesbian and Gay Anthropology**



Intimate Activism tells the story of Nicaraguan sexual-rights activists who helped to overturn the most repressive antisodomy law in the Americas. The law was passed shortly after the Sandinistas lost power in 1990 and, to the surprise of many, was repealed in 2007. In this vivid ethnography, Cymene Howe analyzes how local activists balanced global discourses regarding human rights and identity politics with the contingencies of daily life in Nicaragua. Though they were

initially spurred by the antisodomy measure, activists sought to change not only the law but also culture. Howe emphasizes the different levels of intervention where activism occurs, from mass-media outlets and public protests to meetings of clandestine consciousness-raising groups. She follows the travails of queer characters in a hugely successful telenovela, traces the ideological tensions within the struggle for sexual rights, and conveys the voices of those engaged in “becoming” *lesbianas* and *homosexuales* in contemporary Nicaragua.

Cymene Howe is Assistant Professor of Anthropology and Core Faculty in the Center for the Study of Women, Gender, and Sexuality at Rice University. She is a coeditor of *21st Century Sexualities: Contemporary Issues in Health, Education, and Rights*.

LATIN AMERICAN HISTORY

January 328 pages, 14 illustrations
paper, 978-0-8223-5593-9, **\$24.95/£17.99**
cloth, 978-0-8223-5579-3, **\$89.95/£64.00**

LATIN AMERICAN STUDIES/ANTHROPOLOGY/GAY & LESBIAN STUDIES

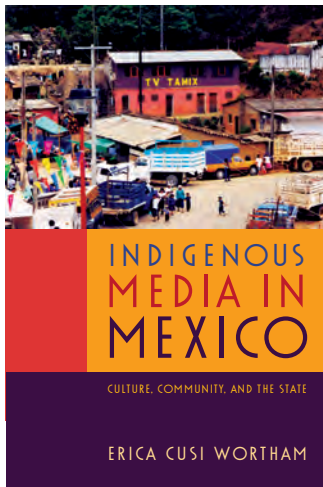
September 256 pages, 22 photographs
paper, 978-0-8223-5450-5, **\$23.95/£16.99**
cloth, 978-0-8223-5437-6, **\$84.95/£61.00**

Indigenous Media in Mexico

Culture, Community, and the State

ERICA CUSI WORTHAM

“This terrific book will make key contributions to several fields as an account of the fascinating, diverse histories of the emergence of indigenous video, including the remarkable experience of transformation in Mexico from its origins as a state-controlled project to distinct local expressions of cultural autonomy and resistance.”—**CHARLES R. HALE**, author of *Más Que un Indio (More Than an Indian): Racial Ambivalence and Neoliberal Multiculturalism in Guatemala*



In *Indigenous Media in Mexico*, Erica Cusi Wortham explores the use of video among indigenous peoples in Mexico as an important component of their social and political activism. Funded by the federal government as part of its “pluriculturalist” policy of the 1990s, *video indígena* programs became, as Wortham shows, social processes through which indigenous communities in Oaxaca and Chiapas engendered alternative public spheres, aligned themselves with local and regional autonomy

movements, and allowed indigenous viewers to see themselves on screen. Drawing on her in-depth ethnographic research among indigenous mediamakers in Mexico, Wortham traces their shifting relationship with Mexican cultural agencies; situates their work within a broader, hemispheric network of indigenous media producers; and complicates the notion of a unified, homogeneous indigenous identity. Her analysis of projects from community-based media initiatives in Oaxaca to the transnational Chiapas Media Project highlights the variations in cultural identity and autonomy based on specific histories of marginalization, accommodation, and resistance.

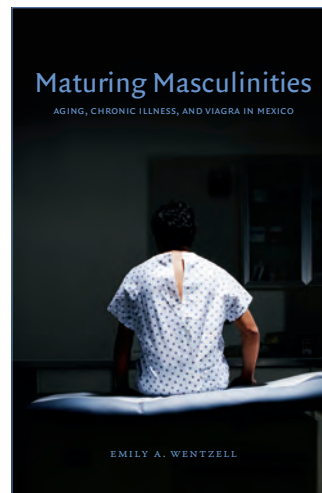
Erica Cusi Wortham is Adjunct Professor of Anthropology at The George Washington University.

