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A young girl dreams of becoming a summer festival queen like her older sister, Conevilles, Iowa, 2003. Photo by Danny Wilcox Frazier, from *Driftless*. See page 1 and insert.

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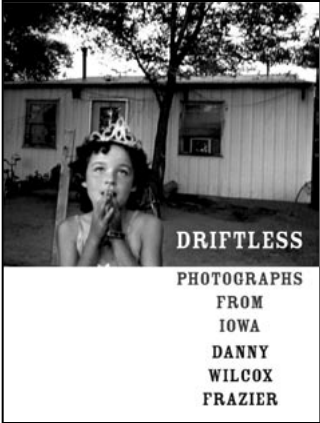
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Driftless

Photographs from Iowa

DANNY WILCOX FRAZIER

With a foreword by Robert Frank



In *Driftless*, Danny Wilcox Frazier's dramatic black-and-white photographs portray a changing Midwest of vanishing towns and transformed landscapes. As rural economies fail, people and resources are migrating to the coasts and cities, as though the heart of America were being emptied. Frazier's arresting photographs take us into Iowa's abandoned places and illuminate the lives of those people who stay behind and continue to live there: young people at leisure, fishermen on the Mississippi, veterans on Memorial Day,

Amish women playing cards, as well as more recent arrivals: Lubavitcher Hasidic Jews at prayer, Latinos at work in the fields. Frazier's camera finds these newcomers while it also captures activities that seemingly have gone on forever: harvesting and hunting, celebrating and socializing, praying and surviving.

This collection of photographs is a portrait of contemporary rural Iowa, but it is also more than that. It shows what is happening in many rural and out-of-the-way communities all over the United States, where people find ways to get by in the wake of closing factories and the demise of family farms. Taken by a true insider who has lived in Iowa his entire life, Frazier's photographs are rich in emotion and give expression to the hopes and desires of the people who remain, whose needs and wants are complicated by the economic realities remaking rural America. Poetic and dark but illuminated with flashes of insight, Frazier's stunning images evoke the brilliance of Robert Frank's *The Americans*.

A CDS BOOK

PUBLISHED BY DUKE UNIVERSITY PRESS AND THE CENTER FOR DOCUMENTARY STUDIES

"*Driftless* is Frazier's document about rural Iowa. His home. . . Years of working, walking, photographing, carefully making notes, names, places. . . Inhabitants: Farmers, Migrant Workers, their families, Hunters, Churches, Trailers, Storms, Open Fields, Sunday Night. . . Passionate photographs without sentimentality. His work reaches out: let me tell your story, it is important. Frazier's work will survive—his book will be the foundation for more to come. . ."—**ROBERT FRANK**, Prize Judge

"I wanted to explore the lives of the people who stay, who are casualties of the growing economic divide that separates America's rural and metropolitan classes. Having lived in Iowa all my life, these forgotten communities are part of my own history."—**DANNY WILCOX FRAZIER**

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

Danny Wilcox Frazier is a freelance photographer. Raised in Le Claire, a small Iowa town that sits along the Mississippi River, he now lives in Iowa City. Frazier has a master's degree from the University of Iowa, and he has received awards from the University of Missouri's Pictures of the Year International, including its 2004 Community Awareness Award for selections of his work from Iowa. He has also received a Stanley Fellowship, as well as awards from the National Press Photographers Association and the Society of Professional Journalists. His images have appeared in such publications as the *New York Times*, *Time*, *Newsweek*, *Mother Jones*, *U.S. News & World Report*, *Life*, and *Forbes*.

Robert Frank is one of America's preeminent photographers. His complex and visionary photographs of postwar America, as well as his later films and videos, have greatly influenced the work of generations of artists. Frank's book *The Americans* (1958) brought him international attention and marked a turning point in photography. The National Gallery of Art in Washington founded the Robert Frank Collection in 1990. He has received numerous awards, including an International Photography Award from the Hasselblad Foundation in Sweden and a Cornell Capa Award from the International Center of Photography in New York.

The Center for Documentary Studies/Honickman First Book Prize in Photography is open to American photographers who use their cameras for creative exploration, whether it be of places, people, or communities; of the natural or social world; of beauty at large or the lack of it; of objective or subjective realities. Information and guidelines about the next competition (2008) are available at <http://cds.aas.duke.edu/grants/>.

see centerfold insert

Crossing the Water

A Photographic Path to the Afro-Cuban Spirit World

CLAIRE GAROUTTE & ANNEKE WAMBAUGH

Claire Garoutte is Assistant Professor of Photography at Seattle University. Her work has appeared in exhibits in the United States and abroad. Garoutte began photographing Afro-Cuban religious practices in Cuba in 1994. She is the author and illustrator of *Matter of Trust*. **Anneke Wambaugh** is an award-winning photographer and an independent scholar of African and Afro-Caribbean ritual art who has worked extensively in Cuba and Haiti. She works as a Haitian Creole interpreter in Seattle.



An elaborate altar for Yemayá, a spirit mother, on the eve of her feast day. Photo by Claire Garoutte and Anneke Wambaugh.



The priest-practitioner Santiago (seated) counsels a member of the congregation. Photo by Claire Garoutte and Anneke Wambaugh.

In the summer of 2000, two award-winning photographers, Claire Garoutte and Anneke Wambaugh, were researching Afro-Cuban religious practices in Santiago de Cuba, a city on the southeastern coast of Cuba. A chance encounter led them to the home of Santiago Castañeda Vera, a priest-practitioner of Santería, Palo Monte, and Espiritismo, a Cuban version of nineteenth-century European Spiritism. Out of that initial meeting, a unique collaboration developed. Santiago opened his home and many aspects of his spiritual practice to Garoutte and Wambaugh, who returned to his house numerous times over the next five years, cameras in

hand. The result is *Crossing the Water*, an extraordinarily intimate visual record of Afro-Cuban religious experience.

A book of more than 150 striking photographs in both black and white and in color, *Crossing the Water* includes images of elaborate Santería altars and Palo spirit cauldrons, as well as of Santiago and members of his religious “family” engaged in a variety of ritual practices: the feeding of the spirits, spirit possession, and private and collective healing ceremonies. As the charismatic head of a large religious community, Santiago helps his godchildren and others who consult with him to cope with physical illness, emotional crises, contentious relationships, legal problems, and the hardships born of day-to-day survival in contemporary Cuba. He draws on the distinct yet intertwined traditions of Santería, Palo Monte, and Espiritismo to foster healing of both mind and body. For Santiago, the three religions he embraces form a coherent theological whole.

Santiago eventually became Garoutte’s and Wambaugh’s spiritual godfather, and *Crossing the Water* is informed by their experiences as initiates of Santería and Palo Monte. Their text provides nuanced yet clear explanations of the objects and practices depicted in the images. Describing the powerful intensity of human-spirit interactions, and evoking the sights, smells, sounds, and choreography of ritual practice, *Crossing the Water* takes readers deep inside the vibrant world of Afro-Cuban spirituality.

“*Crossing the Water* is at once mysterious, encompassing, and illuminating. Through the dedication of Claire Garoutte and Anneke Wambaugh we are allowed a meaningful glimpse of a further world elucidated by the images and writings of two who entered it.”—**ROBERT LYONS**, photographer, *Intimate Enemy: Images and Voices of the Rwandan Genocide*

“*Crossing the Water* is an amazing book that takes you on a wondrous journey into the world of Santería, Palo Monte, and Espiritismo. Claire Garoutte and Anneke Wambaugh have gone the extra mile to document the religions honestly and with a healthy respect for the participants and their beliefs.”—**ELI REED**, Magnum Photos

Harriet Tubman

Myth, Memory, and History

MILTON C. SERNETT

Harriet Tubman is one of America's most beloved historical figures, revered alongside luminaries including Abraham Lincoln and Frederick Douglass. *Harriet Tubman: Myth, Memory, and History* tells the fascinating story of Tubman's life as an American icon. The distinguished historian Milton C. Sernett compares the larger-than-life symbolic Tubman with the actual "historical" Tubman. He does so not to diminish Tubman's achievements but rather to explore the interplay of history and myth in our national consciousness. Analyzing how the Tubman icon has changed over time, Sernett shows that the various constructions of the "Black Moses" reveal as much about their creators as they do about Tubman herself.

Three biographies of Harriet Tubman were published within months of each other in 2003–04; they were the first book-length studies of the "Queen of the Underground Railroad" to appear in almost sixty years. Sernett examines the accuracy and reception of these three books as well as two earlier biographies first published in 1869 and 1943. He finds that the three recent studies come closer to capturing the "real" Tubman than did the earlier two. Arguing that the mythical Tubman is most clearly enshrined in stories told to and written for children, Sernett scrutinizes visual and textual representations of "Aunt Harriet" in children's literature. He looks at how Tubman has been portrayed in film, painting, music, and theater; in her Maryland birthplace and in Auburn, New York, where she lived out the final years of her life; and in the naming of schools, streets, and other public venues. He also investigates how the legendary Tubman was embraced and represented by different groups during her lifetime and at her death in 1913. Ultimately, Sernett contends that Harriet Tubman may be America's most malleable and resilient icon.

Milton C. Sernett is Professor Emeritus of African American Studies and History at Syracuse University. Among his books are *African American Religious History: A Documentary Witness* and *Bound for the Promised Land: African American Religion and the Great Migration*, both also published by Duke University Press, and *North Star Country: Upstate New York and the Crusade for African American Freedom*.

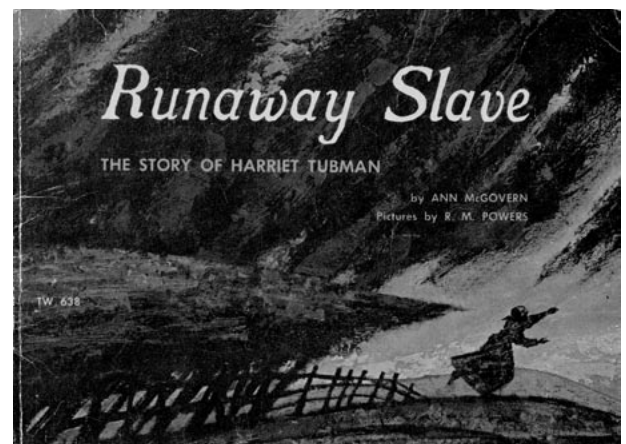
"This book will be an important addition to the new historical scholarship on Tubman. The product of painstaking research, it offers a comprehensive description and analysis of the processes by which the historical former slave woman became an iconic figure with shifting and contested significance for multiple audiences during her own long life and in the twentieth century. In addition to presenting valuable facts for admirers and historians of Tubman, Milton C. Sernett uses Tubman's example to pose vital questions about the functions, varieties, and tenacity of heroic myth-making in the life of communities and nations."—**JEAN HUMEZ**, author of *Harriet Tubman: The Life and the Life Stories*



Illustrated History Magazine cover, 1967.



Harriet Tubman U.S. postage stamp. Collection of the author.



Scholastic children's book cover, 1965.



miriam cooke is a professor of Arabic literature and culture at Duke University. Her books include *Women Claim Islam: Creating Islamic Feminism through Literature* and *Women and the War Story* as well as the coedited collections *Muslim Networks from Hajj to Hip Hop*; *Opening the Gates: An Anthology of Arab Feminist Writing*; and *Blood into Ink: South Asian and Middle Eastern Women Write War*.

“Dissident Syria is an important and urgent book. In her fascinating account of Syrian cultural productions during the 1990s, miriam cooke documents the abyss between Syrian lived experiences and the rhetoric of the state. She extols the creative minds whose works exemplify the power of art.”—SUSAN SLYOMOVICS, author of The Performance of Human Rights in Morocco

“With respectful seriousness, a fascinating narrative, and a lucid style, miriam cooke, a very distinguished writer and Arabist, offers in Dissident Syria a probing examination and illuminating account of Syria’s sloganeering culture—where literature and the arts are manipulated and the unconscious becomes the hero. cooke’s book is powerful, stimulating, and remarkable for its empirical analysis and daring.”—ABDUL SATTAR JAWAD, former secretary general of the Iraqi writers’ union

Dissident Syria

Making Oppositional Arts Official

MIRIAM COOKE



From 1970 until his death in 2000, Hafiz Asad ruled Syria with an iron fist. His regime controlled every aspect of daily life. Seeking to preempt popular unrest, Asad sometimes facilitated the expression of anti-government sentiment by appropriating the work of artists and writers, turning works of protest into official agitprop. Syrian dissidents were forced to negotiate between the desire to genuinely criticize the authoritarian regime, the risk to their own safety and security that such criticism would invite, and the fear that their work would be co-opted as government propaganda, as what

miriam cooke calls “commissioned criticism.” In this intimate account of dissidence in Hafiz Asad’s Syria, cooke describes how intellectuals attempted to navigate between charges of complicity with the state, and treason against it.

A renowned scholar of Arab cultures, cooke spent six months in Syria during the mid-1990s familiarizing herself with the country’s literary scene, particularly its women writers. While she was in Damascus, dissidents told her that to really understand life under Hafiz Asad, she had to speak with playwrights, filmmakers, and, above all, to the authors of “prison literature.” She shares what she learned in this account of the catch-22 world of Syrian dissidence. She describes touring a sculptor’s studio, looking at the artist’s subversive work as well as at pieces commissioned by the government. She relates a playwright’s view that theater is unique in its ability to stage protest through innuendo and gesture. Turning to film, she shares filmmakers’ experiences of making movies that are praised abroad but rarely if ever screened at home. Filled with the voices of writers and artists, *Dissident Syria* reveals a community of conscience within Syria to those beyond its borders.

Jameson on Jameson

Conversations on Cultural Marxism

FREDRIC JAMESON

Edited by Ian Buchanan

Fredric Jameson is one of the most influential literary and cultural critics writing today. He is a theoretical innovator whose ideas about the intersections of politics and culture have reshaped the critical landscape across the humanities and social sciences. Bringing together nine interviews conducted between 1982 and 2005, *Jameson on Jameson* is a compellingly candid introduction to his thought for those new to it, and a rich source of illumination and clarification for those seeking deeper understanding. Jameson discusses his intellectual and political preoccupations, most prominently his commitment to Marxism as a way of critiquing capitalism and the culture it has engendered. He explains many of his key concepts, including postmodernism, the dialectic, metacommentary, the political unconscious, the utopian, cognitive mapping, and spatialization.

Jameson on Jameson displays Jameson's extraordinary grasp of contemporary culture—architecture, art, cinema, literature, philosophy, politics, psychoanalysis, and urban geography—as well as the challenge that the geographic reach of his thinking poses to the Eurocentricity of the West. Conducted by accomplished scholars from United States, Egypt, Korea, China, Sweden, and England, the interviews elicit Jameson's reflections on the broad international significance of his ideas and their applicability and implications in different cultural and political contexts, including the present phase of globalization.

The volume includes an introduction by Jameson and a comprehensive bibliography of his publications in all languages.

POST-CONTEMPORARY INTERVENTIONS

A Series Edited by Stanley Fish and Fredric Jameson

Interviews by

Mona Abousenna	Stefan Jonsson
Abbas Al-Tonsi	Ranjana Khanna
Srinivas Aravamudan	Richard Klein
Jonathan Culler	Horacio Machin
Sara Danius	Paik Nak-chung
Leonard Green	Michael Speaks
Sabry Hafez	Anders Stephanson
Stuart Hall	Xudong Zhang

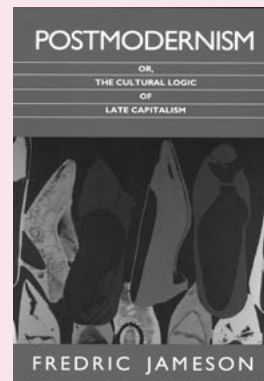


Fredric Jameson is William A. Lane, Jr., Professor of Comparative Literature and Professor of Romance Studies at Duke University. He is the author of many books, including

Signatures of the Visible; *Late Marxism: Adorno, or, the Persistence of the Dialectic*; *The Political Unconscious: Narrative as a Socially Symbolic Act*; *The Prison-House of Language: A Critical Account of Structuralism and Russian Formalism*; and *Marxism and Form: Twentieth-Century Dialectical Theories of Literature*. His books *Postmodernism, or, The Cultural Logic of Late Capitalism*, winner of the Modern Language Association's James Russell Lowell Prize in 1990, and *The Cultures of Globalization* (coedited with Masao Miyoshi) are both also published by Duke University Press.

Ian Buchanan is Professor of Critical and Cultural Theory at Cardiff University. He is a coeditor (with Caren Irr) of *On Jameson: From Postmodernism to Globalization*. His books *Deleuzism: A Metacommentary* and *A Deleuzian Century?* are both also published by Duke University Press.

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"Fredric Jameson is America's leading Marxist critic, a prodigiously energetic thinker whose writings sweep magisterially from Sophocles to science fiction. . . . *Postmodernism* is an intellectual blockbuster."—Terry Eagleton, *The Irish Times*

"For anybody hoping to understand not just the cultural but the political and social implications of postmodernism . . . Jameson's book is a fundamental, nonpareil text."—Gilbert Adair, *Sunday Times* (London)

"The scope and profundity of *Postmodernism*, covering theory, architecture, film, video, and economics, is truly staggering. . . . Brilliant."—Siauddin Sardar, *The Independent* (London)

CULTURAL STUDIES

November 312 pages paper, 978-0-8223-4109-3, \$22.95tr/£12.99; cloth, 978-0-8223-4087-4, \$79.95/£52.00

Tourists of History

Memory, Kitsch, and Consumerism from Oklahoma City to Ground Zero

MARITA STURKEN

Marita Sturken is Professor in the Department of Culture and Communication at New York University. She is the author of *Tangled Memories: The Vietnam War, the AIDS Epidemic, and the Politics of Remembering*; a coauthor of *Practices of Looking: An Introduction to Visual Culture*; and a coeditor of *Technological Visions: The Hopes and Fears that Shape New Technology*.

“Tourists of History is a great read: well written, accessible on numerous levels, and driven by a persuasive argument that links tourism, consumerism, and Americans’ understandings of themselves and their history.”—ERIKA DOSS, author of Spirit Poles and Flying Pigs: Public Art and Cultural Democracy in American Communities

In *Tourists of History*, the cultural critic Marita Sturken argues that over the past two decades, Americans have responded to national trauma through consumerism, kitsch sentiment, and tourist practices in ways that reveal a tenacious investment in the idea of America’s innocence. Sturken investigates the consumerism that followed from the September 11th attacks; the contentious, ongoing debates about memorials and celebrity-architect designed buildings at Ground Zero; and the two primary outcomes of the bombing of the Federal Building in Oklahoma City, the Oklahoma City National Memorial and the execution of Timothy McVeigh.

Sturken contends that a consumer culture of comfort objects—such as World Trade Center snow globes, FDNY teddy bears, and Oklahoma City Memorial t-shirts and branded water—as well as reenactments of traumatic events in memorial and architectural designs enable a national tendency to see U.S. culture as distant from both history and world politics. A kitsch comfort culture contributes to a “tourist” relationship to history: Americans can feel good about visiting and buying souvenirs at sites of national mourning without have to engage with the economic, social, and political causes of the violent events. While arguing for the importance of remembering tragic losses of life, Sturken is urging attention to a dangerous confluence—of memory, tourism, consumerism, paranoia, security, and kitsch—that promulgates fear to sell safety, offers prepackaged emotion at the expense of critical thought, contains alternative politics, and facilitates public acquiescence to the federal government’s repressive measures at home and its aggressive political and military policies abroad.



Midtown Manhattan street vendor, selling merchandise commemorating September 11, 2001.



Branded bottled water from Oklahoma City Memorial Gift Shop.



FDNY teddy bear commemorating September 11, 2001.

Contagious

Cultures, Carriers, and the Outbreak Narrative

PRISCILLA WALD

How should we understand the fear and fascination elicited by accounts of communicable disease outbreaks that proliferated, following the emergence of HIV, in scientific publications and the mainstream media? The repetition of particular characters, images and story lines—of Patients Zero and superspreaders, hot zones and tenacious microbes—produced a formulaic narrative as they circulated through the media and were amplified in popular fiction and film. The “outbreak narrative” begins with the identification of an emerging infection, follows it through the global networks of contact and contagion, and ends with the epidemiological work that contains it.

