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Escaping Nature

How to Survive Global Climate Change

ORRIN H. PILKEY, CHARLES O. PILKEY, LINDA P. PILKEY-JARVIS, NORMA J. LONGO, KEITH C. PILKEY, FRED B. DODSON, and HANNAH L. HAYES

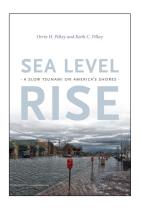
"Escaping Nature provides an excellent overview of climate change consequences and suggestions on how to effectively deal with these challenges. This book is for all those who are seemingly overwhelmed by the complexity and confusion that the climate change news and debate generate. It could catch on like wildfire!"—ALBERT C. HINE, coauthor of Sea Level Rise in Florida: Science, Impacts, and Options

"Presenting a concise overview of the many calamities facing humanity, *Escaping Nature* offers suggestions on social and personal levels for how to mitigate climate change. For the nonspecialist but interested citizen, this book will be their source of content for many discussions over dinner and among friends for years to come."—

JOSEPH T. KELLEY, coauthor of *The World's Beaches: A Global Guide to the Science of the Shoreline*

Industrial and agricultural greenhouse gas emissions are rapidly warming Earth's climate, unleashing rising seas, ocean acidification, melting permafrost, powerful storms, wildfires, floods, deadly heat waves, droughts, tsunamis, food shortages, reduced nutritional levels in crops, and armed conflict over shrinking water supplies. Billions of people will become climate refugees. Hotter temperatures will allow tropical diseases to spread into temperate regions. Higher levels of CO2, allergens, dust, and other particulate matter will impair our physical and mental health and even reduce our cognitive abilities. Climate change disproportionately affects the world's poor. It also harms Nature, and could ultimately trigger a sixth mass extinction. In Escaping Nature, Orrin H. Pilkey and his coauthors offer concrete suggestions for how to respond to the threats posed by global climate change. They argue that, while we wait for the world's governments to get serious about mitigating climate change, we can adapt to a hotter world through technological innovations, behavioral changes, nature-based solutions, political changes, and education.

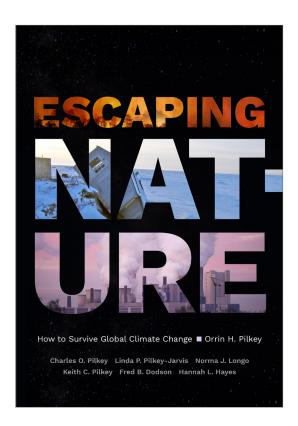
Also by Orrin H. Pilkey and Keith C. Pilkey



Sea Level Rise

A Slow Tsunami on America's Shores

paper, \$25.95tr/£18.99 978-1-4780-0637-4/2019



March 320 pages, 99 illustrations, including 83 in color paper, 978-1-4780-2544-3 **\$28.95tr/£24.99** cloth, 978-1-4780-2066-0 **\$107.95/£97.00**

Orrin H. Pilkey is Emeritus James B. Duke Professor of Earth and Ocean Sciences at Duke University and the author and coauthor of many books.

Charles O. Pilkey is a former geologist turned freelance sculptor, writer, and illustrator.

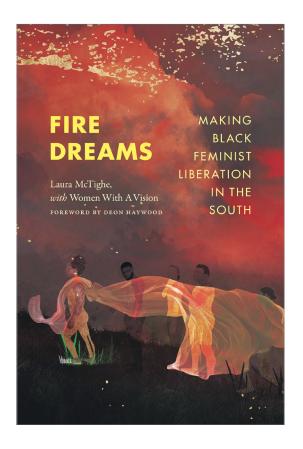
Linda P. Pilkey-Jarvis is a geologist and coauthor with Orrin H. Pilkey of two books.

Norma J. Longo, a geologist and photographer, is coauthor with Orrin H. Pilkey of several books on coastal issues.

Keith C. Pilkey, an attorney concerned with legal issues of coastal development, is coauthor with Orrin H. Pilkey of two books about sea level rise.

Fred B. Dodson is a real estate developer who manages his organization's affordable housing development activities.

Hannah L. Hayes is a scholar of climate justice, sustainable development, and disaster capitalism.



March 344 pages, 50 illustrations paper, 978-1-4780-2554-2 **\$29.95tr/£25.99** cloth, 978-1-4780-2080-6 **\$109.95/£98.00**



Laura McTighe is Assistant Professor of Religion at Florida State University and the Cofounder of Women With A Vision's research arm, Front Porch Research Strategy in New Orleans.

Deon Haywood is Executive Director of Women With A Vision, a New Orleans-based organization that has organized for Black feminist liberation in the South for decades.

Fire Dreams

Making Black Feminist Liberation in the South

LAURA MCTIGHE, with WOMEN WITH A VISION Foreword by DEON HAYWOOD

"Providing an urgent and layered account of Black feminist abolitionist organizing, this book is a model of nuanced, accessible, and theoretically deft scholar activist work. Laura McTighe and Women With A Vision demonstrate that Black feminism mobilized with persistence is a worldmaking politics and practice. Fire Dreams is a gorgeous work of care, radical planning, and theory that will inspire and enlighten readers."—

SARAH HALEY, author of No Mercy Here: Gender, Punishment, and the Making of Jim Crow Modernity

"When fighting the amassed forces of injustice, our oppressors must remember that fire burns and fire also replenishes. The inspiring story of Deon Haywood and Women With A Vision recounts how nothing can quench the determination of people demanding freedom, and nothing can quell the passion of those who have committed their lives to justice and human rights. These warrior goddesses are fierce and loving in this wonderfully moving story told with Laura McTighe. This is essential reading for those of us learning to be fearless in the service of our people."—LORETTA J. ROSS, activist, author, and MacArthur fellow

"In the tradition of Callie House, Queen Mother Moore, and other foremothers, Women With A Vision organizes with the belief that caring for the people is inseparable from speaking truth to power. That is why this grassroots New Orleans group of Black women has won policy fights that others thought impossible. This book shows us how the history of Black women's resistance continues to birth new movements for structural change."—MARY FRANCES BERRY, Geraldine Segal Professor of American Social Thought, History and Africana Studies at the University of Pennsylvania

For 35 years, the New Orleans-based Black feminist collective Women With A Vision (wwav) has fought for the liberation of their communities through reproductive justice, harm reduction, abolition feminism, racial justice, and sex workers' rights. In 2012, shortly after one of their biggest organizing victories, arsonists firebombed and destroyed their headquarters. Fire Dreams is an innovative collaboration between wwav and Laura McTighe, who work in community to build a social movement ethnography of the organization's post-arson rebirth. Rooting wwav in the geography of the South and the living history of generations of Black feminist thinkers, McTighe and wwav weave together stories from their founders' pioneering work during the Black HIV/AIDS crisis in the 1980s and their groundbreaking organizing to end criminalization in the aftermath of Hurricane Katrina with other movements for liberation around the globe. Together, they refuse the logics of racial capitalism and share wwav's own world-building knowledges as well as their methods for living these Black feminist futures now. Fire Dreams is a vital toolkit for grassroots organizers, activist-scholars, and all those who dream to make the world otherwise.

Brutalism ACHILLE MBEMBE

"In an argument both elegant and urgent, Achille Mbembe focuses our attention on the African continent, which is not only where the forms of domination and deprivation that increasingly affect the entire globe are most fully deployed but also where the forms of reparation necessary for a future world can be glimpsed."—**MICHAEL HARDT**, author of *The Subversive Seventies*

"This is a fantastic translation of a vital text. The poetry, intensity, complexity, and subtlety that we have come to expect from Achille Mbembe's work are all here in *Brutalism*."—**LAURENT DUBOIS**, translator of *Critique of Black Reason*

In *Brutalism*, eminent social and critical theorist Achille Mbembe invokes the architectural aesthetic of brutalism to describe our moment, caught up in the pathos of demolition and production on a planetary scale. Just as brutalist architecture creates an affect of overwhelming weight and destruction, Mbembe contends that contemporary capitalism crushes and dominates all spheres of existence. In our digital, technologically focused era, capitalism has produced a becoming-artificial of humanity and the becoming-human of machines. This blurring of the natural and artificial presents a planetary existential threat in which contemporary society's goal is to precipitate the mutation of the human species into a condition that is at once plastic and synthetic. Mbembe argues that Afro-diasporic thought presents the only solution for breaking the totalizing logic of contemporary capitalism: repairing that which is broken, developing a new planetary consciousness, and reforming a community of humans in solidarity with all living things.

THEORY IN FORMS

A series edited by Nancy Rose Hunt, Achille Mbembe, and Todd Meyers

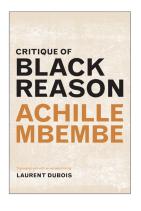


January 200 pages paper, 978-1-4780-2558-0 **\$25.95/£21.99** cloth, 978-1-4780-2087-5 **\$99.95/£86.00**



Achille Mbembe is Research Professor in History and Politics at the Wits Institute for Social and Economic Research, University of the Witwatersrand, Johannesburg. He is author of Necropolitics and Critique of Black Reason and coeditor of Johannesburg: The Elusive Metropolis, all also published by Duke University Press.

Also by Achille Mbembe



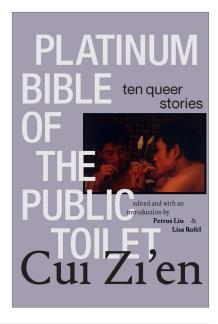


Critique of Black Reason

paper, \$26.95/£22.99 978-0-8223-6343-9 / 2017 Rights: World excluding Southern Africa

Necropolitics

paper, \$26.95/£22.99 978-1-4780-0651-0 / 2019 Rights: World excluding Southern Africa



February 312 pages

paper, 978-1-4780-3006-5 \$28.95tr/£24.99 cloth, 978-1-4780-2488-0 \$107.95/£97.00

SOUND AND SILENCE TRANSLATED AND WITH AN INTRODUCTION BY CARLOS ROJAS MY EXPERIENCE WITH CHINA AND LITERATURE

April 200 pages paper, 978-1-4780-3039-3 **\$25.95/£21.99** cloth, 978-1-4780-2616-7 **\$99.95/£90.00**

Platinum Bible of the Public Toilet

Ten Oueer Stories

CUI ZI'EN

Edited and with an introduction by PETRUS LIU and LISA ROFEL

Platinum Bible of the Public Toilet is the first English-language collection of short stories by Cui Zi'en, China's most famous and controversial queer filmmaker, writer, scholar, and LGBTQ rights activist. Drawing on his own experiences growing up in socialist and post-socialist China, Cui presents ten queer coming-of-age stories of young boys and men as they explore their sexuality and desires. From a surreal fairytale depicting a ragtag crew of neighborhood boys in the throes of sexual awakening to a chronicle of the gender-bending and homoerotic entanglements of university students to romantic love triangle erotica to a story that examines teacher-student love and the norms of sex and age, Cui centers queer sexuality as a core part of human experience. Richly imaginative and vividly written, Platinum Bible of the Public Toilet portrays the emergence of queer cultures in postsocialist China while foregrounding the commitments to one's erotic and passionate attractions even as they lead to cultural transgressions. This volume includes a foreword by and an interview with the author.

SINOTHEORY

A series edited by Carlos Rojas and Eileen Cheng-yin Chow

Cui Zi'en is a film director, writer, and activist. He is Associate Professor at the Film Research Institute of the Beijing Film Academy. **Petrus Liu** is Associate Professor of Chinese and Comparative Literature at Boston University. **Lisa Rofel** is Professor Emerita of Anthropology at the University of California, Santa Cruz.

Literature

Sound and Silence

My Experience with China and Literature

YAN LIANKE

Translated and with an introduction by CARLOS ROJAS

Yan Lianke is a world-renowned author of novels, short stories, and essays whose provocative and nuanced writing explores the reality of everyday life in contemporary China. In *Sound and Silence*, Yan describes his literary project and reflects candidly on literary censorship in contemporary China. Often described as China's most censored author, Yan outlines the Chinese state's project of national amnesia that suppresses memories of past crises and social traumas. Although being banned in China is often a selling point in foreign markets, Yan argues that there is no necessary correlation between censorship and literary quality. Among other topics, Yan also examines the impact of American literature on Chinese literature in the 1980s and 1990s. Encapsulating his perspectives on life, writing, and literary history, *Sound and Silence* includes an introduction by translator Carlos Rojas and an afterword by Yan.

SINOTHEORY

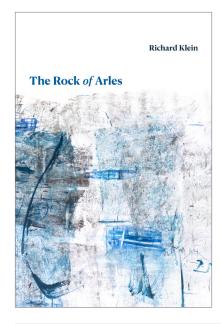
A series edited by Carlos Rojas and Eileen Cheng-yin Chow

Yan Lianke is the author of *Discovering Fiction*, also published by Duke University Press, as well as *Hard Like Water, The Day the Sun Died*, and many other books. Yan teaches at Renmin University in Beijing and the Hong Kong University of Science and Technology. **Carlos Rojas** is Professor of Modern Chinese Cultural Studies at Duke University and translator of several of Yan's novels.

The Rock of Arles

Founded 2600 years ago on a massive limestone eminence, the city of Arles has been the home of Roman emperors and captured slaves, pagan temples and Christian spires, bloody revolutionaries and powerful papists. In *The Rock of Arles* Richard Klein relays the history of the city as told to him by the Rock, its *genius loci*, which infallibly remembers every moment of its existence, from the Roman conquest of Gaul to the fall of feudal aristocracy, from the domination of the Catholic Church to the present representative democracy. The Rock's contrarian and dissident history resurrects the memory of three of the city's most radical yet largely forgotten revolutionary minds: Hellenistic philosopher Favorinus, medieval Hebrew poet Kalonymus ben Kalonymus, and the revolutionary aristocrat Pierre-Antoine Antonelle. For the Rock, each figure represents a freethinking current running through Arlesian history, which contested the reactionary, bigoted forces that governed the city for fifteen centuries. Erudite, witty, and opinionated, the Rock tells the story of Arles in order to sketch the broader canvas of European history while invoking the city's possible future.

Richard Klein is Professor Emeritus of Romance Studies at Cornell University and author of *Cigarettes are Sublime*, also published by Duke University Press, *Jewelry Talks: A Novel Thesis*, and *Eat Fat.*



February 176 pages, 16 illustrations paper, 978-1-4780-2572-6 **\$24.95tr/£21.99** cloth, 978-1-4780-2098-1 **\$94.95/£85.00**

Memoir/Poetry/Ethnography

The Trauma Mantras

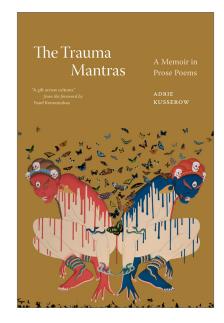
A Memoir in Prose Poems

ADRIE KUSSEROW

With a foreword by YUSEF KOMUNYAKAA

The Trauma Mantras is a memoir by medical anthropologist, teacher, and writer Adrie Kusserow, who has worked with refugees and humanitarian projects in Bhutan, Nepal, India, Uganda, South Sudan, and the United States. It is a memoir of witness and humility and, ultimately, a way to critique and gain a fresh perspective on Western approaches to the self, suffering, and healing. Kusserow interrogates the way American culture prizes a psychologized individualism, the supposed fragility of the self. In relentlessly questioning the Western tribe of individualism with a hunger to bust out of such narrow confines, she hints at the importance of widening the American self. As she delves into humanity's numerous social and political ills, she does not let herself off the hook, reflecting rigorously on her own position and commitments. Kusserow travels the world in these poetic meditations, exploring the desperate fictions that "East" and "West" still cling to about each other, the stories we tell about ourselves and obsessively weave from the dominant cultural meanings that surround us.

Adrie Kusserow is Professor of Anthropology at St. Michael's College and the author of *Refuge*, *Hunting Down the Monk*, and *American Individualisms*. **Yusef Komunyakaa** is Professor of English at New York University and a Pulitzer Prize-winning author of numerous books of poetry.