Maturing Masculinities

Aging, Chronic Illness, and Viagra in Mexico

EMILY A. WENTZELL

“This incisive, surprising, and poignant ethnography from the hospital wards of Cuernavaca draws on the best studies in Mexico and elsewhere regarding masculinity, sexuality, and related health issues and takes us to a whole new level of scholarship. Being a woman studying erections proves no obstacle for an anthropologist as thoughtful as Emily A. Wentzell—on the contrary, she deftly uses it to her advantage, exploring how women so often help to create and define men’s sexuality.”—**MATTHEW C. GUTMANN**, editor of *Changing Men and Masculinities in Latin America*



Maturing Masculinities is a nuanced exploration of how older men in urban Mexico incorporate aging, chronic illness, changing social relationships, and decreasing erectile function into their conceptions of themselves as men. It is based on interviews that Emily A. Wentzell conducted with more than 250 male patients in the urology clinic of a government-run hospital in Cuernavaca. Drawing on science studies, medical anthropology, and gender theory, Wentzell suggests the idea of “composite masculinities” as a paradigm for understanding how men incorporate physical and social change into gendered selfhoods.

Erectile dysfunction treatments like Viagra are popular in Mexico, where stereotypes of men as sex-obsessed “machos” persist. However, most of the men Wentzell interviewed saw erectile difficulty as a chance to demonstrate difference from this stereotype. Rather than using drugs to continue youthful sex lives, many collaborated with wives and physicians to frame erectile difficulty as a prompt to embody age-appropriate, mature masculinities.

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Emily A. Wentzell is Assistant Professor of Anthropology at the University of Iowa. She is a coeditor of *Medical Anthropology at the Intersections: Histories, Activisms, and Futures*, also published by Duke University Press.

Art from a Fractured Past

Memory and Truth Telling
in Post-Shining Path Peru

CYNTHIA E. MILTON, EDITOR

With an Afterword by Steve J. Stern

“Cynthia E. Milton’s stunning, interdisciplinary collection illuminates how art intervenes in the memory of politics and the politics of memory in post-civil conflict Peru.”—DIANA TAYLOR, author of *The Archive and the Repertoire: Performing Cultural Memory in the Americas*



Déborah Correa dancing in *Sin Título*. Photo by Elsa Estremadoyro.

Peru’s Truth and Reconciliation Commission not only documented the political violence of the 1980s and 1990s but also gave Peruvians a unique opportunity to examine the causes and nature of that violence. In *Art from a Fractured Past*, scholars and artists expand on the Commission’s work, arguing for broadening the definition of the testimonial to include various forms of artistic production as documentary evidence. Their innovative focus on representation offers new and compelling perspectives on how Peruvians experienced those years and how they have attempted to come to terms with the memories and legacies of violence. Exploring diverse works of art, including memorials, drawings, theater, film, songs, painted wooden *retablos* (three-dimensional boxes), and fiction, including an acclaimed graphic novel, the contributors show that art, not constrained by literal truth, can generate new opportunities for empathetic understanding and solidarity. Their findings about Peru offer insight into questions of art, memory, and truth that resonate throughout Latin America in the wake of “dirty wars” of the last half-century.

Contributors

Ricardo Caro Cárdenas, Jesús Cossio, Ponciano del Pino, Cynthia M. Garza, Edilberto Jiménez Quispe, Cynthia E. Milton, Jonathan Ritter, Luis Rossell, Steve J. Stern, María Eugenia Ulfe, Víctor Vich, Alfredo Villar

Cynthia E. Milton is Canada Research Chair and Associate Professor of Latin American History at the Université de Montréal. She is the author of *The Many Meanings of Poverty: Colonialism, Social Compacts, and Assistance in Eighteenth-Century Ecuador*. **Steve J. Stern** is the Alberto Flores Galindo and Hilldale Professor of History at the University of Wisconsin-Madison.

