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SPRING & SUMMER 2012

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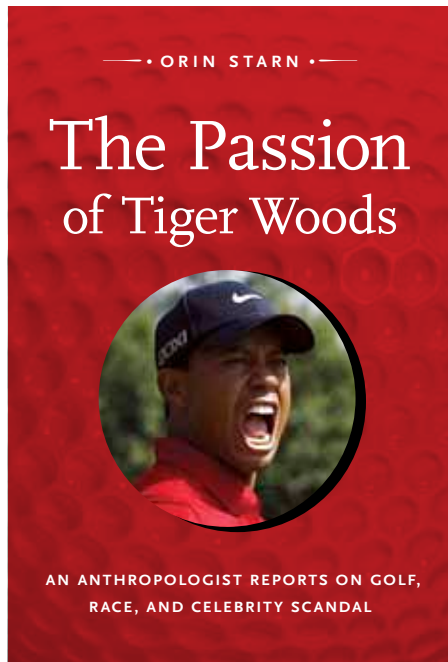
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# The Passion of Tiger Woods

An Anthropologist Reports  
on Golf, Race, and Celebrity Scandal

ORIN STARN



Perhaps the best golfer ever, Tiger Woods rocketed to the top of a once whites-only sport. Endorsements made him a global brand and the world's richest athlete. The child of a multiracial marriage, Woods and his blond, blue-eyed wife, Elin Nordegren, seemed to represent a new postracial America. Then, in late 2009, Woods became embroiled in a sex scandal that made headlines worldwide. In this concise yet far-reaching analysis, Orin Starn brings an anthropologist's perspective to bear on Tigergate. He explores our modern media

obsession with celebrity scandals and their tawdry ritualized drama, yet he offers much more than the usual banal moralizing about the rich and famous. Starn explains how Tiger's travails and the culture of golf reflect broader American anxieties—about race and sex, scapegoating and betrayal, and the role of the sports hero. *The Passion of Tiger Woods* is required reading for all those interested in the high-stakes world of professional golf, the politics of sports and celebrity, and the myths and realities surrounding the flawed yet riveting figure who remains among the most famous athletes of our time.

A JOHN HOPE FRANKLIN CENTER BOOK



Author photo by Les Todd/  
Duke Photography

**Orin Starn** is Professor and Chair of Cultural Anthropology at Duke University. He is the author of *Nightwatch: The Politics of Protest in the Andes* and a co-editor of *The Peru Reader: History, Culture, Politics*, both also published by Duke University Press. His most recent book is the award-winning *Ishi's Brain: In Search of America's Last "Wild" Indian*. An avid golfer with a five handicap,

Starn has written about golf for the *Los Angeles Times* and other newspapers and provided commentary on ESPN and NPR. He blogs about golf at [golfpolitics.blogspot.com](http://golfpolitics.blogspot.com) and regularly teaches a course about sports and society.

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"Orin Starn's excellent examination of Tiger Woods offers deep insight, original thinking, and valuable new perspectives. This book tells us a lot about Tiger, but even more about ourselves."—**JAIME DIAZ**, senior writer, *Golf Digest*

"The next time someone asks me about anthropology's value to contemporary cultural debates, I'll just tell them to read Orin Starn's *The Passion of Tiger Woods*, a funny, engaging, readable, and unapologetically anthropological take on celebrity scandal, popular culture, and American sports. From playful musings on a potentially recessive 'golf gene' to critiques of (wildly popular!) speculative genetic theories about black athleticism, Starn takes us on an entertaining ride through the history of golf, the rise of its current superstar, and the media maelstrom of racial and sexual imagery that followed from a relatively minor car crash in Florida one fateful Thanksgiving night."—**JOHN L. JACKSON JR.**, author of *Racial Paranoia: The Unintended Consequences of Political Correctness*

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## Deviations

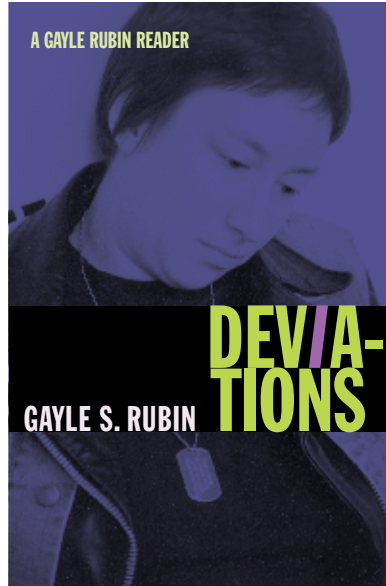
A Gayle Rubin Reader

**GAYLE S. RUBIN**



Author photo by Michael Rosen

**Gayle S. Rubin** is Associate Professor of Anthropology, Women's Studies, and Comparative Literature at the University of Michigan.



*Deviations* is the definitive collection of writing by Gayle S. Rubin, a pioneering theorist and activist in feminist, lesbian and gay, queer, and sexuality studies since the 1970s. Rubin first rose to prominence in 1975 with the publication of “The Traffic in Women,” an essay that had a galvanizing effect on feminist thinking and theory. In another landmark piece, “Thinking Sex,” she examined how certain sexual behaviors are constructed as moral or natural, and others as unnatural. That essay became one of queer theory’s foundational texts. Along with such canonical work, *Deviations* features less-known

but equally insightful writing on subjects such as lesbian history, the feminist sex wars, the politics of sadomasochism, crusades against prostitution and pornography, and the historical development of sexual knowledge. In the introduction, Rubin traces her intellectual trajectory and discusses the development and reception of some of her most influential essays. Like the book it opens, the introduction highlights the major lines of inquiry pursued for nearly forty years by a singularly important theorist of sex, gender, and culture.

A JOHN HOPE FRANKLIN CENTER BOOK

“Foundational essays and commentary from America’s pre-eminent queer feminist intellectual; a must-have for any scholar and every library.”—**ESTHER NEWTON**, author of *Margaret Mead Made Me Gay: Personal Essays, Public Ideas*

“The essays in *Deviations* cover a tightly meshed set of concerns in an extraordinarily provocative manner. Whether Gayle S. Rubin writes about antiporn politics, lesbian literary histories, gay male leather communities, S/M cultures, or butch-femme erotics, she always provides deeply engaged and respectful accounts of the kinds of knowledges that are produced in sexual subcultures but are often passed over by mainstream theorists and researchers. This is a fantastic collection, and it will be an immensely popular book.”

—**JUDITH HALBERSTAM**, author of *The Queer Art of Failure*

“Gayle S. Rubin has been breaking new intellectual ground around gender and sexuality for almost four decades. This collection of essays lets us see in one place the breadth, depth, and profound originality of her thinking. It’s a wonder to behold. As I reread some familiar pieces and encountered some new ones, I was reminded how much I am in her debt.”—**JOHN D’EMILIO**, co-author of *Intimate Matters: A History of Sexuality in America*

“It is rare to find an intellectual who founded an entire field of sexuality studies, whose theoretical contributions have been so far-reaching, and who continues to make rich, surprising, and singular interventions. These are the essays that riveted generations and claim our attention time and again. Gayle S. Rubin gives us the material life of sexual categories, lucid and careful argumentation, extraordinary and unprecedented archives. This brilliant collection is a gift for anyone who wants to follow the formidable trajectory of the most exacting and influential intellectual of sexuality studies.”—**JUDITH BUTLER**, Maxine Elliot Professor, University of California, Berkeley



# The Weather in Proust

EVE KOSOFSKY SEDGWICK

JONATHAN GOLDBERG, EDITOR



*The Weather in Proust* gathers pieces written by the eminent critic and theorist Eve Kosofsky Sedgwick in the last decade of her life, as she worked toward a book on Proust. This book takes its title from the first essay, a startlingly original interpretation of Proust. By way of Neoplatonism, Buddhism, and the work of Melanie Klein, Sedgwick establishes the sense of refreshment and surprise that the author of the *Recherche* affords his readers. Proust also figures in pieces on the poetry of C. P. Cavafy, object relations, affect theory, and Sedgwick's textile art practices. More explicitly connected to her

role as a pioneering queer theorist are an exuberant attack against reactionary refusals of the work of Guy Hocquenghem and talks in which she lays out her central ideas about sexuality and her concerns about the direction of U.S. queer theory. Sedgwick lived for more than a dozen years with a diagnosis of terminal cancer; its implications informed her later writing and thinking, as well as her spiritual and artistic practices. In the book's final and most personal essay, she reflects on the realization of her impending death. Featuring thirty-seven color images of her art, *The Weather in Proust* offers a comprehensive view of Sedgwick's later work, underscoring its diversity and coherence.

## SERIES Q

A Series Edited by Michèle Aina Barale, Jonathan Goldberg, Michael Moon & Eve Kosofsky Sedgwick

also by Eve Kosofsky Sedgwick



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Author photo by H. A. Sedgwick

## Eve Kosofsky Sedgwick

(1950–2009) was Distinguished Professor of English at the CUNY Graduate Center. She is the author of *Epistemology of the Closet*, *Between Men*, and *A Dialogue on Love*. Her books *Touching Feeling*; *Tendencies*; *Fat Art*,

*Thin Art*; *Novel Gazing*; *Gary in Your Pocket*; and *Shame and Its Sisters* (co-edited with Adam Frank) are all also published by Duke University Press. **Jonathan Goldberg** is Arts and Sciences Distinguished Professor of English and Director of the Studies in Sexualities Program at Emory University. He is the author, most recently, of *The Seeds of Things*.

“With breathtaking range and brilliance, Eve Kosofsky Sedgwick once again, and in myriad ways, reminds us of the complex relationality of affective life. These extraordinary essays give life to her claim that something about queer is inextinguishable.”—**JUDITH BUTLER**, Maxine Elliot Professor, University of California, Berkeley

“*The Weather in Proust* is not just a random final collection of Eve Kosofsky Sedgwick's essays. It is a frank and flowing analysis of the conflict of pleasure and destruction that shapes our attachment to life; it is an account of the deities that artists invent to embody these dramatic life forces; and, perhaps above all, it is what she calls a ‘fantasy book,’ a stimulus to follow out affect beyond the conventions of thought. Like the artists and psychoanalysts whom Sedgwick seeks out, this work provides a ‘calm voice, so contagious and easy to internalize’ that ‘a new mental faculty’ emerges: through crystalline prose, clear-sighted formulations, and an unsurpassed aesthetic patience, Sedgwick's engagement with sexuality, politics, and reading closely constitutes a sublime teaching.”—**LAUREN BERLANT**, author of *Cruel Optimism*

## Darger's Resources

MICHAEL MOON



**Michael Moon** is Professor in the Graduate Institute of the Liberal Arts at Emory University. He is the author of *Disseminating Whitman: Revision and Corporeality in Leaves of Grass*. His books, *A Small Boy and Others: Imitation and Initiation in American Culture from Henry James to Andy Warhol;*

*Subjects and Citizens: Nation, Race, and Gender from Oroonoko to Anita Hill* (edited with Cathy N. Davidson); and *Displacing Homophobia* (edited with Ronald Butters and John M. Clum), are also published by Duke University Press.

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*"Darger's Resources is an important, lively, and moving book. As he did when writing about Joseph Cornell in his book *A Small Boy and Others*, Michael Moon takes a difficult figure, this time the rather Cornellish Darger, and refuses to demonize him or normalize him."*—**CAROL MAVOR**, author of *Reading Boyishly*

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Henry Darger, *At Jennie Richee. While sending warning to their father watch night black cloud of coming storm thro' windows*. Copyright Kiyoko Lerner, courtesy of Andrew Edlin Gallery.

Henry Darger (1892–1973) was a hospital janitor and an immensely productive artist and writer. In the first decades of adulthood, he wrote a 15,145-page fictional epic, *In the Realms of the Unreal*. He spent much of the rest of his long life illustrating it in astonishing drawings and watercolors. In Darger's unfolding saga, pastoral utopias are repeatedly savaged by extreme violence directed at children, particularly girls. Given his disturbing subject matter and the extreme solitude he maintained throughout his life, critics have characterized Darger as eccentric, deranged, and even dangerous, as an outsider artist compelled to create a fantasy universe. Contesting such pathologizing interpretations, Michael Moon looks to Darger's resources, to the narratives and materials that inspired him and often found their way into his writing, drawings, and paintings. He finds an artist who reveled in the burgeoning popular culture of the early twentieth century, in its newspaper comic strips, pulp fiction, illustrated children's books, and mass-produced religious art. Moon contends that Darger's work deserves and rewards comparison with that of contemporaries of his, such as the "pulp historians" H. P. Lovecraft and Robert Howard, the Oz chronicler L. Frank Baum, and the newspaper cartoonist Bud Fisher.

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*"Darger's Resources is a masterful, witty, and moving contribution to Americanist scholarship. It is also an important book, one which will significantly alter the terms of Darger criticism in art history and expand the vocabulary of queer theory in an urgently needed way. Michael Moon links the practice of recuperating texts from punishing or pathologizing interpretations to a context based more on class and religion than on sexuality. In doing so, he provides a model of how to export some of the best innovations of queer studies to other cultural and historical terrain. Moon uses his recuperation of Darger to open up vistas of working-class cultural history."*—**CHRISTOPHER NEALON**, author of *Foundlings: Lesbian and Gay Historical Emotion before Stonewall*

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also by Michael Moon



### A Small Boy and Others

Imitation and Initiation in American Culture from Henry James to Andy Warhol

paper \$22.95/£14.99

978-0-8223-2173-6 / 1998

## Red Nails, Black Skates

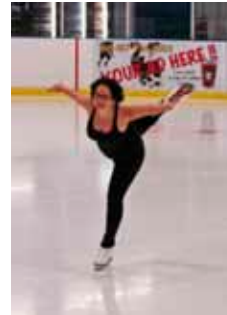
Gender, Cash, and Pleasure on and off the Ice

ERICA RAND



In her forties, Erica Rand bought a pair of figure skates to vary her workout routine. Within a few years, the college professor was immersed in adult figure skating. Here, in short, incisive essays, she describes the pleasures to be found in the rink and the exclusionary practices that make those pleasures more accessible to some than to others. Throughout the book, Rand situates herself as a queer femme, describing her mixed feelings about participating in a sport with heterosexual storylines and rigid standards about gender-appropriate costumes and moves. She chronicles her

experiences competing in the Gay Games and U.S. Figure Skating's annual competition, the "Adult Nationals." Aided by her comparative study of roller derby and women's hockey, including a brief attempt to play hockey, she addresses matters such as skate-color conventions, judging systems, racial and sexual norms, transgender issues in sports, and the economics of athletic participation and risk-taking. Mixing sharp critique with genuine appreciation and delight, Rand suggests ways to make figure skating more inclusive, while portraying the unlikely friendships facilitated by sports and the sheer elation of gliding on ice.



Author photo by Alexis Lyon

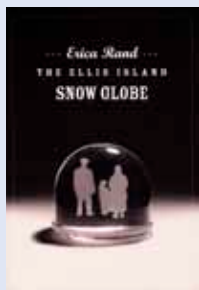
**Erica Rand** is Professor of Art and Visual Culture and of Women and Gender Studies at Bates College. She is the author of *The Ellis Island Snow Globe* and *Barbie's Queer Accessories*, both also published by Duke University Press.

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*"Red Nails, Black Skates is a fabulous read, a smart and often hilarious account of one queer critic's journey deep into the heart of figure skating. The intricate interplay of gender, race, and class in skating culture makes it a perfect site for tackling the ways that antigay and sexist paradigms reinforce one another, as well as anxieties about race and class. In this brilliantly written book, Erica Rand takes feminist sports studies to a new level, without sacrificing her own stories about the pleasures of figure skating and the lessons that she has learned as a skater."*—**JENNIFER DOYLE**, author of *Sex Objects: Art and the Dialectics of Desire* and the feminist soccer blog *From a Left Wing*

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### also by Erica Rand



#### The Ellis Island Snow Globe

paper \$25.95tr/£16.99  
978-0-8223-3591-7 / 2005



#### Barbie's Queer Accessories

paper \$22.95tr/£14.99  
978-0-8223-1620-6 / 1995

# Words of Protest, Words of Freedom

Poetry of the American Civil Rights

Movement and Era

AN ANTHOLOGY

JEFFREY LAMAR COLEMAN, EDITOR

**Jeffrey Lamar Coleman** is Associate Professor of English at St. Mary's College of Maryland. He is the author of *Spirits Distilled: Poems*.

"America's ongoing civil rights movement reflects the triumphs and travails of struggles for citizenship, equality, and social justice. Jeffrey Lamar Coleman's insightful and illuminating work redirects our gaze toward the power of poetry in transforming the nation's postwar civil rights landscape. An essential book for students and scholars of the civil rights struggle."—**PENIEL E. JOSEPH**, author of *Dark Days, Bright Nights: From Black Power to Barack Obama*

## Selected contributors

**Maya Angelou**

**W. H. Auden**

**Gwendolyn Brooks**

**Lawrence Ferlinghetti**

**Langston Hughes**

**June Jordan**

**Audre Lorde**

**Robert Lowell**

**Pauli Murray**

**Huey P. Newton**

**Adrienne Rich**

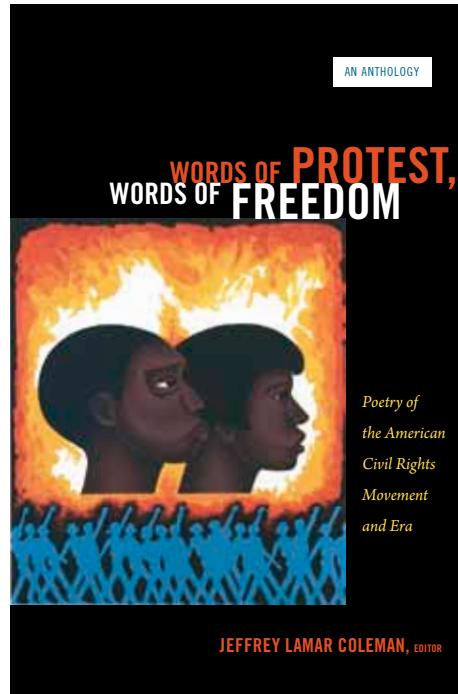
**Sonia Sanchez**

**Léopold Sédar Senghor**

**Derek Walcott**

**Alice Walker**

**Yevgeny Yevtushenko**



Poetry is an ideal artistic medium for expressing the fear, sorrow, and triumph of revolutionary times. *Words of Protest, Words of Freedom* is the first comprehensive collection of poems written during and in response to the American Civil Rights struggle of 1955–1975. Featuring some of the most celebrated writers of the twentieth century—such as Gwendolyn Brooks, Amiri Baraka, Maya Angelou, Derek Walcott, Robert Lowell, and Allen Ginsberg—alongside lesser-known poets, activists, and ordinary citizens, this anthology presents a varied and vibrant set of voices, highlighting the tremen-

dous symbolic reach of the Civil Rights movement within the United States and beyond.

The poems are organized around notable events such as the integration of Little Rock schools, the murders of Emmett Till and Medgar Evers, the emergence of the Black Panther party, and the race riots of the late 1960s; others are devoted to key figures such as Martin Luther King Jr., Malcolm X, and John and Robert Kennedy. A final group of poems speaks more broadly to the social and political climate of the times. Together with editor Jeffrey Lamar Coleman's headnotes, the poems recall the heartbreaking and jubilant moments of this tumultuous era, and they showcase the breadth of the genre of Civil Rights poetry.

Altogether, more than 150 poems by approximately 100 poets are included, with many of the poems appearing for the first time in the context of the Civil Rights Movement and Era.



## A Different Light

### The Photography of Sebastião Salgado

PARVATI NAIR



*A Different Light* is the first in-depth study of the work of Sebastião Salgado, widely considered the greatest documentary photographer of our time. For more than three decades, Salgado has produced thematic photo-essays depicting the massive human displacement brought about by industrialization and conflict. These projects usually take years to complete and include pictures from dozens of countries. Parvati Nair offers detailed analyses of Salgado's best-known photo-essays, including *Workers* (1993) and *Migrations* (2000), as well as *Genesis*, which he

began in 2004. With *Genesis*, Salgado has turned his lens from human turmoil to those parts of the planet not yet ravaged by modernity. Interpreting the photographer's oeuvre, Nair engages broad questions about aesthetics, history, ethics, and politics in documentary photography. At the same time, she draws on conversations with Salgado and his wife and partner, Lélia Wanick Salgado, to explain the significance of the photographer's life history, including his roots in Brazil and his training as an economist, his perspectives, and his artistic method. Underpinning all of Salgado's major projects is a concern with displacement, exploitation, and destruction—of people, communities, and land. Salgado's images exalt reality, compelling viewers to look and, according to Nair, to envision the world otherwise.



**Parvati Nair** is Professor of Hispanic, Cultural, and Migration Studies in the School of Languages, Linguistics, and Film at Queen Mary, University of London, where she directs the Centre for the Study of Migration. The principal editor of *Crossings: Journal of Migration & Culture*, Nair has written about photography for the *Guardian*.

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“An excellent study! Parvati Nair simultaneously places the work of Sebastião Salgado within broader contexts and illuminates contemporary debates on aesthetics, ethics, and photodocumentary, with welcome emphasis on perspectives from the Global South. A must-read for all those concerned with photographs as visible evidence.”—**LIZ WELLS**, Plymouth University, United Kingdom

“A superb book on the most important photographer in the world today, *A Different Light* cuts a very wide swath: critical photojournalism, humanitarian documentation, political aesthetics, visual epistemology and historiography, representational theory, documentary ethics, the colonial gaze, the Frankfurt School, Latin America, Africa, the place of still photography in a rapidly moving world, ecology, art, profit, and concern. This is the book that the photography of Sebastião Salgado deserves.”—**JOHN MRAZ**, author of *Looking for Mexico: Modern Visual Culture and National Identity*

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## Image Matters

Archive, Photography,  
and the African Diaspora in Europe

TINA M. CAMPT



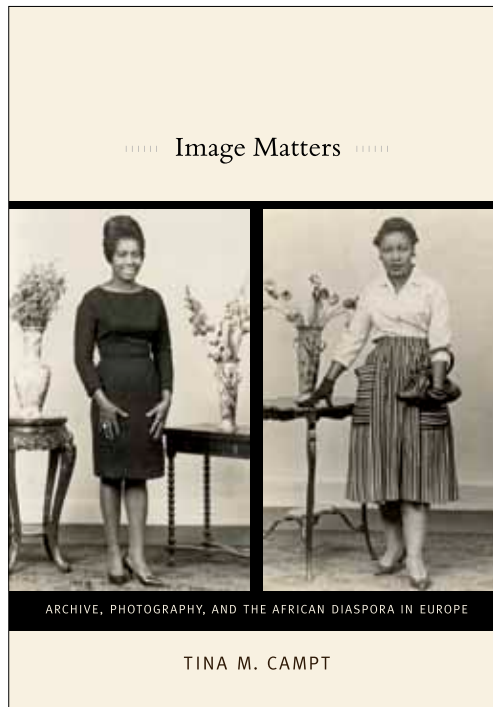
Author photo by Sade Dennis

**Tina M. Campt** is Professor of Africana and Women's Studies at Barnard College-Columbia University. She is the author of *Other Germans: Black Germans and the Politics of Race, Gender, and Memory in the Third Reich*.

