

DUKE

UNIVERSITY PRESS



BOOKS & JOURNALS

SPRING & SUMMER 2013

GENERAL INTEREST

- Traveling Heavy**, Behar 1
Not Hollywood, Ortner 2
New Queer Cinema, Rich 3
The Paraguay Reader, Lambert & Nickson 4
The Bangladesh Reader, Guhathakurta & van Schendel 5
Cruel Modernity, Franco 6
Dying Modern, Fuss 7
Orgasmology, Jagose 8
Mad Men, Mad World, Goodlad, Kaganovsky & Rushing 9
Pink Globalization, Yano 10
The Soul of Anime, Condry 10
Japanoise, Novak 11
Little Manila Is in the Heart, Mabalon 11
Toussaint Louverture, James 12
Wangechi Mutu, Schoonmaker 13
What We Made, Finkelppearl 14
Visual Time, Moxey 15
Hold It Against Me, Doyle 16
The Migrant Image, Demos 17
Money, Trains, and Guillotines, Marotti 17
Arts of the Political, Amin & Thrift 18
Sustaining Activism, Rubin & Sokoloff-Rubin 18
Imperial Debris, Stoler 19
Markets of Sorrow, Labors of Faith, Adams 19
People Get Ready, Heble & Wallace 20
The Fierce Urgency of Now, Fischlin, Heble & Lipsitz 20

CULTURAL STUDIES

- Treasured Possessions**, Geismar 21
Censorium, Mazarrella 21
Black Power TV, Heitner 22
Radical Sensations, Streeby 22
Uncivil Youth, Kwon 23
The Children of 1965, Song 23
Education in the School of Dreams, Peterson 24
Creativity and Academic Activism, Morris & Hjort 24
Infrastructures of the Urban, Calhoun, Sennett & Shapira 25
Fanon, Farred 25
Feeling Women's Liberation, Hesford 26
Rewriting Lyotard, Milne 26

MUSIC

- Hidden in the Mix**, Pecknold 27
Living the Hiplife, Shipley 27
Cumbia! Fernández L'Hoeste & Vila 28
Making Samba, Hertzman 28

LATIN AMERICAN/CARIBBEAN STUDIES

- Adiós Niño**, Levenson 29
We Created Chávez, Ciccariello-Maher 29
Writing in the Air, Cornejo Polar 30
Becoming Reinaldo Arenas, Olivares 30
Speaking of Flowers, Langland 31
Singing for the Dead, Faudree 31
Centering Animals in Latin American History, Few & Tortorici 32
An Historical Account of the Black Empire of Hayti, Rainsford 32

ANTHROPOLOGY

- Where the River Ends**, Muehlmann 33
Virtual War and Magical Death, Whitehead & Finnström 33
Insurgent Encounters, Juris & Khasnabish 34
Addiction Trajectories, Raikhel & Garriott 34
Impossible Citizens, Vora 35
Transforming the Frontier, Büscher 35

ASIAN STUDIES

- Four Decades On**, Laderman & Martini 36
The Great Enterprise, Em 36
The Aesthetics of Shadow, Miyao 37
Other Genders, Other Sexualities? Wang 37
Collectivism in 20th-Century Japanese Art, Tomii & Yoshimoto 38

POLITICAL THEORY/POLITICAL SCIENCE

- Worldly Ethics**, Myers 38
Althusser and His Contemporaries, Montag 39
Making the Most of Mess, Roe 39
Justice in the City, Lerner, Price & Cohen 40
Developments in Central and East European Politics 5, White, Lewis & Batt 40

SOCIOLOGY

- Sociology and Empire**, Steinmetz 41
How Immigrants Impact Their Homelands, Eckstein & Najam 41

HISTORY

- Water**, Kinkela, Ochoa & Meade 42

LINGUISTICS

- Acadian French in Time and Space**, King 42

JOURNALS 43

SELECTED BACKLIST & BESTSELLERS 46

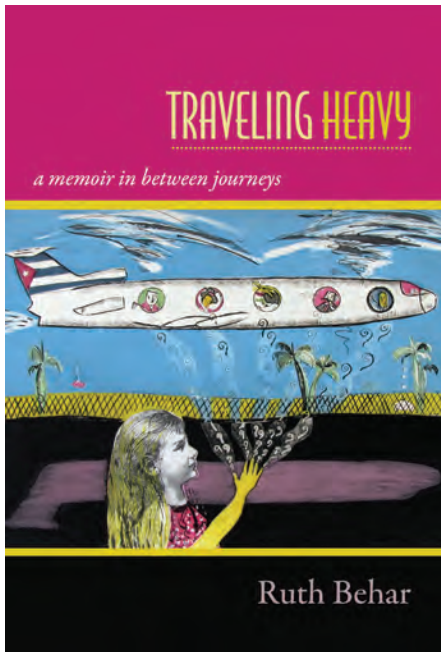
SALES INFORMATION & INDEX Inside Back Cover



Traveling Heavy

A Memoir in between Journeys

RUTH BEHAR



Traveling Heavy is a deeply moving, unconventional memoir by the master storyteller and cultural anthropologist Ruth Behar. Through evocative stories, she portrays her life as an immigrant child and later, as an adult woman who loves to travel but is terrified of boarding a plane. With an open heart, she writes about her Yiddish-Sephardic-Cuban-American family, as well as the strangers who show her kindness as she makes her way through the world. Compassionate, curious, and unafraid to reveal her failings, Behar embraces the unexpected insights and adventures of

travel, whether those be learning that she longed to become a mother after being accused of giving the evil eye to a baby in rural Mexico, or going on a zany pilgrimage to the Behar World Summit in the Spanish town of Béjar.

Behar calls herself an anthropologist who specializes in homesickness. Repeatedly returning to her homeland of Cuba, unwilling to utter her last goodbye, she is obsessed by the question of why we leave home to find home. For those of us who travel heavy with our own baggage, Behar is an indispensable guide, full of grace and hope, in the perpetual search for connection that defines our humanity.



Ruth Behar was born in Havana, Cuba. She and her family moved to New York City when she was five. In the years since, she has become an internationally acclaimed writer and the Victor Haim Perera Collegiate Professor of Anthropology at the University of Michigan. She is the author of many books, including *An*

Island Called Home: Returning to Jewish Cuba; *The Vulnerable Observer: Anthropology that Breaks Your Heart*; and *Translated Woman: Crossing the Border with Esperanza's Story*, a *New York Times* Notable Book of the Year. In addition to her work as an anthropologist, Behar is a poet, a fiction writer, and a documentary filmmaker. She wrote, directed, and produced *Adio Kerida/ Goodbye Dear Love*, a film that has been shown at film festivals around the world. Behar has been honored with many prizes, including a MacArthur "Genius" Award.

"Travelers are those who go elsewhere because they want to. . . . Immigrants are those who go elsewhere because they have to.' Ruth Behar's own story is one of being both the reluctant immigrant and the enthusiastic traveler, and finally, perhaps to appease both legacies, 'an anthropologist who specializes in homesickness.' Behar admits Spanish is her mother tongue, and yet she is a master craftsman in her father tongue, English. As always, her exquisite stories leave me astonished, amused, exhilarated, illuminated, and forever transformed."
—**SANDRA CISNEROS**, author of *The House on Mango Street*

"Ruth Behar takes us deep into geographies she has charted, transcending anthropological reportage and finding the poetry that is there not only in the places she has mapped but also in history. She has written an observant and surprisingly compassionate book, full of warmth. I enjoyed reading every page; it is full of wisdom and devastating sincerity."
—**NILO CRUZ**, author of *Anna in the Tropics*, winner of the Pulitzer Prize for Drama



Sherry B. Ortner is Distinguished Professor of Anthropology at the University of California, Los Angeles. She is the author of books including *Anthropology and Social Theory: Culture, Power, and the Acting Subject* and *New Jersey Dreaming: Capital,*

Culture, and the Class of '58, both also published by Duke University Press.

“Turning a sharp anthropologist’s eye on a surprising subject, Sherry B. Ortner does for American independent film what Clifford Geertz did for Bali. Her outsider perspective allows her to raise and answer questions that most filmmakers, film historians, and audiences don’t know exist.”—**PETER BISKIND**, author of *Down and Dirty Pictures: Miramax, Sundance, and the Rise of Independent Film*

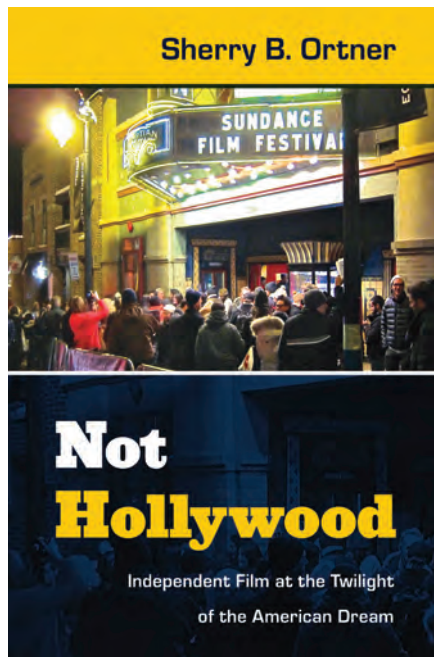
“Once again, Sherry B. Ortner takes us on an exploratory trip to an unexpected place: this time it’s the ‘media world’ of American independent filmmakers. She reveals the cultural and emotional logics of passion, independence, and creativity that drive Gen X *cinéastes* to max out their credit cards and push their friendships to the limit to create their own compelling visions of American life in films that are definitively ‘not Hollywood.’ Ortner never compromises her theoretical arguments, yet her clear and entertaining writing style makes this highly original book accessible to readers in anthropology, media and film studies, and American studies, as well as the interested public.”—**FAYE GINSBURG**, Director, Center for Media, Culture, and History, New York University

“*Not Hollywood* does what compelling ethnographies do: it helps us better understand the human complexities of something we simplistically thought we already knew. As a result, the Sundance ‘scene’ documented here sometimes feels like ‘The Emperor’s New Clothes’ and, at other times, like truly engaged progressive politics and effective cultural critique. Required reading in film and media studies, but relevant far beyond those fields.”—**JOHN THORNTON CALDWELL**, author of *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television*

Not Hollywood

Independent Film at the Twilight of the American Dream

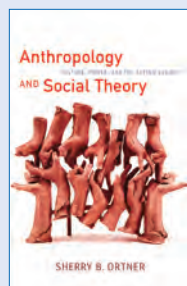
SHERRY B. ORTNER



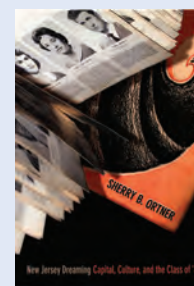
The pioneering anthropologist Sherry B. Ortner combines her trademark ethnographic expertise with critical film interpretation to explore the independent film scene in New York and Los Angeles since the late 1980s. *Not Hollywood* is both a study of the lived experience of that scene and a critical examination of America as seen through the lenses of independent filmmakers. Based on interviews with scores of directors and producers, Ortner reveals the culture and practices of indie filmmaking, including the conviction of those involved that their films, unlike Hollywood movies, are “telling the truth”

about American life. These films often illuminate the dark side of American society through narratives about the family, the economy, and politics in today’s neoliberal era. Offering insightful interpretations of many of these films, Ortner argues that during the past three decades independent American cinema has functioned as a vital form of cultural critique.

also by Sherry B. Ortner



Anthropology and Social Theory: Culture, Power, and the Acting Subject
paper \$22.95/£14.99
978-0-8223-3864-2 / 2006

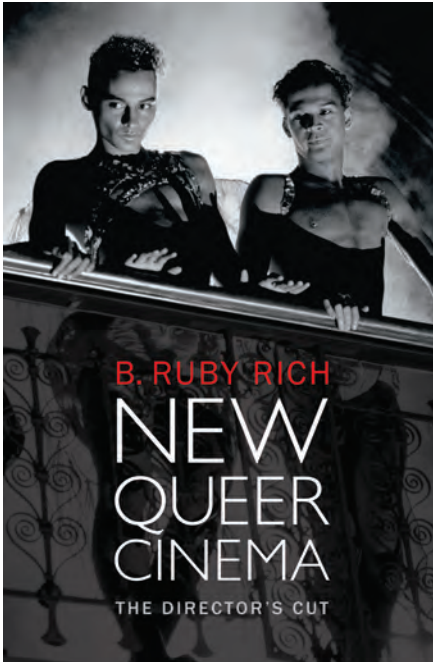


New Jersey Dreaming: Capital, Culture, and the Class of '58
paper \$25.95tr/£16.99
978-0-8223-3598-6 / 2003

New Queer Cinema

The Director's Cut

B. RUBY RICH



B. Ruby Rich designated a brand new genre, the New Queer Cinema (NQC), in her groundbreaking article in the *Village Voice* in 1992. This movement in film and video was intensely political and aesthetically innovative, made possible by the debut of the camcorder, and driven initially by outrage over the unchecked spread of AIDS. The genre has grown to include an entire generation of queer artists, filmmakers, and activists.

As a critic, curator, journalist, and scholar, Rich has been inextricably linked to the New Queer Cinema from its inception. This volume

presents her new thoughts on the topic, as well as bringing together the best of her writing on the NQC. She follows this cinematic movement from its origins in the mid-1980s all the way to the present in essays and articles directed at a range of audiences, from readers of academic journals to popular glossies and weekly newspapers. She presents her insights into such NQC pioneers as Derek Jarman and Isaac Julien and investigates such celebrated films as *Go Fish*, *Brokeback Mountain*, *Itty Bitty Titty Committee*, and *Milk*. In addition to exploring less-known films and international cinemas (including Latin American and French films and videos), she documents the more recent incarnations of the NQC on screen, on the web, and in art galleries.



B. Ruby Rich is Professor of Film and Digital Media at the University of California, Santa Cruz. She has written for scores of publications, from *Signs*, *GLQ*, *Film Quarterly*, and *Cinema Journal* to the *New York Times*, the *Village Voice*, the *Nation*, and the *Guardian* (UK).

She has served as juror and curator for the Sundance and Toronto International Film Festivals and for major festivals in Germany, Mexico, Australia, and Cuba. The recipient of awards from Yale University, the Society for Cinema and Media Studies, and Frameline, Rich is the author of *Chick Flicks: Theories and Memories of the Feminist Film Movement*, also published by Duke University Press.

“I thought I knew a lot about gay movie history until I read *New Queer Cinema* and realized what a dunce I was. Ruby Rich has to be the friendliest yet toughest voice of international queerdom writing today. She’s sane, funny, well-traveled and her aesthetics go beyond dyke correctness into a whole new world of fag-friendly feminist film fanaticism.”—**JOHN WATERS**

“The greatest writer on New Queer Cinema! Buy Rich’s book! It’s amazing!”—**GUS VAN SANT**

also by *B. Ruby Rich*



Chick Flicks: Theories and Memories of the Feminist Film Movement

paper \$26.95tr/£17.99

978-0-8223-2121-7 / 1998

The Paraguay Reader

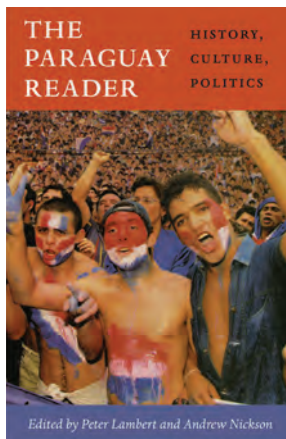
History, Culture, Politics

PETER LAMBERT & ANDREW NICKSON, EDITORS

Peter Lambert is a Senior Lecturer in Spanish and Latin American Studies in the Department of Politics, Languages and International Studies at the University of Bath. **Andrew Nickson** is the Honorary Reader in Public Management and Latin American Studies at the University of Birmingham. Lambert and Nickson are the editors of *The Transition to Democracy in Paraguay*.

"The Paraguay Reader will become the most obvious starting point for both Latin Americanists and non-specialists wanting to learn about Paraguay, one of the least known, studied, or understood countries in South America. This anthology gives readers access, for the first time, to a well-chosen selection of texts representing the country's history, culture, and politics. The materials are impeccably organized, and the introductions are clear, informative, and thought-provoking."

—WILL FOWLER, author of *Latin America since 1780*



Hemmed in by the vast, arid Chaco to the west and, for most of its history, impenetrable jungles to the east, Paraguay has been defined largely by its isolation. Partly as a result, there has been a dearth of serious scholarship or journalism about the country. Going a long way toward redressing this lack of information and analysis, *The Paraguay Reader* is a lively compilation of testimonies, journalism, scholarship, political tracts, literature, and illustrations, including maps, photographs, paintings, drawings, and advertisements. Taken together, the anthology's many selections convey

the country's extraordinarily rich history and cultural heritage, as well as the realities of its struggles against underdevelopment, foreign intervention, poverty, inequality, and authoritarianism.

Most of the *Reader* is arranged chronologically. Weighted toward the twentieth century and early twenty-first, it nevertheless gives due attention to major events in Paraguay's history, such as the Triple Alliance War (1864–70) and the Chaco War (1932–35). The *Reader's* final section, focused on national identity and culture, addresses matters including ethnicity, language, and gender. Most of the selections are by Paraguayans, and many of the pieces appear in English for the first time. Helpful introductions by the editors precede each of the book's sections and all of the selected texts.

THE LATIN AMERICA READERS

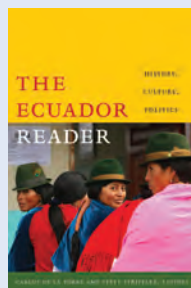
A Series Edited by Robin Kirk and Orin Starn

The Latin America Readers — see page 48 for additional titles



The Guatemala Reader

Greg Grandin, Deborah T. Levenson & Elizabeth Oglesby, editors
paper \$29.95tr/£19.99
978-0-8223-5107-8 / 2011



The Ecuador Reader

Carlos de la Torre & Steve Striffler, editors
paper \$26.95tr/£17.99
978-0-8223-4374-5 / 2009



The Peru Reader, Second Edition

Orin Starn, Carlos Iván Degregori & Robin Kirk, editors
paper \$28.95tr/£18.99
978-0-8223-3649-5 / 2005



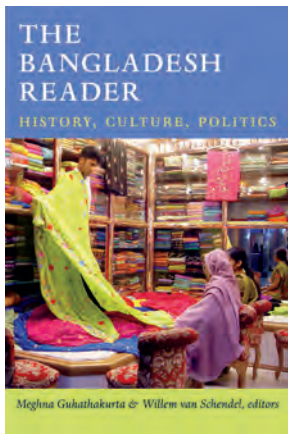
The Costa Rica Reader

Steven Palmer & Iván Molina, editors
paper \$26.95tr/£17.99
978-0-8223-3372-2 / 2004

The Bangladesh Reader

History, Culture, Politics

**MEGHNA GUHATHAKURTA &
WILLEM VAN SCHENDEL, EDITORS**



Bangladesh is the world's eighth most populous country. It has more inhabitants than either Russia or Japan, and its national language, Bengali, ranks sixth in the world in terms of native speakers. Founded in 1971, Bangladesh is a relatively young nation, but the Bengal Delta region has been a major part of international life for more than 2,000 years, whether as an important location for trade or through its influence on Buddhist, Hindu, and Muslim life. Yet the country rarely figures in global affairs or media, except in stories about floods, poverty, or political turmoil. *The Bangladesh*

Reader illuminates the rich historical, cultural, and political permutations that have created contemporary Bangladesh, and it conveys a sense of the daily lives of Bangladeshis.

Intended for travelers, students, and scholars, the *Reader* encompasses first-person accounts, short stories, historical documents, speeches, treaties, essays, poems, songs, photographs, cartoons, paintings, posters, advertisements, maps, and a recipe. Classic selections familiar to many Bangladeshis—and essential reading for those who want to know the country—are juxtaposed with less-known pieces. The selections are translated from a dozen languages; many have not been available in English until now. Featuring eighty-three images, including seventeen in color, *The Bangladesh Reader* is an unprecedented, comprehensive introduction to the South Asian country's turbulent past and vibrant present.

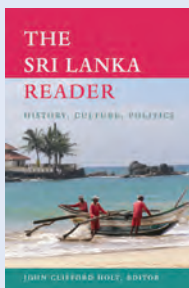
Meghna Guhathakurta is Executive Director of Research Initiatives Bangladesh, a nonprofit organization that supports and promotes research on poverty alleviation in Bangladesh. **Willem van Schendel** is Professor of Modern Asian History at the University of Amsterdam and Head of the South Asia Department at the International Institute of Social History in Amsterdam.

“There is nothing else like *The Bangladesh Reader*. The range of materials included is stunning, and the volume conveys the feeling of Bangladesh speaking for itself, in many voices. The *Reader* will definitely be a useful introduction for people who know little or nothing about the country. It also has much to offer people who know a great deal about it. I have studied Bangladesh for years, and I learned a lot reading through this volume.”—**DAVID LUDDEN**, author of *Early Capitalism and Local History in South India*

THE WORLD READERS

A Series Edited by Robin Kirk and Orin Starn

The World Readers — see page 48 for additional titles



The Sri Lanka Reader
John Clifford Holt, editor
paper \$34.95tr/£22.99
978-0-8223-4982-2 / 2011



The Czech Reader
Jan Bažant, Nina Bažantová
& Frances Starn, editors
paper \$27.95tr/£18.99
978-0-8223-4794-1 / 2010



The Russia Reader
Adele Marie Barker &
Bruce Grant, editors
paper \$29.95tr/£19.99
978-0-8223-4648-7 / 2010



The Indonesia Reader
Tineke Hellwig &
Eric Tagliacozzo, editors
paper \$27.95tr/£18.99
978-0-8223-4424-7 / 2009

Cruel Modernity

JEAN FRANCO



Jean Franco is Professor Emerita of English and Comparative Literature at Columbia University. She has been writing on Latin American literature and culture since the early 1960s, first in Great Britain, where she was the country's first professor of Latin

American studies, and later in the United States. She is a past president of the Latin American Studies Association and the author of books including *The Decline and Fall of the Lettered City: Latin America and the Cold War*, winner of the Bolton-Johnson Prize; *Critical Passions*, which is also published by Duke University Press; *Plotting Women: Gender and Representation in Mexico*; *An Introduction to Latin American Literature*; and *The Modern Culture of Latin America*. Franco has been honored by the governments of Mexico, Chile, and Venezuela and received lifetime-achievement awards from PEN and the Latin American Studies Association.

"Nobody knows more about Latin American culture and politics than Jean Franco, and *Cruel Modernity* is a magnificent undertaking. A major study of cruelty as integral to modernity, it is required reading, sure to become a classic."—**DIANA TAYLOR**, author of *The Archive and the Repertoire: Cultural Memory and Performance in the Americas*



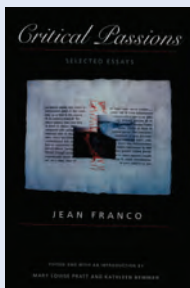
Catalina Parra, *Fosa*, 2005. Courtesy of the artist.

In *Cruel Modernity*, Jean Franco examines the conditions under which extreme cruelty became the instrument of armies, governments, rebels, and rogue groups in Latin America. She seeks to understand how extreme cruelty came to be practiced in many parts of the continent over the last eighty years and how its causes differ from the conditions that brought about the Holocaust, which is generally the atrocity against which the horror of others is measured. In Latin America, torturers and the perpetrators of atrocity were not only trained in cruelty but often provided their own rationales for engaging in it. When "draining the sea" to eliminate the support for rebel groups gave license to eliminate entire families, the rape, torture, and slaughter of women dramatized festering misogyny and long-standing racial discrimination accounted for high death tolls in Peru and Guatemala. In the drug wars, cruelty has become routine as tortured bodies serve as messages directed to rival gangs.

Franco draws on human-rights documents, memoirs, testimonials, novels, and films, as well as photographs and artworks, to explore not only cruel acts but the discriminatory thinking that made them possible, their long-term effects, the precariousness of memory, and the pathos of survival.

"*Cruel Modernity* is a tour de force by Jean Franco, the major figure in Latin American cultural criticism. Franco has an unfailing sense of the political and in *Cruel Modernity* she reveals a kind of madness in the nation-building business. The widespread perpetration of cruelty and gratuitous violence that she seeks to understand—killing, raping, maiming—are primary and archaic impulses of permissive masculinities gone berserk, precisely because of their failures in constructing the nation state."—**ILEANA RODRÍGUEZ**, author of *Liberalism at Its Limits: Crime and Terror in the Latin American Cultural Text*

also by Jean Franco



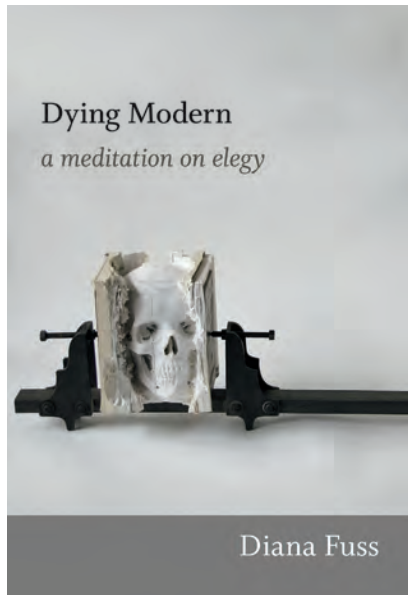
Critical Passions: Selected Essays

Mary Louise Pratt &
Kathleen M. Newman, editors
paper \$27.95/£18.99
978-0-8223-2248-1 / 1999

Dying Modern

A Meditation on Elegy

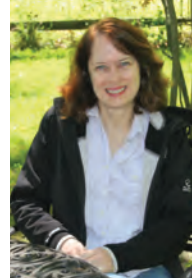
DIANA FUSS



In *Dying Modern*, one of our foremost literary critics inspires new ways to read, write, and talk about poetry. Diana Fuss does so by identifying three distinct but largely unrecognized voices within the well-studied genre of the elegy: the dying voice, the reviving voice, and the surviving voice. Through her deft readings of modern poetry, Fuss unveils the dramatic within the elegiac: the dying diva who relishes a great deathbed scene, the speaking corpse who fancies a good haunting, and the departing lover who loves a dramatic exit.