January 176 pages paper, 978-1-4780-2557-3 **\$19.95tr/£16.99** cloth, 978-1-4780-2084-4 **\$94.95/£85.00**

Disability Worlds FAYE GINSBURG and RAYNA RAPP

"Disability Worlds is a remarkable book, and the world will be a better place for it. It is like nothing else in the disability studies canon. Faye Ginsberg and Rayna Rapp are already major figures in the field, standing for decades at the still-too-sparsely-trafficked crossroads of disability studies and anthropology, and this book will become a standard reference point."— MICHAEL BÉRUBÉ, author of Life as Jamie Knows It: An Exceptional Child Grows Up

In Disability Worlds, Faye Ginsburg and Rayna Rapp chronicle and theorize two decades of immersion in New York City's wide-ranging disability worlds as parents, activists, anthropologists, and disability studies scholars. They situate their disabled children's lives among the experiences of advocates, families, experts, activists, and artists in larger struggles for recognition and rights. Disability consciousness, they show, emerges in everyday politics, practices, and frictions. Chapters consider dilemmas of genetic testing and neuroscientific research, reimagining kinship and community, the challenges of "special education" and the perils of transitioning from high school. They also highlight the vitality of neurodiversity activism, disability arts, politics, and public culture. Disability Worlds reflects the authors' anthropological commitments to recognizing the significance of this fundamental form of human difference. Ginsburg and Rapp's conversations with diverse New Yorkers reveal the bureaucratic constraints and paradoxes established in response to the disability rights movement, as well as the remarkable creativity of disabled people and their allies who are opening pathways into both disability justice and disability futures.

May 280 pages, 11 illustrations paper, 978-1-4780-3040-9 **\$27.95/£23.99** cloth, 978-1-4780-2618-1 **\$104.95/£94.00**



Faye Ginsburg is Kriser Professor of Anthropology at New York University, co-director of the Center for Disability Studies, and the author and editor of several books including of *Contested Lives: The Abortion Debate in an American Community.*

Rayna Rapp is Professor Emerita of Anthropology at New York University and the author and editor of several books including of *Testing Women, Testing the Fetus: The Social Impact of Amniocentesis in America.*

Crip Spacetime

Access, Failure, and Accountability in Academic Life

MARGARET PRICE

"Crip Spacetime is a very important book not only for disability studies, gender studies, and race studies, but for anyone whose project is to think deeply about how the reproduction of institutions as being for some and not for others is a form of institutional violence. Margaret Price shows that we need collective accountability to do more than get more disabled people through the door, teaching us that if we listened to disabled academics we would learn how to build better universities."—SARA AHMED, author of Complaint!

In *Crip Spacetime*, Margaret Price intervenes in the competitive, productivity-focused realm of academia by sharing the everyday experiences of disabled academics. Drawing on more than 300 interviews and survey responses, Price demonstrates that individual accommodations—the primary way universities address accessibility—actually impede access rather than enhancing it. She argues that the pains and injustices encountered by academia's disabled workers result in them living and working in different realities than nondisabled colleagues: a unique experience of space, time, and being that Price theorizes as "crip spacetime." She explores how disability factors into the exclusionary practices found in universities, with multiply minoritized academics facing the greatest harms. Highlighting the knowledge that disabled academics already possess about how to achieve sustainable forms of access, Price boldly calls for the university to move away from individualized models of accommodation and toward a new system of collective accountability and care.

May 232 pages, 4 illustrations paper, 978-1-4780-3037-9 **\$26.95tr/£22.99** cloth, 978-1-4780-2613-6 **\$102.95/£92.00**

From the Introduction of Crip Spacetime

Disabled academics know. We know where the accessible entrance is (not in front). We know if there are cracks or gaps in the sidewalk leading to that entrance. We know if there's no sidewalk at all, but only a lumpy dirt footpath. We know what to do if the door is locked, with a sign on it saying "Handicap assistance call 555-STFU" and we know what to do if that number leads to voicemail. We know what kind of handle the door has. If the door is unlocked, we know how heavy it will be. We know what the room where we're going looks like, and we know how to ask—with charm and deference—if we need the furniture rearranged, the fluorescent lights turned off, the microphone turned on. We know how much pain it will cost to remain sitting upright for the allotted time. We know how to keep track of the growing pain, or fatigue, or urge to urinate (there's no accessible bathroom), and plan our exit with something resembling dignity Disabled academics talk to each other a lot. We talk to our fellow minoritized academics, our families, our communities. We commiserate. We relate. We know.

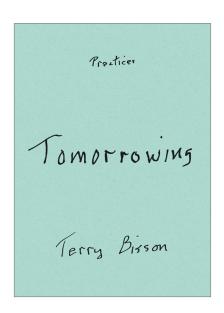


Margaret Price is Associate Professor of English at The Ohio State University and author of *Mad at School: Rhetorics of Mental Disability and Academic Life.*



March 272 pages, 19 illustrations, including 8 in color

paper, 978-1-4780-2567-2 **\$27.95tr/£23.99** cloth, 978-1-4780-2093-6 **\$104.95/£94.00**



May 136 pages

paper, 978-1-4780-3068-3 **\$15.95tr/£13.99** cloth, 978-1-4780-2645-7 **\$84.95/£76.00**

dear elia

Letters from the Asian American Abyss

MIMI KHÚC

In *dear elia*, Mimi Khúc revolutionizes how we understand mental health. Khúc traces the contemporary Asian American mental health crisis from the university into the maw of the COVID-19 pandemic, reenvisioning mental health through a pedagogy of unwellness—the recognition that we are all differentially unwell. In an intimate series of letters, she bears witness to Asian American unwellness up close and invites readers to recognize in it the shapes and sources of their own unwellness. Khúc draws linkages between student experience, the Asian immigrant family, the adjunctification of the university, and teaching methods pre- and post-COVID-19 to illuminate hidden roots of our collective unwellness: shared investments in compulsory wellness and meritocracy. She reveals the university as a central node and engine of unwellness and argues that we can no longer do Asian American studies without Asian American mental health—and vice versa. Interspersed throughout the book are reflective activities, including original tarot cards, that enact the very pedagogy Khúc advances, offering readers alternative ways of being that divest from structures of unwellness and open new possibilities for collective care.

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD

Mimi Khúc is a writer, scholar, and teacher of things unwell. She is the creator of *Open in Emergency* and the Asian American Tarot.

Science Fiction

Tomorrowing TERRY BISSON

"Much like Samuel Beckett, Terry Bisson's fiction got more and more compressed as he aged, until it came to these short stories, which are amazing, hilarious, deep. *Tomorrowing* is one of the greatest story collections in American literature. Read it and see what I mean."—**KIM STANLEY PORTINGON**

For twenty years, Terry Bisson published a regular "This Month in History" column in the science fiction magazine *Locus*. *Tomorrowing* collects these two decades of memorable events, four a month, each set in a totally different, imaginary yet possible, inevitable yet avoidable future. From the first AI President to the first dog on Mars, to the funeral of Earth's last glacier, it's speculative sF at its most (and least) serious. Collected as a series for the first time, *Tomorrowing* will amuse, alarm, intrigue, and entertain, and like science fiction itself, make readers think. Bisson's short stories have won every major award in science fiction, including the Hugo and Nebula; but never, ever, anything for this series.

PRACTICES

A series edited by Margret Grebowicz

Terry Bisson is an award-winning science fiction writer and the author of numerous novels and story collections, including *Fire on the Mountain, Bears Discover Fire*, and *In the Upper Room*.

Unspooled

How the Cassette Made Music Shareable

ROB DREW

Well into the new millennium, the analog cassette tape continues to claw its way back from obsolescence. New cassette labels emerge from hipster enclaves while the cassette's likeness pops up on T-shirts, coffee mugs, belt buckles, and cell phone cases. In *Unspooled*, Rob Drew traces how a lowly, hissy format that began life in office dictation machines and cheap portable players came to be regarded as a token of intimate expression through music and a source of cultural capital. Drawing on sources ranging from obscure music zines to transcripts of Congressional hearings, Drew examines a moment in the early 1980s when music industry representatives argued that the cassette encouraged piracy. At the same time, 1980s indie rock culture used the cassette as a symbol to define itself as an outsider community. Indie's love affair with the cassette culminated in the mixtape, which advanced indie's image as a gift economy. By telling the cassette's long and winding history, Drew demonstrates that sharing cassettes became an acceptable and meaningful mode of communication that initiated rituals of independent music recording, re-recording, and gifting.



SIGN, STORAGE, TRANSMISSION
A series edited by Jonathan Sterne and Lisa Gitelman

Rob Drew is Professor of Communication at Saginaw Valley State University and author of *Karaoke Nights: An Ethnographic Rhapsody.*

Jazz/Media studies/Sound studies

At the Vanguard of Vinyl

A Cultural History of the Long-Playing Record in Jazz

DARREN MUELLER

In *At the Vanguard of Vinyl*, Darren Mueller examines how the advent of the long-playing record (LP) in 1948 revolutionized the recording and production of jazz in the 1950s. The LP's increased fidelity and playback capacity allowed lengthy compositions and extended improvisations to fit onto a single record, ushering in a period of artistic exploration. Despite these innovations, LP production became another site of negotiating the uneven power relations of a heavily segregated music industry. Exploring how musicians, producers, and other industry professionals navigated these dynamics, Mueller contends that the practice of making LPs significantly changed how jazz was created, heard, and understood in the 1950s and beyond. By attending to the details of audio production, he reveals how Black musicians such as Louis Armstrong, Miles Davis, Duke Ellington, and Charles Mingus worked to redefine prevailing notions of race and cultural difference within the United States. Mueller demonstrates that the LP emerges as a medium of sound and culture that maps onto the more expansive sonic terrain of Black modernity in 1950s.

Darren Mueller is Assistant Professor of Musicology at the Eastman School of Music, University of Rochester, and coeditor of *Digital Sound Studies*, also published by Duke University Press.



March 232 pages

paper, 978-1-4780-2559-7 **\$26.95tr/£22.99** cloth, 978-1-4780-2083-7 **\$102.95/£92.00**

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April 224 pages, 2 illustrations paper, 978-1-4780-3035-5 **\$26.95/£22.99** cloth, 978-1-4780-2614-3 **\$102.95/£92.00**

Streaming Music, Streaming Capital ERIC DROTT

In *Streaming Music, Streaming Capital*, Eric Drott analyzes the political economy of online music streaming platforms. Attentive to the way streaming has reordered the production, circulation, and consumption of music, Drott examines key features of this new musical economy, including the roles played by data collection, playlisting, new methods of copyright enforcement, and the calculation of listening metrics. Yet because streaming underscores how uneasily music sits within existing regimes of private property, its rise calls for a broader reconsideration of music's complex and contradictory relation to capitalism. Not simply a matter of how music is formatted in line with dominant measures of economic value, equally important for Drott's analysis is how music eludes such measures, a situation that threatens to reduce music to a cheap, abundant resource. By interrogating the tensions between streaming's benefits and pitfalls, Drott sheds light on music's situation within digital capitalism, from growing concentrations of monopoly power and music's use in corporate surveillance to issues of musical value, labor, and artist pay.

Eric Drott is Associate Professor of Music Theory at the University of Texas at Austin and author of *Music and the Elusive Revolution: Cultural Politics and Political Culture in France*, 1968–1981.

Ethnomusicology/Marxist theory/Anthropology

Making Value

Music, Capital, and the Social

TIMOTHY D. TAYLOR

In *Making Value*, Timothy D. Taylor examines how people's conceptions of value inform and shape their production and consumption of music. Drawing on anthropological value theory, Taylor theorizes music's economic and noneconomic forms of value both ethnographically and historically. He covers the creation and exchange of value in a wide range of contexts: indie rock scenes, an Irish traditional music session, the work of music managers, how supply chains function to create various forms of value, how trendspotters seek out and create value, and how musical performances act as media of value. Taylor shows that to focus on value is to attend to what is meaningful to people as they move through their worlds. Ultimately, Taylor demonstrates that theorizing value aids us in moving beyond the music itself toward understanding how musicians, workers in the music business, and audiences struggle to make and maintain what they value.

Timothy D. Taylor is Professor of Ethnomusicology at the University of California, Los Angeles, and author of *Working Musicians: Labor and Creativity in Film and Television Production* and *Beyond Exoticism: Western Music and the World*, both also published by Duke University Press.

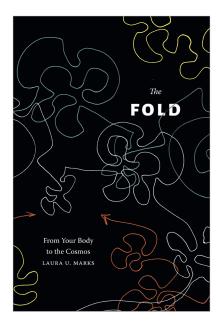
The Fold

From Your Body to the Cosmos

LAURA U. MARKS

In *The Fold*, Laura U. Marks offers a practical philosophy and aesthetic theory for living in an infinitely connected cosmos. Drawing on the theories of Leibniz, Glissant, Deleuze, and theoretical physicist David Bohm—who each conceive of the universe as being folded in on itself in myriad ways—Marks contends that the folds of the cosmos are entirely constituted of living beings. From humans to sandwiches to software to stars, every entity is alive and occupies its own private enclosure inside the cosmos. Through analyses of fiction, documentary, and experimental movies, interactive media, and everyday situations, Marks outlines embodied methods for detecting and augmenting the connections between each living entity and the cosmos. She shows that by affectively mediating with the ever-shifting folded relations within the cosmos, it is possible to build "soul-assemblages" that challenge information capitalism, colonialism, and other power structures and develop new connections with the infinite. With this guide for living within the enfolded and unfolding cosmos, Marks teaches readers to richly apprehend the world and to trace the processes of becoming that are immanent within the fold.

Laura U. Marks is Grant Strate University Professor at Simon Fraser University and author of *The Skin of the Film*: *Intercultural Cinema*, *Embodiment*, *and the Senses*, also published by Duke University Press, and *Hanan al-Cinema*: *Affections for the Moving Image*, among other books.



March 336 pages, 49 illustrations paper, 978-1-4780-3011-9 **\$28.95/£24.99** cloth, 978-1-4780-2585-6 **\$107.95/£97.00**

Photography/Media studies/Environment

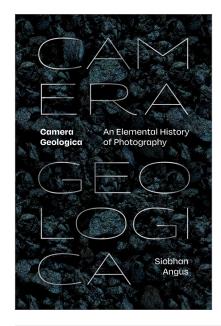
Camera Geologica

An Elemental History of Photography

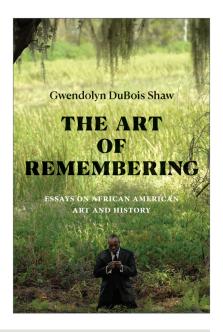
SIOBHAN ANGUS

In *Camera Geologica* Siobhan Angus tells the history of photography through the minerals upon which the medium depends. Challenging the emphasis on immateriality in discourses on photography, Angus focuses on the inextricable links between image-making and resource extraction, revealing how the mining of bitumen, silver, platinum, iron, uranium, and rare-earth metals is a precondition of photography. Photography, Angus contends, begins underground and, through photographs of mines and mining, frequently returns there. Through a materials-driven analysis of visual culture, she illustrates histories of colonization, labor, and environmental degradation to expose the ways in which photography is enmeshed within and enables global extractive capitalism. Angus places nineteenth-century photography in dialogue with digital photography and its own entangled economies of extraction, demonstrating the importance of understanding photography's complicity in the economic, geopolitical, and social systems that order the world.

Siobhan Angus is Assistant Professor of Communication and Media Studies at Carleton University.



March 320 pages, 55 illustrations, including 32 in color paper, 978-1-4780-3018-8 **\$28.95/£24.99** cloth, 978-1-4780-2593-1 **\$107.95/£97.00**



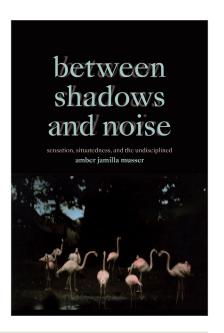
May 320 pages, 62 color illustrations paper, 978-1-4780-3017-1 **\$28.95tr/£24.99** cloth, 978-1-4780-2592-4 **\$107.95/£97.00**

The Art of Remembering Essays on African American Art and History GWENDOLYN DUBOIS SHAW

In *The Art of Remembering* art historian and curator Gwendolyn DuBois Shaw explores African American art and representation from the height of the British colonial period to the present. She engages in the process of rememory—the recovery of facts and narratives of African American creativity and self-representation that have been purposefully set aside, actively ignored, and disremembered. In analyses of the work of artists ranging from Scipio Moorhead, Moses Williams, and Aaron Douglas to Barbara Chase-Riboud, Kara Walker, Kehinde Wiley, and Deanna Lawson, Shaw demonstrates that African American art and history may be "remembered" and understood anew through a process of intensive close looking, cultural and historical contextualization, and biographic recuperation or consideration. Shaw shows how embracing rememory expands the possibilities of history by acknowledging the existence of multiple forms of knowledge and ways of understanding an event or interpreting an object. In so doing, Shaw thinks beyond canonical interpretations of art and material and visual culture to imagine "what if," asking what else did we once know that has been lost.

