

# DUKE

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BOOKS & JOURNALS

SPRING & SUMMER 2014

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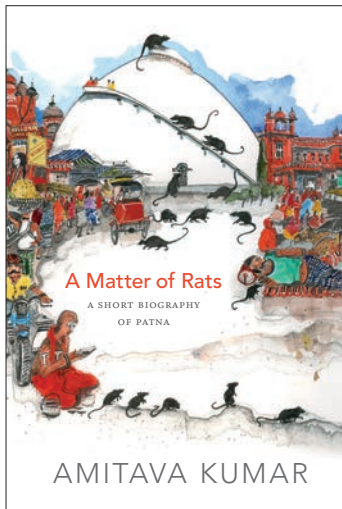
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COVER: Photograph by Daniel Hernández-Salazar, ©2005 ([www.danielhernandezsalazar.blogspot.com](http://www.danielhernandezsalazar.blogspot.com))  
 From *Paper Cadavers: The Archives of Dictatorship in Guatemala*, page 16.

# A Matter of Rats

## A Short Biography of Patna

AMITAVA KUMAR



It is not only the past that lies in ruins in Patna, it is also the present. But that is not the only truth about the city that Amitava Kumar explores in this vivid, entertaining account of his home town. We accompany him through many Patnas, the myriad cities locked within the city—the shabby reality of the present-day capital of Bihar; Pataliputra, the storied city of emperors; the dreamlike embodiment of the city in the minds and hearts of those who have escaped contemporary Patna's confines. Full of fascinating observations and impressions, *A Matter of Rats* reveals

a challenging and enduring city that exerts a lasting pull on all those who drift into its orbit.

Part memoir, part travelogue, Kumar's ruminations on one of the world's oldest cities, the capital of India's poorest province, is also a meditation on how to write about place. His memory is partial. All he has going for him is his attentiveness. He carefully observes everything that surrounds him in Patna: rats and poets, artists and politicians, a girl's picture in a historian's study, and a sheet of paper on his mother's desk. The result is this unique book, as cutting as it is honest.



Photo by Neeraj Priyadarshi

**Amitava Kumar** is a novelist, poet, journalist, filmmaker, and Helen D. Lockwood Professor of English at Vassar College. He is the author of *A Foreigner Carrying in the Crook of His Arm a Tiny Bomb* and *Nobody Does the Right Thing: A Novel*, both also published by

Duke University Press; *Husband of a Fanatic: A Personal Journey through India, Pakistan, Love, and Hate*, a *New York Times* "Editors' Choice" selection; *Bombay—London—New York*, a *New Statesman* (UK) "Book of the Year" selection; and *Passport Photos*. He is the editor of several books, including *Away: The Indian Writer as an Expatriate*, *The Humour and the Pity: Essays on V. S. Naipaul*, and *World Bank Literature*. He is also the screenwriter and narrator of the prize-winning documentary film *Pure Chutney*. Kumar's writing has appeared in *The Nation*, *Harper's*, *Vanity Fair*, *The American Prospect*, *The Chronicle of Higher Education*, *The Hindu*, and other publications in North America and India.

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"Pound for pound, Amitava Kumar is one of the best nonfiction writers of his generation. . . . No one in India writes a more fine-grained and quietly evocative prose. . . . In his marvelous new work *A Matter of Rats* . . . Kumar puts a stethoscope to his hometown and takes a reading of its heart."—**SIDDHARTH CHOWDHURY**, *Time Out Delhi*

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### PRAISE FOR

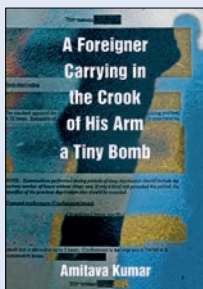
*A Foreigner Carrying in the Crook of His Arm a Tiny Bomb*

"An arresting and heartrending work of public protest and valuable social analysis, this work contributes forcefully to a subtle, human-scaled accounting of 21st-century geopolitics."  
—*Publishers Weekly* (starred review)

"A perceptive and soulful . . . meditation on the global war on terror and its cultural and human repercussions."  
—**DWIGHT GARNER**, *The New York Times*

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### also by Amitava Kumar



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

paper, \$22.95tr/£15.99  
978-0-8223-4578-7 / 2010  
Rights: World, except South Asia



#### Nobody Does the Right Thing: A Novel

paper, \$22.95tr/£15.99  
978-0-8223-4682-1 / 2010  
Rights: World, except South Asia

# The Day of Shelly's Death

## The Poetry and Ethnography of Grief

**RENATO ROSALDO**

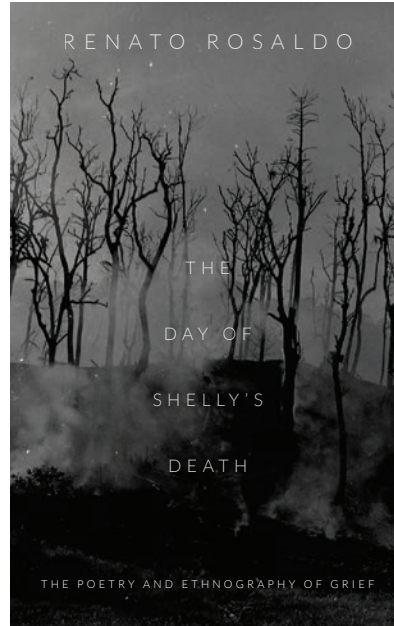
With a Foreword by Jean Franco



Photo by Sam Rosaldo

**Renato Rosaldo** is Professor of Cultural Anthropology and Social and Cultural Analysis at New York University, a member of the American Academy of Arts and Sciences, and past president of the American Ethnological Society.

He is the author of *Culture and Truth* and *Ilongot Headhunting, 1883–1974*, as well as two award-winning poetry collections, *Diego Luna's Insider Tips* and *Prayer to Spider Woman/Rezo a la Mujer Araña*. This is his first book of antropoesía or “ethnographic poetry.” **Jean Franco** is Professor Emerita of English and Comparative Literature at Columbia University and the author of *Cruel Modernity*, also published by Duke University Press.



This deeply moving collection of poetry by Renato Rosaldo focuses on the shock of his wife Michelle (Shelly) Rosaldo's sudden death on October 11, 1981. Just the day before, Shelly and her family had arrived in the northern Philippines village of Mungayang, where she and her husband Renato, both accomplished anthropologists, planned to conduct fieldwork. On the eleventh of October, Shelly died after losing her footing and falling some sixty feet from a cliff into a swollen river. Renato Rosaldo explored the relationship between bereavement and rage in his canonical essay, “Grief and a Headhunter's Rage,” which first appeared in 1984 and is reprinted here.

“In this extraordinary myth cycle, Renato Rosaldo has transformed the story of a death into a multidimensional event made of culturally diverse voices. The poems follow each other, building a tale. Read them aloud. The alchemy of ethnography, narrative, and poetry reassembles an ancient grammar of magic and music. I was swept into an unexpected open space, where telling matters. Anthropologists and poets alike will be inspired and moved.”—**ANNA LOWENHAUPT TSING**, coeditor of *Words in Motion: Toward a Global Lexicon*

“*The Day of Shelly's Death* skillfully and gracefully embraces poetry and prose as ‘antropoesía.’ The collection transports us to a landscape of convergences, a place of life and death matters where an emotional thread connects and binds the past, present, and future, without the hip lingo of avoidance. *The Day of Shelly's Death* becomes an inventive, lived trope for our time—not afraid of the human dimension.”—**YUSEF KOMUNYAKAA**, author of the Pulitzer Prize-winning *Neon Vernacular: New and Selected Poems*

In the poems at the heart of this book, he returns to the trauma of Shelly's death through the medium of free verse, maintaining a tight focus on October 11, 1981. He explores not only his own experience of Shelly's death but also the imagined perspectives of many others whose lives intersected with that tragic event and its immediate aftermath, from Shelly herself to the cliff from which she fell, from the two young boys who lost their mother to the strangers who carried and cared for them, from a tricycle taxi driver, to a soldier, to priests and nuns. In a new essay, “Notes on Poetry and Ethnography,” Rosaldo explains how and why he came to write the harrowing yet beautiful poems in *The Day of Shelly's Death*. More than anything else though, the essay is a manifesto in support of what he calls *antropoesía*, verse with an ethnographic sensibility.

“Reading these beautiful poems, I felt a kindred artistic spirit. Renato Rosaldo seamlessly inhabits the perspectives of different people, taking us inside his own disorienting grief and shock on the day of his wife Shelly's death, as well as the reactions of others affected by her tragic accident. Just as his feelings reverberated with those of others on that day, these poems resonate with one another. They continue to resonate long after you've closed the book.”—**ANNA DEAVERE SMITH**, actress, writer, and educator

“I was deeply moved by this collection. Renato Rosaldo has ventured into new territory, and done so with admirable grace and courage.”—**SANDRA CISNEROS**, author of *Have You Seen Marie?*, *Caramelo*, and *The House on Mango Street*

# Sex, or the Unbearable

LAUREN BERLANT & LEE EDELMAN



*Sex, or the Unbearable* is a dialogue between Lauren Berlant and Lee Edelman, two of our leading theorists of sexuality, politics, and culture. In juxtaposing *sex* and *the unbearable* they don't propose that *sex is unbearable*, only that it unleashes unbearable contradictions that we nonetheless struggle to bear. In Berlant and Edelman's exchange, those terms invoke disturbances produced in encounters with others, ourselves, and the world, disturbances that tap into threats induced by fears of loss or rupture as well as by our hopes for repair. Through virtuoso interpretations of works of cinema, photography, critical theory,

and literature, including Lydia Davis's story "Break It Down" (reprinted in full here), Berlant and Edelman explore what it means to live with negativity, with those divisions that may be irreparable. Together, they consider how such negativity affects politics, theory, and intimately felt encounters. But where their critical approaches differ, neither hesitates to voice disagreement. Their very discussion—punctuated with moments of frustration, misconstruction, anxiety, aggression, recognition, exhilaration, and inspiration—enacts both the difficulty and the potential of encounter, the subject of this unusual exchange between two eminent critics and close friends.

THEORY Q A Series Edited by Lauren Berlant and Lee Edelman

also by Lauren Berlant



**Cruel Optimism**

paper, \$24.95/£17.99  
978-0-8223-5111-5 / 2011

also by Lee Edelman



**No Future:  
Queer Theory and the Death Drive**

paper, \$22.95/£15.99  
978-0-8223-3369-2 / 2004

**Lauren Berlant** is George M. Pullman Distinguished Service Professor of English at the University of Chicago. She is the author of *Cruel Optimism*, *The Female Complaint*, and *The Queen of America Goes to Washington City*, all also published by Duke University Press. **Lee Edelman** is Fletcher Professor of English Literature at Tufts University. He is the author of *L'impossible homosexuel; No Future*, also published by Duke University Press; and *Homographesis*.

"In *Sex, or the Unbearable*, Lauren Berlant and Lee Edelman give a gripping and compelling seminar on reading, on the everyday dramas of unbecoming, undoing, opening up, and breaking down, and on love and sex. Relationality, they argue and demonstrate, is always a risk because in all encounters and conversations, and certainly in this one, the subject is misrecognized, unheard, and never in control. The risk, they show here, is always worth taking."—**JACK HALBERSTAM**, author of *The Queer Art of Failure*

"*Sex, or the Unbearable* will supersede the unenlivening debate that has, in recent years, opposed optimists and pessimists in the queer academic community. This important and original book, a dialogue between Lauren Berlant and Lee Edelman, reformulates the terms of the debate as a serious and profound reflection on negativity. Berlant and Edelman's penetrating and courageous encounter significantly raises the level of debate in contemporary cultural studies."—**LEO BERSANI**, Emeritus Professor of French, University of California, Berkeley

THEORY  
Q

Announcing THEORY Q

A New Series Edited by Lauren Berlant and Lee Edelman

Theory Q aims to publish works that keep queerness and theory in productively transformative relation to each other. The series treats both as unsettled questions that are open to unexpected connections. Encouraging a wide spectrum of critical approaches, Theory Q invites the rethinking of disciplinary logics, social life, aesthetic form, political and cultural practices, and criticism itself. It presupposes little about what constitutes sexuality except that norms are not laws. Most importantly, it seeks to cultivate bold and rigorous scholarship whose modes of thought aspire to enlarge what queerness and theory can do.

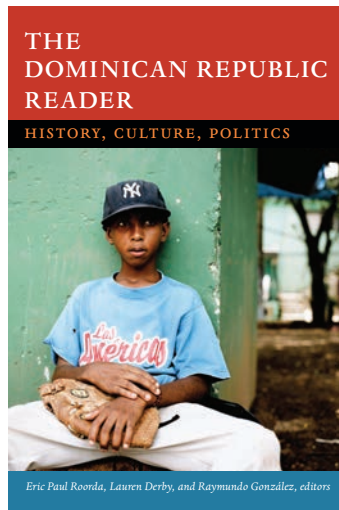
# The Dominican Republic Reader

History, Culture, Politics

**ERIC PAUL ROORDA, LAUREN DERBY  
& RAYMUNDO GONZÁLEZ, EDITORS**

**Eric Paul Roorda** is Professor of History at Bellarmine University in Louisville, Kentucky. **Lauren Derby** is Associate Professor of History at the University of California, Los Angeles. **Raymundo González** is a researcher at the Dominican National Archives and Social Science Coordinator for the Dominican Ministry of Education. He teaches at the Universidad Iberoamericana and the Instituto Filosófico Pedro Francisco Bonó, both in Santo Domingo.

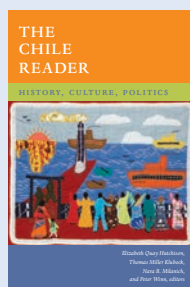
“A splendid introduction to an often-misrepresented nation, tracing its history from the pre-Columbian era through the Trujillo dictatorship to the ever-increasing influence—demographic, musical, literary, and sporting—of contemporary Dominicans in U.S. life. An excellent choice of brief texts makes this an attractive reader for undergraduate courses on the Caribbean.”—**RICHARD PRICE**, author of *The Convict and the Colonel*, *Travels with Tooy*, and *Rainforest Warriors*



Despite its significance in the history of Spanish colonialism, the Dominican Republic is familiar to most outsiders through only a few elements of its past and culture. Non-Dominicans may be aware that the country shares the island of Hispaniola with Haiti and that it is where Christopher Columbus chose to build a colony. Some may know that the country produces talented baseball players and musicians; others that it is a prime destination for beach vacations. Little else about the Dominican Republic is common knowledge outside its borders. This Reader seeks to change that. It provides an introduction to the history, politics, and culture of the country from precolonial times into the early twenty-first century. Among the volume’s 118 selections are essays, speeches, journalism, songs, poems, legal documents, testimonials, and short stories, as well as several interviews conducted especially for this Reader. Many of the selections have been translated into English for the first time. All of them are preceded by brief introductions written by the editors. The volume’s eighty-five illustrations, ten of which appear in color, include maps, paintings, and photos of architecture, statues, famous figures, and Dominicans going about their everyday lives.

THE LATIN AMERICA READERS  
A Series Edited by Robin Kirk and Orin Starn

## The Latin America Readers — see page 46 for additional titles



### The Chile Reader

Elizabeth Quay Hutchison, Thomas Miller Klubock, Nara B. Milanich & Peter Winn, editors  
paper, \$29.95tr/£20.99  
978-0-8223-5360-7 / 2013



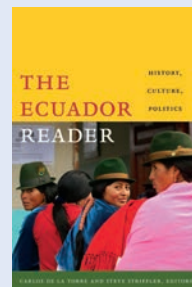
### The Paraguay Reader

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



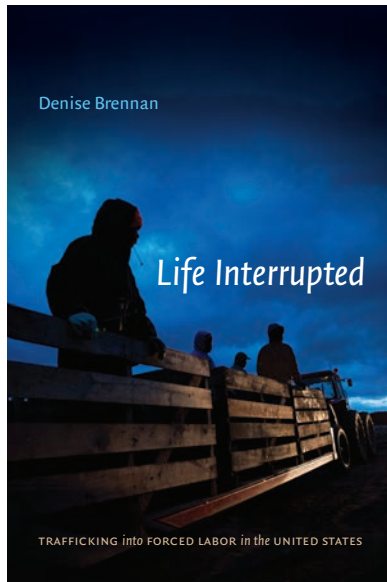
### The Ecuador Reader

Carlos de la Torre & Steve Striffler, editors  
paper, \$26.95tr/£18.99  
978-0-8223-4374-5 / 2008

# Life Interrupted

## Trafficking into Forced Labor in the United States

DENISE BRENNAN



*Life Interrupted* introduces us to survivors of human trafficking who are struggling to get by and make homes for themselves in the United States. Having spent nearly a decade following the lives of formerly trafficked men and women, Denise Brennan recounts in close detail their flight from their abusers and their courageous efforts to rebuild their lives. At once scholarly and accessible, her book links these firsthand accounts to global economic inequities and under-regulated and unprotected workplaces that routinely exploit migrant laborers in the United States. Brennan contends that today's

punitive immigration policies undermine efforts to fight trafficking. While many believe trafficking happens only in the sex trade, Brennan shows that across low-wage labor sectors—in fields, in factories, and on construction sites—widespread exploitation can lead to and conceal forced labor. *Life Interrupted* is a riveting account of life in and after trafficking and a forceful call for meaningful immigration and labor reform.

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“Readable, personal, and authoritative, *Life Interrupted* takes us into the legal limbo where ‘trafficked persons’ linger after their escape from bondage. No one knows more about this urgent issue than Denise Brennan.”—**CINDY HAHAMOVITCH**, author of *No Man’s Land: Jamaican Guestworkers in America and the Global History of Deportable Labor*

“*Life Interrupted* is a wonderful synthesis of analysis and empathy. Based on extensive fieldwork, Denise Brennan’s valuable book is part of a new wave of scholarship into the darkest side of the world’s political economy, an important corrective to celebratory odes to ‘globalization’ and ‘cosmopolitanism’ that pass for critical thinking.”  
—**GREG GRANDIN**, author of *Fordlandia: The Rise and Fall of Henry Ford’s Forgotten Jungle City*

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Photo by Emily Reed

**Denise Brennan** is Associate Professor and Chair of Anthropology at Georgetown University. She is the author of *What’s Love Got to Do with It? Transnational Desires and Sex Tourism in the Dominican Republic*, also published by Duke University Press.

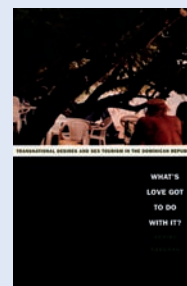
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“*Life Interrupted* is a must-read for anyone who cares about fairness and justice for workers.”—**MORGAN SPURLOCK**, filmmaker, activist, director of *Super Size Me*, and executive producer/host of CNN’s *Inside Man*

“Denise Brennan makes it crystal clear that forced labor isn’t ‘over there.’ It is right here. One of the many strengths of this fine ethnography is its letting us see how those women and men who have managed to escape such acute exploitation go about rebuilding their lives, step-by-difficult-step.”—**CYNTHIA ENLOE**, author of *Seriously! Investigating Crashes and Crises as if Women Mattered*

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### also by Denise Brennan



#### What’s Love Got to Do with It? Transnational Desires and Sex Tourism in the Dominican Republic

paper, \$24.95/£17.99

978-0-8223-3297-8 / 2004

## Omens of Adversity

Tragedy, Time, Memory, Justice

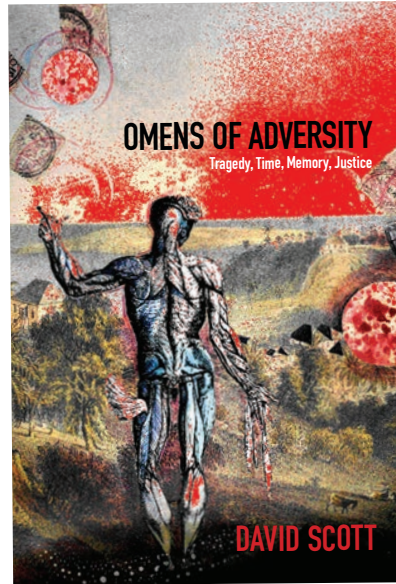
DAVID SCOTT

**David Scott** is Professor of Anthropology at Columbia University. He is the author of *Conscripts of Modernity: The Tragedy of Colonial Enlightenment* and the editor of *Small Axe: A Caribbean Journal of Criticism*, both also published by Duke University Press.

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*“Omens of Adversity is a deeply impressive and critical meditation on temporality, political action, memory, and history. It is a significant contribution to multiple fields, particularly Caribbean studies, and to ongoing theoretical debates about colonialism, postcolonial studies, and temporality.”*  
 —**LAURENT DUBOIS**, author of *Haiti: The Aftershocks of History*

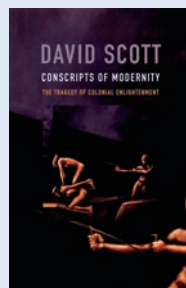
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*Omens of Adversity* is a profound critique of the experience of postcolonial, postsocialist temporality. The case study at its core is the demise of the Grenada Revolution (1979–1983), and the repercussions of its collapse. In the Anglophone Caribbean, the Grenada Revolution represented both the possibility of a break from colonial and neocolonial oppression, and hope for egalitarian change and social and political justice. The Revolution’s collapse in 1983 was devastating to a revolutionary generation. In hindsight, its demise signaled the end of an era of revolutionary socialist possibility.

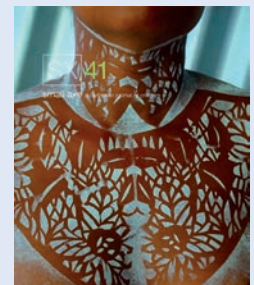
*Omens of Adversity* is not a history of the Revolution or its fallout. Instead, by examining related texts and phenomena, David Scott engages with broader, enduring issues of political action and tragedy, generations and memory, liberalism and transitional justice, and the possibility of forgiveness. Ultimately, Scott argues that the palpable sense of the neoliberal present as time stalled, without hope for emancipatory futures, has had far-reaching effects on how we think about the nature of political action and justice.