Focusing primarily on American and British poetry written during the past two centuries, Fuss maintains that poetry can still offer genuine ethical compensation, even for the deep wounds and shocking banalities of modern death. As dying, loss, and grief become ever more thoroughly obscured from public view, the dead start chattering away in verse. Through bold, original interpretations of little-known works, as well as canonical poems by writers such as Emily Dickinson, Randall Jarrell, Elizabeth Bishop, Richard Wright, and Sylvia Plath, Fuss explores modern poetry's fascination with pre- and postmortem speech, pondering the literary desire to make death speak in the face of its cultural silencing.

“Celebrating poetry’s power to bring anything, even death, to life, Diana Fuss’s *Dying Modern* reanimates the elegy for our time. Bringing out the ethical call that echoes throughout the form, her voice becomes the perfect guide to the vanishing voices that elegy creates, preserves, and displaces at once. After reading this wonderful book you’ll agree: death never had it so good.”—**LEE EDELMAN**, author of *No Future: Queer Theory and the Death Drive*



Diana Fuss is Louis W. Fairchild '24 Professor of English at Princeton University. She is the author of *The Sense of an Interior: Four Writers and the Rooms that Shaped Them*, winner of the James Russell Lowell Prize; *Identification Papers*; and *Essentially Speaking* and the editor of *Human, All Too Human*; *Pink Freud*; and *Inside/Out*.

“Diana Fuss’s exceptional meditative essay, *Dying Modern*, is a subtle Keatsian inquiry into the irresolvable, and therefore generative, tensions between genre and mode, and between historical contingency and the constancy of ethical commitments.”—**MAX CAVITCH**, author of *American Elegy: The Poetry of Mourning from the Puritans to Whitman*

“*Dying Modern* is terrific. To have achieved so much in such a short, brisk, and eminently readable book; to have recovered such fascinating subgenres and thought through their interrelations; to have returned to the well-worn terrain of the elegy and come up with fresh insights and inventive readings—these are remarkable accomplishments.”
—**JAHAN RAMAZANI**, author of *Poetry of Mourning: The Modern Elegy from Hardy to Heaney*

Orgasmology

ANNAMARIE JAGOSE



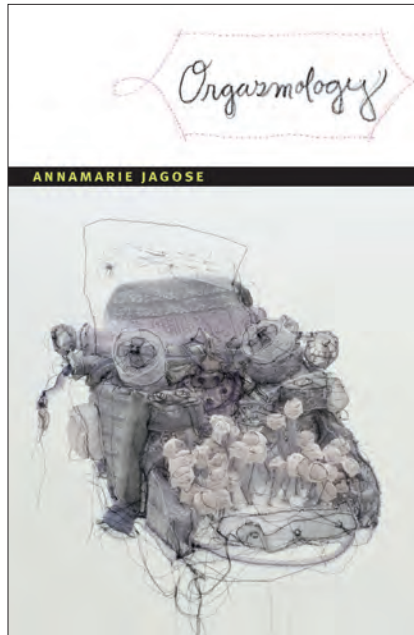
Annamarie Jagose is Professor and Head of the School of Letters, Art, and Media at the University of Sydney. She is the author of *Inconsequence: Lesbian Representation and the Logic of Sexual Sequence*, *Queer*

Theory: An Introduction, and *Lesbian Utopics*, and a coeditor of *The Routledge Queer Studies Reader*. Jagose is a former editor of *GLQ: A Journal of Lesbian and Gay Studies*, also published by Duke University Press.

“Orgasmology disrupts queer doxa through a renewed emphasis on the materiality of sexual practice. Neither gay nor straight, queer nor normative, male nor female, orgasm shows up everywhere; its lability allows Annamarie Jagose to roam freely across a wide range of critical discourses, scenes, and textual objects. Sentence by sentence, this book is extremely rewarding—funny, finely observed, and smart in all the right places.”

—**HEATHER LOVE**, author of *Feeling Backward: Loss and the Politics of Queer History*

“Just when they told you queer theory was dead, along comes a book that shows, yet again, what all the excitement was—and still is—about. Annamarie Jagose’s patient, systematic demonstration that orgasm is the deconstruction of sex may seem at first to be pretty standard stuff, but the picture it discloses of the rise of twentieth-century sexuality, and of heterosexuality in particular, is so lucid and so surprising that you wonder why we never could see it in such eloquent detail before. You finish this book feeling ten times smarter than when you started it.”—**DAVID M. HALPERIN**, author of *How To Be Gay*



For all its vaunted attention to sexuality, queer theory has had relatively little to say about sex, the material and psychic practices through which erotic gratification is sought. In *Orgasmology*, Annamarie Jagose takes orgasm as her queer scholarly object. From simultaneous to fake orgasms, from medical imaging to pornographic visualization, from impersonal sexual publics to domestic erotic intimacies, Jagose traces the career of orgasm across the twentieth century.

Along the way, she examines marriage manuals of the 1920s and 1930s, designed to teach heterosexual couples how to achieve simultaneous

orgasms; provides a queer reading of behavioral modification practices of the 1960s and 1970s aimed at transforming gay men into heterosexuals; and demonstrates how representations of orgasm have shaped ideas about sexuality and sexual identity.

A confident and often counterintuitive engagement with feminist and queer traditions of critical thought, *Orgasmology* affords fresh perspectives on not just sex, sexual orientation, and histories of sexuality, but also agency, ethics, intimacy, modernity, selfhood, and sociality. As modern subjects, we presume we already know everything there is to know about orgasm. This elegantly argued book suggests that orgasm still has plenty to teach us.

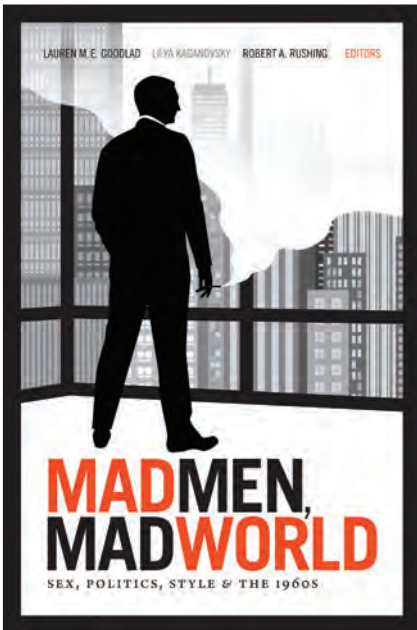
NEXT WAVE: NEW DIRECTIONS IN WOMEN'S STUDIES

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

Mad Men, Mad World

Sex, Politics, Style, and the 1960s

LAUREN M. E. GOODLAD, LILYA KAGANOVSKY
& ROBERT A. RUSHING, EDITORS



Since the show's debut in 2007, *Mad Men* has invited viewers to immerse themselves in the lush period settings, ruthless Madison Avenue advertising culture, and arresting characters at the center of its 1960s fictional world. *Mad Men, Mad World* is a comprehensive analysis of this groundbreaking TV series. Scholars from across the humanities consider the AMC drama from a fascinating array of perspectives, including fashion, history, architecture, civil rights, feminism, consumerism, art, cinema, and the serial format, as well as through theoretical frames such as critical race theory, gender, queer theory, global studies, and psychoanalysis.

In the introduction, the editors explore the show's popularity; its controversial representations of race, class, and gender; its powerful influence on aesthetics and style; and its unique use of period historicism and advertising as a way of speaking to our neoliberal moment. *Mad Men, Mad World* also includes an interview with Phil Abraham, an award-winning *Mad Men* director and cinematographer. Taken together, the essays demonstrate that understanding *Mad Men* means engaging the show not only as a reflection of the 1960s but also as a commentary on the present day.

Contributors

Michael Bérubé, Alexander Doty, Lauren M. E. Goodlad, Jim Hansen, Dianne Harris, Lynne Joyrich, Lilya Kaganovsky, Clarence Lang, Caroline Levine, Kent Ono, Dana Polan, Leslie Reagan, Mabel Rosenheck, Robert A. Rushing, Irene Small, Michael Szalay, Jeremy Varon

Lauren M. E. Goodlad is University Scholar, Associate Professor of English, and Director of the Unit for Criticism and Interpretive Theory at the University of Illinois, Urbana-Champaign. **Lilya Kaganovsky** is Associate Professor of Slavic and Comparative Literature and Media and Cinema Studies at the University of Illinois, Urbana-Champaign. **Robert A. Rushing** is Associate Professor of Italian and Comparative Literature at the University of Illinois, Urbana-Champaign.

"What a treat for me to delve into this work with so much academic and intellectual rigor—I love it!"—**PHIL ABRAHAM**, director, *Mad Men*

"I read this collection with enormous pleasure. The essays are smart, creative, and original. Writing on matters from TV technology to the history of advertising, and from the early civil rights movement to analogies between Jews and nineteenth-century dandies, the contributors illuminate what turns out to be a very rich and charismatic cultural object. I think that *Mad Men, Mad World* will make a real splash."—**BRUCE ROBBINS**, author of *Perpetual War: Cosmopolitanism from the Viewpoint of Violence*

"The essays assembled in this collection pay careful, astute analytical attention to one of American television's most significant contemporary series. Deepening its approach far beyond that of standard appreciations of 'quality TV,' this book illuminates *Mad Men's* complex, powerful engagement with capitalism, national identity, race, and gender at a time when these categories are so evidently in flux."—**DIANE NEGRA**, coeditor of *Interrogating Postfeminism: Gender and the Politics of Popular Culture*

Pink Globalization

Hello Kitty's Trek across the Pacific

CHRISTINE R. YANO

"Christine R. Yano's deep meditations on Hello Kitty provide us with dizzying detail while simultaneously explaining the allure of what is ostensibly only a childish character. Most studies on the circulation of Japanese popular culture take a macro view, looking at a spectrum of manga and anime as aspects of a cool cultural flow. Her achievement is to explore a specific commodity and its image, following the trajectory of Hello Kitty from Japan to the United States as she is created, produced, consumed, and endlessly discussed."—**LAURA MILLER**, author of *Beauty Up: Exploring Contemporary Japanese Body Aesthetics*



In *Pink Globalization*, Christine R. Yano examines the creation and rise of Hello Kitty as a part of Japanese Cute-Cool culture. Yano argues that the international popularity of Hello Kitty is one aspect of what she calls pink globalization—the spread of goods and images labeled cute (*kawaii*) from Japan to other parts of the industrial world. The concept of pink globalization connects the expansion of Japanese companies to

overseas markets, the enhanced distribution of Japanese products, and the rise of Japan's national cool (as suggested by the spread of manga and anime). She analyzes the changing complex of relations and identities surrounding the global reach of Hello Kitty's cute culture, discussing the responses of both ardent fans and virulent detractors. Through interviews, Yano shows how consumers use this iconic cat to negotiate gender, nostalgia, and national identity. She demonstrates that pink globalization allows the foreign to become familiar as it brings together the intimacy of cute and the distance of cool. Hello Kitty and her entourage of marketers and consumers assert a new global wink that nods giddily to innocence, sexuality, irony, sophistication, and even sheer happiness. Yano reveals the edgy power in this wink and the ways it can overturn, or at least challenge, power structures.

Christine R. Yano is Professor and Chair of Anthropology at the University of Hawai'i, Manoa. She is the author of *Airborne Dreams: "Nisei" Stewardesses and Pan American World Airways*, also published by Duke University Press.

The Soul of Anime

Collaborative Creativity
and Japan's Media Success Story

IAN CONDRY

"Does anime have a soul? In *The Soul of Anime*, Ian Condry explores the lives and work of the creators and consumers of one of Japan's great contributions to popular culture. Condry shows how the genre has moved from the margins to a place of respect and influence. This is a book that will appeal to all the *otaku* out there, as well as to those with a more moderate love of anime in all its forms."—**ERIC NAKAMURA**, President, *Giant Robot*



In *The Soul of Anime*, Ian Condry explores the emergence of anime, Japanese animated film and television, as a global cultural phenomenon. Drawing on ethnographic research, including interviews with artists at some of Tokyo's leading animation studios—such as Madhouse, Gonzo, Aniplex, and Studio Ghibli—Condry discusses how anime's fictional characters and worlds become platforms

for collaborative creativity. He argues that the global success of Japanese animation has grown out of a collective social energy that operates across industries—including those that produce film, television, manga (comic books), and toys and other licensed merchandise—and connects fans to the creators of anime. For Condry, this collective social energy is the soul of anime.

Ian Condry is Associate Professor of Comparative Media Studies at the Massachusetts Institute of Technology. He is the author of *Hip-Hop Japan: Rap and the Paths of Cultural Globalization*, 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

Japanese

Music at the Edge of Circulation

DAVID NOVAK

“Edgy, compelling, and sharply insightful, this is the definitive book on ‘Japanese.’ Through his personal involvement in Noise scenes across two continents and over two decades, David Novak takes readers into the experience of Noise: its production and performance through apparatus of wires, pedals, amplifiers, and tape loops, its intensity on the stage and in one’s ears and body.”—**ANNE ALLISON**, author of *Millennial Monsters: Japanese Toys and the Global Imagination*



Haino Keiji performing in New York City.
Photo by the author.

Noise, an underground music genre made through an amalgam of feedback, distortion, and electronic effects, first emerged in the 1980s, circulating on cassette tapes traded between fans in Japan, Europe and North America. With its cultivated obscurity, ear-shattering sound, and over-the-top performances,

Noise has captured the imagination of a small but passionate transnational audience.

For its scattered listeners, Noise always seems to be new, and to come from somewhere else: in North America, it was “Japanese.” But does Noise really belong to Japan? Is it even music at all? And why has Noise become such a compelling metaphor for the complexities of globalization and participatory media at the turn of the millennium?

In *Japanese*, David Novak draws on more than a decade of research in Japan and the United States to trace the “cultural feedback” that generates and sustains Noise. He provides a rich ethnographic account of live performances, the circulation of recordings, and the lives and creative practices of musicians and listeners. He explores the technologies of Noise, and the productive distortions of its networks. Capturing the textures of feedback—its sonic and cultural layers and vibrations—Novak describes musical circulation through sound and listening, recording and performance, international exchange, and social interpretations of media.

David Novak is Assistant Professor of Music at the University of California, Santa Barbara.

SIGN, STORAGE, TRANSMISSION

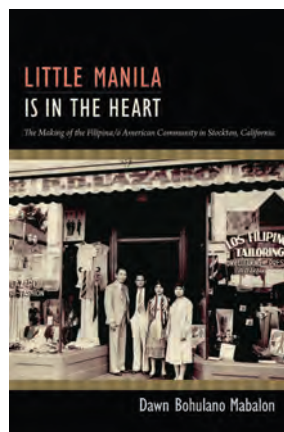
A Series Edited by Jonathan Sterne and Lisa Gitelman

Little Manila Is in the Heart

The Making of the Filipina/o American Community in Stockton, California

DAWN BOHULANO MABALON

“*Little Manila Is in the Heart* is a triumph of Filipina/o American history and American studies. There is no other scholarly analysis of the dynamic and vibrant Filipina/o American experience central to the development of Stockton’s urban life and the larger San Joaquin Delta, a key area of California’s agribusiness. Moreover, Dawn Bohulano Mabalon is a masterful storyteller. She draws on oral histories to illuminate the pain and joy of building, sustaining, losing, and attempting to preserve Little Manila in Stockton, weaving in with great finesse family history, archival research, and her own activism on behalf of Little Manila’s preservation.”—**CATHERINE CENIZA CHOY**, author of *Empire of Care: Nursing and Migration in Filipino American History*



In the early twentieth century—not long after 1898, when the United States claimed the Philippines as an American colony—Filipinas/os became a vital part of the agricultural economy of California’s fertile San Joaquin Delta. In downtown Stockton, they created Little Manila, a vibrant community of hotels, pool halls, dance halls, restaurants, grocery stores, churches, union halls, and barbershops. Little Manila was home to the largest commu-

nity of Filipinas/os outside of the Philippines until the neighborhood was decimated by urban redevelopment in the 1960s. Narrating a history spanning much of the twentieth century, Dawn Bohulano Mabalon traces the growth of Stockton’s Filipina/o American community, the birth and eventual destruction of Little Manila, and recent efforts to remember and preserve it.

Mabalon draws on oral histories, newspapers, photographs, personal archives, and her own family’s history in Stockton. She reveals how Filipina/o immigrants created a community and ethnic culture shaped by their identities as colonial subjects of the United States, their racialization in Stockton as brown people, and their collective experiences in the fields and in the Little Manila neighborhood. In the process, Mabalon places Filipinas/os at the center of the development of California agriculture and the urban West.

Dawn Bohulano Mabalon is Associate Professor of History at San Francisco State University.

Toussaint Louverture

The Story of the Only Successful
Slave Revolt in History; A Play in Three Acts

C. L. R. JAMES

Edited and Introduced by Christian Høgsbjerg
With a Foreword by Laurent Dubois

C. L. R. James (1901–89) was a Trinidadian historian, novelist, activist, and cultural and political critic. He wrote many books, including a seminal cultural study of cricket, *Beyond a Boundary*, which is also published by Duke University Press. **Christian Høgsbjerg** is a historian who lectures at Leeds Metropolitan University. **Laurent Dubois** is Marcello Lotti Professor of Romance Studies and History at Duke University. He is author of *Haiti: The Aftershocks of History*.

“The text of this nearly forgotten drama, succinctly introduced to today’s readers with a valuable set of accompanying essays, is an invaluable contribution to Pan-African studies and our understanding of ‘the Black Plato’ as a remarkably talented playwright. C. L. R. James readers, and not only those of *The Black Jacobins*, will rejoice.”—**PAUL BUHLE**, authorized biographer, author of *C. L. R. James: The Artist as Revolutionary*

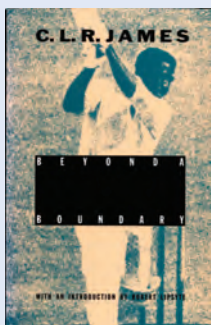
“Long legendary throughout the diaspora, the first version of C. L. R. James’s play about Toussaint Louverture finally emerges from the archives. This play is the production that united James with his friend Paul Robeson on the London stage. It was an extraordinary event at the time—witness the contemporary reviews added to this publication—and it is no less extraordinary today. In addition to reviews, this volume also reprints valuable early statements from James and Robeson. It is a singular, one might even say Olympian, volume with much to teach us all.”—**ALDON LYNN NIELSEN**, author of *C. L. R. James: A Critical Introduction and Integral Music: Languages of African American Innovation*



In 1934 C. L. R. James, the widely known Trinidadian intellectual, writer, and political activist, wrote the play *Toussaint Louverture: The Story of the Only Successful Slave Revolt in History*, which was presumed lost until the rediscovery of a draft copy in 2005. The play’s production, performed in 1936 at London’s Westminster Theatre with a cast including the American star Paul Robeson, marked the first time black professional actors starred on the British stage in a play written by a black playwright. This edition includes the program, photographs, and reviews from that production, a contextual introduction and editorial notes on the

play by Christian Høgsbjerg, and selected essays and letters by James and others. In *Toussaint Louverture*, James demonstrates the full tragedy and heroism of Louverture by showing how the Haitian revolutionary leader is caught in a dramatic conflict arising from the contradiction between the barbaric realities of New World slavery and the modern ideals of the Enlightenment. In his portrayal of the Haitian Revolution, James aspired to vindicate black accomplishments in the face of racism and to support the struggle for self-government in his native Caribbean. *Toussaint Louverture* is an indispensable companion work to *The Black Jacobins* (1938), James’s classic account of Haiti’s revolutionary struggle for liberation.

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



also by *C. L. R. James*

Beyond a Boundary

paper \$24.95tr

Rights: US only

978-0-8223-1383-0 / 1993

ANNOUNCING *The C. L. R. James Archives*

A New Series Edited by Robert A. Hill

The C. L. R. James Archives recovers and reproduces for a contemporary audience the works of one of the great intellectual figures of the twentieth century, in all their rich texture, and it will also present, over and above historical works, new and current scholarly explorations of James’s oeuvre.

Wangechi Mutu

A Fantastic Journey

TREVOR SCHOONMAKER, EDITOR



This richly illustrated full-color catalog accompanies the first major solo museum exhibition and most comprehensive survey of the artist Wangechi Mutu's work, on view at the Nasher Museum of Art at Duke University from March 21, 2013, through July 21, 2013, before traveling to the Brooklyn Museum. Born in Nairobi, Kenya, in 1972, and now based in Brooklyn, Mutu renders the complex global sensibility of the early twenty-first century through a distinctly hybrid aesthetic. She combines found materials and magazine cutouts with sculpture and painted imagery, sampling from sources and phenomena as diverse as African traditions, international politics, the fashion industry, and science fiction. In her work, Mutu marries poetic symbolism with sociopolitical critique to explore issues of gender, race, war, colonialism, and, particularly, the exoticization of the black female body.

The many images included in *Wangechi Mutu: A Fantastic Journey* highlight the most important and iconic works that Mutu has created since the mid-1990s, as well as portray new collages, drawings, videos, and site-specific installations. The catalog also offers an intimate look into her sketchbooks and includes an interview with the artist conducted by the exhibition's curator, Trevor Schoonmaker. Essays by Schoonmaker, the journalist and filmmaker dream hampton, the art historian Kristine Stiles, and the critic, musician, and producer Greg Tate are paired with an illustrated chronology of Mutu's work.

The many images included in *Wangechi Mutu: A Fantastic Journey* highlight the most important and iconic works that Mutu has created since the mid-1990s, as well as portray new collages, drawings, videos, and site-specific installations. The catalog also offers an intimate look into her sketchbooks and includes an interview with the artist conducted by the exhibition's curator, Trevor Schoonmaker. Essays by Schoonmaker, the journalist and filmmaker dream hampton, the art historian Kristine Stiles, and the critic, musician, and producer Greg Tate are paired with an illustrated chronology of Mutu's work.

PUBLICATION OF THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY



Photo by Hank Willis Thomas.

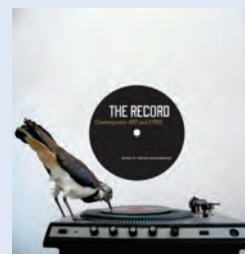
Trevor Schoonmaker is Patsy R. and Raymond D. Nasher Curator of Contemporary Art at the Nasher Museum of Art at Duke University, where he has curated the traveling exhibitions *The Record: Contemporary Art and Vinyl*, *Barkley L. Hendricks: Birth of the Cool*, and *Street Level: Mark Bradford, William Cordova and Robin Rhode*. He is the editor of *Fela: From West Africa to West Broadway*.



Photo by Zina Saro-Wiwa.

Wangechi Mutu is an internationally renowned artist. Born in Nairobi, Kenya, in 1972, she lives and works in Brooklyn, New York. Mutu is the recipient of the Deutsche Guggenheim Artist of the Year award (2010) and has had solo projects at the Musée d'Art Contemporain de Montréal; Wiels Contemporary Museum, Brussels; the Art Gallery of Ontario, Toronto; and the San Francisco Museum of Modern Art.

also published by the Nasher
Museum of Art at Duke University



The Record: Contemporary Art and Vinyl

Trevor Schoonmaker, editor
paper \$45.00tr/£29.99
978-0-938989-33-2 / 2010

What We Made

Conversations on Art and Social Cooperation

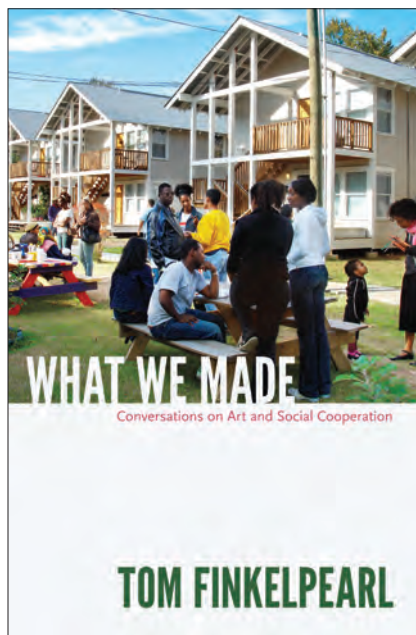
TOM FINKELPEARL



Tom Finkelpearl is Executive Director of the Queens Museum of Art. He is the author of *Dialogues in Public Art*.

“In between histories, current art practices, and theories lies the conundrum: how to describe relational and public art and the many intentions of those involved. Tom Finkelpearl gives us perspectives from artists’ on-the-ground experiences and a welcome revisiting of Dewey, contextualized by a sweeping introduction that alone is worth the price of the book.”—**SUZANNE LACY**, author of *Leaving Art: Writings on Performance, Politics, and Publics, 1974–2007*

“*What We Made* is a dialogic thick description of cooperative art practices from the point of view of practitioners and many insightful interlocutors. It will be an extremely valuable resource for artists, art historians, and museum professionals.”—**REBECCA ZORACH**, author of *The Passionate Triangle*



In *What We Made*, Tom Finkelpearl examines the activist, participatory, coauthored aesthetic experiences being created in contemporary art. He suggests social cooperation as a meaningful way to think about this work and provides a framework for understanding its emergence and acceptance. In a series of fifteen conversations, artists comment on their experiences working cooperatively, joined at times by colleagues from related fields, including social policy, architecture, art history, urban planning, and new media.