Priscilla Wald argues that we need to understand the appeal and persistence of the outbreak narrative because the stories we tell about disease emergence have consequences. As they disseminate information, they affect survival rates and contagion routes. They upset economies. They promote or mitigate the stigmatizing of individuals, groups, locales, behaviors, and lifestyles.

Wald traces how changing ideas about disease emergence and social interaction coalesced in the outbreak narrative. She returns to the early years of microbiology—to the identification of microbes and “Typhoid Mary,” the first known healthy human carrier of typhoid in the United States—to highlight the intertwined production of sociological theories of group formation (“social contagion”) and medical theories of bacteriological infection at the turn of the twentieth century. Following the evolution of these ideas, Wald shows how they were affected by—or reflected in—the advent of virology; Cold War ideas about “alien” infiltration; science fiction stories of brainwashing and body snatchers; and the HIV/AIDS pandemic. *Contagious* is a cautionary tale about how the stories we tell circumscribe our thinking about global health and human interactions as the world imagines—or refuses to imagine—the next “Great Plague.”

A JOHN HOPE FRANKLIN CENTER BOOK



Fear of SARS prompts an airline crew to wear masks. Photo from *Newsweek*, May 5, 2003, © Peter Parks/Getty Images and Matthieu Paley/paleyphoto.com.

Priscilla Wald is Professor of English at Duke University. She is the author of *Constituting Americans: Cultural Anxiety and Narrative Form* and the editor of the journal *American Literature*, both also published by Duke University Press.

“*Contagious* is a magnificent book, notable for its prose, its expansiveness, its courage, and its creativity.”—**RITA CHARON**, founder of the Program in Narrative Medicine, Columbia University Medical Center

“With beautifully crafted prose, Priscilla Wald shows how the scientific and fictional, social and microbial intermingle as outbreak narratives confront an essential paradox—that human connectedness both imperils and saves us.”—**N. KATHERINE HAYLES**, University of California, Los Angeles

“Priscilla Wald demonstrates how epidemics are forms of cultural autobiography, telescoping stories of outbreak and contagion that are reflected in our myths, symbols, archetypes, and social networks. Beautifully written and passionately argued, *Contagious* is required reading for those interested in learning how our desires to be close to other people overlap with our anxieties about being infected by them.”—**JONATHAN METZL**, author of *Prozac on the Couch: Prescribing Gender in the Era of Wonder Drugs*

Interrogating Postfeminism

Gender and the Politics of Popular Culture

YVONNE TASKER & DIANE NEGRA, EDITORS



Film still from *Something's Gotta Give*.

This timely collection brings feminist critique to bear on contemporary “postfeminist” mass media culture, analyzing phenomena ranging from female action films to the “girling” of aging women in productions such as the movie *Something's Gotta Give* and

the British television series *10 Years Younger*. Broadly defined, “postfeminism” encompasses a set of assumptions that feminism accomplished its goals and is now a thing of the past. Yet, as the essays show, postfeminist discourses of transformation and empowerment are based on a limited vision of gender equality as already achieved yet somehow still unsatisfactory. Postfeminism is defined by class, age, and racial exclusions; it is youth-obsessed and white and middle-class by default. Anchored in consumption as a strategy and leisure as a site for the production of the self, postfeminist mass media takes for granted that the pleasures and lifestyles with which it is associated are somehow universally shared and, perhaps more significantly, universally accessible.

Essays by feminist film, media, and literature scholars based in the United States and United Kingdom provide an array of perspectives on the social and political implications of postfeminism. Among several essays investigating the origins of this pervasive cultural phenomenon is a compelling argument that postfeminism is more than a simple backlash against second-wave feminism. Other essays engage with specific media forms, including magazines, mainstream and independent cinema, popular music, and broadcast genres from prime-time drama to reality television. Contributors examine postfeminist phenomena such as self-fashioning through makeovers and cosmetic surgery, the “metrosexual” male, and the “black chick flick.” *Interrogating Postfeminism* demonstrates not only the viability of, but also the necessity for, a powerful feminist critique of contemporary popular culture.

CONSOLE-ING PASSIONS
A Series Edited by Lynn Spigel

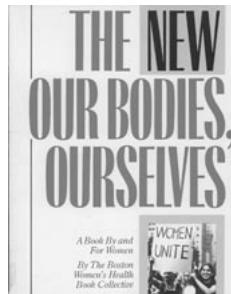
Yvonne Tasker is a Professor of Film and Television Studies at the University of East Anglia. She is the author of *Working Girls: Gender and Sexuality in Popular Cinema*. **Diane Negra** is a Reader in Film and Television Studies at the University of East Anglia. She is the editor of *The Irish in Us: Irishness, Performativity, and Popular Culture* and a coeditor of *A Feminist Reader in Early Cinema*, both also published by Duke University Press.

Contributors

Suzanne Leonard	Hannah E. Sanders
Sarah Banet-Weiser	Kimberly Springer
Angela McRobbie	Yvonne Tasker
Steven Cohan	Sadie Wearing
Diane Negra	
Lisa Coulthard	
Sarah Projansky	
Anna Feigenbaum	Martin Roberts

The Making of *Our Bodies, Ourselves*

How Feminism Travels across Borders
KATHY DAVIS



A revised and expanded American edition.



Mandarin Chinese edition.



French edition.

The book *Our Bodies, Ourselves* is a feminist success story. Selling more than four million copies since its debut in 1970, it has challenged medical dogmas about women’s bodies and sexuality, shaped health care policies, energized the reproductive rights movement, and stimulated medical research on women’s health. The book has influenced how generations of U.S. women feel about their bodies and health. *Our Bodies, Ourselves* has also had a whole life outside the United States. It has been taken up, translated, and adapted by women across the globe, inspiring more than thirty foreign-language editions.

In *The Making of Our Bodies, Ourselves*, Kathy Davis tells the story of the travels of this remarkable book. Based on interviews with members of the Boston Women’s Health Book Collective, the group of women who created *Our Bodies, Ourselves*, as well as readers’ responses to the book, and discussions with translators from Latin America, Egypt, Thailand, China, Eastern Europe, Francophone Africa, and many other countries and regions, Davis shows why *Our Bodies, Ourselves* could never have been so influential if it had been just a popular manual on women’s health. It was precisely the book’s distinctive epistemology, inviting women to use their own experiences as a resource for producing situated, critical knowledge about their bodies and health, that allowed the book to speak to so many women within and outside the United States. Davis provides a grounded analysis of how feminist knowledge and political practice actually travel, and she shows how the process of transforming *Our Bodies, Ourselves* offers a glimpse of a truly transnational feminism, one that joins the acknowledgment of difference and diversity among women in different locations with critical reflexivity and political empowerment.

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

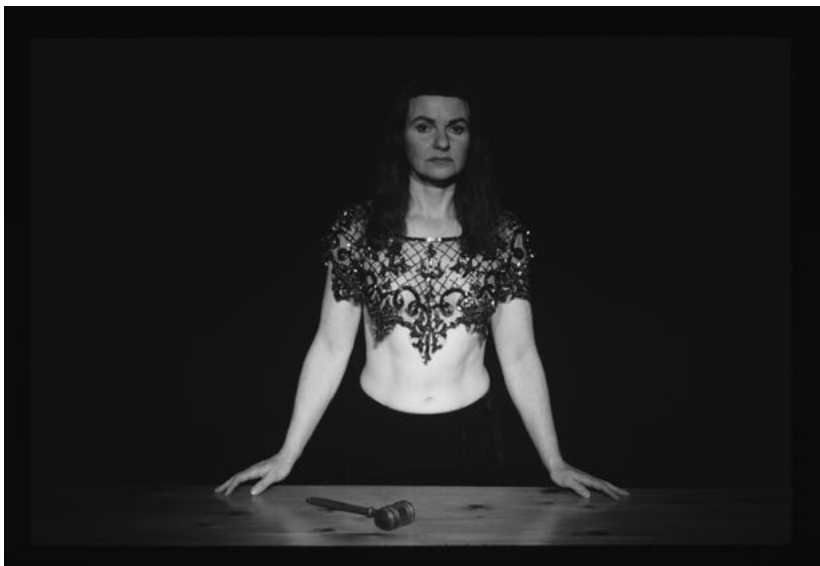
Kathy Davis is a Senior Researcher at the Research Institute of History and Culture at Utrecht University in the Netherlands.

Clairvoyance (For Those In The Desert)

Performance Pieces, 1979–2004

JOANNA FRUEH

With an introduction by Jill O'Bryan



Joanna Frueh in "Vermilion" (taken post performance) at Etherton Gallery, Tucson, 1988. Photo courtesy of Joanna Frueh and Russell Dudley.

The performance artist Joanna Frueh has emerged over the past twenty-five years as a wildly original voice in feminist art. Frueh's uninhibited performances are celebrations of beauty, sensuality, eroticism, and pleasure, and *Clairvoyance (For Those In The Desert)*, featuring eighteen of her essential performance texts, is a celebration of this remarkable artist and her work. Arranged chronologically, from "The Concupiscent Critic" (1979) through "Ambrosia" (2004), the pieces reveal Frueh's evolution as an artist and intellectual over the course of her career. Many of these texts have never before been published; others have not been easily available until now. This richly illustrated book includes sixteen color photographs: images from *Joanna in the Desert*, a 2006 collaboration between Frueh and the photographer Jill O'Bryan, and several photographs of Frueh performing.

Frueh's performances are unabashedly autobiographical, as likely to reflect her scholarship as a feminist art historian as her love affairs or childhood memories. For Frueh, eros and self-love are part of a revolutionary feminist strategy; her work exemplifies the physicality and embrace of pleasure that she finds wanting in contemporary feminist theory. Scholarly and rigorous yet playful in tone, her performances are joyful, filled with eroticism, flowers, sexy costumes, and beautiful colors, textures, and scents. Recurring themes include the idea of transformation—a continual reaching for clarity of thought and feeling, as well as her passionate attachment to the desert landscape. In an afterword as lyrical and breathless as her performance pieces, Frueh explores her identification with the desert and its influence on her art. *Clairvoyance (For Those In The Desert)* includes a detailed chronology of Frueh's performances.

Joanna Frueh is a performance artist, teacher, and writer. For more than twenty-five years, she has performed one-woman shows throughout the United States and abroad. She is Distinguished Professor in the School of Art at the University of Arizona and Professor of Art History Emerita at the University of Nevada, Reno. She is the author of *Swooning Beauty: A Memoir of Pleasure*; *Monster/Beauty: Building the Body of Love*; *Erotic Faculties*; and *Hannah Wilke: A Retrospective*. She is a coeditor of *Picturing the Modern Amazon*; *New Feminist Criticism: Art, Identity, Action*; and *Feminist Art Criticism: An Anthology*. Her art, essays, and criticism have appeared in many publications, including *Art Journal*, *New Art Examiner*, *Art in America*, *ArtForum*, *Hypatia*, and *High Performance*. Frueh lives in Tucson, Arizona.

Jill O'Bryan is an independent scholar and artist. She is the author of *Carnal Art: Orlan's Refacing*.

"Frueh shamelessly unveils her oral, sexual, emotional, and intellectual desires. . . . Her performances are a proving ground for her theories of eroticism as a way of life, for her celebration of female embodiment and self-love."—**JILL O'BRYAN**, from the introduction

PRAISE FOR JOANNA FRUEH

"Joanna Frueh is a hero. I sleep better knowing she's out there writing and thinking."—**MICHAEL CUNNINGHAM**, author of *The Hours*

"Her un-utilitarian verbiage is convincing and sexy."—**ROBERT CHRISTGAU**, *Village Voice*

"A few people working on visual studies do take the writer's voice seriously—so few that I can count them on one hand . . . (including) the ecstatic and unpredictable Joanna Frueh . . ."—**JAMES ELKINS**, *Visual Studies: A Skeptical Introduction*

The Selling Sound

The Rise of the Country Music Industry

DIANE PECKNOLD

Diane Pecknold is a Postdoctoral Teaching Scholar in the Commonwealth Center for Humanities and Society at the University of Louisville. She is a coeditor of *A Boy Named Sue: Gender and Country Music*.

"The Selling Sound is the best book on country music that I have ever read. It is an important, valuable, and pleasurable book, likely to set the standard for years to come. Diane Pecknold brings the past alive, painting a rich picture of the cultures of consumption behind the stars and songs that comprise most historical studies of popular music."—**AARON A. FOX**, author of *Real Country: Music and Language in Working-Class Culture*

*"Any intelligent reader will enjoy *The Selling Sound*. Tackling an element of country music that few other writers have addressed, Diane Pecknold redefines the relationship between the 'financial economy' and 'cultural economy.'"*—**DAVID SANJEK**, coauthor of *Pennies from Heaven: American Popular Musical Business in the Twentieth Century*



Tex Ritter sings for a 1965 CMA sales presentation. Photo courtesy of Country Music Hall of Fame and Museum.



Fans waiting to attend the K-Bar-T awards banquet in 1969. Photo courtesy of Country Music Hall of Fame and Museum.

Few expressions of popular culture have been shaped as profoundly by the relationship between commercialism and authenticity as country music has. While its apparent realism, sincerity, and frank depictions of everyday life are country's most obvious stylistic hallmarks, Diane Pecknold demonstrates that commercialism has been just as powerful a cultural narrative in the development of country music. Listeners have long been deeply invested in the "business side" of country. When fans complained in the

mid-1950s about elite control of the mass media, or when they expressed their gratitude that the Country Music Hall of Fame served as a physical symbol of the industry's power, they engaged directly with the commercial apparatus surrounding country music, not with particular songs or stars. In *The Selling Sound*, Pecknold explores how country music's commercialism, widely acknowledged but largely unexamined, has affected the way it is produced, the way it is received by fans and critics, and the way it is valued within the American cultural hierarchy.

Pecknold draws on sources as diverse as radio advertising journals, fan magazines, Hollywood films, and interviews with industry insiders. Her sweeping social history encompasses the genre's early days as an adjunct of radio advertising in the 1920s; the friction between *Billboard* and more genre-oriented trade papers over generating the rankings that shaped radio play lists; the establishment of the Country Music Association; and the influence of rock 'n' roll on the trend toward single-genre radio stations. Tracing the rise of a large and influential network of country fan clubs, Pecknold highlights the significant promotional responsibilities assumed by club organizers until the early 1970s, when many of their tasks were taken over by professional publicists.

REFIGURING AMERICAN MUSIC

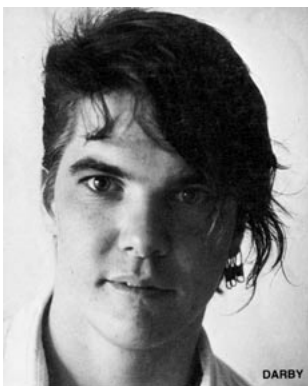
A Series Edited by Charles McGovern and Ronald Radano

Listen Again

A Momentary History of Pop Music

ERIC WEISBARD, EDITOR

Arguing that pop music turns on moments rather than movements, the essays in *Listen Again* pinpoint magic moments from a century of pop eclecticism, looking at artists who fall between genre lines, songs that sponge up influences from everywhere, and studio accidents with unforeseen consequences. *Listen Again* collects some of the finest presentations from the celebrated Experience Music Project Pop Conference, where journalists, musicians, academics, and other culturemongers come together once each year to stretch the boundaries of pop music culture, criticism, and scholarship.



Darby Crash, front man for The Germs.

Building a history of pop music out of unexpected instances, critics and musicians delve into topics from the early-twentieth-century black performer Bert Williams's use of black-face, to the invention of the Delta blues category by a forgotten record collector named James McKune, to an *ER* cast member's performance as Germs' front man Darby Crash at a Germs reunion show. Cuban music historian Ned Sublette zeroes in on the signature riff of the garage-band staple "Louie, Louie." David Thomas of the pioneering punk band Pere Ubu

honors one of his forebears: the Great Ghoulardi, a late-night monster-movie host on Cleveland-area TV in the 1960s. Benjamin Melendez discusses playing in a band, the Ghetto Brothers, that Latinized the Beatles, while leading a South Bronx gang, also called the Ghetto Brothers. Michaelangelo Matos traces the lineage of the hip-hop sample "Apache" to a Burt Lancaster film. Whether reflecting on the ringing freedom of an E chord or the significance of Bill Tate, who performed once in 1981 as Buddy Holocaust and was never heard from again, the essays reveal why Robert Christgau, a founder of rock criticism, has called the EMP Pop Conference "the best thing that's ever happened to serious consideration of pop music."

AN EXPERIENCE MUSIC PROJECT BOOK

Contributors

David Brackett
Franklin Bruno
Daphne Carr
Henry Chalfant
Jeff Chang
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Robert Fink
Holly George-Warren
Lavinia Greenlaw
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Ned Sublette
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Eric Weisbard

Eric Weisbard is the organizer of the annual Experience Music Project Pop Conference. He was curator and senior manager of the Experience Music Project from 2001 until 2005. Before that, he worked as an editor and contributing writer at *Spin* and the *Village Voice*. He is the author of *Use Your Illusion I and II* and the editor of *This Is Pop: In Search of the Elusive at Experience Music Project* and the *Spin Alternative Record Guide*.

"The EMP papers are a text radio, spilling out evidence of so many strange brilliant forays into the starry night of our common culture. Here's where my American history—and yours—goes to find itself."—**JONATHAN LETHEM**, author of *You Don't Love Me Yet*



Bobbie Gentry on cover of sheet music for her song "Fancy," 1970.

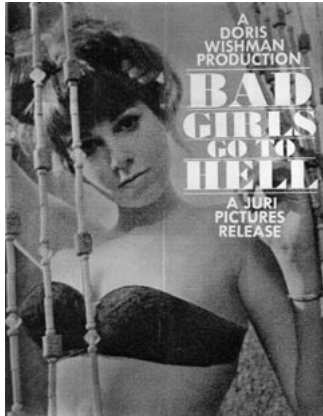
MUSIC/CULTURAL STUDIES

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Sleaze Artists

Cinema at the Margins
of Taste, Style, and Politics

JEFFREY SCONCE, EDITOR



Movie poster for *Bad Girls Go to Hell*, 1965.

Bad Girls Go to Hell. Cannibal Holocaust. Eve and the Handyman. Examining film culture's ongoing fascination with the low, bad, and sleazy faces of cinema, *Sleaze Artists* brings together film scholars with a shared interest in the questions posed by disreputable movies and suspect cinema. They explore the ineffable quality of "sleaze" in relation to a range of issues, including the production realities of low-budget exploitation pictures and the ever-shifting terrain of reception and taste.

Writing about horror, exploitation, and sexploitation films, the contributors delve into topics ranging from the place of the "Aztec horror film" in debates about Mexican national identity to a cycle of 1960s films exploring homosexual desire in the military. One contributor charts the distribution saga of Mario Bava's film *Lisa and the Devil* (1973) through the highs and lows of art cinema, fringe television, grindhouse circuits, and connoisseur DVD markets. Another offers a new perspective on the work of Doris Wishman, the New York housewife turned sexploitation director of the 1960s who has become a cult figure in bad-cinema circles over the past decade. Other contributors analyze the relation between image and sound in sexploitation films and Italian horror movies, the advertising strategies adopted by sexploitation producers during the early 1960s, the relationship between art and trash in Todd Haynes's oeuvre, and the ways that the *Friday the 13th* series complicates the distinction between "trash" and "legitimate" cinema. The volume closes with an essay on why cinephiles love to hate the movies.

Jeffrey Sconce is Associate Professor in the Department of Radio/Television/Film at Northwestern University. He is the author of *Haunted Media: Electronic Presence from Telegraphy to Television*, also published by Duke University Press.

Contributors

Harry M. Benshoff
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Kevin Heffernan
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Greg Taylor

Kids Rule!