Governing Indigenous Territories

Enacting Sovereignty in the Ecuadorian Amazon

JULIET S. ERAZO

“*Governing Indigenous Territories* is a beautiful ethnography, a compelling contribution to contemporary debates about indigenous peoples and sovereignty. The story that Juliet S. Erazo tells is about not just Ecuador or Latin America but larger political, economic, social, and ecological histories, practices, and ideologies. This is contemporary ethnography at its best.”
—PAIGE WEST, author of *From Modern Production to Imagined Primitive: The Social World of Coffee from Papua New Guinea*



Governing Indigenous Territories illuminates a paradox of modern indigenous lives. In recent decades, native peoples from Alaska to Cameroon have sought and gained legal title to significant areas of land, not as individuals or families but as large, collective organizations. Obtaining these collective titles represents an enormous accomplishment; it also creates dramatic changes. Once an indigenous territory is legally established, other governments and organizations expect it to act as a unified political entity,

making decisions on behalf of its population and managing those living within its borders. A territorial government must mediate between outsiders and a not always united population within a context of constantly shifting global development priorities. The people of Rukullakta, a large indigenous territory in Ecuador, have struggled to enact sovereignty since the late 1960s. Drawing broadly applicable lessons from their experiences of self-rule, Juliet S. Erazo shows how collective titling produces new expectations, obligations, and subjectivities within indigenous territories.

Juliet S. Erazo is Assistant Professor of Anthropology at Florida International University.

Embers of the Past

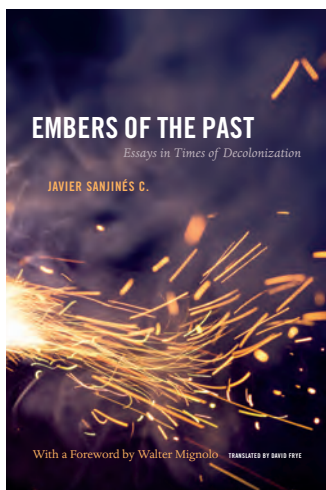
Essays in Times of Decolonization

JAVIER SANJINÉS C.

With a Foreword by Walter D. Mignolo

Translated by David Frye

"In *Embers of the Past*, Javier Sanjinés C. takes as his point of departure the problems of modernity and Western models of development in present-day Bolivia. Yet this fascinating book can be usefully applied in any society with a significant subalternized or racialized population. Sanjinés reveals ethnicity as a complex process of reworking and reinventing culture, a process that relates the present with the ancestral past in more composite ways than one would have imagined."—**ARTURO ARIAS**, author of *Taking Their Word: Literature and the Signs of Central America*



Embers of the Past is a powerful critique of historicism and modernity. Javier Sanjinés C. analyzes the conflict between the cultures and movements of indigenous peoples, and attention to the modern nation-state in its contemporary Latin American manifestations. He contends that indigenous movements have introduced doubt into the linear course of modernity, reopening the gap between the symbolic and the real. Addressing this rupture, Sanjinés argues that scholars must rethink their temporal categories.

Toward that end, he engages with recent events in Latin America, particularly in Bolivia, and with the thought of Latin American intellectuals, as well as European thinkers disenchanted with modernity. Sanjinés dissects the concepts of the homogeneous nation and linear time, and insists on the need to reclaim the indigenous subjectivities still labeled "premodern" and excluded from the production, distribution, and organization of knowledge.

Javier Sanjinés C. is Professor of Latin American Literature and Cultural Studies at the University of Michigan. **Walter D. Mignolo** is William H. Wannamaker Professor of Literature and Romance Studies at Duke University. **David Frye** is a writer and translator who teaches Latin American studies at the University of Michigan.

LATIN AMERICA OTHERWISE

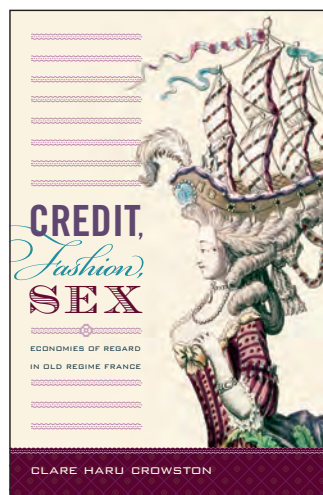
A Series Edited by Walter D. Mignolo, Irene Silverblatt, and Sonia Saldívar-Hull

Credit, Fashion, Sex

Economies of Regard in Old Regime France

CLARE HARU CROWSTON

"If you want to understand how things really worked in the world of French Queen Marie-Antoinette, then read this book. Behind the glitter and the glowing beauty stood the fashion designer who provided style, and most important, credit, for the rich rarely settled their debts. With this masterful and fascinating study, Clare Haru Crowston lays bare a whole cultural system in which economics, fashion, marriage, and social distinction were intertwined in brilliant and ultimately fatal ways."—**LYNN HUNT**, author of *Inventing Human Rights: A History*



In Old Regime France credit was both a central part of economic exchange and a crucial concept for explaining dynamics of influence and power in all spheres of life. Contemporaries used the term "credit" to describe reputation and the currency it provided in court politics, literary production, religion, and commerce. Moving beyond Pierre Bourdieu's theorization of capital, this book establishes credit as a key matrix through which French men and women perceived their world. As Clare Haru Crowston demonstrates, credit unveils the personal character

of market transactions, the unequal yet reciprocal ties binding society, and the hidden mechanisms of political power.