### also by David Scott



**Conscripts of Modernity:  
The Tragedy of Colonial Enlightenment**

paper, \$24.95/£17.99  
978-0-8223-3444-6 / 2004



**Small Axe:  
A Caribbean Journal of Criticism**

David Scott, editor  
see page 45 for more information

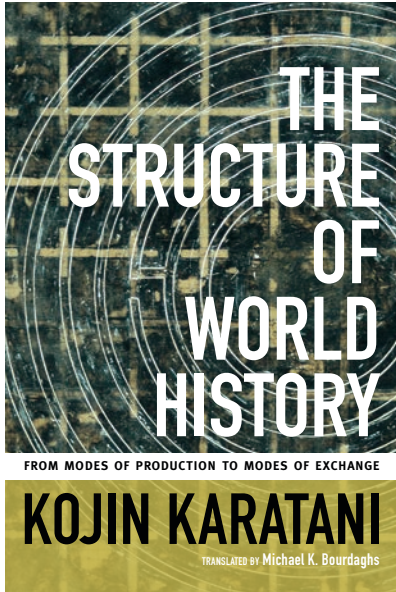


# The Structure of World History

From Modes of Production to Modes of Exchange

**KOJIN KARATANI**

Translated by Michael K. Bourdaghs



“Kojin Karatani’s monumental and provocative synthesis testifies to a dramatic rebirth of universal history in recent times; but it does so by reuniting traditions—economics, politics, the social imaginary—which have proved increasingly sterile developed separately. His proposal involves a Borromean knot in which the three distinct areas of Capital, the Nation, and the State are both distinguished from each other and structurally recombined in their historical moments. His rereading of the Marxian modes of production (Marx’s theory of universal history) in terms of modes of exchange is heretical and revisionist, but also profoundly critical of both the anarchism and the social democracy it would seem to express. His discussion of nation and world empire

replaces any number of globalization debates within a transformative or revolutionary framework. His luminous study of Marx’s own work and politics then casts a whole new light on Hegel and Kant; and indeed the history of philosophy is as much at stake here as the histories of nationalism or anticapitalist movements. Finally, Karatani’s own practical and theoretical experience of the cooperative moment opens up political perspectives that will be politically suggestive and energizing at a moment when left politics seems universally out of breath.”—**FREDRIC JAMESON**, author of *Postmodernism, or, The Cultural Logic of Late Capitalism*

“Kojin Karatani’s last great work, *Transcritique: On Kant and Marx*, set off a chain of theoretical explosions, Slavoj Žižek’s *The Parallax View* not least among them. This latest book returns to the Borromean knot of Capital-Nation-State from a rotated perspective; privileging modes of exchange over modes of production, it is a revolutionary rethinking of the historical emergence of that triadic structure and its various transformations. The ‘Karatani turn’ will no doubt restart serious debate about the form and future of capitalism.”—**JOAN COPJEC**, author of *Imagine There’s No Woman: Ethics and Sublimation*



**Kojin Karatani** is an internationally renowned theorist and philosopher. Previously, he was a professor at Hosei University in Tokyo, Kinki University in Osaka, and Columbia University. Among the dozens of books that he has written in Japanese, four have been translated into English:

*History and Repetition*; *Transcritique: On Kant and Marx*; *Architecture as Metaphor: Language, Number, Money*; and *Origins of Modern Japanese Literature*, which is also published by Duke University Press. **Michael K. Bourdaghs** is Professor of East Asian Languages and Civilizations at the University of Chicago.

“Kojin Karatani is one of the most creative and important thinkers of the early twenty-first century.”—**DAVID GRAEBER**, author of *The Democracy Project: A History, a Crisis, a Movement*

## also by Kojin Karatani



### Origins of Modern Japanese Literature

paperback, \$23.95/£16.99  
978-0-8223-1323-6 / 1993

# The Barbara Johnson Reader

## The Surprise of Otherness

**BARBARA JOHNSON**

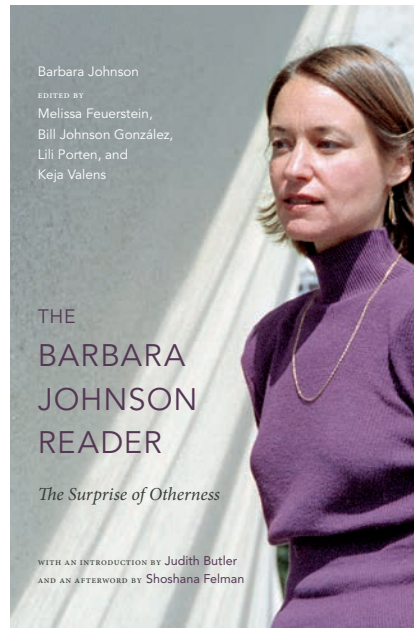
Edited by Melissa Feuerstein, Bill Johnson González,  
Lili Porten & Keja Valens

With an Introduction by Judith Butler  
& an Afterword by Shoshana Felman

**Barbara Johnson** (1947–2009) was Professor Emerita of English and Comparative Literature and Fredric Wertham Professor Emerita of Psychiatry and Law in Society at Harvard University. **Melissa Feuerstein** is a Research Associate at the Davis Center at Harvard University. **Bill Johnson González** is Assistant Professor of English at DePaul University. **Lili Porten** has taught in the writing programs at Harvard, Boston University, and Boston College. **Keja Valens** is Associate Professor of English at Salem State University in Salem, Massachusetts. **Judith Butler** is Maxine Elliot Professor in the Departments of Rhetoric and Comparative Literature at the University of California, Berkeley. **Shoshana Felman** is Woodruff Professor of Comparative Literature and French at Emory University.

“Having Barbara Johnson’s seminal essays gathered in a single book, where they can play off each other so brilliantly, makes clear her unparalleled mastery of the essay as a critical genre. Brought together at last, they constitute a fully realized oeuvre, a contribution to theory as ambitious and accomplished as any in the last half-century.”—**LEE EDELMAN**, author of *No Future* and, with Lauren Berlant, of *Sex, or the Unbearable*

“Barbara Johnson was a wonderful writer and an extraordinarily engaging thinker. This collection makes easily available her most important essays, which get at central issues in structuralism, deconstruction, psychoanalysis, gender studies, and cultural studies, among other fields. *The Barbara Johnson Reader* will become the best way to obtain her crucial work and take its place alongside *The Foucault Reader* and *The Butler Reader* on students’ shelves.”—**JONATHAN CULLER**, author of *The Literary in Theory*



This Reader collects in a single volume some of the most influential essays written by Barbara Johnson over the course of her thirty-year career as a pioneering literary theorist and cultural critic. Johnson achieved renown early in her career, both as a brilliant student of the Yale School of literary criticism and as the translator of Jacques Derrida’s *Dissemination*. She went on to lead the way in extending the insights of structuralism and poststructuralism into newly emerging fields now central to literary studies, fields such as gender studies, African American studies, queer theory, and law and literature.

Stunning models of critical reading and writing, her essays cultivate rigorous questioning of universalizing assumptions, respect for otherness and difference, and an appreciation of ambiguity.

Along with the classic essays that established her place in literary scholarship, this Reader makes available a selection of Johnson’s later essays, brilliantly lucid and politically trenchant works exploring multilingualism and translation, materiality, ethics, subjectivity, and sexuality. *The Barbara Johnson Reader* offers a historical guide through the metamorphoses and tumultuous debates that have defined literary study in recent decades, as viewed by one of critical theory’s most astute thinkers.

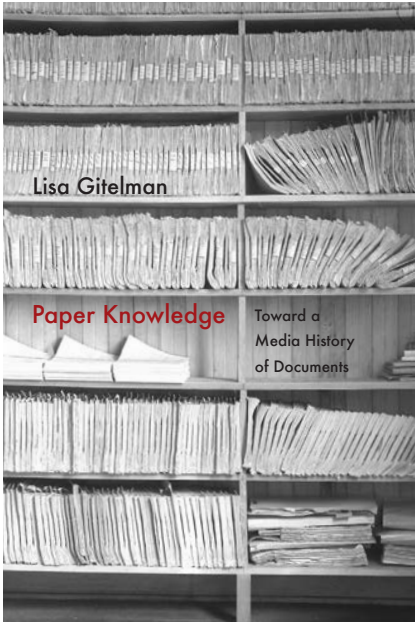
A JOHN HOPE FRANKLIN CENTER BOOK

“The late Barbara Johnson remains one of the most influential literary theorists of the last fifty years. This collection of iconic essays reminds us why. Her powerful, polymathic investigations of genre and its limits still resonate across a wide field of disciplines. And her extraordinary insights about the politics of language are unparalleled in their subtlety and lucidity.”—**PATRICIA J. WILLIAMS**, author of *The Alchemy of Race and Rights: Diary of a Law Professor*

# Paper Knowledge

## Toward a Media History of Documents

LISA GITELMAN



*Paper Knowledge* is a remarkable book about the mundane: the library card, the promissory note, the movie ticket, the PDF (Portable Document Format). It is a media history of the document. Drawing examples from the 1870s, the 1930s, the 1960s, and today, Lisa Gitelman thinks across the media that the document form has come to inhabit over the last 150 years, including letterpress printing, typing and carbon paper, mimeograph, microfilm, offset printing, photocopying, and scanning. Whether examining late nineteenth-century commercial, or “job” printing, or the Xerox machine

and the role of reproduction in our understanding of the document, Gitelman reveals a keen eye for vernacular uses of technology. She tells nuanced, anecdote-filled stories of the waning of old technologies and the emergence of new. Along the way, she discusses documentary matters such as the relation between twentieth-century technological innovation and the management of paper, and the interdependence of computer programming and documentation. *Paper Knowledge* is destined to set a new agenda for media studies.



SIGN, STORAGE, TRANSMISSION

A Series Edited by Jonathan Sterne and Lisa Gitelman

“At a time when fax machines already smack of steampunk, it can be easier to wrap our minds around the distant past than technologies that rose and fell during our own lifetimes. Lisa Gitelman’s virtuosic excavation of media from the recent past replaces lofty generalizations about ‘print culture’ with a fine-grained sense of different technological and intellectual moments. Her historical narrative has something to teach us not just about the past but also about the future. For her reconstructions of ‘job’ printing, microfilm, photocopying, and the PDF add up to form a prehistory of what we now call the digital humanities.”—**LEAH PRICE**, author of *How to Do Things with Books in Victorian Britain*



**Lisa Gitelman** is Professor of English and of Media, Culture, and Communication at New York University. She is the author of *Always Already New: Media, History, and the Data of Culture* and *Scripts, Grooves, and Writing Machines:*

*Representing Technology in the Edison Era* and the editor of “Raw Data” *Is an Oxymoron* and *New Media, 1740–1915*.

“In this thoroughly media archaeological book, Lisa Gitelman folds media history and discovers its edges by diving deep into the flatland of documents, reading technologies of duplication and dissemination from nineteenth-century ‘job’ printing to today’s PDF. With implications for archival and information science, comparative media, digital humanities, and the history (and future) of texts, *Paper Knowledge* will be read, referenced, and reproduced—which is exactly what we want our documents to do.”—**MATTHEW KIRSCHENBAUM**, author of *Mechanisms: New Media and the Forensic Imagination*

# The Work of Art in the World

## Civic Agency and Public Humanities

**DORIS SOMMER**



**Doris Sommer** is the Ira and Jewell Williams Jr. Professor of Romance Languages and Literatures and of African and African American Studies at Harvard University, where she is Founder and Director of Cultural Agents:

Arts and Humanities in Civic Engagement. She is the author of *Bilingual Aesthetics: A New Sentimental Education* and editor of *Cultural Agency in the Americas*, both also published by Duke University Press.



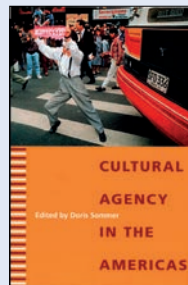
Celebrating art and interpretation that take on social challenges, Doris Sommer steers the humanities back to engagement with the world. The reformist projects that focus her attention develop momentum and meaning as they circulate through society to inspire faith in the possible. Among the cases that she covers are top-down initiatives of political leaders, such as those launched by Antanas Mockus, former mayor of Bogotá, Colombia, and also bottom-up movements like the Theatre of the Oppressed created by the Brazilian director, writer, and educator Augusto Boal. Alleging that we are all cultural

agents, Sommer also takes herself to task and creates Pre-Texts, an international arts-literacy project that translates high literary theory through popular creative practices. *The Work of Art in the World* is informed by many writers and theorists. Foremost among them is the eighteenth-century German poet and philosopher Friedrich Schiller, who remains an eloquent defender of art-making and humanistic interpretation in the construction of political freedom. Schiller's thinking runs throughout Sommer's modern-day call for citizens to collaborate in the endless co-creation of a more just and more beautiful world.

*"The Work of Art in the World is a ringing manifesto for public art as an agent of democratic change. Doris Sommer traces the connections between art, activism, and social transformation in communities from Buenos Aires to the South Bronx, framing the surprising and stirring art practices that she describes in relation to the vital traditions of aesthetics and democratic political theory. Her aim is to stimulate civic discussion and communicative action; her book is revelatory, alive, and inspiring."*—**KATHLEEN WOODWARD**, author of *Statistical Panic: Cultural Politics and Poetics of the Emotions*

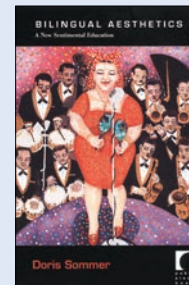
*"This remarkable book is both a unique introduction to, and an informed and passionate argument for, socially engaged art. Doris Sommer not only illuminates the objectives, methods, forms, effects, and contexts of civic art but also radically expands the ways we see and think about art in general."*—**KRZYSZTOF WODICZKO**, artist and Professor of Art, Design, and the Public Domain at the Graduate School of Design, Harvard University

### also by Doris Sommer



#### Cultural Agency in the Americas

Doris Sommer, editor  
paper, \$26.95/£18.99  
978-0-8223-3499-6 / 2006

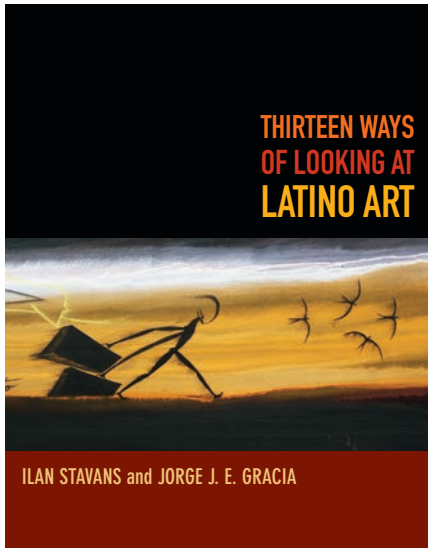


#### Bilingual Aesthetics: A New Sentimental Education

paper, \$23.95/£16.99  
978-0-8223-3344-9 / 2004

# Thirteen Ways of Looking at Latino Art

ILAN STAVANS & JORGE J. E. GRACIA



The essayist and cultural commentator Ilan Stavans and the analytic philosopher Jorge J. E. Gracia share long-standing interests in the intersection of art and ideas. Here they take thirteen pieces of Latino art, each reproduced in color, as occasions for thematic discussions. Whether the work at the center of a particular conversation is a triptych created by the brothers Einar and Jamex de la Torre, Andres Serrano's controversial *Piss Christ*, a mural by the graffiti artist BEAR\_TCK, or

*Above All Things*, a photograph by María Magdalena Campos-Pons, Stavans and Gracia's exchanges inevitably open out to literature, history, ethics, politics, religion, and visual culture more broadly. Autobiographical details pepper Stavans and Gracia's conversations, as one or the other tells what he finds meaningful in a given work. Sparkling with insight, their exchanges allow the reader to eavesdrop on two celebrated intellectuals—worldly, erudite, and unafraid to disagree—as they reflect on the pleasures of seeing.



Photo by Sam Masinter

**Ilan Stavans** is Lewis-Sebring Professor in Latin American and Latino Culture at Amherst College. He has written, edited, and translated many books, including *Spanglish: The Making of a New American Language*, *The Poetry of Pablo Neruda*, and *The Norton Anthology of Latino Literature*.



**Jorge J. E. Gracia** is Samuel P. Capen Chair and SUNY Distinguished Professor of Philosophy and Comparative Literature at the State University of New York at Buffalo. His many books include *Painting Borges: Philosophy Interpreting*

*Art Interpreting Literature*, *Images of Thought: Philosophical Interpretations of Carlos Estévez's Art*, and *Latinos in America: Philosophy and Social Identity*.

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"*Thirteen Ways of Looking at Latino Art* is extraordinary, at once global in vision and particular in approach. It teaches an enormous amount about history, art history, art (practice and theory), and metaphysics—all with tremendous rigor, ease, and playfulness. If only all intellectual works were such."—**FREDERICK LUIS ALDAMA**, author of *Why the Humanities Matter*

"In these freewheeling conversations, Ilan Stavans and Jorge J. E. Gracia cover key background for defining Latino art, including ethnicity, immigration, identity, assimilation, community, and language. The writers' two distinct personalities keep their discussions lively and surprising. A special contribution of this book is to highlight artists whose works the reader may not already know. The authors offer insights into the thirteen works they discuss in detail, drawing upon a myriad of art historical and literary allusions in a conversation that is often erudite but never dull."—**CYNTHIA FREELAND**, author of *Portraits and Persons*

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## NEW IN PAPERBACK



**William H. Chafe** is the Alice Mary Baldwin Professor of History Emeritus at Duke University and former president of the Organization of American Historians. He is the author of numerous books on civil rights, women's history, and politics, including *Civilities and Civil Rights:*

*Greensboro, North Carolina and the Black Struggle for Freedom*, winner of the Robert F. Kennedy Book Award; *The Unfinished Journey: America Since World War II*; *Never Stop Running: Allard Lowenstein and the Struggle to Save American Liberalism*, winner of the Sidney Hillman Book Award; and *Private Lives/Public Consequences: Personality and Politics in Modern America*. He is coeditor of *Remembering Jim Crow: African Americans Tell About Life in the Segregated South*, winner of the Lillian Smith Book Award and the Carey McWilliams Award.

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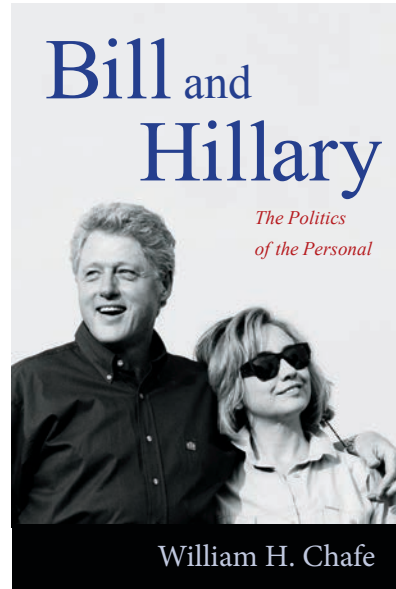
“Only a writer as gifted as William H. Chafe could have written this splendid book. In luminous and page-turning prose, *Bill and Hillary* reveals how two strikingly independent individuals, each the product of difficult beginnings, together changed America and symbolized a new world for women. This is a deeply insightful and warmly empathetic portrait of personal ambition, a complicated marriage, and a powerful political partnership.”—**ALICE KESSLER-HARRIS**, author of *A Difficult Woman: The Challenging Life and Times of Lillian Hellman*

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## Bill and Hillary

### The Politics of the Personal

**WILLIAM H. CHAFE**



In *Bill and Hillary*, one of our preeminent historians, William H. Chafe, boldly argues that the trajectory of the Clintons' political lives can be understood only through the prism of their personal relationship. From the day they first met at Yale Law School, Bill and Hillary were inseparable, even though their relationship was inherently volatile. The personal dynamic between them would go on to determine their political fates. Hillary was instrumental in Bill's triumphs as Arkansas's governor, and she saved his presidential candidacy in 1992 by standing with him during the Gennifer Flowers sex scandal. He responded by

delegating to her powers that no other First Lady had ever exercised. Always tempestuous, their relationship had as many lows as highs, from near divorce to stunning electoral and political successes. Chafe's penetrating insights—into subjects such as health care, Kenneth Starr, welfare reform, and the extent to which the Lewinsky scandal finally freed Hillary to become a politician in her own right—add texture and depth to our understanding of the Clintons' experience together. *Bill and Hillary* is the definitive account of the Clintons' relationship and its far-reaching impact on American political life.

#### PRAISE FOR *Bill and Hillary: The Politics of the Personal*

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“Chafe understands, as do too few historians and biographers, that the personal and public lives of political figures cannot be separated . . . [and he] is quite right to insist that the stories of Bill and Hillary Clinton prove the point.”—**JONATHAN YARDLEY**, *The Washington Post*

“Riveting . . . Chafe sees clearly what we who were there, chronicling the Clintons in real time, missed.”—**DAVID M. SHRIBMAN**, *The Boston Globe*

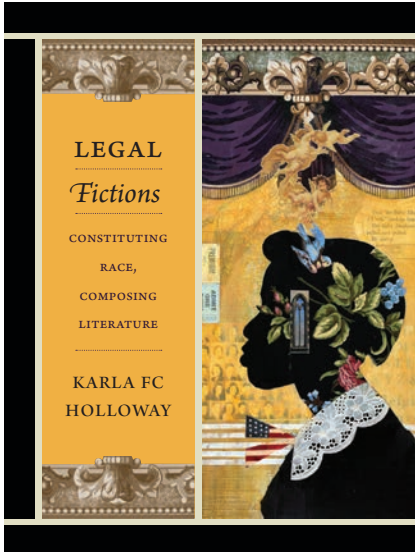
“Chafe . . . delivers a superior portrait of how the dynamic between Bill and Hillary Clinton affected their achievements in public life.”—*Publishers Weekly* (starred review)

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# Legal Fictions

## Constituting Race, Composing Literature

KARLA FC HOLLOWAY



In *Legal Fictions*, Karla FC Holloway argues that U.S. racial identity is the creation of U.S. law, and she shows how black authors of literary fiction have engaged with the law's constructions of race since the era of slavery. Exploring the resonance between U.S. literature and U.S. jurisprudence, Holloway reveals Toni Morrison's *Beloved* and Charles Johnson's *Middle Passage* as stories about personhood and property, David Bradley's *The Chaneyville Incident* and Ralph Ellison's *Invisible Man* as structured by evidence law,

and Nella Larsen's *Passing* as intimately related to contract law. Holloway engages the intentional, contradictory, and capricious constructions of race embedded in the law with the same energy that she brings to her bravura interpretations of fiction by U.S. writers. Her readings shed new light on the many ways that black U.S. authors have reframed fundamental questions about racial identity, personhood, and the law from the nineteenth century into the twenty-first. *Legal Fictions* is a bold declaration that the black body is thoroughly bound by law and an unflinching look at the implications of that claim.