Nickelodeon and Consumer Citizenship

SARAH BANET-WEISER

In *Kids Rule!* Sarah Banet-Weiser examines the cable network Nickelodeon in order to rethink the relationship between children, media, citizenship, and consumerism. Nickelodeon is arguably the most commercially successful cable network ever. Broadcasting original programs including *Blue's Clues*, *Dora the Explorer*, *SpongeBob SquarePants*, and *The Rugrats* (and producing related movies, Web sites, and merchandise), Nickelodeon has worked aggressively to claim and maintain its position as the preeminent distributor of television programs for America's young children, tweens, and teens. Banet-Weiser argues that a key to its success is its construction of children as citizens within a commercial context. The network's self-conscious engagement with kids—its creation of a "Nickelodeon Nation" offering choices and empowerment within a world structured by rigid adult rules—combines an appeal to kids' formidable purchasing power with assertions of their political and cultural power.



Children's TV characters Dora the Explorer and Boots the Monkey from *Dora the Explorer*, 2004.

Banet-Weiser draws on interviews with nearly fifty children as well as with network professionals; coverage of Nickelodeon in both trade and mass media publications; and analysis of the network's programs. She provides an overview of the media industry within which

Nickelodeon emerged in the early 1980s as well as a detailed investigation of its brand-development strategies. She also explores Nickelodeon's commitment to "girl power," its ambivalent stance on multiculturalism and diversity, and its oft-remarked appeal to adult viewers. Banet-Weiser does not condemn commercial culture nor dismiss the opportunities for community and belonging it can facilitate. Rather she contends that in the contemporary media environment, the discourses of political citizenship and commercial citizenship so thoroughly inform one another that they must be analyzed in tandem. Together they play a fundamental role in structuring children's interactions with television.

CONSOLE-ING PASSIONS

A Series Edited by Lynn Spigel

Sarah Banet-Weiser is Associate Professor in the Annenberg School for Communication at the University of Southern California. She is the author of *The Most Beautiful Girl in the World: Beauty Pageants and National Identity* and coeditor of *Cable Visions: Television Beyond Broadcasting* (forthcoming).

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Undead TV

Essays on *Buffy the Vampire Slayer*

ELANA LEVINE & LISA PARKS, EDITORS



Sarah Michelle Gellar in *Buffy the Vampire Slayer*, 1999.

Contributors

Ian Calcutt
Cynthia Fuchs
Amelie Hastie
Annette Hill
Mary Celeste Kearney
Elana Levine
Allison McCracken
Jason Middleton
Susan Murray
Lisa Parks

When the final episode of *Buffy the Vampire Slayer* aired in 2003, fans mourned the death of the hit television series. Yet the show has lived on through syndication, global distribution, DVD release, and merchandising, as well as in the memories of its devoted viewers. *Buffy* stands out from much entertainment television by offering sharp, provocative commentaries on gender, sexuality, race, ethnicity, and youth. Yet it has also been central to changing trends in television production and reception. As a flagship show for two U.S. “netlets”—the WB and UPN—*Buffy* helped usher in the “post-network” era, and as the inspiration for an active fan base, it helped drive the proliferation of Web-based fan engagement.

In *Undead TV*, media studies scholars tackle the *Buffy* phenomenon and its many afterlives in popular culture, the television industry, the Internet, and academic criticism. Contributors engage with critical issues such as stardom, gender identity, spectatorship, fandom, and intertextuality. Collectively, they reveal how a television vampire series set in a sunny California suburb managed to provide some of the most biting social commentaries on air while exposing the darker side of American life. By offering detailed engagements with Sarah Michelle Gellar’s celebrity image, science fiction fanzines, international and “youth” audiences, *Buffy* pulp fiction, and Angel’s body, *Undead TV* shows how this prime-time drama became a prominent marker of industrial, social, and cultural change.

Elana Levine is Assistant Professor of Journalism and Mass Communication at the University of Wisconsin, Milwaukee. She is the author of *Wallowing in Sex: The New Sexual Culture of 1970s American Television*, also published by Duke University Press. **Lisa Parks** is Associate Professor of Film and Media Studies at the University of California, Santa Barbara. She is the author of *Cultures in Orbit: Satellites and the Televisual*, also published by Duke University Press.

Medium Cool

Music Videos from Soundies to Cellphones

ROGER BEEBE & JASON MIDDLETON, EDITORS

Music videos are available on more channels, in more locations and formats than ever before. While MTV—the network that introduced music video to most viewers—is moving away from music video programming, other media developments signal the longevity and dynamism of the form. Among these are the proliferation of niche-based cable and satellite channels, the globalization of music video production and programming, and the availability of videos not just on television but also via cellphones, DVDs, enhanced CDs, PDAs, and the Internet. In the context of this transformed media landscape, *Medium Cool* showcases a new generation of scholarship on music video. Scholars of film, media, and music revisit and revise existing research as they provide historically and theoretically expansive new perspectives on music video as a cultural form.



The Beastie Boys “Sabotage” video by Spike Jonze.

The essays take on a range of topics, including questions of authenticity, the production and dissemination of music videos outside the United States, the tension in music videos between high-art influences and mass cultural appeal, and the prehistory

of the form. Among the thirteen essays are a consideration of how the rapper Jay-Z uses music video as the primary site for performing, solidifying, and discarding his various personas; an examination of the recent emergence of indigenous music video production in Papua New Guinea; and an analysis of the cultural issues being negotiated within Finland’s developing music video industry. Contributors explore precursors to contemporary music videos, including 1950s music television programs such as *American Bandstand*, Elvis’s internationally broadcast 1973 *Aloha from Hawaii* concert, and different types of short musical films that could be viewed in “musical jukeboxes” of the 1940s and 1960s. Whether theorizing music video in connection to postmodernism or rethinking the relation between sound and the visual image, the essays in *Medium Cool* reveal music video as rich terrain for further scholarly investigation.

Roger Beebe is Associate Professor of Film and Media Studies in the English Department at the University of Florida. He is a coeditor of *Rock Over the Edge: Transformations in Popular Music Culture*, also published by Duke University Press. **Jason Middleton** is an Assistant Professor of Film and Media Studies in the English Department at the University of Rochester.

Contributors

Roger Beebe	Amy Herzog	Kip Pegley
Norma Coates	Antti-Ville Kärjä	Maureen Turim
Kay Dickinson	Melissa McCartney	Carol Vernallis
Cynthia Fuchs	Jason Middleton	Warren Zanes
Philip Hayward	Lisa Parks	

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W Stands for Women

How the George W. Bush Presidency Shaped a New Politics of Gender

MICHAELE L. FERGUSON & LORI JO MARSO, EDITORS



President George W. Bush at his ranch in Crawford, Texas, 2002. AP Photo/The White House, Eric Draper.

Taking seriously the “W Stands for Women” rhetoric of the 2004 Bush–Cheney campaign, the contributors to this collection investigate *how* “W” stands for women. They argue that George W. Bush has hijacked feminist language toward decid-

edly antifeminist ends; his use of feminist rhetoric is deeply and problematically connected to a conservative gender ideology. While it is not surprising that conservative views about gender motivate Bush’s stance on so-called “women’s issues” such as abortion, what is surprising—and what this collection demonstrates—is that a conservative gender ideology also underlies a range of policies that do not appear on the surface to bear any relationship to gender, most notably foreign and domestic policies associated with the post-9/11 security state.

In *W Stands for Women*, ten feminist scholars analyze various aspects of Bush’s persona, language, and policy to show how his administration has shaped a new politics of gender. One contributor points out the shortcomings of “compassionate conservatism,” a political philosophy that requires a weaker class to be the subject of compassion. Another examines Private Lynndie England’s participation in the abuse of prisoners at Abu Ghraib in relation to the interrogation practices elaborated in the *Army Field Manual*, practices that often entail “feminizing” detainees by stripping them of their masculine gender identities. Whether investigating the ways that Bush himself performs masculinity or the problems with discourse that positions non-Western women as supplicants in need of saving, these nuanced, accessible essays highlight the far-reaching consequences of the Bush administration’s conflation of feminist rhetoric, conservative gender ideology, and neoconservative national security policy.

Michaele L. Ferguson is Assistant Professor of Political Science at the University of Colorado, Boulder. **Lori Jo Marso** is Professor of Political Science and Director of Women’s and Gender Studies at Union College.

Contributors

Mary Hawkesworth	R. Claire Snyder	
Andrew Feffer	Timothy Kaufman-Osborn	Iris Marion Young
Michaele L. Ferguson	Lori Jo Marso	Karen Zivi
David S. Gutterman	Danielle Regan	

The Truth about Patriotism

STEVEN JOHNSTON



The Truth about Patriotism is a bracing repudiation of the claim that patriotism is essential—or even beneficial—to democracy. Contending that even at its best, patriotism subverts the democracy it purports to value, Steven Johnston turns to patriotism’s defenders to show how they must jettison much of democracy to champion patriotism. Closely examined, patriotism itself effectively demonstrates the impossibility of love of country.

Patriotism, Johnston argues, tends toward narcissistic self-regard, blind to its violent ways of being in the world and its dependence on death. Thus we would be better off without it.

Drawing largely from aspects of American political and popular culture, this wide-ranging book presents a wealth of examples to disclose patriotism’s self-defeating character. They include Richard Rorty’s and John Schaar’s enmity-driven love of country; Socrates’s angry judicial suicide; the violent obsessions of *High Noon* and *Saving Private Ryan*; the triumphalist self-display of the World War II Memorial; Oliver Stone’s and Don DeLillo’s spectacular representations of the assassination of President Kennedy; George W. Bush’s symbolic sacrifice of more Americans in commemoration of September 2001; and yet other memorials to and apologies for patriotism. Ultimately, Johnston calls for a vision of democracy that uses the tragic possibilities inherent in politics as a spur to a life-affirming civic ethos of reciprocal generosity.

Steven Johnston is Associate Professor in the Department of Government and International Affairs at the University of South Florida. He is the author of *Encountering Tragedy: Rousseau and the Project of Democratic Order*.

Constitutional Theory

CARL SCHMITT

Edited & translated by Jeffrey Seitzer

With a foreword by Ellen Kennedy

and an introduction by Jeffrey Seitzer and Christopher Thornhill

Carl Schmitt's magnum opus, *Constitutional Theory*, was originally published in 1928 and has been in print in German ever since. This volume makes Schmitt's masterpiece of comparative constitutionalism available to English-language readers for the first time. Schmitt is considered by many to be one of the most original—and, because of his collaboration with the Nazi party, controversial—political thinkers of the twentieth century. In *Constitutional Theory*, Schmitt provides a highly original and provocative interpretation of the Weimar Constitution. At the center of this interpretation lies his famous argument that the legitimacy of a constitution depends on a sovereign decision of the people. In addition to being subject to long-standing debate among legal and political theorists in Western Europe and the United States, this theory of constitution-making as decision has profoundly influenced constitutional theorists and designers in Asia, Latin America, and Eastern Europe.

Constitutional Theory is a significant departure from Schmitt's more polemical Weimar-era works not just in terms of its moderate tone. Through a comparative history of constitutional government in Europe and the United States, Schmitt develops an understanding of liberal constitutionalism that makes room for a strong, independent state. This edition includes an introduction by Jeffrey Seitzer and Christopher Thornhill that outlines the cultural, intellectual, and political contexts in which Schmitt wrote *Constitutional Theory*; points out what is distinctive about the work; examines how it has been received in the postwar era; and considers its larger theoretical ramifications. This volume also contains extensive editorial notes and a translation of the Weimar Constitution.

“What Heidegger's *Being and Time* is to European philosophy, *Constitutional Theory* is to European *political* philosophy. It is astounding that one of the most important works of twentieth-century political theory has remained untranslated until now. But this edition makes the wait worthwhile.”—**JOHN P. MCCORMICK**, University of Chicago



Carl Schmitt, 1926. Photo courtesy of Ellen Kennedy.

Carl Schmitt (1888–1985) was a leading German political and legal theorist. Among his many books are *Political Theology*, *The Crisis of Parliamentary Democracy*, *Political Romanticism*, *The Concept of the Political*, and *Legality and Legitimacy*, also published by Duke University Press.

Jeffrey Seitzer teaches at Roosevelt University. He is the author of *Comparative History and Legal Theory: Carl Schmitt in the First German Democracy* and the editor and translator of Carl Schmitt's *Legality and Legitimacy*. **Ellen Kennedy** is Professor of Political Science at the University of Pennsylvania. She is the author of *Constitutional Failure: Carl Schmitt in Weimar*, also published by Duke University Press. **Christopher Thornhill** is Professor of Politics at the University of Glasgow. He is the author of *German Political Philosophy: The Metaphysics of Law*.

Memory against Culture

Arguments and Reminders

JOHANNES FABIAN



Johannes Fabian is Professor Emeritus of Cultural Anthropology at the University of Amsterdam and a member of the Amsterdam School of Social Research. He is the author of many books, including *Out of Our Minds: Reason and Madness in the Exploration of Central Africa*; *Moments of Freedom: Anthropology and Popular Culture*; *Remembering the Present: Painting and Popular History in Zaire*; *Language and Colonial Power: The Appropriation of Swahili in the Former Belgian Congo, 1880–1938*; and *Time and the Other: How Anthropology Makes Its Object*.

“In these easy-reading conversational essays, studded with jewels of ethnographic provocation, Johannes Fabian continues his language-centered anthropological meditations on denials of recognition, the study of popular culture as recognition of Africa’s vigor and contemporaneity, and the pragmatics of speech: ‘Who can talk straight when even using Belgian, rather than French ways of counting (“septante-deux” not “soixante-douze”), could be denounced as anti-revolutionary?’ Fabian’s focus on terms of encounter, the work of commentary, and Internet archiving as ethnographic collaboratories disturb our pious conventions.”—

MICHAEL M. J. FISCHER, author of *Emergent Forms of Life and the Anthropological Voice* and *Mute Dreams, Blind Owls, and Dispersed Knowledges*

In *Memory against Culture*, the renowned anthropologist Johannes Fabian assesses the contemporary practice of anthropology and its emerging shape as a discipline across the globe. In twelve essays ranging from theoretical reflections to re-examinations of past ethnographic work, Fabian addresses central theoretical debates within the discipline and the social sciences more broadly—about language and time, history and memory, and ethnography and recognition. Together the essays illuminate Fabian’s pluralist vision of an anthropology that always makes the other present by opening itself to conversational and transnational practices, refusing epistemological claims that privilege any one point of view, voice, or language.

Fabian returns to his own landmark book, *Time and the Other*, to consider how the role of the “other” in anthropological inquiry has transformed over the past two decades. He explores the place of linguistics in contemporary language-centered anthropology, and he ponders how studies of material culture imbue objects with “otherness.” Meditating on the place of memory and forgetting in ethnography, he draws from his own ethnographic work in the Congo to ask why Africa, the site of so much early anthropological study, continues to be forgotten in the wake of colonization. Arguing for the importance of remembering Africa, Fabian focuses on the relationship between thought and memory in the Swahili language. In so doing, he suggests new methods for investigating memory practices across cultures. Turning to the practice of ethnography, he examines the role of the Internet and the place of field notes and other memoranda in ethnographic writing. At once wide-ranging and incisive, *Memory against Culture* is a significant reflection on the state of the field by one of its most thoughtful and engaged practitioners.

Excursions

MICHAEL JACKSON

“Michael Jackson has long been recognized as one of our liveliest and most powerful thinkers, a scholar who engages with the phenomena—human, cultural, historical, interactive—at the core of cultural anthropology. With this remarkable book, he makes a significant contribution to current and future discussions about the hallmarks, trajectory, and promise of our field.”—**Don Brenneis**, Professor of Anthropology, University of California, Santa Cruz

A village in Sierra Leone. A refugee trail over the Pyrenees in French Catalonia. A historic copper mine in Sweden. The Shuf mountains in Lebanon. The Swiss Alps. The heart of the West African diaspora in southeast London. Anthropologist Michael Jackson makes his sojourns to each of these far-flung locations, and to his native New Zealand, occasions for exploring the contradictions and predicaments of social existence. He calls his explorations “excursions” not only because each involved breaking with settled routines and certainties, but because the image of a journey suggests that thought is always on the way, the thinker a journeyman whose views are perpetually tested by encounters with others. Throughout *Excursions*, Jackson emphasizes the need for preconceptions and conventional mindsets to be replaced by the kind of open-minded critical engagement with the world that is the hallmark of cultural anthropology.



Focusing on the struggles and quandaries of everyday life, Jackson touches on matters at the core of anthropology—the state, violence, exile and belonging, labor, indigenous rights, narrative, power, home, and history.

He is particularly interested in the gaps that characterize human existence, such as those between insularity and openness, between the things over which we have some control and the things over which we have none, and between ourselves and others as we talk past each other, missing each others’ meanings. Urging a recognition of the limits to which human existence can be explained in terms of cause and effect, he suggests that knowing why things happen may ultimately be less important than trying to understand how people endure in the face of hardship.

Michael Jackson is Distinguished Visiting Professor in World Religions at Harvard University. His many books of anthropology include *Existential Anthropology: Events, Exigencies, and Effects*; *In Sierra Leone*; and *At Home in the World*. The latter two are both also published by Duke University Press. He is the author of *The Accidental Anthropologist: A Memoir*; six books of poetry including, most recently, *Dead Reckoning*; and two novels.

Ordinary Affects

KATHLEEN STEWART

“*Ordinary Affects* is an extraordinary work of finely observed aspects of everyday life in contemporary America. Radical yet familiar, it is a profoundly pedagogical book.”—**LAUREN BERLANT**, author of *The Queen of America Goes to Washington City*

Ordinary Affects is a singular argument for attention to the affective dimensions of everyday life and the potential that animates the ordinary. Known for her focus on the poetics and politics of language and landscape, the anthropologist Kathleen Stewart ponders how ordinary impacts create the subject as a capacity to affect and be affected. In a series of brief vignettes combining storytelling, close ethnographic detail, and critical analysis, Stewart relates the intensities and banalities of common experiences and strange encounters, half-spied scenes and the lingering resonance of passing events. While most of the instances rendered are from Stewart’s own life, she writes in the third person in order to reflect on how intimate experiences of emotion, the body, other people, and time inextricably link us to the outside world.

Stewart refrains from positing an overarching system—whether it’s called globalization or neoliberalism or capitalism—to describe the ways that economic, political, and social forces shape individual lives. Instead, she begins with the disparate, fragmented, and seemingly inconsequential experiences of everyday life to bring attention to the ordinary as an integral site of cultural politics. Ordinary affect, she insists, is registered in its particularities, yet it connects people and creates common experiences that shape public feeling. Through this anecdotal history—one that poetically ponders the extremes of the ordinary and portrays the dense network of social and personal connections that constitute a life—Stewart asserts the necessity of attending to the fleeting and changeable aspects of existence in order to recognize the complex personal and social dynamics of the political world.



Kathleen Stewart is Associate Professor of Anthropology and Director of the Americo Paredes Center for Cultural Studies at the University of Texas, Austin. She is the author of *A Space on the Side of the Road: Cultural Poetics in an “Other” America*.

ANTHROPOLOGY

November 288 pages
paper, 978-0-8223-4075-1, \$22.95/£12.99
cloth, 978-0-8223-4054-6, \$79.95/£52.00

ANTHROPOLOGY/CULTURAL STUDIES

October 120 pages
paper, 978-0-8223-4107-9, \$18.95/£10.99
cloth, 978-0-8223-4088-1, \$64.95/£42.00

Unsettling Accounts

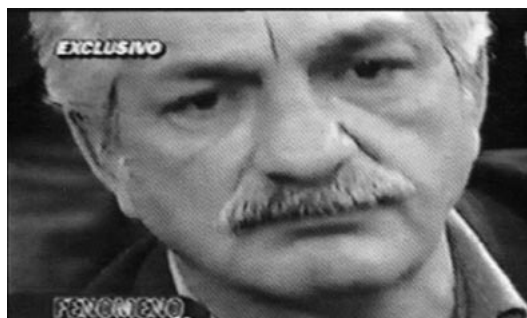
Neither Truth nor Reconciliation in Confessions of State Violence

LEIGH A. PAYNE

Leigh A. Payne is Professor of Political Science at the University of Wisconsin, Madison. She is the author of *Uncivil Movements: The Armed Right Wing and Democracy in Latin America* and a coeditor of *The Art of Truth-Telling about Authoritarian Rule and Business and Democracy in Latin America*.