Issues discussed include the experiences of working in public and of

working with museums and libraries, opportunities for social change, the lines between education and art, spirituality, collaborative opportunities made available by new media, and the elusive criteria for evaluating cooperative art. Finkelpearl engages the art historians Grant Kester and Claire Bishop in conversation on the challenges of writing critically about this work and the aesthetic status of the dialogical encounter. He also interviews the often overlooked co-creators of cooperative art, “expert participants” who have worked with artists. In his conclusion, Finkelpearl argues that pragmatism offers a useful critical platform for understanding the experiential nature of social cooperation, and he brings pragmatism to bear in a discussion of Houston’s *Project Row Houses*.

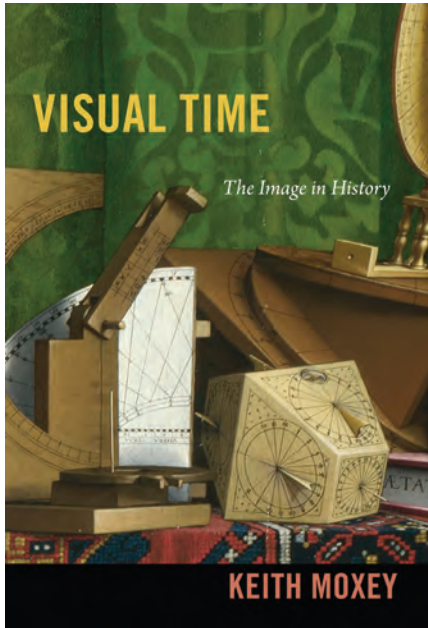
Interviewees

Naomi Beckwith, Claire Bishop, Tania Bruguera, Brett Cook, Teddy Cruz, Jay Dykeman, Wendy Ewald, Sondra Farganis, Harrell Fletcher, David Henry, Gregg Horowitz, Grant Kester, Mierle Laderman Ukeles, Pedro Lasch, Rick Lowe, Daniel Martinez, Lee Mingwei, Jonah Peretti, Ernesto Pujol, Evan Roth, Ethan Seltzer, Mark Stern

Visual Time

The Image in History

KEITH MOXEY



Visual Time offers a rare consideration of the idea of time in art history. Nonwestern art histories currently have an unprecedented prominence in the discipline. To what extent are their artistic narratives commensurate with those told about Western art? Does time run at the same speed in all places? Keith Moxey argues that the discipline of art history has been too attached to interpreting works of art based on a teleological categorization—demonstrating how each work influences the next as part of

a linear sequence—which he sees as tied to Western notions of modernity. In contrast, he emphasizes how the experience of viewing art creates its own aesthetic time, where the viewer is entranced by the work itself rather than what it represents about the historical moment when it was created. Moxey discusses the art, and writing about the art, of modern and contemporary artists, such as Gerard Sekoto, Thomas Demand, Hiroshi Sugimoto, and Cindy Sherman, as well as the sixteenth-century figures Pieter Bruegel the Elder, Albrecht Dürer, Matthias Grünewald, and Hans Holbein. In the process, he addresses the phenomenological turn in the study of the image, its application to the understanding of particular artists, the ways verisimilitude eludes time in both the past and the present, and the role of time in nationalist accounts of the past.



Keith Moxey is Barbara Novak Professor of Art History at Barnard College and Columbia University. He is the author of many books, including *The Practice of Persuasion: Paradox and Power in Art History* and *The Practice of Theory: Poststructuralism, Cultural Politics, and Art History*.

“This is a beautiful and thoughtful book on the fundamental meanings of time in art historical writing. Keith Moxey is open to the radical possibility that the encounter with the artwork, as distinct from the interpretation of that work, might not so much reveal the object’s historical time as mute it, bringing the viewer and the art into a domain of plenary experience, and an awareness of historical blindness, that are only distantly and problematically compatible with the traditional interests of the discipline of art history.”—**JAMES ELKINS**, author of *What Photography Is*

“The time is out of joint for art history and image studies more generally. Keith Moxey’s *Visual Time* makes this traditional curse into a blessing for scholars who want to rethink the nature of historical temporality and free it from the monotony of homogeneous empty time. Moxey shows that history (and no doubt memory as well) are deeply anachronistic in structure, and that images and works of art play a central role in revealing the multiple, disjunctive temporalities we inhabit, not only as art historians, but as subjects of human experience. Moxey’s book will be required reading for anyone interested in thinking about images of and in time.”—**W. J. T. MITCHELL**, author of *Seeing Through Race* and editor of the journal *Critical Inquiry*

Hold It Against Me

Difficulty and Emotion in Contemporary Art

JENNIFER DOYLE



Photo by Patrick Romero.

Jennifer Doyle is Professor of English at the University of California, Riverside. She is the author of *Sex Objects: Art and the Dialectics of Desire* and coeditor of *Pop Out: Queer Warhol*, also published by Duke University Press.

“Hold It Against Me is forceful and memorable. Jennifer Doyle thinks about difficult art in a way that refreshes its historical impact; she also revitalizes what criticism can do to extend the event that its objects have been to new ethical, political, and aesthetic domains.”
—**LAUREN BERLANT**, author of *Cruel Optimism*

“In Hold It Against Me, Jennifer Doyle brilliantly interrogates a key aspect of contemporary visual culture: the issue of feeling itself. While art discourse has studiously avoided addressing how we feel, Doyle fearlessly attacks the question head on, exploring her own responses as she charts the resistance to emotion across art criticism and curation. Through this moving, lacerating critique, she provides an entirely new way of thinking about how art can, if we let it, potentially hurt, touch, and transform us.”—**AMELIA JONES**, author of *Self/Image: Technology, Representation, and the Contemporary Subject*

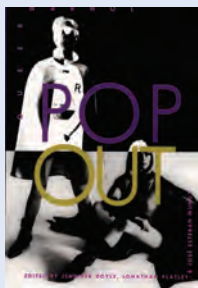


In *Hold It Against Me*, Jennifer Doyle explores the relationship between difficulty and emotion in contemporary art, treating emotion as an artist’s medium. She encourages readers to examine the ways in which works of art challenge how we experience not only the artist’s feelings, but our own. Discussing performance art, painting, and photography, Doyle provides new perspectives on artists including Ron Athey, Aliza Shvarts, Thomas Eakins, James Luna, Carrie Mae Weems, and David Wojnarowicz. Confronting the challenge of writing about difficult works of art, she

shows how these artists work with feelings as a means to question our assumptions about identity, intimacy, and expression. They deploy the complexity of emotion to measure the weight of history and to deepen our sense of where and how politics happens in contemporary art.

Doyle explores ideologies of emotion and the circulation of emotion in and around art. Throughout, she gives readers welcoming points of entry into artworks that they may at first find off-putting or confrontational. Doyle offers new insight into how the discourse of controversy serves to shut down discussion about this side of contemporary art practice. She counters with a critical language that allows the reader to accept emotional intensity in order to learn from it.

also by Jennifer Doyle



Pop Out: Queer Warhol

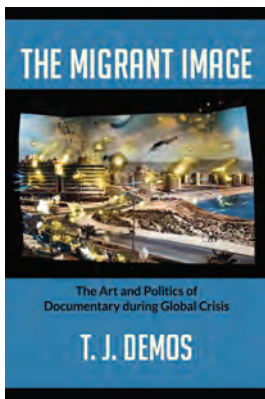
Jennifer Doyle, Jonathan Flatley
& José Esteban Muñoz, editors
paper \$23.95/£15.99
978-0-8223-1741-8 / 1996

The Migrant Image

The Art and Politics of Documentary during Global Crisis

T. J. DEMOS

“T. J. Demos has established himself as a leading critic of politically engaged art, especially as it pertains to the main topic of this book, migration in the more general sense, and migration under late modern, late capitalist globalization. Nowhere else can readers access so many profiles of key works by these artists, or see their work read so deftly and thoroughly from relevant theoretical perspectives.”—**TERRY SMITH**, author of *Contemporary Art: World Currents*



In *The Migrant Image*, T. J. Demos examines the ways contemporary artists have reinvented documentary practices in their representations of mobile lives: refugees, migrants, the stateless, and the politically dispossessed. He presents a sophisticated analysis of how artists from the United States, Europe, North Africa, and the Middle East depict the often ignored effects of globalization and the ways

their works connect viewers to the lived experiences of political and economic crisis.

Demos investigates the cinematic approaches Steve McQueen, the Otolith Group, and Hito Steyerl employ to blur the real and imaginary in their films confronting geopolitical conflicts between North and South. He analyzes how Emily Jacir and Ahlam Shibli use blurs, lacuna, and blind spots in their photographs, performances, and conceptual strategies to directly address the dire circumstances of dislocated Palestinian people. He discusses the disparate interventions of Walid Raad in Lebanon, Ursula Biemann in North Africa, and Ayreen Anastas and Rene Gabri in the United States, and traces how their works offer images of conflict as much as a conflict of images. Throughout, Demos shows the ways these artists creatively propose new possibilities for a politics of equality, social justice, and historical consciousness from within the aesthetic domain.

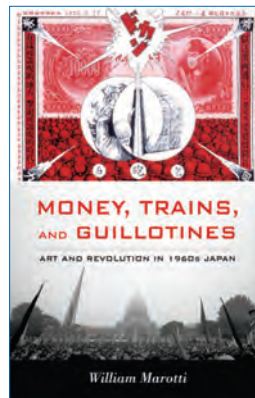
T. J. Demos is Reader in Art History at University College London. He is the author of *Dara Birnbaum: Technology/Transformation: Wonder Woman* and *The Exiles of Marcel Duchamp*.

Money, Trains, and Guillotines

Art and Revolution in 1960s Japan

WILLIAM MAROTTI

“The annual Yomiuri Indépendant exhibition, the Hi Red Center group, and the ¥1000 Note Trial are surely among the most significant avant-garde initiatives anywhere in the world in the 1960s. This stunning study assesses the oppositional politics of these and other Japanese avant-garde undertakings by probing deep into the history of that which they opposed: the arrogation of power by the postwar Japanese state over everyday life. In William Marotti’s hard-hitting theoretical analysis and accessible prose, the seemingly nonsensical antics of avant-gardists become occasions for grasping fundamental truths about the political makeup of postwar Japanese society.”
—**BERT WINTHER-TAMAKI**, author of *Maximum Embodiment: Yōga, the Western Painting of Japan, 1912–1955*



During the 1960s, a group of young artists in Japan challenged official forms of politics and daily life through interventionist art practices. William Marotti situates this phenomenon in the historical and political contexts of Japan after the Second World War and the international activism of the 1960s. The Japanese government renewed its Cold War partnership with the United States in 1960, defeating protests against a new security treaty through

parliamentary action and the use of riot police. Afterward, the government promoted a depoliticized everyday world of high growth and consumption, creating a sanitized national image to present in the Tokyo Olympics of 1964. Artists were first to challenge this new political mythology. Marotti examines their political art, and the state’s aggressive response to it. He reveals the challenge mounted in projects such as Akasegawa Genpei’s 1,000-yen prints, a group performance on the busy Yamanote train line, and a plan for a giant guillotine in the Imperial Plaza. Focusing on the annual Yomiuri Indépendant exhibition, he demonstrates how artists came together in a playful but powerful critical art, triggering judicial and police response. *Money, Trains, and Guillotines* expands our understanding of the role of art in the international 1960s, and of the dynamics of art and policing in Japan.

William Marotti is Associate Professor of History at the University of California, Los Angeles.

ASIA-PACIFIC

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

CONTEMPORARY ART/GLOBALIZATION

March 368 pages, 93 illustrations (including 17 in color)
paper, 978-0-8223-5340-9, **\$26.95/£17.99**
cloth, 978-0-8223-5326-3, **\$94.95/£71.00**

JAPANESE HISTORY/ART HISTORY/THE 1960S

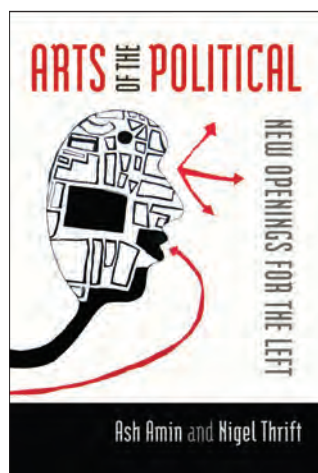
March 464 pages, 125 illustrations (including 19 in color)
paper, 978-0-8223-4980-8, **\$25.95/£16.99**
cloth, 978-0-8223-4965-5, **\$94.95/£71.00**

Arts of the Political

New Openings for the Left

ASH AMIN & NIGEL THRIFT

“The Left urgently needs redefinition and rejuvenation during a time when the forces of the Right are highly mobilized, blowback from several nonhuman forces has intensified, and a progressive formation will take the form of a pluralist assemblage. Ash Amin and Nigel Thrift confront these issues in creative ways, as they explore the levels and modes needed to activate a progressive movement. This is a bracing and timely book.”—**WILLIAM E. CONNOLLY**, author of *A World of Becoming*



In the West, “the Left,” understood as a loose conglomeration of interests centered around the goal of a fairer and more equal society, still struggles to make its voice heard and its influence felt, even amid an overwhelming global recession. In *Arts of the Political: New Openings for the Left*, Ash Amin and Nigel Thrift argue that only by broadening the domain of what is considered political and what can be made

into politics will the Left be able to respond forcefully to injustice and inequality. In particular, the Left requires a more imaginative and experimental approach to the politics of creating a better society. The authors propose three political arts that they consider crucial to transforming the Left: boosting invention, leveraging organization, and mobilizing affect. They maintain that successful Left political movements tend to surpass traditional notions of politics and open up political agency to these kinds of considerations. In other words, rather than providing another blueprint for the future, Amin and Thrift concentrate their attention on a more modest examination of the conduct of politics itself and the ways that it can be made more effective.

Ash Amin is Professor of Geography at Cambridge University. He is the author of *Land of Strangers* and coauthor (with Patrick Cohendet) of *Architectures of Knowledge: Firms, Capabilities, and Communities*.

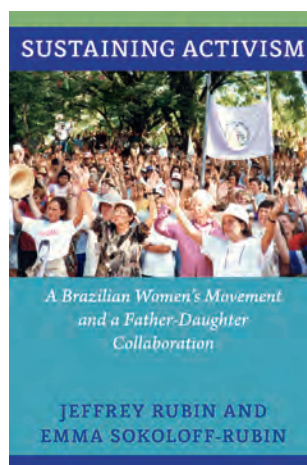
Nigel Thrift is Vice-Chancellor of the University of Warwick. He is the author of *Non-Representational Theory: Space, Politics, Affect* and *Knowing Capitalism*. Amin and Thrift are the authors of *Cities: Reimagining the Urban*.

Sustaining Activism

A Brazilian Women’s Movement
and a Father-Daughter Collaboration

JEFFREY W. RUBIN &
EMMA SOKOLOFF-RUBIN

“This absorbing book—combining history, politics, sociology, memoir—is ultimately beyond category, much like the individual activists in Brazil whom it traces. Unique individuals can and do join forces to make a movement, as the authors have joined forces to make this book. Jeffrey W. Rubin and Emma Sokoloff-Rubin, each a distinct voice within a father-daughter team, exemplify the complex unities they write about so eloquently.”—**MARY JO SALTER**, poet and Andrew W. Mellon Professor in the Humanities, Johns Hopkins University



In 1986, a group of young Brazilian women started a movement to secure economic rights for rural women and transform women’s roles in their homes and communities. Together with activists across the country, they built a new democracy in the wake of a military dictatorship. In *Sustaining Activism*, Jeffrey W. Rubin and Emma Sokoloff-Rubin tell the behind-the-scenes story of this remarkable movement. As a father-daughter team, they describe the

challenges of ethnographic research and the way their collaboration gave them a unique window into a fiery struggle for equality.

Starting in 2002, Rubin and Sokoloff-Rubin traveled together to southern Brazil, where they interviewed activists over the course of ten years. Their vivid descriptions of women’s lives reveal the hard work of sustaining a social movement in the years after initial victories, when the political way forward was no longer clear and the goal of remaking gender roles proved more difficult than activists had ever imagined. Highlighting the tensions within the movement about how best to effect change, *Sustaining Activism* ultimately shows that democracies need social movements in order to improve people’s lives and create a more just society.

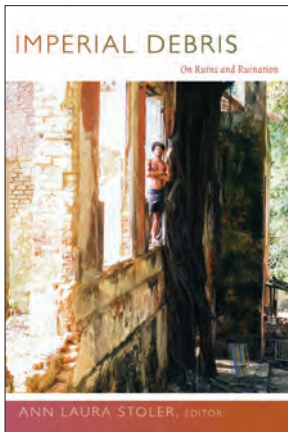
Jeffrey W. Rubin is Associate Professor of History and a Research Associate at the Institute on Culture, Religion, and World Affairs at Boston University. **Emma Sokoloff-Rubin**, a recent Yale graduate, is a Howland Research Fellow in Buenos Aires.

Imperial Debris

On Ruins and Ruination

ANN LAURA STOLER, EDITOR

“Imperial Debris questions some of our deepest assumptions about violence and its residues. This astute, wide-ranging, and ambitious volume refocuses our attention on the incremental processes of ruination that are typically overlooked in favor of official ruins. The result is a major intervention in postcolonial and visual studies.”—**ROB NIXON**, author of *Slow Violence and the Environmentalism of the Poor*



Imperial Debris redirects critical focus from ruins as evidence of the past to “ruination” as the processes through which imperial power occupies the present. Ann Laura Stoler’s introduction is a manifesto, a compelling call for postcolonial studies to expand its analytical scope to address the toxic but less perceptible corrosions and violent accruals of colonial aftermaths, as well as their durable traces on the material environment and peoples’

bodies and minds. In their provocative, tightly focused responses to Stoler, the contributors explore subjects as seemingly diverse as villages submerged during the building of a massive dam in southern India, Palestinian children taught to envision and document ancestral homes razed by the Israeli military, and survival on the toxic edges of oil refineries and amid the remains of apartheid in Durban, South Africa. They consider the significance of Cold War imagery of a United States decimated by nuclear blast, perceptions of a swath of Argentina’s Gran Chaco as a barbarous void, and the enduring resonance, in contemporary sexual violence, of atrocities in King Leopold’s Congo. Reflecting on the physical destruction of Sri Lanka, on Detroit as a colonial metropole in relation to sites of ruination in the Amazon, and on interactions near a UNESCO World Heritage Site in the Brazilian state of Bahia, the contributors attend to present-day harms in the occluded, unexpected sites and situations where earlier imperial formations persist.

Contributors

Ariella Azoulay, John F. Collins, Sharad Chari, E. Valentine Daniel, Gastón Gordillo, Greg Grandin, Nancy Rose Hunt, Joseph Masco, Vjayanthi Venuturupalli Rao, Ann Laura Stoler

Ann Laura Stoler is the Willy Brandt Distinguished University Professor of Anthropology and Historical Studies at the New School for Social Research.

Markets of Sorrow, Labors of Faith

New Orleans in the Wake of Katrina

VINCANNE ADAMS

“Markets of Sorrow, Labors of Faith is public anthropology at its finest. Vincanne Adams has written a devastating portrait of market failure in the wake of Hurricane Katrina, and a cautionary tale about what might happen if the private sector takes charge of the welfare state.”—**ERIC KLINENBERG**, author of *Heat Wave: A Social Autopsy of Disaster in Chicago*



Markets of Sorrow, Labors of Faith is an ethnographic account of long-term recovery in post-Katrina New Orleans. It is also a sobering exploration of the privatization of vital social services under market-driven governance. In the wake of Hurricane Katrina, public agencies subcontracted disaster relief to private companies that turned the humanitarian work of recovery into lucrative business. These

enterprises profited from the very suffering that they failed to ameliorate, producing a second-order disaster that exacerbated inequalities based on race and class and leaving residents to rebuild almost entirely on their own.

Filled with the often desperate voices of residents who returned to New Orleans, *Markets of Sorrow, Labors of Faith* describes the human toll of disaster capitalism and the affect economy it has produced. While for-profit companies delayed delivery of federal resources to returning residents, faith-based and nonprofit groups stepped in to rebuild, compelled by the moral pull of charity and the emotional rewards of volunteer labor. Vincanne Adams traces the success of charity efforts, even while noting an irony of neoliberalism, which encourages the very same for-profit companies to exploit these charities as another market opportunity. In so doing, the companies profit not once but twice on disaster.

Vincanne Adams is Professor of Medical Anthropology in the Department of Anthropology, History and Social Medicine at the University of California, San Francisco.

People Get Ready

The Future of Jazz Is Now!

AJAY HEBLE & ROB WALLACE, EDITORS



In *People Get Ready*, musicians, scholars, and journalists write about jazz since 1965, the year that Curtis Mayfield composed the famous civil-rights anthem that gives this collection its title. The contributors emphasize how the political consciousness that infused jazz in the 1960s and early 1970s has informed jazz in the years since then. They bring nuance to historical accounts of the avant-garde, the New Thing, Free Jazz, “non-idiomatic” improvisation, fusion, and other forms of jazz that have flourished since the 1960s, and they reveal the contemporary relevance of those musical practices. Many of the participants in the jazz scenes discussed are still active performers. A photographic essay captures some of them in candid moments before performances. Other pieces revise standard accounts of well-known jazz figures, such as Duke Ellington, and lesser-known musicians, including Jeanne Lee; delve into how money, class, space, and economics affect the performance of experimental music; and take up the question of how digital technology influences improvisation. *People Get Ready* offers a vision for the future of jazz based on an appreciation of the complexity of its past and the abundance of innovation in the present.

Contributors

Tamar Barzel, John Brackett, Douglas Ewart, Ajay Heble, Vijay Iyer, Thomas King, Tracy McMullen, Paul D. Miller/DJ Spooky, Nicole Mitchell, Roscoe Mitchell, Famoudou Don Moye, Aldon Lynn Nielsen, Eric Porter, Marc Ribot, Matana Roberts, Jaribu Shahid, Julie Dawn Smith, Wadada Leo Smith, Alan Stanbridge, John Szwed, Greg Tate, Scott Thomson, Rob Wallace, Ellen Waterman, Corey Wilkes

Ajay Heble is Professor in the School of English and Theatre Studies at the University of Guelph in Ontario. He is the founder and artistic director of the Guelph Jazz Festival. **Rob Wallace** is a teacher, writer, and musician. He is the author of *Improvisation and the Making of American Literary Modernism*.

IMPROVISATION, COMMUNITY, AND SOCIAL PRACTICE

A Series Edited by Daniel Fischlin

ANNOUNCING *Improvisation, Community, and Social Practice*

A New Series Edited by Daniel Fischlin

Books in this new series advocate musical improvisation as a crucial model for political, cultural, and ethical dialogue and action—for imagining and creating alternative ways of knowing and being in the world. The books are collaborations among performers, scholars, and activists from a wide range of disciplines. They study the creative risk-taking imbued with the sense of movement and momentum that makes improvisation an exciting, unpredictable, ubiquitous, and necessary endeavor.

The Fierce Urgency of Now

Improvisation, Rights,
and the Ethics of Co-creation

DANIEL FISCHLIN, AJAY HEBLE & GEORGE LIPSITZ

“*The Fierce Urgency of Now* is a groundbreaking and, in many instances, breathtaking book. It should be read by scholars and students working on social justice and the political, social, and visionary importance of expressive cultures all over the world.”—TRICIA ROSE, Professor, Brown University, and author of *The Hip Hop Wars: What We Talk About When We Talk About Hip Hop—and Why It Matters*



The Fierce Urgency of Now links musical improvisation to struggles for social change, focusing on the connections between the improvisation associated with jazz and the dynamics of human rights struggles and discourses. The authors acknowledge that at first glance improvisation and rights seem to belong to incommensurable areas of human endeavor. Improvisation connotes practices that are spontaneous, personal, local, immediate, expressive, ephemeral, and even accidental, while rights refer to formal standards of acceptable human conduct, rules that are permanent, impersonal, universal, abstract, and inflexible. Yet the authors not only suggest that improvisation and rights *can* be connected. They insist that they *must* be connected.

Improvisation is the creation and development of new, unexpected, and productive co-creative relations among people. It cultivates the capacity to discern elements of possibility, potential, hope, and promise where none are readily apparent. Improvisers work with the tools they have in the arenas that are open to them. Proceeding without a written score or script, they collaborate to envision and enact something new, to enrich their experience in the world by acting on it and changing it. By analyzing the dynamics of particular artistic improvisations, mostly by contemporary American jazz musicians, the authors reveal improvisation as a viable and urgently needed model for social change. In the process, they rethink politics, music, and the connections between them.

Daniel Fischlin is Professor and University Research Chair in the School of English and Theatre Studies at the University of Guelph in Ontario.

Ajay Heble is Professor in the School of English and Theatre Studies at the University of Guelph in Ontario. He is the founder and artistic director of the Guelph Jazz Festival. **George Lipsitz** is Professor in the Department of Black Studies at the University of California, Santa Barbara.

IMPROVISATION, COMMUNITY, AND SOCIAL PRACTICE

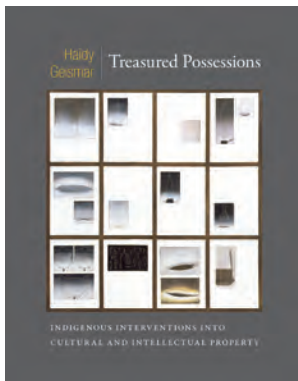
A Series Edited by Daniel Fischlin

Treasured Possessions

Indigenous Interventions
into Cultural and Intellectual Property
HAIDY GEISMAR

“In this exciting and original study, Haidy Geismar moves us well beyond the stale and stereotypical dichotomies that characterize too many discussions of intellectual property and indigeneity. She scrutinizes the dynamic ways that ongoing explorations of property models for cultural resources promise to transform understandings of polity and sovereignty.”