"In this lucid and meticulously argued book, Tina M. Campt questions the way we see and understand race by examining family photographs of black Europeans. Her detailed readings of studio portraits, snapshots, and orphaned images engage the multiple sensory registers on which images solicit and touch us. In our encounter with these photographs of belonging, displacement, and exclusion, we are reminded why images matter."

—**SAIDIYA HARTMAN**, author of *Lose Your Mother*

"None of the riveting photographs in *Image Matters* are what they first seem. As Tina M. Campt's analysis unfolds, the images of black diaspora communities in Europe are revealed to be infinitely complex. They complicate accepted narratives and link to larger questions about the nature of historical evidence and the historical process. Ultimately, they become a prism for thinking about the diasporic condition itself, drawing attention to the diversity of black experience and to the ways that diaspora involves not only movement but also staying put."—**ELIZABETH EDWARDS**, author of *The Camera as Historian: Amateur Photographers and Historical Imagination, 1885–1918*



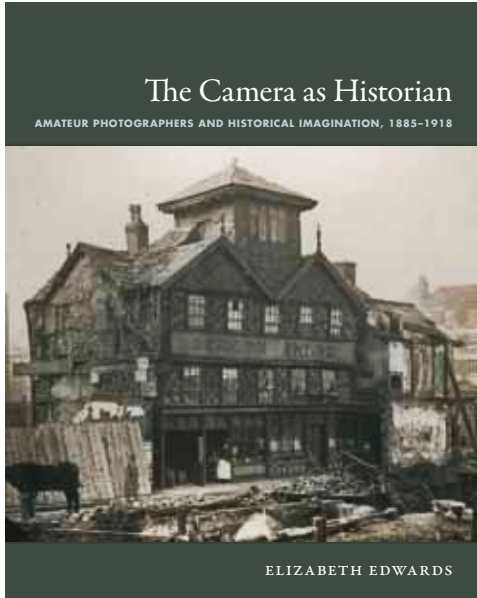
In *Image Matters*, Tina M. Campt traces the emergence of a black European subject by examining how specific black European communities used family photography to create forms of identification and community. At the heart of Campt's study are two photographic archives, one comprised primarily of snapshots of black German families taken between 1900 and 1945, and the other assembled from studio portraits of West Indian migrants to Birmingham, England, made between 1948 and 1960. Campt shows how these photographs conveyed profound aspirations to forms

of national and cultural belonging. In the process, she engages a host of contemporary issues, including the recoverability of nonstereotypical life stories of black people, especially in Europe, and their impact on our understanding of difference within diaspora; the relevance and theoretical approachability of domestic, vernacular photography; and the relationship between affect and photography. Campt places special emphasis on the tactile and sonic registers of family photographs, and uses them to read the complexity of "race" in visual signs and to highlight the inseparability of gender and sexuality from any analysis of race and class. *Image Matters* is an extraordinary reflection on what vernacular photography enabled black Europeans to say about themselves and their communities.

# The Camera as Historian

Amateur Photographers  
and Historical Imagination, 1885–1918

ELIZABETH EDWARDS



In the late nineteenth century and early twentieth, hundreds of amateur photographers took part in the photographic survey movement in England. They sought to record the material remains of the English past so that it might be preserved for future generations. In *The Camera as Historian*, the groundbreaking historical and visual anthropologist Elizabeth Edwards works with an archive of nearly 55,000 photographs taken by 1000 photographers, mostly unknown until now. Edwards

approaches the survey movement and its social and material practices ethnographically. Considering how the amateur photographers understood the value of their project, she links the surveys to the rise of popular photography, concepts of leisure, and understandings of the local and the national. Her examination of how the photographers negotiated between scientific objectivity and aesthetic responses to the past leads her to argue that the survey movement was as concerned with the conditions of its own modernity and the creation of an archive for an anticipated future as it was nostalgic about the imagined past. Including more than 120 vibrant images, *The Camera as Historian* offers new perspectives on the forces that shaped Victorian and Edwardian Britain, as well as contemporary debates about cultural identity, nationality, empire, material practices, and art.

## OBJECTS/HISTORIES

A Series Edited by Nicholas Thomas



Author photo by Sara Davidmann

**Elizabeth Edwards** is Professor of Photographic History and Director of the Photographic History Research Centre at De Montfort University in Leicester. From 1988 until 2005, she was Head of Photograph and Manuscript Collections at the Pitt Rivers Museum at the University of Oxford, where she was also a Lecturer in Visual Anthropology. Edwards is the author of *Raw Histories: Photographs, Anthropology, and Museums*; editor of *Anthropology and Photography, 1860–1920*; and a co-editor of *Photography, Anthropology and History*; *Visual Sense: A Cultural Reader*; and *Sensible Objects: Colonialism, Museums and Material Culture*.

“In this magnificent study, Elizabeth Edwards approaches the photographic survey movement in England above all as a practice: a relation between photographers, photographic technologies, photographs, and the material traces of the past in landscapes. This practice, as Edwards shows in rich detail, was extensive, amateur, public, local, and reflexive. With its empirical depth and conceptual reach, this book enhances immensely our understanding of the mediation of both history and geography by photography.”—**GILLIAN ROSE**, author of *Doing Family Photography: The Domestic, The Public and The Politics of Sentiment*

“*The Camera as Historian* offers groundbreaking insights into the entangled relations of photography and history, the recording impulse in modern British history, the complex links between visual practices and the historical imagination, and the intellectual and cultural traditions that frame representations of the past.”—**JENNIFER TUCKER**, author of *Nature Exposed: Photography as Eyewitness in Victorian Science*

## Brazilian Art under Dictatorship

Antonio Manuel, Artur Barrio,  
and Cildo Meireles

CLAUDIA CALIRMAN

"This is a landmark achievement. Claudia Calirman deftly explicates the complexities and subtleties of the varied forms of visual expression that reacted to the atrocities of dictatorship in later twentieth-century Brazil. With its limpid writing and intelligent citing of parallels in other forms of avant garde art in Europe and North America, her text affords the reader an 'insider's look' into one of the most vibrant and original art scenes of the 1960s and 1970s. This volume should appeal to a wide public and will stand as a standard reference for many years."—**EDWARD J. SULLIVAN**, New York University



Artur Barrio, *Situação . . . ORHHH . . . ou . . . 5.000 . . . T.E . . . EM . . . N.Y . . . City . . . 1969 (Situation . . . ORHHH . . . or . . . 5,000 . . . B.B . . . IN . . . N.Y . . . City . . . 1969)* (1969). Installation view at Museu de Arte Moderna do Rio de Janeiro. Courtesy of Galeria Millan, São Paulo. Photo: César Carneiro.

*Brazilian Art under Dictatorship* is a sophisticated analysis the intersection of the visual arts and politics during the most repressive years of Brazil's military regime, from 1968 until 1975. Raised in Rio de Janeiro during the dictatorship, the curator and

art historian Claudia Calirman describes how Brazilian visual artists directly addressed the political situation and opened up the local art scene to new international trends, such as performance, media-based art, and conceptualism. Focusing on innovative art forms infused with a political undercurrent, Calirman emphasizes the desire among Brazilian artists to reconcile new modes of art-making with a concern for local politics. She examines the work and careers of three major artists of the period, Artur Barrio, Antonio Manuel, and Cildo Meireles. Calirman explores the ways that they negotiated the competing demands of Brazilian politics and the international art scene, the efficacy of their political critiques, and their impact on Brazilian art and culture. She suggests that the art of the late 1960s and early 1970s represented not just the artists' concerns with politics but also their anxieties about overstepping the boundaries of artistic expression itself.

**Claudia Calirman** is Assistant Professor of Art History at John Jay College of Criminal Justice of the City University of New York.

## Art and Social Movements

Cultural Politics in Mexico and Aztlán

EDWARD J. McCAUGHAN

"*Art and Social Movements* makes a powerful statement about the continued vitality of—and need for—the creative arts in radical political movements. By effectively synthesizing grounded analysis of grassroots politics with deft theoretical explanations of artistic genres, Edward J. McCaughan provides what I believe is the most significant empirically grounded study of cultural politics in Latin America since the anthology *Cultures of Politics, Politics of Cultures*, which was published in 1998."—**HOWARD CAMPBELL**, author of *Mexican Memoir: A Personal Account of Anthropology and Radical Politics in Oaxaca*



Maris Bustamante, *El corazón como cerebro latinoamericano* (detail), 2001. Courtesy of Maris Bustamante.

*Art and Social Movements* offers a comparative, cross-border analysis of the role of visual artists in three social movements from the late 1960s through the early 1990s: the 1968 student movement and subsequent activist art collectives in Mexico City, a Zapotec indig-

enous struggle in Oaxaca, and the Chicano movement in California. It explores the ways that artists helped shape the identities and visions of a generation of Mexican and Chicano activists by creating new visual discourses. Based on Edward J. McCaughan's extensive research in archives and museums, as well as interviews, the book is rooted in his own participation in some of the movements he explores.

McCaughan argues that the social power of activist artists emanates from their ability to provoke people to see, think, and act in new ways. Artists, he claims, help to create visual languages and spaces through which activists can imagine and perform new collective identities and new forms of meaningful citizenship. In examining the role of activist artists, McCaughan contributes to an understanding of social movements by integrating insights from scholarship on the cultural politics of representation with structural analysis of specific historical contexts.

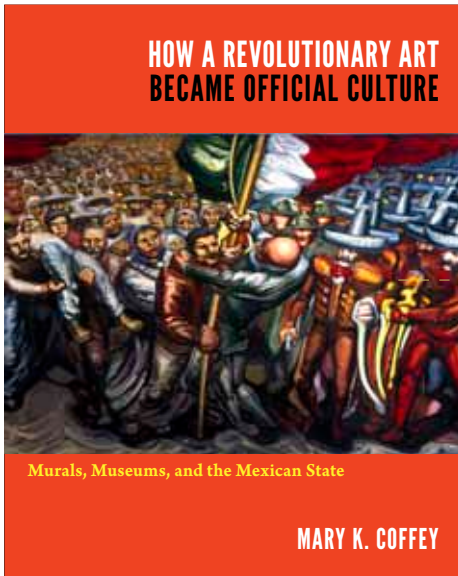
**Edward J. McCaughan** is Professor and Chair of the Department of Sociology at San Francisco State University. His books include *Reinventing Revolution: The Renovation of Left Discourse in Cuba and Mexico*.



# How a Revolutionary Art Became Official Culture

Murals, Museums, and the Mexican State

MARY K. COFFEY



A public art movement initiated by the postrevolutionary state, Mexican muralism has long been admired for its depictions of popular struggle and social justice. Mary K. Coffey revises traditional accounts of Mexican muralism by describing how a radical art movement was transformed into official culture, ultimately becoming a tool of state propaganda. Analyzing the incorporation of mural art into Mexico's most important public museums—the Palace of Fine Arts, the National History

Museum, and the National Anthropology Museum—Coffey illuminates the institutionalization of muralism and the political and aesthetic issues it raised. She focuses on the period between 1934, when José Clemente Orozco and Diego Rivera were commissioned to create murals in the Palace of Fine Arts, through the crisis of state authority in the 1960s. Coffey reveals a reciprocal relationship between Mexico's mural art and its museums. Muralism shaped exhibition practices, which affected the politics, aesthetics, and reception of mural art. Interpreting the iconography of Mexico's murals, she focuses on representations of mestizo identity, the preeminent symbol of postrevolutionary Mexico. Coffey argues that those gendered representations reveal a national culture project more invested in race and gender inequality than in race and class equality.



Author photo by Amy Bolger

**Mary K. Coffey** is Associate Professor of Art History at Dartmouth College.

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“This is a major work of scholarship, a sorely-needed and comprehensive treatment of the relationships between muralism and nationalist political culture and between mural production and museum practice, in mid-twentieth-century Mexico.”—**LEONARD FOLGARAIT**, author of *Mural Painting and Social Revolution in Mexico, 1920–1940: Art of the New Order*

“*How a Revolutionary Art Became Official Culture* is art history and sociocultural analysis at its best. We now have, for the first time in English, a detailed discussion of how murals were integrated into museum practice in the one country in the Americas where muralism underpinned the development of state ideologies and popular culture.”—**BARRY CARR**, author of *Marxism and Communism in Twentieth-Century Mexico*

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“Mary K. Coffey has written a splendid analysis of muralism as an indispensable element in the museography of citizenship-making, nation-building, and international cultural politics in modern Mexico. At the same time, she elegantly engages Octavio Paz's essays to produce an illuminating argument about art, gender, national identity, and the Mexican cultural state. Particularly welcome is her treatment of the critical, contestatory exhibit as part of state politics after 1968.”—**MARY KAY VAUGHAN**, Emerita Professor, University of Maryland

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# Object Lessons

ROBYN WIEGMAN



**Robyn Wiegman** is Professor of Women's Studies and Literature at Duke University. She is the author of *American Anatomies: Theorizing Race and Gender*, the editor of *Women's Studies on Its Own: A Next Wave Reader in Institutional Change*, and a co-editor of *The Futures of American Studies*, all also published by Duke University Press.

"This brilliant, commodious book gives us a name for that fast-moving conceptual traffic arrayed across the academic galaxy from the 1970s to the present; as a strategy for naming, *Object Lessons* brings about 'identity knowledges' as a rethought object of desire and destination, its political commitments pursued to the bone, in the immediacy of its institutional arrangements. The reader will not want to miss Robyn Wiegman in this quite stunning and masterful outcome."—**HORTENSE SPILLERS**

"This is a contentious book, but without contention, knowledges become rigid and fortified. Robyn Wiegman induces us to think more carefully about the ways in which politically committed knowledges make themselves as they make knowledge of their objects of investigation."—**ELIZABETH GROSZ**, author of *Becoming Undone: Darwinian Reflections on Life, Politics, and Art*

also by Robyn Wiegman

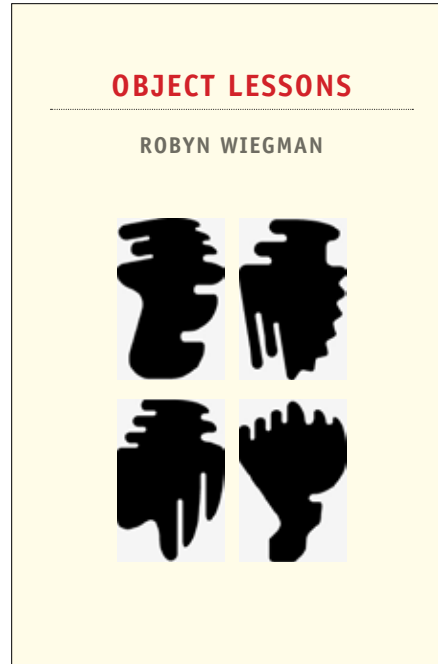


**American Anatomies**

Theorizing Race and Gender

paper \$23.95/£15.99

978-0-8223-1591-9 / 1995



No concept has been more central to the emergence and evolution of identity studies than social justice. In historical and theoretical accounts, it crystallizes the progressive politics that have shaped the academic study of race, gender, and sexuality. Yet few scholars have deliberated directly on the political agency that notions of justice confer on critical practice. In *Object Lessons*, Robyn Wiegman contemplates this lack of attention, offering the first sustained inquiry into the political desire that galvanizes identity fields. In each chapter, she examines a key debate by considering the political aspirations that shape it. Addressing Women's Studies, she

traces the ways that "gender" promises to overcome the exclusions of "women." Turning to Ethnic Studies, she examines the deconstruction of "whiteness" as an antiracist methodology. As she explores American Studies, she links internationalization to the broader quest for noncomplicity in contemporary criticism. Her analysis of Queer Studies demonstrates how the commitment to antinormativity normalizes the field. In the penultimate chapter, Wiegman addresses intersectionality as the most coveted theoretical approach to political resolution in all of these fields.

NEXT WAVE: NEW DIRECTIONS IN WOMEN'S STUDIES

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

"This book is as incisive in its articulation of the stakes involved in post-Civil Rights academic field formations as it is responsive to the affective investments shaping specific fields' modes of self-governance and self-reinvention. What do we want from identity knowledges—and what do they offer us? In the incongruent spaces opened up by these questions, and against the nonsynchronized discourses marked by political obligations, institutional structures, and methodological ambitions, Robyn Wiegman narrates what she calls object lessons with inimitable intensity, agility, and imagination. If visionary thinking about identity studies is an art, she has given us a brilliant master-class performance."—**REY CHOW**, author of *Entanglements, or Transmedial Thinking about Capture*

# The Fantasy of Feminist History

JOAN WALLACH SCOTT

## The Fantasy of Feminist History



JOAN WALLACH SCOTT

In *The Fantasy of Feminist History*, Joan Wallach Scott argues that feminist perspectives on history are enriched by psychoanalytic concepts, particularly fantasy. Tracing the evolution of her thinking about gender over the course of her career, the pioneering historian explains how her search for ways to more forcefully insist on gender as mutable rather than fixed or stable led her to psychoanalytic theory, which posits sexual difference as an insoluble dilemma. Scott suggests that it is the futile struggle to hold meaning in place that makes gender such an interesting historical object, an

object that includes not only regimes of truth about sex and sexuality but also fantasies and transgressions that refuse to be regulated or categorized. Fantasy undermines any notion of psychic immutability or fixed identity, infuses rational motives with desire, and contributes to the actions and events that come to be narrated as history. Questioning the standard parameters of historiography and feminist politics, Scott advocates fantasy as a useful, even necessary, concept for feminist historical analysis.

### NEXT WAVE PROVOCATIONS

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

A JOHN HOPE FRANKLIN CENTER BOOK

"This elegant collection of Joan Wallach Scott's recent essays on feminist history and critique is her best book yet. Relentlessly pedagogical, bracingly reflexive, and breathtakingly creative, each essay makes good on the book's premise that 'psychoanalysis animates the concept of gender for historians.' The introduction—a perspicacious narrative of feminist theory's complex relationship with sexual difference and psychoanalysis—is worth its weight in gold, and the five essays that follow, on topics ranging from secularism to seduction theory, are polished gems of historical-theoretical inquiry. Together they reinvigorate feminist theory with brilliant new ideas, juxtapositions, and engagements."

—**WENDY BROWN**, University of California, Berkeley

**Joan Wallach Scott** is the Harold F. Linder Professor of Social Science at the Institute for Advanced Study. Her many books include *The Politics of the Veil*, *Parité!: Sexual Equality and the Crisis of French Universalism*, *Only Paradoxes to Offer: French Feminists and the Rights of Man*, and *Gender and the Politics of History*.

"*The Fantasy of Feminist History* is Joan Wallach Scott's most important intervention in the field of gender history since her classic article of 1986. In her usual lucid prose, she invites us to rethink gender analysis in psychoanalytic terms and thus enrich our analytic vocabulary for understanding human existence. Her critiques of sexual difference and cultural construction dramatically change our notions of gender norms. Her elucidation of fantasy as a historical category of analysis is also groundbreaking. This book is a must-read for all historians and gender scholars."—**MARY LOUISE ROBERTS**, author of *Disruptive Acts: The New Woman in Fin-de-Siècle France*

"Joan Wallach Scott is not merely a historian of gender. Gender also proves a useful tool in her history of our present. To preserve its 'critical edge,' she summons psychoanalysis, convincingly arguing that gender studies need not be limited to cold reason. From paradox to dilemma, indeed, there is madness in Scott's method, and it is exhilarating."—**ÉRIC FASSIN**, École Normale Supérieure

# The Theorist's Mother

ANDREW PARKER



Author photo by Samuel Masinter

**Andrew Parker** is Professor of English at Amherst College. He is the editor and co-translator of Jacques Rancière's *The Philosopher and His Poor* and a co-editor of *After Sex? On Writing since Queer Theory*, both also published by Duke University Press.

“Andrew Parker leads us from Derrida imagining his granddaughter as that philosopher he'd like to have had as his mother to Barthes becoming his mother's mother. Along the way, we revisit the hated mothers of Nietzsche and Marx, the psychosomatic body of Parker's own mother, Pontalis' droll image of the mother we spend a lifetime trying to change because we cannot change our mothers, and the originally ersatz mother. The mother becomes a figure of impossible origin: lacking original meaning, plural, split. The mother's status as natural may seem to have ceded to the technologically mediated mother, or to apparently new possibilities—'assisted' reproduction, pregnant men—but Parker reminds us that the mother has never been natural or biological. As we move from the problem of reproducibility in Marxism and psychoanalysis, through translatability and the problematics of the mother tongue, ending with the pregnancy of Thomas Beatie, the figure of the literal mother has long since collapsed. The mother we meet with Andrew Parker is queered and invigoratingly plastic.”—**PENELOPE DEUTSCHER**, Northwestern University



Andrew Parker

In *The Theorist's Mother* one of our subtlest literary theorists turns his attention to traces of the maternal in the lives and works of canonical male critical theorists. Paying particular attention to how the mother is made to disappear both as the object of theory and as its subject, Andrew Parker focuses primarily on the legacies of Marx and Freud, who uniquely constrain their would-be heirs to “return to the origin” of each founding figure's texts. Analyzing the effects of these constraints in the work of Lukács, Lacan, and Derrida, among others, Parker suggests that the injunction to return transforms the history of

theory into a form of genealogy, meaning that the mother must somehow be involved in this process, even if, as in Marxism, she seems wholly absent, or if her contributions are discounted, as in psychoanalysis. Far from being marginalized, the mother shows herself throughout this book to be inherently multiple, always more than one, and therefore never simply who or what theory may want her to be. In a provocative coda, Parker considers how theory's mother troubles will be affected retroactively by scientific advances that make it impossible to presume the mother's gender.

“This fascinating and beautifully written book does for maternity what a good deal of theory, starting with Freud, has done for paternity. Andrew Parker shows that many members of the ‘male theory canon’ have developed strategies to make the mother disappear. He investigates the role of mothers in philosophers' lives and the treatment of mothers in their thought, shrewdly circling around issues of the maternal, the relation of biographical experience to theoretical articulation, and the nature and functioning of authority.”—**JONATHAN CULLER**, author of *The Literary in Theory*



# Entanglements, or Transmedial Thinking about Capture

REY CHOW

How might the pornographic be associated with Brecht's and Benjamin's media theories? How are Foucault's and Deleuze's writings on visibilities "postcolonial"? What happens when Rancière's discussions of art are juxtaposed with cultural anthropology? What does a story by Lao She about collecting reveal about political collectivism in modern China? How does Girard's notion of mimetic violence speak to identity politics? How might Arendt's and Derrida's reflections on forgiveness be supplemented by a film by Lee Chang-dong? What can Akira Kurosawa's films about Japan say about American Studies? How is Asia framed transnationally, with what consequences for those who self-identify as Asian?

These questions are dispersively heterologous yet mutually implicated. This paradoxical character of their discursive relations is what Rey Chow intends with the word "entanglements," by which she means, first, an enmeshment of topics: the mediatized image in modernist reflexivity, captivation and identification, victimhood, the place of East Asia in globalized Western academic study. Beyond enmeshment, she asks, can entanglements be phenomena that are not defined by affinity or proximity? Might entanglements be about partition and disparity rather than about conjunction and similarity?

Across medial forms (including theater, film, narrative, digitization, and photographic art), and against more popular trends of declaring things and people to be in flux, Chow proposes conceptual frames that foreground instead aesthetic, ontological, and sentient experiences of force, dominance, submission, fidelity, antagonism, masochism, letting-go, and the attraction to self-annihilation. Boundary, trap, capture, captivation, sacrifice, and mimesis: these riveting terms serve as analytic pressure points in her readings, articulating perversity, madness, and terror to pursuits of freedom.