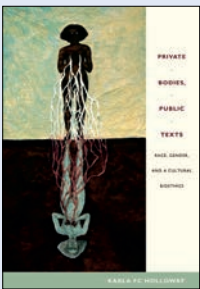
**Karla FC Holloway** is James B. Duke Professor of English at Duke University, where she also holds appointments in the Law School, Women's Studies, and African & African American Studies, and is an affiliated faculty with the Institute on Care at the End of Life and the Trent Center for Bioethics, Humanities & History of Medicine. She serves on the

Greenwall Foundation's Advisory Board in Bioethics and was recently elected to the Hastings Center Fellows Association. Holloway is the author of *BookMarks: Reading in Black and White* and *Codes of Conduct: Race, Ethics, and the Color of Our Character*, as well as *Private Bodies, Public Texts: Race, Gender, and a Cultural Bioethics* and *Passed On: African American Mourning Stories: A Memorial*, both published by Duke University Press.

"In this wonderful book, Karla FC Holloway illuminates legal texts with techniques and insights derived from literary criticism and offers new interpretations of fictional works by bringing to bear upon them knowledge derived from a deep immersion in legal studies. This is, in short, a remarkable example of productive interdisciplinarity from which all sorts of readers will learn a great deal."—**RANDALL KENNEDY**, author of *Interracial Intimacies: Sex, Marriage, Identity, and Adoption*

"*Legal Fictions* represents a culmination (if not the culmination) of Karla FC Holloway's rich corpus of criticism and theory. As a consideration of law and literature in the construction of race and legal fictions, it is an original intervention sure to inform understandings of, and scholarship about, both. This book is Holloway at her best: intelligent and thoughtful, fully in command of the critical vocabularies that she introduces, and thoroughly knowledgeable about the fields that she traverses."—**FARAH JASMINE GRIFFIN**, Columbia University

### also by Karla FC Holloway



#### Private Bodies, Public Texts: Race, Gender, and a Cultural Bioethics

paper, \$22.95tr/£15.99  
978-0-8223-4917-4 / 2011



#### Passed On: African American Mourning Stories: A Memorial

paper, \$23.95tr/£16.99  
978-0-8223-3245-9 / 2003

## Art beyond Itself

Anthropology for a Society without a Story Line

NÉSTOR GARCÍA CANCLINI

Translated by David Frye



### Néstor García Canclini

is Distinguished Professor of Anthropology at the Universidad Autónoma Metropolitana in Mexico City. Born in Argentina, he has lived in Mexico for many years. He is an anthropologist and cultural critic originally trained as a philosopher.

Among the many books that he has written, those available in English are *Hybrid Cultures: Strategies for Entering and*

*Leaving Modernity*, *Consumers and Citizens: Globalization and Multicultural Conflict*, *Transforming Modernity: Popular Culture in Mexico*, and *Imagined Globalization*, which is published by Duke University Press. **David Frye** is a writer, translator, and lecturer in Anthropology and Latin American Studies at the University of Michigan.

“Any book by Néstor García Canclini is a major publishing event. In *Art beyond Itself*, he takes on received wisdom about art from inside the art world and from the perspective of the social sciences, updating the sociological nostras of Becker and Bourdieu for the contemporary moment, invoking an array of artistic and philosophical works in the process. No one else could have written this book. It is brilliantly conceived and executed and well-translated. Absolutely superior.”—**TOBY MILLER**, author of *Cultural Citizenship: Cosmopolitanism, Consumerism, and Television in a Neoliberal Age*

First published in Spanish in 2010, *Art beyond Itself* is Néstor García Canclini’s deft assessment of contemporary art. The renowned cultural critic suggests that, ideally, art is the place of imminence, the place where we glimpse something just about to happen. Yet, as he demonstrates, defining contemporary art and its role in society is an ever more complicated endeavor. Museums, auction houses, artists, and major actors in economics, politics, and the media are increasingly chummy and interdependent. Art is expanding into urban development and the design and tourism industries. Art practices based on objects are displaced by practices based on contexts. Aesthetic distinctions dissolve as artworks are inserted into the media, urban spaces, digital networks, and social forums. Oppositional artists are adrift in a society without a clear story line. What, after all, counts as transgression in a world of diverse and fragmentary narratives? Seeking a new analytic framework for understanding contemporary art, García Canclini is attentive to particular artworks; to artists including Francis Alÿs, León Ferrari, Teresa Margolles, Antoni Muntadas, and Gabriel Orozco; and to efforts to preserve, for art and artists, some degree of independence from religion, politics, the media, and the market.



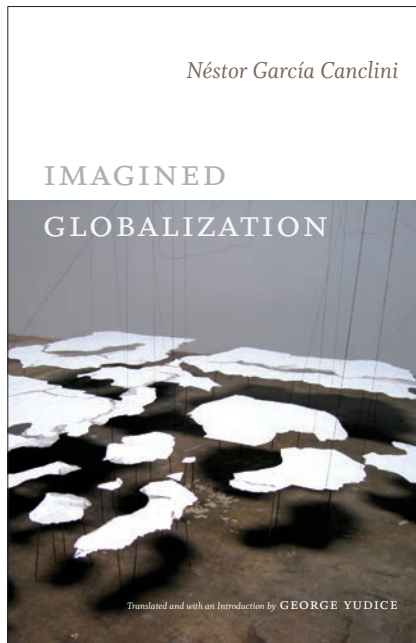
Gabriel Orozco, “Piedra que cede (Yielding Stone),” plasticine, 1992



# Imagined Globalization

NÉSTOR GARCÍA CANCLINI

Translated and with an Introduction by George Yúdice



A leading figure in cultural studies worldwide, Néstor García Canclini is a Latin American thinker who has consistently sought to understand the impact of globalization on the relations between Latin America, Europe, and the United States, and among Latin American countries. In this book, newly available in English, he considers how globalization is imagined by artists, academics, migrants, and entrepreneurs, all of whom traverse boundaries and, at times, engage in conflicted or negotiated multicultural interactions.

García Canclini contrasts the imaginaries of previous migrants to

the Americas with those who live in transnational circuits today. He integrates metaphor and narrative, working through philosophical, anthropological, and socioeconomically grounded interpretations of art, literature, crafts, media, and other forms of expression toward his conclusion that globalization is, in important ways, a collection of heterogeneous narratives. García Canclini advocates global imaginaries that generate new strategies for dealing with contingency and produce new forms of citizenship oriented toward multiple social configurations rather than homogenization. This edition of *Imagined Globalization* includes a significant new introduction by George Yúdice and an interview in which the cultural theorist Toby Miller and García Canclini touch on events including the Arab Spring and Occupy Wall Street.

LATIN AMERICA IN TRANSLATION/EN TRADUCCIÓN/EM TRADUÇÃO

**Néstor García Canclini** is Distinguished Professor of Anthropology at the Universidad Autónoma Metropolitana in Mexico City. Born in Argentina, he has lived in Mexico for many years. He is an anthropologist and cultural critic originally trained as a philosopher. Among the many books that he has written, those available in English are *Hybrid Cultures: Strategies for Entering and Leaving Modernity*, *Consumers and Citizens: Globalization and Multicultural Conflict*, *Transforming Modernity: Popular Culture in Mexico*, and *Art beyond Itself: Anthropology for a Society without a Story Line*, which is published by Duke University Press. **George Yúdice** is Professor and Chair of Modern Languages and Literatures at the University of Miami. He is the author of *The Expediency of Culture: The Uses of Culture in the Global Era*, also published by Duke University Press.

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“Making Néstor García Canclini’s *Imagined Globalization* available to English-speaking readers is a major contribution to debates about globalization. García Canclini’s thinking on questions of modernity and globalization has been foundational in Latin American studies, ‘American’ studies, and global studies, and it is inconceivable to work in these fields without referencing his work.”—**DIANA TAYLOR**, author of *The Archive and the Repertoire: Performing Cultural Memory in the Americas*

“Humanists and social scientists in the United States have found Néstor García Canclini’s work indispensable since his book *Hybrid Cultures* became available in English. Since then, García Canclini has continued to produce books of great importance. *Imagined Globalization* stands out because it argues for new categories to study Latin American national development under the pressures of globalization.”—**ROMÁN DE LA CAMPA**, author of *Latin Americanism*

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## Paper Cadavers

The Archives of Dictatorship in Guatemala

KIRSTEN WELD



**Kirsten Weld** is Assistant Professor of History at Harvard University.

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“Kirsten Weld should have a theorem named after her. Call it *Weld’s Paradox*: the more a state engages in surgical, almost microscopic surveillance of its citizens—which, one would think, would limit the amount of actual violence that is needed to maintain control—the more likely it is to perpetuate indiscriminate, scattershot mass terror. By following the team of archivists working through the more than 75,000,000 documents found in Guatemala’s recently discovered police archives, Weld, in her methodologically innovative and brilliantly conceived *Paper Cadavers*, provides an unparalleled look into the paperwork of state repression and the forensics of justice. In so doing, Weld provides crucial historiographical grounding to much of the airy theorizing concerning the relationship of knowledge to power, or, better, ink to blood.”—**GREG GRANDIN**, author of *The Blood of Guatemala: A History of Race and Nation* and coeditor of *The Guatemala Reader: History, Culture, Politics*

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In *Paper Cadavers*, an inside account of the astonishing discovery and rescue of Guatemala’s secret police archives, Kirsten Weld probes the politics of memory, the wages of the Cold War, and the stakes of historical knowledge production. After Guatemala’s bloody thirty-six years of civil war (1960–1996), silence and impunity reigned. That is, until 2005, when human rights investigators stumbled on the archives of the country’s National Police, which, at 75 million pages, proved to be the largest trove of secret state records ever found in Latin America.

The unearthing of the archives renewed fierce debates about history, memory, and justice. In *Paper Cadavers*, Weld explores Guatemala’s struggles to manage this avalanche of evidence of past war crimes, providing a firsthand look at how postwar justice activists worked to reconfigure terror archives into implements of social change. Tracing the history of the police files as they were transformed from weapons of counterinsurgency into tools for post-conflict reckoning, Weld sheds light on the country’s fraught transition from war to an uneasy peace, reflecting on how societies forget and remember political violence.

AMERICAN ENCOUNTERS/GLOBAL INTERACTIONS

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

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“Kirsten Weld’s book is a tremendous achievement, chronicling the improbable, stunning, and heroic recovery of a lost archive of repression in Guatemala while recounting the story of a society trying to save itself. If the police files are the cold, bureaucratic residue of the counterinsurgent state, Weld’s tale glows with the lives, loss, hopes, and fierce political commitment of the archivist-activists who dared to defy their country’s history of terror and dream of justice. Brilliant.”—**KATE DOYLE**, director of the Guatemala Documentation Project, The National Security Archive

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## Gendering the Recession

Media and Culture in an Age of Austerity

DIANE NEGRA & YVONNE TASKER, EDITORS

“*Gendering the Recession* is a must-read. Essays referencing topics such as fashion blogs and thrift practices, housing and home ownership, domestic labor, unemployment, family breakdown, and so on keep the material conditions and lived experience of the recession at the fore.”—ANITA BIRESSI, coauthor of *Class and Contemporary British Culture*



This timely, necessary collection of essays provides feminist analyses of a recession-era media culture characterized by the re-emergence and refashioning of familiar gender tropes, including crisis masculinity, coping women, and postfeminist self-renewal. Interpreting media forms as diverse as reality television, financial journalism, novels, lifestyle blogs, popular cinema, and advertising, the contributors

reveal gendered narratives that recur across media forms too often considered in isolation from one another. They also show how, with a few notable exceptions, recession-era popular culture promotes affective normalcy and transformative individual enterprise under duress, while avoiding meaningful critique of the privileged white male or the destructive aspects of Western capitalism. By acknowledging the contradictions between political rhetoric and popular culture, and between diverse screen fantasies and lived realities, *Gendering the Recession* helps to make sense of our postboom cultural moment.

### Contributors

Sarah Banet-Weiser, Hamilton Carroll, Hannah Hamad, Anikó Imre, Suzanne Leonard, Isabel Molina-Guzmán, Sinéad Molony, Elizabeth Nathanson, Diane Negra, Tim Snelson, Yvonne Tasker, Pamela Thoma

**Diane Negra** is Professor of Film Studies and Screen Culture and Head of Film Studies at University College Dublin. **Yvonne Tasker** is Dean of Arts and Humanities at the University of East Anglia. Negra and Tasker are coeditors of *Interrogating Postfeminism: Gender and the Politics of Popular Culture*, also published by Duke University Press.

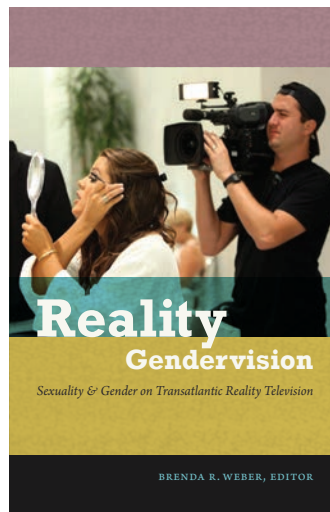
## Reality Gendervision

Sexuality and Gender

on Transatlantic Reality Television

BRENDA R. WEBER, EDITOR

“While there has been a significant amount of research done on reality television over the past decade, only a small portion of that work has focused on gender, despite the plethora of issues around gender and sexuality found in reality TV programming. This anthology fills the gap.”—SUSAN MURRAY, coeditor of *Reality TV: Remaking Television Culture*



This essay collection focuses on the gendered dimensions of reality television in both the United States and Great Britain. Through close readings of a wide range of reality programming, from *Finding Sarah* and *Sister Wives* to *Ghost Adventures* and *Deadliest Warrior*, the contributors think through questions of femininity and masculinity, as they relate to the intersections of gender, race, class, and sexuality. They connect the genre’s combination of real people

and surreal experiences, of authenticity and artifice, to the production of identity and norms of citizenship, the commodification of selfhood, and the naturalization of regimes of power. Whether assessing the Kardashian family brand, portrayals of hoarders, or big-family programs such as *19 Kids and Counting*, the contributors take reality television seriously as a site for the production and performance of gender. In the process, they illuminate the larger neoliberal and postfeminist contexts in which reality TV is produced, promoted, watched, and experienced.

### Contributors

David Greven, Dana Heller, Su Holmes, Deborah Jermyn, Misha Kavka, Amanda Ann Klein, Susan Lepseter, Diane Negra, Laurie Ouellette, Gareth Palmer, Kirsten Pike, Maria Pramaggiore, Kimberly Springer, Rebecca Stephens, Lindsay Steenberg, Brenda R. Weber

**Brenda R. Weber** is Associate Professor in Gender Studies at Indiana University, where she holds adjunct appointments in American Studies, Cultural Studies, Communication and Culture, and English. She is the author of *Women and Literary Celebrity in the Nineteenth Century: The Transatlantic Production of Fame and Gender* and *Makeover TV: Selfhood, Citizenship, and Celebrity*, which is also published by Duke University Press.

### GENDER STUDIES/MEDIA STUDIES

**March** 344 pages, 24 illustrations  
paper, 978-0-8223-5696-7, **\$25.95/£18.99**  
cloth, 978-0-8223-5687-5, **\$94.95/£76.00**

### TV/GENDER STUDIES

**March** 392 pages, 32 illustrations  
paper, 978-0-8223-5682-0, **\$26.95/£18.99**  
cloth, 978-0-8223-5669-1, **\$94.95/£76.00**

## The Political Force of Musical Beauty

BARRY SHANK

“Treating noise as the recalibration of our sensibility settings and a vision for building community on difference, Barry Shank makes a politics of thorny sound. Even better, when this former Long Ryders member, turned chair of Comparative Studies, takes on Moby’s half-borrowed ‘Natural Blues,’ Yoko Ono’s obstacle course art, the Velvet Underground’s ‘Heroin’ drone, then Patti Smith, Bad Brains, Bikini Kill, and TV on the Radio with Tinariwen, we get something amazingly long in arriving: an exploration of college radio music by a passionate college professor.”—ERIC WEISBARD, editor of *Pop When the World Falls Apart: Music in the Shadow of Doubt*



In *The Political Force of Musical Beauty*, Barry Shank shows how musical acts and performances generate their own aesthetic and political force, creating, however fleetingly, a shared sense of the world among otherwise diverse listeners. Rather than focusing on the ways in which music enables the circulation of political messages, he argues that communities grounded in the act and

experience of listening can give rise to new political ideas and expression. Analyzing a wide range of “beautiful music” within popular and avant-garde genres—including Japanese traditions within the music of Takemitsu Toru and Yoko Ono, the drone of the Velvet Underground, and the insistence of hardcore punk and Riot grrrrl post-punk—Shank finds that when it fulfills the promise of combining sonic and lyrical differences into a cohesive whole, musical beauty has the power to reorganize the basis of social relations and produce communities that recognize meaningful difference.

**Barry Shank** is Professor of Comparative Studies at Ohio State University. He is the author of *Dissonant Identities: The Rock ‘n’ Roll Scene in Austin, Texas*, and *A Token of My Affection: Greeting Cards and American Business Culture*, and a coeditor of *American Studies: An Anthology* and *The Popular Music Studies Reader*.

REFIGURING AMERICAN MUSIC

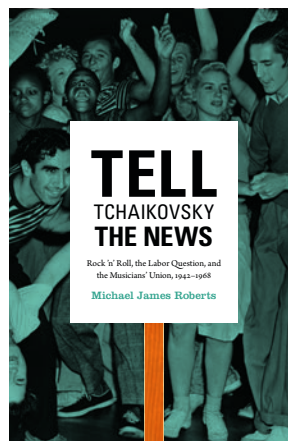
A Series Edited by Josh Kun and Ronald Radano

## Tell Tchaikovsky the News

Rock ‘n’ Roll, the Labor Question, and the Musicians’ Union, 1942–1968

MICHAEL JAMES ROBERTS

“In this lively study of the remarkable victories and disheartening failures of the American Federation of Musicians, Michael James Roberts presents a strong case that union culture played a central role in the decline of the U.S. labor movement. Focusing on the union’s dismissal of rock ‘n’ roll, *Tell Tchaikovsky the News* explores how class cleavages—conflicts over what count as culture, taste, talent, skill, and proper expressions of working-class resistance—undermined solidarity among workers. This wonderfully engaging analysis of the class textures of popular music and the cultural politics of the labor movement is a must-read.”—KATHI WEEKS, author of *The Problem with Work: Feminism, Marxism, Antiwork Politics, and Postwork Imaginaries*



For two decades after rock music first emerged in the 1940s, the American Federation of Musicians (AFM), the oldest and largest labor union representing professional musicians in the United States and Canada, refused to recognize rock ‘n’ roll as a legitimate music or its performers as skilled musicians. The AFM never actively organized rock ‘n’ roll musicians, although recruiting them would have been in the labor union’s economic interest.

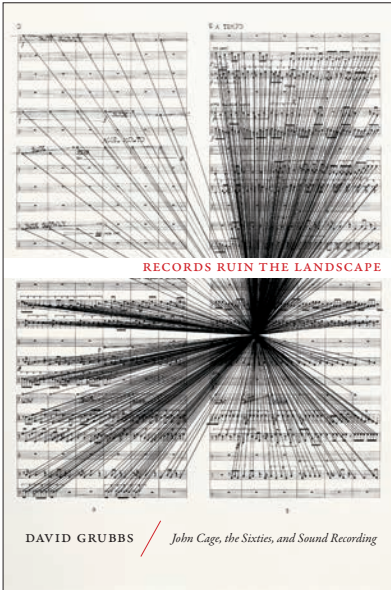
In *Tell Tchaikovsky the News*, Michael James Roberts argues that the reasons that the union failed to act in its own interest lay in its culture, in the opinions of its leadership and elite rank-and-file members. Explaining the bias of union members—most of whom were classical or jazz music performers—against rock music and musicians, Roberts addresses issues of race and class; questions of what qualified someone as a “skilled” or professional musician; and the threat that records, central to rock ‘n’ roll, posed to AFM members who had long privileged live performances. He contends that by rejecting rock ‘n’ rollers for two decades, the once formidable American Federation of Musicians lost their clout within the music industry and contributed to the demise of a viable labor movement in the United States.

**Michael James Roberts** is Associate Professor of Sociology at San Diego State University.

# Records Ruin the Landscape

John Cage, the Sixties, and Sound Recording

DAVID GRUBBS



John Cage's disdain for records was legendary. He repeatedly spoke of the ways in which recorded music was antithetical to his work. In *Records Ruin the Landscape*, David Grubbs argues that, following Cage, new genres in experimental and avant-garde music in the 1960s were particularly ill-suited to be represented in the form of a recording. These activities include indeterminate music, long-duration minimalism, text scores, happenings, live electronic music, free jazz, and free improvisation. How could these proudly evanescent performance practices have been adequately represented on an LP?

In their day, few of these works circulated in recorded form. By contrast, contemporary listeners can encounter this music not only through a flood of LP and CD releases of archival recordings, but also in even greater volume through Internet file-sharing and online resources. Present-day listeners are coming to know that era's experimental music through the recorded artifacts of composers and musicians who largely disavowed recordings. In *Records Ruin the Landscape*, Grubbs surveys a musical landscape marked by altered listening practices.

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"*Records Ruin the Landscape* is a pleasure to read, full of wonderful anecdotes and historical material. David Grubbs approaches John Cage and his legacy from a new and refreshing angle, by examining the vexed relationship of experimental and improvised music to recording and phonography. The questions that he poses—about the ontology and potentiality of recording in relation to live performance, improvisation, chance, and indeterminacy—are important, and he answers them in smart and provocative ways." —CHRISTOPH COX, coeditor of *Audio Culture: Readings in Modern Music*

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Photo by Thatcher Keats

**David Grubbs** is Associate Professor in the Conservatory of Music at Brooklyn College, City University of New York, where he also teaches in the M.F.A. programs in Performance and Interactive Media Arts and Creative Writing. As a musician, he has released twelve solo albums and appeared on

more than 150 commercially released recordings. Grubbs was a founding member of the groups Gastr del Sol, Bastro, and Squirrel Bait, and has appeared on recordings by the Red Krayola, Tony Conrad, Pauline Oliveros, Will Oldham, and Matmos, among other artists. He is known for cross-disciplinary collaborations with the writers Susan Howe and Rick Moody and the visual artists Anthony McCall, Angela Bulloch, and Stephen Prina. A grant recipient in music/sound from the Foundation for Contemporary Arts, Grubbs has written for *The Wire*, *Bookforum*, and the *Süddeutsche Zeitung*.