—**ROSEMARY J. COOMBE**, author of *The Cultural Life of Intellectual Properties: Authorship, Appropriation, and the Law*



What happens when ritual practitioners from a small Pacific nation make an intellectual property claim to bungee jumping? When a German company successfully sues to defend its trademark of a Māori name? Or when UNESCO deems ephemeral sand drawings to be “intangible cultural heritage”? In *Treasured Possessions*, Haidy Geismar examines how global forms of cultural and intellectual property are being redefined by everyday

people and policymakers in two markedly different Pacific nations. The New Hebrides, a small archipelago in Melanesia managed jointly by Britain and France until 1980, is now the independent nation-state of Vanuatu, with a population that is more than 95 percent indigenous. New Zealand, by contrast, is a settler state and former British colony that engages with its entangled Polynesian and British heritage through an ethos of “biculturalism” that is meant to involve an indigenous population of just 15 percent. Alternative notions of property, resources, and heritage—informed by distinct national histories—are emerging in both countries. These property claims are advanced in national and international settings, but they emanate from specific communities and cultural landscapes, and they are grounded in an awareness of ancestral power and inheritance. They reveal intellectual and cultural property to be not only legal constructs but also a powerful means of asserting indigenous identities and sovereignties.

Haidy Geismar is Assistant Professor of Anthropology and Museum Studies at New York University and Lecturer in Digital Anthropology and Material Culture at University College London.

OBJECTS/HISTORIES

A Series Edited by Nicholas Thomas

Censorium

Cinema and the Open Edge of Mass Publicity
WILLIAM MAZZARELLA

“In *Censorium*, William Mazzarella demonstrates that censorship is integral to the performance of sovereignty and the constitution of ‘mass-publics’ in socially diverse and mass-mediated societies. His incisive and immensely suggestive book is destined to become a standard reference in film studies, media studies, and the anthropology of the state.”—**THOMAS BLOM HANSEN**, author of *Melancholia of Freedom: Social Life in an Indian Township in South Africa*



In the world of globalized media, provocative images trigger culture wars between traditionalists and cosmopolitans, between censors and defenders of free expression. But are images censored because of what they mean, what they do, or what they might become? And must audiences be protected because of what they understand, what they feel, or what they might imagine?

At the intersection of anthropology, media studies, and critical theory,

Censorium is a pathbreaking analysis of Indian film censorship. The book encompasses two moments of moral panic: the consolidation of the cinema in the 1910s and 1920s, and the global avalanche of images unleashed by liberalization since the early 1990s. Exploring breaks and continuities in film censorship across colonial and postcolonial moments, William Mazzarella argues that the censors’ obsessive focus on the unacceptable content of certain images and the unruly behavior of particular audiences displaces a problem that they constantly confront yet cannot directly acknowledge: the volatile relation between mass affect and collective meaning. Grounded in a close analysis of cinema regulation in the world’s largest democracy, *Censorium* ultimately brings light to the elusive foundations of political and cultural sovereignty in mass-mediated societies.

William Mazzarella is Professor of Anthropology at the University of Chicago. He is the author of *Shoveling Smoke: Advertising and Globalization in Contemporary India*, also published by Duke University Press, and coeditor (with Raminder Kaur) of *Censorship in South Asia: Cultural Regulation from Sedition to Seduction*.

Black Power TV

DEVORAH HEITNER

“*Black Power TV* effectively works in the space of the articulation between an emergent radical black identity, the ascendant network of public television, and the debate over what equality and racial democracy might actually look like from the vantage point of progressive black people. Devorah Heitner provides a rich look into an exciting and innovative world of black self-making and self-representation.”—**HERMAN GRAY**, author of *Cultural Moves: African Americans and the Politics of Representation*



Black Journal crew shooting in Harlem with William Greaves. Courtesy of William and Louise Greaves.

In *Black Power TV*, Devorah Heitner chronicles the emergence of Black public affairs television starting in 1968. She examines two local shows—New York’s *Inside Bedford Stuyvesant* and Boston’s *Say Brother*—and two national shows—*Black Journal* and *Soul!* These shows offered viewers radical and innovative programming: the introspections of a Black police officer in Harlem, African American high school students discussing visionary alternatives to the curriculum, and Miriam Makeba comparing race relations in the United States to South African apartheid. While *Inside Bedford Stuyvesant* and *Say Brother* originated from a desire to contain Black discontent during a period of urban uprisings and racial conflict, these shows were re-envisioned by their African American producers as venues for expressing Black critique of mainstream discourse, disseminating Black culture, and modeling Black empowerment. At the national level, *Black Journal* and *Soul!* allowed for the imagining of a Black nation and a distinctly African American consciousness and played an influential role in the rise of the Black Arts Movement. *Black Power TV* reveals the ways regulatory, activist, and textual histories are intertwined, and shows how these programs redefined Black representations in ways that continue to reverberate today.

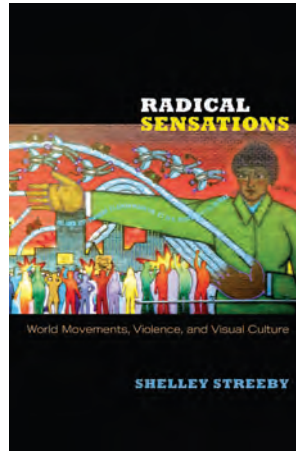
Devorah Heitner is a Visiting Scholar at Carnegie Mellon University.

Radical Sensations

World Movements, Violence, and Visual Culture

SHELLEY STREEBY

“This is a brilliantly conceived book, filled with novel insights into the ways that new media and visual technologies intersected with and enabled what Shelley Streeby aptly terms ‘the proliferation of rival world visions and internationalisms’ of the late nineteenth century and early twentieth. *Radical Sensations* is the book that I have been waiting to teach in courses on U.S. history or transnational methodology.”—**PENNY M. VON ESCHEN**, author of *Race against Empire: Black Americans and Anticolonialism, 1937–1957*



The significant anarchist, black, and socialist world-movements that emerged in the late nineteenth century and early twentieth adapted discourses of sentiment and sensation and used the era’s new forms of visual culture to move people to participate in projects of social, political, and economic transformation. Drawing attention to the vast archive of images and texts created by radicals prior to the 1930s, Shelley Streeby analyzes representations of violence and of abuses of state power

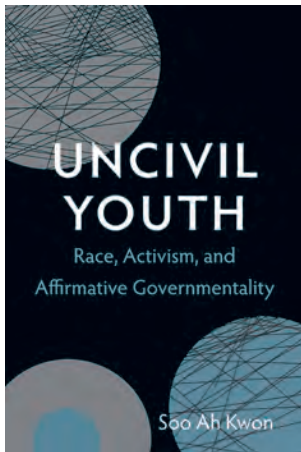
in response to the Haymarket police riot, of the trial and execution of the Chicago anarchists, and of the mistreatment and imprisonment of Ricardo and Enrique Flores Magón and other members of the Partido Liberal Mexicano. She considers radicals’ reactions to and depictions of U.S. imperialism, state violence against the Yaqui Indians in the U.S.–Mexico borderlands, the failure of the United States to enact laws against lynching, and the harsh repression of radicals that accelerated after the United States entered the First World War. By focusing on the adaptation and critique of sentiment, sensation, and visual culture by radical world-movements in the period between the Haymarket riots of 1886 and the deportation of Marcus Garvey in 1927, Streeby sheds new light on the ways that these movements reached across national boundaries, criticized state power, and envisioned alternative worlds.

Shelley Streeby is Professor of Ethnic Studies and Literature at the University of California, San Diego. She is the author of *American Sensations: Class, Empire, and the Production of Popular Culture* and a coeditor of *Empire and the Literature of Sensation: An Anthology of Nineteenth-Century Popular Fiction*.

Uncivil Youth

Race, Activism, and Affirmative Governmentality
SOO AH KWON

“Providing a model of activist ethnographic research, Soo Ah Kwon constructively engages with the activism of the youth of color whom she studies without oversimplifying the contradictory circumstances within which they work. Kwon respects their intellectual analyses and political contributions. At the same time, she demonstrates that youth organizing is often shaped by the very discourses that it seeks to resist. *Uncivil Youth* is a compelling examination of the intersections of youth organizing, governmentality, and the ‘nonprofit industrial complex.’”—**ANDREA SMITH**, author of *Native Americans and the Christian Right: The Gendered Politics of Unlikely Alliances*



In *Uncivil Youth*, Soo Ah Kwon explores youth of color activism as linked to the making of democratic citizen-subjects. Focusing attention on the relations of power that inform the social and political practices of youth of color, Kwon examines how after-school and community-based programs are often mobilized to prevent potentially “at-risk” youth from turning to “juvenile delinquency” and crime. These sorts of strategic interventions seek to mold young people to become self-empowered

and responsible citizens. Theorizing this mode of youth governance as “affirmative governmentality,” Kwon investigates the political conditions that both enable and limit youth of color from achieving meaningful change given the entrenchment of nonprofits in the logic of a neoliberal state. She draws on several years of ethnographic research with an Oakland-based, panethnic youth organization that promotes grassroots activism among its second-generation Asian and Pacific Islander members (ages 14 to 18). While analyzing the contradictions of the youth organizing movement, Kwon documents the genuine contributions to social change made by the young people with whom she worked in an era of increased youth criminalization and anti-immigrant legislation.

Soo Ah Kwon is Assistant Professor of Asian American Studies and Human and Community Development at the University of Illinois, Urbana-Champaign.

The Children of 1965

On Writing, and Not Writing,
as an Asian American
MIN HYOUNG SONG

“Min Hyoung Song makes a persuasive case for a return to deep reading: the careful, loving attention to the literary text, couched within a social and political consciousness. He reminds us of the beauty to be found within the pages of the Asian American novel, short story, and poem, as well as of the brilliant testimony embedded in those works, evidence of the experiences of both the children of 1965 and their parents. Song’s ambitious book not only surveys the growing field of contemporary Asian American literature, but is itself a milestone in Asian American literary history.”—**VIET NGUYEN**, author of *Race and Resistance: Literature and Politics in Asian America*



Since the 1990s, a new cohort of Asian American writers has garnered critical and popular attention. Many of its members are the children of Asians who came to the United States after the Immigration and Nationality Act of 1965 lifted long-standing restrictions on immigration. This new generation encompasses writers as diverse as the graphic novelists Adrian Tomine and Gene Luen Yang, the short story writer Nam Le, and the poet Cathy Park Hong. Having scrutinized more than 100 works by emerging

Asian American authors and interviewed several of them, Min Hyoung Song argues that collectively, their works push against existing ways of thinking about race, even as they demonstrate how race can facilitate creativity. Some of the writers eschew their identification as ethnic writers, while others embrace it as a means of tackling the uncertainty that many people feel about the near future. In the literature that they create, a number of the writers that Song discusses take on pressing contemporary matters such as demographic change, environmental catastrophe, and the widespread sense that the United States is in national decline.

Min Hyoung Song is Associate Professor of English at Boston College. He is the author of *Strange Future: Pessimism and the 1992 Los Angeles Riots*, also published by Duke University Press, and editor of the *Journal of Asian American Studies*.

ASIAN AMERICAN STUDIES/ACTIVISM

April 184 pages, 3 illustrations
paper, 978-0-8223-5423-9, \$22.95/£14.99
cloth, 978-0-8223-5405-5, \$79.95/£60.00

ASIAN AMERICAN STUDIES/AMERICAN LITERATURE

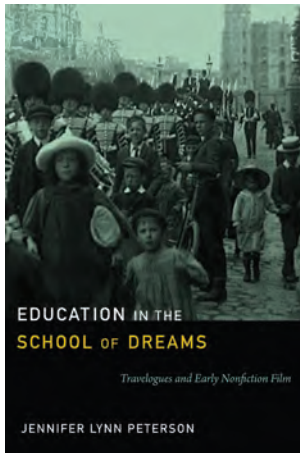
April 288 pages, 13 illustrations
paper, 978-0-8223-5451-2, \$23.95/£15.99
cloth, 978-0-8223-5438-3, \$84.95/£64.00

Education in the School of Dreams

Travelogues and Early Nonfiction Film

JENNIFER LYNN PETERSON

*“Education in the School of Dreams is an outstanding book written by one of early cinema’s smartest scholars. Jennifer Lynn Peterson brings the aesthetic beauty and ideological complexity of the film travelogue to life on every page. She asks the right questions of these films and their viewing contexts and offers theoretically sophisticated answers that will have an impact on historians of travel writing, geography, visual education, and the social sciences.”—ALISON GRIFFITHS, author of *Shivers Down Your Spine: Cinema, Museums, and the Immersive View**



In the earliest years of cinema, travelogues were a staple of variety film programs in commercial motion picture theaters. These short films, also known as “scenics,” depicted tourist destinations and exotic landscapes otherwise inaccessible to most viewers. Scenics were so popular that they were briefly touted as the future of film. But despite their pervasiveness during the early twentieth century, travelogues have been overlooked by film historians and critics. In *Education in the School*

of Dreams, Jennifer Lynn Peterson recovers this lost archive. Through innovative readings of travelogues and other nonfiction films exhibited in the United States between 1907 and 1915, she offers fresh insights into the aesthetic and commercial history of early cinema and provides a new perspective on the intersection of American culture, imperialism, and modernity in the nickelodeon era.

Peterson describes the travelogue’s characteristic form and style and demonstrates how imperialist ideologies were realized and reshaped through the moving image. She argues that, although educational films were intended to legitimate filmgoing for middle-class audiences, they were not simply vehicles for elite ideology. As a form of instructive entertainment, these technological moving landscapes were both formulaic and also wondrous and dreamlike. Considering issues of spectatorship and affect, Peterson argues that scenics produced and disrupted viewers’ complacency about their own place in the world.

Jennifer Lynn Peterson is Assistant Professor of Film Studies at the University of Colorado at Boulder.

Creativity and Academic Activism

Instituting Cultural Studies

MEAGHAN MORRIS & METTE HJORT, EDITORS

“A provocative and insightful engagement with the new landscape of the university. This book brings together a host of leading international scholars in the humanities and social sciences who have lived to tell the tale of the ‘enterprise university.’ Strategies for rethinking public purpose and innovative approaches to pedagogy are explored through diverse cultural locales. A must-read for those who are committed to changing things from the inside out.”—JANINE MARCHESSAULT, York University



This work explores in detail how innovative academic activism can transform our everyday workplaces in contexts of considerable adversity. Personal essays by prominent scholars provide critical reflections on their institution-building triumphs and setbacks across a range of cultural institutions. Often adopting narrative approaches, the contributors examine how effective programs and activities are built in varying local and national contexts within a common global regime of university

management policy. Here they share experiences based on developing new undergraduate degrees, setting up research centers and postgraduate schools, editing field-shaping book series and journals, establishing international artist-in-residence programs, and founding social activist networks.

This book also investigates the impact of managerialism, marketization, and globalization on university cultures, asking what critical cultural scholarship can do in such increasingly adversarial conditions. Experiments in Asian universities are emphasized as exemplary of what can or could be achieved in other contexts of globalized university policy.

Contributors

Tony Bennett, Stephen Ching-Kiu Chan, Kuan-Hsing Chen, Douglas Crimp, Dai Jinhua, John Nguyet Erni, Mette Hjort, Josephine Ho, Koichi Iwabuchi, Meaghan Morris, Tejaswini Niranjana, Wang Xiaoming, Audrey Yue

Meaghan Morris is Professor of Gender and Cultural Studies at the University of Sydney and Chair Professor of Cultural Studies at Lingnan University in Hong Kong. **Mette Hjort** is Chair Professor and Head of Visual Studies at Lingnan University in Hong Kong, where she is also Director of the Centre for Cinema Studies.

Infrastructures of the Urban

CRAIG CALHOUN, RICHARD SENNETT
& HAREL SHAPIRA, SPECIAL ISSUE EDITORS

a special issue of PUBLIC CULTURE



Songdo, South Korea. Photo by Milgram Group.

Treating cities as laboratories of the modern world, “Infrastructures of the Urban” examines how they are made and how they should be remade. The contributors—scholars and practitioners from architects and sociologists to phys-

icists—bring to bear empirical analysis, ethnography, eyewitness reflections, cultural critique, and manifestos to explore how improving our material and cultural infrastructure can produce a better society.

The authors’ interest in urban experience is ethical as well as scholarly. Topics include the World Trade Center memorial, the planning of the London Olympics, the informal redesign of shanty housing by slum residents in Mumbai and Mozambique, and the more formalized construction of highways and “tech-cities” like Songdo, South Korea. The contributors show how cities are made and remade daily, as well as how the diverse, unexpected agents involved in the process break down the distinction between experts and laypeople. The essays do not merely examine cities at a theoretical or dispassionate distance but recommend normative values for how cities should evolve to address new social challenges.

Contributors

Ash Amin, Michael Arad, Richard Burdett, Craig Calhoun, Nerea Calvillo, Naresh Fernandes, Gerald Frug, Orit Halpern, Monika Krause, Jesse LeCavalier, Klaus Mainzer, Clapperton Mavhunga, Michael McQuarrie, Wolfgang Pietsch, Saskia Sassen, Richard Sennett, Harel Shapira, Cassim Shepard

Craig Calhoun is Director of the London School of Economics and Political Science. He is the author of *The Roots of Radicalism: Tradition, the Public Sphere, and Early Nineteenth-Century Social Movements*.

Richard Sennett is University Professor of Sociology and History at New York University. He is the author of *Together: The Rituals, Pleasures, and Politics of Cooperation*. **Harel Shapira** is a postdoctoral fellow at the Institute for Public Knowledge at New York University. He is the author of *Waiting for José: The Minutemen’s Pursuit of America*.

Fanon

Imperative of the Now

GRANT FARRED, SPECIAL ISSUE EDITOR

a special issue of SOUTH ATLANTIC QUARTERLY



Jennifer Goldberger, *Maritime Vision I*, 2006.
©World Art Group by Jennifer Goldberger.

This collection of essays marks the fiftieth anniversary of the publication of Frantz Fanon’s classic study of anticolonial struggle, *The Wretched of the Earth*. Scholars explore the relevance of Fanon’s work for current modes of psychoanalysis, postcolonial theory, and political thought. One contributor re-poses a classic question of postcolonial scholarship: what does it mean for a colonial Caribbean man to practice a Continental intellectual tradition? Others identify Fanon’s

experiences working at a mental institution in colonial French Algeria as a powerful influence on his psychoanalytic perspective. This issue revitalizes Fanon’s canonical status as Third World theorist by asserting that the main imperatives of Fanon’s work remain as urgent as ever: combating the psychic and physical violence of colonialism, achieving real forms of liberation for colonized peoples, and ending the degradation of people of color.

Contributors

Matthew Abraham, Gerard Aching, John E. Drabinski, Grant Farred, Nigel C. Gibson, Priyamvada Gopal, Joy James, Ranjana Khanna, Alfred J. López, Miguel Mellino, Simon Morgan Wortham, Richard Pithouse

Grant Farred is Professor of Africana Studies and English at Cornell University. He is the former editor of the *South Atlantic Quarterly* and the author, most recently, of *Long Distance Love: A Passion for Football*.

Feeling Women's Liberation

VICTORIA HESFORD

"*Feeling Women's Liberation* is a model of cultural studies: self-reflexive about its archive, theoretically sophisticated, and possessed of a compelling central case study, Kate Millett. Recovering forgotten—or, rather, repressed—archival materials, Victoria Hesford offers a brilliantly written genealogy of the politically charged cultural figure of the lesbian feminist in popular and academic discourse from 1970 to the present."—**ELIZABETH FREEMAN**, author of *Time Binds: Queer Temporalities, Queer Histories*



Kate Millett, by Alice Neel, *Time* magazine, August 31, 1970.

The term *women's liberation* remains charged and divisive decades after it first entered political and cultural discourse around 1970. In *Feeling Women's Liberation*, Victoria Hesford mines the archive of that highly contested era to reassess how it has been represented and remembered. Hesford refocuses debates about the movement's history and influence. Rather than interpreting women's liberation in terms of success or failure, she approaches the movement as a range

of rhetorical strategies that were used to persuade and enact a new political constituency and, ultimately, to bring a new world into being. Hesford focuses on rhetoric, tracking the production and deployment of particular phrases and figures in both the mainstream press and movement writings, including the work of Kate Millett. She charts the emergence of the feminist-as-lesbian as a persistent "image-memory" of women's liberation and she demonstrates how the trope has obscured the complexity of the women's movement and its lasting impact on feminism.

Victoria Hesford is Assistant Professor of Women's and Gender Studies in the Department of Cultural Analysis and Theory at Stony Brook University. She is a coeditor of *Feminist Time against Nation Time: Gender, Politics, and the Nation-State in an Age of Permanent War*.

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

Rewriting Lyotard

Figuration, Presentation, Resistance

PETER W. MILNE, SPECIAL ISSUE EDITOR

a special issue of CULTURAL POLITICS



Leon Phillips, *Nest 2*, 2011. Watercolor on watercolor paper. Courtesy of the artist.

The visual arts operated as a touchstone for the French philosopher Jean-François Lyotard, influencing his thinking on everything from epistemology to politics. Building on the recent publication of a bilingual, six-volume edition of his writings on contemporary art and artists, this special issue of *Cultural Politics* focuses on Lyotard's aesthetics.

The issue includes a review of Lyotard's writings on art, a discussion of his early figural aesthetics, and an essay on Lyotard's little-known work, *Pacific Wall*, as well as two essays on Lyotard and music. Two previously untranslated works by Lyotard himself are also featured: the influential article "Argumentation and Presentation: The Crisis of Foundations" and the interview "What to Paint?," given at the time of the publication of the book of the same name. The painter Leon Phillips, whose work embodies many of the attributes of painting that were most important to Lyotard, is the featured artist for the issue. Throughout, the contributors argue for the primary importance of aesthetics in understanding Lyotard's thought.

Contributors

Geoffrey Bennington, Keith Crome, Vlad Ionescu, Jean-François Lyotard, Matthew Mendez, Peter W. Milne, Leon Phillips, Joseph Tanke, Mickey Vallee

Peter W. Milne is Assistant Professor in the Department of Aesthetics at Seoul National University.

Hidden in the Mix

The African American Presence in Country Music

DIANE PECKNOLD, EDITOR

“Hidden in the Mix is a comprehensive and worthy addition to the canon of popular music history. It breaks new ground and digs deep. By looking at both historical traditions (the banjo, early blues-hillbilly music) and contemporary cultural phenomena (hick-hop and country pop), as well as African American artists past and present (Bill Livers, Ray Charles, Cowboy Troy), the book greatly expands our knowledge of this intriguing subject.”
—**HOLLY GEORGE-WARREN**, author of *Public Cowboy No. 1: The Life and Times of Gene Autry*



Leonard Bowles and Irvin Cook, Martinsville, Virginia, 1978. Photo by Peter Hartman. Courtesy of the Blue Ridge Institute & Museum of Ferrum College.

Country music’s debt to African American music has long been recognized. Black musicians have helped to shape the styles of many of the most important performers in the country canon. The partnership between Lesley Riddle and A. P. Carter produced much of the

Carter Family’s repertoire; the street musician Tee Tot Payne taught a young Hank Williams Sr.; the guitar playing of Arnold Schultz influenced western Kentuckians, including Bill Monroe and Ike Everly. Yet attention to how these and other African Americans enriched the music played by whites has obscured the achievements of black country-music performers and the enjoyment of black listeners.

The contributors to *Hidden in the Mix* examine how country music became “white,” how that fictive racialization has been maintained, and how African American artists and fans have used country music to elaborate their own identities. They investigate topics as diverse as the role of race in shaping old-time record catalogues, the transracial West of the hick-hopper Cowboy Troy, and the place of U.S. country music in postcolonial debates about race and resistance. Revealing how music mediates both the ideology and the lived experience of race, *Hidden in the Mix* challenges the status of country music as “the white man’s blues.”

Contributors

Michael Awkward, Erika Brady, Barbara Ching, Adam Gussow, Patrick Huber, Charles Hughes, Jeffrey A. Keith, Kip Lornell, Diane Pecknold, David Sanjek, Tony Thomas, Jerry Weaver

Diane Pecknold is Associate Professor of Women’s and Gender Studies at the University of Louisville. She is the author of *The Selling Sound: The Rise of the Country Music Industry*, also published by Duke University Press.

Living the Hiplife

Celebrity and Entrepreneurship
in Ghanaian Popular Music

JESSE WEAVER SHIPLEY

“Jesse Weaver Shipley has written a highly compelling account of hiplife in Ghana. Historically and ethnographically rich, it demonstrates how this musical form has affected ideas of Ghanaian identity. Not only does hiplife celebrate entrepreneurship among African youth situated in the ‘shadows’ of the global order. It also provides them with a language of mobile signs ‘geared toward capitalist accumulation and consumption.’ Based on a broad range of theoretical sources, Shipley’s writing is lively, his insights memorable. This is a book that anyone interested in Africa, anyone interested in contemporary cultural production, will want to read.”—**JOHN COMAROFF**, Harvard University and the American Bar Foundation



Hiplife is a popular music genre in Ghana that mixes hip-hop beatmaking and rap with highlife music, proverbial speech, and Akan storytelling. In the 1990s, young Ghanaian musicians were drawn to hip-hop’s dual ethos of black masculine empowerment and capitalist success. They made their underground sound mainstream by infusing carefree bravado with traditional respectful oratory and familiar Ghanaian rhythms. *Living the Hiplife* is an ethnographic account of hiplife in Ghana and its diaspora, based

on extensive research among artists and audiences in Accra, Ghana’s capital city; New York; and London. Jesse Weaver Shipley examines the production, consumption, and circulation of hiplife music, culture, and fashion in relation to broader cultural and political shifts in neoliberalizing Ghana.