THE VISUAL ARTS OF AFRICA AND ITS DIASPORAS A series edited by Kellie Jones and Steven Nelson

Gwendolyn DuBois Shaw is Class of 1940 Bicentennial Term Associate Professor of History of Art at the University of Pennsylvania, author of *Seeing the Unspeakable: The Art of Kara Walker*, also published by Duke University Press, and *Portraits of a People: Picturing African Americans in the Nineteenth Century.*



February 200 pages, 16 color illustrations paper, 978-1-4780-3009-6 **\$25.95/£21.99** cloth, 978-1-4780-2583-2 **\$99.95/£90.00**

Black feminism/Art criticism

Between Shadows and Noise

Sensation, Situatedness, and the Undisciplined

AMBER JAMILLA MUSSER

In *Between Shadows and Noise*, Amber Jamilla Musser theorizes sensation as a Black feminist method for aesthetic interpretation and criticism that uses the knowledges held by the body to access the unrepresentable. Thinking through blackness, empire, and colonialism, Musser examines art works ranging from Ming Smith's *Flamingo Fandango*, Jordan Peele's *Us*, and Katherine Dunham's *Shango* to Samita Sinha's *This Ember State*, Titus Kaphar's *A Pillow for Fragile Fictions*, and Teresita Fernandez's *Puerto Rico Burned #6*. She engages with these works from an embodied situatedness to grapple with the questions and sensations of racialization and difference that these works produce. Throughout, Musser rethinks how we consider the relationship between race, representation, and politics by dwelling in those spaces and concepts that elude Western norms of representation, objectivity, and logic. In so doing, she explores ways of being and knowing that exceed overdetermined parameters while offering a blueprint for sensing, imagining, and living otherwise.

Amber Jamilla Musser is Professor of English at the Graduate Center, City University of New York, and author of *Sensual Excess: Queer Femininity and Brown Jouissance* and *Sensational Flesh: Race, Power, and Masochism.*

Geologic Life

Inhuman Intimacies and the Geophysics of Race

KATHRYN YUSOFF

"Destined to be as influential as her masterful first book, *Geologic Life* thinks with geopower and geontopower in order to open rifts in the racist matrixes of time that divide and rank existence and to energize efforts seeking a more porous, less fungible encounter with subjectivity. As Kathryn Yusoff sinks into the archives that compose the history of white geology, she lifts into view a multitude of missing earths—Indigenous, Black, and Brown earths—visible in seams of geologic ledgers. We must read Yusoff to see what is in front of our blinded eyes."—**ELIZABETH A. POVINELLI**, author of *Between Gaia and Ground: Four Axioms of Existence and the Ancestral Catastrophe of Late Liberalism*

In Geologic Life, Kathryn Yusoff theorizes the processes by which race and racialization emerged geologically. Examining the history of geology as a discipline and ongoing mineral and resource extraction, Yusoff locates forms of imperial geology embedded in Western and Enlightenment thought and highlights how it creates anti-Black, anti-Indigenous, and anti-Brown environmental and racial injustices. Throughout, she outlines how the disciplines of geology and geography and their conventions—surveying, identifying, classifying, valuing, and extracting—established and perpetuated colonial practices that ordered the world and people along a racial axis. Examining the conceptualization of the inhuman as political, geophysical, and paleontological, Yusoff unearths an apartheid of materiality as distinct geospatial forms. This colonial practice of geology organized and underpinned racialized accounts of space and time in ways that materially made Anthropocene Earth. At the same time, Yusoff turns to Caribbean, Indigenous, and Black thought to chart a parallel geologic epistemology of the "earth-bound" that challenges what and who the humanities have chosen to overlook in its stories of the earth. By reconsidering the material epistemologies of the earth as an on-going geotrauma in colonial afterlives, Yusoff demonstrates that race is a geological formation as much as a biological one.

May 624 pages, 55 illustrations paper, 978-1-4780-3030-0 **\$36.95/£32.99** cloth, 978-1-4780-2607-5 **\$134.95/£121.00**



Kathryn Yusoff is Professor of Inhuman Geography at Queen Mary University of London and author of *A Billion Black Anthropocenes or None*.

February 160 pages, 5 illustrations paper, 978-1-4780-3077-5 **\$24.95tr** cloth, 978-1-4780-2653-2 **\$94.95** *Rights: United States*

CHRISTINA SHARPE

February 184 pages, 7 illustrations paper, 978-1-4780-3020-1 **\$25.95/£21.99** cloth, 978-1-4780-2595-5 **\$99.95/£90.00**

Theory and Philosophy

Borders, Human Itineraries, and All Our Relation DELE ADEYEMO, NATALIE DIAZ, NADIA YALA KISUKIDI, and RINALDO WALCOTT

With an introduction by CHRISTINA SHARPE

The first annual Alchemy Lecture brings four deep and agile writers into vibrant conversation on a topic of urgent relevance: humans and borders. *Borders, Human Itineraries, and All Our Relation* captures and expands those conversations in insightful, passionate ways. Architect, artist, and urban theorist Dele Adeyemo calls attention to the complexity of Black infrastructures. Poet Natalie Diaz asks, "What is the language we need to live right now?" Philosopher Nadia Yala Kisukidi suggests there is no diasporic life without "the stories of our ancestors who walked barefoot for many months." And cultural theorist Rinaldo Walcott asks us to consider inheritances beyond white supremacist logics. As each Alchemist considers the legacies of anticolonial struggle, the future of the planet, and the textures of Black and Indigenous life, their essays speak to each other in multiple ways, creating something startling and revelatory: a vision of the world as it is, and as it could be.

Dele Adeyemo is an architect, creative director, and urban theorist who teaches at London's Royal College of Art. **Natalie Diaz** is a poet and the author of *When My Brother Was an Aztec* and *Postcolonial Love Poem*. **Nadia Yala Kisukidi** is Associate Professor in Philosophy at Paris 8 Vincennes-Saint-Denis University. **Rinaldo Walcott** is Professor and Chair of Africana and American Studies at the University of Buffalo. **Christina Sharpe** is the Canada Research Chair in Black Studies in the Humanities at York University.

African American studies

Millennial Style

The Politics of Experiment in Contemporary African Diasporic Culture

ALIYYAH I. ABDUR-RAHMAN

In *Millennial Style*, Aliyyah I. Abdur-Rahman looks at recent experiments in black expressive culture that begin in the place of ruin. By ruin, Abdur-Rahman means the political terror and social abjection that constitute the ongoing peril of black lives. Whereas earlier black writers and artists have employed realist modes of expression to represent racial harm and to imaginatively remediate it, the black avant-garde of today displays more experimental methods. Abdur-Rahman outlines four widely employed modes in contemporary African diasporic cultural production: Black Grotesquerie, Hollowed Blackness, Black Cacophony, and the Black Ecstatic. Mobilizing black feminist and black radical thought, she considers work by such cultural practitioners as Wangechi Mutu, Marci Blackman, Alexandria Smith, Colson Whitehead, Toni Morrison, Harmony Holiday, and Essex Hemphill. Writerly and experimental, *Millennial Style* theorizes contemporary black art as the holding (or hoarding) of black mortal and material resources against the injuries of social death, as the fashioning of relational ethics, and as exuberant black world-building in ruinous times.

Aliyyah I. Abdur-Rahman is an Associate Professor of English and American Studies, Brown University, and the author of *Against the Closet: Black Political Longing and the Erotics of Race*, also published by Duke University Press.

Third Worlds Within

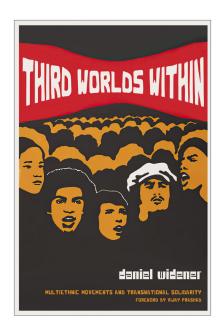
Multiethnic Movements and Transnational Solidarity

DANIEL WIDENER

Foreword by VIJAY PRASHAD

In *Third Worlds Within*, Daniel Widener expands conceptions of the struggle for racial justice by reframing antiracist movements in the United States in a broader internationalist context. For Widener, antiracist struggles at home are connected to and profoundly shaped by similar struggles abroad. Drawing from an expansive historical archive and his own activist and family history, Widener explores the links between local and global struggles throughout the twentieth and twenty-first centuries. He uncovers what connects seemingly disparate groups like Japanese American and Black communities in Southern California or American folk musicians and revolutionary movements in Asia. He also centers the expansive vision of global Indigenous movements, the challenges of Black/Brown solidarity, and the influence of East Asian organizing on the US Third World left. In the process, Widener reveals how the fight against racism unfolds both locally and globally and creates new forms of solidarity. Highlighting the key strategic role played by US communities of color in efforts to defeat the conjoined forces of capitalism, racism, and imperialism, Widener produces a new understanding of history that informs contemporary social struggle.

Daniel Widener is Professor of History at the University of California, San Diego, and author of *Black Arts West: Culture and Struggle in Postwar Los Angeles*, also published by Duke University Press. **Vijay Prashad** is the Executive Director of Tricontinental: Institute for Social Research, and the author of numerous books.



April 384 pages, 69 illustrations, including 8 in color

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Black studies/Gender studies/Media studies

Black Girl Autopoetics

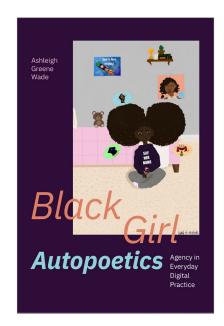
Agency in Everyday Digital Practice

ASHLEIGH GREENE WADE

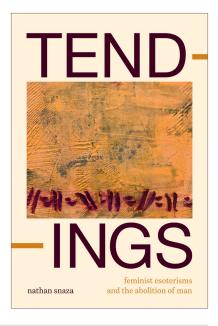
In *Black Girl Autopoetics* Ashleigh Greene Wade explores how Black girls create representations of themselves in digital culture with the speed and flexibility enabled by smartphones. She analyzes the double bind Black girls face when creating content online: on one hand, their online activity makes them hypervisible, putting them at risk for cyberbullying, harassment, and other forms of violence; on the other hand, Black girls are rarely given credit for their digital inventiveness, rendering them invisible. Wade maps Black girls' everyday digital practices, showing what their digital content reveals about their everyday experiences and how their digital production contributes to a broader archive of Black life. She coins the term Black girl autopoetics to describe how Black girls' self-making creatively reinvents cultural products, spaces, and discourse in digital space. Using ethnographic research into the digital cultural production of adolescent Black girls throughout the United States, Wade draws a complex picture of how Black girls navigate contemporary reality, urging us to listen to Black girls' experience and learn from their techniques of survival.

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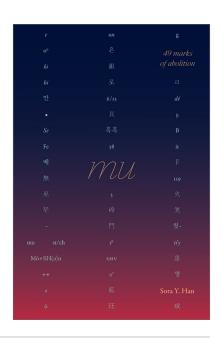
Ashleigh Greene Wade is Assistant Professor of Media Studies and African American Studies at the University of Virginia.



February 176 pages, 16 page color insert paper, 978-1-4780-2560-3 **\$25.95/£21.99** cloth, 978-1-4780-2085-1 **\$94.95/£84.00**



February 216 pages, 1 illustration paper, 978-1-4780-3010-2 **\$25.95/£21.99** cloth, 978-1-4780-2584-9 **\$99.95/£90.00**



March 272 pages, 21 illustrations paper, 978-1-4780-2783-6 **\$27.95/£23.99** cloth, 978-1-4780-2097-4 **\$104.95/£94.00**

Tendings

Feminist Esoterisms and the Abolition of Man

NATHAN SNAZA

In *Tendings*, Nathan Snaza brings contemporary feminist and queer popular culture's resurging interest in esoteric practices like tarot and witchcraft into conversation with Black feminist and new materialist thought. Analyzing writing and performances by Maryse Condé, Barbara Ehrenreich and Dierdre English, Starhawk, Christina Sharpe, Alexis Pauline Gumbs, and others, Snaza introduces his theory of tending as a concept that links ontology, attunement, care, and anticipatory action to explore how worlds persist through everyday acts of participation. In contrast to the universalizing presuppositions of the enlightenment, Snaza shows how certain feminist occult and esoteric practices constitute what he calls an endarkenment that embraces decolonial spiritual knowledge. Highlighting how endarkenment practices challenge universal presumptions and reject the racializing and colonialist mission of enlightenment modernity, Snaza demonstrates the ways esoterism affirms a pluriversal worldview that reimagines what it means to live in a more-than-human world.

Nathan Snaza is Assistant Professor of English at the University of Richmond and author of *Animate Literacies: Literature, Affect, and the Politics of Humanism*, also published by Duke University Press.

Black studies/Asian American studies

Mu, 49 Marks of Abolition SORA Y. HAN

In March 2020, Sora Y. Han learned her father was dying of cancer just as the COVID-19 pandemic arrived on California shores. These two events lead Han to introspection: "Who have I been writing to?" and "Who have I been writing for?" In observance of the 49 days of mourning in Buddhist tradition, answers come in the form of mu - no thing, nothingness. Han's poetic meditations on freedom struggle come alive in the empty spaces between words, letters, and pictograms spanning her many languages—English, Korean, Chinese, jazz, law, and poetry. Transliterating and dystranslating the writing of Fred Moten, Theresa Hak Kyung Cha, Jacques Lacan, Frantz Fanon, and others through the Korean alphabet, Han weaves the DMZ, Betty's Case, the Thirteenth Amendment, Afropessimism, and psychoanalytic desire together into the open field of Bay Area radicalism. Mu is both a loving homage to and playful subversion of political inheritances and the unsayable beyond law.

BLACK OUTDOORS: INNOVATIONS IN THE POETICS OF STUDY A series edited by J. Kameron Carter and Sarah Jane Cervenak

Sora Y. Han is Professor of Criminology, Law and Society, Comparative Literature, and African American Studies at the University of California, Irvine. She is the author of *Letters of the Law: Race and the Fantasy of Colorblindness in American Law.*

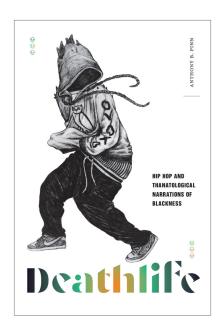
Deathlife

Hip Hop and Thanatological Narrations of Blackness

ANTHONY B. PINN

In *Deathlife*, Anthony B. Pinn analyzes hip hop to explore how Blackness serves as a framework for defining and guiding the relationship between life and death in the United States. Pinn argues that white supremacy and white privilege operate based on the right to distinguish death from life. This distinction is produced and maintained through the construction of Blackness as deathlife. Drawing on Afropessimism and Black moralism, Pinn theorizes deathlife as a technology of whiteness that projects whites' anxieties about the end of their lives onto the Black other. Examining the music of Jay-Z; Kendrick Lamar; Tyler, the Creator; and others, Pinn shows how hip hop configures the interconnection and dependence between death and life in such a way that death and life become indistinguishable. In this way, Pinn demonstrates that hip hop presents an alternative to deathlife that challenges the white supremacist definitions of Blackness and anti-Blackness more generally.

Anthony B. Pinn is Agnes Cullen Arnold Distinguished Professor of Humanities and Professor of Religion at Rice University and the author of numerous books, most recently, *Interplay of Things: Religion, Art, and Presence Together*, also published by Duke University Press.



January 240 pages paper, 978-1-4780-2541-2 **\$26.95/£22.99** cloth, 978-1-4780-2060-8 **\$102.95/£92.00**

Asian American studies/Film studies/Sexuality studies

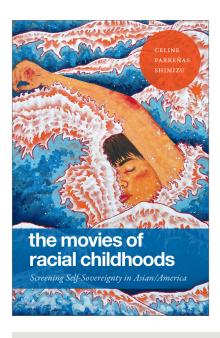
The Movies of Racial Childhoods

Screening Self-Sovereignty in Asian/America

CELINE PARREÑAS SHIMIZU

In *The Movies of Racial Childhoods* Celine Parreñas Shimizu examines early twenty-first-century cinematic representations of Asian and Asian American children. Drawing on psychoanalysis and her own perspective as a mother grieving for a deceased child, Shimizu considers how cinema renders Asian American children through sexualized racial difference, infantilization, and premature adultification. She looks at how Asian American childhood is characterized in film through experiences of alienation and trauma and contends that childhood development requires finding freedom and self-sovereignty through agentic attunement. In analyzing films that focus on queer Asian American youth such as *Spa Night* (2016) and *Driveways* (2019) and those that explore the trauma of being an immigrant like *Yellow Rose* (2019) and *The Half of It* (2020), Shimizu demonstrates that films can prompt viewers to evaluate their own childhood development. They also allow the opportunity to understand the demands placed upon Asian American children, particularly in regard to race and sexuality. In this way, cinema becomes a vehicle for empowering our inner child and the children all around us.