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"Beautifully written and brimming with unexpected insights, *Records Ruin the Landscape* will undoubtedly inspire its readers to collect, download, and/or stream the wonderfully broad range of musicians and composers it examines. With a remarkable level of attentiveness, expertise, and care, David Grubbs's fascinating book draws upon the most intimate, oft-overlooked details of sound recordings to produce a profound new understanding of the stakes of what it means to listen to the past in the present." —BRANDEN W. JOSEPH, author of *Beyond the Dream Syndicate: Tony Conrad and the Arts After Cage*

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## Theorizing Native Studies

AUDRA SIMPSON & ANDREA SMITH, EDITORS

"*Theorizing Native Studies* is a superb collection, an astutely conceived and targeted intervention in Native studies. The introduction is a gem and the essays cohere remarkably well around the core issue it raises: how to move beyond the unproductive opposition between European theory and Native practice, and to do so in ways that reflect and reproduce the particularities of Native epistemologies."—**PATRICK WOLFE**, author of *Settler Colonialism and the Transformation of Anthropology*



Hulleah J. Tsinhnahjinnie (Tuskegee/Diné), "Don't Leave the Rez Without It! (#7)," from the series *Photographic Memoirs of an Aboriginal Savant*, 1994. Unique digital print on aged book stock. 14 x 11 in. Courtesy of the artist.

This important collection makes a compelling argument for the importance of theory in Native studies. Within the field, there has been understandable suspicion of theory stemming both from concerns about urgent political issues needing to take precedence over theoretical speculations and from hostility toward theory as an inherently Western, imperialist epistemology. The editors of *Theorizing Native Studies* take these concerns as the ground for recasting theoretical endeavors as attempts to identify the larger institutional and political structures that enable racism, inequities, and the displacement of indigenous peoples. They emphasize the need for Native people to be recognized as legitimate theorists and for the theoretical work happening outside the academy, in Native activist groups and communities, to be acknowledged. Many of the essays demonstrate how Native studies can productively engage with others seeking to dismantle and decolonize the settler state, including scholars putting theory to use in critical ethnic studies, gender and sexuality studies, and postcolonial studies. Taken together, the essays demonstrate how theory can serve as a decolonizing practice with analytical heft.

### Contributors

Christopher Bracken, Glen Coulthard, Mishuana R. Goeman, Dian Million, Scott Lauria Morgensen, Robert Nichols, Vera Palmer, Mark Rifkin, Audra Simpson, Andrea Smith, Teresia Teaiwa

**Audra Simpson** is Assistant Professor of Anthropology at Columbia University. She is the author of *Mohawk Interruptus: Political Life Across the Borders of Settler States*, published by Duke University Press.

**Andrea Smith** is Associate Professor of Media and Cultural Studies at the University of California, Riverside. She is the author of *Native Americans and the Christian Right*, also published by Duke University Press, and *Conquest: Sexual Violence and American Indian Genocide*.

## Mohawk Interruptus

Political Life Across the Borders of Settler States

AUDRA SIMPSON

"This brilliant ethnographic and political study of how the Mohawks of Kahnawà:ke *live and enact* their sovereign nationhood and refuse incorporation is a masterpiece. It challenges and transforms the way Indigenous politics is studied in anthropology and political science and deserves the widest possible readership."—**JAMES TULLY**, author of *Public Philosophy in a New Key, Two Volumes*

*Mohawk Interruptus* is a bold challenge to dominant thinking in the fields of Native studies and anthropology. Combining political theory with ethnographic research among the Mohawks of Kahnawà:ke, a reserve community in what is now southwestern Quebec, Audra Simpson examines their struggles to articulate and maintain political sovereignty through centuries of settler colonialism. The Kahnawà:ke Mohawks are part of the Haudenosaunee or Iroquois Confederacy. Like many Iroquois peoples, they insist on the integrity of Haudenosaunee governance and refuse American or Canadian citizenship. Audra Simpson thinks through this politics of refusal, which stands in stark contrast to the politics of cultural recognition. Tracing the implications of refusal, Simpson argues that a sovereign political order can exist nested within a sovereign state, albeit with enormous tension around issues of jurisdiction and legitimacy. Finally, Simpson critiques anthropologists and political scientists, whom, she argues, have too readily accepted the assumption that the colonial project is complete. Belying that notion, *Mohawk Interruptus* calls for and demonstrates more robust and evenhanded forms of inquiry into Indigenous politics in the teeth of settler governance.

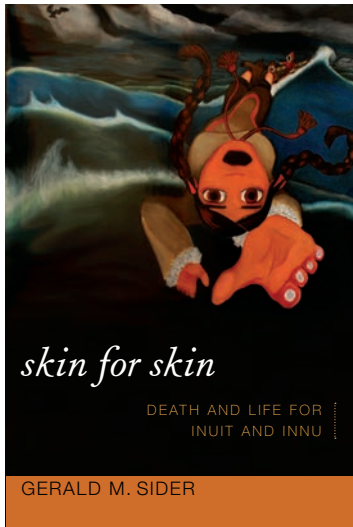
**Audra Simpson** is Assistant Professor of Anthropology at Columbia University. She is a coeditor, with Andrea Smith, of *Theorizing Native Studies*.

## Skin for Skin

Death and Life for Inuit and Innu

GERALD M. SIDER

“In this provocative and insightful book, Gerald M. Sider addresses the complex issue of epidemic self-destruction among Canada’s Innu and Inuit communities. Written in an accessible narrative style, this book utilizes a holistic approach to understanding the historical violence experienced by indigenous peoples and its consequences, while also creating spaces for hope to be nourished.”—L. JANE MCMILLAN, St. Francis Xavier University



Since the 1960s, the Native peoples of northeastern Canada, both Inuit and Innu, have experienced epidemics of substance abuse, domestic violence, and youth suicide. Seeking to understand these transformations in the capacities of Native communities to resist cultural, economic, and political domination, Gerald M. Sider offers an ethnographic analysis of aboriginal Canadians’ changing experiences of historical violence. He relates acts of communal self-destruction

to colonial and postcolonial policies and practices, as well as the end of the fur and sealskin trades. Autonomy and dignity within Native communities have eroded as individuals have been deprived of their livelihoods and treated by the state and corporations as if they were disposable. Yet Native peoples’ possession of valuable resources provides them with some income and power to negotiate with state and business interests. Sider’s assessment of the health of Native communities in the Canadian province of Labrador is filled with potentially useful findings for Native peoples there and elsewhere. While harrowing, his account also suggests hope, which he finds in the expressiveness and power of Native peoples to struggle for a better tomorrow within and against domination.

**Gerald M. Sider** is Professor of Anthropology Emeritus, at The Graduate Center, City University of New York, and at The College of Staten Island, City University of New York. His books include *Between History and Tomorrow: Making and Breaking Everyday Life in Rural Newfoundland* and *Living Indian Histories: Lumbee and Tuscarora People in North Carolina*, both in second editions.

### NARRATING NATIVE HISTORIES

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

## The Ground Between

Anthropologists Engage Philosophy

VEENA DAS, MICHAEL JACKSON, ARTHUR KLEINMAN  
& BHRIGUPATI SINGH, EDITORS

“*The Ground Between* is a distinctive collection of cases of philosophical influence in shaping some of the most important and prominent ethnographic research of recent times.”—GEORGE E. MARCUS, coauthor of *Designs for an Anthropology of the Contemporary*

The guiding inspiration of this book is the attraction and distance that mark the relation between anthropology and philosophy. This theme is explored through encounters between individual anthropologists and particular regions of philosophy. Several of the most basic concepts of the discipline—including notions of ethics, politics, temporality, self and other, and the nature of human life—are products of a dialogue, both implicit and explicit, between anthropology and philosophy. These philosophical undercurrents in anthropology also speak to the question of what it is to experience our being in a world marked by radical difference and otherness. In *The Ground Between*, twelve leading anthropologists offer intimate reflections on the influence of particular philosophers on their way of seeing the world, and on what ethnography has taught them about philosophy. Ethnographies of the mundane and the everyday raise fundamental issues that the contributors grapple with in both their lives and their thinking. With directness and honesty, they relate particular philosophers to matters such as how to respond to the suffering of the other, how concepts arise in the give and take of everyday life, and how to be attuned to the world through the senses. Their essays challenge the idea that philosophy is solely the province of professional philosophers, and suggest that certain modalities of being in the world might be construed as ways of doing philosophy.

### Contributors

João Biehl, Steven C. Caton, Vincent Crapanzano, Veena Das, Didier Fassin, Michael M. J. Fischer, Ghassan Hage, Clara Han, Michael Jackson, Arthur Kleinman, Michael Puett, Bhri Gupta Singh

**Veena Das** is Krieger-Eisenhower Professor of Anthropology at The Johns Hopkins University and author of *Life and Words: Violence and the Descent into the Ordinary*. **Michael Jackson** is Distinguished Professor of World Religions at Harvard Divinity School and author of *Life Within Limits: Well-being in a World of Want*, also published by Duke University Press.

**Arthur Kleinman** is the Esther and Sidney Rabb Professor of Anthropology at Harvard University and author of *What Really Matters: Living a Moral Life amidst Uncertainty and Danger*. **Bhri Gupta Singh** is Lecturer in Social Anthropology and Religious Studies at the King’s India Institute, King’s College London, and author of *Gods and Grains: Lives of Desire in Rural India*.

## Queen for a Day

*Transformistas*, Beauty Queens, and the Performance of Femininity in Venezuela

MARCIA OCHOA

“A gifted ethnographer with an eye for detail, Marcia Ochoa weaves rich narratives of contemporary Venezuela and its complex cultural geography of gendered, sexualized, racialized, and classed bodies and selves caught in the pursuit of alluring beauty and accomplished femininity. *Queen for a Day* is a queer diasporic ethnography that complicates practices of cultural consumption and production within the shifting terrains of normality and ‘abnormality,’ the nation and the global, and home and away.”

—MARTIN F. MANALANSAN IV, author of *Global Divas: Filipino Gay Men in the Diaspora*



Photo by the author

*Queen for a Day* connects the logic of Venezuelan modernity with the production of a national femininity. In this ethnography, Marcia Ochoa considers how femininities are produced, performed, and consumed in the mass-media spectacles of international beauty pageants,

on the runways of the Miss Venezuela contest, on the well-traveled Caracas avenue where transgender women (*transformistas*) project themselves into the urban imaginary, and on the bodies of both *transformistas* and beauty pageant contestants (*misses*). Placing *transformistas* and *misses* in the same analytic frame enables Ochoa to delve deeply into complex questions of media and spectacle, gender and sexuality, race and class, and self-fashioning and identity in Venezuela.

Beauty pageants play an outsized role in Venezuela. The country has won more international beauty contests than any other. The femininity performed by Venezuelan women in high-profile, widely viewed pageants defines a kind of national femininity. Ochoa argues that as *transformistas* and *misses* work to achieve the bodies, clothing and makeup styles, and postures and gestures of this national femininity, they come to embody Venezuelan modernity.

**Marcia Ochoa** is Associate Professor of Feminist Studies at the University of California, Santa Cruz.

PERVERSE MODERNITIES

A Series Edited by Jack Halberstam and Lisa Lowe

## After Love

Queer Intimacy and Erotic Economies in Post-Soviet Cuba

NOELLE M. STOUT

“Lusty, warm, wide-ranging, and incisive, *After Love* takes us on a vivid journey through queer Havana today. It shows us how middle-class respectability, socialist rhetoric, consumer desire, and sexual elasticity both mesh and conflict with an increasingly free-for-all market economy, where sex work, foreign tourists, and the looming collapse of the socialist state have yeasted life into a froth of difficulty, uncertainty, and possibility.”—DON KULICK, author of *Travesti: Sex, Gender, and Culture among Brazilian Transgendered Prostitutes*



Photo by the author

Focused on the intimate effects of large-scale economic transformations, *After Love* illuminates how everyday efforts to imagine, resist, and enact market reforms shape sexual desires and subjectivities. Anthropologist Noelle M. Stout arrived

in Havana in 2002 to study the widely publicized emergence of gay tolerance in Cuba but discovered that the sex trade was dominating everyday discussions among gays, lesbians, and *travestis*. Largely eradicated after the Revolution, sex work, including same-sex prostitution, exploded in Havana when the island was opened to foreign tourism in the early 1990s. The booming sex trade led to unprecedented encounters between Cuban gays and lesbians, straight male sex workers, and foreign tourists. As many gay Cuban men in their thirties and forties abandoned relationships with other gay men in favor of intimacies with straight male sex workers, these bonds complicated ideas about “true love” for queer Cubans at large. From openly homophobic hustlers having sex with urban gays for room and board, to lesbians disparaging sex workers but initiating relationships with foreign men for money, to gay tourists espousing communist rhetoric while handing out Calvin Klein bikini briefs, the shifting economic terrain raised fundamental questions about the boundaries between labor and love in late-socialist Cuba.

**Noelle M. Stout** is Assistant Professor of Anthropology at New York University.

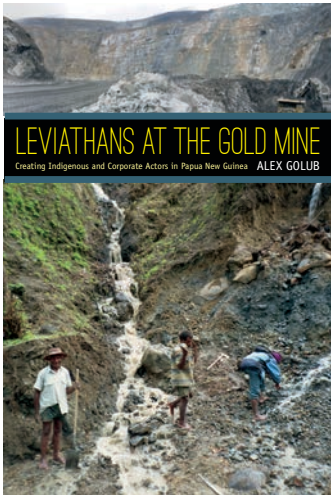


## Leviathans at the Gold Mine

Creating Indigenous and Corporate Actors in Papua New Guinea

ALEX GOLUB

"*Leviathans at the Gold Mine* is an important contribution to our knowledge of the Porgera mine and mining in Papua New Guinea more generally. Alex Golub offers a subtle, original reading of mine-landowner relations, as well as new information about the microprocesses associated with Porgera mining, such as how landownership is determined and how royalty checks are distributed. Those insights will be welcomed by scholars interested in local-global articulations and the politics and misunderstandings associated with them."—**ALETTA BIRSACK**, coeditor of *Reimagining Political Ecology*



*Leviathans at the Gold Mine* is an ethnographic account of the relationship between the Ipili, an indigenous group in Papua New Guinea, and the large international gold mine operating on their land. It was not until 1939 that Australian territorial patrols reached the Ipili. By 1990, the third largest gold mine on the planet was operating in their valley. Alex Golub examines how "the mine" and "the Ipili" were brought into being in relation to one another, and how certain individuals were

authorized to speak for the mine and others to speak for the Ipili. Considering the relative success of the Ipili in their negotiations with a multinational corporation, Golub argues that a unique conjuncture of personal relationships and political circumstances created a propitious moment during which the dynamic and fluid nature of Ipili culture could be used to full advantage. As that moment faded away, social problems in the valley increased. The Ipili now struggle with the extreme social dislocation brought about by the massive influx of migrants and money into their valley.

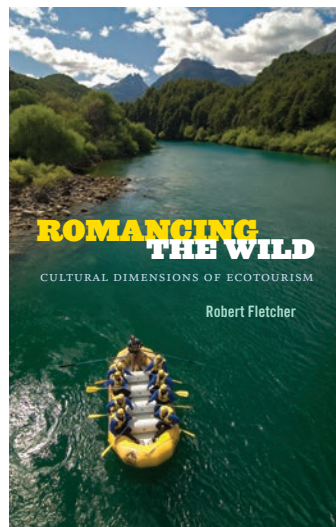
**Alex Golub** is Associate Professor of Anthropology at the University of Hawai'i at Mānoa. He is a cofounder of the anthropology blog *savageminds.org*.

## Romancing the Wild

Cultural Dimensions of Ecotourism

ROBERT FLETCHER

"Thorough and sophisticated, *Romancing the Wild* is likely to become the key scholarly reference in contemporary studies of ecotourism. Its scope and depth mean it is a very useful resource for anthropologists, sociologists, historians, and geographers alike. It has even broader theoretical significance as a fascinating sociocultural analysis of contemporary ecotourism as a phenomenon of late-industrial society."—**ROSALEEN DUFFY**, author of *Nature Crime: How We're Getting Conservation Wrong*



The worldwide development of ecotourism—including adventures such as mountain climbing and whitewater rafting, as well as more pedestrian pursuits such as birdwatching—has been extensively studied, but until now little attention has been paid to *why* vacationers choose to take part in what are often physically and emotionally strenuous endeavors. Drawing on ethnographic research and his own experiences working as an ecotour guide throughout the United States and Latin America, Robert Fletcher argues

that participation in rigorous outdoor activities resonates with the particular cultural values of the white, upper-middle-class Westerners who are the majority of ecotourists. Navigating 13,000-foot mountain peaks or treacherous river rapids demands deferral of gratification, perseverance through suffering, and a willingness to assume risks in pursuit of continuous progress. In this way, characteristics originally cultivated for professional success have been transferred to the leisure realm at a moment when traditional avenues for achievement in the public sphere seem largely exhausted. At the same time, ecotourism provides a temporary escape from the ostensible ills of modern society by offering a transcendent "wilderness" experience that contrasts with the indoor, sedentary, mental labor characteristically performed by white-collar workers.

**Robert Fletcher**, a cultural anthropologist, is Associate Professor in the Department of Environment and Development at the United Nations-mandated University for Peace in Costa Rica. He is the editor of *Beyond Resistance: The Future of Freedom*.

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

### ANTHROPOLOGY

**March** 264 pages  
paper, 978-0-8223-5508-3, **\$23.95/£16.99**  
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### ANTHROPOLOGY/ENVIRONMENTAL STUDIES

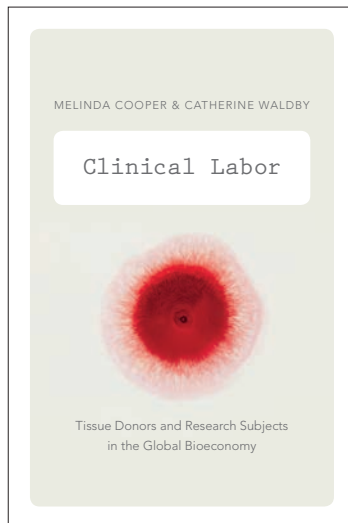
**March** 264 pages, 10 illustrations  
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cloth, 978-0-8223-5583-0, **\$89.95/£72.00**

## Clinical Labor

Tissue Donors and Research Subjects in the Global Bioeconomy

MELINDA COOPER & CATHERINE WALDBY

“At last! A paradigm-shifting theorizing of biolabor—largely invisible, underpaid, or donated work that produces invaluable human materials for highly lucrative pharmaceutical and assisted reproductive technology industries. Melinda Cooper and Catherine Waldby brilliantly analyze such labor as continuous with low-waged distributed piecework characteristic of twenty-first-century post-Fordist bioeconomies, including venture labor (high risk/no pay). These highly gendered and racialized divisions of labor are eerily bioethics-approved as they outsource risk to individual worker ‘entrepreneurs’ and put ‘life itself’ to work for biocapital. Brava!!”—**ADELE E. CLARKE**, coeditor of *Biomedicalization: Technoscience, Health, and Illness in the U.S.*



Forms of embodied labor, such as surrogacy and participation in clinical trials, are central to biomedical innovation, but they are rarely considered *as labor*. Melinda Cooper and Catherine Waldby take on that project, analyzing what they call *clinical labor*, and asking what such an analysis might indicate about the organization of the bioeconomy and the broader organization of labor and value today. At the same time, they reflect on the challenges that clinical labor might pose to some of

the founding assumptions of classical, Marxist, and post-Fordist theories of labor. Cooper and Waldby examine the rapidly expanding transnational labor markets surrounding assisted reproduction and experimental drug trials. As they discuss, the pharmaceutical industry demands ever greater numbers of trial subjects to meet its innovation imperatives. The assisted reproductive market grows as more and more households look to third-party providers for fertility services and sectors of the biomedical industry seek reproductive tissues rich in stem cells. Cooper and Waldby trace the historical conditions, political economy, and contemporary trajectory of clinical labor.

**Melinda Cooper** is a Senior Research Fellow and **Catherine Waldby** is a Professorial Future Fellow in the Department of Sociology and Social Policy at the University of Sydney.



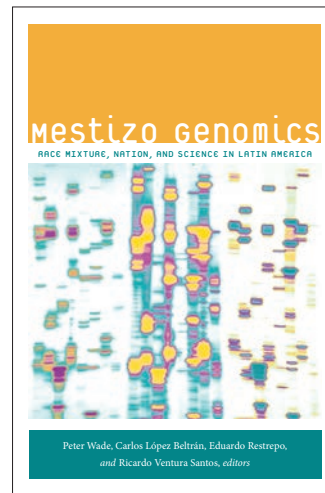
EXPERIMENTAL FUTURES: TECHNOLOGICAL LIVES,  
SCIENTIFIC ARTS, ANTHROPOLOGICAL VOICES  
A Series Edited by Michael M. J. Fischer and Joseph Dumit

## Mestizo Genomics

Race Mixture, Nation, and Science in Latin America

PETER WADE, CARLOS LÓPEZ BELTRÁN, EDUARDO RESTREPO & RICARDO VENTURA SANTOS, EDITORS

“In this compelling volume, the authors illuminate the complex functions of race in contemporary science, exploring how concepts like biogeographical ancestry resonate with history, and how the notion of the mestizo matters to both national identities and genomic science. Peter Wade’s thoughtful concluding analysis brilliantly places these remarkable case studies in conversation with relevant literatures in science studies and the history of science. All in all, a fresh and critical perspective on contemporary genomics research.”  
—**M. SUSAN LINDEE**, author of *Moments of Truth in Genetic Medicine*



In genetics laboratories in Latin America, scientists have been mapping the genomes of local populations, seeking to locate the genetic basis of complex diseases and to trace population histories. As part of their work, geneticists often calculate the European, African, and Amerindian genetic ancestry of populations. Based on ethnographic research in Brazil, Colombia, and Mexico, the contributors to *Mestizo Genomics* explore how the concepts of race, ethnicity, nation, and gender enter into and are affected by genomic

research. In Latin America, national identities are often based on ideas about *mestizaje* (race mixture), rather than racial division. Since *mestizaje* is said to involve relations between European men and indigenous or African women, gender is a key factor in Latin American genomics and the analyses in this book. Also important are links between contemporary genomics and recent moves toward official multiculturalism in Brazil, Colombia, and Mexico. *Mestizo Genomics* sheds new light on the interrelations between “race,” identity, and genomics in Latin America.

### Contributors

**Adriana Díaz del Castillo H.**, **Roosbelinda Cárdenas**, **Vivette García Deister**, **Verlan Valle Gaspar Neto**, **Michael Kent**, **Carlos López Beltrán**, **María Fernanda Olarte Sierra**, **Eduardo Restrepo**, **Mariana Ríos Sandoval**, **Ernesto Schwartz-Marín**, **Ricardo Ventura Santos**, **Peter Wade**

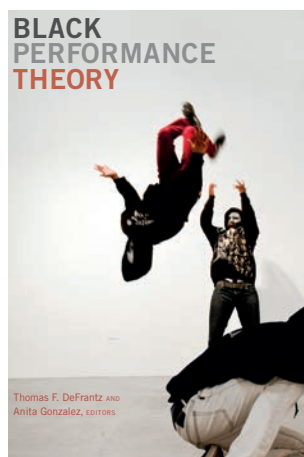
**Peter Wade** is Professor of Social Anthropology at the University of Manchester. **Carlos López Beltrán** is a historian of science and senior researcher in the Instituto de Investigaciones Filosóficas, Universidad Nacional Autónoma de México. **Eduardo Restrepo** is a social anthropologist working in the Department of Cultural Studies at the Pontificia Universidad Javeriana in Bogotá. **Ricardo Ventura Santos** is an anthropologist and senior researcher at the National School of Public Health of the Oswaldo Cruz Foundation in Rio de Janeiro and Associate Professor of Anthropology with the National Museum at the Federal University of Rio de Janeiro.

## Black Performance Theory

THOMAS F. DEFRANTZ & ANITA GONZALEZ, EDITORS

With a Foreword by D. Soyini Madison

"I do not know of any other anthology that examines black performance as *theory and method*, and does so across multiple performance genres and disciplines. *Black Performance Theory* will be a must-read for those seeking to understand performance as an analytic for understanding race."—**E. PATRICK JOHNSON**, author of *Appropriating Blackness: Performance and the Politics of Authenticity*



Black performance theory is a rich interdisciplinary area of study and critical method. This collection of new essays by some of its pioneering thinkers—many of whom are performers—demonstrates the breadth, depth, innovation, and critical value of black performance theory. The contributors address topics including the persistence of flight as a theme in African American aesthetics, the circulation of minstrel tropes between Liverpool and Afro-Mexican settlements in Oaxaca, and the reach of hip-hop

politics as people around the world embrace black music and dance. They examine the work of contemporary choreographers Ronald K. Brown and Reggie Wilson, the ways that African American playwrights translated the theatricality of lynching to the stage, the ecstatic music of Little Richard, and Michael Jackson's performance in the posthumous documentary *This Is It*. The collection includes several essays that exemplify the performative capacity of writing, as well as a photo-essay featuring a series of tableaux vivant depictions of seminal hip-hop album covers. Whether discussing the tragic mulatta, the trickster figure Anansi, or the sonic futurism of Nina Simone and Adrienne Kennedy, the essays in this collection signal the vast untapped critical and creative resources of black performance theory.

### Contributors

Melissa Blanco Borelli, Daphne A. Brooks, Soyica Diggs Colbert, Thomas F. DeFrantz, Nadine George-Graves, Anita Gonzalez, Rickerby Hinds, Jason King, D. Soyini Madison, Koritha Mitchell, Tavia Nyong'o, Carl Paris, Anna B. Scott, Wendy S. Walters, Hershini Bhana Young

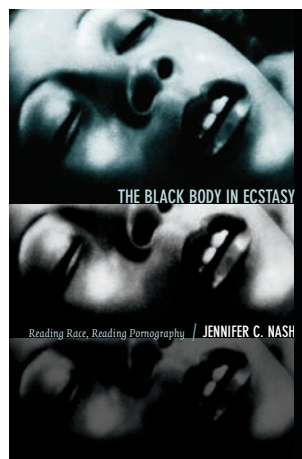
**Thomas F. DeFrantz** is Professor of African and African American Studies, Dance, and Theater Studies at Duke University. He is a dancer, a choreographer, and the author of *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture*. **Anita Gonzalez** is Professor of Theater at the University of Michigan. She is a director, a choreographer, and the author of *Afro-Mexico: Dancing between Myth and Reality*. **D. Soyini Madison** is Professor and Chair of Performance Studies at Northwestern University.

## The Black Body in Ecstasy

Reading Race, Reading Pornography

JENNIFER C. NASH

"In *The Black Body in Ecstasy*, Jennifer C. Nash abandons a long-standing framework in black feminist criticism: that pornography is bad to and for black women. She boldly reads pornography for black women's ecstasy. Through careful analysis of key films from porn's golden era, Nash develops an argument that is innovative, fearless, and, ultimately, affirming of possibilities for black women's bodies, fantasies, and sexual lives."—**NICOLE R. FLEETWOOD**, author of *Troubling Vision: Performance, Visuality, and Blackness*



In *The Black Body in Ecstasy*, Jennifer C. Nash rewrites black feminism's theory of representation. Her analysis moves beyond black feminism's preoccupation with injury and recovery to consider how racial fictions can create a space of agency and even pleasure for black female subjects. Nash's innovative readings of hardcore pornographic films from the 1970s and 1980s develop a new method of analyzing racialized pornography focused on black women's pleasures in blackness: delights in toying with and subverting blackness, moments of

racialized excitement, deliberate enactments of hyperbolic blackness, and humorous performances of blackness that poke fun at the fantastical project of race. Drawing on feminist and queer theory, critical race theory, and media studies, Nash creates a new black feminist interpretative practice, one attentive to the messy contradictions—between delight and discomfort, between desire and degradation—at the heart of black pleasures.

**Jennifer C. Nash** is Assistant Professor of American Studies and Women's Studies at George Washington University.

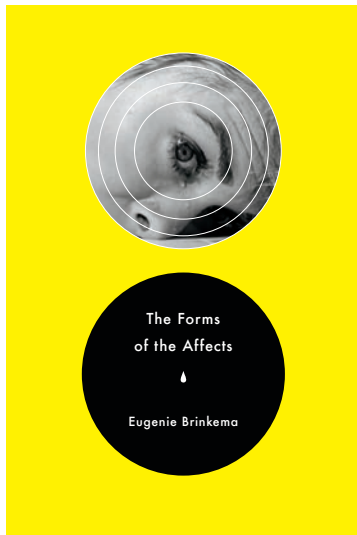
NEXT WAVE: NEW DIRECTIONS IN WOMEN'S STUDIES

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

## The Forms of the Affects

EUGENIE BRINKEMA

*"The Forms of the Affects is an extraordinary book, brilliant, audacious, and breathtakingly original. I know of nothing else like it in film studies, or anywhere in theoretically inspired critical writing across the humanities. It enters into some of the most vital and contentious debates in contemporary film theory and film studies. Eugenie Brinkema does not take sides in current disputes about the affective, cognitive, and formal dimensions of cinema; rather, she invents a new 'side' of her own."*—**STEVEN SHAVIRO**, author of *Without Criteria: Kant, Whitehead, Deleuze, and Aesthetics*



What is the relationship between a cinematic grid of color and that most visceral of negative affects, disgust? How might anxiety be a matter of an interrupted horizontal line, or grief a figure of blazing light?

Offering a bold corrective to the emphasis on embodiment and experience in recent affect theory, Eugenie Brinkema develops a novel mode of criticism that locates the forms of particular affects within the specific details of cinematic and textual construction. Through

close readings of works by Roland Barthes, Hollis Frampton, Sigmund Freud, Peter Greenaway, Michael Haneke, Alfred Hitchcock, Søren Kierkegaard, and David Lynch, Brinkema shows that deep attention to form, structure, and aesthetics enables a fundamental rethinking of the study of sensation. In the process, she delves into concepts as diverse as putrescence in French gastronomy, the role of the tear in philosophies of emotion, Nietzschean joy as a wild aesthetic of repetition, and the psychoanalytic theory of embarrassment. Above all, this provocative work is a call to harness the vitality of the affective turn for a renewed exploration of the possibilities of cinematic form.

**Eugenie Brinkema** is Assistant Professor of Contemporary Literature and Media at the Massachusetts Institute of Technology.

## Theory Aside

JASON POTTS & DANIEL STOUT, EDITORS

*"Theory Aside is a terrific collection, its argument highly cogent and its organization luminously clear. As the editors realize, it is ironic that some will find brand new their claim that critical theory might have had a different history, a history that the essays in this volume reimagine in a variety of engaging ways. If something newly important can be said today about Theory's future as well as its past, *Theory Aside* will surely be the volume that catalyzes this discussion."*—**ANDREW PARKER**, author of *The Theorist's Mother*

Where can theory go now? Where other voices concern themselves with theory's life or death, the contributors to *Theory Aside* take up another possibility: that our theoretical prospects are better served worrying less about "what's next?" and more about "what else?" Instead of looking for the next big thing, the fourteen prominent thinkers in this volume take up lines of thought lost or overlooked during theory's canonization. They demonstrate that intellectual progress need not depend on the discovery of a new theorist or theory. Moving subtly through a diverse range of thinkers and topics—aesthetics, affect, animation and film studies, bibliography, cognitive science, globalization, phenomenology, poetics, political and postcolonial theory, race and identity, queer theory, and sociological reading practices—the contributors show that a more sustained, less apocalyptic attention to ideas might lead to a richer discussion of our intellectual landscapes and the place of the humanities and social sciences in it. In their turn away from the radically new, these essays reveal that what's fallen aside still surprises.

### Contributors

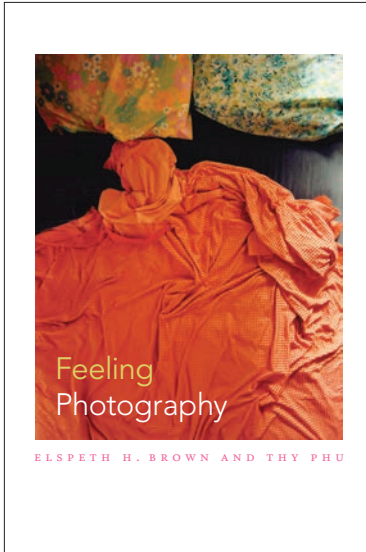
**Ian Balfour**, **Karen Beckman**, **Pheng Cheah**, **Frances Ferguson**, **William Flesch**, **Anne-Lise François**, **Mark B. N. Hansen**, **Simon Jarvis**, **Heather Love**, **Natalie Melas**, **Jason Potts**, **Elizabeth A. Povinelli**, **Eve Kosofsky Sedgwick**, **Jordan Alexander Stein**, **Daniel Stout**, **Irene Tucker**

**Jason Potts** is Assistant Professor of English at St. Francis Xavier University in Antigonish, Nova Scotia. **Daniel Stout** is Assistant Professor of English at the University of Mississippi.

## Feeling Photography

ELSPETH H. BROWN & THY PHU, EDITORS

“This fascinating, important collection of essays by eminent thinkers is a timely one, sure to appeal to the many scholars interested in theories of affect and the history and theory of photography. I truly admire this book, and I thoroughly enjoyed reading it.”—**CAROL MAVOR**, author of *Black and Blue: The Bruised Passion of Camera Lucida, La Jetée, Sans Soleil, and Hiroshima Mon Amour*



This innovative collection demonstrates the profound effects of feeling on our experiences and understanding of photography. It includes essays on the tactile nature of photos, the relation of photography to sentiment and intimacy, and the ways that affect pervades the photographic archive. Concerns associated with the affective turn—intimacy, alterity, and ephemerality, as well as queerness, modernity, and loss—run through the essays. At the same time, they are

informed by developments in critical race theory, postcolonial studies, and feminist theory. As they bring affect theory to bear on photography, some contributors interpret the work of contemporary artists, such as Catherine Opie, Tammy Rae Carland, Christian Boltanski, Marcelo Brodsky, Zoe Leonard, and Rea Tajiri. Others look back, whether to the work of the American Pictorialist F. Holland Day or the discontent masked by the smiles of black families posing for *cartes de visite* in a Kodak marketing campaign. With more than sixty photographs, including twenty in color, this collection changes how we see, think about, and *feel* photography, past and present.

### Contributors

Elizabeth Abel, Elspeth H. Brown, Kimberly Juanita Brown, Lisa Cartwright, Lily Cho, Ann Cvetkovich, David L. Eng, Marianne Hirsch, Thy Phu, Christopher Pinney, Marliss Schweitzer, Dana Seitler, Tanya Sheehan, Shawn Michelle Smith, Leo Spitzer, Diana Taylor

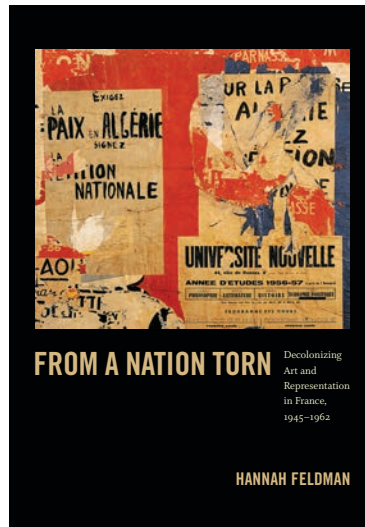
**Elspeth H. Brown** is Associate Professor of History at the University of Toronto. She is the author of *The Corporate Eye: Photography and the Rationalization of American Commercial Culture, 1884–1929*. **Thy Phu** is Associate Professor of English at the University of Western Ontario. She is the author of *Civil Frames: Civility and the Subject of Asian American Citizenship*.

## From a Nation Torn

Decolonizing Art and Representation in France, 1945–1962

HANNAH FELDMAN

“Hannah Feldman’s book is a masterpiece of historical inquiry that fundamentally restructures our view of French society after 1945, banning the term ‘postwar’ as a descriptor of that period. France was nothing but at war until 1962, first in Indochina, then in Algeria, and Feldman offers a radically new analysis of the impact those colonial wars had on its culture, from Malraux’s *musée imaginaire* and grandiose plan to renovate Paris to the literary and filmic production of the *Lettriste* group, the activities of *Décollagistes* artists or that of photojournalists braving state censorship. A tour de force.”—**YVE-ALAIN BOIS**, the Institute for Advanced Study



*From a Nation Torn* provides a powerful critique of art history’s understanding of French modernism and the historical circumstances that shaped its production and reception. Within art history, the aesthetic practices and theories that emerged in France from the late 1940s into the 1960s are demarcated as “postwar.” Yet it was during these very decades that France fought a protracted series of wars to maintain its far-flung colonial empire. Given that

French modernism was created during, rather than after, war, Hannah Feldman argues that its interpretation must incorporate the tumultuous “decades of decolonization,” and their profound influence on visual and public culture. Focusing on the Algerian War of Independence (1954–1962) and the historical continuities it presented with the experience of the Second World War, Feldman highlights decolonization’s formative effects on art and related theories of representation, both political and aesthetic. Ultimately, *From a Nation Torn* constitutes a profound exploration of how certain populations and events are rendered invisible and their omission naturalized within histories of modernity.

**Hannah Feldman** is Associate Professor of Art History at Northwestern University.

### OBJECTS/HISTORIES

A Series Edited by Nicholas Thomas

ART HISTORY PUBLICATION INITIATIVE  
<http://arthistorypi.org/>



### PHOTOGRAPHY & VISUAL CULTURE/CULTURAL STUDIES

**March** 416 pages, 62 photographs, including 20 in color paper, 978–0–8223–5541–0, \$27.95/£19.99  
 cloth, 978–0–8223–5526–7, \$99.95/£80.00

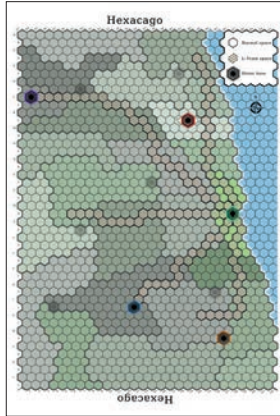
### ART HISTORY/VISUAL CULTURE

**February** 328 pages, 84 illustrations, including 21 in color paper, 978–0–8223–5371–3, \$27.95/£19.99  
 cloth, 978–0–8223–5356–0, \$99.95/£80.00

## In the Shadows of the Digital Humanities

ELIZABETH WEED & ELLEN ROONEY, EDITORS

a special issue of DIFFERENCES



"Hexacago" game board created by the Game Changer Chicago Design Lab. Part of the 2013 alternate reality game *The Source*.

The technological and intellectual impact of the digital humanities on the university is undeniable. Even as some observers hail the digital humanities as a savior of humanistic disciplines in crisis, critical questions about its nature and potential remain unanswered. The contributors to this special issue explicitly critique and engage the digital humanities, rather than simply celebrating the still-emerging field.

This collection brings together scholars from the center of digital humanities initiatives and from the closely related fields of new media and software studies, among others, to interrogate some

of the assumptions and elisions at play in previous discussions of the digital humanities and assess their impact on the humanities and the university at large. Topics include the national security state; games and "gamification"; the funding crisis in higher education and MOOCs; and issues of race, gender, and class marginalization in digital humanities research.

### Contributors

Fiona Barnett, Wendy Chun, Michael Dieter, Alexander Galloway, David Golumbia, Richard Grusin, Patrick Jagoda, Matthew Kirschenbaum, Adeline Koh, Brian Lennon, Tara McPherson, Rita Raley, Lisa Marie Rhody

Elizabeth Weed and Ellen Rooney are Professors in the Department of Modern Culture and Media at Brown University.

## Commune, Movement, Negation

Notes from Tomorrow

WERNER BONEFELD &

JOHN HOLLOWAY, SPECIAL ISSUE EDITORS

a special issue of SOUTH ATLANTIC QUARTERLY

In recent years we have witnessed massive demonstrations of denial, refusal, and rejection exploding in one country after another. The squares of the world have become organizational focal points for rebellion and repression. What does such collective negation mean, and what comes afterward? This issue explores the forms of a reinvigorated, experimental communism: councils, assemblies, communes, squares, occupys, horizontalism, recovered factories, and cooperative farms and community gardens. Practitioners of this new model of "communism as communizing" attempt to change fundamental social relations from the bottom up.

By combining insider knowledge with sophisticated theoretical scrutiny, the contributors to this issue approach eruptions of rebellion from a variety of historical, economic, and methodological perspectives. Writing not only about but also within such forces of progressive resistance, they investigate the complex, hopeful, and contradictory process of creating new social, economic, and political structures through negation.

### Contributors

Raquel Gutiérrez Aguilar, Werner Bonefeld, Alberto Bonnet, Craig Browne, Greig Charnock, Massimo De Angelis, Ana C. Dinerstein, Silvia Federici, Richard Gunn, John Holloway, Katerina Nasioka, Marina Sitrin, Simon Susen, Sergio Tischler, Massimiliano Tomba, Adrian Wilding

Werner Bonefeld is Professor in the Department of Politics at the University of York. John Holloway is Professor of Sociology at the Autonomous University of Puebla.

## Punk and Its Afterlives

JAYNA BROWN, PATRICK DEER  
& TAVIA NYONG'O, SPECIAL ISSUE EDITORS

a special issue of SOCIAL TEXT



This issue follows the punk movement's lingering aftereffects, investigating its unruly profligacy of meanings within music and popular culture and outside and beyond genre. The contributors track punk's affect and aesthetics across media and geography from the 1970s to the present, seeking to disrupt conventional linear narratives of punk's development. This collection participates in a growing body of literature focusing on the stories and creative

articulations of punk by women, people of color, and queer individuals. The contributors reconsider the presence of masculinity in emo; posit a queer minstrelsy underlying the homophobia in 1980s hardcore punk; analyze the "shadow feminism" within the screams of Rhoda Dakar, Yoko Ono, Grace Jones, and Janelle Monáe; and confront the relationship of faith, feminism, and aesthetics in Pussy Riot's work. Other essays offer a realignment of punk's Los Angeles–New York–London axis by investigating South Tejas punk bands and disentangling punk's thorny connections to ska, dub, dubstep, and pop.

### Contributors

Jayna Brown, Barbara Browning, Matthew Carrillo-Vincent, Debra Rae Cohen, Michael Coyle, Drew Daniel, Patrick Deer, Jack Halberstam, José Esteban Muñoz, Tavia Nyong'o, Deborah R. Vargas

Jayna Brown is Associate Professor for Ethnic Studies at the University of California, Riverside. Patrick Deer is Associate Professor of English at New York University. Tavia Nyong'o is Associate Professor of Performance Studies at the Tisch School of the Arts at New York University.

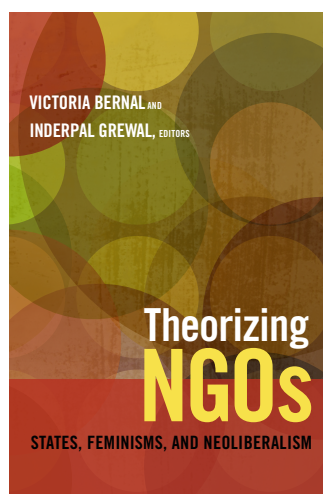
## Theorizing NGOs

States, Feminisms, and Neoliberalism

VICTORIA BERNAL & Inderpal Grewal, Editors

"With NGOs playing a growing role in women's rights and women's welfare globally, this excellent and timely collection contributes to our understanding of the implications of this change for feminism. Examining what it calls the 'NGO form,' the book analyzes the ambiguous relationship between NGOs and the state in the context of neoliberalism and new configurations of the public and the private. It considers why gender issues are so extensively handled through NGOs and how the move to NGO-ization is reshaping feminism."

—SALLY ENGLE MERRY, author of *Human Rights and Gender Violence: Translating International Law into Local Justice*



*Theorizing NGOs* examines how the rise of nongovernmental organizations (NGOs) has transformed the conditions of women's lives and of feminist organizing. Victoria Bernal and Inderpal Grewal suggest that we can understand the proliferation of NGOs through a focus on the NGO as a unified form, despite the enormous variation and diversity contained within that form. *Theorizing NGOs* brings together cutting-edge feminist research on NGOs from various perspectives and disciplines. Contributors locate NGOs within local

and transnational configurations of power; interrogate the relationships of nongovernmental organizations to states and to privatization; and map the complex, ambiguous, and ultimately unstable synergies between feminisms and NGOs. While some of the contributors draw on personal experience in NGOs, others employ regional or national perspectives. Spanning a broad range of issues with which NGOs are engaged, from microcredit and domestic violence to democratization, this groundbreaking collection shows that NGOs are not simply vehicles for serving or empowering women but are themselves fields of gendered struggles over power, resources, and status.

### Contributors

Sonia E. Alvarez, Victoria Bernal, LeeRay M. Costa, Inderpal Grewal, Laura Grünberg, Elissa Helms, Julie Hemment, Saida Hodžić, Lamia Karim, Sabine Lang, Lauren Leve, Kathleen O'Reilly, Aradhana Sharma

Victoria Bernal is Associate Professor of Anthropology at the University of California, Irvine. She is the author of *Nation as Network* and *Cultivating Workers*. Inderpal Grewal is Chair of the Program in Women's, Gender, and Sexuality Studies at Yale University. She is the author of *Transnational America* and *Home and Harem*, both also published by Duke University Press.

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

### CULTURAL STUDIES/MUSIC

Available 162 pages, 7 illustrations Vol. 31, no. 3  
paper, 978-0-8223-6810-6, \$15.00/£10.99

### WOMEN'S STUDIES

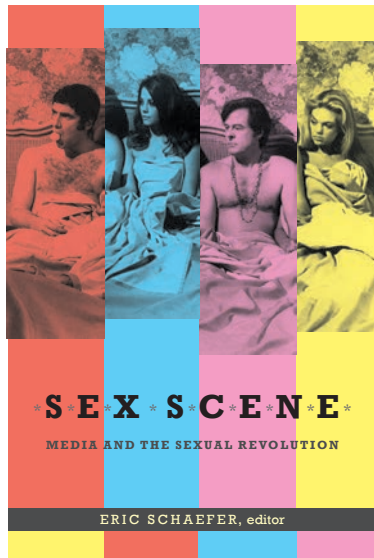
March 368 pages  
paper, 978-0-8223-5565-6, \$27.95/£19.99  
cloth, 978-0-8223-5551-9, \$99.95/£80.00

## Sex Scene

### Media and the Sexual Revolution

ERIC SCHAEFER, EDITOR

"In 1968 researchers at the National Sex Forum said it was time to say yes to sex. Decades later, researchers in *Sex Scene* say it is time to say yes to the study of sex media. Finally! The strikingly original essays in this collection will make us all a lot smarter on the complex and controversial relation of sex and media as we teach, debate, and legislate it."—**CONSTANCE PENLEY**, author of *NASA/Trek: Popular Science and Sex in America*



*Sex Scene* suggests that what we have come to understand as the sexual revolution of the late 1960s and early 1970s was actually a media revolution. In lively essays, the contributors examine a range of mass media—film and television, recorded sound, and publishing—that provide evidence of the circulation of sex in the public sphere, from the mainstream to the fringe. They discuss art films such as *I Am Curious (Yellow)*, mainstream movies including *Midnight Cowboy*, and exploitation

films such as *Mantis in Lace*; the emergence of erotic film festivals and of gay pornography; the use of multimedia in sex education; and the sexual innuendo of *The Love Boat*. Scholars of cultural studies, history, and media studies, the contributors bring shared concerns to their diverse topics. They highlight the increasingly fluid divide between public and private, the rise of consumer and therapeutic cultures, and the relationship between identity politics and individual rights. The provocative surveys and case studies in this nuanced cultural history reframe the “sexual revolution” as the mass sexualization of our mediated world.

#### Contributors

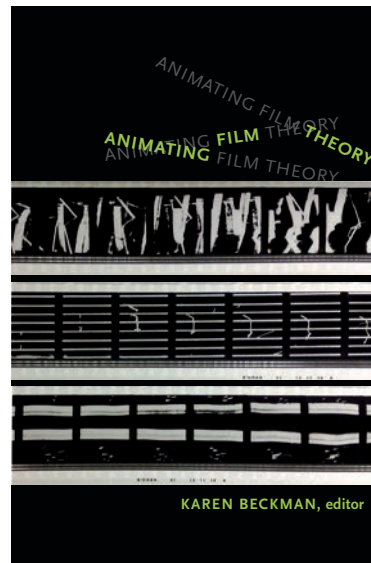
Joseph Lam Duong, Jeffrey Escoffier, Kevin M. Flanagan, Elena Gorfinkel, Raymond J. Haberski Jr., Joan Hawkins, Kevin Heffernan, Eithne Johnson, Arthur Knight, Elana Levine, Christie Milliken, Eric Schaefer, Jeffrey Sconce, Jacob Smith, Leigh Ann Wheeler, Linda Williams

**Eric Schaefer** is Associate Professor in the Department of Visual and Media Arts at Emerson College. He is the author of “*Bold! Daring! Shocking! True!*” *A History of Exploitation Films, 1919–1959*, also published by Duke University Press.

## Animating Film Theory

KAREN BECKMAN, EDITOR

“The original arguments, concepts, and questions around animation introduced in this extraordinary project make it a major contribution to film and media theory and art theory more generally. Yet this is not just a book about animated films. Rather, it is a broad investigation of possible theories of animation that closely examines ‘animation’ as a concept with variable senses, and restores it as a central theme of past and current debates on the medium of film.”—**D. N. RODOWICK**, author of *The Virtual Life of Film*



*Animating Film Theory* provides an enriched understanding of the relationship between two of the most unwieldy and unstable organizing concepts in cinema and media studies: animation and film theory. For the most part, animation has been excluded from the purview of film theory. The contributors to this collection consider the reasons for this marginalization while also bringing attention to key historical contributions across a wide range of animation practices,

geographic and linguistic terrains, and historical periods. They delve deep into questions of how animation might best be understood, as well as how it relates to concepts such as the still, the moving image, the frame, animism, and utopia. The contributors take on the kinds of theoretical questions that have remained underexplored because, as Karen Beckman argues, scholars of cinema and media studies have allowed themselves to be constrained by too narrow a sense of what cinema is. This collection reanimates and expands film studies by taking the concept of animation seriously.

#### Contributors

Karen Beckman, Suzanne Buchan, Scott Bukatman, Alan Cholodenko, Yuriko Furuhashi, Alexander R. Galloway, Oliver Gaycken, Bishnupriya Ghosh, Tom Gunning, Andrew R. Johnston, Hervé Joubert-Laurencin, Gertrud Koch, Thomas LaMarre, Christopher P. Lehman, Esther Leslie, John MacKay, Mihaela Mihailova, Marc Steinberg, Tess Takahashi

**Karen Beckman** is the Elliot and Roslyn Jaffe Professor of Cinema and Modern Media in the Department of the History of Art at the University of Pennsylvania. She is the author of *Crash: Cinema and the Politics of Speed and Stasis* and *Vanishing Women: Magic, Film, and Feminism* and coeditor, with Jean Ma, of *Still Moving: Between Cinema and Photography*, all also published by Duke University Press.



## Spectacular Digital Effects

CGI and Contemporary Cinema

KRISTEN WHISSEL

*"Spectacular Digital Effects is a signal contribution to studies of the impact of digital technologies on narrative cinema. It is a wonderful book, one that taught me new ways of thinking about some very familiar objects."*

—SCOTT BUKATMAN, author of *Matters of Gravity: Special Effects and Supermen in the 20th Century*



By developing the concept of the “digital effects emblem,” Kristen Whissel contributes a new analytic rubric to cinema studies. An “effects emblem” is a spectacular, computer-generated visual effect that gives stunning expression to a film’s key themes. Although they elicit feelings of astonishment and wonder, effects emblems do not interrupt narrative, but are continuous with story and characterization and highlight the narrative stakes of a film. Focusing on spectacular digital visual effects in

live-action films made between 1989 and 2011, Whissel identifies and examines four effects emblems: gravity-defying vertical movement, massive digital multitudes or “swarms,” photorealistic digital creatures, and morphing “plasmatic” figures. Across films such as *Avatar*, *The Matrix*, *The Lord of the Rings* movies, *Jurassic Park*, *Titanic*, and *Crouching Tiger, Hidden Dragon*, these effects emblems heighten the narrative drama by contrasting power with powerlessness, life with death, freedom with constraint, and the individual with the collective.

**Kristen Whissel** is Professor of Film and Media at the University of California, Berkeley. She is the author of *Picturing American Modernity: Traffic, Technology, and the Silent Cinema*, also published by Duke University Press.

## Making Cinelandia

American Films and Mexican Film Culture before the Golden Age

LAURA ISABEL SERNA

*"Making Cinelandia is one of the best new books I have read in a very long time—a groundbreaking study of Mexican film culture that will transform our understanding of exhibition practices, censorship, fan cultures, and film-going habits during a period traditionally excluded from histories of Mexican cinema. Laura Isabel Serna adds considerably to knowledge of silent-era Hollywood's global reach, transnational stardom, and struggles over the representation of race and ethnicity on movie screens."*—SHELLEY STAMP, author of *Movie-Struck Girls: Women and Motion Picture Culture after the Nickelodeon*



In the 1920s, as American films came to dominate Mexico’s cinemas, many of the country’s cultural and political elites feared that this “Yanqui Invasion” would turn Mexico into a cultural vassal of the United States. In *Making Cinelandia*, Laura Isabel Serna contends that Hollywood films were not simply tools of cultural imperialism. Instead, they offered Mexicans on both sides of the border an imaginative and crucial means of participating in global modernity, even as these films

and their producers and distributors frequently displayed anti-Mexican bias. Before the “Golden Age” of Mexican cinema, Mexican audiences used their encounters with American films to construct a national film culture. Drawing on extensive archival research, Serna explores the popular experience of cinema-going from the perspective of exhibitors, cinema workers, journalists, censors, and fans, showing how Mexican audiences actively engaged with American films to identify more deeply with Mexico.

**Laura Isabel Serna** is Assistant Professor in the School of Cinematic Arts’ Division of Critical Studies at the University of Southern California.

### FILM STUDIES

**March** 240 pages, 55 illustrations  
paper, 978-0-8223-5588-5, \$23.95/£16.99  
cloth, 978-0-8223-5574-8, \$84.95/£68.00

### FILM STUDIES/LATIN AMERICAN STUDIES/AMERICAN STUDIES

**March** 352 pages, 50 illustrations  
paper, 978-0-8223-5653-0, \$27.95/£19.99  
cloth, 978-0-8223-5641-7, \$99.95/£80.00

## Translocalities/Translocalidades

Feminist Politics of Translation  
in the Latin/a Américas

**SONIA E. ALVAREZ, CLAUDIA DE LIMA COSTA,  
VERÓNICA FELIU, REBECCA J. HESTER,  
NORMA KLAHN & MILLIE THAYER, EDITORS**

With Cruz Caridad Bueno

"This ambitious, compelling volume is a brilliant example of the thing it aims to study: the challenges, methods, and achievements of transnational women's activism across the Americas. Based on years of collaboration among twenty-two scholars from a dozen countries and as many disciplines, *Translocalities/Translocalidades* explores the translocal as political project and episteme, unfolding in interactions among indigenous, lesbian, women of color, Afrolatin@, and third-world feminist movements, through endless acts of translation, self-translation, and mediation. A joy to read."  
—**MARY LOUISE PRATT**, author of *Imperial Eyes: Travel Writing and Transculturation*

*Translocalities/Translocalidades* is a path-breaking collection of essays on Latin American, Caribbean, and U.S.-based Latina feminisms and their multiple translations and cross-pollinations. The contributors advocate a hemispheric politics based on the knowledge that today, many Latin/o-americanidades—Afro, queer, indigenous, feminist—are constructed through processes of translocation. Rather than immigrating and assimilating, many people in the Latin/a Américas increasingly move back and forth between localities, between historically situated and culturally specific places, across multiple borders, and not just between nations. The contributors deem these multidirectional crossings and movements, and the positionalities that they engender, "translocalities/translocalidades."

### Contributors

**Sonia E. Alvarez**, **Kiran Asher**, **Victoria (Vicky) M. Bañales**, **Marisa Belausteguigoitia Rius**, **Maylei Blackwell**, **Cruz Caridad Bueno**, **Pascha Bueno-Hansen**, **Mirangela Buggs**, **Teresa Carrillo**, **Claudia de Lima Costa**, **Isabel Espinal**, **Verónica Felíu**, **Macarena Gómez-Barris**, **Rebecca J. Hester**, **Norma Klahn**, **Agustín Lao-Montes**, **Suzana Maia**, **Márgara Millán**, **Adriana Piscitelli**, **Ana Rebeca Prada**, **Simone Pereira Schmidt**, **Ester R. Shapiro**, **Millie Thayer**

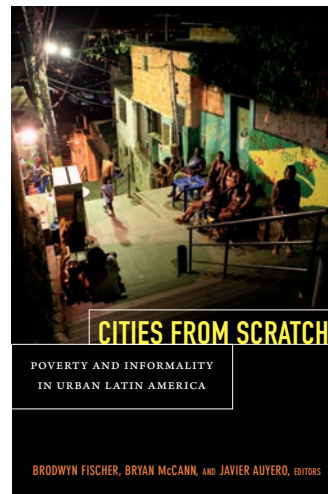
**Sonia E. Alvarez** is Leonard J. Horowitz Professor of Latin American Politics and Studies and Director of the Center for Latin American, Caribbean, and Latino Studies at the University of Massachusetts, Amherst. **Claudia de Lima Costa** teaches literary theory, feminist theories, and cultural studies at the Federal University of Santa Catarina, in Florianópolis, Brazil. **Verónica Felíu** is a Spanish instructor at City College of San Francisco. **Rebecca J. Hester**, a political scientist, is Assistant Professor of Social Medicine in the Institute for the Medical Humanities at the University of Texas Medical Branch. **Norma Klahn** is Professor of Literature at the University of California, Santa Cruz. **Millie Thayer** is Associate Professor of Sociology at the University of Massachusetts, Amherst, where she is affiliated with the Center for Latin American, Caribbean, and Latino Studies. **Cruz Caridad Bueno** is Assistant Professor of Economics at Siena College in Loudonville, New York.

## Cities from Scratch

Poverty and Informality in Urban Latin America

**BRODWYN FISCHER, BRYAN MCCANN  
& JAVIER AUYERO, EDITORS**

"*Cities from Scratch* offers a surprisingly fresh take on slums, ghettos, and shantytowns, classic topics in the social sciences. Based on solid empirical work, the essays are notable for the contributors' attention to local situations and politics, and their willingness to allow the research, rather than theoretical assumptions, to determine their findings."—**JOSE C. MOYA**, author of *Cousins and Strangers: Spanish Immigrants in Buenos Aires, 1850–1930*



This collection of essays challenges long-entrenched ideas about the history, nature, and significance of the informal neighborhoods that house the vast majority of Latin America's urban poor. Until recently, scholars have mainly viewed these settlements through the prisms of crime and drug-related violence, modernization and development theories, populist or revolutionary politics, or debates about the cultures of poverty. Yet shantytowns have proven both more durable and more multifaceted than any of these perspectives foresaw. Far from

being accidental offshoots of more dynamic economic and political developments, they are now a permanent and integral part of Latin America's urban societies, critical to struggles over democratization, economic transformation, identity politics, and the drugs and arms trades. Integrating historical, cultural, and social scientific methodologies, this collection brings together recent research from across Latin America, from the informal neighborhoods of Rio de Janeiro and Mexico City, Managua and Buenos Aires. Amid alarmist exposés, *Cities from Scratch* intervenes by considering Latin American shantytowns at a new level of interdisciplinary complexity.

### Contributors

**Javier Auyero**, **Mariana Cavalcanti**, **Ratão Diniz**, **Emilio Duhau**, **Sujatha Fernandes**, **Brodwyn Fischer**, **Bryan McCann**, **Edward Murphy**, **Dennis Rodgers**

**Brodwyn Fischer** is Professor of History at the University of Chicago. She is the author of *A Poverty of Rights*. **Bryan McCann** is Associate Professor of History at Georgetown University. He is the author of *Hard Times in the Marvelous City* and *Hello, Hello Brazil*, both published by Duke University Press. **Javier Auyero** is the Joe R. and Teresa Lozano Long Professor of Latin American Sociology at the University of Texas, Austin. He is the author of *Patients of the State*, *Contentious Lives*, and *Poor People's Politics*, all also published by Duke University Press.

## Dictablanda

Politics, Work, and Culture in Mexico, 1938–1968

PAUL GILLINGHAM & BENJAMIN T. SMITH, EDITORS

“*Dictablanda* provides a rich interpretation of the so-called Golden Age of PRI rule. The collection’s regional, thematic, and methodological sweep is impressive, as is the roster of contributors and the painstaking research that each has conducted in local, regional, national, and international archives. *Dictablanda* is certain to fill gaps, complicate existing narratives, and become a cornerstone of scholarship for years to come.”—**GILBERT M. JOSEPH**, coauthor of *Mexico’s Once and Future Revolution: Social Upheaval and the Challenge of Rule since the Late Nineteenth Century*

In 1910 Mexicans rebelled against an imperfect dictatorship; after 1940 they ended up with what some called the perfect dictatorship. A single party ruled Mexico for more than seventy years, holding elections and talking about revolution while overseeing one of the world’s most inequitable economies. The contributors to this groundbreaking collection revise earlier interpretations, arguing that state power was not based exclusively on hegemony, corporatism, or violence. Force was real, but it was also exercised by the ruled. It went hand-in-hand with consent, produced by resource regulation, political pragmatism, local autonomies, and a popular veto. The result was a *dictablanda*: a soft authoritarian regime.

This deliberately heterodox volume brings together social historians, anthropologists, sociologists, and political scientists to offer a radical new understanding of the emergence and persistence of the modern Mexican state. It also proposes bold, multidisciplinary approaches to critical problems in contemporary politics. With its blend of contested elections, authoritarianism, and resistance, Mexico foreshadowed the hybrid regimes that have spread across much of the globe. *Dictablanda* suggests how they may endure.

### Contributors

Roberto Blancarte, Christopher R. Boyer, Guillermo de la Peña, María Teresa Fernández Aceves, Paul Gillingham, Rogelio Hernández Rodríguez, Alan Knight, Gladys McCormick, Tanalís Padilla, Wil G. Pansters, Andrew Paxman, Jaime Pensado, Pablo Piccato, Thomas Rath, Jeffrey W. Rubin, Benjamin T. Smith, Michael Snodgrass

**Paul Gillingham** is a Lecturer in Latin American History at the University of Pennsylvania. He is the author of *Cauhtémoc’s Bones: Forging National Identity in Modern Mexico*. **Benjamin T. Smith** is Associate Professor of Latin American History at the University of Warwick. He is author of *The Roots of Conservatism in Mexico: Catholicism, Society, and Politics in the Mixteca Baja, 1750–1962*, and *Pistoleros and Popular Movements: The Politics of State Formation in Postrevolutionary Oaxaca*.

### AMERICAN ENCOUNTERS/GLOBAL INTERACTIONS

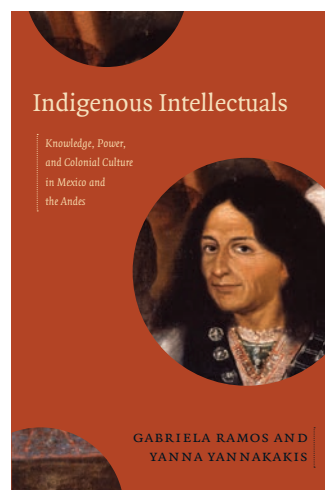
A Series Edited by Gilbert M. Joseph and Emily S. Rosenberg

## Indigenous Intellectuals

Knowledge, Power, and Colonial Culture in Mexico and the Andes

GABRIELA RAMOS & YANNA YANNAKAKIS, EDITORS

“This superb volume brings together a veritable who’s-who of the scholars who have pushed the study of indigenous intellectuals into a coherent subfield of ethnohistory. Their essays are populated by a wide array of educated, native men from colonial Mexico, Oaxaca, and Peru, from interpreters and translators to lettered noblemen. The colonial cultural patterns that emerge are as fascinating and illuminating as the indigenous individuals who are brought to life in the essays. A must-read for all scholars of colonial Latin America.”—**MATTHEW RESTALL**, coauthor of *Latin America in Colonial Times*



Via military conquest, Catholic evangelization, and intercultural engagement and struggle, a vast array of knowledge circulated through the Spanish viceroyalties in Mexico and the Andes. This collection highlights the critical role that indigenous intellectuals played in this cultural ferment. Scholars of history, anthropology, literature, and art history reveal new facets of the colonial experience by emphasizing the wide range of indigenous individuals who used knowledge to subvert, undermine, critique, and, sometimes, enhance colonial power. Seeking to understand the political, social, and cultural impact of indigenous intellectuals, the contributors examine both ideological and practical forms of knowledge. Their understanding of “intellectual” encompasses the creators of written texts and visual representations, organic intellectuals, and functionaries and bureaucrats who interacted with colonial agents and institutions.

### Contributors

Elizabeth Hill Boone, Kathryn Burns, John Charles, Alan Durston, María Elena Martínez, Tristin Platt, Gabriela Ramos, Susan Schroeder, John F. Schwaller, Camilla Townsend, Eleanor Wake, Yanna Yannakakis

**Gabriela Ramos** is University Lecturer in Latin American History at the University of Cambridge and Fellow and College Lecturer at Newnham College, Cambridge. She is the author of *Death and Conversion in the Andes: Lima and Cuzco, 1532–1670*. **Yanna Yannakakis** is Associate Professor of History at Emory University. She is the author of *The Art of Being In-Between: Native Intermediaries, Indian Identity, and Local Rule in Colonial Oaxaca*, also published by Duke University Press.

## Earth Politics

Religion, Decolonization, and Bolivia's Indigenous Intellectuals

WASKAR ARI

"Waskar Ari is a well-known Bolivian historian and activist, one who speaks Aymara and has deep roots in rural indigenous Bolivia. He has built deep relationships of trust and responsibility through his long-standing work with indigenous community leaders. Using a startlingly original set of archival and oral materials, he has produced an important book that opens up an entirely unknown episode in the history of Bolivian and, more generally, Latin American indigenous movements."—**BROOKE LARSON**, author of *Trials of Nation Making: Liberalism, Race, and Ethnicity in the Andes, 1810–1910*



*Earth Politics* focuses on the lives of four indigenous activist-intellectuals in Bolivia, key leaders in the Alcaldes Mayores Particulares (AMP), a movement established to claim rights for indigenous education and reclaim indigenous lands from hacienda owners. The AMP leaders invented a discourse of decolonization, rooted in part in native religion, and used it to counter structures of internal colonialism, including the existing racial systems. Waskar Ari calls their social movement,

practices, and discourse *earth politics*, both because of the political meaning that the AMP gave to the worship of the Aymara gods, and because the AMP emphasized the idea of the earth and the place of Indians on it. Depicting the social worlds and life work of the activists, Ari traverses Bolivia's political and social landscape from the 1920s into the early 1970s. He reveals the AMP's extensive geographic reach, genuine grassroots quality, and vibrant regional diversity. Ari had access to the private archives of indigenous families, and he collected oral histories, speaking with men and women who knew the AMP leaders. The resulting examination of Bolivian indigenous activism is one of unparalleled nuance and depth.

**Waskar Ari** is Assistant Professor of History and Ethnic Studies/Latin American Studies at the University of Nebraska–Lincoln.

### NARRATING NATIVE HISTORIES

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

## Juan Gregorio Palechor

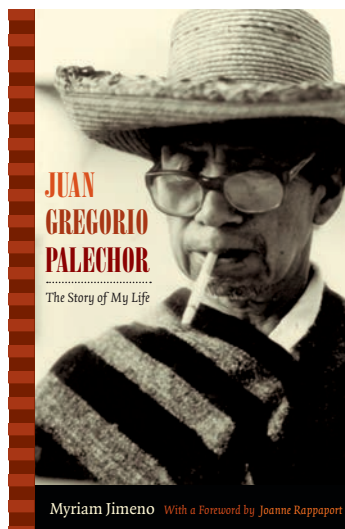
The Story of My Life

MYRIAM JIMENO

Translated by Andy Klatt

With a Foreword by Joanne Rappaport

"The activist Juan Gregorio Palechor's life story is a valuable addition to the history and anthropology of Colombia's indigenous movement. It is an inside account of how struggles initially based on local grievances, particularly illegal land grabs, became the core of a broader political and cultural ideology. Framing Palechor's narrative, Myriam Jimeno addresses some of the methodological and epistemological challenges facing anthropologists who collect such life histories, and she provides vital background to this remarkable man's journey."—**JEAN E. JACKSON**, coeditor of *Indigenous Movements, Self-Representation, and the State in Latin America*



The Colombian activist Juan Gregorio Palechor (1923–1992) dedicated his life to championing indigenous rights in Cauca, a department in the southwest of Colombia, where he helped found the Regional Indigenous Council of Cauca. Recounting his life story in collaboration with the Colombian anthropologist Myriam Jimeno, Palechor traces his political awakening, his experiences in national politics, the disillusionment that resulted, and his turn to a more radical activism aimed at confronting ethnic discrimination and fighting

for indigenous territorial and political sovereignty. Palechor's lively memoir is framed by Jimeno's reflections on autobiography as an anthropological tool and on the oppressive social and political conditions faced by Colombia's indigenous peoples. A faithful and fluent transcription of Palechor's life story, this work is a uniquely valuable resource for understanding contemporary indigenous rights movements in Colombia.

**Myriam Jimeno** is Professor of Anthropology at the National University of Colombia in Bogotá. She is the author of several books in Spanish and an award-winning documentary filmmaker. **Andy Klatt** is a professional translator living in Somerville, Massachusetts. He lectures on Spanish and translation in the Department of Romance Languages at Tufts University. **Joanne Rappaport** is Professor of Anthropology, and Spanish and Portuguese, at Georgetown University. She is the author of *The Disappearing Mestizo: Configuring Difference in the Colonial New Kingdom of Granada*, also published by Duke University Press.

### NARRATING NATIVE HISTORIES

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

LATIN AMERICA IN TRANSLATION/EN TRADUCCIÓN/EM TRADUÇÃO

## The Disappearing Mestizo

Configuring Difference in the Colonial New Kingdom of Granada

JOANNE RAPPAPORT

“Joanne Rappaport has revealed what her historical subjects, labeled as mixed-race, *mestizo*, or mulatto, knew all along: that their identities, as perceived from the outside, and their self-identities, configured from within, were malleable, negotiated categories. Through its vividly reconstructed life stories, her book successfully combats received ideas about the fixity of racial and ethnic labels that have allowed us to imagine, erroneously, that the sixteenth and seventeenth centuries were simpler times than ours.”

—ROLENA ADORNO, Sterling Professor of Spanish, Yale University

Much of the scholarship on difference in colonial Spanish America has been based on the “racial” categorizations of indigeneity, Africanness, and the eighteenth-century Mexican *castas* system. Adopting an alternative approach to the question of difference, Joanne Rappaport examines what it meant to be *mestizo* (of mixed parentage) in the early colonial era. She draws on lively vignettes culled from the sixteenth- and seventeenth-century archives of the New Kingdom of Granada (modern-day Colombia) to show that individuals classified as “mixed” were not members of coherent sociological groups. Rather, they slipped in and out of the *mestizo* category. Sometimes they were identified as *mestizos*, sometimes as Indians or Spaniards. In other instances, they identified themselves by attributes such as their status, the language that they spoke, or the place where they lived. *The Disappearing Mestizo* suggests that processes of identification in early-colonial Spanish America were fluid and rooted in an epistemology entirely distinct from modern racial discourses.

**Joanne Rappaport** is Professor of Anthropology, and Spanish and Portuguese, at Georgetown University. She is the author of *Intercultural Utopias: Public Intellectuals, Cultural Experimentation, and Ethnic Dialogue in Colombia* and coauthor, with Tom Cummins, of *Beyond the Lettered City: Indigenous Literacies in the Andes*, both also published by Duke University Press.

## The Argentine Silent Majority

Middle Classes, Politics, Violence, and Memory in the Seventies

SEBASTIÁN CARASSAI

“This fabulous work recasts debate on fundamental issues in Argentine history. On the most basic level, it transforms our perception of class and politics in Argentina between 1969 and 1983, enriches understanding of the mental world of Latin America’s largest middle class during a time of pervasive conflict, and showcases a range of methodological innovations. *The Argentine Silent Majority* is a tour de force work of research, theory, and analysis. It will become required reading for scholars of Argentina and Latin America.”—MARK HEALEY, author of *The Ruins of the New Argentina: Peronism and the Remaking of San Juan after the 1944 Earthquake*



“Not with the Left” advertisement

In *The Argentine Silent Majority*, Sebastián Carassai focuses on middle-class culture and politics in Argentina from the end of the 1960s. By considering the memories and ideologies of middle-class Argentines who did not get involved in political struggles, he expands thinking about the era to the larger society that activists and direct victims of state terror were part of and claimed to represent. Carassai conducted interviews with 200 people, mostly middle-class nonactivists, but also journalists, politicians,

scholars, and artists who were politically active during the 1970s. To account for local differences, he interviewed people from three sites: Buenos Aires; Tucumán, a provincial capital rocked by political turbulence; and Correa, a small town which did not experience great upheaval. He showed the middle-class nonactivists a documentary featuring images and audio of popular culture and events from the 1970s. In the end Carassai concludes that, during the years of *la violencia*, members of the middle-class silent majority at times found themselves in agreement with radical sectors as they too opposed military authoritarianism, but they never embraced a revolutionary program such as that put forward by the guerrilla groups or the most militant sectors of the labor movement.

**Sebastián Carassai** is Research Associate at the National Scientific and Technical Research Council in Buenos Aires, member of the Center of Intellectual History in the National University of Quilmes, and Professor in the Sociology Department of the University of Buenos Aires.

## Borderland on the Isthmus

Race, Culture, and the Struggle for the Canal Zone

MICHAEL E. DONOGHUE

"In this fascinating social history, Michael E. Donoghue breaks new ground by exploring not just a single group in the Panama Canal Zone, but all of the diverse and conflicted resident populations and the relationships between them, particularly in the years after World War II. He shows how societies in conflict also collaborated, and he situates these interactions in the relation to the broader U.S. imperial project in the Canal Zone."

—JOHN LINDSAY-POLAND, author of *Emperors in the Jungle: The Hidden History of the U.S. in Panama*

The construction, maintenance, and defense of the Panama Canal brought Panamanians, U.S. soldiers and civilians, West Indians, Asians, and Latin Americans into close, even intimate, contact. In this lively and provocative social history, Michael E. Donoghue positions the Panama Canal Zone as an imperial borderland where U.S. power, culture, and ideology were projected and contested. Highlighting race as both an overt and underlying force that shaped life in and beyond the Zone, Donoghue details how local traditions and colonial policies interacted and frequently clashed. Panamanians responded to U.S. occupation with proclamations, protests, and everyday forms of resistance and acquiescence. Although U.S. "Zonians" and military personnel stigmatized Panamanians as racial inferiors, they also sought them out for service labor, contraband, sexual pleasure, and marriage. The Canal Zone, he concludes, reproduced classic colonial hierarchies of race, national identity, and gender, establishing a model for other U.S. bases and imperial outposts around the globe.

**Michael E. Donoghue** is Associate Professor of History at Marquette University.

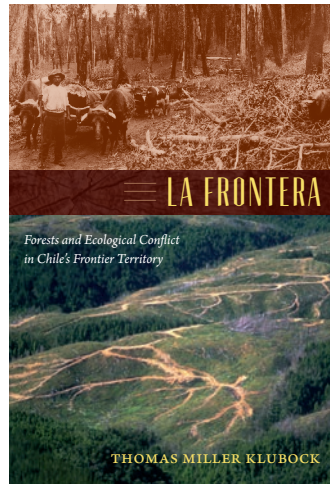
AMERICAN ENCOUNTERS/GLOBAL INTERACTIONS  
A Series Edited by Gilbert M. Joseph and Emily S. Rosenberg

## La Frontera

Forests and Ecological Conflict  
in Chile's Frontier Territory

THOMAS MILLER KLUBOCK

"*La Frontera* makes central contributions to Chilean historiography and to scholarship on environmentalism, labor history, and agrarian reform. By putting the forest and the evolving environmental crisis in broad historical perspective, Thomas Miller Klubock shows how deeply and fully environmental degradation was part of the opening up of the frontier. His combination of environmental history with social and revisionist political history is path-breaking."—FLORENCIA E. MALLON, author of *Decolonizing Native Histories: Collaboration, Knowledge, and Language in the Americas*



In *La Frontera*, Thomas Miller Klubock offers a pioneering social and environmental history of southern Chile, exploring the origins of today's forestry "miracle" in Chile. Although Chile's forestry boom is often attributed to the free-market policies of the Pinochet dictatorship, *La Frontera* shows that forestry development began in the early twentieth century when Chilean governments turned to forestry science and plantations of the North American Monterey pine to establish

their governance of the frontier's natural and social worlds. Klubock demonstrates that modern conservationist policies and scientific forestry drove the enclosure of frontier commons occupied by indigenous and nonindigenous peasants, who were defined as a threat to both native forests and tree plantations. *La Frontera* narrates the century-long struggles among peasants, indigenous communities, large landowners, and the state over access to forest commons in the frontier territory. It traces the shifting social meanings of environmentalism by showing how, during the 1990s, rural laborers and Mapuches, once vilified by conservationist ideology, drew on the language of modern environmentalism to critique the social dislocations produced by Chile's much-vaunted neoliberal economic model, linking a more just social order to the biodiversity of native forests.

**Thomas Miller Klubock** is Associate Professor of History at the University of Virginia. He is the author of *Contested Communities: Class, Gender, and Politics in Chile's El Teniente Copper Mine, 1904–1951*, and a coeditor of *The Chile Reader: History, Culture, Politics*, both also published by Duke University Press.

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

## State of Ambiguity

Civic Life and Culture in Cuba's First Republic

STEVEN PALMER, JOSÉ ANTONIO PIQUERAS  
& AMPARO SÁNCHEZ COBOS, EDITORS

*“State of Ambiguity challenges dominant visions of Cuban history in the first three decades after independence. Much of the U.S. and the post-1959 Cuban historiography has been dominated by concerns with the imperial ties between Cuba and its northern neighbor. The distinguished contributors to this collection break with that obsession, providing refreshing perspectives and exploring dimensions of Cuban history that have been largely neglected to date.”*—BARRY CARR, Institute for Latin American Studies, La Trobe University

Cuba's first republican era (1902–1959) is principally understood in terms of its failures and discontinuities, typically depicted as an illegitimate period in the nation's history, its first three decades and the overthrow of Machado at best a prologue to the “real” revolution of 1959. *State of Ambiguity* brings together scholars from North America, Cuba, and Spain to challenge this narrative, presenting republican Cuba instead as a time of meaningful engagement—socially, politically, and symbolically. Addressing a wide range of topics—civic clubs and folkloric societies; science, public health, and agrarian policies; popular culture, national memory, and the intersection of race and labor—the contributors explore how a broad spectrum of Cubans embraced a political and civic culture of national self-realization. Together, the essays in *State of Ambiguity* recast the first republic as a time of deep continuity in processes of liberal state- and nation-building that were periodically disrupted—but also reinvigorated—by foreign intervention and profound uncertainty.

### Contributors

Imilcy Balboa Navarro, Alejandra Bronfman, Maikel Fariñas Borrego, Reinaldo Funes Monzote, Marial Iglesias Utset, Steven Palmer, José Antonio Piqueras, Ricardo Quiza Moreno, Amparo Sánchez Cobos, Rebecca J. Scott, Robert Whitney

**Steven Palmer** is Canada Research Chair in History of International Health and Associate Professor at the University of Windsor in Canada. He is the author of *From Popular Medicine to Medical Populism: Doctors, Healers, and Public Power in Costa Rica, 1800–1940*, and coeditor, with Iván Molina, of *The Costa Rica Reader: History, Culture, Politics*, both also published by Duke University Press. **José Antonio Piqueras** is Chair of Contemporary History at Universitat Jaume I de Castellón in Spain. He is the author of several books on Cuban and Caribbean history, including *Trabajo libre y coactivo en sociedades de plantación*. **Amparo Sánchez Cobos** is Assistant Professor of History at Universitat Jaume I, Castellón, and the author of *Sembrando ideales. Anarquistas españoles en Cuba*.

## The Ethnohistorical Map in New Spain

ALEXANDER HIDALGO & JOHN F. LÓPEZ, EDITORS

a special issue of ETHNOHISTORY



Detail, Map of Cuquila, 1599. Archivo General de la Nación, Mexico City, no. 2463, Tierras, vol. 3556, exp. 6, f. 175.

This special issue brings together a multidisciplinary group of scholars to examine the relationship between cartography and the expression of ethnicity in the Viceroyalty of New Spain from 1521 to 1821. Maps from Oaxaca, central Mexico, and the Philippines, spanning the sixteenth through the early nineteenth centuries, provide important

yet understudied illustrations of the social, political, and geographic complexity of the regions. This collection of essays scrutinizes maps made by cosmographers, surveyors, indigenous painters, and scientists. They explicate how and why ethnicity can inform discussions of colonialism, social memory, land tenure, visual representation, and science and technology, ultimately demonstrating how New Spain's culture and society were forged during the early modern period.

Essays featured in this issue analyze the use of cartography to communicate the urban form of early colonial Mexico City and the application of botanical and proto-chemical knowledge to make ink for native maps from Oaxaca. Other essays address the representation of ethnicity and space in seventeenth-century Manila, the construction of spatial boundaries through the use of word and image in central Mexico, and the survival of Nahua place names and social ordering in eighteenth-century Mexico City.

### Contributors

María Castañeda de la Paz, Tom Cummins, Alexander Hidalgo, Dana Leibsohn, John F. López, Barbara Mundy

**Alexander Hidalgo** is Assistant Professor of Latin American History at Texas Christian University. **John F. López** is a Provost's Postdoctoral Scholar at the University of Chicago.

## Queering the Middle

Race, Region, and a Queer Midwest

**MARTIN F. MANALANSAN IV, CHANTAL NADEAU,  
RICHARD T. RODRÍGUEZ & SIOBHAN B. SOMERVILLE,**  
SPECIAL ISSUE EDITORS

*a special issue of GLQ*



Catherine Opie, "Untitled #1 (Chicago)," 2004. Iris print. Courtesy of Regen Projects, Los Angeles. ©Catherine Opie

When imagined in relation to other regions of the United States, the Midwest is often positioned as the norm, the uncontested site of white American middle-class heteronormativity. This characterization has often prevailed in scholarship on sexual identity, practice, and culture, but a growing body of recent queer work on rural sexualities, transnational migration, regional identities, and working-class culture suggests the need to understand the Midwest otherwise. This special issue offers an opportunity to think with, through, and against the idea of region. Rather than reinforce the idea of the Midwest as a core that naturalizes American cultural and ideological formations, these essays instead open up possibilities for unraveling the idea of the heartland.

The introduction provides a discussion of the theoretical and critical motivations for understanding *the middle* as a queer vantage, while the six articles focus on social movements, queer community networks, Midwest-based expressive cultures, and local and diasporic rearticulations of racial, gender, and sexual politics.

### Contributors

**Kale Bantigue Fajardo, Bill Johnson González, Scott Herring, Ricardo L. Ortíz, Emily Skidmore, Nicholas L. Syrett, Lourdes Torres, James Welker**

**Martin F. Manalansan IV** is Associate Professor of Anthropology, **Chantal Nadeau** is Professor and Chair of Gender and Women's Studies, and **Richard T. Rodríguez** and **Siobhan B. Somerville** are Associate Professors of English at the University of Illinois at Urbana-Champaign.

## Postposttranssexual

Key Concepts for a Twenty-First-Century  
Transgender Studies

**PAISLEY CURRAH & SUSAN STRYKER, EDITORS**

*a special issue of TSQ*

# TSQ

*Changing the way  
the world thinks about  
transgender issues*

TSQ aims to be the journal of record for the rapidly emerging field of transgender studies. The inaugural issue, "Postposttranssexual: Key Concepts for a Twenty-First-Century Transgender Studies," pays homage to Sandy Stone's field-defining "Posttranssexual Manifesto" and assesses where the field is now and where it seems to be heading. Comprising nearly sixty short essays by authors ranging from graduate students to senior scholars, the issue takes on such topics as biopolitics, disability, political economy, childhood, trans-of-color critique, area studies, translation, pathologization, the state, and animal studies. Some keyword entries resemble encyclopedia articles (sports, psychoanalysis); others are poetic meditations on concepts (capacity, transition); still others offer whimsical and eccentric expositions of words that are more unexpected—and unexpectedly productive (perfume, hips). Some entries pose trenchant resistances to the keyword concept itself. The issue includes a substantive introduction by the editors and serves as a primer for readers encountering transgender studies for the first time.

More than sixty authors contributed to this issue; please visit [dukeupress.edu/TSQ](http://dukeupress.edu/TSQ) for a complete list.

**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.



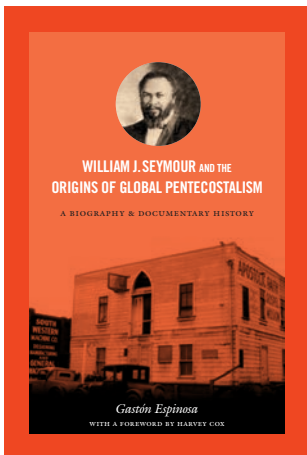
## William J. Seymour and the Origins of Global Pentecostalism

A Biography and Documentary History

GASTÓN ESPINOSA

With a Foreword by Harvey Cox

“One of the finest features of this volume is that Espinosa boldly enters the heated arguments about Seymour’s role in the birth of Pentecostalism, gives all parties their due, but still persuades at least this reader that both Seymour and the Azusa revival played a central role in the appearance of the modern Pentecostal movement.”—**HARVEY COX**, from the foreword



In 1906, William J. Seymour (1870–1922) preached Pentecostal revival at the Azusa Street mission in Los Angeles. From these and other humble origins, the movement has blossomed to 585 million people around the world. Gastón Espinosa provides new insight into the life and ministry of Seymour, the Azusa Street revival, and Seymour’s influence on global Pentecostal origins. After defining key terms and concepts, he surveys the changing interpretations of Seymour over the past 100

years, critically engages them in a biography, and then provides an unparalleled collection of primary sources, all in a single volume. He pays particular attention to race relations, Seymour’s paradigmatic global influence from 1906 to 1912, and the break between Seymour and Charles Parham, another founder of Pentecostalism. Espinosa’s fragmentation thesis argues that the Pentecostal propensity to invoke direct, unmediated experiences with the Holy Spirit empowers ordinary people to break the bottle of denominationalism and to rapidly indigenize and spread their message. The 104 primary sources include all of Seymour’s extant writings in full and without alteration and some of Parham’s theological, social, and racial writings, which help explain why the two parted company. To capture the revival’s diversity and global influence, this book includes Black, Latino, Swedish, and Irish testimonies, along with those of missionaries and leaders who spread Seymour’s vision of Pentecostalism globally.

**Gastón Espinosa** is Arthur V. Stoughton Associate Professor and Chair of Religious Studies at Claremont McKenna College. He is the author of *Latino Pentecostals in America: Faith and Politics in Action* and editor of *Religion, Race, and Barack Obama’s New Democratic Pluralism* and *Mexican American Religions: Spirituality, Activism, and Culture*, which is also published by Duke University Press. **Harvey Cox** is Hollis Research Professor of Divinity at Harvard University. He is the author of *Fire from Heaven: The Rise of Pentecostal Spirituality and the Reshaping of Religion in the Twenty-first Century*.

## Talking to the Dead

Religion, Music, and Lived Memory among  
Gullah/Geechee Women

LERHONDA S. MANIGAULT-BRYANT

“LeRhonda S. Manigault-Bryant has produced a masterful work of scholarship that not only provides a unique analysis of ‘lived’ history and religion in the lives of contemporary African American women but also bears witness to the power of human creativity, expressed through imagination, memory, and performance. By crafting such an adept narrative, Manigault-Bryant draws the reader into a compelling story that balances her subjective experiences with a new and productive methodological approach.”

—**YVONNE P. CHIREAU**, author of *Black Magic: Religion and the African American Conjuring Tradition*

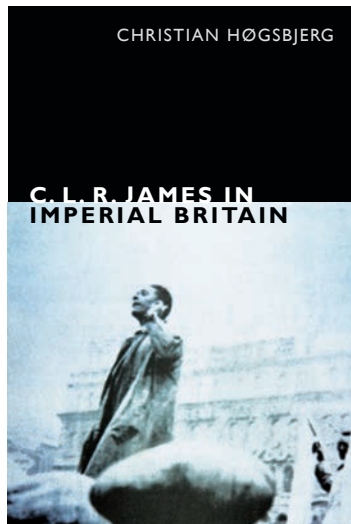
*Talking to the Dead* is an ethnography of seven Gullah/Geechee women from the South Carolina lowcountry. These women communicate with their ancestors through dreams, prayer, visions, and traditional crafts and customs, such as storytelling, basketry, and ecstatic singing in their churches. Like other Gullah/Geechee women of the South Carolina and Georgia coasts, these women, through their active communication with the deceased, make choices and receive guidance about how to live out their faith and engage with the living. LeRhonda S. Manigault-Bryant emphasizes that this communication affirms the women’s spiritual faith—which seamlessly integrates Christian and folk traditions—and reinforces their position as powerful culture keepers within Gullah/Geechee society. By looking in depth at this long-standing spiritual practice, Manigault-Bryant highlights the subversive ingenuity that lowcountry inhabitants use to thrive spiritually and to maintain a sense of continuity with the past.

**LeRhonda S. Manigault-Bryant** is Assistant Professor of Africana Studies at Williams College.

## C. L. R. James in Imperial Britain

CHRISTIAN HØGSBJERG

“When C. L. R. James left Trinidad for England in 1932, it was a kind of homecoming: A connoisseur of cricket, immersed in the works of Shakespeare and Thackeray almost from birth, James was the consummate Afro-Saxon intellectual long before setting foot in London. In *C. L. R. James in Imperial Britain*, Christian Høgsbjerg follows him into the meeting halls and radical bookstores, the cricket grounds and bohemian haunts, where this displaced ‘Victorian with the rebel seed’ emerged as a leading figure in the Trotskyist and Pan-Africanist movements. The fusion of insight with command of factual detail sets the new standard by which serious work on C. L. R. James must be judged.”—**SCOTT MCLEEMEE**, editor of *C. L. R. James on the “Negro Question”*



*C. L. R. James in Imperial Britain* chronicles the life and work of the Trinidadian intellectual and writer C. L. R. James during his first extended stay in Britain, from 1932 to 1938. It reveals the radicalizing effect of this critical period on James’s intellectual and political trajectory. During this time, James turned from liberal humanism to revolutionary socialism. Rejecting the “imperial Britishness” he had absorbed growing up in a Crown Colony in the British West Indies, he became a leading anticolonial

activist and Pan-Africanist thinker. Christian Høgsbjerg reconstructs the circumstances and milieu in which James wrote works including his magisterial study, *The Black Jacobins*. First published in 1938, James’s examination of the dynamics of anticolonial revolution in Haiti continues to influence scholarship on Atlantic slavery and abolition. Høgsbjerg suggests that during the Depression C. L. R. James advanced public understanding of the African diaspora and emerged as one of the most significant and creative revolutionary Marxists in Britain.

**Christian Høgsbjerg** is a Teaching Fellow in the Department of History at the University of York. He is the editor of a recent edition of C. L. R. James’s play *Toussaint Louverture: The Story of the Only Successful Slave Revolt in History*, also published by Duke University Press.

THE C. L. R. JAMES ARCHIVES  
A Series Edited by Robert A. Hill

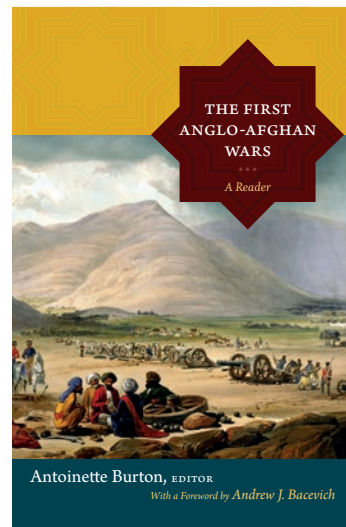
## The First Anglo-Afghan Wars

A Reader

ANTOINETTE BURTON, EDITOR

With a Foreword by Andrew J. Bacevich

“As important as they were in the annals of Britain’s imperial history, the first Anglo-Afghan wars were the formative crises of the Afghan state. By drawing together travel writings, newspaper and intelligence reports, diaries, and poems by contemporaries, Antoinette Burton has assembled the essential compendium on these image-fixing encounters for the student and specialist alike.”—**NILE GREEN**, editor of *Afghanistan in Ink: Literature between Diaspora and Nation*



Designed for classroom use, *The First Anglo-Afghan Wars* gathers in one volume primary source materials related to the first two wars that Great Britain launched against native leaders of the Afghan region. From 1839 to 1842, and again from 1878 to 1880, Britain fought to expand its empire and prevent Russian expansion into the region’s northwest frontier, considered the gateway to India, the jewel in Victorian Britain’s imperial crown. Spanning the years 1817 to 1919, the selections reflect

the complex national, international, and anticolonial interests entangled in Central Asia at the time. The documents, each of which is preceded by a brief introduction, bring the nineteenth- and early-twentieth-century wars alive through the opinions of those who participated in or lived through the conflicts. They portray the struggle for control of the region from the perspectives of women and non-Westerners, as well as well-known figures including Kipling and Churchill. Filled with military and civilian voices, the Reader clearly demonstrates the challenges that Central Asia posed to powers attempting to secure and claim the region. It is a cautionary tale, unheeded by Western powers in the post-9/11 era.

**Antoinette Burton** is Professor of History and Catherine C. and Bruce A. Bastian Professor of Global and Transnational Studies at the University of Illinois, Urbana-Champaign. She has written and edited many books, including *A Primer for Teaching World History: Ten Design Principles*; *Empire in Question: Reading, Writing, and Teaching British Imperialism*; *Archive Stories: Facts, Fictions, and the Writing of History*; and *After the Imperial Turn: Thinking with and through the Nation*, all published by Duke University Press. **Andrew J. Bacevich** is Professor of International Relations and History at Boston University. He is the author of *Breach of Trust: How Americans Failed Their Soldiers and Their Country* and *Washington Rules: America’s Path to Permanent War*.

## Borderland Lives in Northern South Asia

DAVID N. GELLNER, EDITOR

With an Afterword by Willem van Schendel

“How better to transcend received wisdom about boundaries than by examining the tangled, puzzling, and mind-boggling variety of the ‘frayed borders’ between South Asia and its northern periphery? Originality, conceptual daring, and penetrating ethnographies undergird both the idea behind this volume and its execution. *Borderland Lives in Northern South Asia* marks a new stage in the scholarly literature on borders, puts the nation-state in its (modest) place, and will serve as an inspiring and reflective point of intellectual departure for the field.”—**JAMES C. SCOTT**, Sterling Professor of Political Science and Anthropology, Yale University

*Borderland Lives in Northern South Asia* provides valuable new ethnographic insights into life along some of the most contentious borders in the world. The collected essays portray existence at different points across India’s northern frontiers and, in one instance, along borders within India. Whether discussing Shi’a Muslims striving to be patriotic Indians in the Kashmiri district of Kargil or Bangladeshis living uneasily in an enclave surrounded by Indian territory, the contributors show that state borders in Northern South Asia are complex sites of contestation. India’s borders with Bangladesh, Bhutan, Burma/Myanmar, China, and Nepal encompass radically different ways of life, a whole spectrum of relationships to the state, and many struggles with urgent identity issues. Taken together, the essays show how, by looking at state-making in diverse, border-related contexts, it is possible to comprehend Northern South Asia’s various nation-state projects without relapsing into conventional nationalist accounts.

### Contributors

Jason Cons, Rosalind Evans, Nicholas Farrelly, David N. Gellner, Radhika Gupta, Sondra L. Hausner, Annu Jalais, Vibha Joshi, Nayanika Mathur, Deepak K. Mishra, Anastasia Piliavsky, Jeevan R. Sharma, Willem van Schendel

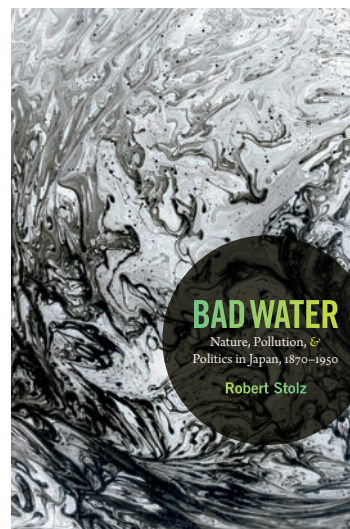
**David N. Gellner** is Professor of Social Anthropology at the University of Oxford. He is the editor of *Varieties of Activist Experience: Civil Society in South Asia* and *Ethnic Activism and Civil Society in South Asia* and coeditor, with Krishna Hachhethu, of *Local Democracy in South Asia: Microprocesses of Democratization in Nepal and Its Neighbours*. **Willem van Schendel** is Professor of Modern Asian History at the University of Amsterdam and head of the South Asia Department at the International Institute of Social History in Amsterdam. He is coeditor, with Meghna Guhathakurta, of *The Bangladesh Reader*, also published by Duke University Press.

## Bad Water

Nature, Pollution, and Politics in Japan, 1870–1950

ROBERT STOLZ

“*Bad Water* is a vitally important study of the growing incidence of recognizable pollution of the environment in Japan’s late-Meiji period (1890s–1900s). It is both a prescient and penetrating critique of the costs of the country’s modernizing transformation and a withering assault on the political paradigm that informed it. Above all else, Robert Stolz has constructed a brilliant critique of the price extracted of the country’s liberal endowment and, by extension, of liberalism everywhere.”—**HARRY HAROOTUNIAN**, author of *History’s Disquiet: Modernity, Cultural Practice, and the Question of Everyday Life*



*Bad Water* is a sophisticated theoretical analysis of Japanese thinkers and activists’ efforts to reintegrate the natural environment into Japan’s social and political thought in the late nineteenth century and early twentieth. The need to incorporate nature into politics was revealed by a series of large-scale industrial disasters in the 1890s. The Ashio Copper Mine unleashed massive amounts of copper, arsenic, mercury, and other pollutants into surrounding watersheds. Robert Stolz argues

that by forcefully demonstrating the mutual penetration of humans and nature, industrial pollution biologically and politically compromised the autonomous liberal subject underlying the political philosophy of the modernizing Meiji state. In the following decades, socialism, anarchism, fascism, and Confucian benevolence and moral economy were marshaled in the search for new theories of a modern political subject and a social organization adequate to the environmental crisis. With detailed considerations of several key environmental activists, including Tanaka Shōzō, *Bad Water* is a nuanced account of Japan’s environmental turn, a historical moment when, for the first time, Japanese thinkers and activists experienced nature as alienated from themselves and were forced to rebuild the connections.

**Robert Stolz** is Assistant Professor of History at the University of Virginia.

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## The French Writers' War, 1940–1953

GISÈLE SAPIRO

Translated by Vanessa Doriott Anderson and Dorrit Cohn

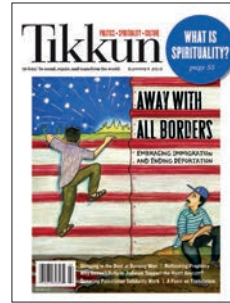
“There is no doubt that *The French Writers' War, 1940–1953*, is an important contribution to French historical and sociological scholarship, and that it fully deserved the accolades it received, not only in France but in Germany and elsewhere in Europe, when it first appeared, as well as among French historians in the United States. It is the fruit of exhaustive research and a highly original work.”—**SUSAN RUBIN SULEIMAN**, author of *Crises of Memory and the Second World War*

*The French Writers' War, 1940–1953*, is a remarkably thorough account of French writers and literary institutions from the beginning of the German Occupation through France's passage of amnesty laws in the early 1950s. To understand how the Occupation affected French literary production as a whole, Gisèle Sapiro uses Pierre Bourdieu's notion of the “literary field.” Sapiro surveyed the career trajectories and literary and political positions of 185 writers. She found that writers' stances in relation to the Vichy regime are best explained in terms of institutional and structural factors, rather than ideology. Examining four major French literary institutions, from the conservative French Academy to the Comité national des écrivains, a group formed in 1941 to resist the Occupation, she chronicles the institutions' histories before turning to the ways that they influenced writers' political positions. Sapiro shows how significant institutions and individuals within France's literary field exacerbated their loss of independence or found ways of resisting during the war and Occupation, as well as how they were perceived after Liberation.

**Gisèle Sapiro** is a sociologist in Paris, where she is Director of Research at the Centre National de la Recherche Scientifique. **Vanessa Doriott Anderson** is Assistant Professor of French at Wartburg College in Waverly, Iowa. **Dorrit Cohn** (1924–2012) is the author of *The Distinction of Fiction* and *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction*.

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history of economics

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TIAGO MATA & STEVEN G. MEDEMA, EDITORS

a supplement to HISTORY OF POLITICAL ECONOMY

*The Economist as Public Intellectual* examines the power of individual economists to intervene in public affairs and argues that economists' public interventions have had profound consequences for both the structure and the content of the public sphere. Focusing on the encounters between economists and their publics in the United Kingdom and the United States, the essays in this volume demonstrate how publicity served different purposes in the evolving configurations of academe, business, government, and media during the twentieth century. The economists discussed include Gary Becker, Milton Friedman, John Kenneth Galbraith, and John Maynard Keynes. This volume concludes with a timely examination of economists' reaction to the current financial downturn.

Subscribers to *History of Political Economy* will receive a copy of *The Economist as Public Intellectual*.

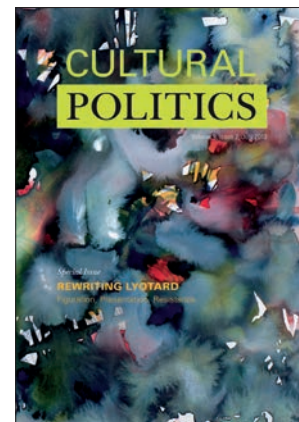
### Contributors

Roger E. Backhouse, Bradley W. Bateman, Peter Boettke, Angus Burgin, Robert W. Dimand, Gil Eyal, Jean-Baptiste Fleury, Chris Godden, Craufurd Goodwin, Susan Howson, Moran Levy, Alain Marciano, Tiago Mata, Rob Roy McGregor, Steven G. Medema, Philip Mirowski, Edward Nik-Khah, Liya Palagashvili, Warren Young

**Tiago Mata** is Senior Research Associate in the Department of History and Philosophy of Science at the University of Cambridge. **Steven G. Medema** is Professor of Economics at the University of Colorado at Denver.

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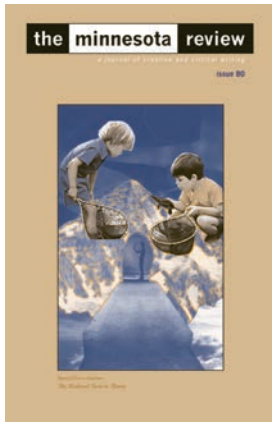
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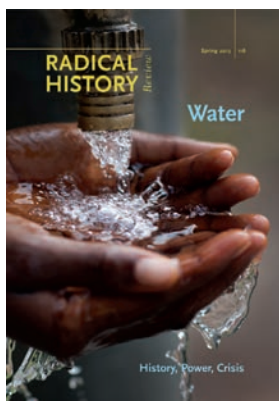
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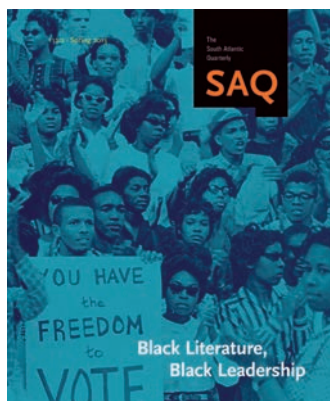
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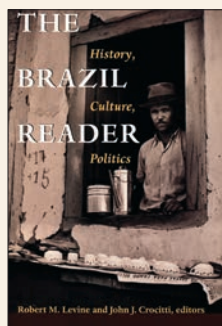
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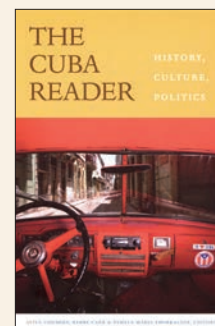
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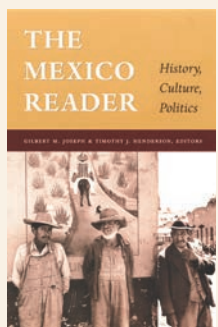
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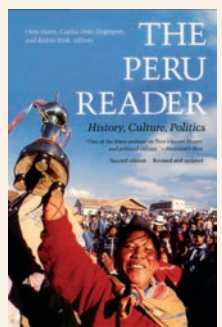
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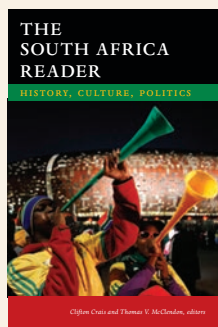
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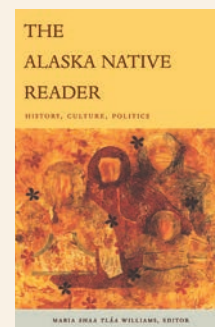
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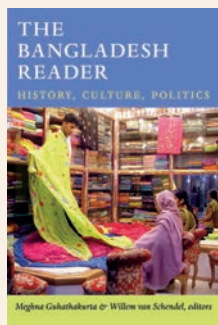
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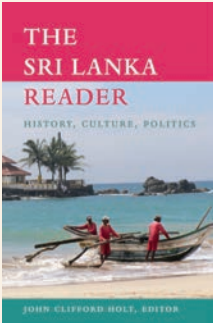


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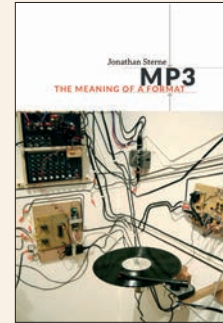
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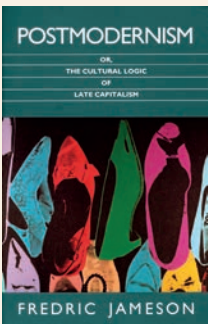
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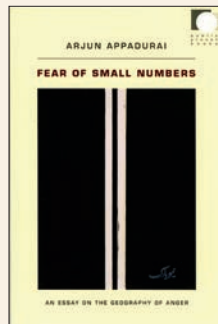
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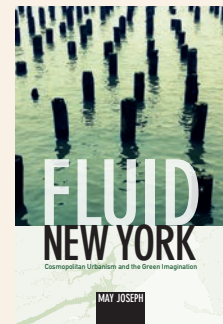
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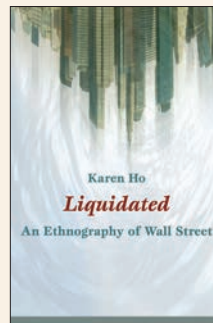
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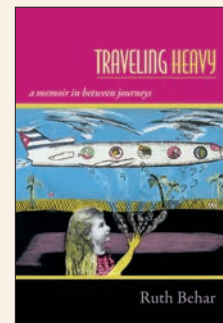
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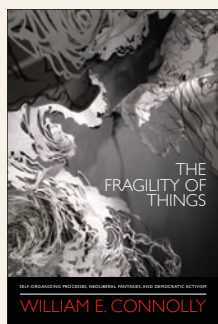
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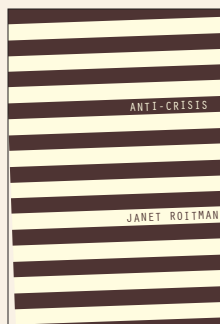
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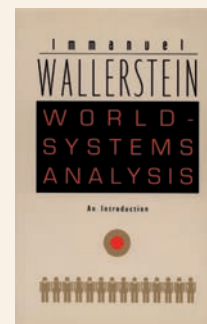
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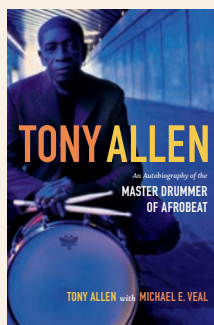
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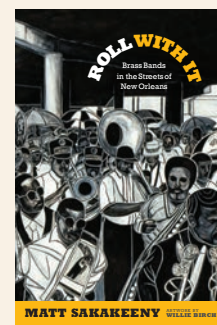
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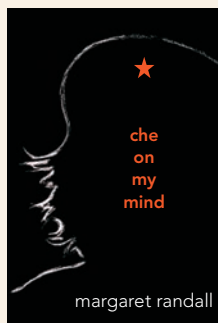
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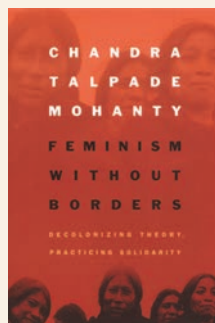
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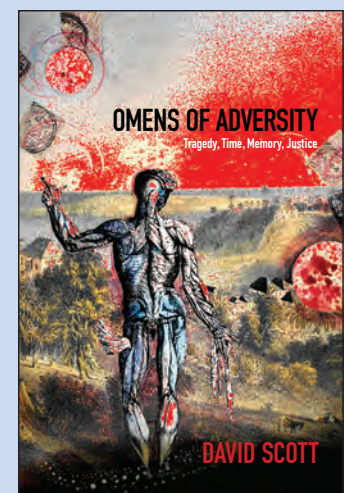
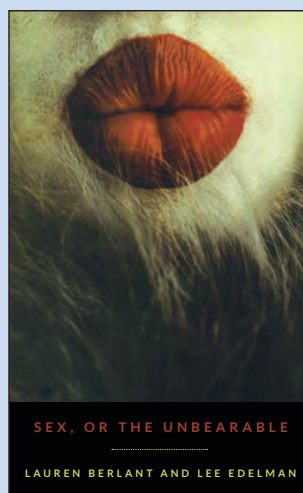
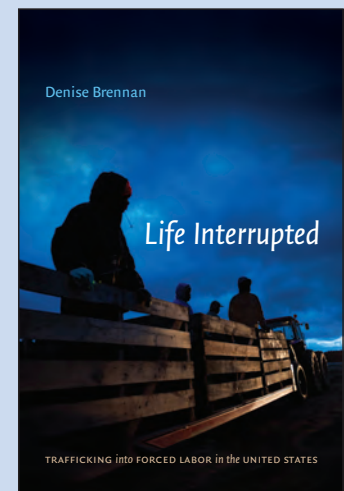
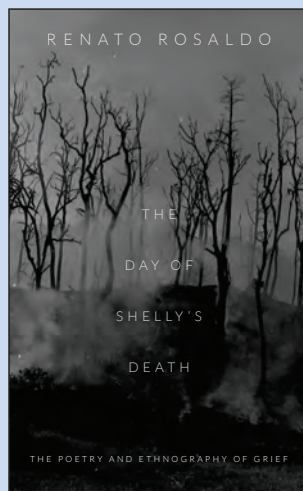
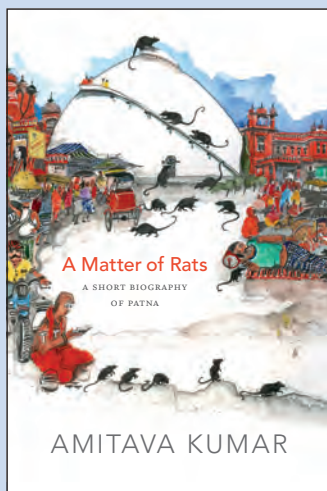
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