A JOHN HOPE FRANKLIN CENTER BOOK

"Few authors master the art of enticing readers with imaginative titles, and then fulfill their promises. Few manage to make a collection of disparate essays more attractive than a monograph. There is nothing really disparate, since Rey Chow is in the middle of it all. And she knows so much, and brings it all together: modernism, art, transnationalism, philosophy—she makes it all coherent and important. At the heart of the book is an ongoing, labyrinthine, but deeply engaging discussion and demonstration of montage—cutting and re-assembling as an aesthetic and ethic principle; the one through the other, and back."—**MIEKE BAL**, University of Amsterdam



**Rey Chow** is Anne Firor Scott Professor of Literature at Duke University. She is the author and editor of numerous books, including *The Age of the World Target: Self-Referentiality in War, Theory, and Comparative Work*, also published by Duke University Press.

"Rey Chow is a superb stager of theoretical scenes. To see the film *Lust, Caution*, for example, grow ever more radiant as it is approached through a series of seductive theoretical frames is to find yourself in the presence of a dramatist of rare intellectual power. Chow's performances leave you 'captivated'—one of the theoretical terms she develops so unpredictably. I can't think of an academic who's been so impious or so enticing on the subject of domination and submission. It's a show you can't miss."—**BRUCE ROBBINS**, Columbia University

## also by Rey Chow



### The Age of the World Target

Self-Referentiality in War, Theory, and Comparative Work

paper \$21.95/£13.99

978-0-8223-3744-7 / 2006

## On Being Included

### Racism and Diversity in Institutional Life

SARA AHMED



**Sara Ahmed** is Professor of Race and Cultural Studies at Goldsmiths College, University of London. She is the author of *The Promise of Happiness* and *Queer Phenomenology: Orientations, Objects, Others*, both also published by Duke University Press; as well as *The Cultural Politics of Emotion*; *Strange*

*Encounters: Embodied Others in Post-Coloniality*; and *Differences That Matter: Feminist Theory and Postmodernism*.

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“There are no other books of this rigor and caliber examining the institutional culture of diversity in higher education. Sara Ahmed not only offers a rigorous empirical study of how diversity operates in the real world; she also develops a brilliant theoretical framework exploring the affective reproduction of inequality. At the same time, as a black feminist, she draws on her own embodiment of difference and experience as a diversity practitioner.”—**HEIDI SAFIA MIRZA**, author of *Race, Gender, and Educational Desire: Why Black Women Succeed and Fail*

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What does diversity *do*? What are we doing when we use the language of diversity? Sara Ahmed offers an account of the diversity world based on interviews with diversity practitioners in higher education, as well as her own experience of doing diversity work. Diversity is an ordinary even unremarkable feature of institutional life. And yet, diversity practitioners often experience institutions as resistant to their work as captured through their use of the metaphor of the “brick wall.” *On Being Included* offers an explanation of this apparent paradox. It explores the gap between symbolic commitments to diversity and the experience of those who embody diversity. Commitments to diversity are understood as “non-performatives” that do not bring about what they name. The book provides an account of institutional whiteness and shows how racism can be obscured by the institutionalization of diversity. Diversity is used as evidence that institutions do not have a problem with racism. *On Being Included* offers a critique of what happens when diversity is offered as a solution. It also shows how diversity workers generate knowledge of institutions in attempting to transform them.

#### also by Sara Ahmed



#### The Promise of Happiness

paper \$24.95/£15.99  
978-0-8223-4725-5 / 2010



#### Queer Phenomenology

Orientations, Objects, Others  
paper \$22.95/£14.99  
978-0-8223-3914-4 / 2006

# The Erotic Life of Racism

SHARON PATRICIA HOLLAND

A major intervention in the fields of critical race theory, black feminism, and queer theory, *The Erotic Life of Racism* contends that theoretical and political analyses of race have largely failed to understand and describe the profound ordinariness of racism and how it operates as a quotidian practice. If racism has an everyday life, how does it remain so powerful and yet mask its very presence? To answer this question, Sharon Patricia Holland moves into the territory of the erotic, understanding racism's practice as constitutive to the practice of racial being and erotic choice.

Reemphasizing the black/white binary, Holland reinvigorates critical engagement with race and racism. She argues that only by bringing critical race theory, queer theory, and black feminist thought into conversation can we fully envision the relationship between racism and the personal and political dimensions of our desire. *The Erotic Life of Racism* provocatively redirects our attention to a desire no longer independent of racism but rather embedded within it.

"Sharon Patricia Holland's brilliant, provocative study challenges cultural theory by galvanizing a bold new conversation about the too-familiar realities of racism as manifested through everyday 'erotic' attachments, capaciously defined. As the book pointedly tracks the personal, bodily, familial, generational, institutional, and symbolic vectors of desire as implicated in racist ways of being, it brings into refocus a range of concerns—biology, touch, hate and love speech, blood relations, the forbidden, violence, miscegenation, liberal guilt and blame—that powerfully address the persistent pull of racism's ordinariness in a culture that ostensibly desires to move beyond race. This is next-wave feminism, queer studies, and race theory at its best."—**MARLON B. ROSS**, author of *Manning the Race: Reforming Black Men in the Jim Crow Era*



## Sharon Patricia Holland

is Associate Professor of English at Duke University. She is the author of *Raising the Dead: Readings of Death and (Black) Subjectivity* and the co-editor of *Crossing Waters, Crossing Worlds: The African Diaspora in*

*Indian Country*, both also published by Duke University Press.

"I love this book. I found myself at different turns thrilled, affirmed, provoked, and shamed by Sharon Patricia Holland's provocations. Tenderly and chillingly, and truly full-frontally, Holland confronts us with what 'everyday racism' looks like in the world—and the academy. Brilliantly, she shows us the ways it has burrowed ever more insistently into the places where it hides: racism lies coiled inside our families and intimate contacts, even among our political allies, living in the places where we take our pleasure. This is seductive and fiercely challenging, groundbreaking work."—**KATHRYN BOND STOCKTON**, author of *Beautiful Bottom, Beautiful Shame: Where "Black" Meets "Queer"*

## also by Sharon Patricia Holland



### Raising the Dead

Readings of Death  
and (Black) Subjectivity

paper \$22.95/£14.99

978-0-8223-2499-7 / 2000

## Trans-Americanity

Subaltern Modernities, Global Coloniality,  
and the Cultures of Greater Mexico

JOSÉ DAVID SALDÍVAR



### José David Saldívar

is Professor of Comparative Literature and Chair and Director of the Undergraduate Program in Comparative Studies in Race and Ethnicity at Stanford University. His

books include *Border Matters: Remapping American Cultural Studies*, as well as *The Dialectics of Our America: Genealogy, Cultural Critique, and Literary History* and *Criticism in the Borderlands: Studies in Chicano Literature, Culture, and Ideology* (co-edited with Héctor Calderón), both also published by Duke University Press.

*"Trans-Americanity is a magnificent, visionary book. I cannot think of another scholar working today who has helped to instantiate new fields and new lines of inquiry in the manner of José David Saldívar. He is an unusually generous and curious scholar, one who is perfectly willing to rethink earlier assumptions, appreciate the insights of his critics, and read broadly across disciplines. These strengths contribute to what I believe will be an extremely influential text, one that will be widely taught and carefully reviewed."*—MARY PAT BRADY, author of *Extinct Lands, Temporal Geographies: Chicana Literature and the Urgency of Space*



A founder of U.S.–Mexico border studies, José David Saldívar is a leading figure in efforts to expand the scope of American studies. In *Trans-Americanity*, he advances that critical project by arguing for a transnational, antinational, and “outernational” paradigm for American studies. Saldívar urges Americanists to adopt a world-system scale of analysis. “Americanity as a Concept,” an essay by the Peruvian sociologist Aníbal Quijano and Immanuel Wallerstein, the architect of world-systems analysis, serves as a theoretical touchstone for *Trans-Americanity*. In conversation not only with Quijano and Wallerstein, but also

with theorists including Gloria Anzaldúa, John Beverley, Ranajit Guha, Walter D. Mignolo, and Gayatri Chakravorty Spivak, Saldívar explores questions of the subaltern and the coloniality of power, emphasizing their location within postcolonial studies. Analyzing the work of José Martí, Sandra Cisneros, Toni Morrison, Arundhati Roy, and many other writers, he addresses concerns such as the “unspeakable” in subalternized African American, U.S. Latino and Latina, Cuban, and South Asian literature; the rhetorical form of postcolonial narratives; and constructions of subalternized identities. In *Trans-Americanity*, Saldívar demonstrates and makes the case for Americanist critique based on a globalized study of the Americas.

### NEW AMERICANISTS

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*"Intent on discerning the common concerns of subaltern studies, global coloniality, and transmodernity, José David Saldívar examines persistent motifs and literary themes in the imaginative literature of Greater Mexico and South Asia. Individually and collectively, the minoritized writings that he discusses articulate new epistemological grounds for critiquing a transmodern world governed by global capitalism and new forms of coloniality. Saldívar advocates an 'Americanity' that opens up the idea of America to contexts well beyond the United States, Latin America, and the Western hemisphere."*—DONALD E. PEASE, author of *The New American Exceptionalism*

### also by José David Saldívar



### The Dialectics of Our America

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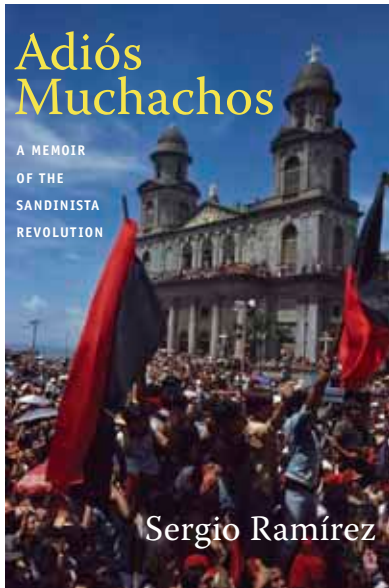


# Adiós Muchachos

## A Memoir of the Sandinista Revolution

**SERGIO RAMÍREZ**

Translated by Stacey Alba D. Skar



*Adiós Muchachos* is a candid insider's account of the leftist Sandinista revolution in Nicaragua. During the 1970s, Sergio Ramírez led prominent intellectuals, priests, and business leaders to support the Sandinista National Liberation Front (FSLN), against Anastasio Somoza's dictatorship. After the Sandinistas overthrew the Somoza regime in 1979, Ramírez served as vice-president under Daniel Ortega from 1985 until 1990, when the FSLN lost power in a national election. Disillusioned by his former comrades' increasing intolerance of dissent and resistance to democratization, Ramírez

defected from the Sandinistas in 1995 and founded the Sandinista Renovation Movement. In *Adiós Muchachos*, he describes the utopian aspirations for liberation and reform that motivated the Sandinista revolution against the Somoza regime, as well as the triumphs and shortcomings of the movement's leadership as it struggled to turn an insurrection into a government, reconstruct a country beset by poverty and internal conflict, and defend the revolution against the Contras, an armed counterinsurgency supported by the United States. *Adiós Muchachos* was first published in 1999. Based on a later edition, this translation includes Ramírez's thoughts on more recent developments, including the re-election of Daniel Ortega as president in 2006.

AMERICAN ENCOUNTERS/GLOBAL INTERACTIONS

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

LATIN AMERICA IN TRANSLATION/EN TRADUCCIÓN/EM TRADUÇÃO



**Sergio Ramírez** is a writer—a journalist and the author of novels, short stories, and literary essays—and a former politician. His many books have been translated into more than fifteen languages and recognized with international literary awards.

Ramírez lives in Managua,

Nicaragua. **Stacey Alba D. Skar** is Associate Professor of Spanish at Western Connecticut State University.

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*“Adiós Muchachos* is an extraordinary memoir of the origins, triumphs, and ultimate decline of the Sandinista revolution. It is written by Sergio Ramírez, one of Nicaragua's and Central America's leading literary figures and an influential politician and statesman during the crucial decades he discusses, the 1970s through the 1990s. Few memoirs of the Sandinista period treat the movement's ultimate defeat from a critical perspective, and fewer still have been written by one of that period's leading political actors.”—**GILBERT M. JOSEPH**, co-editor of *A Century of Revolution: Insurgent and Counterinsurgent Violence during Latin America's Long Cold War*

*“Writers who become revolutionaries are a rare breed, and in our age, few compare to Sergio Ramírez. In this lovely, lyrical, but ultimately heartbreaking book, he gives an insider's view of how radicalism succeeds and fails. His account is thrilling, poignant, and frightening, decorated with vivid profiles of tyrants, bullies, and idealistic heroes. Ramírez has long since broken with the increasingly repressive Sandinistas; their loss is literature's gain.”—STEPHEN KINZER, author of *Blood of Brothers: Life and War in Nicaragua**

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## Pop When the World Falls Apart

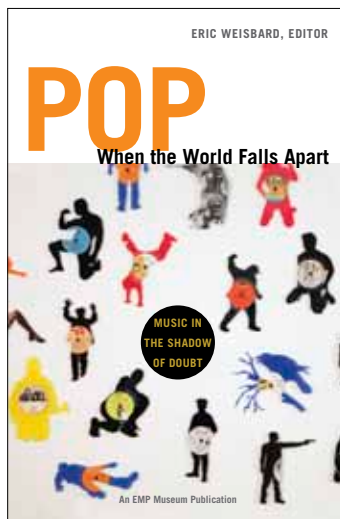
Music in the Shadow of Doubt

ERIC WEISBARD, EDITOR

**Eric Weisbard** is Assistant Professor of American Studies at the University of Alabama. His previous books include the edited collection *Listen Again: A Momentary History of Pop Music*, also published by Duke University Press.

“The voices in *Pop When the World Falls Apart* are so strong the book raises a new question: which critics would you take to a desert island? Everyone will have a different answer. For me, it would be Tom Smucker, Eric Lott, and Scott Seward. They’d argue ’til the sun came up, full of smiles and exasperation; I’d get to listen.”—**GREIL MARCUS**

“*Pop When the World Falls Apart* gazes deep into the abyss of pop fandom—its pleasures and fears, complexities and contradictions—and then dives right into the heart of all of it. These essays enliven the sheer absurdity of loving music so much through the caustic precision of their insights. Read them and weep, and laugh, and sing.”—**BARRY SHANK**, Ohio State University



Hearing Elvis Presley, Bob Dylan once said, was “like busting out of jail.” But what happens when popular music isn’t as simple as rock-and-roll rebellion? How does pop respond to such events as a decade-long war in Iraq and Hurricane Katrina? In *Pop When the World Falls Apart*, a diverse array of music writers, scholars, and enthusiasts reflect on popular music’s role—as commentary, as refuge, and as rallying cry—in times of military conflict, social upheaval, and cultural crisis.

Drawn from presentations at the annual Experience Music Project Pop Conference—hailed by Robert Christgau as “the best thing

that’s ever happened to serious consideration of pop music”—the essays in this book include inquiries into the sonic dimension of war in Iraq; the cultural life of jazz in post-Katrina New Orleans; Isaac Hayes’s reappropriation of a country song, “By the Time I Get to Phoenix,” as a symbol of black nationalism; and punk rock pranks played on record execs looking for the next big thing in central Virginia. Offering a diverse range of voices, perspectives, and approaches, this collection mirrors the eclecticism of pop itself.

### Contributors

Larry Blumenfeld, Austin Bunn, Nate Chinen, J. Martin Daughtry, Brian Goedde, Michelle Habell-Pallán, Jonathan Lethem, Eric Lott, Kembrew McLeod, Elena Passarello, Diane Pecknold, David Ritz, Carlo Rotella, Scott Seward, Tom Smucker, Greg Tate, Karen Tongson, Alexandra T. Vazquez, Oliver Wang, Eric Weisbard, Carl Wilson

AN EMP MUSEUM PUBLICATION

also edited by Eric Weisbard



### Listen Again

A Momentary History of Pop Music  
paper \$24.95tr/£15.99  
978-0-8223-4041-6 / 2007

“The best essays in this brooding, often brilliant collection both reflect and reflect upon struggle and trouble, whether it’s the sonics of the Iraq conflict, the post-Katrina culture war threatening New Orleans’s jazz scene, or the self-annihilation of those Nixon-era pop-meisters, the Carpenters. *Pop When the World Falls Apart* is an indispensable document of what cultural criticism reads and rocks like during these hard and bewildering times.”

—**ALICE ECHOLS**, author of *Hot Stuff: Disco and the Remaking of American Culture*

# Jazz Cosmopolitanism in Accra

Five Musical Years in Ghana

STEVEN FELD



In this remarkable book, Steven Feld, pioneer of the anthropology of sound, listens to the vernacular cosmopolitanism of jazz players in Ghana. Some have traveled widely, played with American jazz greats, and blended John Coltrane with local instruments and worldviews. Combining memoir, biography, ethnography, and history, Feld conveys a diasporic intimacy and dialogue that contests American nationalist and Afrocentric narratives of jazz history. His stories of Accra's jazz cosmopolitanism feature Ghanaba/Guy Warren (1923–2008), the eccentric drummer who befriended the likes of

Charlie Parker, Max Roach, and Thelonious Monk in the United States in the 1950s, only to return, embittered, to Ghana, where he became the country's leading experimentalist. Others whose stories feature prominently are Nii Noi Nortey, who fuses the legacies of the 1960s and 1970s black avant-gardes with Pan-African philosophy in sculptural shrines to Coltrane and in Coltrane-inspired musical improvisations; the percussionist Nii Otoo Annan, a traditional master inspired by Coltrane's drummers Elvin Jones and Rashied Ali; and a union of Accra truck and minibus drivers whose squeeze-bulb honk horn music for drivers' funerals resonates with the jazz funerals of New Orleans. Feld describes these artists' cosmopolitan outlook as an "acoustemology," a way of knowing the world through sound.

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"Steven Feld has written an astonishing book: at once a sweetly told adventure story, a biography of a very important but virtually unknown African musician, a shrewd look at the world we live in and think we know, and hidden within it all, a sly critique of the history of jazz."—**JOHN SZWED**, author of *So What: The Life of Miles Davis*

---

**Steven Feld** is a musician, filmmaker, and Distinguished Professor of Anthropology and Music at the University of New Mexico. His books include *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*, a new edition of which is forthcoming from Duke University Press, and, with Charles Keil, *Music Grooves: Essays and Dialogues*. He is a recipient of the prestigious MacArthur Fellowship and a member of the American Academy of Arts and Sciences.

Available from VoxLox: ten audio CDs and a documentary trilogy on DVD, also called *Jazz Cosmopolitanism in Accra*. For more information, please visit [www.voxlox.net](http://www.voxlox.net)

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"How to evoke the brilliant insight and empathy of Steven Feld's acoustemological memoir of music and musicians in Accra? To start, imagine E. T. Mensah, Shirley Temple, John Coltrane, and Ludwig van Beethoven riding (quasi-legally) in the back of a vividly motto-festooned Ghanaian trotro truck, cool-running a memory drenched, complexly overlapping soundscape of highlife evergreens, Afriphonic jazz hollers, hallelujah choruses, ratcheting sewer toads, and honking India rubber bulb horns. Centered on the voices, stories, and ambitions of a compelling cast of characters—Ghanaian musicians whose diversely linked experiences chart the layered, contradictory flows and deep reefs of globalization—*Jazz Cosmopolitanism in Accra* is a fundamental and stimulating contribution to the literature on musical cosmopolitanism and the study of contemporary urban culture in Africa." —**CHRISTOPHER WATERMAN**, Dean, UCLA School of the Arts and Architecture

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## Contemporary Carioca

Technologies of Mixing in a Brazilian Music Scene

FREDERICK MOEHN

"Frederick Moehn guides us on a scintillating exploration of Brazilian popular music of the 1990s, combining deep critical explication of the work of key performers with sharp delineation of that work's place in the political and commercial context. No previous author has balanced intimate knowledge of popular music as a studio creation with careful exploration of the Brazilian cultural marketplace as successfully as Moehn does here."—**BRYAN MCCANN**, Georgetown University



Fernanda Abreu in her recording studio, Pancadão.

Brazilian popular music is widely celebrated for its inventive amalgams of styles and sounds. *Cariocas*, native residents of Rio de Janeiro, think of their city as particularly conducive to musical mixture, given its history as a hub of Brazilian media and culture. In *Contemporary Carioca*, the ethnomusicologist Frederick Moehn introduces a generation of Rio-based musicians who collaboratively have reinvigorated Brazilian genres, such as samba and *maracatu*, through juxtaposition with international influences, including rock, techno, and funk. Moehn highlights the creativity of individual artists including Marcos Suzano, Lenine, Pedro Luís, Fernanda Abreu, and Paulinho Moska. He describes how these artists manage their careers, having reclaimed some control from record labels. Examining the specific meanings that their fusions have in the Carioca scene, he explains that musical mixture is intertwined not only with nationalist discourses of miscegenation, but also with the experience of being middle-class in a country confronting neoliberal models of globalization. At the same time, he illuminates the inseparability of race, gender, class, place, national identity, technology, and expressive practice in Carioca music and its making. Moehn offers vivid depictions of Rio musicians as they creatively combine and reconcile local realities with global trends and exigencies.

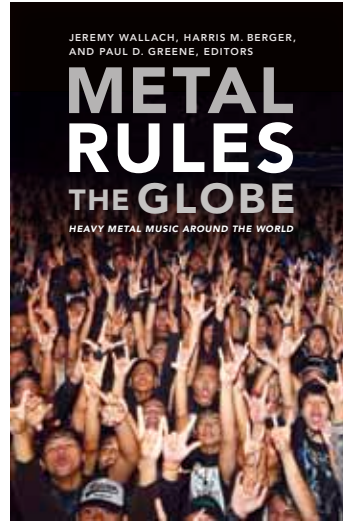
**Frederick Moehn** is Research Associate at the Institute for Ethnomusicology–Music and Dance of the Universidade Nova de Lisboa in Portugal.

## Metal Rules the Globe

Heavy Metal Music around the World

JEREMY WALLACH, HARRIS M. BERGER  
& PAUL D. GREENE, EDITORS

"*Metal Rules the Globe* will surely join the ranks of Robert Walser's *Running with the Devil* and Deena Weinstein's *Heavy Metal* as one of the classics of heavy metal scholarship. A fascinating and valuable read!"—**SAM DUNN**, co-director of *Metal: A Headbanger's Journey* and *Global Metal*



During the past three decades, heavy metal music has gone global, becoming a potent source of meaning and identity for fans around the world. In *Metal Rules the Globe*, ethnographers and some of the foremost authorities in the burgeoning field of metal studies analyze this dramatic expansion of heavy metal music and culture. They take readers inside metal scenes in Brazil, Canada, China, Easter Island, Indonesia, Israel, Japan, Malaysia, Malta, Nepal, Norway, Singapore, Slovenia, and the United States,

describing how the sounds of heavy metal and the meanings that metalheads attribute to them vary across cultures. The contributors explore the dynamics of masculinity, class, race, and ethnicity in metal scenes; the place of metal in the music industry; and the ways that disenfranchised youth use metal to negotiate modernity and social change. They reveal heavy metal fans as just as likely to criticize the consumerism, class divisiveness, and uneven development of globalization as they are to reject traditional cultural norms. Crucially, they never lose sight of the sense of community and sonic pleasure to be experienced in the distorted, pounding sounds of local metal scenes.