Shipley shows how young hiplife musicians produce and transform different kinds of value—aesthetic, moral, linguistic, economic—using music to gain social status and wealth, and to become respectable public figures. In this entrepreneurial age, youth use celebrity as a form of currency, aligning music-making with self-making and aesthetic pleasure with business success. Registering both the globalization of electronic, digital media and the changing nature of African diasporic relations to Africa, hiplife links collective Pan-Africanist visions with individualist aspiration, highlighting the potential and limits of social mobility for African youth.

Jesse Weaver Shipley is Associate Professor of Anthropology at Haverford College.

Cumbia!

Scenes of a Migrant Latin American Music Genre

HÉCTOR FERNÁNDEZ L'HOESTE

& PABLO VILA, EDITORS

"This is a significant, comprehensive, and timely collection of essays. As the essays demonstrate, cumbia is probably the most widespread rhythm in the Americas. Yet, until now, its travels and transformations have not received systematic attention, taking into account the complexities of the genre's roots in northern coastal Colombia and its subsequent routes into Mexico, Peru, Argentina, and the United States. *Cumbia!* fills a crucial gap in the literature on Latin/o American popular music."

—GEORGE YÚDICE, author of *The Expediency of Culture: Uses of Culture in the Global Era*



Photo by Juan Pablo Assmus ©2012 Xqualo.

Cumbia is a musical form that originated in northern Colombia and then spread throughout Latin America and wherever Latin Americans travel and settle. It has become one of the most popular musical genres in the Americas. Its popularity is

largely due to its stylistic flexibility. Cumbia absorbs and mixes with the local musical styles it encounters. Known for its appeal to workers, the music takes on different styles and meanings from place to place, and even, as the contributors to this collection show, from person to person. Cumbia is a different music among the working classes of northern Mexico, Latin American immigrants in New York City, Andean migrants to Lima, and upper-class Colombians, who now see the music that they once disdained as a source of national prestige. The contributors to this collection look at particular manifestations of cumbia through their disciplinary lenses of musicology, sociology, history, anthropology, linguistics, and literary criticism. Taken together, their essays highlight how intersecting forms of identity—such as nation, region, class, race, ethnicity, and gender—are negotiated through interaction with the music.

Contributors

Cristian Alarcón, Jorge Arévalo Mateus, Leonardo D'Amico, Héctor Fernández L'Hoeste, Alejandro L. Madrid, Kathryn Metz, José Juan Olvera Gudiño, Cathy Ragland, Pablo Semán, Joshua Tucker, Matthew J. Van Hoose, Pablo Vila

Héctor Fernández L'Hoeste is Professor in the Department of Modern and Classical Languages and Director of the Center for Latin American and Latino/a Studies at Georgia State University. He is coeditor, with Deborah Pacini Hernandez and Eric Zolov, of *Rockin' Las Américas: The Global Politics of Rock in Latin/o America*. **Pablo Vila** is Professor of Sociology at Temple University. He is coauthor, with Pablo Semán, of *Troubling Gender: Youth and Cumbia in Argentina's Music Scene*.

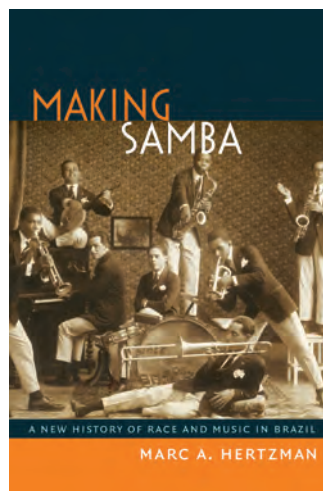
Making Samba

A New History of Race and Music in Brazil

MARC A. HERTZMAN

"*Making Samba* is revisionist history at its best. Marc A. Hertzman takes on cherished myths of Brazilian popular culture and carefully debunks them, demonstrating through pioneering research and painstaking analysis where, how, and why they were created. In addition, he illuminates the links between popular music, race, labor, and intellectual property. This should attract considerable attention; no other study of Brazil has done similar work."

—BRYAN MCCANN, author of *Hello, Hello Brazil: Popular Music in the Making of Modern Brazil*



In November 1916, a young Afro-Brazilian musician named Donga registered sheet music for the song "Pelo telephone" ("On the Telephone") at the National Library in Rio de Janeiro. This apparently simple act—claiming ownership of a musical composition—set in motion a series of events that would shake Brazil's cultural landscape. Before the debut of "Pelo telephone," samba was a somewhat obscure term, but by the late 1920s, the wildly popular song had helped to make it synonymous with Brazilian national music.

The success of "Pelo telephone" embroiled Donga in controversy. A group of musicians claimed that he had stolen their work, and a prominent journalist accused him of selling out his people in pursuit of profit and fame. Within this single episode are many of the concerns that animate *Making Samba*, including intellectual property claims, the Brazilian state, popular music, race, gender, national identity, and the history of Afro-Brazilians in Rio de Janeiro. By tracing the careers of Rio's pioneering black musicians from the late nineteenth century until the 1970s, Marc A. Hertzman revises the histories of samba and of Brazilian national culture.

Marc A. Hertzman is Assistant Professor of Latin American and Iberian Cultures and Director of the Center for Brazilian Studies at Columbia University.

Adiós Niño

The Gangs of Guatemala City and the Politics of Death

DEBORAH T. LEVENSON

"I was blown away by this book, by its originality, textured detail, and penetrating, multilayered analysis of the history of Guatemalan gangs. The most holistic work that I have read on so-called 'apolitical' gang violence in Latin America, it is at once deeply empathetic, even to people who have committed vicious acts, and sharply argumentative. *Adiós Niño* will have a big impact on Latin American studies, urban studies, and violence and memory studies across the fields of history, anthropology, and sociology."—**GREG GRANDIN**, author of *Fordlandia: The Rise and Fall of Henry Ford's Forgotten Jungle City* and *The Blood of Guatemala: A History of Race and Nation*



In *Adiós Niño*, Deborah T. Levenson examines transformations in the Guatemalan gangs called Maras from their emergence in the 1980s to the early 2000s. A historical study, *Adiós Niño* describes how fragile spaces of friendship and exploration turned into rigid and violent ones in which youth, and especially young men, came to employ death as a natural way of living for the short period that they expected to survive. Levenson relates the stark changes in the Maras to global,

national, and urban deterioration; transregional gangs that intersect with the drug trade; and the Guatemalan military's obliteration of radical popular movements and of social imaginaries of solidarity. Part of Guatemala City's reconfigured social, political, and cultural milieu, with their members often trapped in Guatemala's growing prison system, the gangs are used to justify remilitarization in Guatemala's contemporary postwar, post-peace era. Portraying the Maras as microcosms of broader tragedies, and pointing out the difficulties faced by those youth who seek to escape the gangs, Levenson poses important questions about the relationship between trauma, memory, and historical agency.

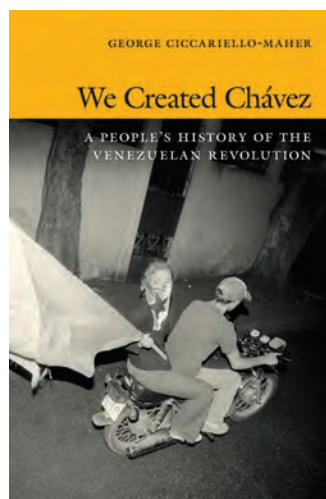
Deborah T. Levenson is Associate Professor of History at Boston College. She is the author of *Trade Unionists against Terror: Guatemala City, 1954–1985* and a coeditor of *The Guatemala Reader: History, Culture, Politics*, also published by Duke University Press.

We Created Chávez

A People's History of the Venezuelan Revolution

GEORGE CICCARIELLO-MAHER

"*We Created Chávez* provides a systematic, bottom-up approach to Venezuelan politics from 1958 to the present. It offers a much-needed new perspective on Hugo Chávez's rise to power. Writing in a lively style and demonstrating a thorough command of the issues and personalities in recent Venezuelan history, George Ciccariello-Maher has produced a book essential to understanding the phenomenon of 'Chavismo,' which has attracted widespread interest throughout the world."—**STEVE ELLNER**, author of *Rethinking Venezuelan Politics: Class, Conflict, and the Chávez Phenomenon*



Since being elected president in 1998, Hugo Chávez has become the face of contemporary Venezuela and, more broadly, anticapitalist revolution. George Ciccariello-Maher contends that this focus on Chávez has obscured the inner dynamics and historical development of the country's Bolivarian Revolution. In *We Created Chávez*, by examining social movements and revolutionary groups active before and during the Chávez era, Ciccariello-Maher provides a broader, more nuanced account of Chávez's rise to power and the years of activism that preceded it.

Based on interviews with grassroots organizers, former guerrillas, members of neighborhood militias, and government officials, Ciccariello-Maher presents a new history of Venezuelan political activism, one told from below. Led by leftist guerrillas, women, Afro-Venezuelans, indigenous people, and students, the social movements he discusses have been struggling against corruption and repression since 1958. Ciccariello-Maher pays particular attention to the dynamic interplay between the Chávez government, revolutionary social movements, and the Venezuelan people, recasting the Bolivarian Revolution as a long-term and multifaceted process of political transformation.

George Ciccariello-Maher is Assistant Professor of Political Science at Drexel University.

Writing in the Air

Heterogeneity and the Persistence
of Oral Tradition in Andean Literatures

ANTONIO CORNEJO POLAR

Translated by Lynda J. Jentsch
With a Foreword by Jean Franco

“Writing in the Air marks the beginning of a major shift in the conception of Latin American literature and culture. Antonio Cornejo Polar questioned the implicit equation of modernity/modernization, transculturation, literature, and the formation of the modern Latin American nation-state. The incorporation, by the current governments of Bolivia, Ecuador, and Peru, of strong, multicultural elements is related to the cultural paradigm elaborated in Writing in the Air. Cornejo Polar’s arguments remain fresh and suggestive, and they are done justice in this excellent translation.”—JOHN BEVERLEY, author of Latinamericanism after 9/11



Originally published in 1994, *Writing in the Air* is one of the most significant books of modern Latin American literary and cultural criticism. In this seminal work, the influential Latin American literary critic Antonio Cornejo Polar offers the most extended articulation of his efforts to displace notions of hybridity or “mestizaje” dominant in Latin American cultural studies with the concept of heterogeneity: the

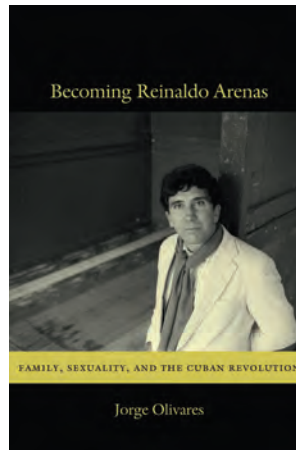
persistent interaction of cultural difference that cannot be resolved in synthesis. He reexamines encounters between Spanish and indigenous Andean cultural systems in the New World from the Conquest into the 1980s. Through innovative readings of narratives of conquest and liberation, homogenizing nineteenth- and twentieth-century discourses, and contemporary Andean literature, he rejects the dominance of the written word over oral literature. Cornejo Polar decenters literature as the primary marker of Latin American cultural identity, emphasizing instead the interlacing of multiple narratives that generates the heterogeneity of contemporary Latin American culture.

Antonio Cornejo Polar (1936–1997) was an internationally acclaimed Peruvian literary and cultural critic. He taught and served as Rector at the National University of San Marcos in Lima. Cornejo Polar wrote eleven books and founded and edited the well-respected journal *Revista de Crítica Literaria Latinoamericana*. **Lynda J. Jentsch** is Associate Professor of Spanish at Samford University in Birmingham, Alabama, where she also teaches Portuguese and Latin American Studies. **Jean Franco** is Professor Emerita of English and Comparative Literature at Columbia University. She is the author of *Cruel Modernity*, also published by Duke University Press.

Becoming Reinaldo Arenas

Family, Sexuality, and the Cuban Revolution
JORGE OLIVARES

“Clearly the product of years of research and reflection, this is by far the most thorough, persuasive, and profound account of Arenas’s career to date. The author’s mastery of writings by and about Arenas is impressive. The discussion of Arenas’s fiction and nonfiction, focused on what Jorge Olivares calls ‘paternal erotics,’ is always instructive and often quite brilliant. The use of Arenas’s unpublished materials, including early drafts of published works, not only throws new light on his published fiction but allows the reader to become acquainted with a largely unknown corpus of writing. As in the best criticism, there is an intimacy between observer and observed that, without leading to uncritical appreciation, makes for a memorable reading experience.”—GUSTAVO PÉREZ FIRMAT, author of The Havana Habit



Becoming Reinaldo Arenas explores the life and work of the Cuban writer Reinaldo Arenas (1943–1990), who emerged on the Latin American cultural scene in the 1960s and quickly achieved literary fame. Yet as a political dissident and an openly gay man, Arenas also experienced discrimination and persecution; he produced much of his work amid political controversy and precarious living conditions. In 1980, having survived ostracism and incarceration in Cuba, he arrived in the United States during

the Mariel boatlift. Ten years later, after struggling with poverty and AIDS in New York, Arenas committed suicide.

Through insightful close readings of a selection of Arenas’s works, including unpublished manuscripts and correspondence, Jorge Olivares examines the writer’s personal, political, and artistic trajectory, focusing on his portrayals of family, sexuality, exile, and nostalgia. He documents Arenas’s critical engagement with cultural and political developments in revolutionary Cuba and investigates the ways that Arenas challenged literary and national norms. Olivares’s analysis shows how Arenas drew on his life experiences to offer revealing perspectives on the Cuban Revolution, the struggles of Cuban exiles, and the politics of sexuality.

Jorge Olivares is the Allen Family Professor of Latin American Literature at Colby College. He is the author of *La novela decadente en Venezuela*.

Speaking of Flowers

Student Movements and the Making and Remembering of 1968 in Military Brazil

VICTORIA LANGLAND

“Clear, concise, and full of engaging and dramatic stories, Victoria Langland’s *Speaking of Flowers* is an important contribution to our understanding of the history of the Brazilian student movement and its vital role in twentieth-century politics. In addition, through her analysis of the constructed memories of 1968, Langland provides readers an excellent opportunity to consider a series of methodological questions about how history is written and how Brazilians have shaped the recollection of that history.”—**JAMES N. GREEN**, author of *We Cannot Remain Silent: Opposition to the Brazilian Military Dictatorship in the United States*



Volunteer pallbearers carry Edson Luis’s coffin to the João Batista cemetery in a funeral directed and controlled by students. Correio da Manhã collection, Arquivo Nacional.

Speaking of Flowers is an innovative study of student activism during Brazil’s military dictatorship (1964–85) and an examination of the very notion of student activism, which changed dramatically in response to the student protests of 1968. Looking into what made students engage

in national political affairs as students, rather than through other means, Victoria Langland traces a gradual, uneven shift in how they constructed, defended, and redefined their right to political participation, from emphasizing class, race, and gender privileges to organizing around other institutional and symbolic forms of political authority.

Embodying Cold War political and gendered tensions, Brazil’s increasingly violent military government mounted fierce challenges to student political activity just as students were beginning to see themselves as representing an otherwise demobilized civil society. By challenging the students’ political legitimacy at a pivotal moment, the dictatorship helped to ignite the student protests that exploded in 1968. In her attentive exploration of the years after 1968, Langland analyzes what the demonstrations of that year meant to later generations of Brazilian students, revealing how student activists mobilized collective memories in their subsequent political struggles.

Victoria Langland is Assistant Professor of History at the University of California, Davis.

Singing for the Dead

The Politics of Indigenous Revival in Mexico

PAJA FAUDREE

“*Singing for the Dead* makes major theoretical and ethnographic contributions to studies of indigenous literacy, ethnic revival movements, and the ways in which politics functions through cultural forms. The book is historically and theoretically rich, situating the different examples of ethnic revival—the Day of the Dead song contest, the Mazatec Indigenous Church, and the work of indigenous Mazatec writers—in a wonderfully rich context.”—**LYNN STEPHEN**, author of *Transborder Lives: Indigenous Oaxacans in Mexico, California, and Oregon*



Day of the Dead observed in the Sierra Mazateca of Oaxaca, Mexico. Photo by the author.

Singing for the Dead chronicles ethnic revival in Oaxaca, Mexico, where new forms of singing and writing in the local Mazatec indigenous language are producing powerful, transformative political effects. Paja Faudree argues for the inclusion of singing as a necessary component in the polarized debates about indigenous orality and literacy and considers how the coupling of literacy and song has allowed people from the region to create texts of enduring social resonance. She examines how local young people are learning to read and write in Mazatec as

a result of the region’s new Day of the Dead song contest. Faudree also studies how tourist interest in local psychedelic mushrooms has led to their commodification, producing both opportunities and challenges for songwriters and others who represent Mazatec culture. She situates these revival movements within the contexts of Mexico and Latin America, as well as the broad, hemisphere-wide movement to create indigenous literatures. *Singing for the Dead* provides a new way to think about the politics of ethnicity, the success of social movements, and the limits of national belonging.

Paja Faudree is Assistant Professor of Anthropology at Brown University.

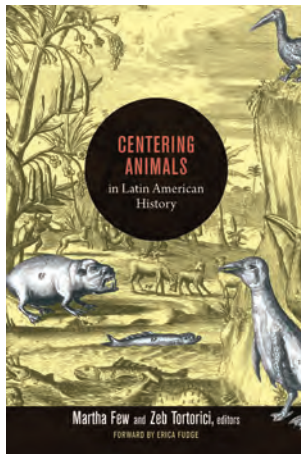
Centering Animals in Latin American History

MARTHA FEW & ZEB TORTORICI, EDITORS

With a Foreword by Erica Fudge

“*Centering Animals in Latin American History* breaks new ground. In intellectually sophisticated essays, the contributors suggest that by providing a new history of animals, we can not only understand more about the human/animal divide, but also break down the category of the human, interrogate nature, and analyze the form in which the past becomes history. In this way, this collection writes animals into Latin American history.”

—PETE SIGAL, author of *The Flower and the Scorpion: Sexuality and Ritual in Early Nahua Culture*



Centering Animals in Latin American History writes animals back into the history of colonial and postcolonial Latin America. This collection reveals how interactions between humans and other animals have significantly shaped narratives of Latin American histories and cultures. The contributors work through the methodological implications of centering animals within historical narratives, seeking to include nonhuman animals as social actors in the histories of Mexico, Guatemala, the Dominican Republic,

Puerto Rico, Cuba, Chile, Brazil, Peru, and Argentina. The essays range from discussions of canine baptisms, weddings, and funerals in Bourbon Mexico to imported monkeys used in medical experimentation in Puerto Rico. Some contributors examine the role of animals in colonization efforts. Others explore the relationship between animals, medicine, and health. Finally, essays on the postcolonial period focus on the politics of hunting, the commodification of animals and animal parts, the protection of animals and the environment, and political symbolism.

Contributors

Neel Ahuja, Lauren Derby, Regina Horta Duarte, Martha Few, Erica Fudge, León García Garagarza, Reinaldo Funes Monzote, Heather L. McCrea, John Soluri, Zeb Tortorici, Adam Warren, Neil L. Whitehead

Martha Few is Associate Professor of Colonial Latin American History and Director of Graduate Studies at the University of Arizona, Tucson. She is the author of *Women Who Live Evil Lives: Gender, Religion, and the Politics of Power in Colonial Guatemala*. **Zeb Tortorici** is Assistant Professor of Spanish and Portuguese Languages and Literatures at New York University. **Erica Fudge** is Professor of English Studies at the University of Strathclyde, Glasgow, where she is Director of the British Animal Studies Network.

An Historical Account of the Black Empire of Hayti

MARCUS RAINSFORD

Edited and with an Introduction

by Paul Youngquist and Grégory Pierrot

“Marcus Rainsford’s book is one of the most important sources on the Haitian Revolution, and it has been a constant resource for historians. This is so in part because the particularities of Rainsford’s position allowed him to present a portrait that is in many ways at odds with other famous accounts of the Haitian Revolution. The editors do a terrific job of identifying his literary and historical perspectives and contextualizing Rainsford’s arguments.”

—LAURENT DUBOIS, author of *Haiti: The Aftershocks of History*



As the first complete narrative in English of the Haitian Revolution, Marcus Rainsford’s *An Historical Account of the Black Empire of Hayti* was highly influential in establishing nineteenth-century world opinion of this momentous event. This new edition is the first to appear since the original publication in 1805. Rainsford, a career officer in the British army, went to Haiti to recruit black soldiers for the British. By publishing his observations of the prowess of black troops, and recounting his meetings

with Toussaint Louverture, Rainsford offered eyewitness testimonial that acknowledged the intelligence and effectiveness of the Haitian rebels.

Although not an abolitionist, Rainsford nonetheless was supportive of the independent state of Haiti, which he argued posed no threat to British colonial interests in the West Indies, an extremely unusual stance at the time. Rainsford’s account made an immediate impact on publication; it was widely reviewed, and translated twice in its first year. Paul Youngquist and Grégory Pierrot’s critical introduction to this new edition provides contextual and historical details, as well as new biographical information about Rainsford. Of particular interest is a newly discovered miniature painting of Louverture attributed to Rainsford. It is reproduced along with the twelve engravings that accompanied Rainsford’s original account.

Marcus Rainsford (ca. 1758–1817) was a career officer in the British army who fought in the American Revolutionary War. He wrote the epic poem *The Revolution; Or, Britain Delivered*, as well as other poems and pamphlets. **Paul Youngquist** is Professor of English at the University of Colorado, Boulder. **Grégory Pierrot** is a Visiting Assistant Professor of English at Bucknell University.

Where the River Ends

Contested Indigeneity
in the Mexican Colorado Delta

SHAYLIH MUEHLMANN

“A vivid portrait of the double-bind that traps growing numbers of native people who are denied ancestral rights and legitimacy by outsiders’ criteria for ethnic difference. In stories laced with humor and insight, this highly readable ethnography shows how identity coalesces in unexpected places as Cucapá cope with narco-trafficking, celebrate women’s leadership in contrast to Mexican *machismo*, and cultivate expert vocabularies of indigenous swear words.”—**BETH A. CONKLIN**, Department of Anthropology, Vanderbilt University



The former riverbed of the Colorado River.
Photo by the author.

Living in the north-west of Mexico, the Cucapá people have relied on fishing as a means of subsistence for generations, but in the last several decades, that practice has been curtailed by water scarcity and government restrictions. The Colorado

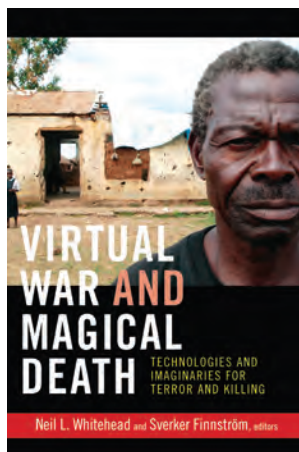
River used to meet the Gulf of California near the village where Shaylih Muehlmann conducted ethnographic research, but now, as a result of a treaty, 90 percent of the water from the Colorado is diverted before it reaches Mexico. The remaining water is increasingly directed to the manufacturing industry in Tijuana and Mexicali. Since 1993, the Mexican government has denied the Cucapá people fishing rights on environmental grounds. While the Cucapá have continued to fish in the Gulf of California, federal inspectors and the Mexican military are pressuring them to stop. The government maintains that the Cucapá are not sufficiently “indigenous” to warrant preferred fishing rights. Like many indigenous people in Mexico, most Cucapá people no longer speak their indigenous language; they are highly integrated into nonindigenous social networks. *Where the River Ends* is a moving look at how the Cucapá people have experienced and responded to the diversion of the Colorado and the Mexican state’s attempts to regulate the environmental crisis that followed.

Shaylih Muehlmann is Assistant Professor of Anthropology and Canada Research Chair in Language, Culture and the Environment at the University of British Columbia.

Virtual War and Magical Death

Technologies and Imaginaries for Terror and Killing
NEIL L. WHITEHEAD & SVERKER FINNSTRÖM, EDITORS

“By placing in brackets conventional ways of contrasting modernity and pre-modernity, the contributors to this groundbreaking collection of essays bring into startling relief the phenomenological commonalities that underlie warfare and witchcraft, militarism and magic, while offering radically new insights into the virtual and ritual dimensions of violence and the ‘war on terror.’”—**MICHAEL D. JACKSON**, author of *Life Within Limits: Well-Being in a World of Want*



Virtual War and Magical Death is a provocative examination of the relations between anthropology and contemporary global war. Several arguments unite the collected essays, which are based on ethnographic research in varied locations, including Guatemala, Uganda, and Tanzania, as well as Afghanistan, Pakistan, Iraq, and the United States. Foremost is the contention that modern high-tech warfare—as it is practiced and represented by the military, the media, and civilians—is analogous to rituals of magic and sorcery. Technologies of “virtual warfare,” such as high-altitude

bombing, remote drone attacks, night-vision goggles, and even music videos and computer games that simulate battle, reproduce the imaginative worlds and subjective experiences of witchcraft, magic, and assault sorcery long studied by cultural anthropologists.