*“Unsettling Accounts is an extremely valuable contribution to social science scholarship. Leigh A. Payne’s complex and nuanced analysis of when, why, and how perpetrators confess is far more sophisticated than any other research that I know of.”—LESLEY GILL, author of *The School of the Americas: Military Training and Political Violence in the Americas**

*“Unsettling Accounts is unique in transitional justice literature in its extended focus on individual perpetrators and on confessions. Payne links individual stories to some of the most pressing questions in transitional justice scholarship.”—KATHRYN SIKKINK, author of *Mixed Signals: U.S. Human Rights Policy and Latin America**



Argentine torturer Julio Simón confesses on television.

An Argentine naval officer remorsefully admits that he killed thirty people during Argentina’s Dirty War. A member of General Augusto Pinochet’s intelligence service admits on a television show that he took sadistic pleasure in the sexual torture of women in clandestine prisons. A Brazilian military officer draws on his own experiences to write a novel describing the military’s involvement in a massacre during the 1970s. The head of a police death squad refuses to become the scapegoat for apartheid-era violence in South Africa; he begins to name names and provide details of past atrocities to the truth commission. Focusing on these and other confessions to acts of authoritarian state violence, Leigh A. Payne asks what happens when perpetrators publicly admit or discuss their actions. While mechanisms such as South Africa’s Truth and Reconciliation Commission are touted as means of settling accounts with the past, Payne contends that public confessions do not settle the past. They are unsettling by nature. Rather than reconcile past violence, they catalyze contentious debate. She argues that this debate and the public confessions that trigger it are healthy for democratic processes of political participation, freedom of expression, and the contestation of political ideas.

Payne draws on interviews, unedited television film, newspaper archives, and books written by perpetrators to analyze confessions of state violence in Argentina, Chile, Brazil, and South Africa. Each of these four countries addressed its past through a different institutional form, from blanket amnesty, to conditional amnesty based on confessions, to judicial trials. Payne considers perpetrators’ confessions as performance, examining what perpetrators say and what they communicate non-verbally; the timing, setting, and reception of their confessions; and the different ways that the perpetrators portray their pasts, whether in terms of remorse, heroism, denial, or sadism, or through lies or betrayals.

THE CULTURES AND PRACTICE OF VIOLENCE

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

A JOHN HOPE FRANKLIN CENTER BOOK

Announcing
**The Cultures and Practice
of Violence**

**A NEW SERIES EDITED BY
Neil L. Whitehead, Jo Ellen Fair,
and Leigh A. Payne**

The study of violence has often focused on the political and economic conditions under which violence is generated, the suffering of victims, and the psychology of its interpersonal dynamics. Less familiar are the roles of the perpetrators, their motivations, and the cultural conditions under which they are able to operate. Addressing a need to better comprehend the role of those who actually do the work of violence—torturers, assassins, and terrorists—no less than their victims and witnesses, *The Cultures and Practice of Violence* will cultivate interdisciplinary work that draws on media, performance, literary, and cultural studies, as well as anthropology, sociology, and history.

On Violence

A Reader

BRUCE B. LAWRENCE & AISHA KARIM, EDITORS



This anthology brings together classic perspectives on violence, putting into productive conversation the thought of well-known theorists and activists, including Hannah Arendt, Karl Marx, G. W. F. Hegel, Osama bin Laden, Sigmund Freud, Frantz Fanon, Thomas Hobbes, and Pierre Bourdieu. The volume proceeds from the editors' contention that violence is always historically contingent; it must be contextualized to be understood. They argue that violence is a process rather than a discrete product. It is intrinsic to the human condition, an inescapable fact of life that can be channeled and reckoned with but never completely suppressed. Above all, *On Violence* is intended to illuminate the relationship between action and knowledge about violence, and to examine how one might speak about violence without replicating or perpetuating it.



On Violence is divided into five sections. Underscoring the connection between violence and economic world orders, the first section explores the dialectical relationship between domination and subordination. The second section brings together pieces by political actors who spoke about the tension between violence and nonviolence—Gandhi, Hitler, and Malcolm X—and critics who have commented on that tension. The third grouping examines institutional faces of violence: familial, legal, and religious, while the fourth reflects on state violence. Turning to issues of representation, the final section includes pieces on the relationship between violence and art, stories, and the media. The editors' introductions to each section highlight the significant theoretical points raised and the interconnections between the essays. Their brief introductions to individual selections provide information about the authors and their particular contributions to theories of violence.



Bruce B. Lawrence is the Nancy and Jeffrey Marcus Humanities Professor at Duke University. He is the author of *The Qur'an: A Biography*; *New Faiths, Old Fears: Muslims and Other Asian Immigrants in American Religious Life*; and *Shattering the Myth: Islam beyond Violence*. He is the editor of *Messages to the World: The Statements of Osama bin Laden* and *Muslim Networks from Hajj to Hip-Hop* (with miriam cooke). **Aisha Karim** is Assistant Professor in the Department of English and Foreign Languages at Saint Xavier University. She is a coeditor of *Poetry and Protest: A Dennis Brutus Reader*.

"This volume provides a long-needed anthology of major writings related to the subject of violence. The readings include excerpts from classical contributions of Marx and Freud to modern thinkers such as Girard and Bourdieu and social activists from Gandhi to bin Laden. The selections are skillfully chosen to address a central theme, that violence always takes place in a context."—**MARK JUERGENSMEYER**, author of *Terror in the Mind of God: The Global Rise of Religious Violence*

With selections by

Hannah Arendt	G. W. F. Hegel
Walter Benjamin	Adolf Hitler
Osama bin Laden	Thomas Hobbes
Pierre Bourdieu	Roland Jacquard
André Breton	Bruce B. Lawrence
James Cone	Elliott Leyton
Robert M. Cover	Catharine MacKinnon
Giles Deleuze	Malcolm X
Fredrick Engels	Del Martin
Frantz Fanon	Karl Marx
Michael Foucault	Chandra Muzaffar
Sigmund Freud	James Scott
Mohandas K. Gandhi	Kristine Stiles
René Girard	Michael Taussig
Linda Gordon	Leon Trotsky
Antonio Gramsci	Simone Weil
Felix Guattari	Sharon Welch
	Raymond Williams

Health Care at Risk

A Critique of the
Consumer-Driven Movement

TIMOTHY STOLTZFUS JOST

“Health Care at Risk is the first intelligent and intelligible discussion of a new fad in American health policy, the so-called ‘consumer-directed’ movement. This topic is quite important, and Timothy Stoltzfus Jost knows what he is talking about.”—THEODORE R. MARMOR, author of Fads, Fallacies, and Foolishness in Medical Care Management and Policy

In *Health Care at Risk*, Timothy Stoltzfus Jost, a leading expert in health law, weighs in on consumer-driven health care (CDHC). Many policymakers and analysts argue that CDHC is the answer to the severe access, cost, and quality problems afflicting the American health care system. The solution they propose is simple: consumers should be encouraged to save for medical care with health savings accounts, rely on these accounts to cover routine medical expenses, and turn to insurance only to cover catastrophic medical events. Advocates of consumer-driven health care believe that if consumers are spending their own money on medical care, they will purchase only services with real value to them. Jost contends that supporters of CDHC rely on oversimplified ideas about health care, health care systems, economics, and human nature.

In this concise, straightforward analysis, Jost challenges the historical and theoretical assumptions on which the consumer-driven health care movement is based and reexamines the empirical evidence that it claims as support. He traces the histories of both private health insurance in the United States and the CDHC movement. The idea animating the drive for consumer-driven health care is that the fundamental problem with the American health care system is what economists call “moral hazard,” the risk that consumers overuse services for which they do not bear the cost. Jost reveals moral hazard as an inadequate explanation of the complex problems plaguing the American health care system, and he points to troubling legal and ethical issues raised by CDHC. He describes how other countries have achieved universal access to high-quality health care at lower cost, without relying extensively on cost sharing, and he concludes with a proposal for how the United States might do the same, incorporating aspects of CDHC while recognizing its limitations.

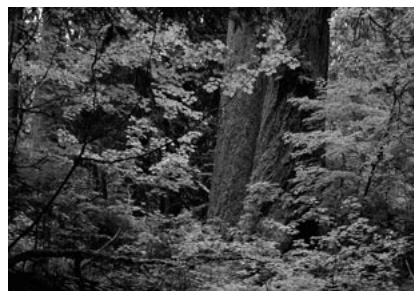
Timothy Stoltzfus Jost is the Robert L. Willett Family Professor of Law at the Washington and Lee University School of Law. He is the author of *Health Care Coverage Determinations: An International Comparative Study and Disentitlement? The Threats Facing Our Public Health-Care Programs and a Rights-Based Response*. He is the editor of *Readings in Comparative Health Law and Bioethics* and a coauthor of *Cases, Problems, and Materials in Health Law*, now in its fifth edition.

Harnessing Farms and Forests in the Low-Carbon Economy

How to Create, Measure,
and Verify Greenhouse Gas Offsets

NICHOLAS INSTITUTE FOR
ENVIRONMENTAL POLICY SOLUTIONS

EDITED BY ZACH WILLEY & BILL CHAMEIDES



As the United States moves to a low-carbon economy in order to combat global warming, credits for reducing carbon dioxide emissions will increasingly become a commodity that is bought and sold on the open market. Farmers and

other landowners can benefit from this new economy by conducting land management practices that help sequester carbon dioxide, creating credits they can sell to industry to “offset” industrial emissions of greenhouse gases.

This guide is the first comprehensive technical publication providing direction to landowners for sequestering carbon, and information for traders and others who will need to verify the sequestration. It will provide invaluable direction to farmers, foresters, land managers, consultants, brokers, investors, regulators, and others interested in creating consistent, credible greenhouse gas offsets as a tradable commodity in the United States.

The guide contains a non-technical section detailing methodologies for scoping of the costs and benefits of a proposed project, quantifying offsets of various sorts under a range of situations and conditions, and verifying and registering the offsets. The technical section provides specific information for quantifying, verifying, and regulating offsets from agricultural and forestry practices.

The Nicholas Institute for Environmental Policy Solutions at Duke University is a nonpartisan institute that engages with decision makers in government, the private sector, and the nonprofit community to develop innovative proposals that address critical environmental challenges, with offices at Duke University and in Washington, D.C.

Zach Willey is a Senior Economist at Environmental Defense, a leading national nonprofit organization that links science, economics, and law to create innovative, equitable, and cost-effective solutions to society’s most urgent environmental problems. Willey specializes in developing economic solutions to greenhouse gas emission and natural resource degradation problems in terrestrial ecosystems. **Bill Chameides** is Chief Scientist at Environmental Defense, where he specializes in global biogeochemical cycles, global change, and urban and regional-scale air pollution.

ENVIRONMENTAL POLICY/GLOBAL WARMING

June 344 pages, 39 tables, 30 illustrations
paper, 978-0-8223-4168-0, \$60.00/£34.00

The Postcolonial Careers of Santha Rama Rau

ANTOINETTE BURTON



Santha Rama Rau, 1969. Courtesy of Getty Images.

Santha Rama Rau was one of the best known South Asian writers in postwar America. Born into India's elite in 1923, Rama Rau has lived in the United States since the 1940s. While she is no longer well known, she was for several decades a popular expert on India. She provided an insider's view of Indian cultures, traditions, and history to an American public increasingly aware of the expanded role of the United States on the world stage. Rama Rau published half a dozen books—travelogues, novels, a memoir, and a Time-Life cookbook—between 1945

and 1970; she was a regular contributor to periodicals including the *New Yorker*, the *New York Times*, *McCall's*, and *Reader's Digest*.

Drawing on archival research and interviews with Rama Rau herself, historian Antoinette Burton opens Rama Rau's career into an examination of orientalism in the postwar United States, the changing idioms of cosmopolitanism in the postcolonial era, and the afterlife of British colonialism in the American public sphere. Burton describes how Rama Rau's career was shaped by gendered perceptions of India and “the East” as well as by the shifting relationships between the United States, India, Pakistan, and Great Britain during the Cold War. Exploring how Rama Rau positioned herself as an expert on both India and the British empire, Burton analyzes the correspondence between Rama Rau and her Time-Life editors over the contents of her book *The Cooking of India* (1969), and Rama Rau's theatrical adaptation of E. M. Forster's *A Passage to India*, which played on Broadway in 1961 and was the basis for David Lean's 1985 film. Burton assesses the critical reception of Rama Rau's play as well as her correspondence with Forster and Lean.

NEXT WAVE: NEW DIRECTIONS IN WOMEN'S STUDIES

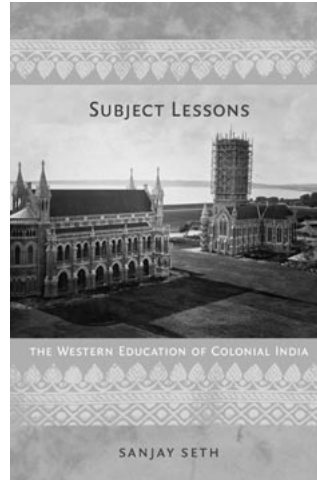
A Series Edited by Inderpal Grewal, Caren Kaplan & Robyn Wiegman

Antoinette Burton is Catherine C. and Bruce A. Bastian Professor of Global and Transnational Studies in the Department of History at the University of Illinois, Urbana-Champaign. Among her books are the collections *Archive Stories: Facts, Fictions, and the Writing of History*; *Bodies in Contact: Rethinking Colonial Encounters in World History* (with Tony Ballantyne); and *After the Imperial Turn: Thinking with and through the Nation*, all of which are also published by Duke University Press.

Subject Lessons

The Western Education of Colonial India

SANJAY SETH



Subject Lessons offers a fascinating account of how western knowledge “traveled” to India, changed that which it encountered, and was itself transformed in the process. Beginning in 1835, British colonizers funded schools and universities to disseminate modern, western knowledge, in the expectation that this knowledge would gradually replace indigenous ways of knowing. From the start, western education was endowed with great significance within India, not only by the colonizers but also by the

colonized, to the extent that today almost all “serious” knowledge about India—even within India—is based on western epistemologies. In *Subject Lessons*, Sanjay Seth's investigation into how western knowledge was received by Indians under colonial rule becomes a broader inquiry into how modern, western knowledge came to be seen not merely as one way of knowing among others but as knowledge itself.

Drawing on history, political science, anthropology and philosophy, Seth interprets the debates and controversies that came to surround western education. Central among these were concerns that Indian students were acquiring western education via rote memorization—and therefore not acquiring “true knowledge”—and that western education had plunged Indian students into a moral crisis in which they were torn between modern, western knowledge and traditional Indian beliefs. Seth argues that these concerns, voiced by the British as well as by nationalists, reflected the anxiety that western education was failing to produce the modern subjects it presupposed. This failure suggested that western knowledge was not the universal epistemology that it was thought to be. Turning to the production of collective identities, Seth illuminates the nationalists' position vis-à-vis western education—which they both sought and criticized—through analyses of discussions about the education of Muslims and women.

POLITICS, HISTORY, AND CULTURE

A Series Edited by Julia Adams and George Steinmetz

Sanjay Seth is a Reader in Politics at La Trobe University in Melbourne. He is the author of *Marxist Theory and Nationalist Politics: The Case of Colonial India* and a coeditor of the journal *Postcolonial Studies*.

Terrorist Assemblages

Homonationalism in Queer Times

JASBIR K. PUAR



OutRage! founder Peter Tatchell with “Queer Fatwa” sign. Photograph by Pierre Allardye.

In this path-breaking work, Jasbir K. Puar argues that configurations of sexuality, race, gender, nation, class, and ethnicity are realigning in relation to contemporary forces of securitization, counterterrorism, and nationalism. She examines how liberal politics serves to incorporate certain queer subjects into the fold of the nation-state, through developments including the legal recognition inherent in the overturning of anti-sodomy laws and the proliferation of more mainstream representation. These incorporations have shifted queers from their construction as figures of death (the AIDS epidemic) to subjects tied to ideas of life and productivity (gay marriage and reproductive kinship). Puar contends, however, that this tenuous inclusion of some queer subjects depends on the production of populations of Orientalized terrorist bodies. Heteronormative ideologies that the U.S. nation-state has long relied on are now accompanied by homonormative ideologies replicating narrow racial, class, gender, and national ideals. These “homonationalisms” are deployed to distinguish upright “properly hetero,” and now “properly homo,” U.S. patriots from perversely sexualized and racialized terrorist look-a-likes—especially Sikhs, Muslims, and Arabs—who are cordoned off for detention and deportation.

Puar combines transnational feminist and queer theory, Foucauldian biopolitics, Deleuzian philosophy, and technoscience criticism, and draws from an extraordinary range of sources, including governmental texts, legal decisions, films, television, ethnographic data, queer media, and activist organizing materials and manifestos. Looking at various cultural events and phenomena, she highlights troublesome links between terrorism and sexuality: in feminist and queer responses to the Abu Ghraib photographs, in the triumphal responses to the Supreme Court’s *Lawrence* decision repealing anti-sodomy laws, in the measures Sikh Americans and South Asian diasporic queers take to avoid being profiled as terrorists, and in what Puar argues is a growing Islamophobia within global queer organizing.

Jasbir K. Puar is Associate Professor of Women’s and Gender Studies at Rutgers University.

NEXT WAVE: NEW DIRECTIONS IN WOMEN’S STUDIES

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

The Witch’s Flight

The Cinematic, the Black Femme, and the Image of Common Sense

KARA KEELING

Kara Keeling contends that cinema and cinematic processes had a profound significance for twentieth-century anti-capitalist Black liberation movements based in the United States. Drawing on Gilles Deleuze’s notion of “the cinematic”—not just as a phenomenon confined to moving-image media such as film and television, but as a set of processes involved in the production and reproduction of social reality itself—Keeling describes how the cinematic structures racism, homophobia, and misogyny, and, in the process, denies viewers access to certain images and ways of knowing. She theorizes the Black femme as a figure who, even when not explicitly represented within hegemonic cinematic formulations of raced and gendered subjectivities, nonetheless haunts those representations, threatening to disrupt them by making alternative social arrangements visible.

In addition to Deleuze, Keeling draws on the thought of Frantz Fanon, Angela Davis, Karl Marx, Antonio Gramsci, and others. She pursues the elusive figure of the Black femme through Haile Gerima’s film *Sankofa* (1993), images of women in the Black Panther Party, Pam Grier’s roles in early 1970s Blaxploitation films, F. Gary Gray’s film *Set It Off* (1996), and Kasi Lemmons’s *Eve’s Bayou* (1997).

PERVERSE MODERNITIES

A Series Edited by Judith Halberstam and Lisa Lowe

Kara Keeling is Assistant Professor of Critical Studies in the School of Cinematic Arts and of African American Studies in the Department of American Studies and Ethnicity at the University of Southern California. She is a coeditor of James A. Snead’s *Racist Traces and Other Writings: European Pedigrees/African Contagions*.

Monique Wittig

At the Crossroads of Criticism

BRAD EPPS & JONATHAN D. KATZ, SPECIAL ISSUE EDITORS

a special issue of GLQ

“Lesbians are not women.” This (in)famous statement by renowned theorist, writer, and activist Monique Wittig marked a watershed moment in critical understandings of gender and sexuality. Wittig’s *mise en question* of the notion of “woman”—a term she argued was necessarily enmeshed in heterosexual and patriarchal systems of knowing—unsettled seemingly self-evident relationships between language and reality, signification and subjectivity, and even, if not especially, women and feminism. Recalling Wittig’s project and practice of lexical disidentification, by which gender and other signs of identity are ruptured and reworked, this special issue of *GLQ* offers a variety of often conflicting views on Wittig’s aesthetic, political, and theoretical work.



Monique Wittig. © Colette Geoffroy.