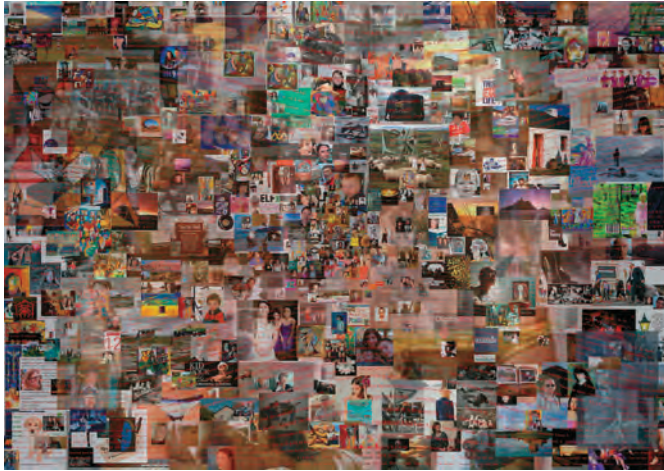
Credit economies constituted "economies of regard" in which reputation depended on embodied performances of credibility. Crowston explores the role of fashionable appearances and sexual desire in leveraging credit and reconstructs women's vigorous participation in its gray markets. The scandalous relationship between Queen Marie-Antoinette and fashion merchant Rose Bertin epitomizes the vertical loyalties and deep social divides of the credit regime and its increasingly urgent political stakes.

Clare Haru Crowston is Associate Professor of History at the University of Illinois, Urbana-Champaign. She is the author of *Fabricating Women: The Seamstresses of Old Regime France, 1675–1791*, also published by Duke University Press.

Radical Histories in Digital Culture

LYELL DAVIES, CONOR McGRADY &
ELENA RAZLOGOVA, SPECIAL ISSUE EDITORS

a special issue of RADICAL HISTORY REVIEW



Joe Ryan, *Who Stalks the Stalkers*, 2012. Digital Print.

Applying a historical perspective to contemporary trends, this special issue considers the impact of digital culture and digital communication media on political and historical processes. Contributors examine the influence of the digital on political knowledge, the recording of history, and movements for social and economic justice. Using case studies, interviews, and other materials, they investigate how digital culture has reshaped access to and control of information and has restructured the interaction between communication technologies and social movements.

Essays featured in this issue include a comparison of the radical activities of the nineteenth-century Luddites and the work of the present-day hacktivists, Anonymous; an analysis of the reception of WikiLeaks cables in the global context, using the Democratic Republic of the Congo as a case study; and the use of YouTube and other social media tools by right-wing nationalist groups in Japan.

Contributors

Rusita Avila, Wafaa Bilal, Dara N. Byrne, Lyell Davies, Marco Deseriis, Linda Gordon, Stefka Hristova, Hossein Khosrowjahi, Lisa Lynch, Conor McGrady, Ellen Noonan, Elena Razlogova, Todd Wolfson, Tomomi Yamaguchi, Betty Yu

Lyell Davies teaches film and media studies at John Jay College of Criminal Justice at the City University of New York. **Conor McGrady** teaches at the School of Visual Arts and at the New School, New York. **Elena Razlogova** is Associate Professor of History at Concordia University.

Observing the Economy

Historical Perspectives

HARRO MAAS & MARY S. MORGAN, EDITORS

a supplement to HISTORY OF POLITICAL ECONOMY

Statistical data are generally held to be the raw material from which economists build their conclusions, but ignoring the deeper origins of statistics elides the crucial processes and methodologies that generate quantitative evidence in the first place. Contributors examine the practice of observing in relation to the outcome of the observations represented by data. Bringing critical attention to the entire observation process has important consequences for the discipline of economics and illuminates the methods through which economists of the past arrived at their knowledge claims.

All subscribers to HOPE will receive a copy of *Observing the Economy* as part of their subscription.