### Contributors

**Idelber Avelar**, **Albert Bell**, **Dan Bendrups**, **Harris M. Berger**, **Paul D. Greene**, **Ross Hagen**, **Sharon Hochhauser**, **Shuhei Hosokawa**, **Keith Kahn-Harris**, **Kei Kawano**, **Rajko Muršič**, **Steve Waksman**, **Jeremy Wallach**, **Robert Walser**, **Deena Weinstein**, **Cynthia P. Wong**

**Jeremy Wallach** is Associate Professor in the Department of Popular Culture at Bowling Green State University. He is the author of *Modern Noise, Fluid Genres: Popular Music in Indonesia, 1997–2001*. **Harris M. Berger** is Professor of Music at Texas A&M University. He is the author of *Stance: Ideas about Emotion, Style, and Meaning for the Study of Expressive Culture and Metal, Rock, and Jazz: Perception and the Phenomenology of Musical Experience*. **Paul D. Greene** is Associate Professor of Ethnomusicology and Integrative Arts at Pennsylvania State University, Brandywine. He is a co-editor of *Wired for Sound: Engineering and Technologies in Sonic Cultures*.



## Networked Reenactments

Stories Transdisciplinary Knowledges Tell

KATIE KING

With a foreword by Donna Haraway

“*Networked Reenactments* is an extraordinary book that explores how to inhabit with seriousness and pleasure the many discomforts that we experience when trying to do work that matters to us and maybe to others. . . . Because any serious person is obliged to ‘traverse knowledge worlds in terms not of our own making,’ King shows her readers how to ‘befriend transdisciplinary movements’ with all of our vulnerability and power, capacity and incapacity, hope and worry. It is all about learning to play, or, as King writes, ‘learning to be affected.’”—DONNA HARAWAY, from the foreword



From *Leonardo's Dream Machines*, a documentary broadcast on PBS in 2003.

Since the 1990s, the knowledge, culture, and entertainment industries have found themselves experimenting, not altogether voluntarily, with communicating complex information across multiple media platforms. Against a backdrop of competing national priorities, changing technologies, globalization, and academic

capitalism, these industries have sought to reach increasingly differentiated local audiences, even as distributed production practices have made the lack of authorial control increasingly obvious. As Katie King describes in *Networked Reenactments*, science-styled television—such as the *Secrets of Lost Empires* series shown on the PBS program *Nova*—demonstrates how new technical and collaborative skills are honed by television producers, curators, hobbyists, fans, and even scholars. Examining how transmedia storytelling is produced across platforms such as television and the web, she analyzes what this all means for the humanities. What sort of knowledge projects take up these skills, attending to grain of detail, evoking affective intensities, and zooming in and out, representing multiple scales, as well as many different perspectives? And what might this mean for feminist transdisciplinary work, or something sometimes called the posthumanities?

**Katie King** is Associate Professor of Women's Studies at the University of Maryland, College Park. She is the author of *Theory in Its Feminist Travels: Conversations in U.S. Women's Movements*. **Donna Haraway** is Distinguished Professor Emerita in the History of Consciousness Department at the University of California, Santa Cruz.

## The Already Dead

The New Time of Politics, Culture, and Illness

ERIC CAZDYN

“Eric Cazdyn establishes what he calls a non-moralizing critique of capitalism, starting from the premise that crisis does not symptomize the failure of the system but rather its proper functioning. He is committed to a systemic, radical critique that keeps open the possibilities of revolution. *The Already Dead* is a bracing and provocative book, both ideationally and stylistically.”—REI TERADA, University of California, Irvine



Thomas Hirschhorn, *Subjecter*, 2009. Photo courtesy Thomas Hirschhorn.

In *The Already Dead*, Eric Cazdyn examines the intersection among contemporary medicine, globalization, and present-day political and cultural practices—producing a condition and concept he names “the new chronic.” Cazdyn argues that as in contemporary medicine, which uses targeted drug therapies and biotechnology to manage rather than cure diseases, global capitalism does not aim for resolution but rather a continual state of crisis management that perpetuates the iniquities of the status

quo. Engaging critical theory, philosophy, and psychoanalysis, Cazdyn explores the complexities of crisis, paying particular attention to how it affects perceptions of time and denies alternative ways of being and forms of thinking.

To resist this exploitive crisis state, which he terms “the global abyss,” Cazdyn posits the concept of “the already dead,” a condition in which the subject (medical, political, psychological) has been killed but has yet to die. Embracing this condition, he argues, allows for a revolutionary consciousness open to a utopian future. Woven into Cazdyn's analysis are personal anecdotes about battling leukemia and struggling to obtain Canadian citizenship during his illness. These narratives help illustrate his systemic critique, one that innovatively reconfigures the relationship between politics, capitalism, revolution, and the body.

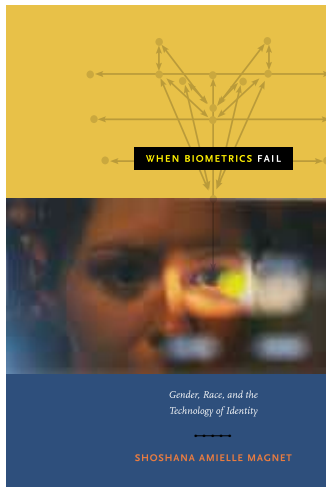
**Eric Cazdyn** is Professor of Comparative Literature and East Asian Studies at the University of Toronto. He is the author of *The Flash of Capital: Film and Geopolitics in Japan* and editor of *Trespasses: Selected Writings of Masao Miyoshi*, both also published by Duke University Press. He and Imre Szeman are the authors of *After Globalization*.

## When Biometrics Fail

Gender, Race, and the Technology of Identity

SHOSHANA AMIELLE MAGNET

*"When Biometrics Fail is overwhelmingly persuasive, exhaustively researched, eloquently written, and full of mordant humor and bitter truth. Shoshana Amielle Magnet explains the history, science, and ideology of our contemporary biometric moment with great skill and insight. Everyone needs to read this book. An outstanding study of the informationalization of race, gender, and immigration."*—LISA NAKAMURA, author of *Digitizing Race: Visual Cultures of the Internet*



From digital fingerprinting to iris and retina recognition, biometric identification systems are a multibillion-dollar industry and an integral part of post-9/11 national security strategy. Yet these technologies often fail to work. The scientific literature on their accuracy and reliability documents widespread and frequent technical malfunction. Shoshana Amielle Magnet argues that these systems fail so often because rendering bodies in biometric code falsely assumes that people's bodies

are the same and that individual bodies are stable, or unchanging, over time.

By focusing on the moments when biometrics fail, Magnet shows that the technologies work differently, and fail to function more often, on women, people of color, and people with disabilities. Her assessment emphasizes the state's use of biometrics to control and classify vulnerable and marginalized populations—including prisoners, welfare recipients, immigrants, and refugees—and to track individuals beyond the nation's territorial boundaries. *When Biometrics Fail* is a timely, important contribution

to thinking about the security state, surveillance, identity, technology, and human rights.

**Shoshana Amielle Magnet** is Assistant Professor in the Institute of Women's Studies and the Department of Criminology at the University of Ottawa. She and Kelly Gates are editors of *The New Media of Surveillance*.

## Perspectives on the Global Crisis

MOISHE POSTONE, SPECIAL ISSUE EDITOR

a special issue of SAQ



William Sewell, *Ragged Wall Number 2*, 2010.

This special issue of *SAQ* examines the global economic crisis in systemic terms that encompass economic, social, and cultural dimensions of contemporary life. The essays analyze not only the nature of the crisis but also the possibilities of transformative action. One contributor evaluates the historical structural causes of the contemporary crisis to propose future tactics for the Left in promoting egalitarian and locally autonomous and self-sufficient economic practices. Another

explores crises in the global pharmaceutical industry, particularly in India and the United States, and the inherent structures of global capital and biocapital through which health itself becomes a source of capitalistic value. Another essay reads the current credit crisis as a way to illuminate how deeply financial markets are embedded in the social fabric of work, ritual, and play and how the persistent failure to regulate market rule has led to an endless cycle of crisis-induced and crisis-inducing restructuring of policy. Together, the essays reinvigorate the study of global and long-term historical processes and structures. In this issue's special topical section, "Against the Day," edited by Priyamvada Gopal, contributors analyze the current assault on higher education in Great Britain, including dramatic budget cuts and tuition increases, the resultant student protest movements, and the future of the humanities.

### Contributors

Giovanni Arrighi, Gurminder Bhabra, Neil Brenner, Duncan K. Foley, Priyamvada Gopal, Michael Hardt, Gary Herrigel, John Holmwood, Simon Jarvis, Benjamin Lee, Edward LiPuma, Claudio Lomnitz, Jamie Peck, Moishe Postone, Nina Power, Kaushik Sunder Rajan, Beverly Silver, Nik Theodore, Immanuel Wallerstein

**Moishe Postone** is Professor of History at the University of Chicago.

## Somebody's Children

### The Politics of Transracial and Transnational Adoption

LAURA BRIGGS

"I have been longing for someone to write this book for a number of years—and how fortunate we are that Laura Briggs has made this her project; she is an outstanding scholar and thinker. A brilliant and wide-ranging book, *Somebody's Children* makes a powerful contribution to the study of adoption. The public policy implications of Briggs's work are stunning, and I hope this book will contribute to reshaping adoption practice in the United States."—**RICKIE SOLINGER**, author of *Pregnancy and Power: A Short History of Reproductive Politics in America*

In *Somebody's Children*, Laura Briggs examines the social and cultural forces—poverty, racism, economic inequality, and political violence—that have shaped transracial and transnational adoption in the U.S. during the second half of the twentieth century. Focusing particularly on the experiences of those who have lost their children to adoption, Briggs analyzes the circumstances under which African American and Native mothers in the United States and indigenous and poor women in Latin America have felt pressed to give up their children for adoption or have lost them involuntarily.

The dramatic expansion of transracial and transnational adoption since the 1950s, Briggs argues, was the result of specific and profound political and social changes, including the large-scale removal of Native children from their parents, the condemnation of single African American motherhood in the context of the Civil Rights struggle, and the largely invented "crack babies" scare that inaugurated the dramatic withdrawal of benefits to poor mothers in the United States. In Guatemala, El Salvador, and Argentina, governments disappeared children during the Cold War and the subsequently imposed neoliberal economic regimes—all with U.S. support—made the circulation of children across national borders easy and often profitable. Concluding with an assessment of present-day controversies surrounding gay and lesbian adoptions and the struggles of immigrants fearful of losing their children to foster care in the current crackdown, Briggs challenges celebratory or otherwise simplistic accounts of transracial and transnational adoption by revealing some of its unacknowledged causes and costs.

**Laura Briggs** is Chair and Professor in the Women, Gender, Sexuality Studies Program at the University of Massachusetts Amherst. She is the author of *Reproducing Empire: Race, Sex, Science, and U.S. Imperialism in Puerto Rico* and co-editor of *International Adoption: Global Inequalities and the Circulation of Children*.

## Techniques of Pleasure

### BDSM and the Circuits of Sexuality

MARGOT WEISS

"I cannot emphasize enough how vital the analysis in *Techniques of Pleasure* is. Margot Weiss reveals the half-lie of 'safe space' in the BDSM world and, in doing so, artfully unveils the half-lies that propel ideas of 'agency' and 'choice' in neoliberal culture."—**ANNALEE NEWITZ**, author of *Pretend We're Dead: Capitalist Monsters in American Pop Culture*



*Techniques of Pleasure* is a vivid portrayal of the San Francisco Bay Area's pansexual BDSM(SM) community. Margot Weiss conducted ethnographic research at dungeon play parties and at workshops on bondage, role play, and flogging, and she interviewed more than sixty SM practitioners. She describes a scene devoted to a form of erotic play organized around technique, rules and regulations, consumerism, and self-mastery.

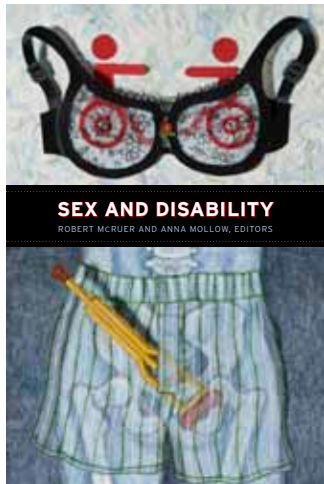
Challenging the notion that SM is inherently transgressive, Weiss links the development of commodity-oriented sexual communities and the expanding market for sex toys to the eroticization of gendered, racialized, and national inequalities. She analyzes the politics of BDSM's spectacular performances, including those that dramatize heterosexual male dominance, slave auctions, and U.S. imperialism, and contends that the SM scene is not a "safe space" separate from real-world inequality. It depends, like all sexual desire, on social hierarchies. Based on this analysis, Weiss theorizes late-capitalist sexuality as a circuit—one connecting the promise of new emancipatory pleasures to the reproduction of raced and gendered social norms.

**Margot Weiss** is Assistant Professor of American Studies and Anthropology at Wesleyan University.

## Sex and Disability

ROBERT McRUER & ANNA MOLLOW, EDITORS

“This riveting collection of essays is a fascinating rethinking of what sex and disability could feel like together, affirmatively and generatively. Opening with a candid, frank introduction that moves deftly between the autobiographical and the political, the volume mounts a serious challenge to the sex-ableism of queer theory and the tendency to think of sex and disability in negative terms. Having read about pregnant men, the vagaries of touch, amputee devotees, and sex addiction, the reader will emerge uncertain about what exactly sex is, who has it, and with what. More trenchantly, these works demand an acknowledgment of how notions of ableism severely limit broader experiences of sexual erotics, intimacy, and arousal. Kudos to the editors for undertaking this important project.”—**JASBIR PUAR**, author of *Terrorist Assemblages: Homonationalism in Queer Times*



The title of this collection of essays, *Sex and Disability*, unites two terms that the popular imagination often regards as incongruous. The major texts in sexuality studies, including queer theory, rarely mention disability, and foundational texts in disability studies do not discuss sex in much detail. What if “sex” and “disability” were understood as intimately related concepts? And what if disabled people were seen as both subjects and objects of a range of erotic desires and practices?

These are among the questions this collection’s contributors engage. From multiple perspectives—including literary analysis, ethnography, and autobiography—they consider how sex and disability come together and how disabled people negotiate sex and sexual identities in ableist and heteronormative culture. Queering disability studies, while also expanding the purview of queer and sexuality studies, these essays shake up notions about who and what is sexy and sexualizable, what counts as sex, and what desire is. At the same time, they challenge conceptions of disability in the dominant culture, queer studies, and disability studies.

### Contributors

Chris Bell, Michael Davidson, Lennard J. Davis, Michel Desjardins, Lezlie Frye, Rachael Groner, Kristen Harmon, Michelle Jarman, Alison Kafer, Riva Lehrer, Nicole Markotić, Robert McRuer, Anna Mollow, Rachel O’Connell, David Serlin, Russell Shuttleworth, Tobin Siebers, Abby L. Wilkerson

**Robert McRuer** is Professor of English at the George Washington University. He is the author of *Crip Theory: Cultural Signs of Queerness and Disability* and *The Queer Renaissance: Contemporary American Literature and the Reinvention of Lesbian and Gay Identities*. **Anna Mollow** is a Ph.D. candidate in English at the University of California, Berkeley.

## Odd Couples

Friendships at the Intersection of Gender and Sexual Orientation

ANNA MURACO

“Theoretically important and fascinating to read, *Odd Couples* adds to the surprisingly scant social scientific literature on friendship. More significantly, it explores friendships between gay men and straight women, and between lesbians and straight men in a way that no other work has. Clearly locating her study in the psychological and sociological literature on friendships, family, identity development, and gender issues, Anna Muraco adds to our understanding of gay and lesbian lives and raises provocative questions about gender and sexuality.”—**PETER M. NARDI**, author of *Gay Men’s Friendships: Invincible Communities*

*Odd Couples* examines friendships between gay men and straight women, and also between lesbians and straight men, and shows how these “intersectional” friendships serve as a barometer for shifting social norms, particularly regarding gender and sexual orientation. Based on Anna Muraco’s interviews, the work confronts two widespread assumptions: that men and women are fundamentally different and that men and women can only forge significant bonds within romantic relationships. Intersectional friendships challenge a variety of social norms, Muraco says, including the limited roles that men and women are expected to play in one another’s lives. Each chapter uses these boundary-crossing relationships to highlight how key social constructs such as family, politics, gender, and sexuality shape everyday interactions. Friendship itself—whether intersectional or not—becomes the center of the analysis, taking its place as an important influence on the social behavior of adults.

**Anna Muraco** is Assistant Professor of Sociology at Loyola Marymount University.



## All in the Family

On Community and Incommensurability

KENNAN FERGUSON

“Are you tired of shopworn stories about the interdependence of family and politics? With their suspect notions of organic harmony, typically joined to attacks on the plural families of today? Well, then, this is the book for you. Kennan Ferguson addresses the variable intensities, blunted communications across fissures, silences, multiple disabilities, and negotiations across these lines that constitute family life. Now, he says, we are in a position to think about the complexities of family life and politics together, allowing each to illuminate the other. An impressive achievement!”—**WILLIAM E. CONNOLLY**, author of *A World of Becoming*

Western political philosophers since Plato have used the family as a model for harmonious political and social relations. Yet, far from being an uncontentious domain for shared interests and common values, the family is often the scene of intense interpersonal conflict and disagreement. In *All in the Family*, the political theorist Kennan Ferguson reconsiders the family, in its varied forms, as an exemplar of democratic politics and suggests how real rather than idealized family dynamics can help us better understand and navigate political conflict.

By closely observing the attachments that arise in families despite profound disagreements and incommensurabilities, Ferguson argues, we can imagine a political engagement that accommodates radical differences without sacrificing community. After examining how the concept of the family has been deployed and misused in political philosophy, Ferguson turns to the ways in which families actually operate: the macropolitical significance of family coping strategies such as silence and the impact that disability and caregiving have on conceptions of spatiality, sameness, and disparity. He also considers the emotional attachment between humans and their pets as an acknowledgment that compassion and community can exist even under conditions of profound differences.

**Kennan Ferguson** is Associate Professor of Political Science at the University of Wisconsin, Milwaukee. He is the author of *William James: Politics in the Pluriverse* and *The Politics of Judgment: Aesthetics, Identity, and Political Theory*.

## Swift Viewing

The Popular Life of Subliminal Influence

CHARLES R. ACLAND

“A comprehensive and compelling archaeology of the dream of invisible influence through media, this is a much-needed and frighteningly contemporary history.”—**FRED TURNER**, author of *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism*



Since the late 1950s, the idea that hidden, imperceptible messages could influence mass behavior has been debated, feared, and ridiculed. In *Swift Viewing*, Charles R. Acland reveals the secret story of subliminal influence, showing how an obscure concept from experimental psychology became a mainstream belief about our vulnerability to manipulation in an age of media clutter. He chronicles the enduring popularity of the dubious claims about subliminal influence, tracking their

migration from nineteenth-century hypnotism to twentieth-century front-page news. His expansive history of popular concern about subliminal messages shows how the notion of “hidden persuaders” became a vernacular media critique, one reflecting anxiety about a rapidly expanding media environment. Through a deep archive of eclectic examples, including educational technology in the American classroom, mind-control tropes in science fiction, Marshall McLuhan’s media theories, and sensational claims in the late 1950s about subliminal advertising, Acland establishes the subliminal as both a product of and a balm for information overload.

**Charles R. Acland** is Professor and Communication Studies Research Chair at Concordia University, Montreal. He is the author of *Screen Traffic: Movies, Multiplexes, and Global Culture* and co-editor of *Useful Cinema*, both also published by Duke University Press.

### POLITICAL THEORY

**April** 200 pages  
paper, 978-0-8223-5190-0, **\$22.95/£14.99**  
cloth, 978-0-8223-5176-4, **\$79.95/£58.00**

### MEDIA STUDIES/CULTURAL STUDIES

**January** 336 pages, 58 illustrations  
paper, 978-0-8223-4919-8, **\$24.95/£15.99**  
cloth, 978-0-8223-4924-2, **\$89.95/£65.00**

## Music, Sound, and Technology in America

A Documentary History of  
Early Phonograph, Cinema, and Radio

TIMOTHY D. TAYLOR, MARK KATZ  
& TONY GRAJEDA, EDITORS

“Filled with great selections, *Music, Sound, and Technology in America* is a salutary addition to a media studies literature lacking in such sourcebooks. It provides a ready-made trove of primary-source material to use in classroom discussions of historical interpretation and methodology. In addition, by juxtaposing materials on diverse aspects of sound, the editors avoid the persistent habit of segmenting sound studies by medium or mode.”

—JONATHAN STERNE, author of *The Audible Past: Cultural Origins of Sound Reproduction*



Billy Jones and Ernest Hare, 1932.  
Collection of the author.

This unique anthology assembles primary documents chronicling the development of the phonograph, film sound, and the radio. These three sound technologies shaped Americans' relation to music from the late nineteenth century until the end of the Second World War, by which time they were thoroughly integrated into Americans' everyday lives. There are more than 120 selections between the collection's first piece, an article on the phonograph written by Thomas Edison in 1878, and its last, a column published in 1945, advising listeners “desirous of gaining more from music as presented by the radio.” Among the selections are articles from popular and trade publications, advertisements, fan letters, corporate records, fiction, and sheet music. Taken together, the selections capture how the new sound technologies were shaped by developments such as urbanization, the increasing value placed on leisure time, and the rise of the advertising industry. Most importantly, they depict the ways that the new sound technologies were received by real people in particular places and moments in time.

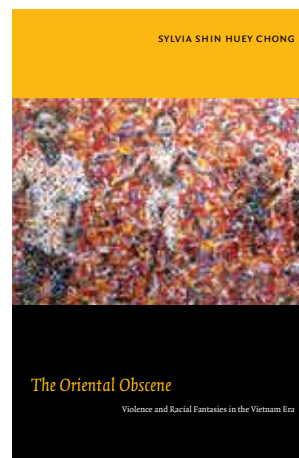
**Timothy D. Taylor** is Professor of Ethnomusicology and Musicology at the University of California, Los Angeles. He is the author of *The Sounds of Capitalism: Advertising, Music, and the Conquest of Culture* and *Beyond Exoticism: Western Music and the World*, which is also published by Duke University Press. **Mark Katz** is Associate Professor of Music at the University of North Carolina, Chapel Hill. He is the author of *Capturing Sound: How Technology Has Changed Music* and *Groove Music: The Art and Culture of the Hip-Hop DJ*. **Tony Grajeda** is Associate Professor of Cultural Studies in the Department of English at the University of Central Florida. He is an editor of *Lowering the Boom: Critical Studies in Film Sound*.

## The Oriental Obscene

Violence and Racial Fantasies in the Vietnam Era  
SYLVIA SHIN HUEY CHONG

“Sylvia Shin Huey Chong has located the Vietnam War as the constitutive trauma of modern American nationhood, one that is particularly attached to a visuality of violence. She argues, moreover, that this trauma also serves as something of a primal scene around which whole sets of gendered and racialized positions are generated and then solidified in the public spheres of American politics and sociality. *The Oriental Obscene* offers a fascinating read for anyone interested in the Vietnam War, American racial politics, popular culture, and the making and endurance of American orientalism.”