Contributors

Judith Butler
Diane Crowder
Brad Epps
Alice Jardine
Jonathan D. Katz
Seth Clark Silberman
Sandra Soto
Robyn Wiegman
Monique Wittig
Sande Zeig

Contributors provide critical and disparate snapshots—some more theoretical and abstract, some more experiential and concrete—of debates on, and investments in, Wittig’s theoretical legacy. Judith Butler analyzes Wittig’s “particular” universalism and offers a careful exposition of her worldview. Diane Crowder studies Wittig within a context of materialist inquiry that has often been ignored or misunderstood. Robyn Wiegman examines the complex nature of memorialization and inquires into Wittig’s place in contemporary queer theory. Seth Clark Silberman, calling attention to Wittig’s fiction, reverses the usual ascendancy of critique over narrative fiction and produces a formally innovative, if willfully “parasitic,” account of Wittig’s claim on the contributor’s imagination as he watches his mother slowly die of cancer. Alice Jardine, who situates Wittig as a disruptive and disorienting force in a mother-centered feminism, provides an autobiographically charged review of the recent history of feminism, queer studies, and the still uneasy relations between them. The issue also includes a detailed introduction by Brad Epps and Jonathan D. Katz; a brief personal reflection by Sandra Soto, a close friend and colleague of Wittig; and two texts by Wittig, one critical (with a foreword by Sande Zeig) and the other creative, both previously unavailable in English.

Brad Epps is Professor of Romance Languages and Literatures and Professor and Chair of Studies of Women, Gender, and Sexuality at Harvard University. **Jonathan D. Katz** is a Senior Fellow at the Smithsonian Museum of American Art.

Disastrous Consequences

ERIC CAZDYN, SPECIAL ISSUE EDITOR

a special issue of SAQ



Contributors

Eric Cazdyn
Isobel Frye
Jerry Herron
Peter Hitchcock
Isozaki Arata
Fredric Jameson
Walter Kalaidjian
Leszek Koczanowicz
Leah Schinasi
Neil Smith
Carol A. Stabile
Imre Szeman
Steven Wing

The past few years have seen numerous natural disasters—from the 2004 tsunami in Southeast Asia to the devastation of Hurricane Katrina. Many believe that these disasters will only increase as global warming intensifies. This special issue of *SAQ* examines the political and social problems that underlie and exacerbate the effects of disasters, be they natural or “man-made.”

From the fields of anthropology, architecture, cultural studies, economics, epidemiology, journalism, and philosophy, the contributors argue that disasters do not only follow from things going horribly wrong (extreme weather, economic collapse, urban decay) but often are the predictable results of things going according to plan. The meaning of disaster itself is challenged, theorized again, and reconceptualized.

One essay argues that media reports during Hurricane Katrina worked to deny or disguise institutionalized racism, suppressing potential dissent and controversy. Another examines how the state bureaucracy reinforces cycles of death, disease, and poverty in South Africa. A third explores the devastating conditions of everyday life in Detroit that no longer register in the political imaginary of the United States. Still another investigates the connection between unusual weather events and the workings of the Communist Party in Poland. Finally, the renowned architect Isozaki Arata plays with the idea of urban planning in two short fables introduced by Fredric Jameson.

Eric Cazdyn is Associate Professor of East Asian Studies, Film, and Comparative Literature at the University of Toronto. He is the author of *The Flash of Capital: Film and Geopolitics in Japan*, also published by Duke University Press.

Black behind the Ears

Dominican Racial Identity from Museums to Beauty Shops

GINETTA E. B. CANDELARIO



Hair fashion determines who “looks Dominican.”

Black behind the Ears is an innovative historical and ethnographic examination of Dominican identity formation in the Dominican Republic and the United States. For much of the Dominican Republic’s history, the national body has been defined as “not black,” even as black ancestry has been grudgingly acknowledged. Rejecting simplistic explanations, Ginetta E. B. Candelario suggests that it is not a desire for whiteness that guides Dominican identity discourses and displays. Instead, it is an ideal norm of what it means to be both indigenous to the Republic (*indios*) and “Hispanic.” Both indigeneity and hispanicity have historically operated as vehicles for asserting Dominican sovereignty in the context of the historically triangulated dynamics of Spanish colonialism, Haitian unification efforts, and U.S. imperialism. Candelario shows how the legacy of that history is manifest in contemporary Dominican identity discourses and displays, whether in the national historiography, the national museum’s exhibits, or in ideas about women’s beauty. Dominican beauty culture is crucial to efforts to identify as “indio” because, as an easily altered bodily feature, hair texture trumps skin color, facial features, and ancestry in defining Dominicans as *indios*.

Candelario draws on her participant-observation in a Dominican beauty shop in Washington Heights, a New York City neighborhood with the oldest and largest Dominican community outside the Republic, and on interviews with Dominicans in New York City, Washington, D.C., and Santo Domingo. She also analyzes museum archives and displays in the Museo del Hombre Dominicano and the Smithsonian Institution as well as nineteenth- and early-twentieth-century European and American travel narratives.

Ginetta E. B. Candelario is Associate Professor of Sociology and Latin American & Latina/o Studies at Smith College.

Dead Subjects

Toward a Politics of Loss in Latino Studies

ANTONIO VIEGO

Dead Subjects is an impassioned call for scholars in critical race and ethnic studies to engage with Lacanian psychoanalytic theory. Antonio Viego argues that Lacanian theory has the potential to begin rectifying the deeply flawed way that ethnic and racialized subjects have been conceptualized in North America since the mid-twentieth century. Viego contends that the accounts of human subjectivity that dominate the humanities and social sciences and influence U.S. legal thought derive from American ego psychology. Examining ego psychology in the United States during its formative years following World War II, Viego shows how its distinctly American misinterpretation of Freudian theory was driven by a faith in the possibility of rendering the human subject whole, complete, and transparent. Viego traces how this theory of the subject gained traction in the United States, passing into most forms of North American psychology, law, civil rights discourse, ethnic studies, and the broader culture.

Viego argues that the repeated themes of wholeness, completeness, and transparency with respect to ethnic and racialized subjectivity are fundamentally problematic as these themes ultimately lend themselves to the project of managing and controlling ethnic and racialized subjects by positing them as fully knowable, calculable sums: as dead subjects. He asserts that the refusal of critical race and ethnic studies scholars to read ethnic and racialized subjects in a Lacanian framework—as divided subjects, split in language—contributes to a racist discourse. Focusing on theoretical, historical, and literary work in Latino studies, he mines the implicit connection between Latino studies’ theory of the “border subject” and Lacan’s theory of the “barred subject” in language to argue that Latino studies is poised to craft a critical multiculturalist, anti-racist Lacanian account of subjectivity while adding historical texture and specificity to Lacanian theory.

Antonio Viego is Associate Professor in the Program in Literature and the Department of Romance Studies at Duke University.

The Veiled Monologues

TOM SELLAR, EDITOR

an issue of *THEATER*



Performance of *The Veiled Monologues*, Antwerp, 2006. Photo by Inge Guffens.

Contributors

Arnold Aronson
Joseph P. Cermatori
Jason Fitzgerald
Shawn-Marie Garrett
Stanley Kauffmann
Marina Kotzamani
Gordon Rogoff
Adelheid Roosen
Rachel Rusch
Tom Sellar
Andrew Steggall

This issue of *Theater* features a special section dedicated to the first English translation of Adelheid Roosen's critically acclaimed and sensational play *The Veiled Monologues*. Premiering in the Netherlands amid death threats due to its controversial and sexual content, *The Veiled Monologues* is based on Roosen's interviews with hundreds of Muslim women from around the world who emigrated to the Netherlands. The monologues, delivered onstage by Dutch Muslim actresses, powerfully reveal the challenges for Muslim women as they contend with issues of intimacy, sexuality, and love across complicated cultural and political divides. The issue also explores other artistic encounters between the Muslim world and the West and how individual theater practitioners and productions have recently attempted to bridge cultural conflicts.

In addition to the full text of *The Veiled Monologues*, an introductory essay discusses the play's early production in the Netherlands, situating the project in the context of the country's explosive debates over immigration and assimilation following the 2003 assassination of Dutch filmmaker Theo van Gogh. Also included is a panel discussion on the controversy surrounding the New York production of *My Name Is Rachel Corrie*—a play based on the life of the U.S. peace activist who was killed by an Israeli bulldozer—one of the most fiercely contested subjects of recent theater seasons. The issue also features British director Andrew Steggall's account of his journey into Iraq in 2004 to mount a production of Stravinsky's *The Soldier's Tale* with a cast of British and Iraqi actors and musicians. This account examines the trials, tribulations, and rewards of creating art in the midst of violence and political chaos.

Tom Sellar, editor of *Theater*, is Assistant Professor of Dramaturgy and Dramatic Criticism at the Yale School of Drama.

Conflicted Antiquities

Egyptology, Egyptomania, Egyptian Modernity

ELLIOTT COLLA

Conflicted Antiquities is a rich cultural history of European and Egyptian interest in ancient Egypt and its material culture, from the early nineteenth century until the mid-twentieth. Consulting the relevant Arabic archives, Elliott Colla demonstrates that the emergence of Egyptology—the study of ancient Egypt and its material legacy—was as consequential for modern Egyptians as it was for Europeans. The values and practices introduced by the new science of archaeology played a key role in the formation of a new colonial regime in Egypt. This fact was not lost on Egyptian nationalists, who challenged colonial archaeologists with the claim that they were the direct heirs of the Pharaohs, and therefore the rightful owners and administrators of ancient Egypt's material remains. As this dispute developed, nationalists invented the political and expressive culture of "Pharaonism"—Egypt's response to Europe's Egyptomania. In the process, a significant body of modern, Pharaonist poetry, sculpture, architecture, and film was created by artists and authors who looked to the ancient past for inspiration.

Colla draws on medieval and modern Arabic poetry, novels, and travel accounts; British and French travel writing; the history of archaeology; and the history of European and Egyptian museums and exhibits. The struggle over the ownership of Pharaonic Egypt did not simply pit Egyptian nationalists against European colonial administrators. Egyptian elites found arguments about the appreciation and preservation of ancient objects useful for exerting new forms of control over rural populations and for mobilizing new political parties. Finally, just as the political and expressive culture of Pharaonism proved critical to the formation of new concepts of nationalist identity, it also fueled Islamist opposition to the Egyptian state.

Elliott Colla is Associate Professor of Comparative Literature at Brown University.



Giovanni Belzoni, "Mode in Which the Young Memnon Head Now in the British Museum was Removed," from *Plates Illustrative of the Researches and Operations of G. Belzoni in Egypt and Nubia*, 1820. Courtesy of The Beinecke Rare Book and Manuscript Library of Yale University.

The Ends of War

PATRICK DEER, SPECIAL ISSUE EDITOR

a special issue of SOCIAL TEXT



"29 Palms: Security and Stabilization Operations, Marines." An-My Lê, 2003–4. Courtesy of Murray Guy, New York.

Contributors

Ashley Dawson
Patrick Deer
Jonathan Michael Feldman
Kennan Ferguson
Jean Franco
Randy Martin
Leerom Medovoi
Rosalind Morris
Gilberto Rosas

This special issue of *Social Text* examines the self-perpetuating nature of postmodern war and war culture. It looks at the instrumental nature of war discourse as a political force and challenges its vision of endless warfare as the means to control both domestic and foreign populations in an era of globalization. Essays analyze the historical and material interests that war serves and challenge the seductive mythology of high-tech precision warfare, which allows the traumatic effects of war to be considered at a great distance. The issue also argues that the increasing tendency to discuss war metaphorically—as in the phrases “War on Drugs” and “War on Terror”—blurs the boundaries between civilian and soldier and between combatant and noncombatant and defers the human cost of permanent warfare.

The contributors to this special issue—drawing on cultural studies, anthropology, economics, psychoanalysis, gender studies, postcolonial studies, and war literature—target the blind spots in current debates about war. One essay examines the financing of war, challenging the myth that our military-industrial complex generates economic bounty. Another contributor addresses strategies of high-tech urban warfare now being developed by the U.S. military and warns of the historical limits of colonial policing techniques that build on practices of surveillance. Other essays discuss the eroticization of “consent” embodied in the practice of torture at Abu Ghraib; the paradoxes of paramilitary policing and popular resistance along the militarized Mexico-U.S. border; and the continuities between the permanent war economy that emerged in the United States during World War II and the current disastrous confluence of militarism, global outsourcing, and economic depletion.

Patrick Deer is Assistant Professor of English at New York University.

Modernism and Colonialism

British and Irish Literature, 1899–1939

RICHARD BEGAM & MICHAEL VALDEZ MOSES, EDITORS

This collection of essays by renowned literary scholars offers a sustained and comprehensive account of the relation of British and Irish literary modernism to colonialism. Bringing postcolonial studies into dialogue with modernist studies, the contributors move beyond depoliticized appreciations of modernist aesthetics as well as the dismissal of literary modernism as irredeemably complicit in the evils of colonialism. They demonstrate that the modernists were not unapologetic supporters of empire. Many were avowedly and vociferously opposed to colonialism, and all of the writers considered in this volume were concerned with the political and cultural significance of colonialism, including its negative consequences for both the colonizer and the colonized.

Ranging over poetry, fiction, and criticism, the essays provide fresh appraisals of Joseph Conrad, T. S. Eliot, Ezra Pound, Virginia Woolf, D. H. Lawrence, Wyndham Lewis, E. M. Forster, W. B. Yeats, James Joyce, Elizabeth Bowen, Hugh MacDiarmid, and Evelyn Waugh, as well as Robert Louis Stevenson and Rider Haggard. The essays that bookend the collection connect the modernists to their Victorian precursors, to postwar literary critics, and to postcolonial poets. The rest treat major works written or published between 1899 and 1939, the boom years of literary modernism and the period during which the British Empire reached its greatest geographic expanse. Among the essays are explorations of how British imperialism inspired Conrad, Woolf, and Eliot to seek new aesthetic forms appropriate to the sense of dislocation they associated with empire; how primitivism figured in the fiction of Lawrence and Lewis; and how, in *Ulysses*, Joyce used modernist techniques toward anticolonial ends.

Richard Begam is Associate Professor of English at the University of Wisconsin, Madison. He is the author of *Samuel Beckett and the End of Modernity*. **Michael Valdez Moses** is Associate Professor of English at Duke University. He is the author of *The Novel and the Globalization of Culture*.

Contributors

Nicholas Allen	Jed Esty
Rita Barnard	Andrzej Gąsiorek
Richard Begam	Declan Kiberd
Nicholas Daly	Brian May
Maria DiBattista	Michael Valdez Moses
Ian Duncan	Jahan Ramazani
	Vincent Sherry

Science without Laws

Model Systems, Cases, Exemplary Narratives

ANGELA N. H. CREAGER, ELIZABETH LUNBECK
& M. NORTON WISE, EDITORS

Physicists regularly invoke universal laws, like those of motion and electromagnetism, to explain events. Biological and medical scientists have no such laws. How then do they acquire a reliable body of knowledge about biological organisms and human disease? One way is by repeatedly returning to, manipulating, observing, interpreting, and reinterpreting certain subjects—such as flies, mice, worms, or microbes—or, as they are known in biology, “model systems.” Across the natural and human sciences, other disciplinary fields have developed canonical examples that have played a role comparable to that of biology’s model systems, serving not only as points of reference and illustrations of general principles or values, but also as sites of continued investigation and reinterpretation. The essays in this collection assess the scope and function of model objects in domains as diverse as biology, geology, and history, attending to differences between fields as well as to epistemological commonalities.

Contributors examine the role of the fruit fly *Drosophila* and nematode worms in biology, troops of baboons in primatology, box and digital simulations of the movement of the earth’s crust in geology, and meteorological models in climatology. They analyze the intensive study of the prisoner’s dilemma in game theory, ritual in anthropology, the individual case in psychoanalytic research, and Athenian democracy in political theory. The contributors illuminate the processes through which particular organisms, cases, materials, or narratives become foundational to their fields, and they examine how these foundational exemplars—from the fruit fly to Freud’s Dora—shape the knowledge produced within their disciplines.

SCIENCE AND CULTURAL THEORY

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

Angela N. H. Creager is Professor of History at Princeton University. She is the author of *The Life of a Virus: Tobacco Mosaic Virus as an Experimental Model, 1930–1965*. **Elizabeth Lunbeck** is the Nelson Tyrone, Jr. Professor of American History at Vanderbilt University. Her books include *The Psychiatric Persuasion: Knowledge, Gender, and Power in Modern America*. **M. Norton Wise** is Professor of History and a Director of the Center for Society and Genetics at the University of California, Los Angeles. He is the editor of *Growing Explanations: Historical Perspectives on Recent Science*, also published by Duke University Press.

Contributors

Rachel A. Ankeny	Elizabeth Lunbeck
Angela N. H. Creager	Mary S. Morgan
Amy Dahan Dalmedico	Josiah Ober
John Forrester	Naomi Oreskes
Clifford Geertz	Susan Sperling
Carlo Ginzburg	Marcel Weber
E. Jane Albert Hubbard	M. Norton Wise

SCIENCE STUDIES

October 312 pages, 14 illustrations
paper, 978-0-8223-4068-3, \$22.95/£12.99
cloth, 978-0-8223-4046-1, \$79.95/£52.00

Queering Reproduction

Achieving Pregnancy in the Age of Technoscience

LAURA MAMO

Originally developed to help heterosexual couples, fertility treatments such as in vitro fertilization and sperm donation have provided lesbians with new methods for achieving pregnancy during the past two decades. *Queering Reproduction* is an important sociological analysis of lesbians’ use of these medical fertility treatments. Drawing on in-depth interviews with lesbians seeking to get pregnant—as well as specialists working in sperm banks, fertility clinics, and midwifery practices—Laura Mamo describes how reproduction has become an intensely medicalized process for lesbians, transforming them into patients often more due to their sexual identities than because of their physical conditions. Mamo argues that this medicalization of reproduction has begun to shape queer subjectivities in both productive and troubling ways: by destabilizing the assumed link between heterosexuality and parenthood while also reinforcing traditional, heteronormative ideals about motherhood and the imperative to reproduce.



Advertisement in *Health Magazine*, April 2005. Reprinted with permission.

so, she investigates how lesbians navigate the medical system with its requisite range of fertility treatments, diagnostic categories, and treatment trajectories. Combining moving narratives and insightful analysis, *Queering Reproduction* reveals how medical technology reconfigures social formations, individual subjectivity, and notions of kinship.

Laura Mamo is Assistant Professor of Sociology and Assistant Affiliate Professor of Women’s Studies and Lesbian and Gay Studies at the University of Maryland.

SCIENCE STUDIES/GAY & LESBIAN STUDIES

October 320 pages, 6 illustrations
paper, 978-0-8223-4078-2, \$23.95/£13.99
cloth, 978-0-8223-4057-7, \$84.95/£55.00

Left of Karl Marx

The Political Life of Black Communist Claudia Jones

CAROLE BOYCE DAVIES



Claudia Jones in her London office as editor of the *West Indian Gazette*.

In *Left of Karl Marx*, Carole Boyce Davies assesses the activism, writing, and legacy of Claudia Jones (1915–1964), a pioneering Afro-Caribbean radical intellectual, dedicated communist, and feminist. Jones is buried in London's Highgate Cemetery, to the left of Karl Marx—a location that Boyce Davies finds fitting. Jones expanded on Marxism-Leninism, incorporating gender and race into her political critique and activism.

Claudia Cumberbatch Jones was born in Trinidad. In 1924, she moved to New York, where she lived for the next thirty years. She was active in the Communist Party from her early twenties onward. A talented writer and speaker, she traveled throughout the United States lecturing and organizing. In the early 1950s, she wrote a well-known column, “Half the World,” for the *Daily Worker*. As the U.S. government intensified its efforts to prosecute communists, Jones was arrested several times. She served nearly a year in a U.S. prison before being deported and given asylum by Great Britain in 1955. There she founded *The West Indian Gazette* and *Afro-Asian Caribbean News* and the Caribbean Carnival, an annual London festival that continues today as the Notting Hill Carnival. Boyce Davies examines Jones's thought and journalism, her political and community organizing, and poetry that the activist wrote while she was imprisoned. Looking at the contents of the FBI file on Jones, Boyce Davies contrasts Jones's own narration of her life with the federal government's. *Left of Karl Marx* establishes Jones as a significant figure within Caribbean intellectual traditions, black U.S. feminism, and the history of communism.

Carole Boyce Davies is Professor of African-New World Studies and English at Florida International University. She is the author of *Black Women, Writing, and Identity: Migrations of the Subject*; the editor of the *Encyclopedia of the African Diaspora* (forthcoming) and *Decolonizing the Academy: African Diaspora Studies*; and a coeditor of *The African Diaspora: African Origins and New World Identities*.