Another significant focus of the collection is the U.S. military’s exploitation of ethnographic research, particularly through its controversial Human Terrain Systems (HTS) Program, which embeds anthropologists as cultural experts in military units. Several pieces address the ethical dilemmas that HTS and other counterinsurgency projects pose for anthropologists. Other essays reveal the relatively small scale of those programs in relation to the military’s broader use of, and ambitions for, social scientific data.

Contributors

Robertson Allen, Brian Ferguson, Sverker Finnström, Roberto J. González, David H. Price, Antonius Robben, Victoria Sanford, Jeffrey Sluka, Koen Stroeken, Matthew Sumera, Neil L. Whitehead

Neil L. Whitehead (1956–2012) was Professor of Anthropology at the University of Wisconsin, Madison. His books *Dark Shamans: Kanaimà and the Poetics of Violent Death* and *In Darkness and Secrecy: The Anthropology of Assault Sorcery and Witchcraft in Amazonia* (coedited with Robin Wright) are both published by Duke University Press. **Sverker Finnström** is Associate Professor of Cultural Anthropology at Uppsala University. He received the Margaret Mead Award for *Living with Bad Surroundings: War, History, and Everyday Moments in Northern Uganda*, also published by Duke University Press.

THE CULTURES AND PRACTICE OF VIOLENCE

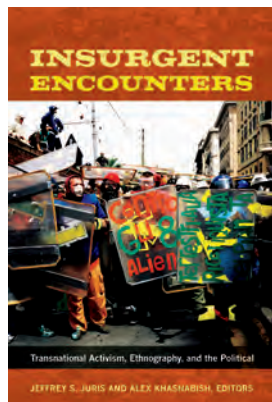
A Series Edited by Neil L. Whitehead, Jo Ellen Fair, and Leigh A. Payne

Insurgent Encounters

Transnational Activism, Ethnography,
and the Political

JEFFREY S. JURIS & ALEX KHASNABISH, EDITORS

"This important collection represents the best work by anthropologists who are reshaping ethnography 'of' and 'for' social movements. No other book addresses the present-day intersection and increasingly mutual identification of anthropological research and social-movement activism as thoroughly or comprehensively as this does. What's more, one gets the sense that the essays derive from a working community of activist-scholars living up to the vision of 'network' that the volume itself exemplifies. For me, the collection as an artifact and enactment of the kinds of collaboration that it discusses is one of its most fascinating features."—**GEORGE E. MARCUS**, coauthor of *Designs for an Anthropology of the Contemporary*



Insurgent Encounters illuminates the dynamics of contemporary transnational social movements, including those advocating for women and indigenous groups, environmental justice, and alternative—cooperative rather than exploitative—forms of globalization. The contributors are politically engaged scholars working within the social movements they analyze. Their essays are both models of and arguments for activist ethnography. They demonstrate that such a methodology has the potential

to reveal empirical issues and generate theoretical insights beyond the reach of traditional social-movement research methods. Activist ethnographers not only produce new understandings of contemporary forms of collective action, but also seek to contribute to struggles for social change. The editors suggest networks and spaces of encounter as the most useful conceptual rubrics for understanding shape-shifting social movements using digital and online technologies to produce innovative forms of political organization across local, regional, national, and transnational scales. A major rethinking of the practice and purpose of ethnography, *Insurgent Encounters* challenges dominant understandings of social transformation, political possibility, knowledge production, and the relation between intellectual labor and sociopolitical activism.

Contributors

Giuseppe Caruso, Maribel Casas-Cortés, Janet Conway, Stéphane Couture, Vinci Daro, Manisha Desai, Sylvia Escárcega, David Hess, Jeffrey S. Juris, Alex Khasnabish, Lorenzo Mosca, Michal Osterweil, Geoffrey Pleyers, Dana E. Powell, Paul Routledge, M. K. Sterpka, Tish Stringer

Jeffrey S. Juris is Associate Professor of Anthropology at Northeastern University. **Alex Khasnabish** is Assistant Professor in the Department of Sociology and Anthropology at Mount Saint Vincent University in Halifax, Nova Scotia.

Addiction Trajectories

EUGENE RAIKHEL & WILLIAM GARRIOTT, EDITORS

"The experience of addiction has given rise to a huge literature, divided between biomedical accounts on the one hand, and personal narratives, often inspired by the Alcoholics Anonymous paradigm, on the other. Qualitative social research by anthropologists and sociologists has been scarce thus far, but this wonderful collection shows that larger social and cultural processes do much to shape experiences usually seen in terms of individual failings and heroisms."—**MARIANA VALVERDE**, author of *Diseases of the Will: Alcohol and the Dilemmas of Freedom*



Bringing anthropological perspectives to bear on addiction, the contributors to this important collection highlight the contingency of addiction as a category of human knowledge and experience. Based on ethnographic research conducted in sites from alcohol treatment clinics in Russia to Pentecostal addiction ministries in Puerto Rico, the essays are linked by the contributors' attention to the dynamics—including the cultural, scientific, legal, religious, personal, and social—that shape the meaning of "addiction" in particular settings.

They examine how it is understood and experienced among professionals working in the criminal justice system of a rural West Virginia community; Hispano residents of New Mexico's Espanola Valley, where the rate of heroin overdose is among the highest in the United States; homeless women participating in an outpatient addiction therapy program in the Midwest; machine-gaming addicts in Las Vegas, and many others. The collection's editors suggest "addiction trajectories" as a useful rubric for analyzing the changing meanings of addiction across time, place, institutions, and individual lives. Pursuing three primary trajectories, the contributors show how addiction comes into being as an object of knowledge, a site of therapeutic intervention, and a source of subjective experience.

Contributors

Nancy D. Campbell, E. Summerson Carr, Angela Garcia, William Garriott, Helena Hansen, Anne M. Lovell, Emily Martin, Todd Meyers, Eugene Raikhel, A. Jamie Saris, Natasha Dow Schüll

Eugene Raikhel is Assistant Professor in the Department of Comparative Human Development at the University of Chicago. **William Garriott** is Assistant Professor in the Department of Justice Studies and an affiliate member of the Department of Sociology and Anthropology at James Madison University.

EXPERIMENTAL FUTURES: TECHNOLOGICAL LIVES, SCIENTIFIC ARTS,
ANTHROPOLOGICAL VOICES

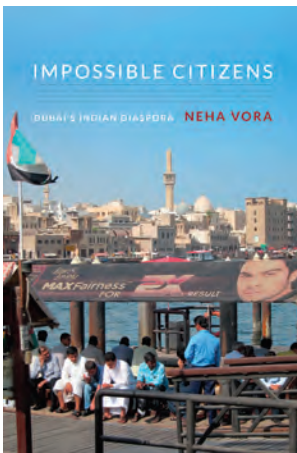
A Series Edited by Michael M. J. Fischer and Joseph Dumit

Impossible Citizens

Dubai's Indian Diaspora

NEHA VORA

"Neha Vora's *Impossible Citizens* is not only a fine ethnography of the 'permanently temporary' Indian population in Dubai, it is also a searching re-examination of concepts such as 'citizenship,' 'diaspora,' and 'democracy.' In the finest traditions of ethnographic work, Vora thoroughly undermines the usual scholarly use of these concepts by showing how little analytic purchase they give us in one case. She argues instead for a view in which migrants are not separated from citizens, and the economic causes of migration are not seen as disconnected from questions of social and cultural citizenship. Theoretically innovative and ethnographically rich, this study will be a necessary guide to modes of belonging in the contemporary globalized world."—**AKHIL GUPTA**, author of *Red Tape: Bureaucracy, Structural Violence, and Poverty in India*



Indian communities have existed in the Gulf emirate of Dubai for more than a century. Since the 1970s, workers from South Asia have flooded into the emirate, enabling Dubai's huge construction boom. They now comprise its largest noncitizen population. Though many migrant families are middle-class and second-, third-, or even fourth-generation residents, Indians cannot become legal citizens of the United Arab Emirates. Instead, they are all classified as temporary guest workers. In *Impossible Citizens*,

Neha Vora draws on her ethnographic research in Dubai's Indian-dominated downtown to explore how Indians live suspended in a state of permanent temporariness.

While their legal status defines them as perpetual outsiders, Indians are integral to the Emirati nation-state and its economy. At the same time, Indians—even those who have established thriving diasporic neighborhoods in the emirate—disavow any interest in formally belonging to Dubai and instead consider India their home. Vora shows how these multiple and conflicting logics of citizenship and belonging contribute to new understandings of contemporary citizenship, migration, and national identity, ones that differ from liberal democratic models and that highlight how Indians, rather than Emiratis, are the quintessential—yet impossible—citizens of Dubai.

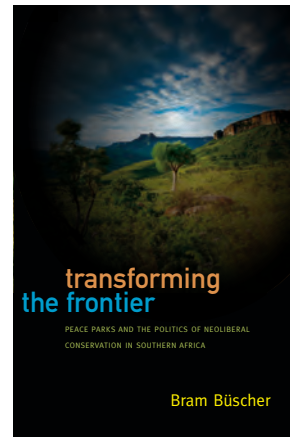
Neha Vora is Assistant Professor of Anthropology at Lafayette College in Easton, Pennsylvania.

Transforming the Frontier

Peace Parks and the Politics of Neoliberal Conservation in Southern Africa

BRAM BÜSCHER

"Bram Büscher offers an original approach to conceptualizing and examining neoliberal modes of government in action. He uses a richly grounded empirical analysis to shed light on a key puzzle with important political stakes: How are implausible win-win scenarios sustained despite their manifold contradictions, and what kinds of critical work are needed to puncture them? An excellent read."—**TANIA MURRAY LI**, author of *The Will to Improve: Governmentality, Development, and the Practice of Politics*



International peace parks—transnational conservation areas established and managed by two or more countries—have become a popular way of protecting biodiversity while promoting international cooperation and regional development. In *Transforming the Frontier*, Bram Büscher shows how cross-border conservation neatly reflects the neoliberal political economy in which it developed.

Based on extensive research in southern Africa with the Maloti-

Drakensberg Transfrontier Conservation and Development Project, Büscher explains how the successful promotion of transfrontier conservation as a "win-win" solution happens not only in spite of troubling contradictions and problems, but indeed because of them. This is what he refers to as the "politics of neoliberal conservation," which receives its strength from effectively combining strategies of consensus, anti-politics, and marketing. Drawing on long-term, multilevel ethnographic research, Büscher argues that transfrontier conservation projects are not as concerned with on-the-ground development as they are purported to be. Instead, they are reframing environmental protection and sustainable development to fit an increasingly contradictory world order.

Bram Büscher is Associate Professor of Environment and Sustainable Development at the International Institute of Social Studies, Erasmus University, Netherlands, and Visiting Associate Professor of Geography, Environmental Management and Energy Studies at the University of Johannesburg, South Africa.

Four Decades On

Vietnam, the United States,
and the Legacies of the Second Indochina War
SCOTT LADERMAN & EDWIN A. MARTINI, EDITORS

"*Four Decades On* is a most valuable collection of essays analyzing the legacies of the Second Indochina War from inside Vietnam and the United States and, in some essays, from broader transnational perspectives. Addressing film, literature, politics, memory, Agent Orange, the environment, trade, and reconciliation and its absence, this collection would make an excellent concluding assignment to any course on the Vietnam War."—**MARILYN B. YOUNG**, coeditor of *Bombing Civilians: A Twentieth-Century History*



In *Four Decades On*, historians, anthropologists, and literary critics examine the legacies of the Second Indochina War, or what most Americans call the Vietnam War, nearly forty years after the United States finally left Vietnam. They address matters such as the daunting tasks facing the Vietnamese at the war's end—including rebuilding a nation and consolidating a socialist revolution while fending off China and the Khmer Rouge—and “the Vietnam syndrome,” the cynical, frustrated, and

pessimistic sense that colored America's views of the rest of the world after its humiliating defeat in Vietnam. The contributors provide unexpected perspectives on Agent Orange, the POW/MIA controversies, the commercial trade relationship between the United States and Vietnam, and representations of the war and its aftermath produced by artists, particularly writers. They show how the war has continued to affect not only international relations but also the everyday lives of millions of people around the world. Most of the contributors take up matters in the United States, Vietnam, or both nations, while several utilize transnational analytic frameworks, recognizing that the war's legacies shape and are shaped by dynamics that transcend the two countries.

Contributors

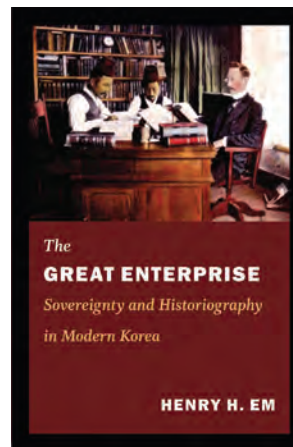
Alex Bloom, Diane Niblack Fox, H. Bruce Franklin, Walter Hixson, Heonik Kwon, Scott Laderman, Mariam B. Lam, Ngo Vinh Long, Edwin A. Martini, Viet Thanh Nguyen, Christina Schwenkel, Charles Waugh

Scott Laderman is Associate Professor of History at the University of Minnesota, Duluth. **Edwin A. Martini** is Associate Dean of Arts and Sciences and Associate Professor of History at Western Michigan University.

The Great Enterprise

Sovereignty and Historiography in Modern Korea
HENRY H. EM

"In this deeply researched book, Henry H. Em ranges across the entirety of Korean history to illumine how a unique civilization defined its own sovereignty and particularity, first for itself and vis-à-vis its neighbors, China and Japan, and then for its place in the world as a modern nation. Learned, subtle, and theoretically informed, *The Great Enterprise* is a major achievement."—**BRUCE CUMINGS**, Chair, Department of History, University of Chicago



In *The Great Enterprise*, Henry H. Em examines how the project of national sovereignty shaped the work of Korean historians and their representations of Korea's past. The goal of Korea attaining validity and equal standing among sovereign nations, Em shows, was foundational to modern Korean politics in that it served a pedagogical function for Japanese and Western imperialisms, as well as for Korean nationalism. Sovereignty thus functioned as police power and political power in shaping

Korea's modernity, including anticolonial and postcolonial movements toward a radically democratic politics.

Surveying historical works written over the course of the twentieth century, Em elucidates the influence of Christian missionaries, as well as the role that Japan's colonial policy played in determining the narrative framework for defining Korea's national past. Em goes on to analyze postcolonial works in which South Korean historians promoted national narratives appropriate for South Korea's place in the U.S.-led Cold War system. Throughout, Em highlights equal sovereignty's creative and productive potential to generate oppositional subjectivities and vital political alternatives.

Henry H. Em is Associate Professor of East Asian Studies at New York University. He is coeditor of the Korean-language volume *Entangled Modernities: Crossings between Korean and Japanese Studies*.

ASIA-PACIFIC

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

The Aesthetics of Shadow

Lighting and Japanese Cinema

DAISUKE MIYAO

*“The Aesthetics of Shadow tracks through Japanese film history with an eye on the cultural and technological underpinnings of aesthetic change. Many people have written on the aesthetic transformations of Japanese film in the first half of the twentieth century, but no one has done it with such close attention to the material basis of cinema. It is a refreshingly new approach to Japanese history. Daisuke Miyao delivers a lively and fascinating account of cinematography in the first half-century of Japanese cinema.”—ABÉ MARK NORNES, author of *Forest of Pressure: Ogawa Shinsuke and Postwar Japanese Documentary**



In this revealing study, Daisuke Miyao explores “the aesthetics of shadow” in Japanese cinema in the first half of the twentieth century. This term, coined by production designer Yoshino Nobutaka, refers to the perception that shadows add depth and mystery. Miyao analyzes how this notion became naturalized as the representation of beauty in Japanese films, situating Japanese cinema within transnational film history. He examines the significant roles lighting played in distinguishing the

styles of Japanese film from American and European film and how lighting helped usher in the formulation of a coherent new Japanese cultural tradition. Miyao discusses the influence of Hollywood and German cinema alongside Japanese Kabuki theater lighting traditions and the emergence of neon commercial lighting during this period. He argues that lighting technology in cinema had been structured by the conflicts of modernity in Japan, including capitalist transitions in the film industry, the articulation of Japanese cultural and national identity, and increased subjectivity for individuals. By focusing on the understudied element of film lighting and treating cinematographers and lighting designers as essential collaborators in moviemaking, Miyao offers a rereading of Japanese film history.

Daisuke Miyao is Associate Professor of Japanese Film/Cinema Studies at the University of Oregon. He is the author of *Sessue Hayakawa: Silent Cinema and Transnational Stardom*, also published by Duke University Press.

Other Genders, Other Sexualities?

Chinese Differences

LINGZHEN WANG, SPECIAL ISSUE EDITOR

a special issue of DIFFERENCES

Interrogating the totalizing perspectives on Chinese gender studies that typically treat China only in binary opposition to the West, “Other Genders, Other Sexualities?” focuses on the dynamics of difference within China and probes the complex history of Chinese sexuality and gender formations. The centerpiece of this special issue is the first English translation of Li Xiaojiang’s 1983 post-Mao feminist retheorization of women’s emancipation and sexual differences. Other topics addressed include the emergence of the “modern girl” in early twentieth-century China, the legacy of socialist gender practices in rural cultures, transgender performance on Chinese television, the political ambivalence of Chinese gay identity in the cinema, and early Chinese gender configurations in East Han art and writing. By recognizing the gender implications of China’s competing economic ideologies (from Maoism to socialism to neoliberalism to transnational capitalism), this issue generates critical insights and new perspectives for the study of Chinese history, gender and sexuality, and feminist culture.

Contributors

Hongwei Bao, Tani Barlow, Dong Limin, Chengzhou He, Sarah Kile, Li Xiaojiang, Lingzhen Wang, Yu Shiling

Lingzhen Wang is Associate Professor of East Asian Studies at Brown University. She is the author of *Personal Matters: Women’s Autobiographical Practice in Twentieth-Century China*.

Collectivism in 20th-Century Japanese Art

REIKO TOMII & MIDORI YOSHIMOTO,
SPECIAL ISSUE EDITORS

a special issue of POSITIONS



Nonagase Banka, *Fools on Parade (Obaka no michiyuki)*, 1916. Wakayama Prefectural Museum of Modern Art.

This special issue explores the significance of collectivism in modern and contemporary Japanese art. Japanese artists banded together throughout the twentieth century to work in collectives, reflecting and influencing each other's evolution of their culture. Illuminating the interplay

between individual and community throughout Japan's tumultuous century, the contributors to this issue examine both the practical internal operations of the collectives and the art that they produced.

One contributor studies the art societies of prewar imperial Japan, whose juried art salons defined a new *nihonga* (Japanese-style) painting tradition. While recent scholarly work on art produced during World War II has tended to neglect the collectivist tradition, this issue covers wartime groups like the Art Unit for Promoting the Munitions Industry and the important questions they pose about the relationship between artists and the state. Art collectives in post-occupation Japan gained prominence working in the experimental vanguard of the global art scene in painting, sculpture, design, and intermedia projects. Adding a crucial dimension to the study of Japanese art and modernism, this issue explores how these groups attempted to accommodate the creative paradox of individualism within collectivism.

Contributors

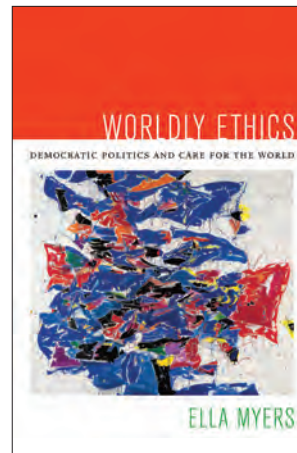
Maki Kaneko, Kuroda Raiji, John Szostak, Miwako Tezuka, Ming Tiampo, Reiko Tomii, Alicia Volk, Midori Yoshimoto

Reiko Tomii is an independent art historian and curator in New York. She is coauthor of *Xu Bing*. **Midori Yoshimoto** is Associate Professor of Art History and curator of two galleries at New Jersey City University. She is the author of *Into Performance: Japanese Women Artists in New York*.

Worldly Ethics

Democratic Politics and Care for the World
ELLA MYERS

"Ella Myers's contribution—to compare self-caring ethics to other-caring ethics to world-caring ethics—is original, simple, and brilliant. *Worldly Ethics* makes its most important contribution in conceptualizing politics and ethics differently. There is no single book that deals with this topic in this way. Using caring—for the self, for others, for the world and worldly things—is unique and powerful. I think that this book is very important and—I rarely use this word—wise."—**JOAN C. TRONTO**, author of *Moral Boundaries: A Political Argument for an Ethic of Care*



What is the spirit that animates collective action? What is the ethos of democracy? *Worldly Ethics* offers a powerful and original response to these questions, arguing that associative democratic politics, in which citizens join together and struggle to shape shared conditions, requires a world-centered ethos. This distinctive ethos, Ella Myers shows, involves care for "worldly things," which are the common and contentious objects of concern around which democratic actors mobilize. In articulating the

meaning of worldly ethics, she reveals the limits of previous modes of ethics, including Michel Foucault's therapeutic model, based on a "care of the self," and Emmanuel Levinas's charitable model, based on care for the Other. Myers contends that these approaches occlude the worldly character of political life and are therefore unlikely to inspire and support collective democratic activity. The alternative ethics she proposes is informed by Hannah Arendt's notion of *amor mundi*, or love of the world, and it focuses on the ways democratic actors align around issues, goals, or things in the world, practicing collaborative care for them. Myers sees worldly ethics as a resource that can inspire and motivate ordinary citizens to participate in democratic politics, and the book highlights civic organizations that already embody its principles.

Ella Myers is Assistant Professor of Political Science and Gender Studies at the University of Utah.

Althusser and His Contemporaries

Philosophy's Perpetual War

WARREN MONTAG

"Warren Montag's reconstruction of the Althusserian journey into the hazardous territories of politics and philosophy gives us a fascinating account of the Marxist philosopher's trajectory, while illuminating his interactions with the major works of 'French theory.' There is no equivalent to Montag's interpretation, which rectifies many conventional notions and combines empathy with absolute mastery of the archive and the conceptual problems at stake. But *Althusser and His Contemporaries* is also a philosophical creation in its own right, delineating what I am tempted to call a *negative eschatology*: no doubt one of Althusser's most exciting 'aleatory' heritages."—ÉTIENNE BALIBAR, coauthor of *Reading Capital*

Althusser and His Contemporaries alters and expands understanding of Louis Althusser and French philosophy of the 1960s and 1970s. Thousands of pages of previously unpublished work from different periods of Althusser's career have been made available in French since his death in 1990. Based on meticulous study of the philosopher's posthumous publications, as well as his unpublished manuscripts, lecture notes, letters, and marginalia, Warren Montag provides a thoroughgoing reevaluation of Althusser's philosophical project. Montag shows that the theorist was intensely engaged with the work of his contemporaries, particularly Foucault, Derrida, Deleuze, and Lacan. Examining Althusser's philosophy as a series of encounters with their thought, Montag contends that Althusser's major philosophical confrontations revolved around three themes: structure, subject, and beginnings and ends. Reading Althusser reading his contemporaries, Montag sheds new light on structuralism, poststructuralism, and the extraordinary moment of French thought in the 1960s and 1970s.

Warren Montag is the Brown Family Professor in Literature, English and Comparative Literary Studies at Occidental College in Los Angeles. He is the author of *Louis Althusser* and the editor of *Décalages: An Althusser Studies Journal*.

POST-CONTEMPORARY INTERVENTIONS

A Series Edited by Fredric Jameson, Michael Hardt, and Roberto Dainotto

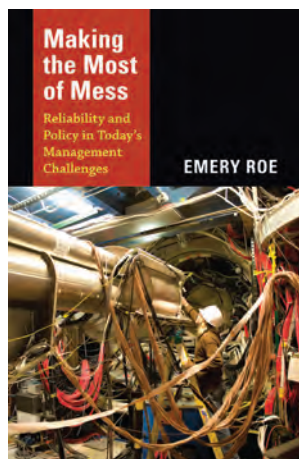
Making the Most of Mess

Reliability and Policy

in Today's Management Challenges

EMERY ROE

"If only regulators would read this book, instead of talking to each other and the businesses they regulate, we might have a chance of avoiding another major financial meltdown."—JOHN KAY, *Financial Times* columnist and author of *Obliquity: Why Our Goals Are Best Achieved Indirectly*



In *Making the Most of Mess*, Emery Roe emphasizes that policy messes cannot be avoided or cleaned up; they need to be managed. He shows how policymakers and other professionals can learn these necessary skills from control operators who manage large critical infrastructures such as water supplies, telecommunications systems, and electricity grids. The ways in which they prevent major accidents and failures offer models for policymakers and other professionals to manage the messes they face.

Throughout, Roe focuses on the global financial mess of 2008 and its ongoing aftermath, showing how mismanagement has allowed it to morph into other national and international messes. More effective management is still possible for this and many other policy messes but that requires better recognition of patterns and formulation of scenarios, as well as the ability to translate pattern and scenario into reliability. Developing networks of professionals who respond to messes is particularly important. Roe describes how these networks enable the avoidance of bad or worse messes, take advantage of opportunities resulting from messes, and address societal and professional challenges. In addition to finance, he draws from a wide range of case material in other policy arenas. Roe demonstrates that knowing how to manage policy messes is the best approach to preventing crises.

Emery Roe is a senior associate with the Center for Catastrophic Risk Management at the University of California, Berkeley. He is the author of *Taking Complexity Seriously: Policy Analysis, Triangulation and Sustainable Development*; *Narrative Policy Analysis: Theory and Practice*, which is also published by Duke University Press; and, with Paul R. Schulman, *High Reliability Management: Operating on the Edge*.