—ANNE ANLIN CHENG, Princeton University



*The Oriental Obscene* is a sophisticated analysis of Americans' reactions to visual representations of the Vietnam War, such as the photograph of the “napalm girl,” news footage of the Tet Offensive, and feature films from *The Deer Hunter* to *Rambo: First Blood Part II*. Sylvia Shin Huey Chong combines psychoanalytic and film theories with U.S. cultural history to explain what she terms the oriental obscene: racialized fantasies that Americans derived largely from images of Asians as the perpetrators

or victims of extreme violence. Chong contends that these fantasies helped Americans process the trauma of the Vietnam War, as well as the growth of the Asian American population after the Immigration and Nationality Act of 1965 and the postwar immigration of Southeast Asian refugees. The oriental obscene animated a wide range of political narratives, not only the movements for and against the war, but causes as diverse as the Black Power movement, law-and-order conservatism, second-wave feminism, and the nascent Asian American movement. During the Vietnam era, pictures of Asian bodies were used to make sense of race, violence, and America's identity at home and abroad.

**Sylvia Shin Huey Chong** is Associate Professor of Film and Asian American Studies in the English Department and the Program in American Studies at the University of Virginia.

## Producing Bollywood

Inside the Contemporary Hindi Film Industry

TEJASWINI GANTI

“This is the first book on Bollywood to combine a deep knowledge of the dynamics of script, song, stars, and style in this cinematic world with an equally keen sense of the unique nature of the politics, finance, and cultural prejudices of the film industry. It will be an indispensable benchmark for all future studies of Bollywood and of similar cinematic industries worldwide, and it will be of interest to media scholars, anthropologists, sociologists of culture, and the curious general reader.”—**ARJUN APPADURAI**, New York University



Filming *Kuch Na Kaho (Don't Say Anything)*, Mumbai, 2000. Photo by the author.

*Producing Bollywood* offers an unprecedented look inside the social and professional worlds of the Mumbai-based Hindi film industry and explains how it became “Bollywood,” the global film phenomenon and potent symbol of India as a rising economic powerhouse. In this rich and entertaining ethnography, Tejaswini Ganti examines the changes in Hindi film production from the 1990s until 2010, locating them in Hindi filmmakers’ efforts to accrue symbolic capital, social respectability, and professional distinction and to manage the commercial uncertainties of filmmaking. These efforts have been enabled by the neoliberal restructuring of the Indian state and economy since 1991. This restructuring has dramatically altered the country’s media landscape, which quickly expanded to include satellite television and multiplex theaters. Ganti contends that the Hindi film industry’s metamorphosis into Bollywood would not have been possible without the rise of neoliberal economic ideals in India. By describing dramatic transformations in the Hindi film industry’s production culture, daily practices, and filmmaking ideologies during a decade of tremendous social and economic change in India, Ganti offers valuable new insights into the effects of neoliberalism on cultural production in a postcolonial setting.

**Tejaswini Ganti** is Assistant Professor of Anthropology at New York University. She is the author of *Bollywood: A Guidebook to Popular Hindi Cinema*.

## A Social History of Iranian Cinema, Volume 3

The Islamicate Period, 1978–1984

HAMID NAFICY

“It is Naficy’s own personal experience and investment that gives this book a particular distinction. Only a skilled historian who is also on the inside of his story, could convey so vividly the cinema’s symbolic significance for twentieth century Iran and the depth with which it is interwoven with its national culture and politics.”—**LAURA MULVEY**, author of *Death 24x a Second: Stillness and the Moving Image*



Hamid Naficy is one of the world’s leading authorities on Iranian film, and *A Social History of Iranian Cinema* is his magnum opus. Covering the late nineteenth century to the early twenty-first and addressing documentaries, popular genres, and art films, it explains Iran’s peculiar cinematic production modes, as well as the role of cinema and media in shaping modernity and a modern national identity in Iran. This comprehensive social history unfolds across four volumes, each of which can be appreciated on its own.

In *Volume 3*, Naficy assesses the profound effects of the Islamic Revolution on Iran’s cinema and film industry. Throughout the book, he uses the term Islamicate, rather than Islamic, to indicate that the values of the postrevolutionary state, culture, and cinema were informed not only by Islam but also by Persian traditions. Naficy examines documentary films made to record events prior to, during, and in the immediate aftermath of the revolution. He describes how certain institutions and individuals, including prerevolutionary cinema and filmmakers, were associated with the Pahlavi regime, the West, and modernity and therefore perceived as corrupt and immoral. Many of the nation’s moviehouses were burned down. Prerevolutionary films were subject to strict review and often banned, to be replaced with films commensurate with Islamicate values. Filmmakers and entertainers were thrown out of the industry, exiled, imprisoned, and even executed. Yet, out of this revolutionary turmoil, an extraordinary Islamicate cinema and film culture emerged. Naficy traces its development and explains how Iran’s long war with Iraq, the gendered segregation of space, and the imposition of the veil on women encouraged certain ideological and aesthetic trends in film and related media. Finally, he discusses the structural, administrative, and regulatory measures that helped to institutionalize the new evolving cinema.

### Other volumes in *A Social History of Iranian Cinema*

*Volume 1: The Artisanal Era, 1897–1941*

*Volume 2: The Industrializing Years, 1941–1978*

*Volume 4: The Globalizing Era, 1984–2010* (forthcoming)

**Hamid Naficy** is Professor of Radio-Television-Film and the Hamad Bin Khalifa Al-Thani Professor in Communication at Northwestern University.



## Lively Capital

Biotechnologies, Ethics, and Governance  
in Global Markets

KAUSHIK SUNDER RAJAN, EDITOR

*"Lively Capital is a terrific collection of essays, an important endeavor which will garner serious attention not only in anthropology and science and technology studies but across the human sciences. It will be as widely read as any anthology I can imagine, because of the sharpness of its essays and the diversity of its approaches to the challenges of rethinking the relations of life, capital, and value more generally."*—**LAWRENCE COHEN**, author of *No Aging in India: Alzheimer's, the Bad Family, and Other Modern Things*

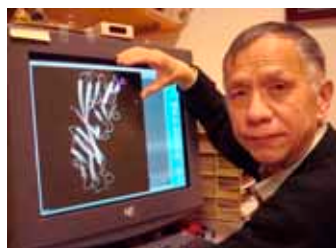


Photo by Michael Fischer.

*Lively Capital* is an urgent and important collection of essays addressing the reconfigured relations between the life sciences and the market. Working at the intersection of science and technology studies and social and cultural anthropology, prominent scholars investigate the relationship of

biotechnology to ethics, governance, and markets, as well as the new legal, social, cultural, and institutional mechanisms emerging to regulate biotechnology. They address matters such as genomics, pharmaceutical marketing, intellectual property, environmental science, clinical trials, and patient advocacy as they are playing out around the world, in North and South America, Europe, Africa, and Asia.

*Lively Capital* is not only about the commercialization of the life sciences: its institutional histories, epistemic formations, and systems of valuation. It is also about the lively affects—the emotions and desires—involved when technologies and research impinge on experiences of embodiment, kinship, identity, disability, citizenship, accumulation, or dispossession. At stake in the commodification of the life sciences are opportunities to intervene in and adjudicate matters of health, life, and death.

### Contributors

Timothy Choy, Joseph Dumit, Michael M. J. Fischer, Kim Fortun, Mike Fortun, Donna Haraway, Sheila Jasanoff, Wen-Hua Kuo, Andrew Lakoff, Kristin Peterson, Chloe Silverman, Elta Smith, Kaushik Sunder Rajan, Travis J. Tanner

**Kaushik Sunder Rajan** is Associate Professor of Anthropology at the University of Chicago. He is the author of *Biocapital: The Constitution of Postgenomic Life*, also published by Duke University Press.

EXPERIMENTAL FUTURES: TECHNOLOGICAL LIVES, SCIENTIFIC ARTS,  
ANTHROPOLOGICAL VOICES

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

## Bad Souls

Madness and Responsibility in Modern Greece

ELIZABETH ANNE DAVIS

*"Bad Souls is a remarkable study of psychiatry in northern Greece. From the intimacy of the therapeutic encounter to the impersonality of state bureaucracy, Elizabeth Anne Davis describes the way neoliberal assumptions have led to the often divergent reformulations of the psychiatric. A brilliant book."*—**VINCENT CRAPANZANO**, author of *The Harkis: The Wound That Never Heals*



*Bad Souls* is an ethnographic study of responsibility among psychiatric patients and their caregivers in Thrace, the north-eastern borderland of Greece. Elizabeth Anne Davis examines responsibility in this rural region through the lens of national psychiatric reform, a process designed to shift treatment from custodial hospitals to outpatient settings. Challenged to help care for themselves, patients struggled to function in communities that often seemed as much sources of mental pathology as

sites of refuge. Davis documents these patients' singular experience of community, and their ambivalent aspirations to health, as they grappled with new forms of autonomy and dependency introduced by psychiatric reform. Planned, funded, and overseen largely by the European Union (EU), this "democratic experiment," one of many reforms adopted by Greece since its accession to the EU in the early 1980s, has led Greek citizens to question the state and its administration of human rights, social welfare, and education. Exploring the therapeutic dynamics of diagnosis, persuasion, healing, and failure in Greek psychiatry, Davis traces the terrains of truth, culture, and freedom emerging from this questioning of the state at the borders of Europe.

**Elizabeth Anne Davis** is Assistant Professor in the Department of Anthropology, in association with Hellenic Studies, at Princeton University.



## The Make-Believe Space

Affective Geography in a Postwar Polity

Yael Navaro-Yashin

“An unforgettable ethnography of a nation-state whose special status sharpens our eyes to the make-believe quality of every state. Yael Navaro-Yashin’s evocative writing brings to life the scarred landscapes of Northern Cyprus and the affective worlds of Turkish-Cypriots who inhabit them—uncomfortable with ‘looted’ and abandoned objects, melancholic about the ruins of war and the ghostly Greek presence, and cynical about the banal apparatus of the state, whether its documents, laws, or occupations. Intimate conversations with philosophers and theorists weave in and out of profound ruminations on the details of people’s interactions with their pregnant material worlds in this unique study that reveals anthropology’s incisive beauty.”—**LILA ABU-LUGHOD**, Columbia University

*The Make-Believe Space* is a book of ethnographic and theoretical meditation on the phantasmatic entanglement of materialities in the aftermath of war, displacement, and expropriation. “Northern Cyprus,” carved out as a separate space and defined as a distinct (de facto) polity since its invasion by Turkey in 1974, is the subject of this ethnography about postwar politics and social relations. Turkish-Cypriots’ sociality in a re-forged geography, ridden of its former Greek-Cypriot inhabitants after the partition of Cyprus, forms the centerpiece of Yael Navaro-Yashin’s conceptual exploration of subjectivity in the context of “ruination” and “abjection.” The unrecognized state in Northern Cyprus unfolds through the analytical devices that she develops as she explores this polity’s administration and *raison d’être* via affect theory. Challenging the boundaries between competing theoretical orientations, Navaro-Yashin crafts a methodology for the study of subjectivity and affect, and materiality and the phantasmatic, in tandem. In the process, she creates an entirely readable ethnography on life in the long-term aftermath of war.

**Yael Navaro-Yashin** is Senior Lecturer in Social Anthropology at the University of Cambridge and a Fellow of Newnham College. She is the author of *Faces of the State: Secularism and Public Life in Turkey*.

## From Modern Production to Imagined Primitive

The Social World of Coffee from Papua New Guinea

Paige West

“*From Modern Production to Imagined Primitive* does for coffee what Sidney Mintz in *Sweetness and Power* did for sugar: here in short is a meditation on caffeine and power.”—**MICHAEL WATTS**, Chancellor’s Professor, University of California, Berkeley



Sorting coffee in Goroka.

In this vivid ethnography, Paige West tracks coffee as it moves from producer to consumer, from Papua New Guinea to coffee consumers around the world. She illuminates the social lives of the people who produce coffee, and those who process, distribute, market, and consume it. The Gimi peoples, who grow coffee in Papua New Guinea’s highlands, desire to expand their social, as well as business, relationships with the buyers who come to their highland villages, as

well as with the people working in Goroka, where much of Papua New Guinea’s coffee is processed; the port of Lae, where it is exported; and in Hamburg, Sydney, and London, where it is distributed and consumed. This rich social world is disrupted by neoliberal marketing strategies, which impose prescriptive regimes of governmentality that are often at odds with Melanesian ways of being in, and relating to, the world. The Gimi are misrepresented in the specialty coffee market, which relies on images of primitivity and poverty to sell coffee. By implying that the backwardness of Papua New Guineans impedes economic development, such images obscure the structural relations and global political economy that actually cause poverty in Papua New Guinea.

**Paige West** is Associate Professor of Anthropology at Barnard College and Columbia University. She is the author of *Conservation Is Our Government Now: The Politics of Ecology in Papua New Guinea* and a co-founder and co-editor of the journal *Environment and Society*.

## Muslim Becoming

### Aspiration and Skepticism in Pakistan

NAVEEDA KHAN

*"Muslim Becoming is a powerful contribution to the literature on Islam in Pakistan, not to mention Islam more generally. Its argument—that one has to understand religious practices and institutions in Pakistan in terms of striving or aspiration—is original and quite provocative. Naveeda Khan's subtle insights, novel ethnographic data, and fascinating analysis of Iqbal's poetry and philosophical writings are remarkable too."*—**STEVEN CATON**, author of *Yemen Chronicle: An Anthropology of War and Mediation*

In *Muslim Becoming*, Naveeda Khan challenges the claim that Pakistan's relation to Islam is fragmented and problematic. Offering a radically different interpretation, Khan contends that Pakistan inherited an aspirational, always-becoming Islam, one with an open future and a tendency toward experimentation. For the individual, this aspirational tendency manifests in a continual striving to be a better Muslim. It is grounded in the thought of Muhammad Iqbal (1877–1938), the poet, philosopher, and politician considered the spiritual founder of Pakistan. Khan finds that Iqbal provided the philosophical basis for recasting Islam as an open religion with possible futures as yet unrealized. He did so partly through his engagement with the French philosopher Henri Bergson.

Drawing on ethnographic research in the neighborhoods and mosques of Lahore and on readings of theological polemics, legal history, and Urdu literature, Khan points to striving throughout Pakistani society: in prayers and theological debates and in the building of mosques, readings of the Qur'an, and the undertaking of religious pilgrimages. At the same time, she emphasizes the streak of skepticism toward the practices of others that accompanies aspiration. She asks us to consider what is involved in affirming aspiration while acknowledging its capacity for violence.

**Naveeda Khan** is Assistant Professor of Anthropology at the Johns Hopkins University. She is the editor of *Beyond Crisis: Re-evaluating Pakistan*.

## Unearthing Gender

### Folksongs of North India

SMITA TEWARI JASSAL

*"Smita Tewari Jassal's incisive ethnographic analysis of folksongs maps a complex, multivocal genealogy of agrarian structures, patriarchal practices, and the nuanced gendered worlds of peasant women in North India. This rich exploration of emotions embodied in women's collective singing practices offers an unusual, often delightfully irreverent window into caste, gender, and the workings of power in the agrarian political economies of North India. An engaging and beautifully written book—a 'must read' for scholars and teachers interested in questions of subaltern consciousness and women's agency."*—**CHANDRA TALPADE MOHANTY**, author of *Feminism without Borders*



Meena Devi (Brahmin) in Misraulia, Chhapra. Photo by the author.

Based on anthropological field research, *Unearthing Gender* analyzes folksongs sung primarily by lower caste women in north India while they labor in the fields, at weddings, during travels, and in other settings. Smita Tewari Jassal uses these songs to explore how ideas of caste, gender, sexuality, labor, and power may be strengthened, questioned, and fine-tuned through music. At the heart of the book is a library of songs, in their original Bhojpuri and in English translation, framed by Jassal's analytic insights into the complexities of gender and power.

The power of these songs, Jassal argues, lies in suggesting themes and hinting at rather than directly addressing them: women sing what they often cannot talk about. Women's lives, their feelings, their relationships, and social and familial bonds are persuasively presented in song, and for the ethnographer, the songs provide a safer, more natural language for these women to articulate opinions than the standard ethnographic interview. In this way, the songs offer an entry into the culture and everyday lives that produce them, and they embody the voices of a marginalized group that has rarely been the focus of systematic analytical inquiry.

**Smita Tewari Jassal** is Associate Professor of Anthropology, Graduate School of Social Sciences at Middle East Technical University in Ankara, Turkey. She is the author of *Daughters of the Earth: Women and Land in Uttar Pradesh* and a co-editor of *The Partition Motif In Contemporary Conflicts: Germany, India-Pakistan, Israel-Palestine*.

## Freedom in Entangled Worlds

West Papua and the Architecture of Global Power

EBEN KIRKSEY

“Here at last is the account I can unreservedly recommend to anyone interested in the courageous people and fragile geography of West Papua. Eben Kirksey makes accessible the unique imagery of West Papuans long subject to racism, corporate exploitation, and a brutal military. Marshaling impeccable scholarship, he transcends conventional political ideology to define a form of conflict resolution relevant to many ‘entangled worlds.’ Bravo!”—**MAX WHITE**, Amnesty International USA



West Papuan independence advocate Theys Eluay. Photo by Kiki van Bilsen.

Eben Kirksey first went to West Papua, the Indonesian-controlled half of New Guinea, in 1998 as an exchange student. His later study of West Papua’s resistance to the Indonesian occupiers and the forces of globalization morphed as he discovered that collaboration, rather than resistance, was the primary strategy of this dynamic social movement. Accompanying indigenous activists to Washington, London, and the offices of the oil giant BP, Kirksey saw the revolutionaries’ knack for getting inside institutions of power and building coalitions with unlikely allies, including many Indonesians. He discovered that the West Papuans’ pragmatic activism was based on visions of

dramatic transformations on coming horizons, of a future in which they would give away their natural resources in grand humanitarian gestures, rather than passively watch their homeland be drained of timber, gold, copper, and natural gas. During a lengthy, brutal occupation, West Papuans have harbored a messianic spirit and channeled it in surprising directions. Kirksey studied West Papua’s movement for freedom as a broad-based popular uprising gained traction from 1998 until 2008. Blending extensive ethnographic research with indigenous parables, historical accounts, and compelling narratives of his own experiences, he argues that seeking freedom in entangled worlds requires negotiating complex interdependencies.

**Eben Kirksey** is a Mellon Fellow and Visiting Assistant Professor at the City University of New York Graduate Center.

## Transnational Sport

Gender, Media, and Global Korea

RACHAEL MIYUNG JOO

“To be part of the international sports community means, in our moment, to live paradoxically: to simultaneously support from within the nation and to express that support across national boundaries in such a way as to almost invalidate the nation. *Transnational Sport* is a dedicated study of this dilemma. Rachael Miyung Joo delineates the difficult, sometimes conflicting ways in which the national and the transnational cohabit in the global Korean sports community. Written with a sympathetic critical eye and passion, *Transnational Sport* lends a vivacity and a certain pathos to the standing of Korean athletes, such as the baseballer Chan Ho Park, the golfer Se Ri Park and the Olympic gold-medalist figure skater Kim Yuna.”

—**GRANT FARRED**, author of *Long Distance Love: A Passion for Football*



Sony Cybershot print advertisement featuring Michelle Wie, 2006.

Based on ethnographic research in Seoul and Los Angeles, *Transnational Sport* tells how sports shape experiences of global Koreanness, and how those experiences are affected by national cultures. Rachael Miyung Joo focuses on superstar Korean athletes and sporting events produced for transnational media consumption. She explains how Korean athletes who achieve success on the world stage represent a powerful, globalized Korea for Koreans within the country and those in the diaspora. Celebrity Korean women athletes are

highly visible in the Ladies Professional Golf Association. In the media, these young golfers are represented as daughters to be protected within the patriarchal Korean family and as hypersexualized Asian women with commercial appeal. Meanwhile, the hard-muscled bodies of male athletes, such as Korean baseball and soccer players, symbolize Korean masculine dominance in the global capitalist arena. Turning from particular athletes to a mega-event, Joo discusses the Korea-Japan 2002 FIFA World Cup, a watershed moment in recent Korean history. New ideas of global Koreanness coalesced around this momentous event. Women and youth assumed newly prominent roles in Korean culture and, Joo suggests, new models of public culture emerged as thousands of individuals were joined by a shared purpose.

**Rachael Miyung Joo** is Assistant Professor of American Studies at Middlebury College.



## Beyond the Lettered City

Indigenous Literacies in the Andes

JOANNE RAPPAPORT & TOM CUMMINS

*"Beyond the Lettered City is a major contribution not only to South American colonial studies but also to broader debates about literacy and visual culture. It reveals the complex and varied interactions among European alphabetic writing, indigenous literacy systems, and the spoken languages of both the colonizers and the colonized. It also shows how indigenous actors engaged Castilian knowledge and literacy and turned them into their own decolonial advocacy."*—**WALTER D. MIGNOLO**, author of *The Darker Side of Western Modernity: Global Futures, Decolonial Options*



Alphabet with European figures, Diego Valadés, *Rhetorica christiana* (Perugia, 1579). Engraving.

In *Beyond the Lettered City*, the anthropologist Joanne Rappaport and the art historian Tom Cummins examine the colonial imposition of alphabetic and visual literacy on indigenous groups in the northern Andes. They consider how the Andean peoples received, maintained, and subverted the conventions of Spanish literacy, often combining them with their own traditions. Indigenous Andean communities neither used narrative pictorial representation nor had alphabetic or hieroglyphic literacy before the arrival of the Spaniards. To absorb the conventions of Spanish literacy, they had

to engage with European symbolic systems. Doing so altered their world-views and everyday lives, making alphabetic and visual literacy prime tools of colonial domination. Rappaport and Cummins advocate a broad understanding of literacy, including not only reading and writing, but also interpretations of the spoken word, paintings, wax seals, gestures, and urban design. By analyzing secular and religious notarial manuals and dictionaries, urban architecture, religious images, catechisms and sermons, and the vast corpus of administrative documents produced by the colonial authorities and indigenous scribes, they expand Ángel Rama's concept of the lettered city to encompass many of those who previously would have been considered the least literate.

**Joanne Rappaport** is Professor of Anthropology and of Spanish and Portuguese at Georgetown University. She is the author of *Intercultural Utopias: Public Intellectuals, Cultural Experimentation, and Ethnic Pluralism in Colombia*, also published by Duke University Press. **Tom Cummins** is Dumbarton Oaks Professor of the History of Pre-Columbian and Colonial Latin American Art at Harvard University. He is the author of *Toasts with the Inca: Andean Abstraction and Colonial Images on Quero Vessels*.