Contributors

Vincent Barnett, Marcel Boumans, Loïc Charles, Emmanuel Didier, Federico D'Onofrio, Pedro Garcia Duarte, José M. Edwards, Craufurd D. Goodwin, Kevin D. Hoover, Harro Maas, Mary S. Morgan, Malcolm Rutherford, Thomas A. Stapleford, Christine Théré

Harro Maas is Associate Professor at the School of Economics at Utrecht University. **Mary S. Morgan** is Professor of History and Philosophy of Economics at the London School of Economics.

Journal of Chinese Literature and Culture

YUAN XINGPEI & ZONG-QI CAI, EDITORS IN CHIEF

The *Journal of Chinese Literature and Culture*, to be launched in 2014, will publish research articles and essays on premodern Chinese literature and all aspects of the broader literary culture. It will also publish work that explores the influence of traditional literature and culture in modern and contemporary China. For some periods of the twentieth century, the study of premodern Chinese literature was considered by some an impediment to the rise of science and democracy, but it is now recognized in China as a valuable heritage that can enrich Chinese culture for the twenty-first century. Jointly sponsored by Peking University and the University of Illinois, the journal is committed to an international editorial vision and to in-depth exchange and collaboration among scholars in China, the United States, and other parts of the world.

Yuan Xingpei is Professor of Chinese Literature at Peking University and head of China's National Institute of Culture and History. **Zong-Qi Cai** is Professor of Chinese and Comparative Literature at the University of Illinois at Urbana-Champaign and Lee Wing-tat Chair Professor of Chinese Literature at Lingnan University of Hong Kong.

VOLUME 1 (2014) Published twice annually
Individual subscription \$30; student subscription \$20

TSQ: Transgender Studies Quarterly

PAISLEY CURRAH & SUSAN STRYKER, EDITORS

Over the past two decades, transgender studies has become fertile ground for new approaches to cultural analysis. *TSQ: Transgender Studies Quarterly* offers a high-profile venue for innovative research and scholarship that contest the objectification, pathologization, and exoticization of transgender lives. It will publish interdisciplinary work that explores the diversity of gender, sex, sexuality, embodiment, and identity in ways that have not been adequately addressed by feminist and queer scholarship. Its mission is to foster a vigorous conversation among scholars, artists, activists, and others that examines how "transgender" comes into play as a category, a process, a social assemblage, an increasingly intelligible gender identity, an identifiable threat to gender normativity, and a rubric for understanding the variability and contingency of gender across time, space, and cultures. Major topics addressed in the first few issues will include the cultural production of trans communities, critical analysis of transgender population studies, transgender biopolitics, radical critiques of political economy, and problems of translating gender concepts and practices across linguistic communities.

Paisley Currah is Professor of Political Science at Brooklyn College and the Graduate Center of the City University of New York. **Susan Stryker** is Associate Professor of Gender and Women's Studies and Director of the Institute for LGBT Studies at the University of Arizona.

VOLUME 1 (2014) Published quarterly
Individual subscription \$45; student subscription \$28

featured journal



Tikkun

MICHAEL LERNER, EDITOR

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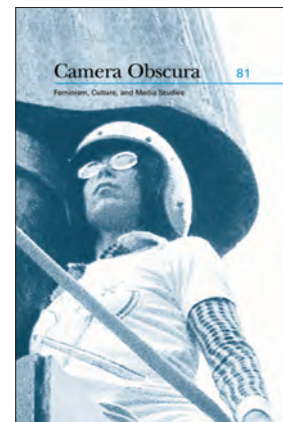
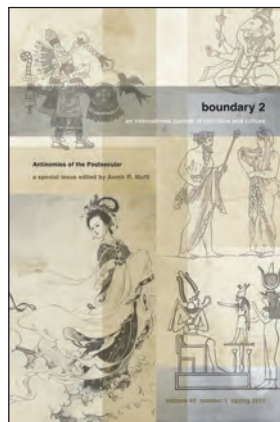
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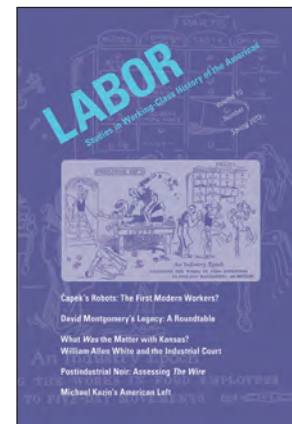
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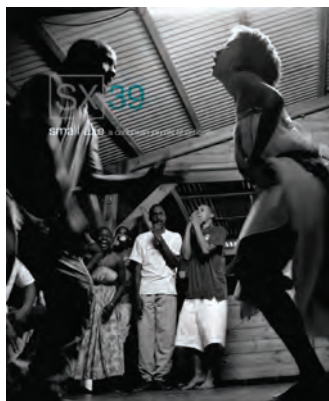
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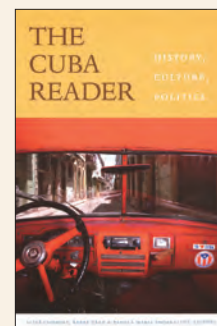
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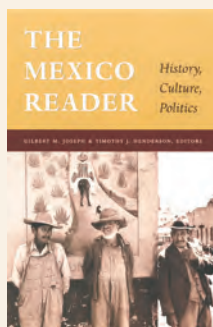
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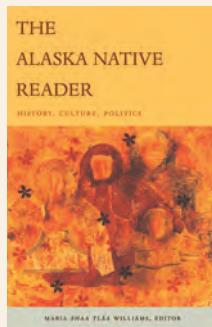
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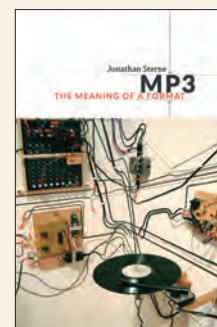
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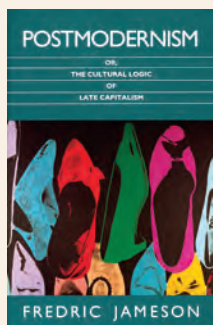
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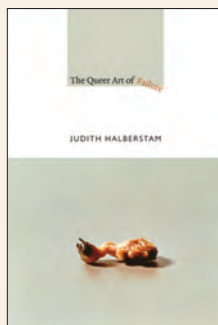
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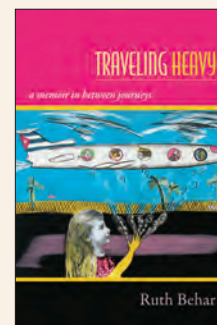
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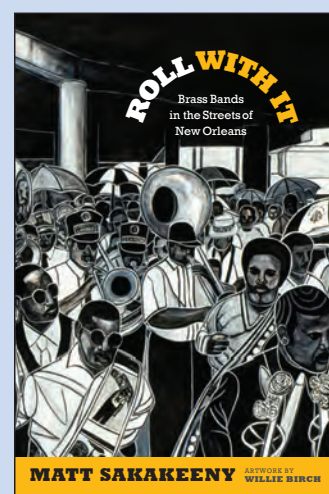
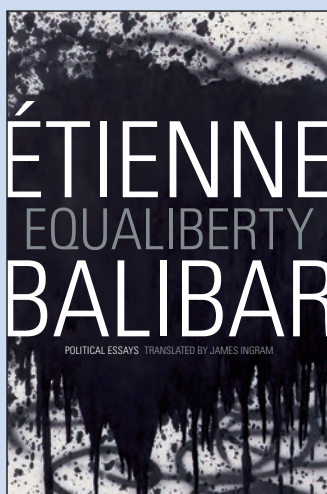
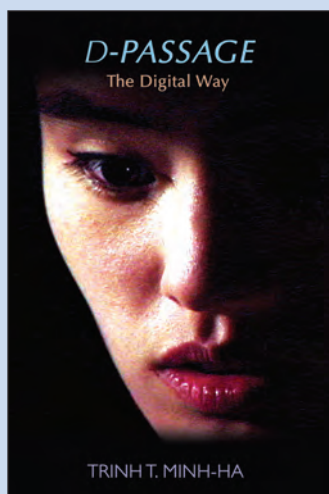
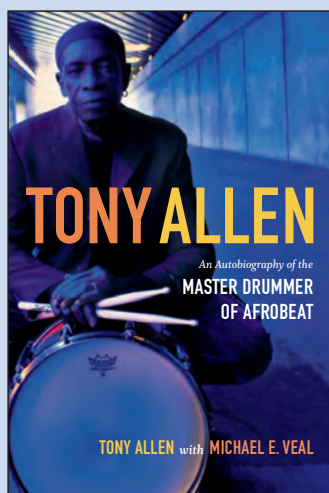
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