The Body of War

Media, Ethnicity, and Gender
in the Break-up of Yugoslavia

DUBRAVKA ŽARKOV

In *The Body of War*, Dubravka Žarkov analyzes representations of female and male bodies in the Croatian and Serbian press in the late 1980s, and in early 1990s during the war in which Yugoslavia disintegrated. Žarkov proposes that the Balkan war was not a war between ethnic groups; rather, ethnicity was produced by the war itself. Žarkov analyzes the process through which ethnicity was generated, showing how lived and symbolic female and male bodies became central to it. She does not posit a direct causal relationship between hate speech published in the press during the mid-1980s and the acts of violence in the war. Instead, she argues that both the representational practices of the “media war” and the violent practices of the “ethnic war” depended on specific, shared notions of femininity and masculinity, norms of (hetero)sexuality, and definitions of ethnicity.



Croatian newspaper photo depicting a unit of women arriving at the Bosnian defense lines. From *Vjesnik*, October 6, 1992.

Tracing the links between the war and press representations of ethnicity, gender, and sexuality, Žarkov examines the media's coverage of two major protests by women who explicitly identified themselves as mothers, of sexual violence

against women and men during the war, and of women as militants. She draws on contemporary feminist analyses of violence to scrutinize international and local feminist writings on the war in former Yugoslavia. Demonstrating that some of the same essentialist ideas of gender and sexuality used to produce and reinforce the significance of ethnic differences during the war have often been invoked by feminists, she points out the political and theoretical drawbacks to grounding feminist strategies against violence in ideas of female victimhood.

NEXT WAVE: NEW DIRECTIONS IN WOMEN'S STUDIES

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

Dubravka Žarkov is a Senior Lecturer in Gender, Conflict, and Development Studies at the Institute of Social Studies in The Hague. She is a coeditor of *The Postwar Moment: Militaries, Masculinities, and International Peacekeeping* and an associate editor of *Focaal: European Journal of Anthropology*.

Finding the Movement

Sexuality, Contested Space, and Feminist Activism

ANNE ENKE

In *Finding the Movement*, Anne Enke reveals that diverse women's engagement with public spaces gave rise to and profoundly shaped second-wave feminism. Focusing on women's activism in Detroit, Chicago, and Minneapolis-St. Paul during the 1960s and 1970s, Enke describes how women across race and class created a massive groundswell of feminist activism by directly intervening in the urban landscape. They secured illicit meeting spaces and gained access to public athletic fields. They fought to open bars to women and abolish gendered dress codes and prohibitions against lesbian congregation. They created alternative spaces, such as coffeehouses, where women could socialize and organize. They opened women-oriented bookstores, restaurants, cafes, and clubs, and they took it upon themselves to establish women's shelters, health clinics, and credit unions in order to support women's bodily autonomy.

By considering the development of feminism through an analysis of public space, Enke expands and revises the historiography of second-wave feminism. She suggests that the movement was so widespread because it was built by people who did not identify themselves as feminists as well as by those who did. Her focus on claims to public space helps to explain why sexuality, lesbianism, and gender expression were so central to feminist activism. Her spatial analysis also sheds light on hierarchies within the movement. As women turned commercial, civic, and institutional spaces into sites of activism, they produced, as well as resisted, exclusionary dynamics.

Anne Enke is Associate Professor of Women's Studies, History, and LGBT Studies at the University of Wisconsin, Madison.

RADICAL PERSPECTIVES: A RADICAL HISTORY REVIEW BOOK SERIES

Edited by Daniel J. Walkowitz and Barbara Weinstein

Women's Experimental Cinema

Critical Frameworks

ROBIN BLAETZ, EDITOR

Women's Experimental Cinema provides lively introductions to the work of fifteen avant-garde women filmmakers, some of whom worked as early as the 1950s and many of whom are still working today. In each essay in this collection, a leading film scholar considers a single filmmaker, supplying biographical information, analyzing various influences on her work, interpreting a significant number of individual films, and examining the development of the filmmaker's corpus. The essays rescue the work of critically neglected but influential women filmmakers for teaching, further study, and, hopefully, restoration and preservation. Just as importantly, they enrich the understanding of feminism in cinema and expand the terrain of film history, particularly the history of the American avant-garde.



Filmmaker Leslie Thornton in Kenadsa, Algeria, 1991. Photo by Susan Slyomovics.

The contributors examine the work of Marie Menken, Joyce Wieland, Gunvor Nelson, Yvonne Rainer, Carolee Schneemann, Barbara Rubin, Amy Greenfield, Barbara Hammer, Chick Strand, Marjorie Keller, Leslie Thornton, Abigail Child, Peggy Ahwesh,

Su Friedrich, and Cheryl Dunye. Whether discussing how Menken used film as a way to rethink the transition from abstract expressionism to pop art in the 1950s and 1960s, how Rubin both objectified the body and investigated the filmic apparatus that enabled that objectification in her outrageous "sexperimental" film *Christmas on Earth* (1963), or how Dunye uses film to explore her own identity as a black lesbian artist, taken together the essays highlight the diversity in the filmmakers' forms and methods. At the same time, they reveal commonalities, including a tendency toward documentary rather than fiction and a commitment to nonhierarchical, collaborative production practices. The volume's final essay focuses explicitly on teaching women's experimental films, addressing logistical concerns (how to acquire the films and secure proper viewing spaces) and extending the range of the book by suggesting alternative films for classroom use.

Robin Blaetz is Associate Professor of Film Studies at Mount Holyoke College. She is the author of *Visions of the Maid: Joan of Arc in American Film and Culture*.

Contributors

Paul Arthur	Scott MacDonald
Robin Blaetz	Kathleen McHugh
Noël Carroll	Ara Osterweil
Janet Cutler	Maria Pramaggiore
Mary Ann Doane	Melissa Ragona
Robert A. Haller	Kathryn Ramey
Chris Holmlund	M. M. Serra
Chuck Kleinhans	Maureen Turim
	William C. Wees

FILM STUDIES/WOMEN'S STUDIES

October 416 pages, 62 illustrations
paper, 978-0-8223-4044-7, \$25.95/£14.99
cloth, 978-0-8223-4023-2, \$94.95/£61.00

WOMEN'S HISTORY/GAY & LESBIAN STUDIES

November 376 pages
paper, 978-0-8223-4083-6, \$23.95/£13.99
cloth, 978-0-8223-4062-1, \$84.95/£55.00

Looking Past the Screen

Case Studies in American Film History and Method

JON LEWIS & ERIC SMOODIN, EDITORS



Movie poster for Mark Hellinger's *The Naked City*. Courtesy of the University of Southern California.

Film scholarship has long been dominated by textual interpretations of specific films. *Looking Past the Screen* advances a more expansive American film studies, one in which cinema is understood to be a social, political, and cultural phenomenon extending far beyond the screen. Presenting a model of film studies in which films themselves are only one source of information among many, this volume brings

together film histories that draw on primary sources including collections of personal papers, popular and trade journalism, fan magazines, studio publications, and industry records.

Focusing on Hollywood cinema from the teens to the 1970s, these case studies show the value of this extraordinary range of historical materials in developing interdisciplinary approaches to film stardom, regulation, reception, and production. They examine negotiations over the content of American films shown abroad as revealed in State Department records; analyze the star image of Clara Smith Hamon, who was notorious for having murdered her lover; and consider film journalists' understanding of the arrival of auteurist cinema in Hollywood as it was happening during the early 1970s. One contributor chronicles the development of film studies as a scholarly discipline; another offers a sociopolitical interpretation of the origins of film noir. Still another brings to light Depression-era film reviews and Production Code memos so sophisticated in their readings of representations of sexuality that they undermine the idea that queer interpretations of film are a recent development. *Looking Past the Screen* suggests methods of historical research, and it encourages further thought about the modes of inquiry that structure the discipline of film studies.

Jon Lewis is Professor of English at Oregon State University. His books include *Hollywood v. Hard-Core* as well as *Whom God Wishes to Destroy: Francis Ford Coppola and the New Hollywood* and *The New American Cinema*, both also published by Duke University Press. **Eric Smoodin** is Professor of American Studies and Director of Film Studies at the University of California, Davis. He is the author of *Regarding Frank Capra: Audience, Celebrity, and American Film Studies, 1930–1960*, also published by Duke University Press, and *Animating Culture: Hollywood Cartoons from the Sound Era*.

Contributors

Mark Lynn Anderson	Sumiko Higashi	Eric Schaefer
Janet Bergstrom	Jon Lewis	Andrea Slane
Richard deCordova	David M. Lugowski	Eric Smoodin
Kathryn Fuller-Seeley	Dana Polan	Shelley Stamp

Fabulous!

Divas I

ALEXANDER DOTY, SPECIAL ISSUE EDITOR

a special issue of CAMERA OBSCURA



Sylvester in concert at the Roxy, Los Angeles, 1978. Photograph by Phil Bray. Courtesy of Fantasy, Inc.

Contributors

Alexander Doty
Brett Farmer
Joshua Gamson
Chuck Jackson
Ramon Lobato
Edward R. O'Neill
Ann Pellegrini
Julie Levine Russo
Nick Salvato
Jeanne Schepher
Edward Baron Turk
Stacy Wolf

From Josephine Baker to Judy Garland to Elton John, the figure of the diva occupies a fascinating place in American culture. This special issue of *Camera Obscura* explores the impact of divas (and divos) in film and popular culture and considers their fraught psychic and social positioning. Contributors examine how divas are frequently portrayed as both victims and villains and how they can be figures of worship as well as of ridicule for their attempts to confront, transcend, or carve a new space within the patriarchal dominant culture. This collection looks at how divas cause “category trouble” by refusing to stay in their proper culturally assigned roles—gender, race, and class—in order to live life on their own terms, making them important figures for other groups at the margins of the dominant culture.

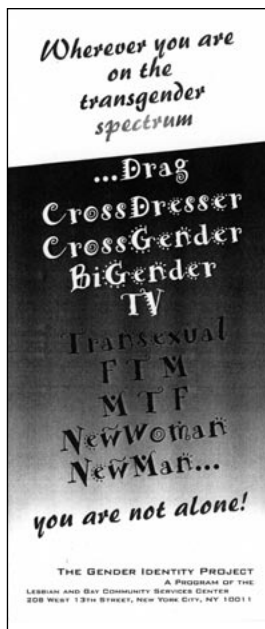
The contributors to *Fabulous! Divas I* (the first in a two-part series) address how Baker's dual image as sexualized black woman and multicultural mother has been used to question and invert stereotypes; how the diva witches in the Broadway musical *Wicked* have developed a cult following among adolescent girls; and how fans mix irony and sincerity in their admiration of daytime soap divas. One contributor explores the cultural work of camp, while another considers hair as a fetish item for diva devotees. Among the diva appreciations are a look at the life of the cross-dressing black disco diva Sylvester, a reading of Garland as a lesbian diva *par excellence*, an examination of Courtney Love as a martyr diva, and a consideration of how loving Julie Andrews can make people queer.

Alexander Doty is Professor of English at Lehigh University. He is a coeditor of *Out in Culture: Gay, Lesbian, and Queer Essays on Popular Culture*, also published by Duke University Press.

Imagining Transgender

An Ethnography of a Category

DAVID VALENTINE



Gender Identity Project Pamphlet, 1997.

Imagining Transgender is an ethnography of the emergence and institutionalization of transgender as a category of collective identity and political activism. Embraced by activists in the early 1990s to advocate for gender-variant people, the category quickly gained momentum in public health, social service, scholarly, and legislative contexts. Working as a safer-sex activist in Manhattan during the late 1990s, David Valentine conducted ethnographic research among mostly male-to-female transgender-identified people at drag balls, support groups, cross-dresser organizations, clinics, bars, and clubs. However, he found that many of those labeled “transgender” by activists did not know the term or resisted its use. Instead, they self-identified as “gay,”

a category of sexual rather than gendered

identity and one rejected in turn by the activists who claimed these subjects as transgender. Valentine analyzes the reasons for and potential consequences of this difference, and how social theory is implicated in it.

Valentine argues that “transgender” has been so rapidly adopted in the contemporary United States because it clarifies a model of gender and sexuality that has been gaining traction within feminism, psychiatry, and mainstream gay and lesbian politics since the 1970s: a paradigm in which gender and sexuality are distinct arenas of human experience. This distinction, and the identity categories based on it, erase the experiences of some gender-variant people—particularly poor persons of color—who conceive of gender and sexuality in other terms. While recognizing the important advances transgender has facilitated, Valentine argues that a broad vision of social justice must include, simultaneously, an attentiveness to the politics of language and a recognition of how social theoretical models and broader political economies are embedded in the day-to-day politics of identity.

David Valentine is Assistant Professor of Anthropology at the University of Minnesota.

Making Scenes

Reggae, Punk, and Death Metal in 1990s Bali

EMMA BAULCH

In this rich ethnography, Emma Baulch examines the complex identity politics that played out within Bali’s reggae, punk, and death metal subcultures during the 1990s. She takes readers inside each scene: hanging out with the Balinese death-metal band Phobia, among unemployed university graduates clad in black t-shirts and ragged jeans; among young men sporting mohawks, leather jackets, and hefty jackboots, participating in the punk scene with the bands Superman Is Dead and Triple Punk; and among the remnants of the local reggae scene in Kuta



Indonesian fans before Bandung Underground II concert, 1996. Photo by the author.

Beach, the island’s most renowned tourist area. Baulch traces how each music scene arrived and grew in Bali, looking at the influence of factors including performance venues for amateur bands, the global extreme metal underground, MTV

Asia, and the deregulation of Indonesia’s media. She analyzes Balinese youth’s reasons for participating in each subculture as well as the ways that they asserted each scene’s specific character through dance, dress, claims to public spaces, and performance.

Participants in the different music scenes often explained their interest in death metal, punk, or reggae in relation to broader ideas about what it meant to be Balinese. Those ideas, in turn, reflected views about Bali’s tourist industry as well as a Balinese regionalism gathering momentum in response to the cultural dominance of Jakarta, Indonesia’s capital and largest city. Baulch describes how the participants in the reggae, punk, and death metal subcultures engaged with stereotypical ideas about Bali and Jakarta, reworking “Balinese-ness” by synthesizing global media, ideas of national belonging, and local identity politics. *Making Scenes* chronicles the creation of subcultures at a historical moment when media globalization and the gradual demise of the authoritarian Suharto regime coincided with revitalized, essentialist formulations of the Balinese self.

Emma Baulch is Senior Research Associate in the Creative Industries Faculty at the Queensland University of Technology in Brisbane, Australia.

Intimate Outsiders

The Harem in Ottoman and Orientalist Art and Travel Literature

MARY ROBERTS



Pair of photographs of Princess Nazli Hanım (photographer and date unknown) in western dress (on left) and as an Ottoman man dressed as a harem master (on right). Courtesy of the Staffordshire Record Office.

Until now, the notion of a cross-cultural dialogue has not figured in the analysis of harem paintings, largely because the western fantasy of the harem has been seen as the archetype for western appropriation of the Orient. In *Intimate Outsiders*, the art historian Mary Roberts brings to light a body of harem imagery that was created through a dynamic process of cultural exchange. Roberts focuses on images produced by nineteenth-century European artists and writers who were granted access to harems in the urban centers of Istanbul and Cairo. Invited guests, these Europeans were “intimate outsiders” within the women’s quarters of elite Ottoman households. At the same time, elite Ottoman women were offered intimate access to European culture through their contact with these foreign travelers.

Roberts draws on a range of sources including paintings, photographs, and travelogues discovered in archives in Britain, Turkey, Egypt, and Denmark. She rethinks the influential harem works of the realist painter John Frederick Lewis, a British artist living in Cairo during the 1840s, whose works were granted an authoritative status by his British public despite the actual limits of his insider knowledge. Unlike Lewis, British women were able to visit Ottoman harems, and from the mid-nineteenth century onward they did so in droves. Writing about their experiences in published travelogues, they undermined the idea that harems were the subject only of male fantasies. The elite Ottoman women who orchestrated these visits often challenged their guests’ misapprehensions about harem life, and a number of them exercised power as patrons, commissioning portraits from European artists. Their roles as art patrons defy western ideas of the harem woman as passive odalisque.

OBJECTS/HISTORIES: A Series Edited by Nicholas Thomas
Published with the assistance of the Getty Grant Foundation

Mary Roberts is the John Schaeffer Senior Lecturer in British Art at the University of Sydney. She is a coeditor of *Orientalism’s Interlocutors: Painting, Architecture, Photography*, also published by Duke University Press.

Avant-Garde Fascism

The Mobilization of Myth, Art, and Culture in France, 1909–1939

MARK ANTLIFF

Investigating the central role that theories of the visual arts and creativity played in the development of fascism in France, Mark Antliff examines the aesthetic dimension of fascist myth-making within the history of the avant-garde. Between 1909 and 1939, a surprising array of modernists were implicated in this project, including such well-known figures as the symbolist Maurice Denis, architects Le Corbusier and Auguste Perret, sculptors Charles Despiau and Aristide Maillol, the “New Vision” photographer Germaine Krull, and Fauve Maurice Vlaminck.



Mario Sironi, *Urban landscape*, 1920–21.
© 2006 Artists Rights Society.

Antliff considers three French fascists: Georges Valois (1878–1945), Philippe Lamour (1903–1992), and Thierry Maulnier (1909–1988), demonstrating how they appropriated the avant-garde aesthetics of Cubism, Futurism, Surrealism, the so-called *retour à l’ordre* (“return to order”), and, in one instance, even defined the “dynamism” of fascist ideology in terms of Soviet filmmaker Sergei Eisenstein’s theory of montage. For these fascists, modern art was the mythic harbinger of a regenerative revolution that would overthrow existing governmental institutions, inaugurate an anti-capitalist new order, and awaken the creative and artistic potential of the fascist “new man.”

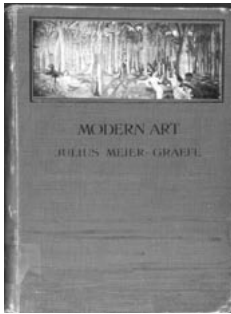
In formulating the nexus of fascist ideology, aesthetics, and violence, Valois, Lamour, and Maulnier drew primarily on the writings of the French political theorist Georges Sorel (1847–1922), whose concept of revolutionary myth proved central to fascist theories of cultural and national regeneration in France. Antliff analyzes the impact of Sorel’s theory of myth on Valois, Lamour, and Maulnier. Valois created the first fascist movement in France; Lamour, a follower of Valois, established the short-lived Parti Fasciste Révolutionnaire in 1928 before founding two fascist-oriented journals; Maulnier forged a theory of fascism under the auspices of the journals *Combat* and *Insurgé*.

Mark Antliff is Professor in the Department of Art, Art History, and Visual Studies at Duke University. He is the author of *Inventing Bergson: Cultural Politics and the Parisian Avant-Garde*; a coauthor of *Cubism and Culture*; and a coeditor of *A Cubism Reader: Documents and Criticism, 1906–1914* and *Fascist Visions: Art and Ideology in France and Italy*.

Partisan Canons

ANNA BRZYSKI, EDITOR

Whether it is being studied or critiqued, the art canon is usually understood as a single authoritative list of important works and artists. This collection breaks with the idea of a singular, transcendent canon. Through provocative case studies, it demonstrates that the content of any canon is historically and culturally specific and dependent on who is responsible for the canon's production and maintenance. In these essays art historians explore how, where, why, and by whom canons are formed; how they function under particular circumstances; how they are maintained; and why they may undergo change.



A 1908 text widely accepted as establishing a canon of modern art.

Focusing on various moments from the seventeenth century to the present, the contributors cover a broad geographic terrain, encompassing the United States, France, Germany, the Netherlands, Poland, Taiwan, and South Africa. Topics include examinations of the working and reworking of a canon by an influential nineteenth-century French critic, the limitations placed on what was acceptable as canonical in American textbooks produced during the Cold War, the failed attempt to define a canon of Rembrandt's works, and

the difficulties of constructing an artistic canon in parts of the globe marked by colonialism and the imposition of Eurocentric ideas of artistic value. The essays highlight the diverse factors that affect the production of art canons: market forces and ideological investments in particular aesthetic and political positions, nationalism and ingrained ideas concerning the cultural superiority of particular groups, perceptions of gender and race, artists' efforts to negotiate their status within particular professional environments, and the dynamics of art history as an academic discipline and discourse. This volume is a call to historicize canons, acknowledging both their partisanship and its implications for the writing of art history.

Anna Brzyski is Assistant Professor of Art History at the University of Kentucky.

Contributors

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Down in the Dumps

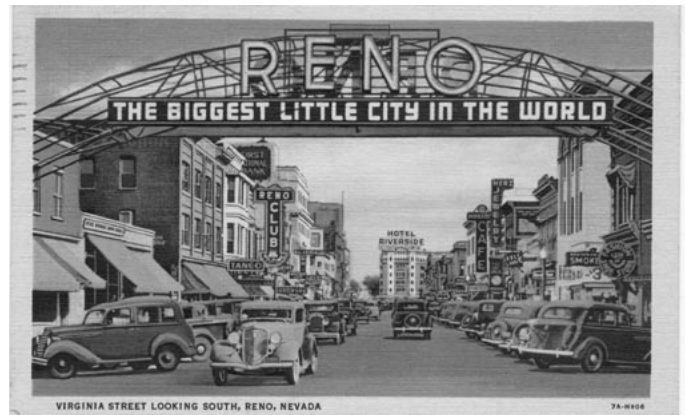
Place, Modernity, American Depression

JANI SCANDURA

Mucking around in the messy terrain of American trash, Jani Scandura tells the story of the United States during the Great Depression through evocative and photo-rich portraits of four different locales: Reno, Harlem, Key West, and Hollywood. In investigating these Depression-era "dumps," places that she claims contained and reclaimed the cultural, ideological, and material refuse of modern America, Scandura introduces the concept of "depressive modernity," an enduring affective component of American culture that exposes itself at those moments when the foundational myths of America and progressive modernity—capitalism, democracy, individualism, secularism, utopian aspiration—are thrown into question. Depressive modernity is modernity at a *standstill*. Such a modernity is not stagnant or fixed, nor immobile, but is constituted by an instantaneous unstaging of desire, territory, language, and memory that reveals itself in the shimmering of place.

An interpretive bricolage that draws on an unlikely archive of 1930s detritus—office memos, scribbled manuscripts, scrapbooks, ruined photographs, newspaper clippings, glass eyes, incinerated stage sets, pulp novels, and junk washed ashore—*Down in the Dumps* escorts its readers through Reno's 1930s divorce factory, where couples from across the United States came to quickly dissolve matrimonial bonds; Key West's multilingual salvage economy and the island that became the center of an ideological tug-of-war between the American New Deal government and a politically fraught Caribbean; post-Renaissance Harlem, in the process of memorializing, remembering, grieving and rewriting a modernity that had already passed; and Studio-era Hollywood, Nathanael West's "dump of dreams," in which the introduction of sound film and shifts in art direction began to transform how Americans understood place-making and even being itself. A coda on Alcatraz and the Pentagon brings the book into the present, exploring how American Depression comes to bear on post-9/11 America.

Jani Scandura is Associate Professor of English and Co-Director of the Space & Place Collective at the University of Minnesota. She is a coeditor of *Modernism, Inc.: Body, Memory, Capital*.



Reno postcard, 1937.

ART HISTORY

October 384 pages, 38 illustrations
paper, 978-0-8223-4106-2, \$24.95/£14.99
cloth, 978-0-8223-4085-0, \$89.95/£58.00

CULTURAL STUDIES/AMERICAN STUDIES

November 440 pages, 111 illustrations
paper, 978-0-8223-3666-2, \$27.95/£15.99
cloth, 978-0-8223-3654-9, \$99.95/£64.00

In from the Cold

Latin America's New Encounter with the Cold War

GILBERT M. JOSEPH & DANIELA SPENSER, EDITORS

Over the last decade, studies of the Cold War have mushroomed globally. Unfortunately, work on Latin America has not been well represented in either theoretical or empirical discussions of the broader conflict. With some notable exceptions, studies have proceeded in rather conventional channels, focusing on U.S. policy objectives and high-profile leaders (Fidel Castro) and events (the Cuban Missile Crisis), drawing largely on U.S. government sources. Moreover, only rarely have U.S. foreign relations scholars engaged productively with Latin American historians who analyze how the international conflict transformed the region's political, social, and cultural life. Representing a collaboration among eleven North American, Latin American, and European historians, anthropologists, and political scientists, this volume attempts to facilitate such a cross-fertilization. In the process, *In From the Cold* shifts the focus of attention away from the bipolar conflict, the preoccupation of much of the so-called new Cold War history, in order to showcase research, discussion, and an array of new archival and oral sources centering on the grassroots, where conflicts actually brewed.

The collection's contributors examine international and everyday contests over political power and cultural representation, focusing on communities and groups above and underground; on state houses and diplomatic board rooms manned by Latin American and international governing elites; on the relations among states regionally; and, less frequently, on the dynamics between the two great superpowers themselves. In addition to charting new directions for research on the Latin American Cold War, *In From the Cold* seeks to contribute more generally to an understanding of the conflict in the global south.

Gilbert M. Joseph is Farnam Professor of History and International Studies at Yale University. He is the editor of *Reclaiming the Political in Latin American History* and a coeditor of *The Mexico Reader*; *Fragments of a Golden Age*; *Crime and Punishment in Latin America*; *Close Encounters of Empire*; and *Everyday Forms of State Formation*, all also published by Duke University Press. **Daniela Spenser** is Senior Research Professor at the Centro de Investigaciones y Estudios Superiores en Antropología Social in Mexico City. She is the author of *The Impossible Triangle: Mexico, Soviet Russia, and the United States in the 1920s*, also published by Duke University Press.

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

Contributors

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Steven J. Bachelior	Carlota McAllister
Thomas S. Blanton	Stephen Pitti
Seth Fein	Daniela Spenser
Piero Gleijeses	Eric Zolov

A Discontented Diaspora

Japanese-Brazilians and the Meanings of Ethnic Militancy, 1960–1980

JEFFREY LESSER



Advertisement in *Realidade*, October 1967, reads, "Love Is Born in the East."

In *A Discontented Diaspora*, Jeffrey Lesser investigates broad questions of ethnicity, the nature of diasporic identity, and Brazilian culture. He does so by exploring particular experiences of young Japanese-Brazilians who came of age in São Paulo during the 1960s and 1970s, an intensely authoritarian period of military rule. The most populous city in Brazil, São Paulo was also the world's largest "Japanese" city outside of Japan by 1960. Believing that their own regional identity should be the national one, residents of São Paulo constantly discussed the relationship

between Brazilianness and Japanese-ness. As second-generation *Nikkei* (Brazilians of Japanese descent) moved from the agricultural countryside of their immigrant parents into various urban professions, they became the "best Brazilians" in terms of their ability to modernize the country and the "worst Brazilians" because they were believed to be the least likely to fulfill the cultural dream of whitening. Lesser analyzes how *Nikkei* both resisted and conformed to others' perceptions of their identity as they struggled to define and claim their own ethnicity within São Paulo during the dictatorship.

Lesser draws on a wide range of sources, including films, oral histories, wanted posters, advertisements, newspapers, photographs, police reports, government records, and diplomatic correspondence. He focuses on two particular cultural arenas—erotic cinema and political militancy—which highlight the ways that Japanese-Brazilians imagined themselves to be Brazilian. As he explains, young *Nikkei* were sure that their participation in these two realms would be recognized for its Brazilianness. They were mistaken. Whether joining banned political movements, training as guerilla fighters, or acting in erotic films, the subjects of *A Discontented Diaspora* militantly asserted their Brazilianness only to find that doing so reinforced their minority status.

Jeffrey Lesser is Winship Distinguished Research Professor of the Humanities, Professor of History, and Director of the Program in Latin American and Caribbean Studies at Emory University. His books include *Searching for Home Abroad: Japanese-Brazilians and Transnationalism* and *Negotiating National Identity: Immigrants, Minorities, and the Struggle for Ethnicity in Brazil*, both also published by Duke University Press.

A Revolution for Our Rights

Indigenous Struggles for Land and Justice
in Bolivia, 1880–1952

Laura Gotkowitz



Major Edmundo Nogales and Lt. Col. José Celestino Pinto, with Indians who arrived in La Paz, March 1945. Courtesy of the Luis Antezana Private Archive.

A Revolution for Our Rights is a significant reassessment of the causes of Bolivia's 1952 revolution. Historians have tended to view the revolution as the result of class-based movements that accompanied the rise of peasant leagues, mineworker unions, and reformist political projects in the 1930s. Laura Gotkowitz argues that the revolution had deeper roots—in the indigenous struggles for land and justice that swept through Bolivia during the first half of the twentieth century. Challenging conventional wisdom, she demonstrates that rural indigenous activists fundamentally reshaped the military populist projects of the 1930s and 1940s. In so doing, she chronicles a hidden rural “revolution”—before the 1952 revolution—that fused appeals for equality with demands for a radical reconfiguration of political power, landholding, and rights.

Gotkowitz combines an emphasis on national political debates and congresses with a fine-grained analysis of Indian communities and large estates in the department of Cochabamba. The fragmented nature of Cochabamba's Indian communities and the pioneering significance of its peasant unions make it a propitious vantage point for exploring contests over competing visions of the nation, justice, and rights. Scrutinizing state authorities' efforts to impose the law in what was considered a lawless countryside, Gotkowitz shows how, time and again, indigenous activists shrewdly exploited the ambiguous status of the state's pro-Indian laws to press their demands for land and justice. Bolivian indigenous and social movements have captured worldwide attention during the past several years. By describing indigenous mobilization in the decades preceding the 1952 revolution, *A Revolution for Our Rights* illuminates a crucial chapter in the long history behind present-day struggles in Bolivia and contributes to an understanding of indigenous politics in modern Latin America more broadly.

Laura Gotkowitz is Assistant Professor of History at the University of Iowa.

Greening Brazil

Environmental Activism in State and Society

Kathryn Hochstetler & Margaret E. Keck

Greening Brazil challenges the claim that environmentalism came to Brazil from abroad. Political scientists Kathryn Hochstetler and Margaret E. Keck retell the story of environmentalism in Brazil from the inside out, analyzing the extensive efforts within the country to save its natural environment and the interplay of those efforts with transnational environmentalism. They trace Brazil's complex environmental politics as they have unfolded over time, from their mid-twentieth-century conservationist beginnings to the contemporary development of a distinctive “socio-environmentalism” which seeks to address ecological destruction and social injustice simultaneously. Hochstetler and Keck argue that explanations of Brazilian environmentalism—and environmentalism in the global South generally—must take into account the way that domestic political processes shape environmental reform efforts.

The authors present a multilevel analysis encompassing institutions and individuals within the government—at national, state, and local levels—as well as the activists, special interest groups, and nongovernmental organizations that operate outside formal political processes. They emphasize the importance of networks linking committed actors within the government bureaucracy with activists in civil society. Portraying a gradual process punctuated by periods of rapid advance, the authors show how political opportunities have arisen from major political transformations, such as the transition to democracy, and from critical events, including the well-publicized murders of environmental activists in 1988 and 2004. Hochstetler and Keck contend that rather than instigating environmental policy changes within Brazil, foreign governments and organizations provide much-needed leverage and support to domestic actors at key moments.

Kathryn Hochstetler is Professor of Political Science at the University of New Mexico. She is a coauthor of *Sovereignty, Democracy, and Global Civil Society: State-Society Relations at UN World Conferences* and a coeditor of *Palgrave Advances in International Environmental Politics*. **Margaret E. Keck** is Professor of Political Science at The Johns Hopkins University. She is the author of *The Workers' Party and Democratization in Brazil* and a coauthor of *Activists beyond Borders: Advocacy Networks in International Politics*.

LATIN AMERICAN HISTORY

November 376 pages, 30 illustrations
paper, 978-0-8223-4067-6, \$23.95/£13.99
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ENVIRONMENTAL POLITICS/LATIN AMERICAN STUDIES

September 320 pages
paper, 978-0-8223-4031-7, \$23.95/£13.99
cloth, 978-0-8223-4048-5, \$84.95/£55.00

FDR and the Spanish Civil War

Neutrality and Commitment in the Struggle that Divided America

DOMINIC TIERNEY



What was the relationship between President Franklin D. Roosevelt, architect of America's rise to global power, and the 1936–39 Spanish Civil War, which inspired passion and sacrifice, and shaped the road to World War II? While many historians have portrayed the Spanish Civil War as one of Roosevelt's most isolationist episodes, Dominic Tierney argues that it was the president's first attempt to challenge fascist aggression in Europe. Drawing on newly discovered archival documents, Tierney describes the evolution of Roosevelt's

thinking about the Spanish Civil War in relation to America's broader geopolitical interests, as well as the fierce domestic controversy over Spanish policy in the United States.

Between 1936 and 1939, Roosevelt's perceptions of the Spanish Civil War were transformed. Initially disinterested in which side won, FDR became an increasingly committed supporter of the leftist government. He believed that German and Italian intervention in Spain was part of a broader program of fascist aggression, and he worried that the Spanish Civil War would serve as a model for fascist revolutions in Latin America. In response, Roosevelt tried to illegally send covert aid to the Spanish government, as well as ship food to Spain, and mediate a compromise solution to the civil war. However unsuccessful these initiatives proved to be, they represented an important stage in Roosevelt's emerging strategy to aid democracy in Europe.

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

Dominic Tierney is Assistant Professor of Political Science at Swarthmore College. He is a coauthor (with Dominic Johnson) of *Failing to Win: Perceptions of Victory and Defeat in International Politics*.

The Unpredictability of the Past

Memories of the Asia-Pacific War in U.S.–East Asian Relations

MARC GALLICCHIO, EDITOR

In *The Unpredictability of the Past*, an international group of historians examines how collective memories of the Asia-Pacific War continue to affect relations among China, Japan, and the United States. The contributors are primarily concerned with the history of international relations broadly conceived to encompass not only governments but also nongovernmental groups and organizations that influence the interactions of peoples across the Pacific. Taken together, the essays provide a rich, multifaceted analysis of how the dynamic interplay between past and present is manifest in policymaking, popular culture, public commemorations, and other arenas.

The contributors interpret mass media sources, museum displays, monuments, film, and literature, as well as the archival sources traditionally used by historians. They explore how American ideas about Japanese history shaped U.S. occupation policy following Japan's surrender in 1945, and how memories of the Asia-Pacific War influenced Washington and Tokyo policy makers' reactions to the postwar rise of Soviet power. They investigate topics from the resurgence of Pearl Harbor images in the U.S. media in the decade before September 11, 2001 to the role of Chinese war museums both within China and in Chinese-Japanese relations, and from the controversy over the Smithsonian Institute's display of the *Enola Gay* to Japanese tourists' reactions to the U.S.S. *Arizona* memorial at Pearl Harbor. One contributor traces how a narrative commemorating African Americans' military service during World War II eclipsed the history of their significant early-twentieth-century appreciation of Japan as an ally in the fight against white supremacy. Another looks at the growing recognition and acknowledgment in both the United States and Japan of the Chinese dimension of World War II. By focusing on how memories of the Asia-Pacific War have been contested, imposed, resisted, distorted, and revised, *The Unpredictability of the Past* demonstrates the crucial role that interpretations of the past play in the present.

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

Marc Gallicchio is Professor of History at Villanova University. He is the author of *The African American Encounter with Japan and China: Black Internationalism in Asia, 1895–1945* and *The Cold War Begins in Asia: American East Asian Policy and the Fall of the Japanese Empire*.



"Bell for Peace" monument at the Nanjing Massacre Memorial Museum. Photo by Xiaohua Ma.

Contributors

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Frank Ninkovich
Emily S. Rosenberg
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Selling Modernity

Advertising in Twentieth-Century Germany

PAMELA E. SWETT, S. JONATHAN WIESEN & JONATHAN R. ZATLIN, EDITORS

With a foreword by Victoria de Grazia

The sheer intensity and violence of Germany's twentieth-century—through the end of an empire, two world wars, two democracies, and two dictatorships—provides a unique opportunity to assess the power and endurance of commercial imagery in the most extreme circumstances. *Selling Modernity* places advertising and advertisements in this tumultuous historical setting, exploring such themes as the relationship between advertising and propaganda in Nazi Germany, the influence of the United States on German advertising, the use of advertising to promote mass consumption in West Germany, and the ideological uses and eventual prohibition of advertising in East Germany.



German Coca-Cola ad campaign in the 1930s.

While the essays are informed by the burgeoning literature on consumer society, *Selling Modernity* focuses on the actors who had the greatest stake in successful merchandising: company managers, advertising executives, copywriters, graphic artists, market researchers, and salespeople, all

of whom helped shaped the depiction of a company's products, reputation, and visions of modern life. The contributors consider topics ranging from critiques of capitalism triggered by the growth of advertising in the 1890s to the racial politics of Coca-Cola's marketing strategies during the Nazi era, and from the post-1945 career of an erotica entrepreneur to a federal anti-drug campaign in West Germany. Whether examining the growing fascination with racialized discourse reflected in early-twentieth-century professional advertising journals or the postwar efforts of Lufthansa to lure holiday and business travelers back to a country associated with mass murder, the contributors reveal advertising's central role in debates about culture, business, politics, and society in twentieth-century Germany.

Pamela E. Swett is Associate Professor of History at McMaster University. She is the author of *Neighbors and Enemies: The Culture of Radicalism in Berlin, 1929–1933*. **S. Jonathan Wiesen** is Associate Professor of History at Southern Illinois University, Carbondale. He is the author of *West German Industry and the Challenge of the Nazi Past, 1945–1955*. **Jonathan R. Zatlin** is Assistant Professor of History at Boston University. He is the author of *The Currency of Socialism: Money and Political Culture in East Germany*.

Contributors

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Guillaume de Syon	Anne Kaminsky	S. Jonathan Wiesen
Holm Friebe	Kevin Repp	Jonathan R. Zatlin
	Corey Ross	

HISTORY

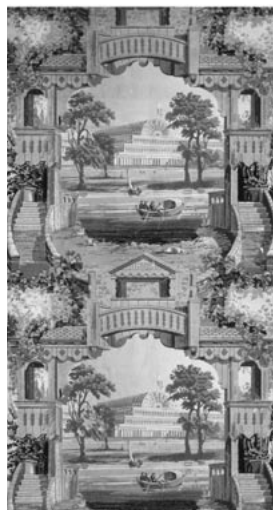
October 384 pages, 59 illustrations
paper, 978-0-8223-4069-0, **\$24.95/£14.99**
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Grand Designs

Labor, Empire, and the Museum in Victorian Culture

LARA KRIEDEL

With this richly illustrated history of industrial design reform in nineteenth-century Britain, Lara Kriegel demonstrates that preoccupations with trade, labor, and manufacture lay at the heart of Victorian-era debates about cultural institutions. Through aesthetic reform, Victorians sought to redress the inferiority of British crafts in comparison to those made on the continent and in the colonies. Declaring a crisis of design and workmanship among the British laboring classes, reformers pioneered schools of design, copyright protections, and spectacular displays of industrial and imperial wares, most notably the Great Exhibition of 1851. Their efforts culminated with the establishment of the South Kensington Museum, predecessor to the Victoria and Albert Museum, which stands today as home to the world's foremost collection of the decorative and applied arts. Kriegel's identification of the significant links between markets and museums, and between economics and aesthetics, suggests the need to rethink Victorian cultural formation.



Crystal Palace wallpaper in the Gallery of False Principles, Museum of Ornamental Art (1852–53). Courtesy of Victoria and Albert Museum, London.

Drawing on a wide range of sources, including museum guidebooks, design manuals, illustrated newspapers, pattern books, and government reports, Kriegel brings to life the many Victorians who claimed a stake in aesthetic reform during the middle years of the nineteenth century. The aspiring artists who attended the Government School of Design, the embattled provincial printers who sought a strengthened industrial copyright, the Exhibition-going millions who visited the Crystal Palace, the lower-middle-class consumers who learned new principles of taste in metropolitan museums, and the working men of London who critiqued the city's art and design collections are all cast by Kriegel as leading cultural actors of their

day. *Grand Designs* shows how these Victorians vied to upend aesthetic hierarchies in an imperial age and, in the process, to refashion London's public culture.

RADICAL PERSPECTIVES

A *Radical History Review* Book Series

Edited by Daniel J. Walkowitz and Barbara Weinstein

Lara Kriegel is Associate Professor of History at Florida International University.

HISTORY/MUSEUM STUDIES

November 296 pages, 74 illustrations (8 in color)
paper, 978-0-8223-4072-0, **\$23.95/£13.99**
cloth, 978-0-8223-4051-5, **\$84.95/£55.00**

Creating Market Socialism

How Ordinary People Are Shaping Class and Status in China

CAROLYN L. HSU



A Pizza Parlor franchise owned by a young Chinese entrepreneur in Harbin, ca. 2004. Photo by the author.

In the midst of China's post-Mao market reforms, the old status hierarchy is collapsing. Who will determine what will take its place? In *Creating Market Socialism*, the sociologist Carolyn L. Hsu demonstrates the central role of ordinary people—rather than

state or market elites—in creating new institutions for determining status in China. Hsu explores the emerging hierarchy, which is based on the concept of *suzhi*, or quality. In *suzhi* ideology, human capital and educational credentials are the most important measures of status and class position. Hsu reveals how, through their words and actions, ordinary citizens decide what jobs or roles within society mark individuals with *suzhi*, designating them “quality people.”

Hsu's ethnographic research, conducted in the city of Harbin in northwestern China, included participant observation at twenty workplaces and interviews with working adults from a range of professions. By analyzing the shared stories about status and class, jobs and careers, aspirations and hopes that circulate among Harbiners from all walks of life, Hsu reveals the logic underlying the emerging stratification system. In the post-socialist era, Harbiners have been forced to confront a fast-changing and bewildering institutional landscape. Their collective narratives serve to create meaning and order in the midst of this confusion. Harbiners collectively agreed that “intellectuals” (scientists, educators, and professionals) were the most respected within the new social order, because they contributed the most to Chinese society, whether that contribution was understood in terms of traditional morality, socialist service, or technological and economic progress. Harbiners understood human capital as an accurate measure of a person's status. Their collective narratives about *suzhi* shape their career choices, judgments, and child-rearing practices, and therefore the new practices and institutions developing in post-socialist China.

POLITICS, HISTORY, AND CULTURE

A Series Edited by Julia Adams and George Steinmetz

Carolyn L. Hsu is Associate Professor of Sociology at Colgate University.

Class and the Color Line

Interracial Class Coalition in the Knights of Labor and the Populist Movement

JOSEPH GERTEIS

A lauded contribution to historical sociology, *Class and the Color Line* is an analysis of social-movement organizing across racial lines in the American South during the 1880s and 1890s. The Knights of Labor and the Populists were the largest and most influential movements of their day, as well as the first to undertake large-scale organizing in the former Confederate states, where they attempted to recruit African Americans as fellow workers and voters.



It seems that the Democratic party is bowing down to the Farmers' Alliance. The Farmers regard with amusement its attitude, while the Colored man awaits the result of the meeting.

Cartoon from *Richmond Planet*, July 18, 1891.

While scholars have long debated whether the Knights and the Populists were genuine in their efforts to cross the color line, Joseph Gerteis shifts attention from that question to those of how, where, and when the movements' organizers drew racial boundaries. Arguing that the movements were simultaneously racially inclusive and exclusive, Gerteis explores

the connections between race and the movements' economic and political interests in their cultural claims and in the dynamics of local organizing.

Interpreting data from the central journals of the Knights of Labor and the two major Populist organizations, the Farmers' Alliance and the People's Party, Gerteis explains how the movements made sense of the tangled connections between race, class, and republican citizenship. He considers how these collective narratives motivated action in specific contexts: in Richmond and Atlanta in the case of the Knights of Labor, and in Virginia and Georgia in that of the Populists. Gerteis demonstrates that the movements' collective narratives galvanized interracial organizing to varying degrees in different settings. At the same time, he illuminates the ways that interracial organizing was enabled or constrained by local material, political, and social conditions.

POLITICS, HISTORY, AND CULTURE

A Series Edited by Julia Adams and George Steinmetz

Joseph Gerteis is Associate Professor of Sociology at the University of Minnesota. He is a coeditor of *Classical Sociological Theory* and *Contemporary Sociological Theory*. *Class and the Color Line* won the 2005 President's Book Award from the Social Science History Association.

The Art of the Network

Strategic Interaction and Patronage in Renaissance Florence

PAUL D. McLEAN

Writing letters to powerful people to win their favor and garner rewards such as political office, tax relief, and recommendations was an institution in Renaissance Florence; the practice was an important tool for those seeking social mobility, security, and recognition by others. In this detailed study of political and social patronage in fifteenth-century Florence, Paul D. McLean shows that patronage was much more than a pursuit of specific rewards. It was also a pursuit of relationships and of a self defined in relation to others. To become an independent individual in Renaissance Florence, one first had to become connected. With *The Art of the Network*, McLean fills a gap in sociological scholarship by tracing the historical antecedents of networking and examining the con-

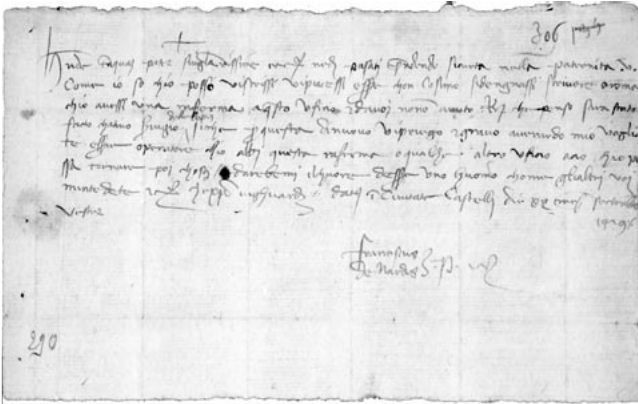
cept of self that accompanies it. His analysis of patronage opens into a critique of contemporary theories about social networks and social capital, and an exploration of the sociological meaning of “culture.”

McLean scrutinized thousands of letters to and from Renaissance Florentines. He describes the social protocols the letters reveal, paying particular attention to the means by which Florentines crafted credible presentations of themselves. The letters, McLean contends, testify to the development not only of new forms of self-presentation but also of a new kind of self to be presented: an emergent, “modern” conception of self as an autonomous agent. They also bring to the fore the importance that their writers attached to concepts of honor, and the ways that they perceived themselves in relation to the Florentine state.

POLITICS, HISTORY, AND CULTURE

A Series Edited by Julia Adams and George Steinmetz

Paul D. McLean is Associate Professor of Sociology at Rutgers University.



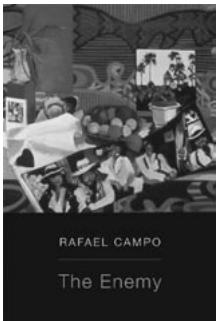
Detail from letter, September 20, 1429.

SOCIOLOGY/EARLY MODERN STUDIES

November 296 pages, 5 illustrations paper, 978-0-8223-4117-8, \$22.95/£12.99 cloth, 978-0-8223-4100-0, \$79.95/£52.00

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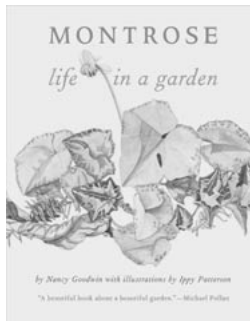


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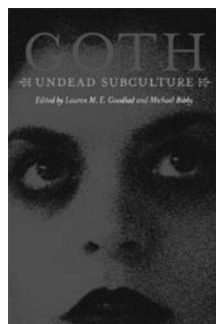


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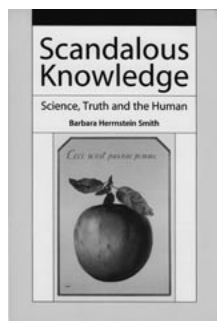


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Southern Gardening and
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Elizabeth Lawrence
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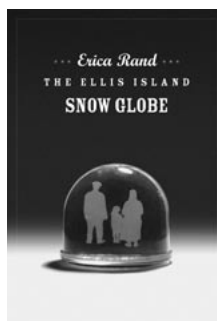
CULTURAL STUDIES



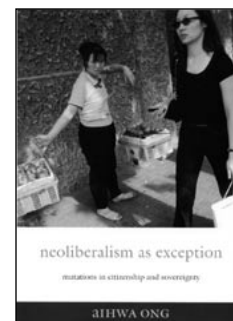
Goth: Undead Subculture
 Lauren M. E. Goodlad and Michael Bibby, editors
 2007
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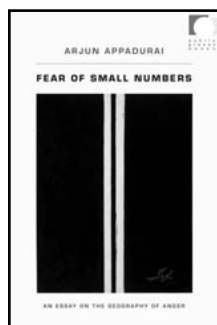
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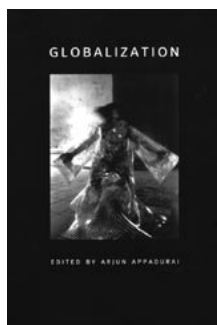
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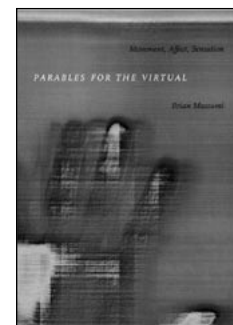
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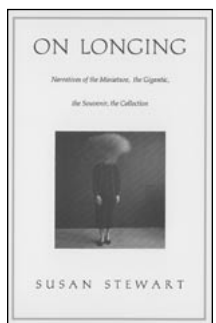
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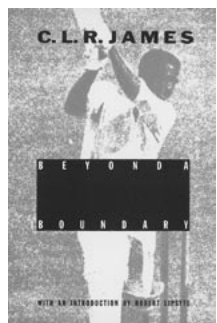
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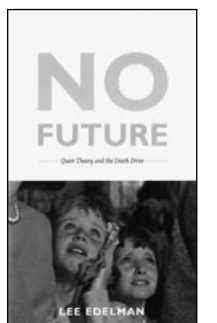
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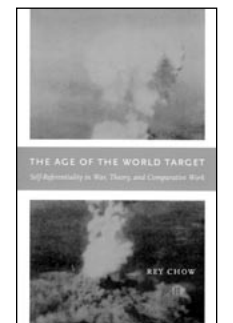
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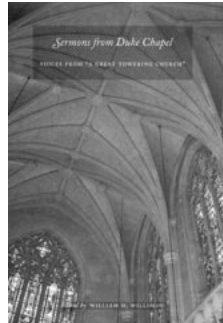


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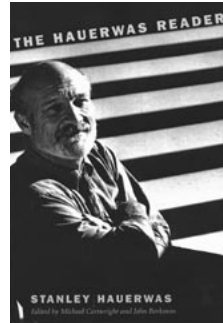
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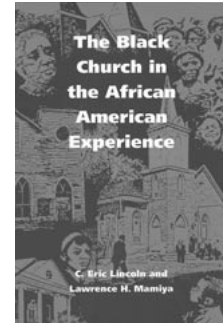


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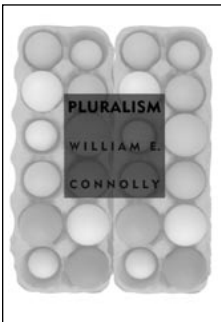
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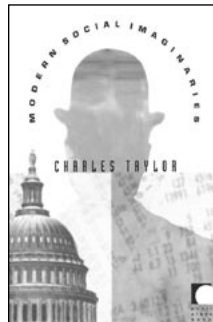


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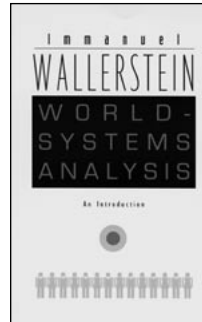
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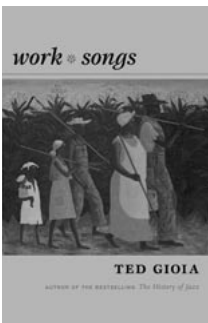


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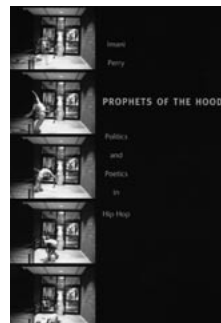
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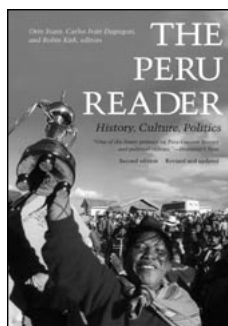


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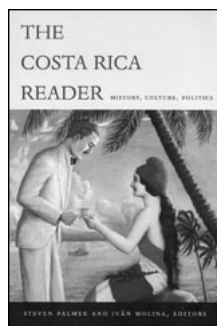


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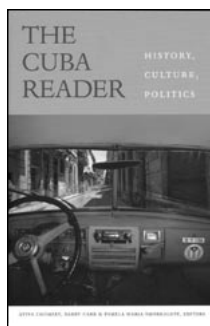
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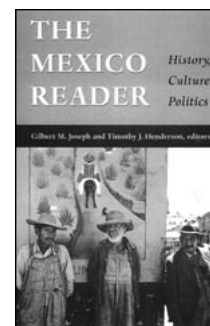
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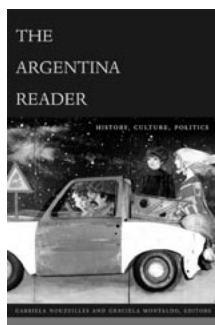
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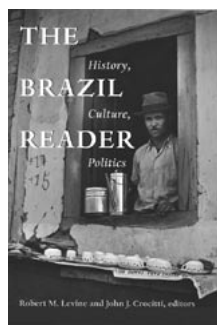
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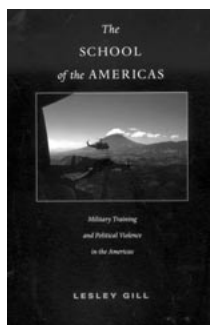
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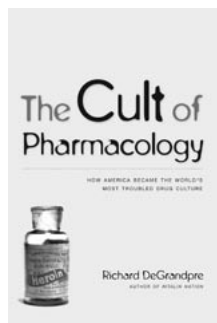


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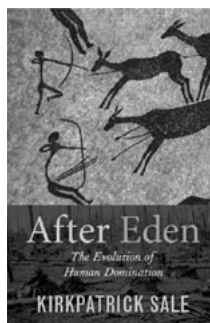


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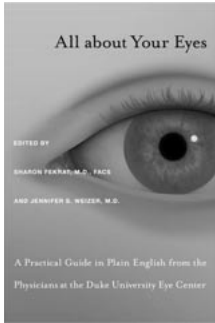
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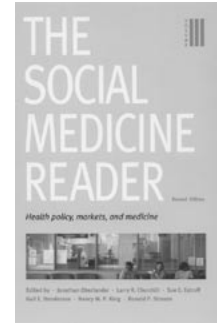
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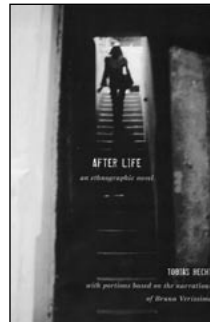


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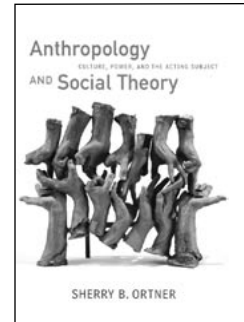


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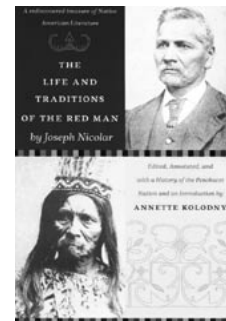


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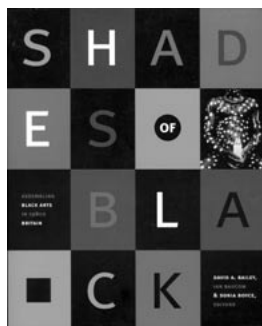


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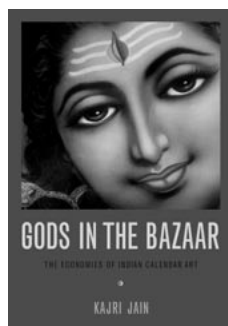


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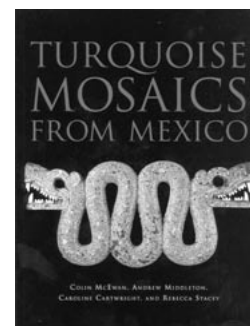
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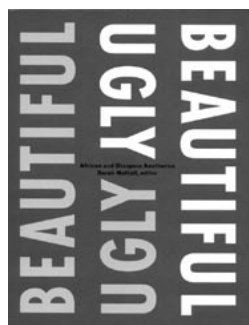
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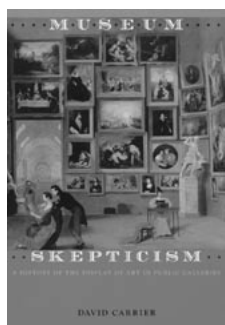
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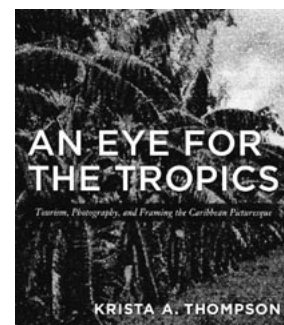
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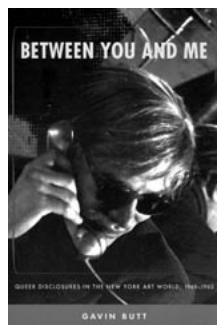
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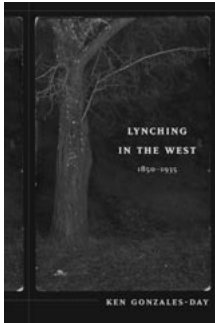


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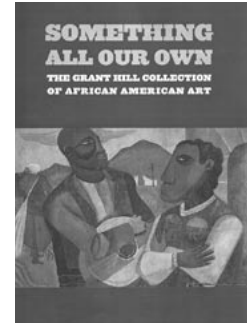
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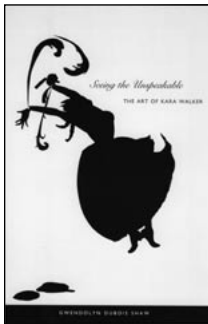


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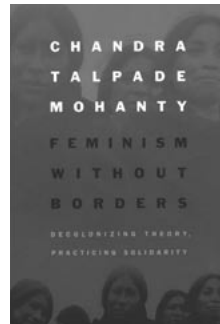
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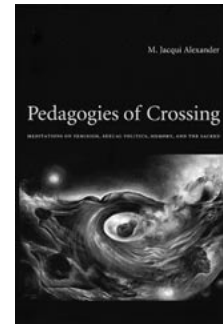
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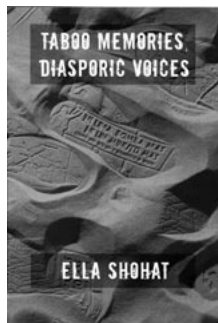
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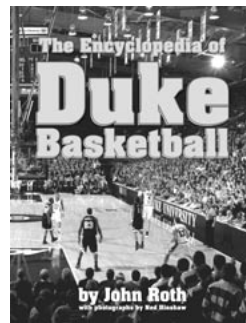
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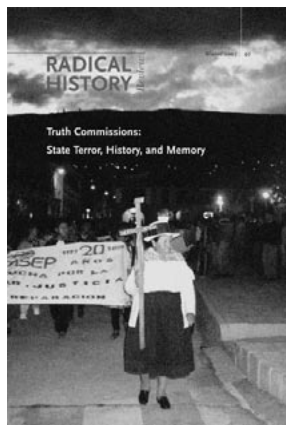
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