### NARRATING NATIVE HISTORIES

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

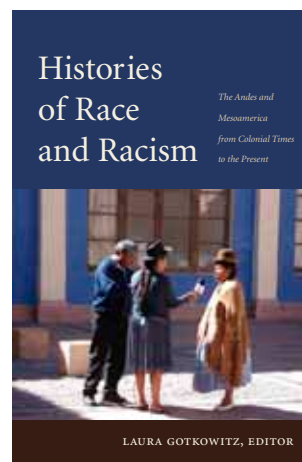
## Histories of Race and Racism

The Andes and Mesoamerica

from Colonial Times to the Present

LAURA GOTKOWITZ, EDITOR

*"This timely and important collection should appeal not just to historians of Latin America but also to scholars interested in colonialism, subaltern studies, social policy, modernization, and nation building. Focusing on race and racism in five countries over several centuries, the contributors address themes such as education, cultural nationalism, and definitions of mestizaje and hybridity, enabling readers to see how similar concerns played out in different places and times."*—**MARY ROLDÁN**, author of *Blood and Fire: La Violencia in Antioquia, Colombia, 1946–1953*



Ninety percent of the indigenous population in the Americas live in the Andean and Mesoamerican nations of Bolivia, Ecuador, Mexico, Peru, and Guatemala. Recently indigenous social movements in these countries have intensified debate about racism and drawn attention to the connections between present-day discrimination and centuries of colonialism and violence. In *Histories of Race and Racism*, anthropologists, historians, and sociologists consider the experiences and representations of Andean

and Mesoamerican indigenous peoples from the early colonial era to the present. Many of the essays focus on Bolivia, where the election of the country's first indigenous president, Evo Morales, sparked fierce disputes over political power, ethnic rights, and visions of the nation. The contributors compare the interplay of race and racism with class, gender, nationality, and regionalism in Bolivia, Ecuador, Guatemala, Mexico, and Peru. In the process, they engage issues including labor, education, census taking, cultural appropriation and performance, mestizaje, social mobilization, and antiracist legislation. Their essays shed new light on the present by describing how race and racism have mattered in particular Andean and Mesoamerican societies at specific moments in time.

### Contributors

Rossana Barragán, Kathryn Burns, Andrés Calla, Pamela Calla, Rudi Colloredo-Mansfeld, María Elena García, Laura Gotkowitz, Charles R. Hale, Brooke Larson, Claudio Lomnitz, José Antonio Lucero, Florencia E. Mallon, Khantuta Muruchi, Deborah Poole, Seemin Qayum, Arturo Taracena Arriola, Sinclair Thomson, Esteban Ticona Alejo

**Laura Gotkowitz** is Associate Professor of History at the University of Iowa. She is the author of *A Revolution for Our Rights: Indigenous Struggles for Land and Justice in Bolivia, 1880–1952*, also published by Duke University Press.



## Chocolate and Corn Flour

History, Race, and Place in the Making of “Black” Mexico

LAURA A. LEWIS

“The kind of great ethnography much needed in research on Latin American blackness: Laura A. Lewis puts a crimp in recent multiculturalist constructions of Afro-Mexican ‘blackness’—but also in Mexican mestizo nationalism—by revealing local meanings attached to being ‘moreno’ as a complex historical mixture of blackness and indigeness.”

—PETER WADE, author of *Race and Sex in Latin America*



Photo by the author.

Located on Mexico’s Pacific coast in a historically black part of the Costa Chica region, the town of San Nicolás has been identified as a center of Afromexican culture by Mexican cultural authorities, journal-

ists, activists, and foreign anthropologists. The majority of the town’s residents, however, call themselves *morenos* (black Indians). In *Chocolate and Corn Flour*, Laura A. Lewis explores the history and contemporary culture of San Nicolás, focusing on the ways that local inhabitants experience and understand race, blackness, and indigeneity, as well as on the cultural values that outsiders place on the community and its residents.

Drawing on more than a decade of fieldwork, Lewis offers a richly detailed and subtle ethnography of the lives and stories of the people of San Nicolás, as well as of community residents who have migrated to the United States. San Nicoladenses, she finds, have complex attitudes toward blackness—as a way of identifying themselves and as a racial and cultural category. They neither consider themselves part of an African diaspora nor deny their heritage. Rather, they acknowledge their hybridity and choose to identify most deeply with their community.

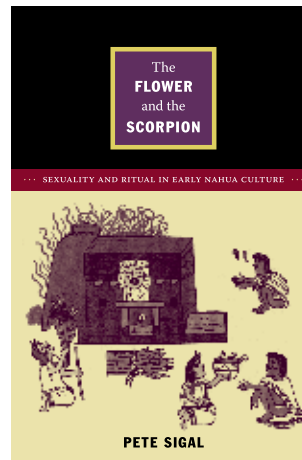
**Laura A. Lewis** is Professor of Anthropology at James Madison University. She is author of *Hall of Mirrors: Power, Witchcraft, and Caste in Colonial Mexico*, also published by Duke University Press.

## The Flower and the Scorpion

Sexuality and Ritual in Early Nahua Culture

PETE SIGAL

“*The Flower and the Scorpion* is a fascinating history of understandings of Nahua sexuality from the precontact era through the early-colonial period. Drawing on a stunning array of Nahuatl- and Spanish-language primary sources, Pete Sigal considers what the Nahua wrote about their beliefs, deities, rituals, and activities relating to sexuality. But *The Flower and the Scorpion* is not only about the Nahua; it is also about the Spaniards and what they thought about sexuality, their own and that of the Nahua. Sigal shows us how different the perceptions of the Nahua and the Spaniards were, especially as they related to sex, and how different their ideas remained well into the seventeenth century, even as they lived in close proximity to one another.”—SUSAN SCHROEDER, editor of *The Conquest All Over Again: Nahuas and Zapotecs Thinking, Writing, and Painting Spanish Colonialism*



Prior to the Spanish conquest, the Nahua indigenous peoples of central Mexico did not have a notion of “sex” or “sexuality” equivalent to the sexual categories developed by colonial society or those promoted by modern Western peoples. In this innovative ethnohistory, Pete Sigal seeks to shed new light on Nahua concepts of the sexual without relying on the modern Western concept of sexuality. Along with clerical documents and other Spanish sources, he interprets the many texts produced by the Nahua. While colonial clerics

worked to impose Catholic beliefs—particularly those equating sexuality and sin—on the indigenous people they encountered, the process of cultural assimilation was slower and less consistent than scholars have assumed. Sigal argues that modern researchers of sexuality have exaggerated the power of the Catholic sacrament of confession to change the ways that individuals understood themselves and their behaviors. At least until the mid-seventeenth century, when increased contact with the Spanish began to significantly change Nahua culture and society, indigenous peoples, particularly commoners, related their sexual lives and imaginations not just to concepts of sin and redemption but also to pleasure, seduction, and rituals of fertility and warfare.

**Pete Sigal** is Associate Professor of History at Duke University. He is the author of *From Moon Goddesses to Virgins: The Colonization of Yucatecan Maya Sexual Desire* and the editor of *Infamous Desire: Male Homosexuality in Colonial Latin America*.

LATIN AMERICA OTHERWISE

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

## Decolonizing Native Histories

Collaboration, Knowledge, and Language  
in the Americas

FLORENCIA E. MALLON, EDITOR

*“Decolonizing Native Histories is a stunning collection of essays from places and authors not often seen in each others’ company: they range from Bolivia to Rapa Nui, from Louisiana to Hawai’i. To read of the predicaments and possibilities of a Quechua-language newspaper, racism in a Native American community, and indigenous political resurgence in Rapa Nui in the same volume presents a rare opportunity to compare strategies, gain inspiration, and transcend seemingly impassable geographic and linguistic differences—to achieve commonality in treasuring our indigenous languages, cultures, and lands. Invaluable for anyone interested in global indigenous histories and politics.”—NOENOE K. SILVA, author of Aloha Betrayed: Native Hawaiian Resistance to American Colonialism*

*Decolonizing Native Histories* is an interdisciplinary collection that grapples with the racial and ethnic politics of knowledge production and indigenous activism in the Americas. It analyzes the relationship of language to power and empowerment, and advocates for collaborations between community members, scholars, and activists that prioritize the rights of Native people to decide how their knowledge is used. The contributors—academics and activists, indigenous and non-indigenous, from disciplines including history, anthropology, linguistics, and political science—explore the challenges of decolonization. In their wide-ranging case studies, they consider how language, the law, and the archive have historically served as instruments of colonialism and how they can be creatively transformed in constructing autonomy. The collection highlights points of commonality and solidarity across geographical, cultural, and linguistic boundaries. At the same time, it reflects deep distinctions between North and South. *Decolonizing Native Histories* also looks at Native histories and narratives in an internationally comparative context.

### Contributors

Riet Delsing, Edgar Arturo Esquit Choy, Fernando Garcés V., J. Kehaulani Kauanui, Brian Klopotek, Florencia E. Mallon, Abelardo Ramos Pachó, Joanne Rappaport, Diane L. Rus, Jan Rus

**Florencia E. Mallon** is the Julieta Kirkwood Professor of History and Latin American Studies and Chair of the History Department at the University of Wisconsin. She is the author of *Courage Tastes of Blood: The Mapuche Community of Nicolás Ailfo and the Chilean State, 1906–2001*, and the editor and translator of Rosa Isolde Reuque Paillalef’s *When a Flower is Reborn: The Life and Times of a Mapuche Feminist*, both 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

## Patients of the State

The Politics of Waiting in Argentina

JAVIER AUYERO

*“Patients of the State is an insightful and long-overdue exploration of how the worst Latin American welfare programs reinforce powerlessness and subcitizenship even as they sporadically relieve economic misery. Vividly describing the phenomenally cavalier ways in which the governmental agencies of Buenos Aires waste poor people’s time and resources, Javier Auyero calls attention to the insidious violence of systems that sap political initiative and hobble complex and delicate urban survival strategies. With this study, he has once again opened new pathways for the study of contemporary Latin American poverty.”—BRODWYN FISCHER, author of A Poverty of Rights: Citizenship and Inequality in Twentieth-Century Rio de Janeiro*



Waiting at the welfare room. Courtesy of Agustín Burbano de Lara.

*Patients of the State* is a sociological account of the extended waiting that poor people seeking state social and administrative services must endure. It is based on ethnographic research in the waiting area of the main welfare office in Buenos Aires, in the line leading into the Argentine registration office where legal aliens apply for identification cards, and among people who live in a polluted shantytown on the capital’s outskirts, while waiting to be allocated better housing. Scrutinizing the mundane interactions between the poor and the state, as well as underprivileged people’s confusion and uncertainty about the administrative processes that affect them, Javier Auyero argues that while waiting, the poor learn the opposite of citizenship. They learn to be patients of the state. They absorb the message that they should be patient and keep waiting, because there is nothing else that they can do. Drawing attention to a significant everyday dynamic that has received little scholarly attention until now, Auyero considers not only how the poor experience these lengthy waits but also how making poor people wait works as a strategy of state control.

**Javier Auyero** is the Joe R. and Teresa Lozano Long Professor in Latin American Sociology at the University of Texas, Austin. He is the author of *Routine Politics and Violence in Argentina: The Gray Zone of State Power*. His books *Contentious Lives: Two Argentine Women, Two Protests*, and *The Quest for Recognition and Poor People’s Politics: Peronist Survival Networks and the Legacy of Evita* are both also published by Duke University Press.

## Intimate Distance

Andean Music in Japan

MICHELLE BIGENHO



Música de Maestros stages an Aymara fiesta for a performance in Japan. Photograph from the author's collection.

“Michelle Bigenho’s dazzling new book probes the fascinating, unexpected story of Japan’s romance with Andean music. Her ethnography tacks between Bolivia and Japan, and illuminates an economy of music, livelihood, and attraction that Bigenho triangulates through her own research as an anthropologist and a mistress herself of the Andean fiddle. Her smart, sophisticated analysis speaks to debates about indigeneity, music, and performance, and the dialectics of history, desire, and globalization in a multi-polar world. It’s a book as adroit, intricate, and sometimes very moving as the lilting Andean folk melodies that Bigenho and her Bolivian bandmates played so many nights as they toured across the island.”—**ORIN STARN**, author of *Ishi’s Brain: In Search of America’s Last “Wild” Indian*

What does it mean to play “someone else’s music”? *Intimate Distance* delves into this question through a focus on Bolivian musicians who tour Japan playing Andean music and Japanese audiences who often go beyond fandom to take up these musical forms as hobbyists and even as professional musicians. Michelle Bigenho conducted part of her ethnographic research while performing with Bolivian musicians as they toured Japan. Drawing on interviews with Bolivian musicians, as well as Japanese fans and performers of these traditions, Bigenho explores how transcultural intimacy is produced through Andean music and its performance.

Bolivians and Japanese involved in these musical practices often express narratives of intimacy and racial belonging that reference shared but unspecified indigenous ancestors. Along with revealing the story of Bolivian music’s route to Japan and interpreting the transnational staging of indigenous worlds, Bigenho examines these stories of closeness, thereby unsettling the East-West binary that often structures many discussions of cultural difference and exotic fantasy.

**Michelle Bigenho** is Associate Professor of Anthropology at Hampshire College. She is the author of *Sounding Indigenous: Authenticity in Bolivian Music Performance*.

## Long Live Atahualpa

Indigenous Politics, Justice,  
and Democracy in the Northern Andes

EMMA CERVONE

“This fascinating ethnography makes original contributions to the study of social movements, identity as lived within a social world of invidious stereotypes, and debates over whether multiculturalism as a national policy is empowering or disempowering for indigenous groups. Emma Cervone engages central issues in anthropology, political science, and ethnic studies. She offers a very effective analysis of the dynamics of political consciousness, the internalization of racism, and indigenous movement organizing at different levels. The result is a striking construction of ethnically inflected class issues in the central Andean region of Ecuador.”

—**KAY B. WARREN**, author of *Indigenous Movements and Their Critics: Pan-Maya Activism in Guatemala*



Inca Atahualpa Casa Comunal. Photo by the author.

*Long Live Atahualpa* is an innovative ethnography examining indigenous political mobilization in the struggle against discrimination in modern Ecuador. Emma Cervone explores the politicization of Indianness—the right of indigenous peoples to self-determination and political participation—through an analysis of Quichua mobilization in the central Andean province of Chimborazo, Ecuador. That mobilization led to the formation of grassroots organizations, such as the Inca Atahualpa. Cervone’s account of the region’s social history since the formation of a rural unionist movement in the 1950s illuminates the complex process that led indigenous activists to forge new alliances with the Catholic Church, NGOs, and regional indigenous organizations. She describes how the Inca Atahualpa contested racial subordination by intervening in matters of resource distribution, justice, and cultural politics. Considering local indigenous politics in relation to indigenous mobilization at the national and the international levels, Cervone discusses how state-led modernization, which began in the 1960s, created political openings by generating new economic formations and social categories. *Long Live Atahualpa* sheds new light on indigenous peoples operating at the crossroads of global capitalism and neoliberal reforms as they redefine historically rooted relationships of subordination.

**Emma Cervone** is Assistant Professor of Anthropology at the Johns Hopkins University.



## Culture of Class

### Radio and Cinema in the Making of a Divided Argentina, 1920–1946

MATTHEW B. KARUSH

“This is an extremely important study. Matthew B. Karush succeeds in weaving together research on the working-class origins of populism, commoners’ understandings of consumption, and the representations of social roles on the big screen and over the airwaves in a way that transforms the way we think about private lives and political conflict. Class identities, argues Karush, were central to Argentina’s deep changes in the lead-up to Perón’s triumph. Tracking the fascinating evolution of film and radio gives us a whole new way to think about how culture, politics, and market life intersected to remap Argentine society. Karush has written a tremendous book.”—**JEREMY ADELMAN**, Princeton University



Radio advertisement, *Radiolandia*, June 18, 1938.

In an innovative cultural history of Argentine movies and radio in the decades before Peronism, Matthew B. Karush demonstrates that competition with Hollywood cinema and jazz music shaped Argentina’s domestic cultural production in crucial ways. Argentine producers tried to elevate their offerings to appeal to consumers seduced by North American modernity. At the same time, the transnational marketplace encouraged these producers to compete by marketing “authentic” Argentine culture. Domestic filmmakers, radio and recording entrepreneurs, lyricists, musicians, actors, and screenwriters borrowed heavily from a rich tradition of popular melodrama. Although the resulting mass culture trafficked in conformism and consumerist titillation, it also disseminated versions of national identity that celebrated the virtue and dignity of the poor, while denigrating the wealthy as greedy and mean-spirited. This anti-elitism has been overlooked by historians, who have depicted the radio and the cinema as instruments of social cohesion and middle-class formation. Analyzing tango and folk songs, film comedies and dramas, radio soap operas, and other genres, Karush argues that the Argentine culture industries generated polarizing images and narratives that provided much of the discursive raw material from which Juan and Eva Perón built their mass movement.

**Matthew B. Karush** is Associate Professor of History at George Mason University. He is the author of *Workers or Citizens: Democracy and Identity in Rosario, Argentina (1912–1930)* and a co-editor of *The New Cultural History of Peronism: Power and Identity in Mid-Twentieth-Century Argentina*, also published by Duke University Press.

## Revolutionary Medicine

### Health and the Body in Post-Soviet Cuba

P. SEAN BROTHERTON

“*Revolutionary Medicine* is fabulous. In this intelligent, insightful, and nuanced book, P. Sean Brotherton takes health care as a window through which to view and understand the ‘new Cuba,’ which, as he notes, incorporates elements of the prerevolutionary period, the Soviet era, and the post-Soviet era. Both substantively and analytically, this is a book of very high quality.”—**SUSAN ECKSTEIN**, author of *Back from the Future: Cuba under Castro*



A pharmacy in Havana, 2006. Photo by the author.

*Revolutionary Medicine* is a richly textured examination of the ways that Cuba’s public health care system has changed during the past two decades and the meaning of those changes for ordinary Cubans. Until

the Soviet bloc collapsed in 1989, socialist Cuba encouraged citizens to view access to health care as a human right and the state’s responsibility to provide it as a moral imperative. Since the loss of Soviet subsidies and the tightening of the U.S. economic embargo, Cuba’s government has found it hard to provide the high-quality universal medical care that was so central to the revolutionary socialist project.

In *Revolutionary Medicine*, P. Sean Brotherton deftly integrates theory and history with ethnographic research in Havana, including interviews with citizens seeking medical care, family physicians, public health officials, and research scientists. He describes how the deterioration of health and social welfare programs has led Cubans to seek health care through informal arrangements, as well as state-sponsored programs. The creative, resourceful ways that they are pursuing their health and well-being provide insight into how Cubans are navigating, adapting to, and pragmatically coping with the rapid social, economic, and political changes in post-Soviet Cuba.

**P. Sean Brotherton** is Assistant Professor of Anthropology at Yale University.



## Citizenship from Below

Erotic Agency and Caribbean Freedom

MIMI SHELLER

*"Citizenship from Below* is an important contribution to debates about the complexities of citizenship, particularly in post-slavery, postcolonial societies. Mimi Sheller traces the relations between constructions of gender and sexuality, transnational and diasporic imaginaries, and the various incarnations of Caribbean societies, from the colonial to the postcolonial and nationalist. She expands our notion of citizenship by showing how it is constructed by the state over time, amid changing circumstances, and by alternative politics and modes of belonging that emerge from 'below.'"

—**DEBORAH A. THOMAS**, author of *Exceptional Violence: Embodied Citizenship in Transnational Jamaica*



Edouard Duval-Carrié, *Le Nouveau Familier* (1986).  
Courtesy of Edouard Duval-Carrié.

*Citizenship from Below* boldly revises the history of the struggles for freedom by emancipated peoples in post-slavery Jamaica, post-independence Haiti, and the wider Caribbean by focusing on the interplay between the state, the body, race, and sexuality. Mimi Sheller offers a new theory of "citizenship from below" to describe the contest between "proper" spaces of legitimate high politics and the disavowed politics of lived embodiment. Beneath

the historical archive Sheller roots out traces of a deeper freedom expressed through bodily performances, familial relationships, cultivation of the land, and sacred worship, while acknowledging the internal contradictions and damaging exclusions of subaltern self-empowerment.

Attending to the hidden linkages between intimate realms and the public sphere, Sheller explores specific struggles for freedom, including women's political activism in Jamaica; the role of discourses of "manhood" in the making of free subjects, soldiers, and citizens; the fiercely ethnonationalist discourses that excluded South Asian and African indentured workers; the sexual politics of the low-bass beats and "bottoms up" moves in the dancehall; and the struggle for reproductive and LGBT rights and against homophobia in the contemporary Caribbean. Through its creative use of archival sources and emphasis on the connection between intimacy, violence, and citizenship, this book enriches critical theories of embodied freedom, sexual citizenship, and erotic agency in all post-slavery societies.

**Mimi Sheller** is Professor of Sociology at Drexel University. She is the author of *Democracy after Slavery: Black Publics and Peasant Radicalism in Haiti and Jamaica* and *Consuming the Caribbean: From Arawaks to Zombies*.

**NEXT WAVE: NEW DIRECTIONS IN WOMEN'S STUDIES**

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

## Obeah and Other Powers

The Politics of Caribbean Religion and Healing

DIANA PATON & MAARIT FORDE, EDITORS

*"The authors of this outstanding collection share the refreshing ambition to historicize local knowledge and to embrace the opacity and persisting mystique of Caribbean spiritual realities—from the colonial occult to enchanted modernities."*—**RICHARD PRICE**, author of *Travels with Tooy* and *Rainforest Warriors*



Eleven men and women convicted of practicing obeah, Antigua, 1905. Reproduced by permission of the National Archives, London.

In *Obeah and Other Powers*, historians and anthropologists consider how marginalized spiritual traditions—such as obeah, Vodou, and Santería—have been understood and represented across the Caribbean since the seventeenth century. In essays focused on Cuba, Haiti, Jamaica, Martinique,

Puerto Rico, Trinidad and Tobago, and the wider Anglophone Caribbean, the contributors explore the fields of power within which Caribbean religions have been produced, modified, appropriated, and policed. The "other powers" of the book's title have helped shape, or attempted to curtail, Caribbean religions and healing practices. These powers include those of capital and colonialism; of states that criminalize some practices and legitimize others; of occupying armies that rewrite constitutions and reorient economies; of writers, filmmakers, and scholars who represent Caribbean practices both to those with little knowledge of the region and to those who live there; and, not least, of the millions of people in the Caribbean whose relationships with one another, as well as with capital and the state, have long been mediated and experienced through religious formations and discourses.

### Contributors

**Kenneth Bilby, Erna Brodber, Alejandra Bronfman, Elizabeth Cooper, Maarit Forde, Stephan Palmié, Diana Paton, Alasdair Pettinger, Lara Putnam, Karen Richman, Raquel Romberg, John Savage, Katherine Smith**

**Diana Paton** is a Reader in Caribbean History at Newcastle University. She is the author of *No Bond but the Law: Punishment, Race, and Gender in Jamaican State Formation, 1780–1870*, and the editor of *A Narrative of Events, since the First of August, 1834, by James Williams, an Apprenticed Labourer in Jamaica*, both also published by Duke University Press.