Justice in the City

Geographical Borders and the Ethical and Political Boundaries of Responsibility

MICHAEL LERNER, ALANA YU-LAN PRICE & ARYEH COHEN, SPECIAL ISSUE EDITORS

a special issue of *TIKKUN*



Phyllis Serota, *August, 1968*. Courtesy of phyllisserota.com

The contributors to this special issue of *Tikkun* seek to redefine the boundaries of political and ethical responsibility by crediting a worldview in which we are held to account for the well-being of everyone who has “passed through

our city,” if only momentarily. Their conclusions challenge the ethos of materialism that *Tikkun* believes is at the root of globalized capitalism and, alternatively, articulate a social justice ethos derived from the Jewish tradition of “accompaniment,” the call to take care of those who enter our common space. Contributors from Christian, Muslim, and Jewish traditions bring an interfaith perspective to the foundations of social responsibility, laying the groundwork for a new global notion of justice.

Drawing on a model from Rabbinic Judaism, one contributor discusses homelessness in Los Angeles, calling us to adopt a new, radical sense of obligation in relation to our neighbors. Another offers challenging insights from the point of view of one who grew up homeless.

An essay from the Christian tradition expands this model by comparing our mutual relationships to body parts that all belong to the same whole. Another essay extracts from medieval Islamic texts a vision of the state as a caregiver and then compares this vision to life in Vancouver, where citizens’ taxes underwrite robust social services for those in need.

Contributors

Rumee Ahmed, Aryeh Cohen, Estelle Frankel, Jill Goldberg, Lisa “Tiny” Gray-Garcia, Peter Laarman, Ana Levy-Lyons, Alexia Salvatierra

Michael Lerner is editor of *Tikkun* and rabbi of Beyt Tikkun. He is the author, most recently, of *The Left Hand of God: Taking Back Our Country from the Religious Right*. **Alana Yu-lan Price** is managing editor of *Tikkun*. **Aryeh Cohen** is a contributing editor to *Tikkun* and Associate Professor of Rabbinic Literature at the American Jewish University.

Developments in Central and East European Politics 5

STEPHEN WHITE, PAUL G. LEWIS & JUDY BATT, EDITORS

PRAISE FOR THE FOURTH EDITION

“One of the key strengths of the *Developments* series has been the regular publication of updated and revised new editions. . . . *Developments in Central and East European Politics 4* is, as ever, a well written and accessible collection well suited to the needs of teaching and, in particular, to courses dealing with politics across post-communist Europe in broad comparative terms.”

—SEAN HANLEY, *Europe-Asia Studies*

This fifth edition of *Developments in Central and East European Politics* maintains the book’s status as the most up-to-date and authoritative guide to political transformations in the region. The countries that emerged from the collapse of communism between 1989 and 1991 embarked on transitions to democracy and a market economy that were profoundly affected by developments such as the expansion of the European Union (EU) and NATO.

Central and East Europe is a large, extremely diverse region, encompassing full-fledged EU members—the Czech Republic, Hungary, Poland, Estonia, Latvia, Lithuania, Slovenia, and Slovakia, followed later by Bulgaria and Romania—as well as nations of the Western Balkans that are progressing at various speeds along the EU path—Croatia, about to join; Macedonia, Montenegro and Serbia, with EU candidate status; and Albania, Bosnia and Herzegovina, and Kosovo, struggling to keep up. The region also includes the East European states of Ukraine, Belarus, and Moldova. In this collection, leading authorities examine how these heterogeneous nations have fared since the collapse of communism. The contributors look at executive leadership, elections and voter behavior, parliamentary systems, political parties, citizen engagement in civil society, the effects of neoliberalism, and the quality of life in postcommunist democracies. Most of the essays are new to this edition; the rest have been thoroughly updated.

Contributors

Judy Batt, Sarah Birch, Nathaniel Copsey, Terry Cox, Rick Fawn, Tim Haughton, Krzysztof Jasiewicz, Paul G. Lewis, Frances Millard, David M. Olson, Mitchell A. Orenstein, Andrew Roberts, Ray Taras, Andrew Wilson

Stephen White is the James Bryce Professor of Politics at the University of Glasgow, a Senior Research Associate at its School of Central and East European Studies, and a Visiting Professor at the Institute of Applied Politics in Moscow.

Paul G. Lewis is Professor Emeritus of European Politics in the Faculty of Social Sciences at The Open University in the United Kingdom. **Judy Batt** holds a Jean Monnet *Ad Personam* Chair in the European Integration of South East Europe. She is an independent consultant on Balkan affairs.

Sociology and Empire

The Imperial Entanglements of a Discipline

GEORGE STEINMETZ, EDITOR

“This is superior, highly innovative work, well-choreographed by the masterly hand of George Steinmetz. It makes a uniquely valuable contribution to historical and cultural sociology. Despite a growing interest in sociology’s complicity in imperialism, there is nothing else like this book. It is attentive to networks and localities, as well as global concerns; contains wonderfully variegated cases, including Italy, Russia, France, the Philippines, and the United States; and offers consistently brilliant field analyses. *Sociology and Empire* is an exceptional volume.”—PETER BEILHARZ, La Trobe University

The revelation that the U.S. Department of Defense had hired anthropologists for its Human Terrain System Project to assist its operations in Afghanistan and Iraq caused an uproar in academia. That has obscured the participation of sociologists in similar Pentagon-funded projects. As the contributors to *Sociology and Empire* show, such affiliations are not new: sociologists have been active as advisers, theorists, and analysts of Western imperialism for more than a century.

The collection has a three-fold agenda: to provide an intellectual history of sociology as it pertains to empire; to offer empirical studies based around colonies and empires, both past and present; and to provide a theoretical basis for future sociological analyses that may take empire more fully into account. In the 1940s, the British Colonial Office began employing “government sociologists” in its African colonies. In Nazi Germany, sociologists played a leading role in organizing the occupation of Eastern Europe. In the United States, sociology contributed to modernization theory, which served as an informal blueprint for the postwar American empire. This comprehensive anthology critiques sociology’s disciplinary engagement with colonialism in varied settings, while also highlighting the lasting contributions that sociologists have made to the theory and history of imperialism.

Contributors

Albert Bergesen, Ou-Byung Chae, Andy Clarno, Raewyn Connell, Ilya Gerasimo, Julian Go, Daniel Goh, Chandan Gowda, Krishan Kumar, Fuyuki Kurasawa, Michael Mann, Marina Mogilner, Besnik Pula, Anne Raffin, Emmanuelle Saada, Marco Santoro, Kim Scheppelle, George Steinmetz, Alexander Semyonov, Andrew Zimmerman

George Steinmetz is the Charles Tilly Collegiate Professor of Sociology at the University of Michigan. He is the author of *The Devil’s Handwriting: Precoloniality and the German Colonial State in Qingdao, Samoa, and Southwest Africa* and the editor of *The Politics of Method in the Human Sciences: Positivism and Its Epistemological Others*, also published by Duke University Press.

POLITICS, HISTORY, AND CULTURE

A Series Edited by Julia Adams and George Steinmetz

How Immigrants Impact Their Homelands

SUSAN ECKSTEIN & ADIL NAJAM, EDITORS

“Despite the breathless attention focused on how immigrants affect countries of destination, their influence on countries of origin is often more profound. Susan Eckstein and Adil Najam offer a welcome corrective to this one-sidedness and move beyond the clichéd notions of both left and right. Drawing on work by the world’s leading scholars of immigration, they reveal international migration to be neither a panacea nor a curse, but a basic component of globalization that can be turned to good or ill depending on decisions taken in sending and receiving nations and the actions of immigrants themselves. This collection is essential reading for those wishing to move beyond ideology and develop a fuller understanding of the place of international migration in the world today.”—DOUGLAS S. MASSEY, Henry G. Bryant Professor of Sociology and Public Affairs, Princeton University



How Immigrants Impact Their Homelands examines the range of economic, social, and cultural impacts immigrants have had, both knowingly and unknowingly, in their home countries. The book opens with overviews of the ways migrants become agents of homeland development. The essays that follow focus on the varied impacts immigrants have had in China, India, Cuba, Mexico, the Philippines, Mozambique, and Turkey. One contributor examines the role Indians who worked in Silicon Valley

played in shaping the structure, successes, and continued evolution of India’s IT industry. Another traces how Salvadoran immigrants extend U.S. gangs and their brutal violence to El Salvador and neighboring countries. The tragic situation in Mozambique of economically desperate émigrés who travel to South Africa to work, contract HIV while there, and infect their wives upon their return is the subject of another essay. Taken together, the essays show the multiple ways countries are affected by immigration. Understanding these effects will provide a foundation for future policy reforms in ways that will strengthen the positive and minimize the negative effects of the current mobile world.

Contributors

Victor Agadjanian, Boaventura Cau, José Miguel Cruz, Susan Eckstein, Kyle Eischen, David Scott FitzGerald, Natasha Iskander, Riva Kastoryano, Cecilia Menjívar, Adil Najam, Rhacel Salazar Parreñas, Alejandro Portes, Min Ye

Susan Eckstein is Professor of Sociology and International Relations at Boston University. **Adil Najam** is Vice Chancellor at Lahore University of Management Sciences, Pakistan, and Professor of International Relations and of Geography and Environment at Boston University.

Water

History, Power, Crisis

**DAVID KINKELA, ENRIQUE C. OCHOA
& TERESA MEADE, SPECIAL ISSUE EDITORS**

a special issue of *RADICAL HISTORY REVIEW*



Nancy Borowick, *The Gift of Life*, Mowire, Ghana, 2012.

Throughout the summer of 2012, drought conditions in North America, Asia, and Africa raised worldwide concern over grain shortages and rising food prices. Meanwhile, catastrophic floods displaced thousands of people in the

Philippines, Fiji, and Australia. For millions of people, finding safe drinking water is the most contested and politically fraught daily errand.

The contributors to this issue examine the historical processes that shape contemporary water issues. They focus on how state-sponsored water programs, from sewage treatment to irrigation to damming, radically transform local communities. Topics include caste legacies and waste management in India, dam building in nineteenth-century Egypt, North African emigration and municipal water policy in Paris, and contested water management programs in the Ecuadorean highlands. Collectively, in essays and photos, the authors investigate how water or its absence has affected human societies and seek to historicize the politics of the struggle to control one of our most crucial natural resources.

Contributors

Maria Teresa Armijos, Nancy Borowick, Claire Cookson-Hills, Nicole Fabricant, Robert A. Gilmer, Kathryn Hicks, David Kinkela, Nicolas Lampert, Erik Loomis, Hugh McDonnell, Teresa Meade, Ruth Morgan, Enrique C. Ochoa, James Smith, Stephanie Tam

David Kinkela is Associate Professor of History at SUNY Fredonia. He is the author of *DDT and the American Century: Global Health, Environmental Politics, and the Pesticide That Changed the World*. **Enrique C. Ochoa** is Professor of History and Latin American Studies at California State University, Los Angeles. He is the author of *Feeding Mexico: The Political Uses of Food since 1910*. **Teresa Meade** is Florence B. Sherwood Professor of History and Culture at Union College in Schenectady, New York. She is the author of *A History of Modern Latin America: 1800 to the Present*.

Acadian French in Time and Space

A Study in Morphosyntax
and Comparative Sociolinguistics

RUTH KING

PUBLICATION OF THE AMERICAN DIALECT SOCIETY (PADS)



Map of Acadia in 1749.

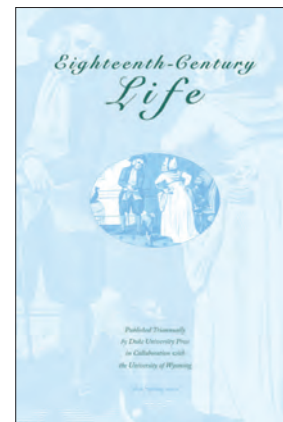
Acadian French in Time and Space is a study of a set of closely related minority language varieties spoken by a subset of French Canadians. Most research on this topic has appeared only in French; this volume makes recent scholarship on the evolution and history of this unique set

of dialects accessible to anglophone audiences for the first time. Of particular interest to sociolinguists who focus on grammatical variation and change and to dialectologists engaged in comparing geographically dispersed but closely related language varieties, it will also interest specialists in other North American varieties, such as Quebec French, and specialists in sociosyntax and language contact. Ruth King explores the preservation of rich verbal morphology, mechanisms involved in the spread of particular grammatical changes, and the relationship between discourse phenomena and grammar. This publication furthers the study of language varieties that preserve and illuminate rare features of the French of the early Canadian settlers while advancing the field of sociolinguistics.

Ruth King is Professor of Linguistics and Women's Studies at York University in Toronto. She is the author of *The Lexical Basis of Grammatical Borrowing*.

Journals Ordering Information

Duke University Press journals are available to bookstores through standing order; call (888) 651-0122. For information on ordering individual subscriptions (including postage rates for subscriptions outside of the U.S.) or to order individual back issues, call (888) 651-0122 (within the U.S. and Canada) or (919) 688-5134; or e-mail subscriptions@dukeupress.edu.



American Literary Scholarship

Gary Scharnhorst and David J. Nordloh, editors

Annual, current volume 2011
Subscription prices for 2013:
\$130 print-plus-electronic institutions, \$100 e-only institutions, \$120 print-only institutions, \$35 individuals, \$25 students
For more information on individual and student membership in the American Literature Section of the Modern Language Association, please visit our website at www.dukeupress.edu/alsection.
ISSN 0065-9142

American Literature

Priscilla Wald, editor

Quarterly, current volume 85
Subscription prices for 2013:
\$360 print-plus-electronic institutions, \$295 e-only institutions, \$340 print-only institutions, \$45 individuals, \$45 secondary schools, \$24 students
ISSN 0002-9831

American Speech: A Quarterly of Linguistic Usage

Michael Adams, editor

Quarterly, plus annual supplement, current volume 88
Subscription prices for 2013:
\$220 print-plus-electronic institutions (plus annual supplement [PADS]), \$175 e-only institutions, \$210 print-only institutions, \$50 individuals, \$25 students
Includes membership in the American Dialect Society.
ISSN 0003-1283

boundary 2: an international journal of literature and culture

Paul A. Bové, editor

Three issues annually, current volume 40
Subscription prices for 2013:
\$275 print-plus-electronic institutions, \$220 e-only institutions, \$260 print-only institutions, \$33 individuals, \$20 students
ISSN 0190-3659

Camera Obscura

Lalitha Gopalan, Homay King, Lynne Joyrich, Constance Penley, Tess Takahashi, Patricia White, Sharon Willis, editorial collective

Three issues annually, current volume 28 (82-84)
Subscription prices for 2013:
\$180 print-plus-electronic institutions, \$140 e-only institutions, \$165 print-only institutions, \$33 individuals, \$20 students
ISSN 0270-5346

The Collected Letters of Thomas and Jane Welsh Carlyle

Ian M. Campbell, Aileen Christianson, and David R. Sorensen, senior editors Brent E. Kinser, Jane Roberts, Liz Sutherland, and Jonathan Wild, editors

Annual, current volume 41
Subscription prices for 2013:
\$70 print institutions, \$30 individuals
For electronic access, please visit carlyleletters.org
ISSN 1532-0928

Common Knowledge

Jeffrey M. Perl, editor

Three issues annually, current volume 19
Subscription prices for 2013:
\$155 print-plus-electronic institutions, \$125 e-only institutions, \$145 print-only institutions, \$27 individuals, \$18 students
ISSN 0961-754X

Comparative Literature

George E. Rowe, editor

Quarterly, current volume 65
Subscription prices for 2013:
\$150 print-plus-electronic institutions, \$120 e-only institutions, \$140 print-only institutions, \$40 individuals, \$28 students
ISSN 0010-4124

Comparative Studies of South Asia, Africa and the Middle East

Timothy Mitchell and Anupama Rao, editors

Three issues annually, current volume 33
Subscription prices for 2013:
\$132 print-plus-electronic institutions, \$108 e-only institutions, \$125 print-only institutions, \$30 individuals, \$20 students
ISSN 1089-201X

Cultural Politics

John Armitage, Ryan Bishop, Douglas Kellner, editors

Three issues annually, current volume 9
Subscription prices for 2013:
\$320 print-plus-electronic institutions, \$280 e-only institutions, \$300 print-only institutions, \$40 individuals, \$20 students
ISSN 1743-2197

differences: A Journal of Feminist Cultural Studies

Elizabeth Weed and Ellen Rooney, editors

Three issues annually, current volume 24
Subscription prices for 2013:
\$182 print-plus-electronic institutions, \$150 e-only institutions, \$172 print-only institutions, \$35 individuals, \$20 students
ISSN 1040-7391

Duke Mathematical Journal

Jonathan Wahl, editor

15 issues per year, current volume 162
Subscription prices for 2013:
\$2,235 print-plus-electronic institutions, \$1,845 e-only institutions, \$2,133 print-only institutions, \$800 individuals
ISSN 0012-7094
Duke Mathematical Journal Volumes 1-100 digital archive
2012 subscription: \$275

East Asian Science, Technology and Society: An International Journal

Daiwie Fu, editor

Quarterly, current volume 7
Subscription prices for 2013:
\$330 print-plus-electronic institutions, \$265 e-only institutions, \$300 print-only institutions, \$50 individuals, \$25 students
ISSN 1875-2160

Eighteenth-Century Life

Cedric D. Reverand II, editor

Three issues annually, current volume 37
Subscription prices for 2013:
\$165 print-plus-electronic institutions, \$135 e-only institutions, \$150 print-only institutions, \$27 individuals, \$15 students
ISSN 0098-2601



Ethnohistory

Michael Harkin and Matthew Restall, editors

Quarterly, current volume 60
Subscription prices for 2013:
\$192 print-plus-electronic institutions, \$156 e-only institutions, \$182 print-only institutions, \$50 individuals, \$25 students
Includes membership in the American Society for Ethnohistory.
ISSN 0014-1801

French Historical Studies

Rachel G. Fuchs and Kent Wright, editors

Quarterly, current volume 36
Subscription prices for 2013:
\$225 print-plus-electronic institutions, \$186 e-only institutions, \$215 print-only institutions, \$45 individuals, \$25 students
Includes membership in the Society for French Historical Studies.
ISSN 001-1071

Genre: Forms of Discourse and Culture

Timothy Murphy, editor

Three issues annually, current volume 46
Subscription prices for 2013:
\$140 print-plus-electronic institutions, \$110 e-only institutions, \$125 print-only institutions, \$40 individuals, \$20 students
ISSN 0016-6928

GLQ: A Journal of Lesbian and Gay Studies

Elizabeth Freeman and Nayan Shah, editors

Quarterly, current volume 19
Subscription prices for 2013:
\$260 print-plus-electronic institutions, \$220 e-only institutions, \$245 print-only institutions, \$38 individuals, \$24 students
ISSN 1064-2684



Hispanic American Historical Review

John French, Jocelyn Olcott, and Peter Sigal, editors

Quarterly, current volume 93
Subscription prices for 2013:
\$460 print-plus-electronic institutions, \$380 e-only institutions, \$440 print-only institutions, \$44 individuals, \$22 students
ISSN 0018-2168

History of Political Economy

Kevin D. Hoover, editor

Quarterly, plus annual supplement, current volume 45
Subscription prices for 2013:
\$565 print-plus-electronic institutions, \$470 e-only institutions, \$550 print-only institutions, \$70 individuals, \$35 students
ISSN 0018-2702

Journal of Health Politics, Policy and Law

Colleen Grogan, editor

Bimonthly, current volume 38
Subscription prices for 2013:
\$515 print-plus-electronic institutions, \$420 e-only institutions, \$490 print-only institutions, \$60 individuals, \$35 students
ISSN 0361-6878

Journal of Medieval and Early Modern Studies

David Aers and Valeria Finucci, editors
Michael Cornett, managing editor

Three issues annually, current volume 43
Subscription prices for 2013:
\$325 print-plus-electronic institutions, \$265 e-only institutions, \$305 print-only institutions, \$38 individuals, \$22 students
ISSN 1082-9636



Journal of Music Theory

Daniel Harrison, editor

Two issues annually, current volume 57
Subscription prices for 2013:
\$80 print-plus-electronic institutions, \$65 e-only institutions, \$75 print-only institutions, \$30 individuals, \$20 students
ISSN 0022-2909

Kyoto Journal of Mathematics

Masaki Izumi and Yoshinori Namikawa, editors

Quarterly, current volume 53
Subscription prices for 2013:
\$350 print-plus-electronic institutions, \$300 e-only institutions, \$340 print-only institutions, \$80 individuals, \$50 students
ISSN 2156-2261

Labor: Studies in Working-Class History of the Americas

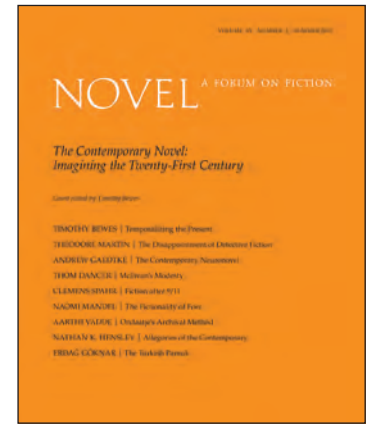
Leon Fink, editor

Quarterly, current volume 10
Subscription prices for 2013:
\$360 print-plus-electronic institutions, \$300 e-only institutions, \$345 print-only institutions, \$50 individuals, \$30 students
ISSN 1547-6715
Includes membership in the Labor and Working-Class History Association.

Limnology and Oceanography: Fluids and Environments

Josef Ackerman, editor

Current volume 3
All members of the American Society of Limnology and Oceanography will receive online access to the journal.
\$225 institutions, electronic only.



Mediterranean Quarterly: A Journal of Global Issues

Quarterly, current volume 24
Subscription prices for 2013:
\$105 print-plus-electronic institutions, \$85 e-only institutions, \$98 print-only institutions, \$30 individuals, \$16 students
ISSN 1047-4552

minnesota review

Janell Watson, editor

Two issues annually, current volume includes issues 80-81
Subscription prices for 2013:
\$88 print-plus-electronic institutions, \$73 e-only institutions, \$81 print-only institutions, \$30 individuals, \$20 students
ISSN 0026-5667

Modern Language Quarterly: A Journal of Literary History

Marshall Brown, editor

Quarterly, current volume 74
Subscription prices for 2013:
\$287 print-plus-electronic institutions, \$237 e-only institutions, \$277 print-only institutions, \$35 individuals, \$18 students
ISSN 0026-7929

Nagoya Mathematical Journal

Lars Hesselholt, editor

Quarterly, current volume includes issues 209-212
Subscription prices for 2013:
\$385 print-plus-electronic institutions, \$315 e-only institutions, \$365 print-only institutions, \$80 individuals, \$50 students
ISSN 0027-7630



New German Critique

David Bathrick, Andreas Huyssen, and Anson Rabinbach, editors

Three issues annually, current volume 40 (118–120)
Subscription prices for 2013:
\$196 print-plus-electronic institutions, \$158 e-only institutions, \$188 print-only institutions, \$33 individuals, \$20 students
ISSN 0094-033X

Nka: Journal of Contemporary African Art

Okwui Enwezor, Salah M. Hassan, and Chika Okeke-Agulu, editors

Two issues annually, current volume includes issues 32–33
Subscription prices for 2013:
\$158 print-plus-electronic institutions, \$130 e-only institutions, \$148 print-only institutions, \$50 individuals, \$35 students
ISSN 1075-7163

Notre Dame Journal of Formal Logic

Michael Detlefsen and Peter Cholak, editors

Quarterly, current volume 54
Subscription prices for 2013:
\$270 print-plus-electronic institutions, \$225 e-only institutions, \$255 print-only institutions, \$35 individuals, \$25 students
ISSN 0029-4527

Novel: A Forum on Fiction

Nancy Armstrong, editor

Three issues annually, current volume 46
Subscription prices for 2013:
\$120 print-plus-electronic institutions, \$100 e-only institutions, \$112 print-only institutions, \$90 individuals, \$40 students;
Includes a two-year membership in the Society for Novel Studies.
ISSN 0029-5132



Pedagogy: Critical Approaches to Teaching Literature, Language, Composition, and Culture

Jennifer L. Holberg and Marcy Taylor, editors

Three issues annually, current volume 13
Subscription prices for 2013:
\$130 print-plus-electronic institutions, \$105 e-only institutions, \$120 print-only institutions, \$25 individuals, \$17 students
ISSN 1531-4200

Philosophical Review

Faculty of the Sage School of Philosophy at Cornell University, editors

Quarterly, current volume 122
Subscription prices for 2013:
\$165 print-plus-electronic institutions, \$130 e-only institutions, \$155 print-only institutions, \$33 individuals, \$20 students
ISSN 0031-8108

Poetics Today

Meir Sternberg, editor

Quarterly, current volume 34
Subscription prices for 2013:
\$370 print-plus-electronic institutions, \$305 e-only institutions, \$345 print-only institutions, \$40 individuals, \$20 students
ISSN 0333-5372

positions: asia critique

Tani Barlow, senior editor

Quarterly, current volume 21
Subscription prices for 2013:
\$295 print-plus-electronic institutions, \$250 e-only institutions, \$280 print-only institutions, \$43 individuals, \$26 students
ISSN 1067-9847



Public Culture

Eric Klinenberg, editor

Three issues annually, current volume 25
Subscription prices for 2013:
\$260 print-plus-electronic institutions, \$212 e-only institutions, \$240 print-only institutions, \$37 individuals, \$25 students
ISSN 0899-2363