Celine Parreñas Shimizu is Dean of the Arts and Distinguished Professor of Film and Digital Media at the University of California, Santa Cruz. She is the author of *The Hypersexuality of Race: Performing Asian/American Women on Screen and Scene*, also published by Duke University Press. Her films include *The Celine Archive* and *80 Years Later* (Women Make Movies).



January 264 pages, 11 illustrations paper, 978-1-4780-2565-8 **\$27.95/£23.99** cloth, 978-1-4780-2091-2 **\$104.95/£94.00**



February 408 pages, 89 illustrations paper, 978-1-4780-2573-3 \$30.95/£26.99 cloth, 978-1-4780-2100-1 \$114.95/£103.00

March 304 pages, 74 illustrations, including 30 in color

paper, 978-1-4780-2599-3 **\$28.95/£24.99** cloth, 978-1-4780-1992-3 **\$107.95/£97.00**

The Archival Afterlives of Philippine Cinema BLISS CUALIM

Drawing on cultural policy, queer and feminist theory, materialist media studies, and postcolonial historiography, Bliss Cua Lim analyzes the crisis-ridden history of Philippine film archiving—a history of lost films, limited access, and collapsed archives. Rather than denigrate underfunded Philippine audiovisual archives in contrast to institutions in the global North, *The Archival Afterlives of Philippine Cinema* shows how archival practices of making do can inspire alternative theoretical and historical approaches to cinema. Lim examines formal state and corporate archives, analyzing restorations of the last nitrate film and a star-studded lesbian classic, as well as archiving under the Marcos dictatorship. She also foregrounds informal archival efforts: a cinephilic video store specializing in vintage Tagalog classics; a micro-curatorial initiative for experimental films; and guerilla screenings for rural Visayan audiences. Throughout, Lim centers the improvisational creativity of audiovisual archivists, collectors, advocates, and amateurs who embrace imperfect access in the face of inhospitable conditions.

A CAMERA OBSCURA BOOK

Bliss Cua Lim is Professor of Cinema Studies at the University of Toronto and the author of *Translating Time: Cinema, the Fantastic, and Temporal Critique*, also published by Duke University Press.

Photography/Asian studies

Shooting for Change

Korean Photography after the War

JUNG JOON LEE

In *Shooting for Change*, Jung Joon Lee examines postwar Korean photography across multiple genres and practices, including vernacular, art, documentary, and archival photography. Tracing the history of Korean photography while considering what is disguised or lost by framing the history of photography through nationhood, Lee considers the role of photography in shaping memory of historical events, representing the ideal national family, and motivating social movements. Further, through an investigation of what it means to practice photography under the normalized conditions of militarism, Lee treats the transnational militarism of Korea as a lens through which to probe the officially and culturally sanctioned readings of images when returning to them at different times. Among other themes, Lee draws on photography of militarized sex work, political protest in the military era, war orphans, and mass protests. Ultimately, Lee treats the formative periods in nation building and transnational militarization as both backdrop and cultivator for photographic works.

Jung Joon Lee is Associate Professor of Theory and History of Art and Design at Rhode Island School of Design.

Made in Asia/America

Why Video Games Were Never (Really) about Us

CHRISTOPHER B. PATTERSON and TARA FICKLE, editors

Made in Asia/America explores the key role video games play within the race-makings of Asia/America. Each of its fourteen critical essays on games, ranging from Death Stranding to Animal Crossing, and five roundtables with twenty Asian/American game makers, examine the historical entanglements of games, Asia, and America, and reveal the ways games offer new modes of imagining imperial violence, racial difference, and coalition. Shifting away from Eurocentric, white, masculinist takes on gaming, the contributors focus on minority and queer experiences, practices, and innovative scholarly methods, to better account for the imperial circulation of games. Encouraging ambiguous and contextual ways of understanding games, the editors offer an "interactive" editorial method, a genre-expanding approach that encourages hybrid works of auto-theory, queer of color theory, and conversation among game makers and scholars to generate divergent meanings of games, play, and "Asian America."

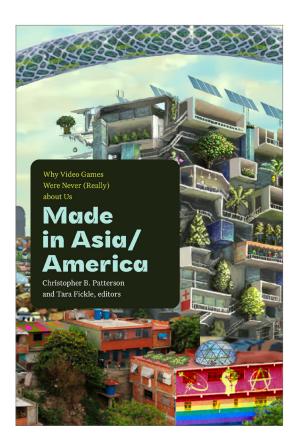
Contributors Matthew Seiji Burns, Edmond Y. Chang, Naomi Clark, Miyoko Conley, Toby Đổ, Anthony Dominguez, Tara Fickle, Sarah Christina Ganzon, Yuxin Gao, Domini Gee, Melos Han-Tani, Huan He, Matthew Jungsuk Howard, Rachael Hutchinson, Paraluman (Luna) Javier, Sisi Jiang, Marina Ayano Kittaka, Minh Le, Haneul Lee, Rachel Li, Christian Kealoha Miller, Patrick Miller, Keita C. Moore, Souvik Mukherjee, Christopher B. Patterson, Pamela (Pam) Punzalan, Takeo Rivera, Yasheng She, D. Squinkifer, Lien B. Tran, Prabhash Ranjan Tripathy, Emperatriz Ung, Gerald Voorhees, Yizhou (Joe) Xu, Robert Yang, Mike Ren Yi

POWER PLAY: GAMES, POLITICS, CULTURE
A series edited by TreaAndrea M. Russworm and Jennifer Malkowski

Announcing a new series

Power Play: Games, Politics, Culture Edited by TREAANDREA M. RUSSWORM and JENNIFER MALKOWSKI

Long disregarded as inconsequential entertainment, video games are now increasingly recognized as a complex medium of profit, passion, and artistry with a tremendous impact on players and on culture at large. **Power Play** approaches video games as formidable cultural forces, prioritizing the way power circulates within and beyond game texts, industry, and culture. The series attends to the formal, computational realities of video games as entangled with questions of race, gender, sexuality, disability, and coloniality. Books in the series address how video games shape and are shaped by culture, ideology, and the people who play them while imagining the ways they could be shaped differently. Above all, **Power Play** expands existing disciplinary conversations in video game studies about how video games matter and to whom.



April 384 pages, 29 illustrations paper, 978-1-4780-3026-3 \$30.95/£26.99 cloth, 978-1-4780-2603-7 \$114.95/£103.00

Christopher B. Patterson is Associate Professor of Gender, Race, Sexuality, and Social Justice at the University of British Columbia and author of *Open World Empire: Race, Erotics, and the Global Rise of Video Games*.

Tara Fickle is Associate Professor of Asian American Studies at Northwestern University and author of *The Race Card: From Gaming Technologies to Model Minorities*.



February 256 pages, 68 illustrations paper, 978-1-4780-2545-0 **\$26.95/£22.99** cloth, 978-1-4780-2067-7 **\$102.95/£92.00**

February 128 pages, 30 illustrations paper, 978-1-4780-3014-0 **\$23.95/£20.99** cloth, 978-1-4780-2589-4 **\$89.95/£81.00**

Columbo

Make Me a Perfect Murder

AMELIE HASTIE

For decades, generations of television fans have been enraptured by Lt. Columbo, played by Peter Falk, as he unravels clues to catch killers who believe they are above the law. In her investigation of the 1970s series co-created by Richard Levinson and William Link, Amelie Hastie explores television history through an emphasis on issues of stardom, authorship, and its interconnections with classical and New Hollywood cinema. Through close textual analysis, attentive to issues of class relations and connections to other work by Falk as well as Levinson and Link, *Columbo: Make Me a Perfect Murder* sees American television as an intertextual system, from its origins as a commercial broadcast medium to its iterations within contemporary streaming platforms. Ultimately, Hastie argues, in the titular detective's constant state of learning about cultural trends and media forms, Columbo offers viewers the opportunity to learn with him and, through his tutelage, to become detectives of television itself.

SPIN-OFFS

A series edited by Lynn Spigel and Racquel J. Gates

Amelie Hastie is Nancy and Douglas D. Abbey '71 Professor of Film and Media Studies and English at Amherst College and author of *Cupboards of Curiosity: Women, Recollection, and Film History*, also published by Duke University Press.

Queer theory/Television

Closures

Heterosexuality and the American Sitcom

GRACE LAVERY

From *The Mary Tyler Moore Show* to *Arrested Development* to *BoJack Horseman*, the American sitcom revolves around crises that must be resolved by episode's end, with a new crisis to come next week. In *Closures*, Grace Lavery reconsiders the genre's seven-decade history as an endless cycle of crisis and closure that formally and representationally frames heterosexuality as constantly on the verge of both collapse and reconstitution. She shows that even the normiest family-based sitcoms rely on queer characters like Alice (*The Brady Bunch*) and Steve Urkel (*Family Matters*) that highlight how the family is perpetually incomplete and unstable. Analyzing the genre's techniques and devices such as the laugh track and the cringe pan, Lavery also charts the shift to friend-group and workplace sitcoms like *Friends* and *The Office*, which she contends reflect a weakening of social ties in ways that place characters in an unending state of becoming. With this capacious yet svelte queer and trans theorization of the sitcom, Lavery demonstrates that the family ties that bind the genre's normative heterosexuality are far more tenuous than we have been led to believe.

Grace Lavery is a writer and academic who lives in Brooklyn, New York. She is the author of *Pleasure* and *Efficacy: Of Pen Names, Cover Versions, and Other Trans Techniques* and *Please Miss: A Heart-breaking Work of Staggering Penis.*

Feminism against Cisness

EMMA HEANEY, editor

The contributors to *Feminism against Cisness* showcase the future of feminist historical, theoretical, and political thought freed from the conceptual strictures of cisness: the fallacy that assigned sex determines sexed experience. The essays demonstrate that this fallacy hinges on the enforcement of white and bourgeois standards of gender comportment that naturalize brutalizing race and class hierarchies. It is, therefore, no accident that the social processes making cisness compulsory are also implicated in antiblackness, misogyny, indigenous erasure, xenophobia, and bourgeois antipathy for working-class life. Working from trans historical archives and materialist trans feminist theories, this volume demonstrates the violent work that cis ideology has done and thinks toward a future for feminism beyond its counter-revolutionary pull.

Contributors Cameron Awkward-Rich, Marquis Bey, Kay Gabriel, Jules Gill-Peterson, Emma Heaney, Margaux L. Kristjansson, Greta LaFleur, Grace Lavery, Durba Mitra, Beans Velocci, Joanna Wuest

ASTERISK: GENDER, TRANS-, AND ALL THAT COMES AFTER A series edited by Susan Stryker, Eliza Steinbock, and Jian Neo Chen

Emma Heaney is Clinical Assistant Professor of Experimental Humanities and Social Engagement at New York University and the author of *The New Woman: Literary Modernism, Queer Theory, and the Trans Feminine Allegory.*

Anthropology/Queer studies

Unsettling Queer Anthropology

Foundations, Reorientations, and Departures

MARGOT WEISS, editor

This field-defining volume of queer anthropology foregrounds both the brilliance of anthropological approaches to queer and trans life and the ways queer critique can reorient and transform anthropology. Comprised of fourteen original essays by both distinguished and new voices, *Unsettling Queer Anthropology* advances a vision of queer anthropology grounded in decolonial, abolitionist, Black feminist, transnational, postcolonial, Indigenous, and queer of color approaches. Critically assessing both anthropology's queer innovations and its colonialist legacies, contributors highlight decades of work in queer anthropology; challenge the boundaries of anthropology's traditional methodologies, forms, and objects of study; and forge a critical, queer of color, decolonizing queer anthropology that unsettles anthropology's normative epistemologies. At a moment of newly revitalized calls to reckon with the white supremacist and settler colonial logics that continue to shape anthropology, this volume advances an anthropology accountable to the vitality of queer and trans life.

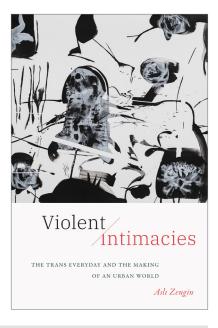
Contributors Jafari S. Allen, Tom Boellstorff, Erin L. Durban, Elijah Adiv Edelman, Lyndon Gill, K. Marshall Green, Brian A. Horton, Nikki Lane, Martin F. Manalansan IV, Shaka McGlotten, Scott L. Morgensen, Kwame Otu, Juno Salazar Parreñas, Lucinda Ramberg, Sima Shakhsari, Savannah Shange, Anne Spice, Margot Weiss, Ara Wilson

Margot Weiss is Associate Professor of American Studies and Anthropology at Wesleyan University and the author of *Techniques of Pleasure: BDSM and the Circuits of Sexuality.*

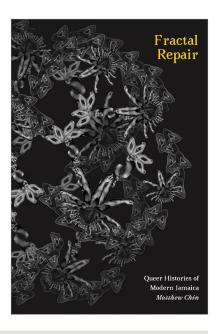


May 280 pages, 3 illustrations paper, 978-1-4780-3045-4 **\$27.95/£23.99** cloth, 978-1-4780-2622-8 **\$104.95/£94.00**

May 336 pages, 8 illustrations paper, 978-1-4780-3038-6 **\$28.95/£24.99** cloth, 978-1-4780-2615-0 **\$107.95/£97.00**



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March 248 pages, 7 illustrations paper, 978-1-4780-3022-5 **\$26.95/£22.99** cloth, 978-1-4780-2598-6 **\$102.95/£92.00**

Violent Intimacies

The Trans Everyday and the Making of an Urban World

ASLI ZENGIN

In Violent Intimacies, Aslı Zengin traces how trans people in Turkey creatively negotiate and resist everyday cisheteronormative violence. Drawing on the history and ethnography of the trans communal life in Istanbul, Zengin develops an understanding of cisheteronormative violence that expands beyond sex, gender, and sexuality. She shows how cisheteronormativity forms a connective tissue among neoliberal governmentality, biopolitical and necropolitical regimes, nationalist religiosity, and authoritarian management of social difference. As much as trans people are shaped by these processes, they also transform them in intimate ways. Transness in Turkey provides an insightful site for developing new perspectives on statecraft, securitization and surveillance, family and kin-making, urban geography, and political life. Zengin offers the concept of violent intimacies to theorize this entangled world of the trans everyday where violence and intimacy are co-constitutive. Violent intimacies emerge from trans people's everyday interactions with the police, religious and medical institutions, street life, family and kinship, and trans femicides and funerals. The dynamic of violent intimacies prompts new understandings of violence and intimacy and the world-making struggles of trans people in a Middle Eastern context.

Aslı Zengin is Assistant Professor of Women's, Gender, and Sexuality Studies at Rutgers University.

Caribbean studies/Anthropology/Queer studies

Fractal Repair

Queer Histories of Modern Jamaica

MATTHEW CHIN

In *Fractal Repair*, Matthew Chin investigates queerness in Jamaica from early colonial occupation to the present, critically responding to the island's global reputation for extreme homophobia and antiqueer violence. Chin advances a theory and method of queer fractals to bring together genealogies of queer and Caribbean formation. Fractals—a kind of geometry in which patterns repeat but never exactly in the same way—makes visible shifting accounts of Caribbean queerness in terms of race, gender, and sexual alterity. Drawing on this fractal orientation, Chin assembles and analyzes multigenre archives ranging from mid-twentieth-century social science studies of the Caribbean to Jamaica's National Dance Theatre Company to HIV/AIDS organizations to write reparative histories of queerness. Chin's proposal of a fractal politics of repair invests in the horizon of difference that repetition materializes and extends reparations discourses intent on overcoming the past and calculating economic compensation for survivors of violence.

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD
PERVERSE MODERNITIES
A series edited by Jack Halberstam and Lisa Lowe

Matthew Chin is Assistant Professor of Women, Gender, and Sexuality Studies at the University of Virginia.

QTR: A Journal of Trans and Queer Studies in Religion

MELISSA M. WILCOX and JOSEPH A. MARCHAL, journal editors

QTR: A Journal of Trans and Queer Studies in Religion is an open-access journal dedicated to expanding both scholarly and public knowledge about the rich and complex connections between religion, gender, and sexuality. Featuring cutting-edge scholarship at the intersections of queer studies, trans studies, and religious studies, the journal expands the depth and reach of what trans and queer studies in religion is becoming. The journal demonstrates the relevance of various modes of gender, sexuality, and embodiment wherever one might find religious people, practices, and ideas.

Volume 1 (2024)

Melissa M. Wilcox is Professor and Holstein Family and Community Chair of Religious Studies at the University of California, Riverside. **Joseph A. Marchal** is Associate Professor of Religious Studies at Ball State University.

Queer theory/Critical ethnic studies

Transnational Queer Materialism

RANA M. JALEEL and EVREN SAVCI, editors

a special issue of South Atlantic Quarterly

Topics covered include the global dissemination of racial categories such as "queer of color," a category first formulated in the United States that is now deployed in scholarship around the world; racial capitalism, caste capitalism, and postsocialism in the gender and sexual politics of Europe and Asia; and queer and trans liberation struggles in Latin America and around the globe.

Contributors Şahin Açıkgöz, Angel Aedo, Neda Atanasoski, Oriana Bernasconi, Howard Chiang, Debanuj DasGupta, Joao Gabriel, Christoph Hanssmann, Rana M. Jaleel, Petrus Liu, Damián Omar Martínez, Durba Mitra, Alicia Olivari, Fernando Pairican, Juan Porma, Rahul Rao, Evren Savcı, Svati P. Shah, Hentyle Yapp

The South Atlantic Quarterly



January 220 pages, 3 illustrations 978-1-4780-2799-7 **\$16.00/£13.99**

Women's studies/Indigenous studies

Indigenous Feminisms Across the World BASULI DEB and GINETTA E. B. CANDELARIO, editors

a special issue of **Meridians**

Topics covered include settler-colonial logic and institutions shaping structural trauma; health strategies for Indigenous peoples around the globe; the invisibilization of Indigenous politics and peoples; Indigenous epistemes, particularly the humanity of Indigenous peoples; the use of creative works in Indigenous peoples' identity formation; and transnational Indigenous solidarity.

Contributors Esther Oluwashina Ajayi-Lowo, Eman Alasah, Yael Valencia Aldana, Lori Barkley, Dana Barqawi, Sarah Beauchamp, Ginetta E. B. Candelario, Basuli Deb, Mariam Georgis, Sônia Bone Guajajara, Ruby Hembrom, Marilyn James, Ina Knobblock, Elena Langdon, Ruthann Lee, Malcolm McNee, Priti Narayan, Cecelia Roth-Eagle, Elena Ruíz, Denise Monika Schallenkammer, Yurika Tamura, Gina Athena Ulysse, Célia Xakriabá



feminism, race, transnationalism

April 336 pages, 14 illustrations 978-1-4780-2794-2 **\$20.00/£16.99**

March 288 pages paper, 978-1-4780-2577-1 **\$27.95/£23.99** cloth, 978-1-4780-2103-2 **\$104.95/£94.00**

METAPHORS of MARX

May 480 pages paper, 978-1-4780-3032-4 **\$32.95/£27.99** cloth, 978-1-4780-2609-9 **\$119.95/£107.00**

Theology/Marxism/Philosophy

The Theological Metaphors of Marx ENRIQUE DUSSEL

Translated by **CAMILO PÉREZ-BUSTILLO**With a foreword by **EDUARDO MENDIETA**

Enrique Dussel provides a groundbreaking combination of Marxology, theology, and ethical theory. Dussel shows that Marx unveils the theology of capitalism in his critique of commodity fetishization. Capitalism constitutes an idolatry of the commodity that undergirds the capitalist expropriation of labor. Dussel examines Marx's early writings on religion and fetishism and proceeds through what Dussel refers to as the four major drafts of *Capital*, ultimately situating Marx's philosophical, economic, ethical, and historical insights in relation to the theological problems of his time. Dussel notes a shift in Marx's underlying theological schema from a political critique of the state to an economic critique of the commodity fetish as the Devil, or anti-God, of modernity. Marx's thought and influence cannot be fully understood without Dussel's reinterpretation of the theological origins and implications of Marx's critiques of political economy and politics.

Enrique Dussel (1934–2023) was Emeritus Professor, Universidad Autonoma Metropolitana-Iztapalapa and the author of many books, including *Twenty Theses on Politics*, also published by Duke University Press. **Camilo Pérez-Bustillo** is coauthor of *Human Rights*, *Hegemony*, *and Utopia in Latin America*. **Eduardo Mendieta** is Professor of Philosophy and Latina/o Studies at Pennsylvania State University.

Decolonial theory/Sociology

Aníbal Quijano

Foundational Essays on the Coloniality of Power

ANÍBAL QUIJANO

Edited by WALTER D. MIGNOLO, RITA SEGATO, and

CATHERINE E. WALSH

The Peruvian sociologist Aníbal Quijano is widely considered to be a foundational figure of the decolonial perspective grounded on three basic concepts: coloniality, coloniality of power, and colonial matrix of power. His decolonial theorizations of these three concepts have transformed the principles and assumptions of the very idea of knowledge, impacted the social sciences and humanities, and questioned the myth of rationality in natural sciences. The essays in this volume encompass nearly thirty years of Quijano's work, bringing them to an English reading audience for the first time. This volume is not simply an introduction to Quijano's work; it achieves one of his unfulfilled goals: to write a book that contains his main hypotheses, concepts, and arguments. In this regard, the collection encourages a fuller understanding and broader implementation of the analyses and concepts that he developed over the course of his long career. Moreover, it demonstrates that the tools for reading and dismantling coloniality originated outside the academy in Latin America and the former Third World.

ON DECOLONIALITY

A series edited by Walter D. Mignolo and Catherine E. Walsh

Aníbal Quijano (1928–2018) was a renowned Peruvian sociologist and theorist and the author of numerous books. **Walter D. Mignolo** is William H. Wannamaker Distinguished Emeritus Professor of Romance Studies and Professor of Literature at Duke University. **Rita Segato** is Professor Emerita in Bioethics and Human Rights at the University of Brasilia. **Catherine E. Walsh** is Professor Emerita at the Universidad Andina Simón Bolívar.

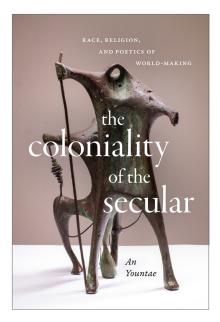
The Coloniality of the Secular

Race, Religion, and Poetics of World-Making

AN YOUNTAE

In *The Coloniality of the Secular*, An Yountae investigates the collusive ties between the modern concepts of the secular, religion, race, and coloniality in the Americas. Drawing on the work of Édouard Glissant, Frantz Fanon, Aimé Césaire, Sylvia Wynter, and Enrique Dussel, An maps the intersections of revolutionary non-Western thought with religious ideas to show how decoloniality redefines the sacred as an integral part of its liberation vision. He examines these thinkers' rejection of colonial religions and interrogates the narrow conception of religion that confines it within colonial power structures. An explores decoloniality's conception of the sacred in relation to revolutionary violence, gender, creolization, and racial phenomenology, demonstrating its potential for reshaping religious paradigms. Pointing out that the secular has been pivotal to regulating racial hierarchies under colonialism, he advocates for a broader understanding of religion that captures the fundamental ideas that drive decolonial thinking. By examining how decolonial theory incorporates the sacred into its vision of liberation, An invites readers to rethink the transformative power of decoloniality and religion to build a hopeful future.

An Yountae is Associate Professor of Religious Studies at California State University, Northridge. He is coeditor of *Beyond Man: Race, Coloniality, and Philosophy of Religion*, also published by Duke University Press, and author of *The Decolonial Abyss: Mysticism and Cosmopolitics from the Ruins*.



January 240 pages paper, 978-1-4780-2510-8 **\$26.95/£22.99** cloth, 978-1-4780-2012-7 **\$102.95/£92.00**

Political theory/Feminism

Secularism as Misdirection

Critical Thought from the Global South

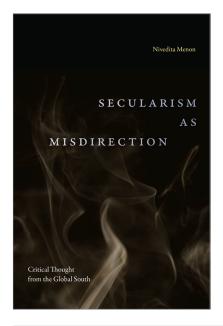
NIVEDITA MENON

In Secularism as Misdirection, Nivedita Menon traces how the discourse of secularism fixes attention to and hyper-visualizes women and religion while obscuring other related issues. Showing how secularism is often invoked to serve capital and antiminority politics, Menon exposes it as a strategy of governance that is compatible with both democracy and authoritarianism, capitalism and socialism. Secularism also delegitimizes the nonindividuated nonrational self, Menon argues, and exploring this aspect, tracks the journey of psychoanalysis in the global South. Menon further examines the interconnectedness of religion, caste, the state, and women, showing how the discourse of secularism can also be mobilized by Hindu supremacist politics in India. Menon puts Latin American decolonial theorists in conversation with Asian and African thinkers to examine twenty-first-century global reimaginings of selfhood, constitutionalism, citizenship, and anticapitalist existence. Through a feminist and global perspective, Menon suggests that transformative politics is better imagined by stepping out of the frame offered by secularism and focusing on substantive values such as democracy, social justice, and ecological justice.

THEORY IN FORMS

A series edited by Nancy Rose Hunt, Achille Mbembe, and Todd Meyers

Nivedita Menon is Professor of Comparative Politics and Political Theory at Jawaharlal Nehru University and author of *Seeing Like a Feminist and Recovering Subversion: Feminist Politics beyond the Law.*



May 384 pages paper, 978-1-4780-3042-3 \$30.95/£26.99 cloth, 978-1-4780-2620-4 \$114.95/£103.00

Struggles for the Human Violent Legality and the Politics of Rights LARA MONTESINOS COLEMAN

In Struggles for the Human, Lara Montesinos Coleman blends ethnography, political philosophy, and critical theory to reorient debates on human rights through attention to understandings of legality, ethics, and humanity in anticapitalist and decolonial struggle. Drawing on her extensive involvement with grassroots social movements in Colombia, Coleman observes that mainstream expressions of human rights have become counterparts to capitalist violence, even as this discourse disavows capitalism's deadly implications. She rejects claims that human rights are inherently tied to capitalism, liberalism, or colonialism, instead showing how human rights can be used to combat these forces. Coleman demonstrates that social justice struggles that are rooted in marginalized communities'

lived experiences can reframe human rights in order to challenge oppressive power structures and offer a blueprint for constructing alternative political economies. By examining the practice of redefining human rights away from abstract universals and contextualizing

them within concrete struggles for justice, Coleman reveals the transformative potential

of human rights and invites readers to question and reshape dominant legal and ethical

Lara Montesinos Coleman is Reader in International Relations, Law, and Development and Director of the Centre for Global Political Economy at the University of Sussex and coeditor of Situating Global



January 256 pages

Media studies/Environmental studies

Resistance: Between Discipline and Dissent.

GLOBAL AND INSURGENT LEGALITIES

narratives.

Nonhuman Witnessing

War, Data, and Ecology after the End of the World

A series edited by Eve Darian-Smith and Jonathan Goldberg-Hiller

MICHAEL RICHARDSON

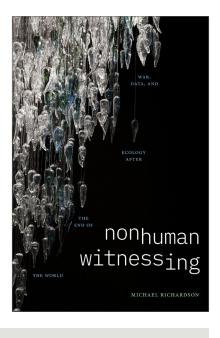
In Nonhuman Witnessing Michael Richardson argues that a radical rethinking of what counts as witnessing is central to building frameworks for justice in an era of endless war, ecological catastrophe, and technological capture. Dismantling the primacy and notion of traditional human-based forms of witnessing, Richardson shows how ecological, machinic, and algorithmic forms of witnessing can help us better understand contemporary crises. He examines the media-specificity of nonhuman witnessing across an array of sites, from nuclear testing on First Nations land and autonomous drone warfare to deepfakes, artificial intelligence, and algorithmic investigative tools. Throughout, he illuminates the ethical and political implications of witnessing in an age of profound instability. By challenging readers to rethink their understanding of witnessing, testimony, and trauma in the context of interconnected crises, Richardson reveals the complex entanglements between witnessing and violence and the human and the nonhuman.

THOUGHT IN THE ACT A series edited by Erin Manning and Brian Massumi

Michael Richardson is Associate Professor of Media and Culture at the University of New South Wales, Sydney, and author of Gestures of Testimony: Torture, Trauma, and Affect in Literature.



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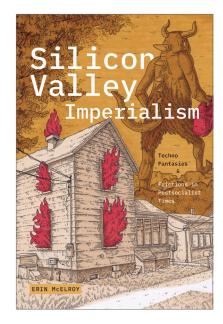
Silicon Valley Imperialism

Techno Fantasies and Frictions in Postsocialist Times

ERIN MCELROY

In Silicon Valley Imperialism, Erin McElroy maps the processes of gentrification, racial dispossession, and economic predation that drove the development of Silicon Valley in the San Francisco Bay Area and how that logic has become manifest in postsocialist Romania. Drawing on ethnographic fieldwork and archival research in Romania and the United States, McElroy exposes the mechanisms through which the appeal of Silicon Valley techno-capitalism devours space and societies, displaces residents, and generates extreme income inequality, in order to expand its reach. In Romania, dreams of privatization updated fascist and anti-Roma pasts and socialist-era underground computing practices. At the same time, McElroy accounts for the ways Romanians are resisting Silicon Valley capitalist logics, where anticapitalist and anti-imperialist activists and protesters build on socialist-era worldviews not to restore state socialism but rather to establish more just social formations. Attending to the violence of Silicon Valley imperialism, McElroy reveals techno-capitalism as an ultimately unsustainable model of rapacious economic and geographic growth.

Erin McElroy is Assistant Professor of Geography at the University of Washington and coeditor of Counterpoints: A San Francisco Bay Area Atlas of Displacement and Resistance.



March 296 pages, 16 illustrations paper, 978-1-4780-3021-8 **\$27.95/£23.99** cloth, 978-1-4780-2596-2 **\$104.95/£94.00**

History/Anthropology

Utopia of the Uniform

Affective Afterlives of the Yugoslav People's Army

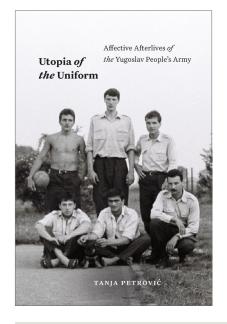
TANJA PETROVIĆ

The compulsory service for young men in the Yugoslav People's Army (JNA) created bonds across ethnic, religious, and social lines. These bonds persisted even after the horrific violence of the 1990s, in which many of these men found themselves on opposite sides of the front lines. In *Utopia of the Uniform*, Tanja Petrović draws on memories and material effects of dozens of JNA conscripts to show how their experience of military service points to futures, forms of collectivity, and relations between the state and the individual different from those that prevailed in the post-Yugoslav reality. Petrović argues that the power of repetitive, ritualized, and performative practices that constituted military service in the JNA provided a framework for drastically different men to live together and befriend each other. While Petrović and her interlocutors do not idealize the JNA, they acknowledge its capacity to create interpersonal relationships and affective bonds that brought the key political ideas of collectivity, solidarity, egalitarianism, education, and comradeship into being.

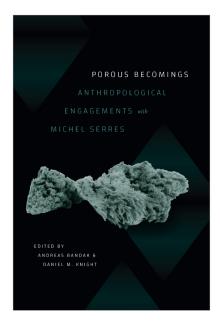
THEORY IN FORMS

A series edited by Nancy Rose Hunt, Achille Mbembe, and Todd Meyers

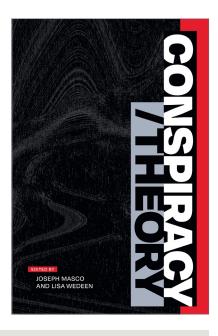
Tanja Petrović is Head of the Institute of Culture and Memory Studies at the Research Center of the Slovenian Academy of Sciences and Arts. She is the author of numerous books, including A Long Way Home: Representations of the Western Balkans in Political and Media Discourses.



March 256 pages, 55 illustrations paper, 978-1-4780-2568-9 **\$26.95/£22.99** cloth, 978-1-4780-2094-3 **\$102.95/£92.00**



March 344 pages, 5 illustrations paper, 978-1-4780-3028-7 **\$29.95/£25.99** cloth, 978-1-4780-2605-1 **\$109.95/£98.00**



January 512 pages, 2 illustrations paper, 978-1-4780-2555-9 \$33.95/£28.99 cloth, 978-1-4780-2081-3 \$124.95/£112.00

Porous Becomings

Anthropological Engagements with Michel Serres

ANDREAS BANDAK and DANIEL M. KNIGHT, editors

One of the foremost intellectuals of his generation, French philosopher of science Michel Serres (1930–2019) broke free from disciplinary dogmas. His reflections on science, culture, technology, art, and religion have proved foundational to scholars across the humanities. The contributors to *Porous Becomings* bring the inspirational and enigmatic world of Serres to the attention of anthropology. Through ethnographic encounters as diverse as angels and religious conversion in Ethiopia, the percolation of war in Bosnia, and incarcerated bodies crossing the Atlantic, the contributors showcase how Serres's interrogation of the fundamentals of human existence opens new pathways for anthropological knowledge. Proposing the notion of "porosity" to characterize permeability across boundaries of time, space, literary genre, and academic discipline, they draw on Serres to map the constellations that connect humans, time, technology, and planet Earth. The volume concludes with a conversation between the editors and *Vibrant Matter* author Jane Bennett.

Contributors Andreas Bandak, Jane Bennett, Tom Boylston, Steven D. Brown, Matei Candea, Alberto Corsín Jiménez, David Henig, Michael Jackson, Daniel M. Knight, Celia Lowe, Morten Nielsen, Stavroula Pipyrou, Elizabeth Povinelli, Andrew Shryock, Arpad Szakolczai

Andreas Bandak is Associate Professor in the Department for Cross-Cultural and Regional Studies at the University of Copenhagen and author of *Exemplary Life: Modelling Sainthood in Christian Syria*. **Daniel M. Knight** is Reader in Social Anthropology at the University of St. Andrews and author of *Vertiginous Life: An Anthropology of Time and the Unforeseen*.

Anthropology/Political Science/Social Theory

Conspiracy/Theory JOSEPH MASCO and LISA WEDEEN, editors

In an era of intensified information warfare, ranging from global disinformation campaigns to individual attention hacks, what are the compelling terms for political judgment? How are we to build the knowledge needed to recognize and address important forms of harm when critical information is either not to be trusted or kept hidden? Rather than approach conspiratorial narrative as an irrational response to an obviously decipherable reality, *Conspiracy/Theory* identifies important affinities between conspiracy theory and critical theory. It recognizes the motivation people have—in their capacities as experts, theorists, and ordinary citizens—to search for patterns in events, to uncover what is covert, and attend to dimensions of life that might be hiding in plain sight. If it seems strange that so many find themselves living in incommensurable, disorienting realities, the multidisciplinary contributors to *Conspiracy/Theory* explore how and why that came to be. Across history and geography, contributors inquire into the affects and imaginaries of political mobilization, tracking counterrevolutionary projects while acknowledging collective futures that demand conspiratorial engagement.

Contributors Nadia Abu El-Haj, Hussein Ali Agrama, Kathleen Belew, Elizabeth Anne Davis, Joseph Dumit, Faith Hillis, Lochlann Jain, Demetra Kasimis, Susan Lepselter, Darryl Li, Louisa Lombard, Joseph Masco, Robert Meister, Timothy Melley, Rosalind C. Morris, George Shulman, Lisa Wedeen

Joseph Masco is Professor of Anthropology at the University of Chicago. **Lisa Wedeen** is Mary R. Morton Professor of Political Science at the University of Chicago.

Incommunicable

Toward Communicative Justice in Health and Medicine

CHARLES L. BRIGGS

In Incommunicable, Charles L. Briggs examines the long-standing presumptions that medical discourse translates easily across geographic, racial, and class boundaries. Bringing linguistic and medical anthropology into conversation with Black and decolonial theory, he theorizes the failure in health communication as incommunicability, which negatively affects all patients, doctors, and health care providers. Briggs draws on W. E. B. Du Bois and the work of three philosopher-physicians—John Locke, Frantz Fanon, and Georges Canguilhem—to show how cultural models of communication and health have historically racialized people of color as being incapable of communicating rationally and understanding biomedical concepts. He outlines incommunicability through a study of COVID-19 discourse, in which health professionals defined COVID-19 based on scientific medical knowledge in ways that reduced varieties of nonprofessional knowledge about COVID-19 to "misinformation" and "conspiracy theories." This dismissal of nonprofessional knowledge led to a failure of communication that eroded trust in medical expertise. Building on efforts by social movements and coalitions of health professionals and patients to craft more just and equitable futures, Briggs helps imagine health systems and healthcare discourses beyond the oppressive weight of communicability and the stigma of incommunicability.

Charles L. Briggs is Distinguished Professor of Anthropology at the University of California, Berkeley. He is coauthor of *Tell Me Why My Children Died: Rabies, Indigenous Knowledge, and Communicative Justice*, also published by Duke University Press.

INCOMMUNICABLE Toward Communicative
Justice in Health and Medicine CHARLES L. BRIGGS

March 336 pages, 16 illustrations paper, 978-1-4780-2600-6 **\$28.95/£25.99** cloth, 978-1-4780-2578-8 **\$107.95/£97.00**

Black thought/Medical anthropology/African studies

An Archive of Possibilities

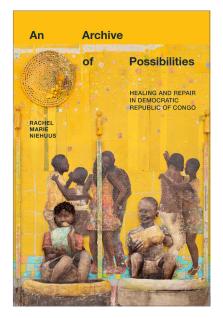
Healing and Repair in Democratic Republic of Congo

RACHEL MARIE NIEHUUS

In *An Archive of Possibilities*, anthropologist and surgeon Rachel Marie Niehuus explores possibilities of healing and repair in the eastern Democratic Republic of Congo against a backdrop of 250 years of Black death and chronic war. Niehuus argues that in a context in which violence characterizes everyday life, Congolese have developed innovative and imaginative ways to live amidst and mend from repetitive harm. Drawing on ethnographic fieldwork and the Black critical theory of Achille Mbembe, Christina Sharpe, Alexis Pauline Gumbs, and others, Niehuus explores the renegotiation of relationships with land as a form of public healing, the affective experience of living in insecurity, the hospital as a site for the socialization of pain, the possibility of necropolitical healing, and the uses of prophesy to create collective futures. By considering the radical nature of cohabitating with violence, Niehuus demonstrates that Congolese practices of healing imagine and articulate alternative ways of living in a global regime of antiblackness.

CRITICAL GLOBAL HEALTH: EVIDENCE, EFFICACY, ETHNOGRAPHY A series edited by Vincanne Adams and João Biehl

Rachel Marie Niehuus is Surgical Critical Care Fellow in the Department of Traumatology and Surgical Critical Care at the University of Pennsylvania.



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In the Land of the Unreal

Virtual and Other Realities in Los Angeles

LISA MESSERI

In the mid-2010s, a passionate community of Los Angeles-based storytellers, media artists, and tech innovators formed around virtual reality (VR), believing that it could remedy society's ills. Lisa Messeri offers an ethnographic exploration of this community, which conceptualized VR as an "empathy machine" that could provide glimpses into diverse social realities. She outlines how in the aftermath of #MeToo, the backlash against Silicon Valley, and the turmoil of the Trump administration, it was imagined that VR—if led by women and other marginalized voices—could bring about a better world. Messeri delves into the fantasies that allowed this vision to flourish, exposing the paradox of attempting to use a singular VR experience to mend a fractured reality full of multiple, conflicting social truths. She theorizes this dynamic as unreal, noting how dreams of empathy collide with reality's irreducibility to a "common" good. With *In The Land of the Unreal*, Messeri navigates the intersection of place, technology, and social change to show that technology alone cannot upend systemic forces attached to gender and race.

Lisa Messeri is faculty in the Department of Anthropology at Yale University and author of *Placing Outer Space*: *An Earthly Ethnography of Other Worlds*, also published by Duke University Press.

Anthropology/Sociology

The Ethnographer's Way

A Handbook for Multidimensional Research Design

KRISTIN PETERSON and VALERIE OLSON

The Ethnographer's Way guides researchers through the exciting process of turning an initial idea into an in-depth research project. Kristin Peterson and Valerie Olson introduce "multidimensioning," a method for planning projects that invites scholars to examine their research interests from all angles. Researchers learn to integrate seemingly disparate groups, processes, sites, and things into a unified conceptual framework. The handbook's ten modules walk readers step-by-step, from the initial lightbulb moment to constructing research descriptions, planning data gathering, writing grant and dissertation proposals, and preparing for fieldwork. Designed for ethnographers and those working across disciplines, these modules provide examples of multidimensional research projects with exercises readers can utilize to formulate their own projects. The authors incorporate group work into each module to break the isolation common in academic project design. In so doing, Peterson and Olson's handbook provides essential support and guidance for researchers working at all levels and stages of a project.

Kristin Peterson is Associate Professor of Anthropology at the University of California, Irvine, and author of *Speculative Markets: Drug Circuits and Derivative Life in Nigeria*, also published by Duke University Press. **Valerie Olson** is Associate Professor of Anthropology at the University of California, Irvine, and author of *Into the Extreme: U.S. Environmental Systems and Politics beyond Earth*.

Knowing by Ear

Listening to Voice Recordings with African Prisoners of War in German Camps (1915–1918)

ANETTE HOFFMANN

During the First World War, thousands of young African men conscripted to fight for France and Britain were captured and held as prisoners of war in Germany, where their stories and songs were recorded and archived by German linguists. In *Knowing by Ear*, Anette Hoffmann demonstrates that listening to these acoustic recordings as historical sources, rather than linguistic samples, opens up possibilities for new historical perspectives and the formation of alternate archival practices and knowledge production. She foregrounds their archival presence as individual speakers and positions their recorded voices as responses to their experience of colonialism, war, and the journey from Africa to Europe. By engaging with the recordings alongside written sources, photographs, and artworks depicting the speakers, Hoffmann personalizes speakers from present-day Senegal, Somalia, Togo, and Congo. *Knowing by Ear* includes transcriptions of and audio links to specific recordings of spoken and sung texts, revealing acoustic archives as significant yet under-researched sources to recover historical speaking positions of colonized subjects and listen to the acoustic echo of colonial knowledge production.



Anette Hoffmann is a Senior Researcher at the University of Cologne's Institute for African Studies and Egyptology. She is the author of *Listening to Colonial History: Echoes of Coercive Knowledge Production in Historical Sound Recordings from Southern Africa*.

Early American literature and history

Situation Critical

Critique, Theory, and Early American Studies

MAX CAVITCH and BRIAN CONNOLLY, editors

The contributors to *Situation Critical* argue for the continued importance of critique to Early American studies, pushing back against both reductivist neo-empiricism and so-called postcritique. Bringing together essays by a diverse group of historians and literary scholars, editors Max Cavitch and Brian Connolly demonstrate that critique is about acknowledging that we are never simply writing better or worse accounts of the past, but accounts of the present as well. The contributors examine topics ranging from the indeterminacy of knowledge and history to Black speculative writing and nineteenth-century epistemology, the role of the unconscious in settler colonialism, and early American writing about masturbation, repression, religion, and secularism and their respective influence on morality. The contributors also offer vital new interpretations of major lines of thought in the history of critique—especially those relating to Freud and Foucault—that will be valuable both for scholars of Early American studies and for scholars of the humanities and interpretive social sciences more broadly.

Contributors Max Cavitch, Brian Connolly, Matthew Crow, John J. Garcia, Christopher Looby, Michael Meranze, Mark J. Miller, Justine S. Murison, Britt Rusert, Ana Schwartz, Joan W. Scott, Jordan Alexander Stein

Max Cavitch is Associate Professor of English at the University of Pennsylvania. **Brian Connolly** is Associate Professor of History at the University of South Florida.

March 224 pages, 16 page color insert paper, 978-1-4780-3002-7 **\$26.95/£22.99** cloth, 978-1-4780-2484-2 **\$102.95/£92.00**

April 312 pages, 8 illustrations paper, 978-1-4780-3031-7 **\$28.95/£24.99** cloth, 978-1-4780-2608-2 **\$107.95/£97.00**

how the earth feels geological fantasy in the nineteenth-century united states, dana luciano

January 256 pages, 5 illustrations paper, 978-1-4780-2570-2 **\$26.95/£22.99** cloth, 978-1-4780-2096-7 **\$102.95/£92.00**

How the Earth Feels

Geological Fantasy in the Nineteenth-Century United States

DANA LUCIANO

In *How the Earth Feels* Dana Luciano examines the impacts of the new science of geology on nineteenth-century US culture. Drawing on early geological writings, Indigenous and settler accounts of earthquakes, African American antislavery literature, and other works, Luciano reveals how geology catalyzed transformative conversations regarding the intersections between humans and the nonhuman world. She shows that understanding the earth's history geologically involved confronting the dynamic nature of inorganic matter over vast spans of time, challenging preconceived notions of human agency. Nineteenth-century Americans came to terms with these changes through a fusion of fact and imagination that Luciano calls geological fantasy. Geological fantasy transformed the science into a sensory experience, sponsoring affective and even erotic connections to the matter of the earth. At the same time, it was often used to justify accounts of evolution that posited a modern, civilized, and Anglo-American whiteness as the pinnacle of human development. By tracing geology's relationship with biopower, Luciano illuminates how imagined connections with the earth shaped American dynamics of power, race, and colonization.



ANIMA: CRITICAL RACE STUDIES OTHERWISE A series edited by Mel Y. Chen, Ezekiel J. Dixon-Román, and Jasbir K. Puar

Dana Luciano is Associate Professor of English and Women's, Gender, and Sexuality Studies at Rutgers University and author of *Arranging Grief: Sacred Time and the Body in Nineteenth-Century America*.



March 256 pages, 25 illustrations paper, 978-1-4780-3003-4 **\$26.95/£22.99** cloth, 978-1-4780-2485-9 **\$102.95/£92.00**

Science and technology studies/American studies / Latinx/Chicanx studies

The Cybernetic Border

Drones, Technology, and Intrusion

IVÁN CHAAR LÓPEZ

In *The Cybernetic Border*, Iván Chaar López argues that the settler US nation requires the production and targeting of a racialized enemy that threatens the empire. The cybernetic border is organized through practices of data capture, storage, processing, circulation, and communication that police bodies and constitute the nation as a bounded, territorial space. Chaar López historicizes the US government's use of border enforcement technologies on Mexicans, Arabs, and Muslims from the mid-twentieth century to the present, showing how data systems are presented as solutions to unauthorized border crossing. Contrary to enduring fantasies of the purported neutrality of drones, smart walls, artificial intelligence, and biometric technologies, the cybernetic border represents the consolidation of calculation and automation in the exercise of racialized violence. Chaar López draws on corporate, military, and government records, promotional documents and films, technical reports, news reporting, surveillance footage, and activist and artist practices. These materials reveal how logics of enmity are embedded into information infrastructures that shape border control and modern sovereignty.

Iván Chaar López is Assistant Professor of American Studies and Principal Investigator of the Border Tech Lab at the University of Texas at Austin, and coauthor of *Technoprecarious*.

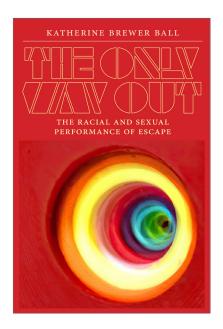
The Only Way Out

The Racial and Sexual Performance of Escape

KATHERINE BREWER BALL

In *The Only Way Out*, Katherine Brewer Ball explores the American fascination with the escape story. Brewer Ball argues that escape is a key site for exploring American conceptions of freedom and constraint. Stories of escape are never told just once but become mythic in their episodic iterations, revealing the fantasies and desires of society, the storyteller, and the listener. While white escape narratives have typically been laden with Enlightenment fantasies of redemption where freedom is available to any individual willing to seize it, Brewer Ball explores how Black and queer escape offer forms of radical possibility. Drawing on Black studies, queer theory, and performance studies, she examines a range of works from nineteenth-century American literature to contemporary queer of color art and writing by contemporary American artists including Wilmer Wilson IV, Tourmaline, Tony Kushner, Junot Díaz, Glenn Ligon, Toshi Reagon, and Sharon Hayes. Throughout, escape emerges as a story not of individuality, but of collectivity and entanglement.

Katherine Brewer Ball is Assistant Professor of Theater at Wesleyan University.



April 224 pages, 13 illustrations paper, 978-1-4780-3027-0 **\$26.95/£22.99** cloth, 978-1-4780-2604-4 **\$102.95/£92.00**

Indigenous studies/American studies

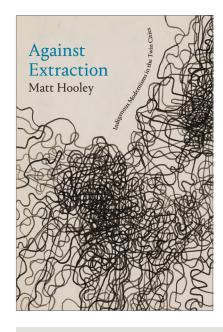
Against Extraction

Indigenous Modernism in the Twin Cities

MATT HOOLEY

In *Against Extraction* Matt Hooley traces a modern tradition of Ojibwe invention in Minneapolis and St. Paul from the mid-nineteenth century to the present as that tradition emerges in opposition and proximity to the cultural legacies of US colonialism. Hooley shows how Indigenous literary and visual art modernisms challenge the strictures of everyday life and question the ecological, political, and cultural fantasies that make multivalent US colonialism seem inevitable. Hooley analyzes literature and art by Louise Erdrich, William Whipple Warren, David Treuer, George Morrison, and Gerald Vizenor in relation to histories of Indigenous dispossession and occupation, enslavement and Black life, and environmental harm and care. He shows that historical narratives of these cities are intimately bound up with the violence of colonial systems of extraction and that concepts like Indigeneity and sovereignty extend beyond treaty-granted promises of political control. These works, created in opposition and proximity to the extraction of cultural, political, and territorial resources, demonstrate how Indigenous claims to life and land matter to rethinking and unmaking the social and ecological devastations of the colonial world.

Matt Hooley is Assistant Professor of Native American and Indigenous Studies at Dartmouth College.



April 232 pages, 5 illustrations paper, 978-1-4780-3036-2 **\$26.95/£22.99** cloth, 978-1-4780-2612-9 **\$102.95/£92.00**

February 400 pages paper, 978-1-4780-3000-3 \$30.95/£26.99 cloth, 978-1-4780-2104-9 \$114.95/£103.00

The Politics of Kinship

Race, Family, Governance

MARK RIFKIN

What if we understood the idea of family as central to representing alternative forms of governance as expressions of racial deviance? In *The Politics of Kinship*, Mark Rifkin shows how ideologies of family, including notions of kinship, recast Indigenous and other forms of collective self-organization and self-determination as disruptive racial tendencies in need of state containment and intervention. Centering work in Indigenous studies, Rifkin illustrates how conceptions of family and race work together as part of ongoing efforts to regulate, assault, and efface other political orders. The book examines the history of anthropology and its resonances in contemporary queer scholarship, contemporary Indian policy from the 1970s onward, the legal history of family formation and privacy in the United States, and the association of blackness with criminality across US history. In doing so, Rifkin seeks to open new possibilities for envisioning what kinds of relations, networks, and formations can and should be seen as governance on lands claimed by the United States.

Mark Rifkin is Professor of English and Women's, Gender, and Sexuality Studies at the University of North Carolina, Greensboro. He is the author of several books, including Speaking for the People: Native Writing and the Question of Political Form, Fictions of Land and Flesh: Blackness, Indigeneity, Speculation, and Beyond Settler Time: Temporal Sovereignty and Indigenous Self-Determination, all also published by Duke University Press.

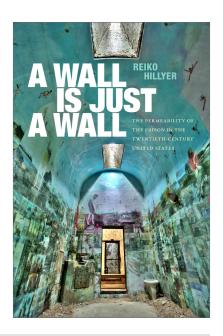


A Wall Is Just a Wall

The Permeability of the Prison in the Twentieth-Century United States **REIKO HILLYER**

Throughout the twentieth century, even the harshest prison systems in the United States were rather porous. Incarcerated people were regularly released from prison for Christmas holidays; the wives of incarcerated men could visit for seventy-two hours relatively unsupervised; and governors routinely commuted the sentences of people convicted of murder. By the 1990s, these practices had become rarer as politicians and the media—in contrast to corrections officials—described the public as potential victims who required constant protection against the threat of violence. In *A Wall Is Just a Wall* Reiko Hillyer focuses on gubernatorial clemency, furlough, and conjugal visits to examine the origins and decline of practices that allowed incarcerated people to transcend prison boundaries. Illuminating prisoners' lived experiences as they suffered, critiqued, survived, and resisted changing penal practices, she shows that the current impermeability of the prison is a recent, uneven, and contested phenomenon. By tracking the "thickening" of prison walls, Hillyer historicizes changing ideas of risk, the growing bipartisan acceptance of permanent exile and fixing the convicted at the moment of their crime as a form of punishment, and prisoners' efforts to resist it.

Reiko Hillyer is Associate Professor of History at Lewis & Clark College and the author of *Designing Dixie: Tourism, Memory, and Urban Space in the New South.*



February 368 pages, 3 illustrations paper, 978-1-4780-3013-3 **\$29.95/£25.99** cloth, 978-1-4780-2587-0 **\$109.95/£98.00**

Feminists Confront State Violence

SARA MATTHIESEN, ANNE GRAY FISCHER,

and MARISOL LEBRÓN, editors

a special issue of Radical History Review

Topics covered include how feminists around the world confront proliferating forms of state violence; feminist strategies to demand equitable distribution of care, safety, and life; and carceral abolition and anticapitalist feminist strategies to radically remake society.

Contributors Heather Berg, Spencer Beswick, Kaysha Corinealdi, Erica R. Edwards, Catherine Evans, Anne Gray Fischer, Randi Gill-Sadler, Emily K. Hobson, Mónica A. Jiménez, Marisol LeBrón, Sara Matthiesen, Jennifer Mogannam, Manijeh Moradian, Jessie B. Ramey, Romina A. Green Rioja, India Thusi



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French history

War Makes Monsters

Crime and Criminality in Times of Conflict

CLAIRE ELDRIDGE and **JULIE M. POWELL**, editors

a special issue of French Historical Studies

Topics covered include military criminality and royal pardons in fifteenth-century France; evolving conceptions of crime and justice in Revolutionary France; violence between soldiers in World War I, particularly involving colonized combatants from North Africa; using cultural representations of serial killer Henri Désiré Landru to critique modern warfare in twentieth-century France; and the policing of black markets and black marketeers in interwar Marseille and Algeria.

Contributors Danielle Beaujon, Joseph Clarke, Claire Eldridge, Julie M. Powell, Quentin Verreycken

French Historical Studies

May 204 pages, 3 illustrations 978-1-4780-2791-1 **\$14.00/£11.99**

Feminist theory

Reproductive Racial Capitalism JENNIFER L. MORGAN and ALYS EVE WEINBAUM, editors a special issue of *History of the Present*

Topics covered include the histories and afterlives of hereditary racial slavery; reproductive labor and racial capitalism in twentieth-century Puerto Rico; rethinking surrogacy in Israel/Palestine as an (anti)colonial episteme; and Black mothering in slavery and its afterlife.

Contributors Halle-Mackenzie Ashby, Laura Briggs, Jessica Marie Johnson, Caleb Knapp, Jennifer L. Morgan, Rickie Solinger, Sigrid Vertommen, Alys Eve Weinbaum, SJ Zhang



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Labor History and the History of Science SETH ROCKMAN, editor

A special issue of **Labor**

Topics covered include the practices of scientific research as sites of labor conflict, the role of unfree and invisibilized workers in scientific labor, the political economy of automation and labor-saving technology, the science of statistics, and colonial science in the global South.

Contributors Patrick Anthony, Jonathan Baldoza, Jody Benjamin, Charles Coe, Zachary Dorner, Salem Elzway, Alexandra Hui, Trish Kahle, Marta Macedo, Sibylle Marti, Nicholas B. Miller, Kate Mulry, Jason Resnikoff, Lissa L. Roberts. Seth Rockman

History/Postcolonial and Colonial studies/Science and technology studies

Psychiatric Contours

New African Histories of Madness

NANCY ROSE HUNT and HUBERTUS BÜSCHEL, editors

Psychiatric Contours investigates new histories of psychiatry, derangement, and agitated subjectivities in colonial and decolonizing Africa. The volume lets the multivalent term madness broaden perception, far beyond the psychiatric. Many chapters detect the mad or the psychiatric in unhinged persons, frantic collectives, and distraught situations. Others investigate individuals suffering from miscategorization. A key Foucauldian word, vivacity, allows seeing how madness aligns with pathology, creativity, turbulence, and psychopolitics. The archives, patient-authored or not, speak to furies and fantasies inside asylums, colonial institutions, decolonizing missions, and slave ships. The frayed edges of politicized deliria open up the senses and optics of psychiatry's history in Africa, and far beyond clinical spaces and classification. The volume also proposes fresh concepts, notably the vernacular, to suggest how to work with emic clues in a granular fashion, and telescope the psychiatric within histories of madness. With chapters stretching across much of ex-British and ex-French Africa, Psychiatric Contours attends to the words, autobiographies, and hallucinations of the stigmatized, afflicted, and also the powerful. Expatriate psychiatrists with cameras, prying authorities, fearful missionaries, and colonial anthropologists enter these readings beside patients, asylums, and boarding schools, with research on possession "hysteria" and schizophrenia. In brief, this book demonstrates novel ways of writing not only medical but all subaltern and global histories.

Contributors Hubertus Büschel, Raphaël Gallien, Matthew M. Heaton, Richard Hölzl, Nancy Rose Hunt, Richard C. Keller, Sloan Mahone, Nana Osei Quarshie, Jonathan Sadowsky, Romain Tiquet

THEORY IN FORMS

A series edited by Nancy Rose Hunt, Achille Mbembe, and Todd Meyers

Nancy Rose Hunt is Professor of History at the University of Florida and author of *A Nervous State: Violence, Remedies, and Reverie in Colonial Congo*, also published by Duke University Press. **Hubertus Büschel** is Professor of History at the University of Kassel and author or editor of several books published in German.

Apartheid RemainsSHARAD CHARI

In *Apartheid Remains*, Sharad Chari explores how people handle the remains of segregation and apartheid in South Africa as witnessed through portals in an industrial-residential landscape in the Indian Ocean city of Durban. Through long-term historical and ethnographic research, Chari portrays South Africa's twentieth century as a palimpsest that conserves the remains of multiple pasts, including attempts by the racial state to remake territory and personhood, while instead deepening spatial contradictions and struggles. When South Durban's denizens collectively mobilized in various ways, including through Black Consciousness politics and other attempts at refusing the ruinous articulation of biopolitics, sovereignty, and capital, submerged traditions of the Indian Ocean and the Black Atlantic offered them powerful resources. Of these, Chari reads Black documentary photography as particularly insightful audiovisual blues critique. At the tense interface of Marxism, feminism, and Black study, he offers a method and form of geography attentive to the spatial and embodied remains of history. *Apartheid Remains* looks out from South Durban to imaginations of abolition of all forms of racial capitalism and environmental suffering that define our planetary predicament.

ERRANTRIES

A series edited by Simone Browne, Deborah Cowen, and Katherine McKittrick

Sharad Chari is Associate Professor of Geography and Critical Theory at the University of California, Berkeley, and author of *Gramsci at Sea* and *Fraternal Capital: Peasant-Workers, Self-Made Men, and Globalization in Provincial India.*

Latin American history

A History of Argentina

From the Spanish Conquest to the Present

EZEQUIEL ADAMOVSKY

In *A History of Argentina*, originally published in Spanish in 2020, Ezequiel Adamovsky presents over five hundred years of Argentine economic, political, social, and cultural history. Adamovsky highlights the experiences of women, Indigenous communities, and other groups that have traditionally been left out of the historical archive. He focuses on harmful aspects of Spanish colonization such as gender subjugation, the violence enacted in the name of the Catholic Church, the role of the economy as it shifted from the encomienda system into modern industrialization, and the devastating effects of slavery, violence, and disease brought to the region by Spanish colonizers. Adamovsky also discusses Argentina's independence and territorial consolidation, the first democratic elections in 1916, military coups, Peronism, democratization and the neoliberal reforms of the 1980s, and many other facets of Argentine life up to the 2019 presidential election. Concise, accessible, and comprehensive, *A History of Argentina* is an essential guide to this nation.

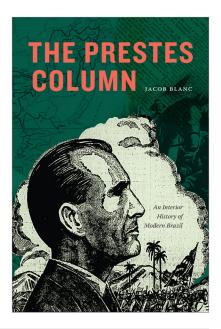


LATIN AMERICA IN TRANSLATION/EN TRADUCCIÓN/EM TRADUÇÃO

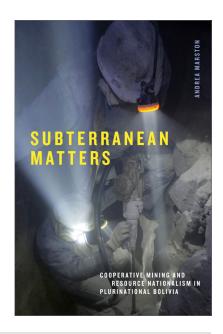
Ezequiel Adamovsky is Principal Researcher at CONICET (National Council for Scientific and Technological Research), Professor of History at the Universidad Nacional de San Martín, and the author of several books in Spanish.

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The Prestes Column

An Interior History of Modern Brazil

JACOB BLANC

In *The Prestes Column*, Jacob Blanc offers a new interpretation of the legendary rebellion, in which a band of rebel officers and soldiers marched 15,000 miles through the vast interior regions of Brazil between 1924 and 1927. Blanc's analysis of the Prestes Column is a showcase of what he calls "interior history." At a pivotal moment in national politics, the long march of the column came to embody the constructed duality of Brazil's interior: a space that was seen by coastal elites as simultaneously backwards—in relation to the more modern coast—and dormant, an expanse of untapped potential waiting to be brought into the nation. Drawing on a range of materials, from officers' memoirs and local eye-witness accounts to physical memorials and government archives, Blanc's framework of interior history helps explain the column's initial rise to fame and also its enduring legacy across the twentieth century, offering a new approach for the study of space and nation.

Jacob Blanc is an Associate Professor of History and International Development Studies at McGill University, author of *Before the Flood: The Itaipu Dam and the Visibility of Rural Brazil*, also published by Duke University Press, and coeditor of *Big Water: The Making of the Borderlands between Brazil*, *Argentina*, *and Paraguay*.

Environmental studies/Latin American studies/Geography

Subterranean Matters

Cooperative Mining and Resource Nationalism in Plurinational Bolivia

ANDREA MARSTON

In *Subterranean Matters*, Andrea Marston examines the ongoing history of Bolivian mining cooperatives, an economic formation that has been central to Bolivian politics and to the country's economy. Marston outlines how mining cooperatives occupy a contradictory place in Bolivian politics. They were major backers of left-wing president Evo Morales in 2006 and participated significantly in the crafting of the constitution that would declare Bolivia a plurinational state. At the same time, many Bolivians regard mining cooperatives as thieves because they derive personal profits from the subterranean mineral resources that are the legal inheritance of all Bolivians. Through extensive fieldwork underground in Bolivian cooperative mines, Marston explores how these miners—and the subterranean spaces they occupy—embody the tensions at the heart of Bolivia's plurinational project. Marston shows how persistent commitment to nation and nationalism is a shared feature of left-wing and right-wing politics in Bolivia, illustrating how bodies, identities, and resources fit into this complex political matrix.

ELEMENTS

A series edited by Stacy Alaimo and Nicole Starosielski

Andrea Marston is Assistant Professor of Geography at Rutgers University.

The Ocean on Fire

Pacific Stories from Nuclear Survivors and Climate Activists

ANAÏS MAURER

Bombarded with the equivalent of one Hiroshima bomb a day for half a century, Pacific people have long been subjected to man-made cataclysm. Well before climate change became a global concern, nuclear testing brought about untimely death, widespread diseases, forced migration, and irreparable destruction to the shores of Oceania. In *The Ocean on Fire*, Anaïs Maurer analyzes the Pacific literature that incriminates the environmental racism behind radioactive skies and rising seas. Maurer identifies strategies of resistance uniting the region by analyzing an extensive multilingual archive of decolonial Pacific art in French, Spanish, English, Tahitian, and Uvean, ranging from literature to songs and paintings. She shows how Pacific nuclear survivors' stories reveal an alternative vision of the apocalypse: instead of promoting individualism and survivalism, they advocate mutual assistance, cultural resilience, South-South solidarities, and Indigenous women's leadership. Drawing upon their experience resisting both nuclear colonialism and carbon imperialism, Pacific storytellers offer compelling narratives to nurture the land and each other in times of global environmental collapse.

Anaïs Maurer is Assistant Professor of French and Comparative Literature at Rutgers University.

April 256 pages, 12 illustrations paper, 978-1-4780-3004-1 **\$26.95/£22.99** cloth, 978-1-4780-2486-6 **\$102.95/£92.00**

Environmental studies/Media and technology studies

Oceaning

Governing Marine Life with Drones

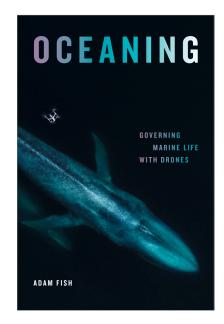
ADAM FISH

Drones are revolutionizing ocean conservation. By flying closer and seeing more, drones enhance intimate contact between ocean scientists and activists and marine life. In the process, new dependencies between nature, technology, and humans emerge, and a paradox becomes apparent. Can we have a wild ocean whose survival is reliant upon technology? In *Oceaning*, Adam Fish answers this question through eight stories of piloting drones to stop the killing of porpoises, sharks, and seabirds and to check the vitality of whales, seals, turtles, and coral reefs. Drone conservation is not the end of nature. Instead, drone conservation results in an ocean whose flourishing both depends upon and escapes the control of technologies. Faulty technology, oceanic and atmospheric turbulence, political corruption, and the inadequacies of basic science serve to foil the governance over nature. Fish contends that what emerges is an ocean/culture—a flourishing ocean that is distinct from but exists alongside humanity.

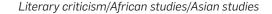
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Adam Fish is a Scientia Associate Professor of Arts and the Media at the University of New South Wales, author of *Technoliberalism and the End of Participatory Culture in the United States*, and coauthor of *Hacker States* and *After the Internet*.



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Archipelagic Memory and Literatures of the Indian Ocean World

ANANYA JAHANARA KABIR and LUCA RAIMONDI, editors

a special issue of **Monsoon**

Topics covered include the concept of archipelagic memory, a new methodology that brings together archipelagic theory, memory studies, and literary critical scholarship on the Indian Ocean world; remembering oceanic pasts in the present; and ecocritical and feminist approaches to Indian Ocean literatures.

Contributors Rosa M. C. Beunel, Meghan Gorman-DaRif, Abdulrazak Gurnah, Ryuta Imafuku, Ananya Jahanara Kabir, R.J. Lim, Kelsey McFaul, Nikhita Obeegadoo, Luca Raimondi, Michael Rothberg, Vijaya Teelock

Asian studies

The Good Life in Late Socialist Asia

Aspirations, Politics, and Possibilities

MINH T. N. NGUYEN, PHILL WILCOX, and JAKE LIN, editors a special issue of **positions**

Topics include the quest for "the good life" in the political economy of late socialism across China, Laos, and Vietnam; future-making and the politics of aspiration; living well as an individual and collective pursuit; care as both an instrument of late socialist governance and a means to value creation by ordinary people; and the encounter between localized and globalized ideas of the good life.

Contributors Charlotte Bruckermann, Sypha Chanthavong, Elizabeth Elliott, Kirsten Endres, Jiazhi Fengjiang, Arve Hansen, Michael Kleinod, Sandra Kurfürst, Jake Lin, Minh T. N. Nguyen, Phill Wilcox, Roberta Zavoretti, Fan Zhang, Li Zhang

Asian studies/Environmental humanities

Eco-Writing in an Age of (Un)Natural Crises

BAN WANG and HAOMIN GONG, editors

a special issue of **Prism**

Topics covered include people's treatment of nature in natural disasters, ecocritical understanding of Chinese science fiction, ethnicity in Chinese ecocriticism, religion and the practice of environmental preservation, and the poetics of nature and crises.

Contributors Chia-ju Chang, Haomin Gong, Melissa A. Hosek, Yuanyuan Hua, Cheng Li, Stephen Roddy, Robin Visser, Ban Wang, Huaji Xu, Qiongqiong Ye, Yunfan Zhang, Zhen Zhang

A Primer for Teaching Indian Ocean World History

Ten Design Principles

EDWARD A. ALPERS and THOMAS F. MCDOW

A Primer for Teaching Indian Ocean World History is a guide for college and high school educators who are teaching Indian Ocean histories for the first time or who want to reinvigorate their courses. It can also serve those who are training future teachers to prepare their own syllabi as well as those who want to incorporate Indian Ocean histories into their world history courses. Edward A. Alpers and Thomas F. McDow offer course design principles that will help students navigate topics ranging from empire, geography, slavery, and trade to mobility, disease, and the environment. In addition to exploring non-European sources and diverse historical methodologies, they discuss classroom pedagogy and provide curriculum possibilities that will help instructors at any level enrich and deepen standard approaches to world history. Alpers and McDow draw readers into strategically designing courses that will challenge students to think critically about a vast area with which many of them are almost entirely unfamiliar.

DESIGN PRINCIPLES FOR TEACHING HISTORY A series edited by Antoinette Burton

Edward A. Alpers is Emeritus Research Professor of History at the University of California, Los Angeles, and the author of *The Indian Ocean in World History*. **Thomas F. McDow** is Associate Professor of History at Ohio State University and author of *Buying Time*: *Debt and Mobility in the Western Indian Ocean*.

Media studies/Asian studies

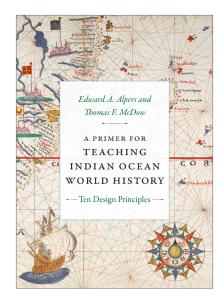
Push the Button

Interactive Television and Collaborative Journalism in Japan

ELIZABETH RODWELL

In *Push the Button*, Elizabeth Rodwell follows a battle over what interactivity will mean for Japanese television, as major media conglomerates took on independent media professionals developing interactive forms from new media. Rodwell argues that at the dawn of a potentially transformative moment in television history, content conservatism has triumphed over technological innovation. Despite the ambition and idealism of Japanese TV professionals and independent journalists, corporate media worked to squelch interactive broadcast projects such as smartphone-playable television and live-streamed and open press conferences before they caught on. Instead, interactive programming in the hands of major TV networks retained the structure and qualities of most other television and maintained conventional barriers between audiences and the actual space of broadcast. Despite their lack of success, the innovators behind these experiments nonetheless sought to expand the possibilities for mass media, national identity, and open journalism.

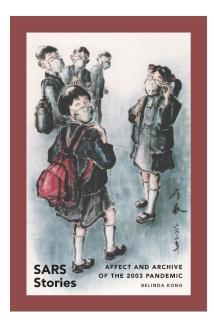
Elizabeth Rodwell is Assistant Professor of Information Science Technology at the University of Houston.



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SARS Stories

Affect and Archive of the 2003 Pandemic

BELINDA KONG

In *SARS Stories*, Belinda Kong delves into the cultural archive of the 2003 SARS pandemic, examining Chinese-language creative works and social practices at the epicenters of the outbreak in China and Hong Kong. As the COVID-19 pandemic has highlighted issues of anti-Asian racism and sinophobia, Kong traces how Chinese people navigated the SARS pandemic and created meaning amid crisis through cultures of epidemic expression. From sentimental romances and Cantopop songs to raunchy sex comedies and crowd-sourced ghost tales, unexpected and minor genres and creators of Chinese popular culture highlight the resilience and humanity of those living through the pandemic. Rather than narrating pandemic life in terms of crisis and catastrophe, Kong argues that these works highlight Chinese practices of community, care, and love amid disease. She also highlights the persistence of orientalism in anglophone accounts of SARS index patients and global reporting on COVID-era China. Kong shows how the Chinese experiences of living with SARS can reshape global feelings toward pandemic social life and foster greater fellowship in the face of pandemics.

SINOTHEORY

A series edited by Carlos Rojas and Eileen Cheng-yin Chow

Belinda Kong is Professor of Asian Studies and English at Bowdoin College and author of *Tiananmen Fictions Outside the Square: The Chinese Literary Diaspora and the Politics of Global Culture.*

Japanese history/Marxism

Waiting for the Cool Moon

Anti-imperialist Struggles in the Heart of Japan's Empire

WENDY MATSUMURA

In Waiting for the Cool Moon, Wendy Matsumura interrogates the erasure of colonial violence at the heart of Japanese nation-state formation. She critiques Japan studies' role in this effacement and contends that it must engage with anti-Blackness and anti-Indigeneity as the grounds upon which to understand imperialism, colonialism, fascism, and other forces that shape national consciousness. Drawing on Black radical thinkers' critique of the erasure of the Middle Passage in universalizing theories of modernity's imbrication with fascism, Matsumura traces the consequences of the Japanese empire's categorization of people into Human and less-than-human as they manifested in the 1920s and 1930s and the struggles of racialized and colonized people against imperialist violence. She treats the archives safeguarded by racialized, colonized women throughout the empire as traces of these struggles, including the work they performed to keep certain stories out of view. Matsumura demonstrates that tracing colonial sensibility and struggle is central to grappling with their enduring consequences to the present.

A STUDY OF THE WEATHERHEAD EAST ASIAN INSTITUTE, COLUMBIA UNIVERSITY

Wendy Matsumura is Associate Professor of History at the University of California, San Diego, and author of *The Limits of Okinawa: Japanese Capitalism, Living Labor, and Theorizations of Community*, also published by Duke University Press.

The Color Black

Enslavement and Erasure in Iran

BEETA BAGHOOLIZADEH

In *The Color Black*, Beeta Baghoolizadeh traces the twin processes of enslavement and erasure of Black people in Iran during the nineteenth and twentieth centuries. She illustrates how geopolitical changes and technological advancements in the nineteenth century made enslaved East Africans uniquely visible in their servitude in wealthy and elite Iranian households. During this time, Blackness, Africanness, and enslavement became intertwined—and interchangeable—in Iranian imaginations. After the end of slavery in 1929, the implementation of abolition involved an active process of erasure on a national scale, such that a collective amnesia regarding slavery and racism persists today. The erasure of enslavement resulted in the erasure of Black Iranians as well. Baghoolizadeh draws on photographs, architecture, theater, circus acts, newspapers, films, and more to document how the politics of visibility framed discussions around enslavement and abolition during the nineteenth and twentieth centuries. In this way, Baghoolizadeh makes visible the people and histories that were erased from Iran and its diaspora.

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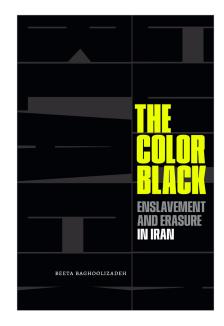
Beeta Baghoolizadeh is Associate Research Scholar in the Sharmin and Bijan Mossavar-Rahmani Center for Iran and Persian Gulf Studies at Princeton University.

Political Science/Russia

Developments in Russian Politics 10 HENRY E. HALE, JULIET JOHNSON, and TOMILA LANKINA, editors

The tenth edition of this go-to-text offers critical discussion of contemporary Russian politics and its fundamental principles. It covers established topics such as executive leadership, parties, and elections as well as newer issues of national identity, protest, and Russia and Greater Eurasia. Taking a bottom-up approach, *Developments in Russian Politics* analyzes the political system in which Putin's influence can be understood and covers frequently overlooked topics like the informal economy, climate change, and gender. The book is organized around the informal politics of hybrid regimes and authoritarianism and accounts for how Russian history impacts contemporary politics in counterintuitive ways, addressing notions of hybrid warfare, disinformation, and election meddling. The chapters have a modular quality, and are designed to correspond to course teaching. Compiled by an international team of specialists and offering key questions, further reading suggestions, and a list of up-to-date repositories of video material, the edition will appeal to undergraduate and postgraduate students a from across the world.

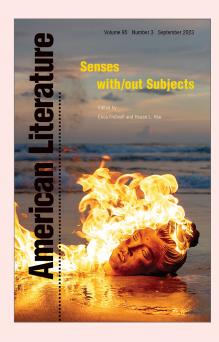
Henry E. Hale is Professor of Political Science and International Affairs at The George Washington University. **Juliet Johnson** is Professor of Political Science at McGill University. **Tomila Lankina** is Professor of International Relations at the London School of Economics and Political Science.



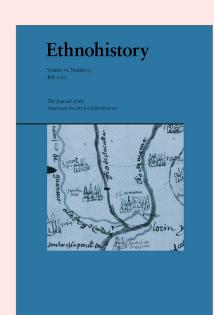
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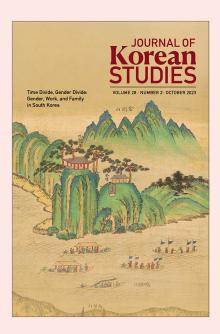
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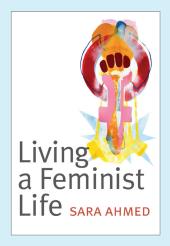


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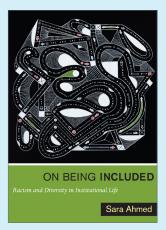
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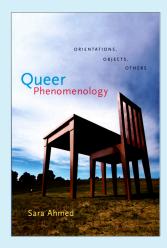
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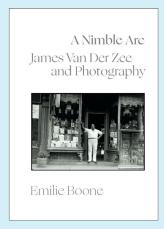
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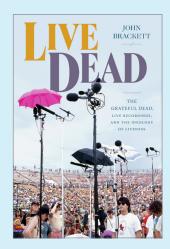
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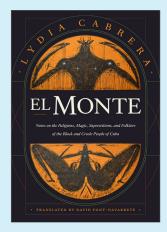
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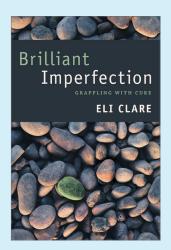
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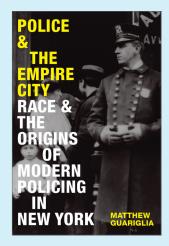
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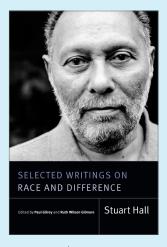
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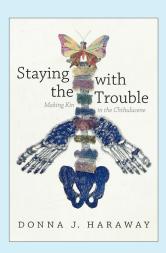
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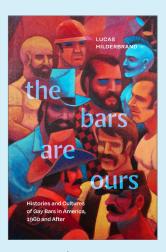
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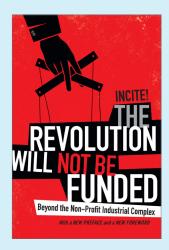
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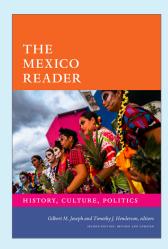
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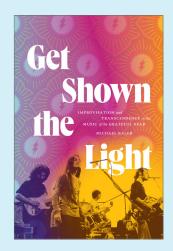
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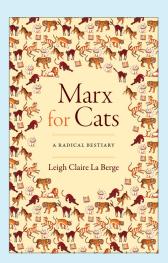
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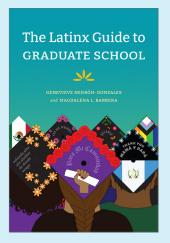
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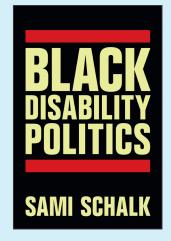
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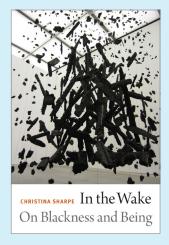
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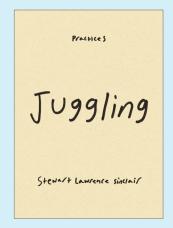
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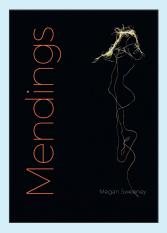
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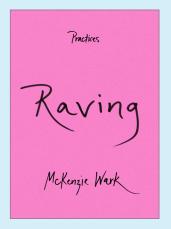
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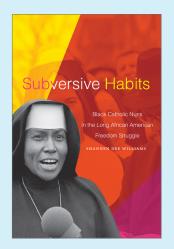
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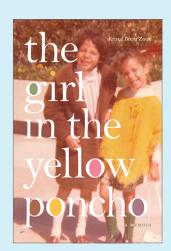
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