**Maarit Forde** is a Lecturer in the Department of Liberal Arts at the University of the West Indies, St. Augustine.

## New Approaches to Resistance in Brazil and Mexico

JOHN GLEDHILL & PATIENCE A. SCHELL, EDITORS

"This collection offers extraordinarily rich and historically and ethnographically penetrating analyses of the concept of resistance, developing more nuanced and powerful applications of the concept based on detailed case studies from Mexico and Brazil. The authors are recognized authorities and they each present original work of great interest and value. The essays are outstanding and the introduction by John Gledhill and the concluding discussion by Alan Knight are masterful summaries of the complex issues that emerge in the essays."—DONALD POLLOCK, University at Buffalo, SUNY

Bringing together historically and ethnographically grounded studies of the social and political life of Brazil and Mexico, this collection of essays revitalizes resistance as an area of study. Resistance studies boomed in the 1980s and then was subject to a wave of critique in the 1990s. Covering the colonial period to the present day, the case studies in this collection suggest that, even if much of that critique was justified, resistance remains a useful analytic rubric. The collection has three sections, each of which is preceded by a short introduction. A section focused on religious institutions and movements is bracketed by one featuring historical studies from the sixteenth through the nineteenth centuries and another gathering more contemporary, ethnographically-based studies. Introducing the collection, the anthropologist John Gledhill traces the debates about resistance studies. In the conclusion, Alan Knight provides a historian's perspective on the broader implications of the contributors' findings.

### Contributors

Helga Baitenmann, Marcus J. M. de Carvalho, Guillermo de la Peña, John Gledhill, Matthew Gutmann, María Gabriela Hita, Alan Knight, Ilka Boaventura Leite, Jean Meyer, John Monteiro, Luís Nicolau Parés, Patrícia R. Pessar, Patience A. Schell, Robert Stenes, Juan Pedro Viqueira, Margarita Zárate

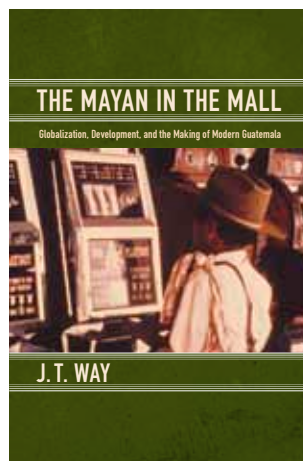
**John Gledhill** is the Max Gluckman Professor of Social Anthropology at the University of Manchester. He is the author of *Power and Its Disguises: Anthropological Perspectives on Politics*. **Patience A. Schell** is a Senior Lecturer in Latin American Cultural Studies in the Department of Spanish, Portuguese and Latin American Studies at the University of Manchester. She is the author of *Church and State Education in Revolutionary Mexico City*.

## The Mayan in the Mall

Globalization, Development, and the Making of Modern Guatemala

J. T. WAY

"Finally, a history of Guatemala City, a place key to national history that most scholars flee from! J. T. Way has unearthed a wealth of material from archival, literary, and oral sources. In striking and vibrant detail, he skillfully traces the history of neighborhoods and of individuals from the first half of the twentieth century to today and he uses this to open up a remarkable and original discussion of the play of ethnicity and modernity in the making of a cultural texture and urban political economy that uses the 'Mayan' in the absence of Mayas or worse, in the presence of their oppression. *The Mayan in the Mall* brings to life the city's residents in this 'society of vendors' and simultaneously delivers a devastating and brilliant critique of development."—DEBORAH T. LEVENSON, co-editor of *The Guatemala Reader: History, Culture, Politics*



In *The Mayan in the Mall*, J. T. Way traces the creation of modern Guatemala from the 1920s to the present through a series of national and international development projects. Way shows that, far from being chronically underdeveloped, this nation of stark contrasts—where shopping malls and multinational corporate headquarters coexist with some of the Western hemisphere's poorest and most violent slums—is the embodiment of globalized capitalism.

Using a wide array of historical and contemporary sources, Way explores the multiple intersections of development and individual life, focusing on the construction of social space through successive waves of land reform, urban planning, and economic policy. He moves from Guatemala City's poorest neighborhoods and informal economies (run predominantly by women) to a countryside still recovering from civil war and anti-Mayan genocide, encompassing such artifacts of development as the modernist Pan-American Highway and the postmodern Grand Tikal Futura, a Mayan-themed shopping mall ringed by gated communities and shantytowns. Capitalist development, he concludes, has dramatically reshaped the country's physical and social landscapes, engendering poverty, ethnic regionalism, and genocidal violence—and positioned Guatemala as a harbinger of globalization's future.

**J. T. Way** is a History Professor and Director at CIRMA (Centro de Investigaciones Regionales de Mesoamérica/Mesoamerican Research Center) in Antigua, Guatemala; Faculty Affiliate at the University of Arizona; and Founder and President of The John T. Way Global Education Foundation, Inc.

## The Making of the Middle Class

Toward a Transnational History

A. RICARDO LÓPEZ & BARBARA WEINSTEIN, EDITORS

With an afterword by Mrinalini Sinha

“*The Making of the Middle Class* is a first-rate collection of essays by top scholars writing on a topic of enormous interest: the middle class as an evolving conception and historical reality. The contributors focus on locales around the world. While the issues that they raise take locally specific forms, their essays converge around shared central questions, giving this stimulating collection a rare intellectual unity and focus.”—MICHAEL FRISCH, University at Buffalo, SUNY

In this important and timely collection of essays, historians reflect on the middle class: what it is, why its struggles figure so prominently in discussions of the current economic crisis, and how it has shaped, and been shaped by, modernity. They focus on specific middle-class formations around the world—in Africa, Asia, Europe, the Middle East, and the Americas—since the mid-nineteenth century. The contributors scrutinize these formations in relation to the practices of modernity, to professionalization, to revolutionary politics, and to the making of a public sphere. Taken together, their essays demonstrate that the historical formation of the middle class has been constituted transnationally through changing, unequal relationships and shifting racial and gender hierarchies, colonial practices, and religious divisions. That history raises questions about taking the robustness of the middle class as the measure of a society’s stability and democratic promise. Those questions are among the many stimulated by *The Making of the Middle Class*, which invites critical conversation about capitalism, imperialism, postcolonialism, modernity, and our neoliberal present.

### Contributors

Susanne Eineigel, Michael A. Ervin, Iñigo García-Bryce, Enrique Garguin, Simon Gunn, Carol E. Harrison, Franca Iacovetta, Sanjay Joshi, Prashant Kidambi, A. Ricardo López, Gisela Mettele, Marina Moskowitz, Robyn Muncy, Brian Owensby, David S. Parker, Mrinalini Sinha, Mary Kay Vaughan, Daniel J. Walkowitz, Keith David Watenpaugh, Barbara Weinstein, Michael O. West

A. Ricardo López is Assistant Professor of History at Western Washington University. Barbara Weinstein is the Silver Professor of History at New York University. She is the author of *For Social Peace in Brazil: Industrialists and the Remaking of the Working Class in São Paulo, 1920–1964*. Mrinalini Sinha is the Alice Freeman Palmer Professor of History at the University of Michigan, Ann Arbor. She is the author of *Specters of Mother India: The Global Restructuring of an Empire*, also published by Duke University Press.

RADICAL PERSPECTIVES: A RADICAL HISTORY REVIEW BOOK SERIES

Edited by Daniel J. Walkowitz and Barbara Weinstein

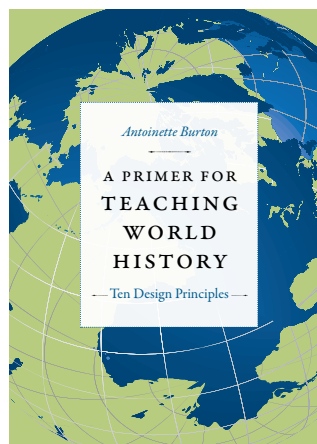
## A Primer for Teaching World History

Ten Design Principles

ANTOINETTE BURTON

“Antoinette Burton has done everyone who teaches world history a great service: she shows how the most significant new work by scholars can be incorporated in ways that make world history more exciting, satisfying, and successful at introducing students to historical thinking and writing. No one who teaches this survey will remain untouched by what she has to say.”

—LYNN HUNT, University of California, Los Angeles



*A Primer for Teaching World History* is a guide for college and high school teachers who are designing an introductory-level world history syllabus for the first time, for those who already teach world history and are seeking new ideas or approaches, and for those who train future teachers to prepare any history course with a global or transnational focus. Drawing on her own classroom practices, as well as her career as a historian, Antoinette Burton offers a set of principles to help instructors

think about how to design their courses with specific goals in mind, whatever those may be. She encourages teachers to envision the world history syllabus as having an architecture: a fundamental, underlying structure or interpretive focus that runs throughout the course, shaping students’ experiences, offering pathways in and out of “the global,” and reflecting the teacher’s convictions about the world and the work of history.

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 *Empire in Question: Reading, Writing, and Teaching British Imperialism*; *The Postcolonial Careers of Santha Rama Rau*; *Archive Stories: Facts, Fictions, and the Writing of History*; and *After the Imperial Turn: Thinking with and through the Nation*, all also published by Duke University Press.

## The Pariahs of Yesterday

Breton Migrants in Paris

LESLIE PAGE MOCH

*“The Pariahs of Yesterday demonstrates that the history of France’s internal migration from the provinces has much to teach us about the dynamics of the country’s more recent controversies over immigration and cultural diversity.”—HERRICK CHAPMAN, co-editor of Race in France: Interdisciplinary Perspectives on the Politics of Difference*



Bretons en route to work in Saint-Denis. Photo courtesy Douzenel Collection.

Beginning in the 1870s, a great many Bretons—men and women from Brittany, a region in western France—began arriving in Paris. Every age has its pariahs, and in 1900, the “pariahs of Paris” were the Bretons, the last distinct group of provincials to come en masse to the capital city. The pariah designation took hold in Paris, in Brittany, and among historians. Yet the derision of recent migrants can be temporary. Tracing the changing status of Bretons in Paris since 1870, Leslie Page Moch demonstrates that state policy, economic trends, and the attitudes of established Parisians and Breton newcomers evolved as the fortunes of Bretons in the capital improved. The pariah stereotype became outdated. Drawing on demographic records and the writings of physicians, journalists, novelists, lawyers, and social scientists, Moch connects internal migration with national integration. She interprets official reports on employment, marriage records, legal and medical theses, memoirs, and writings from secular and religious organizations in the Breton community. As the pariahs of yesterday, Bretons are an example of successful integration into Parisian life. At the same time, their experiences show integration to be a complicated and lengthy process.

**Leslie Page Moch** is Professor of History at Michigan State University. She is the author of *Moving Europeans: Migration in Western Europe since 1650*.

## Foreign Front

Third World Politics in Sixties West Germany

QUINN SLOBODIAN

*“The topic is fascinating; the core thesis is provocative; the research is stellar; and the writing is wonderful. This is a bold, exciting book that can and will get a lot of attention.”—JEREMY VARON, author of Bringing the War Home: The Weather Underground, the Red Army Faction, and Revolutionary Violence in the Sixties and Seventies*



Students protesting the arrival of Congolese Prime Minister Moïse Tshombé, West Berlin, 1964. Photo: Landesarchiv Berlin.

It is often asserted that West German New Leftists “discovered the Third World” in the pivotal decade of the 1960s. Quinn Slobodian upsets that storyline by beginning with individuals from the Third World themselves: students from Africa, Asia, and Latin America who arrived on West German campuses in large numbers in the early 1960s. They were the first to mobilize German youth in protest against acts of state violence and injustice in the world beyond Europe and North America.

Their activism served as a model for West German students’ own activist organizing, catalyzing their movements and influencing their mode of opposition to the Vietnam War. In turn, West German students offered solidarity with and safe spaces for international students’ dissident engagements. The collaboration with foreign students offered West Germans a measure of empathy in understanding the Third World not as a place of suffering, poverty, and futile violence, but as a political entity comprised of individuals with the capacity and will to speak in their own names.

**Quinn Slobodian** is Assistant Professor of History at Wellesley College.

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



## Calling the Law into Question

Confronting the Illegal and Illicit in Public Spaces

AMY TYSON & ANDY URBAN, SPECIAL ISSUE EDITORS

a special issue of RADICAL HISTORY REVIEW



Documents and identity cards once kept secretly by the Guatemalan National Police. Photo by James Rodríguez/mimundo.org.

This special issue of *Radical History Review* considers historical actors who have publicly tested what has been codified as illegal or cast as illicit, reflecting on how a critical and radical engagement with historical interpretation, art, and activism can confront, remake, or move beyond institutional authority. Collectively, the essays examine a range of sites where challenges to the law and prevailing social customs have taken place, whether on urban streets, in archives, or in museums and courtrooms. To explore the obstacles facing those who engage in civic activism, the essays treat such topics as homeless GLBT youth in San Francisco who protested city-mandated sidewalk clearings; Women Against Pornography, a group that strove to make Times Square safer for women without relying on state censorship; and an art installation that protested deportation raids of illegal immigrants undertaken in San Francisco, despite a city ordinance designed to protect residents regardless of their citizenship status. One essay offers an ethnographic reading of the police archives of Guatemala to demonstrate how physical access to knowledge is crucial to rewriting state histories of criminal subversion. A forum on police museums in Argentina, Cuba, and Mexico examines how the presentation of these official histories shapes the public's encounters with some of the most problematic manifestations of state power. An illustrated essay on illegal graffiti murals left undisturbed in a gentrifying Los Angeles neighborhood demonstrates how illicit place-claiming can be recast as edgy cultural capital by the same forces that it originally resisted.

### Contributors

Rebecca Amato, Jill Austin, Lisa Blee, Stefano Bloch, Jennifer Brier, Alejandra Bronfman, Seth Bruggeman, Robert M. Buffington, Lila Caimari, Amy Chazkel, Jessica Herczeg-Konecny, Jeffrey T. Manuel, Anne Parsons, Joey Plaster, Claire Bond Potter, Rebecca Schreiber, Whitney Strub, Jennifer Tyburczy, Amy Tyson, Andy Urban, Kirsten A. Weld

**Amy Tyson** is Assistant Professor of History at DePaul University.

**Andy Urban** is an American Council of Learned Societies New Faculty Fellow in American Studies and History at Rutgers University.

## Darkening Mirrors

Imperial Representation in Depression-Era African American Performance

STEPHANIE LEIGH BATISTE

*“Darkening Mirrors is a powerful argument that during the 1930s, African American popular performers took part in U.S. imperial and nationalist projects even as they resisted the dominant culture’s racism. In vivid, illuminating readings of films and stage shows—from The “Swing” Mikado and the Federal Theater Project’s ‘voodoo’ Macbeth to Katherine Dunham’s concert ballet L’Ag’Ya—Stephanie Leigh Batiste makes her case stick, and she makes it sting. At the same time, she writes beautifully about how black Americans asserted the genius of African and Afro-diasporic arts on the national and transnational scene.”—JOSEPH ROACH, Yale University*



Actors in leaf costumes in *Macbeth*, 1938. Courtesy of the Library of Congress, Federal Theater Collection.

In *Darkening Mirrors*, Stephanie Leigh Batiste examines how African Americans participated in U.S. cultural imperialism in Depression-era stage and screen performances. A population treated as second-class citizens at home imagined themselves as

empowered, modern U.S. citizens and transnational actors in plays, operas, ballets, and films. Many of these productions, such as the 1938 hits *Haiti* and *The “Swing” Mikado* recruited large casts of unknown performers, involving the black community as participants as well as spectators. Performances of exoticism, orientalism, and primitivism are inevitably linked to issues of embodiment, including how bodies signify blackness as a cultural, racial, and global category. Whether enacting U.S. imperialism in westerns, dramas, dances, songs, jokes, or comedy sketches, African Americans ironically maintained a national identity that registered a diasporic empowerment and resistance on the global stage. Boldly addressing the contradictions in these performances, Batiste challenges the simplistic notion that the oppressed cannot identify with oppressive modes of power and enact themselves as empowered subjects. *Darkening Mirrors* adds nuance and depth to the history of African American subject formation and stage and screen performance.

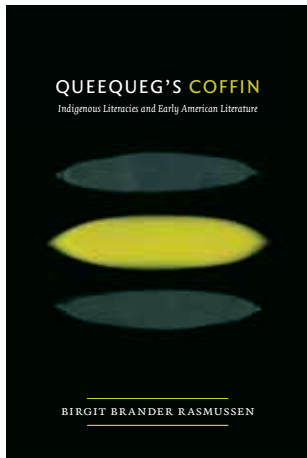
**Stephanie Leigh Batiste** is a performance artist and Associate Professor of English and Black Studies at the University of California, Santa Barbara.

## Queequeg's Coffin

Indigenous Literacies and Early American Literature

BIRGIT BRANDER RASMUSSEN

"Birgit Brander Rasmussen's exploration looks into the formation of the Americas beyond and below imperial/national boundaries. The excavation she proposes invites us to rethink what 'American literature' means. Beyond literature written in alphabetic characters and English language, there are 'American literatures' in other imperial languages as well. But, above all, there are non-alphabetic writings and Native Americans' narratives, as well as Afro-American and Arabic literacies among slave narratives. This book announces the end of an era in the national literary imagination and opens up 'America' beyond the United States."—**WALTER D. MIGNOLO**, author of *The Darker Side of Western Modernity: Global Futures, Decolonial Options*



The confrontation between European and native peoples in the Americas is often portrayed as a conflict between literate civilization and illiterate savages. That perception ignores the many indigenous forms of writing that were not alphabet-based, like Mayan pictographs, Iroquois wampum, Ojibwe birchbark scrolls, and Incan quipus. *Queequeg's Coffin* offers a new definition of writing that comprehends the dazzling diversity of literature in the Americas before and after European arrivals. From a

1645 French-Haudenosaunee Peace Council to Herman Melville's youthful encounters with Polynesian hieroglyphs, this groundbreaking study recovers previously overlooked moments of textual reciprocity in the colonial sphere.

By recovering the literatures and textual practices that were indigenous to the Americas, Birgit Brander Rasmussen reimagines the colonial conflict as one organized by alternative but equally rich forms of literacy. From Central Mexico to the Northeastern shores, in the Andes and across the American continents, indigenous people and European newcomers engaged each other in dialogues about ways of writing and recording knowledge. In *Queequeg's Coffin* such exchanges become the foundation for a new kind of early American literary studies.

**Birgit Brander Rasmussen** is Assistant Professor of American Studies and Ethnicity, Race & Migration at Yale University. She is a co-editor of *The Making and Unmaking of Whiteness*, also published by Duke University Press.

## Poverty in Common

The Politics of Community Action during the American Century

ALYOSHA GOLDSTEIN

"*Poverty in Common* offers a compelling way to think about the powerful appeal and ultimate demise of postwar American liberalism." —**MICHAEL LATHAM**, author of *The Right Kind of Revolution: Modernization, Development, and U.S. Foreign Policy from the Cold War to the Present*



Project Peace Pipe recruits speaking with Senator Fred Harris during training in Puerto Rico, 1967.

In post-World War II America, the idea that local community action was indispensable for the alleviation of poverty was broadly embraced by policymakers, social scientists, international development specialists, and grassroots activists. Governmental

efforts to mobilize community action in the name of democracy served as a volatile condition of possibility through which poor people and dispossessed groups negotiated the tension between calls for self-help and demands for self-determination in the context of the Cold War and global decolonization. Suggesting new ways to think about the relationship between liberalism, government, and inequality, *Poverty in Common* has implications for popular debates over the "end of welfare" and neoliberalism in the United States.

Drawing on oral histories, program records, community newspapers, policy documents, and records of public hearings, Alyosha Goldstein analyzes a compelling but often overlooked series of historical episodes: Progressive-era reform as a precursor to community development during the Cold War; the ways that the language of "underdevelopment" articulated ideas about poverty and foreignness; the use of poverty as a crucible of interest-group politics; and radical groups' critical reframing of community action in anticolonial terms. He shows how, in the mid-twentieth-century United States, approaches to poverty were linked to the racialized and gendered negotiation of boundaries—between foreign and domestic, empire and nation, violence and order, dependency and autonomy.

**Alyosha Goldstein** is Associate Professor of American Studies at the University of New Mexico.

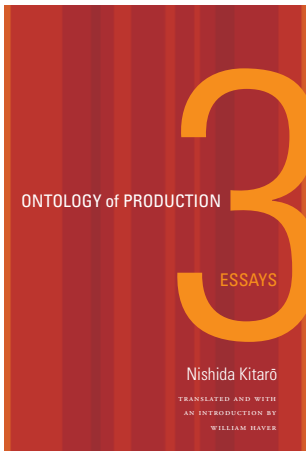
## Ontology of Production

Three Essays

**NISHIDA KITARŌ**

Translated and with an introduction by William Haver

*“Ontology of Production is an intellectual breakthrough. By genuinely respecting Nishida Kitarō’s commitment to ‘Western philosophy,’ William Haver corrects long-standing misinterpretations of the philosopher’s work. The translations themselves are astonishing. Until reading this book, I had not imagined that such fidelity to the original was possible between Japanese and English.”—NAOKI SAKAI, author of *Translation and Subjectivity: On Japan and Cultural Nationalism**



*Ontology of Production* presents three essays by the influential Japanese philosopher Nishida Kitarō (1870–1945), translated for the first time into English by William Haver. While previous translations of his writings have framed Nishida within Asian or Oriental philosophical traditions, Haver’s introduction and approach to the texts rightly reflect Nishida’s commitment to Western philosophy. In particular, Haver focuses on Nishida’s sustained and rigorous engagement with Marx’s conception of production.

Agreeing with Marx that ontology is production and production is ontology, Nishida in these three essays—“Expressive Activity” (1925), “The Standpoint of Active Intuition” (1935), and “Human Being” (1938)—addresses sense and reason, language and thought, intuition and appropriation, ultimately arguing that in this concept of production, ideality and materiality are neither mutually exclusive nor oppositional but, rather, coimmanent. Nishida’s forceful articulation of the radical nature of Marx’s theory of production is, Haver contends, particularly timely in today’s speculation-driven global economy. Nishida’s reading of Marx, which points to the inseparability of immaterial intellectual labor and material manual labor, provokes a reconsideration of Marxism’s utility for making sense of—and resisting—the logic of contemporary capitalism.

**Nishida Kitarō** (1870–1945), considered the founder of the Kyoto School of Japanese philosophy, was a Professor of Philosophy at Kyoto University. His many books include *An Inquiry into the Good*, *Intuition and Reflection in Self-Consciousness*, and *Fundamental Problems of Philosophy*.

**William Haver** is Associate Professor of Comparative Literature at Binghamton University. He is the author of *The Body of This Death: Historicity and Sociality in the Time of AIDS*.

### ASIA-PACIFIC

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

## positions

Twenty Years After

**TANI BARLOW, EDITOR**

a special issue of POSITIONS



*The Capital of Accumulation*, (text sculpture with light bulbs and electricity, installation view). Project 88, Mumbai, 2010. Courtesy of RAQS Media Collective.

To celebrate the twentieth anniversary of *positions*, this special issue grapples with the journal’s origins in the critique of Cold War area studies and its ongoing role in providing openings for theoretically engaged scholarship. Essays, interviews, and visual art allow contributors to explore how *positions* has encouraged alternative analytical modes for the study of politics and engaged literary theory, queer theory, and economic, religious, and artistic cultures through the lens of Asia. The issue speculates on how future scholarship will negotiate the transformations wrought by the declining hegemony of U.S.-dominated Asian studies in the academic world. Consistent with the journal’s core mission, the issue combines current assessments of broad scholarly disciplines, such as Marxism, cultural studies, and queer studies, with illustrative case studies on topics ranging from Korean real estate markets to the border-crossing experiences of migrant laborers, to early twentieth-century advertising in China. A collection of contemporary Asian visual art presented throughout the issue offers a challenge and testament to the political and interpretive scope of *positions*’ past and future.

### Contributors

**Tani Barlow, Tina Mai Chen, Harry Harootunian, Rebecca Karl, Thomas LaMarre, Boreth Ly, Rosalind C. Morris, Claudia Pozzana, Christophe Robert, Lisa Rofel, Alessandro Russo, Naoki Sakai, Jesook Song, Norman A. Spencer, Rolando B. Tolentino, Wang Hui, Angela Zito**

**Tani Barlow** is the T. T. and W. F. Chao Professor of Asian History and the Director of the Chao Center for Asian Studies at Rice University. She is the author of *The Question of Women in Chinese Feminism* and *New Asian Marxisms*, both also published by Duke University Press.



## Neoliberalism in Vietnam

ANN MARIE LESHKOWICH & CHRISTINA SCHWENKEL,  
SPECIAL ISSUE EDITORS

a special issue of POSITIONS



Photo by Noah Berger.

Like China, Vietnam has one of the world's fastest growing economies, on account of its hybridized "market socialism" that combines elements of its official socialist system with free market capitalism. This special issue of *positions* examines Vietnam's current social and economic improvisations as situated in specific local and historical experiences. These essays address the complexities and multiplicities of neoliberal reform agendas, demonstrating that socialist and neoliberal regimes are neither exclusive nor distinct.

Contributors draw their conclusions from ethnographic fieldwork in contemporary urban spaces. They link neoliberalism in Vietnam to a set of globally diverse technical practices, institutions, modes of power, and governing strategies; for example, in its shifting currency regimes and its anticorruption campaigns. Contributors also explore the growing emphasis on self-improvement and modernization through studies of architecture, changing beauty standards, and the impact of in vitro fertilization. Biopolitical logics and the self-regulation of moral personhood are also addressed in essays on HIV/AIDS and transnational adoption. The issue highlights the ways in which the socialist past is integral to the present in Vietnam, even as it is remade and newly configured.

### Contributors

Erik Harms, Nina Hien, Ann Marie Leshkovich, Li Zhang, Ken MacLean, Alfred John Montoya, Melissa J. Pashigian, Christina Schwenkel, Allison Truitt

**Ann Marie Leshkovich** is Associate Professor of Anthropology at the College of the Holy Cross. **Christina Schwenkel** is Assistant Professor of Anthropology at the University of California, Riverside.

## China and the Human, Part II

Marx, Mao, and the Human

DAVID L. ENG, TEEMU RUSKOLA & SHUANG SHEN,  
SPECIAL ISSUE EDITORS

a special issue of SOCIAL TEXT



Yun-Fei Ji, *The Dance*.

In the Western media, stories about China seem to fall into one of two categories: China's astounding economic development or its human rights abuses. As human rights discourses follow increasingly hegemonic conventions, especially with regard to China, many of their key assumptions remain unexamined. This special issue—the second in a two-part series beginning with "Cosmologies of the Human"—critically

investigates the relationship between China and the human as it plays out in law, politics, biopolitics, political economy, labor, medicine, and culture. The contributors interrogate the evolving meanings of "China" and "the human," both inside China and internationally.

The issue tracks the ways in which global discourses treat China—still officially socialist—as similar to, different from, and alternative to Western capitalist modernities. Several essays probe the modern theoretical underpinnings of human rights abuses in China, including a crucial distinction between "the human" and "the people." Others review the impact of Maoism on Marxist debates in China and in the West, as well as the specific influences of Mao's writings on French politics and theory in the 1960s. A visual dossier compares eight contemporary Chinese artists, directors, and public image-makers in order to discuss the figure of the human from Tiananmen Square to the 2008 Beijing Olympics. While many contributors discuss China and the West comparatively, the issue interrogates the universalizing claims of both Western and Chinese norms of the human by privileging the local, particular, and eccentric.

### Contributors

Ackbar Abbas, Michael Dutton, David L. Eng, Doug Howland, Petrus Liu, Camille Robcis, Teemu Ruskola, Shuang Shen, Shu-mei Shih, Wang Xiaoming

**David L. Eng** is Professor of English, Comparative Literature, and Asian American Studies at the University of Pennsylvania. He is the author of *The Feeling of Kinship: Queer Liberalism and the Racialization of Intimacy* and *Racial Castration: Managing Masculinity in Asian America*, both also published by Duke University Press. **Teemu Ruskola** is Professor of Law at Emory University and Visiting Professor of Law at Georgetown University (2011–12). **Shuang Shen** is Assistant Professor of Comparative Literature and Chinese at Pennsylvania State University.



## Creativity and Its Discontents

China's Creative Industries  
and Intellectual Property Rights Offenses

LAIKWAN PANG

"Laikwan Pang's thoroughly engaging study sets a new standard for analysis of the 'creative economy,' not just in China, but in every country where government officials have elevated the pursuit of creativity into industrial policy."—**ANDREW ROSS**, author of *Fast Boat to China*



*Creativity and Its Discontents* is an insightful critique of the intellectual property rights (IPR)-based creative economy in China. Examining the underlying ideologies of intellectual property, the cultural critic Laikwan Pang argues that the creative economy, in which creativity is an individual endeavor to be commodified and protected as property, is an intensification of Western modernity and capitalism at odds with key aspects of Chinese culture. Nevertheless, globalization has compelled China to undertake

endeavors involving intellectual property rights.

Pang examines China's IPR-compliant industries, as well as its numerous copyright violations. She describes how China promotes intellectual property rights in projects including the development of cultural tourism in the World Heritage city of Lijiang, the transformation of Hong Kong cinema, and the cultural branding of Beijing. Meanwhile, copyright infringements proliferate, angering international trade organizations. Pang argues that piracy and counterfeiting embody the intimate connection between creativity and copying. She points to the lack of copyright protections for Japanese anime as the motor of the country's dynamic anime culture. Theorizing the relationship between knockoffs and appropriation art, Pang offers an incisive interpretation of China's flourishing art scene. *Creativity and Its Discontents* is a refreshing rejoinder to uncritical celebrations of the creative economy.

**Laikwan Pang** is a Professor in the Department of Cultural Studies and Religious Studies at the Chinese University of Hong Kong. She is the author of *The Distorting Mirror: Visual Modernity in China* and *Cultural Control and Globalization in Asia: Copyright, Piracy, and Cinema*.

## South Asian Feminisms

ANIA LOOMBA & RITTY A. LUKOSE, EDITORS

"*South Asian Feminisms* grapples fearlessly with the most challenging questions of our time. Ania Loomba and Ritty A. Lukose have assembled a formidable set of interlocutors whose interdisciplinary breadth is matched by their keen analyses, graphic examples, and categorical refusal of easy diagnoses. Put down your books and get up from your desks: this is a call to action—in the world, now, today."—**ANTOINETTE BURTON**, University of Illinois, Urbana-Champaign

During the past forty years, South Asia has been the location and the focus of dynamic, important feminist scholarship and activism. In this collection of essays, prominent feminist scholars and activists build on that work to confront pressing new challenges for feminist theorizing and practice. Examining recent feminist interventions in India, Pakistan, Sri Lanka, and Bangladesh, they address feminist responses to religious fundamentalism and secularism; globalization, labor, and migration; militarization and state repression; public representations of sexuality; and the politics of sex work. Their essays attest to the diversity and specificity of South Asian locations and feminist concerns, while also demonstrating how feminist engagements in the region can enrich and advance feminist theorizing globally.

### Contributors

Flavia Agnes, Anjali Arondekar, Firdous Azim, Anannya Bhattacharjee, Laura Brueck, Angana P. Chatterji, Malathi de Alwis, Toorjo Ghose, Amina Jamal, Ratna Kapur, Lamia Karim, Ania Loomba, Ritty A. Lukose, Vasuki Nesiah, Sonali Perera, Atrayee Sen, Mrinalini Sinha, Ashwini Sukthankar

**Ania Loomba** is the Catherine Bryson Professor of English at the University of Pennsylvania. **Ritty A. Lukose** is Associate Professor at the Gallatin School of Individualized Study at New York University.

## The Sexual Life of English

Languages of Caste and Desire in Colonial India

SHEFALI CHANDRA

“Shefali Chandra’s complex rethinking of cultural theory and modern Indian history is remarkable and her major thesis, that Indian English has a brutal and loving social history of sexualization, will set a model for analogous studies in other national traditions. Her breakthrough point is that English acquisition produced male cultural authority through the installation of biosexual difference. The point, then, is not the phallogocentrism of English as English but rather the installation of a ‘native’ phallogocentric power in the processes of colonization and postcolonization. The deeply researched characters that Chandra marshals to make her philosophic points are shown in all their pride, suffering, arrogance, shame, love, and anger as Chandra builds her case that English was never neutral. Every one of us who has read and found wanting the orthodox position established in subaltern studies historiography will find *The Sexual Life of English* an exhilarating read. With Shefali Chandra’s pathbreaking work, the speech of the ‘Indian woman’ is suddenly agential.”—**TANI BARLOW**, author of *The Question of Women in Chinese Feminism*

In *The Sexual Life of English*, Shefali Chandra examines how English became an Indian language. She rejects the idea that English was fully formed prior to its life in India, or that it was imposed from without. Rather, by drawing attention to sexuality and power, Chandra argues that the English language was produced through conflicts over caste, religion, and class. Sentiments and experiences of desire, respectability, conjugality, status, consumption, and fashion came together to direct the Indian history of English. The language was shaped by the sexual experiences of Indians and by native attempts to discipline the normative sexual subject. Focusing on the years between 1850 and 1930, she scrutinizes the English-education project as Indians gained the power to direct it themselves. She delves into the history of schools, the composition of the student bodies, and disagreements about curricula; the way that English-educated subjects wrote about English; and debates in English and Marathi popular culture. Chandra shows how concerns over linguistic change were popularly voiced in a sexual idiom, how English and the vernacular were separated through the vocabulary of sexual difference, and how the demand for matrimony naturalized the social location of the English language.

**Shefali Chandra** is Assistant Professor in the Department of History, the International and Area Studies Program, and the Women, Gender, and Sexuality Studies Program at Washington University in St. Louis.

**NEXT WAVE: NEW DIRECTIONS IN WOMEN’S STUDIES**

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

## The Contemporary Novel

Imagining the Twenty-First Century

TIMOTHY BEWES, SPECIAL ISSUE EDITOR

a special issue of *NOVEL*



*First Steps: Towards the 21st Century.* Photo by Timothy Bewes.

This special issue of *Novel* argues that our cultural moment marks a point of crisis and transition in the history of the novel. Discussing twenty-first century writers including Michael Chabon, Vikram Chandra, Don DeLillo, Jonathan Safran Foer, Jonathan Franzen, David Lodge, Ian McEwan, Michael Ondaatje, and Orhan Pamuk, the contributors interrogate and revise our ideas of contemporaneity and the ways that it can be studied. Their essays consider how novelists adapt to a global economy in which traditionally local forms of community no longer define human experience. They also examine the emergence of neurology and neuropsychology as popular discourses that have displaced the novel from its centrality as the supreme analyst of the mind. Contributors attempt to address the exasperation of literary critics disenchanted with many dominant reading practices, such as approaching fiction via reader experiences of “affect” and “trauma” or relying on staid period categories like postmodernism. Offering a way forward, this special issue emphasizes a new critical awareness of the singular qualities of the novel, a form whose truths may not be (and may never have been) translatable to other cognitive, scientific, or political vocabularies.

### Contributors

Timothy Bewes, Thom Dancer, Andrew Gaedtke, Erdag Goknar, Nathan Hensley, Naomi Mandel, Theodore Martin, Clemens Spahr, Aarthi Vadde

**Timothy Bewes** is Professor of English at Brown University.

In 2012 individual and student subscriptions to *Novel* will be available exclusively through membership in the newly formed Society for Novel Studies. Committed to furthering the study of the novel and to examining the role of fiction in engaging, formulating, and shaping the world, the society will hold a biennial conference.

## Cultural Politics

JOHN ARMITAGE, DOUGLAS KELLNER  
& RYAN BISHOP, EDITORS



Moving beyond the boundaries of race, gender, and class, *Cultural Politics* examines the political ramifications of global cultural productions across artistic and academic disciplines. The journal explores precisely what is cultural about politics and what is political about culture by bringing together texts and visual art that offer diverse modes of engagement with theory, cultural production, and politics. Upcoming special issues will address such subjects as cyberdeath,

fertility tourism, and the works of Jean Baudrillard and Jean-François Lyotard. Committed to exploring the global character of contemporary culture and politics, *Cultural Politics* frequently features translations of important new work from around the world.

**John Armitage** is Associate Dean, Professor, and Head of the Department of Media at the University of Northumbria. **Douglas Kellner** is George F. Kneller Philosophy of Education Chair at the University of California, Los Angeles. **Ryan Bishop** is Professor of Global Art and Politics at the Winchester School of Art at the University of Southampton.

Volume 8 | Three times per year

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## Tikkun

MICHAEL LERNER, EDITOR



Named after the Jewish concept of mending and transforming a fragmented world, the magazine *Tikkun* offers analysis and commentary that strive to bridge the cultural divide between religious and secular progressives. By bringing together voices from many disparate religious and secular humanist communities to talk about social transformation, political change, and the evolution of our religious traditions,

*Tikkun* creates space for the emergence of a religious Left to respond to the influence of the religious Right and the distortions of global capitalism, while simultaneously critiquing reductionist views that sometimes prevail in liberal and progressive circles.

The magazine, which began as a progressive Jewish publication, provides intellectually rigorous, psychologically sophisticated, and unconventional critiques of politics, spirituality, social theory, and culture and is known for its coverage of the Israel/Palestine conflict, social justice issues, and the environment.

**Rabbi Michael Lerner** leads Beyt Tikkun, a Jewish Renewal synagogue in the San Francisco Bay area, and is a cofounder of the Network of Spiritual Progressives.

Volume 27 | Quarterly

For individual subscriptions, visit [www.tikkun.org](http://www.tikkun.org).

## history of economics

## Histories on Econometrics

MARCEL BOUMANS, ARIANE DUPONT-KIEFFER  
& DUO QIN, SPECIAL ISSUE EDITORS

a supplement to HISTORY OF POLITICAL ECONOMY

This volume considers the history of econometrics, a field of economics that combines statistics, mathematics, and economic theory. Contributors scrutinize accounts of the field's shifting boundaries and the development of a cohesive scholarly community of econometricians. These essays consider applied research and methodologies in context and connect the history of econometrics to contemporary developments in related disciplines and technologies. Analyzing the practice of econometrics around the world since its introduction in the 1920s, contributors examine the relationship between sociology and welfare in Italian econometrics, the extraordinary investment in macroeconomic models and input-output models in Japan, practices of econometrics in relation to computation and philosophy, and the recognition of unusual methodological stances in both theoretical and applied work. Reinterpreting the accepted history of econometrics allows historians to focus on new alliances, methods, and entrepreneurial models that resolve past obscurities and open up new areas for future inquiry.

### Contributors

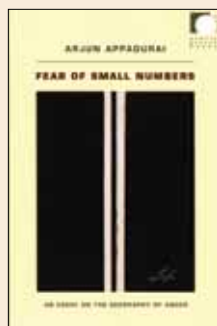
**John Aldrich, Jeff E. Biddle, Olav Bjerkholt, Marcel Boumans, Chao-Hsi Huang, Robert W. Dimand, Duo Qin, Ariane Dupont-Kieffer, Hsiang-Ke Chao, Aiko Ikeo, Francisco Louçã, Mary S. Morgan, Daniela Parisi, Alain Pirotte, Charles G. Renfro, Thomas Stapleford, Sofia Terlica**

**Marcel Boumans** is Associate Professor of Economics at the University of Amsterdam. **Ariane Dupont-Kieffer** is a Researcher at the French National Institute of Research on Transport and Safety. **Duo Qin** is Reader of Economics at the University of London.

CULTURAL STUDIES



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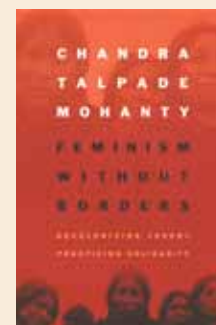
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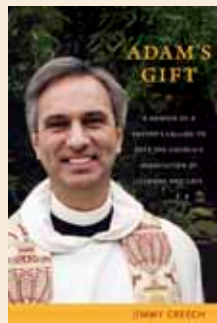


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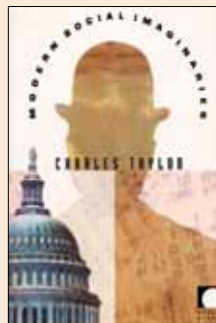


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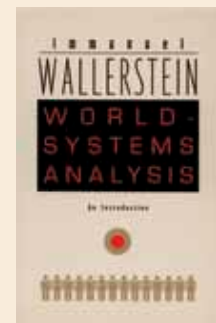


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POLITICAL & SOCIAL THEORY



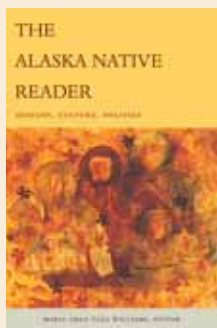
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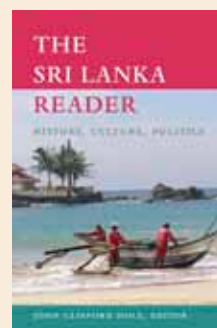
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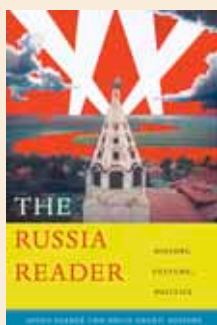


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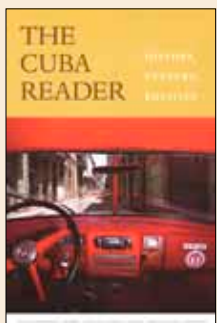
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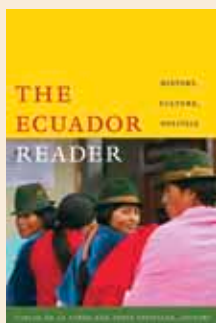
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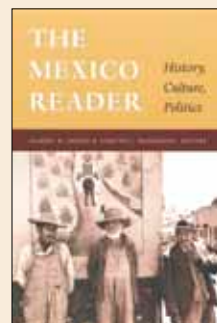
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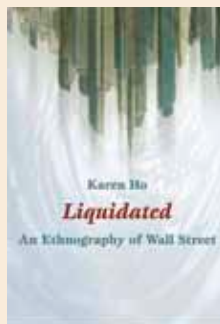


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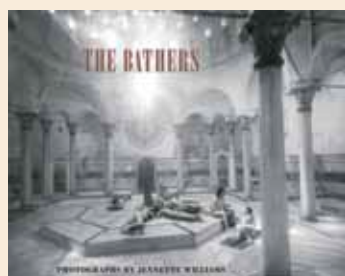


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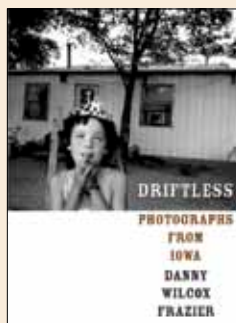
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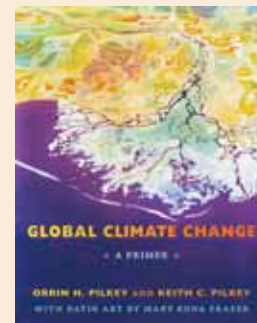
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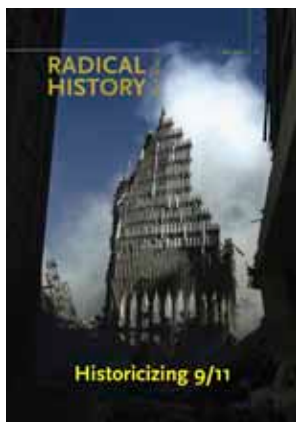
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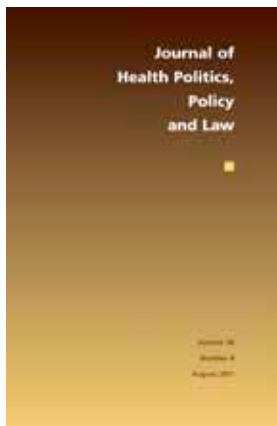
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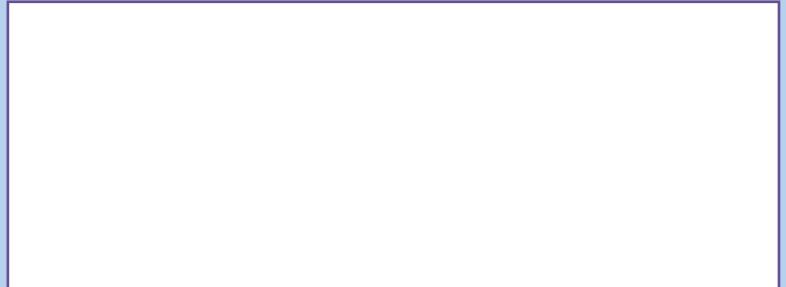
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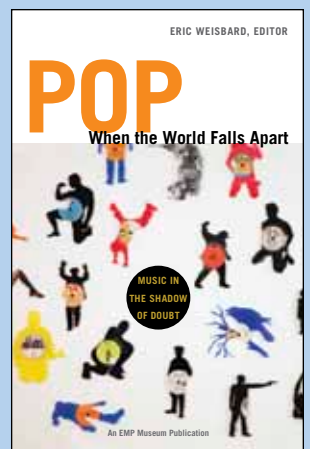
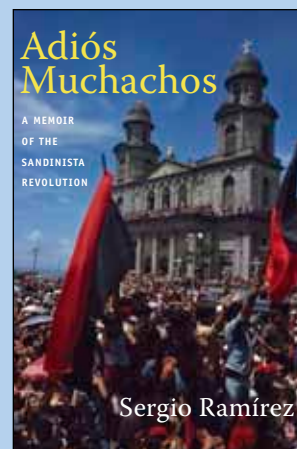
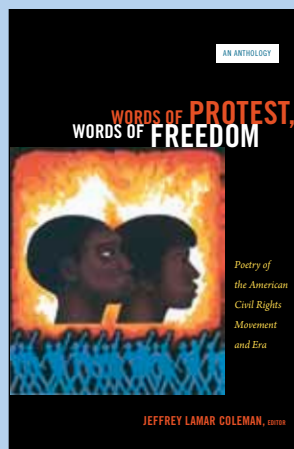
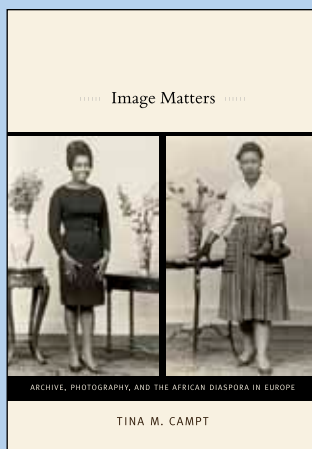
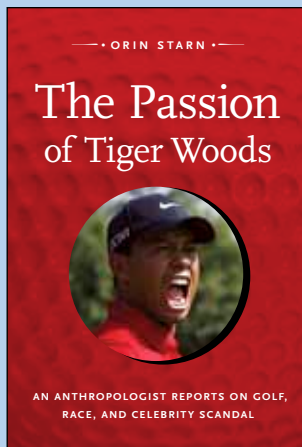
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