Radical History Review

Radical History Review editorial collective

Three issues annually, current volume includes issues 115–117
Subscription prices for 2013:
\$190 print-plus-electronic institutions, \$155 e-only institutions, \$180 print-only institutions, \$35 individuals, \$22 students
ISSN 0163-6545

Small Axe: A Caribbean Journal of Criticism

David Scott, editor

Three issues annually, current volume 16
Subscription prices for 2013:
\$145 print-plus-electronic institutions, \$115 e-only institutions, \$132 print-only institutions, \$35 individuals, \$25 students
ISSN 0799-0537

Social Science History

Anne McCants, editor

Quarterly, current volume 37
Subscription prices for 2013:
\$186 print-plus-electronic institutions, \$152 e-only institutions, \$178 print-only institutions, \$70 individuals, \$25 students
Includes membership in the Social Science History Association.
ISSN 0145-5532



Social Text

Brent Edwards, Anna McCarthy, and Neferti Tadiar, editors

Quarterly, current volume 31 (114–117)
Subscription prices for 2013:
\$266 print-plus-electronic institutions, \$215 e-only institutions, \$250 print-only institutions, \$33 individuals, \$20 students
ISSN 0164-2472

South Atlantic Quarterly (SAQ)

Michael Hardt, editor

Quarterly, current volume 112
Subscription prices for 2013:
\$250 print-plus-electronic institutions, \$200 e-only institutions, \$235 print-only institutions, \$35 individuals, \$21 students
ISSN 0038-2876

Theater

Tom Sellar, editor

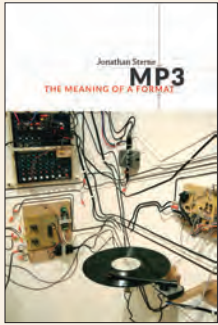
Three issues annually, current volume 43
Subscription prices for 2013:
\$165 print-plus-electronic institutions, \$135 e-only institutions, \$155 print-only institutions, \$30 individuals, \$20 students
ISSN 0161-0775

Tikkun

Rabbi Michael Lerner, editor

Quarterly, current volume 28
Subscription prices for 2013:
Academic institutions: \$110 print-plus-electronic, \$85 e-only, \$100 print-only. Public/special libraries: \$76 print-plus-electronic, \$63 e-only, \$70 print-only. Individuals and students, visit tikkun.org.
ISSN 0887-9982

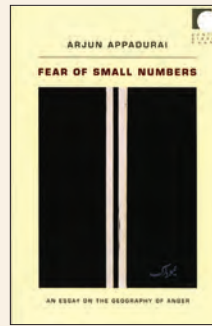
CULTURAL STUDIES



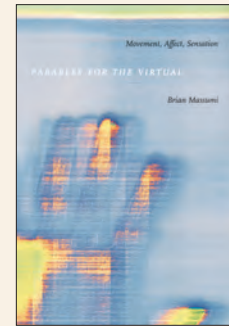
MP3:
The Meaning of a Format
Jonathan Sterne
2012
978-0-8223-5287-7
paper \$24.95/£16.99



Postmodernism, or, The Cultural Logic of Late Capitalism
Fredric Jameson
1991
978-0-8223-1090-7
paper \$26.95tr/£17.99
Rights: World, excluding Europe and British Commonwealth (except Canada)



Fear of Small Numbers: An Essay on the Geography of Anger
Arjun Appadurai
2006
978-0-8223-3863-5
paper \$21.95tr/£14.99



Parables for the Virtual: Movement, Affect, Sensation
Brian Massumi
2002
978-0-8223-2897-1
paper \$24.95/£16.99



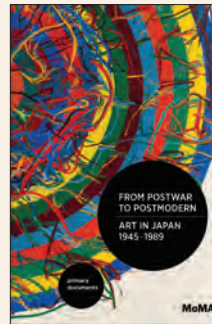
Cruel Optimism
Lauren Berlant
2011
978-0-8223-5111-5
paper \$24.95/£16.99

NATIVE AMERICAN STUDIES



In Search of First Contact: The Vikings of Vinland, the Peoples of the Dawnland, and the Anglo-American Anxiety of Discovery
Annette Kolodny
2012
978-0-8223-5286-0
paper \$27.95tr/£18.99

ART HISTORY/PHOTOGRAPHY



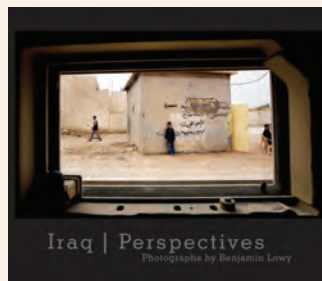
From Postwar to Postmodern, Art in Japan, 1945-1989: Primary Documents
Doryun Chong, Michio Hayashi, Kenji Kajiya, and Fumihiko Sumitomo, editors
2012 | 978-0-8223-5368-3
paper \$40.00tr/£26.99



Darger's Resources
Michael Moon
2012
978-0-8223-5156-6
paper, \$22.95/£14.99



A Different Light: The Photography of Sebastião Salgado
Parvati Nair
2012
978-0-8223-5048-4
paper, \$29.95tr/£19.99



Iraq | Perspectives
Benjamin Lowy
2011
978-0-8223-5166-5
cloth \$39.95tr/£26.99



Go-Go Live: The Musical Life and Death of a Chocolate City
Natalie Hopkinson
2012
978-0-8223-5211-2
paper, \$22.95tr/£14.99



Love Saves the Day: A History of American Dance Music Culture, 1970-1979
Tim Lawrence
2003
978-0-8223-3198-8
paper \$27.95tr/£18.99

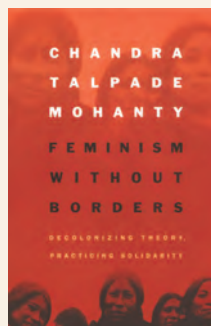
WOMEN'S STUDIES



A Xicana Codex of Changing Consciousness: Writings, 2000–2010
Cherríe L. Moraga
2011
978-0-8223-4977-8
paper \$23.95tr/£15.99



The Gloria Anzaldúa Reader
Gloria E. Anzaldúa
2009
978-0-8223-4564-0
paper \$24.95tr/£16.99



Feminism without Borders: Decolonizing Theory, Practicing Solidarity
Chandra Talpade Mohanty
2003
978-0-8223-3021-9
paper \$24.95tr/£16.99

GAY & LESBIAN STUDIES/
QUEER THEORY



Israel/Palestine and the Queer International
Sarah Schulman
2012
978-0-8223-5373-7
paper, \$22.95tr/£14.99



The Weather in Proust
Eve Kosofsky Sedgwick
2012
978-0-8223-5158-0
paper, \$23.95tr/£15.99



Deviations: A Gayle Rubin Reader
Gayle S. Rubin
2012
978-0-8223-4986-0
paper, \$27.95tr/£18.99

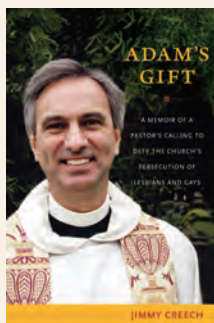


Red Nails, Black Skates: Gender, Cash, and Pleasure on and off the Ice
Erica Rand
2012
978-0-8223-5208-2
paper, \$23.95tr/£15.99

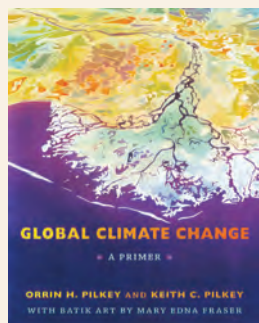


The Queer Art of Failure
Judith Halberstam
2011
978-0-8223-5045-3
paper \$22.95tr/£14.99

ENVIRONMENT



Adam's Gift: A Memoir of a Pastor's Calling to Defy the Church's Persecution of Lesbians and Gays
Jimmy Creech
2011
978-0-8223-4885-6
cloth \$29.95tr/£19.99



Global Climate Change: A Primer
Orrin H. Pilkey and Keith C. Pilkey
2011
978-0-8223-5109-2
paper \$19.95tr/£12.99

POETRY



Words of Protest, Words of Freedom: Poetry of the American Civil Rights Movement and Era: An Anthology
Jeffrey Lamar Coleman, editor
2012
978-0-8223-5103-0
paper \$24.95tr/£16.99

HISTORY



Beyond Shangri-La: America and Tibet's Move into the Twenty-First Century
John Kenneth Knaus
2012
978-0-8223-5234-1
paper \$25.95tr/£16.99

THE WORLD READERS



The Alaska Native Reader: History, Culture, Politics
 Maria Shaa Tláa Williams, editor
 2009
 978-0-8223-4480-3
 paper \$26.95tr/£17.99

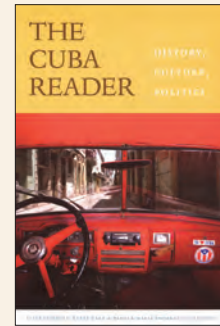
THE LATIN AMERICA READERS



The Argentina Reader: History, Culture, Politics
 Gabriela Nouzeilles and Graciela Montaldo, editors
 2002
 978-0-8223-2914-5
 paper \$27.95tr/£18.99

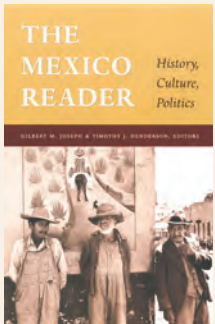


The Brazil Reader: History, Culture, Politics
 Robert M. Levine and John J. Crocitti, editors
 1999
 978-0-8223-2290-0
 paper \$28.95tr/£18.99

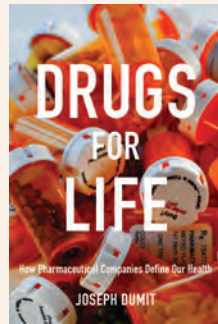


The Cuba Reader: History, Culture, Politics
 Aviva Chomsky, Barry Carr, and Pamela Maria Smorkaloff, editors
 2003
 978-0-8223-3197-1
 paper \$29.95tr/£19.99

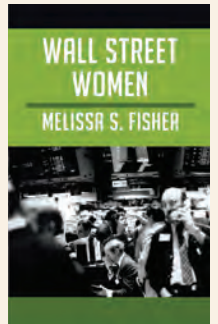
ANTHROPOLOGY



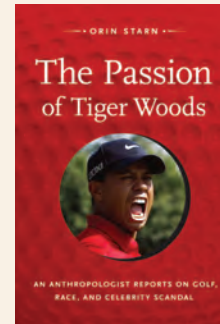
The Mexico Reader: History, Culture, Politics
 Gilbert M. Joseph and Timothy J. Henderson, editors
 2002
 978-0-8223-3042-4
 paper \$27.95tr/£18.99



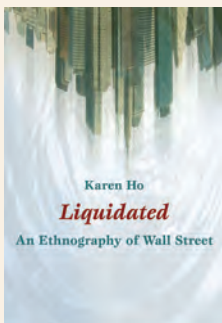
Drugs for Life: How Pharmaceutical Companies Define Our Health
 Joseph Dumit
 2012
 978-0-8223-4871-9
 paper, \$23.95tr/£15.99



Wall Street Women
 Melissa S. Fisher
 2012
 978-0-8223-5345-4
 paper \$22.95/£14.99



The Passion of Tiger Woods: An Anthropologist Reports on Golf, Race, and Celebrity Scandal
 Orin Starn
 2012
 978-0-8223-5210-5
 paper, \$19.95tr/£12.99

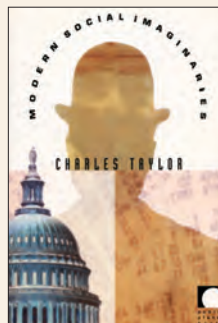


Liquidated: An Ethnography of Wall Street
 Karen Ho
 2009
 978-0-8223-4599-2
 paper \$25.95tr/£16.99

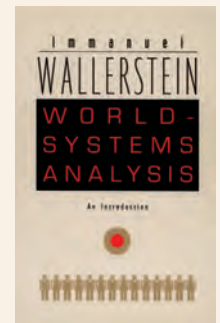


Global Shadows: Africa in the Neoliberal World Order
 James Ferguson
 2006
 978-0-8223-3717-1
 paper \$23.95/£15.99

POLITICAL & SOCIAL THEORY



Modern Social Imaginaries
 Charles Taylor
 2004
 978-0-8223-3293-0
 paper \$22.95tr/£14.99



World-Systems Analysis: An Introduction
 Immanuel Wallerstein
 2004
 978-0-8223-3442-2
 paper \$19.95tr/£12.99

SALES INFORMATION

All prices and discounts are subject to change without notice. Books are short discount except when it, indicating trade discount, follows the price.

Prepayment is necessary until credit is established and should include a postage and handling charge of \$5.00 for the first book plus \$1.00 for each additional book. Credit applications and discount schedules are available upon request to the trade.

Returns: No authorization is required. Books in saleable condition will be credited at full invoice price if returned within two years of invoice date. Invoice information is required. Books returned beyond this time period or those returned without invoice information will be credited at 50% of list price. Permanently defaced books, for example, those marred by non-removable labels, do not meet the necessary criteria and will not be accepted. Books received in damaged or defective condition must be returned within 90 days and the reason for the return must be clearly stated in order to receive full credit.

INDEX

Ackerman, Josef 44
Adams, Michael 43
Adams, Vincanne 19
Aers, David 44
Amin, Ash 18
Anzaldúa, Gloria E. 47
Appadurai, Arjun 46
Armitage, John 43
Armstrong, Nancy 45
Barker, Adele Marie 5
Barlow, Tani 45
Bathrick, David 45
Batt, Judy 40
Bažant, Jan 5
Bažantová, Nina 5
Behar, Ruth 1
Berlant, Lauren 46
Bishop, Ryan, 43
Bové, Paul A. 43
Brown, Marshall 44
Büscher, Bram 35
Calhoun, Craig 25
Campbell, Ian M. 43
Carr, Barry 48
Cholak, Peter 45
Chomsky, Aviva 48
Chong, Doryun 46
Christianson, Aileen 43
Ciccariello-Maher, George 29
Cohen, Aryeh 40
Coleman, Jeffrey Lamar 47
Condry, Ian 10
Cornejo Polar, Antonio 30
Cornett, Michael 44
Creech, Jimmy 47
Crocitti, John J. 48
de la Torre, Carlos 4
Degregori, Carlos Iván 4
Demos, T. J. 17
Detlefsen, Michael 45
Doyle, Jennifer 16
Dubois, Laurent 12
Dumit, Joseph 48
Eckstein, Susan 41
Edwards, Brent 45
Em, Henry H. 36
Enwezor, Okwui 45
Faculty of the Sage
School of Philosophy 45

Farred, Grant 25
Faudree, Paja 31
Ferguson, James 48
Fernández L'Hoeste, Héctor 28
Few, Martha 32
Fink, Leon 44
Finkelpearl, Tom 14
Finnström, Sverker 33
Finucci, Valeria 44
Fischlin, Daniel 20
Fisher, Melissa 48
Flatley, Jonathan 16
Franco, Jean 6, 30
Freeman, Elizabeth 44
French, John 44
Fu, Daiwie 43
Fuchs, Rachel G. 44
Fudge, Erica 32
Fuss, Diana 7
Garriott, William 34
Geismar, Haidy 21
Goodlad, Lauren M. E. 9
Gopalan, Lalitha 43
Grandin, Greg 4
Grant, Bruce 5
Grogan, Colleen 44
Guhathakurta, Meghna 5
Halberstam, Judith 47
Hardt, Michael 45
Harkin, Michael 44
Harrison, Daniel 44
Hassan, Salah M. 45
Hayashi, Michio 46
Heble, Ajay 20
Heitner, Deborah 22
Hellwig, Tineke 5
Henderson, Timothy J. 48
Hertzman, Marc A. 28
Hesford, Victoria 26
Hesselholt, Lars 44
Hjort, Mette 24
Ho, Karen 48
Høgsbjerg, Christian 12
Holberg, Jennifer L. 45
Holt, John Clifford 5
Hoover, Kevin D. 44
Hopkinson, Natalie 46
Huyssen, Andreas 45
Izumi, Masaki, 44
Jagose, Annamarie 8

Please send returns to

Duke University Press Warehouse
120 Golden Drive
Durham, North Carolina 27705

Orders and Inquiries

For orders: phone (888) 651-0122,
8:30-4:30 Eastern Time;
or fax (888) 651-0124

For editorial and other matters:
phone (919) 687-3600, 8:30-5:00;
or fax (919) 688-4574

Libraries

Libraries and institutions will
be billed on receipt of official
purchase order.

Examination and Desk Copies

For information and instructions for
requesting desk or exam copies, visit
the For Educators portal at our web-
site www.dukeupress.edu/examcopies

Review Copies

Book review editors and members of
the media can request review copies
at our website www.dukeupress.edu/reviewcopies

Sales Representation

EASTERN AND WESTERN
UNITED STATES
Columbia University Press
Sales Consortium
61 W. 62nd Street
New York, NY 10023
phone 212-459-0600 ext. 7129
fax 212-459-3678

MIDWESTERN UNITED STATES
Miller Trade Book Marketing
1426 West Carmen Avenue
Chicago, Illinois 60640
phone 866-829-0824
fax 312-276-8109
cell 773-307-3446
bruce@millertrade.com

CANADA

Lexa Publishers' Representatives
Mical Moser
12 Park Place, 2F
Brooklyn, NY 11217
phone 718-781-2770
fax 514-843-9094

EUROPE, THE MIDDLE EAST, AND AFRICA

Combined Academic
Publishers, Ltd.
15a Lewin's Yard; East Street
Chesham
Buckinghamshire HP5 1HQ
United Kingdom
phone (0)1494-581601
fax (0)1494-581602
(Books are stocked in the UK and
are available at sterling prices.)

ASIA AND THE PACIFIC, INCLUDING AUSTRALIA AND NEW ZEALAND

East-West Export Books
2840 Kolowalu Street
Honolulu, HI 96822
phone 808-956-8830
fax 808-988-6052

ALL OTHER AREAS

Sales Manager
Duke University Press
Box 90660
Durham, NC 27708-0660
phone 919-687-3600
fax 919-688-4391
mmcullough@dukeupress.edu

James, C. L. R. 12
Jameson, Fredric 46
Jentsch, Lynda J. 30
Joseph, Gilbert M. 48
Joyrich, Lynne 43
Juris, Jeffrey S. 34
Kaganovsky, Lilya 9
Kajiya, Kenji 46
Kellner, Douglas 43
Khasnabish, Alex 34
King, Homay 43
King, Ruth 42
Kinkela, David 42
Kinser, Brent E. 43
Kirk, Robin 4
Klinenberg, Eric 45
Knaus, John Kenneth 47
Kolodny, Annette 46
Kwon, Soo Ah 23
Laderman, Scott 36
Lambert, Peter 4
Langland, Victoria 31
Lawrence, Tim 46
Lerner, Michael 40, 45
Levenson, Deborah T. 4, 29
Levine, Robert M. 48
Lewis, Paul G. 40
Lipsitz, George 20
Lowy, Benjamin 46
Mabalon, Dawn Bohulano 11
Marotti, William 17
Martini, Edwin A. 36
Massumi, Brian 46
Mazzarella, William 21
McCants, Anne 45
McCarthy, Anna 45
Meade, Teresa 42
Milne, Peter W. 26
Mitchell, Timothy 43
Miyao, Daisuke 37
Mohanty, Chandra Talpade 47
Molina, Iván 4
Montag, Warren 39
Montaldo, Graciela 48
Moon, Michael 46
Moraga, Cherríe L. 47
Morris, Meaghan 24
Moxey, Keith 15
Muehlmann, Shaylih 33
Muñoz, José Esteban 16

Murphy, Timothy 44
Myers, Ella 38
Nair, Parvati 46
Najam, Adil 41
Namikawa, Yoshinori 44
Newman, Kathleen M. 6
Nickson, Andrew 4
Nordloh, David J. 43
Nouzeilles, Gabriela 48
Novak, David 11
Ochoa, Enrique C. 42
Oglesby, Elizabeth 4
Okeke-Agulu, Chika 45
Olcott, Jocelyn 44
Kirk, Robin 4
Ortner, Sherry B. 2
Palmer, Steven 4
Pecknold, Diane 27
Kwon, Soo Ah 23
Penley, Constance 43
Perl, Jeffrey M. 43
Peterson, Jennifer Lynn 24
Pierrot, Grégory 32
Lawrence, Tim 46
Pilkey, Keith C. 47
Pilkey, Orrin H. 47
Pratt, Mary Louise 6
Price, Alana Yu-lan 40
Lewis, Paul G. 40
Rabinbach, Anson 45
Radical History Review
editorial collective 45
Raikhel, Eugene 34
Rainsford, Marcus 32
Rand, Erica 47
Rao, Anupuma 43
Restall, Matthew 44
Reverand, Cedric D., II 43
Rich, B. Ruby 3
Roberts, Jane 43
Roe, Emery 39
Rooney, Ellen 43
Rowe, George E. 43
Rubin, Gayle S. 47
Rubin, Jeffrey W. 18
Rushing, Robert A. 9
Scharnhorst, Gary 43
Schoonmaker, Trevor 13
Schulman, Sarah 47
Scott, David 45
Sedgwick, Eve Kosofsky 47
Sellar, Tom 45
Sennett, Richard 25

Shah, Nayan 44
Shapira, Harel 25
Shipley, Jesse Weaver 27
Sigal, Peter 44
Smorkaloff, Pamela Maria 48
Sokoloff-Rubin, Emma 13
Song, Min Hyoung 23
Sorensen, David R. 43
Starn, Frances 5
Starn, Orin 4, 48
Steinmetz, George 41
Sternberg, Meir 45
Sterne, Jonathan 46
Stoler, Ann Laura 19
Streeby, Shelley 22
Striffler, Steve 4
Sumitomo, Fumihiko 46
Sutherland, Liz 43
Tadiar, Neferti 45
Tagliacozzo, Eric 5
Takahashi, Tess 43
Taylor, Charles 48
Pilkey, Keith C. 47
Pilkey, Orrin H. 47
Thrift, Nigel 15
Tomii, Reiko 38
Tortorici, Zeb 32
van Schendel, Willem 5
Vila, Pablo 28
Vora, Neha 35
Wahl, Jonathan 43
Wald, Priscilla 43
Wallace, Rob 20
Wallerstein, Immanuel 48
Wang, Lingzhen 37
Watson, Janell 44
Weed, Elizabeth 43
White, Patricia 43
White, Stephen 40
Whitehead, Neil L. 33
Wild, Jonathan 43
Williams, Maria Shaa Tláa 48
Willis, Sharon 43
Wright, Kent 44
Yano, Christine R. 10
Yoshimoto, Midori 38
Youngquist, Paul 32

DUKE

UNIVERSITY PRESS

Box 90660

Durham, North Carolina 27708-0660

Nonprofit Organization

U.S. Postage

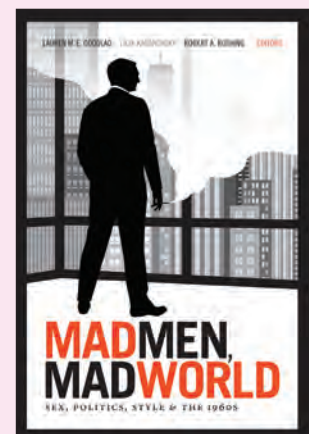
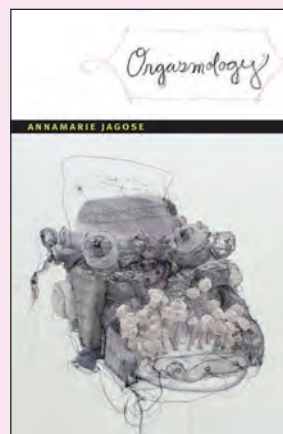
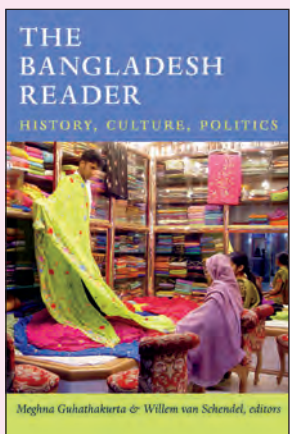
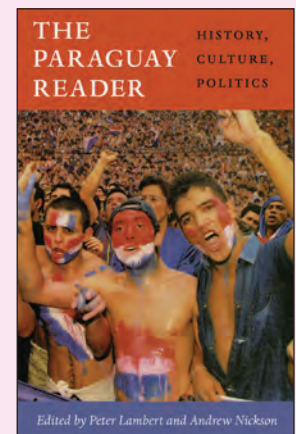
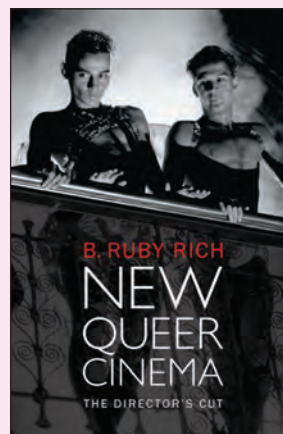
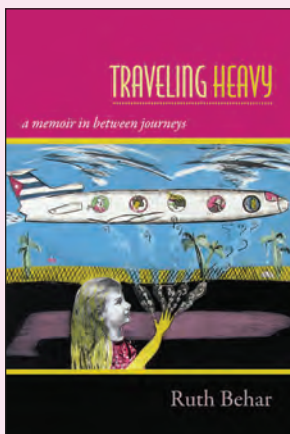
PAID

Durham, NC

Permit No. 1055

www.dukeupress.edu

SPRING & SUMMER 2013 HIGHLIGHTS



Many Duke University Press titles can be purchased as e-books from these online sellers:

