

Spring Summer 2023

DUKE

UNIVERSITY
PRESS



1	Raving	Wark	23	The Media Swirl	Vernallis	36	Semiotics of Rape	Oza
2	Fly-Fishing	Schaberg	24	Uncomfortable Television		37	Kids on the Street	Plaster
3	Running	Freeman		Hargraves		37	The Queer Art of History	Evans
4	Juggling	Sinclair	24	The Virus Touch	Ghosh	38	Queer and Trans Dialectology	
5	The Latinx Guide to Graduate School	Negrón-Gonzales and Barrera	25	Working Musicians	Taylor		McCleary and Kibbey	
5	The Autocratic Academy		25	Cooling the Tropics	Hobart	38	The Specter of Materialism	Liu
	Kaufman-Osborn		26	Eating beside Ourselves	Paxson	39	Envisioning African Intersex	Swarr
6	On Learning to Heal	Cohen	26	The Spectacular Generic	Hayden	39	The Science of Sex Itself	
7	Mendings	Sweeney	27	Arc of Interference			Kahan and LaFleur	
8	The Williamsburg Avant-Garde			Biehl and Adams		40	Sexuality and the Rise of China	
	Bradley		27	Infertile Environments	Lamoreaux		Kong	
9	Put a Life	Rodríguez	28	River Life and the Upspring of Nature	Khan	40	The Sports Issue	Jones and Travers
10	The Force of Witness	Fregoso	28	Composing Violence	Chatterjee	41	Trafficking in Antiracism	
11	Rising Up, Living On	Walsh	29	Probing Arts and Emergent Forms of Life	Fischer		Beutin	
12	Dissident Practices	Calirman	29	Hailing the State	Mitchell	41	Siting Postcoloniality	
13	Spirit in the Land	Schoonmaker	30	Sovereignty Unhinged			Cheah and Hau	
14	Curating the Moving Image	Nash		Thomas and Masco		42	Beauty Regimes	Clutario
14	Screening Social Justice	Ortner	30	When Forests Run Amok		42	Postcolonial Configurations	Diaz
15	Glyphosate and the Swirl	Adams		Ruiz-Serna		43	Biopolitics, Geopolitics, Life	
16	Being Dead Otherwise	Allison	30	Unknowning and the Everyday			Dietrich and Knopf	
17	El Monte	Cabrera	31	Waste Works	Chalfin	43	Since Time Immemorial	
18	Strolling in the Ruins	Smith		Golestaneh			Yannakakis	
18	Hidden Histories	Moultrie	31	A Vital Frontier	Muehlebach	44	The Social Sciences in the Looking Glass	Fassin and Steinmetz
19	Circuits of the Sacred	Decena	32	Multispecies Justice	Celermajer	44	The Prescription-to-Prison Pipeline	
19	Crip Genealogies	Chen, Kafer, Kim, and Minich		and Chao			Smirnova	
20	Crip Colony	Coráñez Bolton	33	Hard Luck and Heavy Rain	Russo	45	The Briny South	Boer
20	Activist Affordances	Dokumaci	33	Going Underground	Cohen	45	Letterpress Revolution	Ferguson
21	Riotous Deathscapes	Canham	34	Disappearing Rooms	Castañeda	46	White Enclosures	Rexhepi
21	Death's Futurity	Aranke	34	Capitalist Humanitarianism		46	Critical AI	Raley and Rhee
22	Insignificant Things	Rarey		Hulsether		47	From Crisis to Catastrophe	
22	To Be Nsala's Daughter	Rivers	35	Invited to Witness	Kelly		Feldman and Mufti	
23	Don't Look Away	Cohen	35	Between Banat	Shomali	47	Journals	
			36	Gendered Fortunes	Korkman	50	Selected Backlist	

ON THE COVER

Berna Reale, *Palomo*, 2012, performance.

Courtesy of the artist and Galeria Nara Roesler, São Paulo, Rio de Janeiro, and New York.

Raving

MCKENZIE WARK

"Passionately exploring queer rave culture, *Raving* is the fantasy and the moment. There are drugs and sex, tangled love affairs, rejection, the highs and lows of the dance floors, and all the messiness that makes up a rave evening. A potent book."
—**madison moore**, author of *Fabulous: The Rise of the Beautiful Eccentric*

"How to write a book about raving as a practice that practices rave? From k-nights spent on Brooklyn's and Berlin's junkspace dance floors, McKenzie Wark abstracts a life practice of ressocialization in a dance of autoconceptualization and allotheorization. In crossing toward the stranger's gift of 'letting go of ourselves as private property,' *Raving* is nothing less than Wark's femminist manifesto, her tractatus on techno's blackness, her treatise for a twenty-first-century trans ethics."—**KODWO ESHUN**, author of *More Brilliant than the Sun: Adventures in Sonic Fiction*

"McKenzie Wark has done it again! With her personal journey into questioning the foundations of everything from how capitalism works to the way our bodies and very identities are under radical transformation, Wark breaks it all down. A must-read for those who are interested in the evolution of digital music and the way it has reshaped the world around us."—**PAUL D. MILLER**, aka DJ Spooky, author of *Rhythm Science*

What is an art of life for what feels like the end of a world? In *Raving* McKenzie Wark takes readers into the undisclosed locations of New York's thriving underground queer and trans rave scene. Techno, first and always a Black music, invites fresh sonic and temporal possibilities for this era of diminishing futures. Raving to techno is an art and technique at which queer and trans bodies might be particularly adept but which is for anyone who lets the beat seduce them. Extending the rave's sensations, situations, fog, lasers, drugs, and pounding sound systems onto the page, Wark invokes a trans practice of raving as a timely aesthetic for dancing in the ruins of this collapsing capital.

PRACTICES

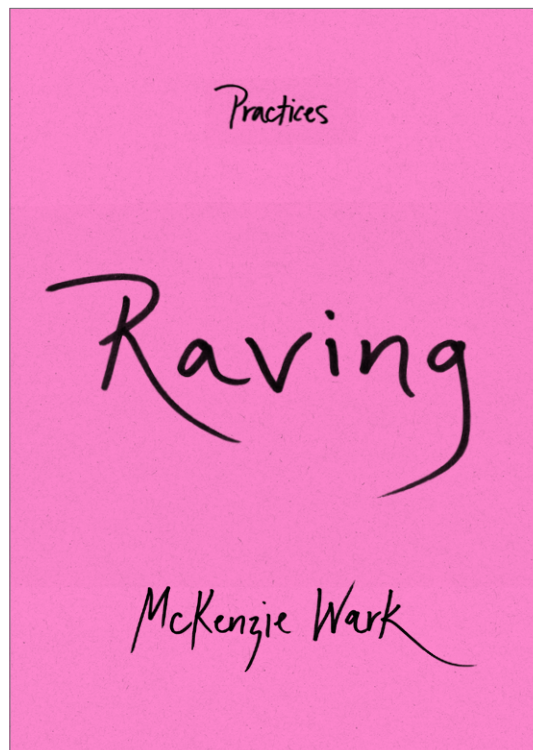
A series edited by Margret Grebowicz

Announcing a new series

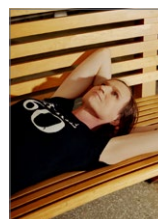
Practices

Edited by **MARGRET GREBOWICZ**

Books in the **Practices** series are for real-life hobbyists, devotees, and enthusiasts. They are by and about amateurs in the original sense—those who engage in pursuits out of sheer love and fascination. **Practices** books show how an ordinary activity like fishing, running, or juggling helps us come to understand ourselves and the world around us. Sleek and incisive, they reveal the pleasures of losing oneself in doing anything that holds sway over us, no matter how common or minor it might seem. They map new places inside us. **Practices** books will intrigue and challenge an activity's most ardent practitioners as well as those who never considered their appeal.

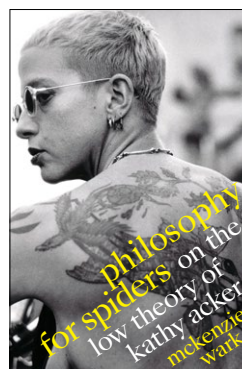


March 136 pages, 26 color illustrations, 5"x7"
paper, 978-1-4780-1938-1 **\$15.95tr/£13.99**
cloth, 978-1-4780-1676-2 **\$84.95/£76.00**

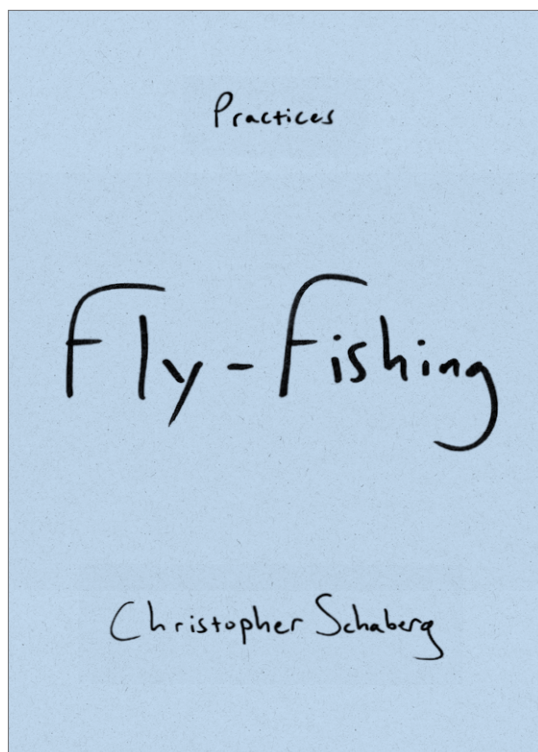


McKenzie Wark is the author of *Capital Is Dead, Reverse Cowgirl*, and *The Beach beneath the Street*, among other books.

Also by McKenzie Wark



Philosophy for Spiders
On the Low Theory of Kathy Acker
paper, \$21.95/£18.99
978-1-4780-1468-3 / 2021



March 112 pages, 3 illustrations, 5"x7"
 paper, 978-1-4780-1936-7 **\$15.95tr/£13.99**
 cloth, 978-1-4780-1672-4 **\$84.95/£76.00**



Christopher Schaberg is Dorothy Harrell Brown Distinguished Professor of English at Loyola University New Orleans.

Fly-Fishing

CHRISTOPHER SCHABERG

"*Fly-Fishing* is about what Schaberg calls small-fishing—the kind done close to home for species that don't necessarily make the glamour list. But like this deceptively simple pursuit, the book itself is much deeper and more layered than the humble title might indicate. With beautiful descriptive language and plenty of introspection, Schaberg's story is about more than just fishing—it's about time, the world, and our place in both."—**DYLAN TOMINE**, author of *Headwaters: The Adventures, Obsession, and Evolution of a Fly Fisherman*

"Fusing memoir and reflection, Schaberg's lovely book meanders like a treasured northwoods stream through themes of friendship, loss, and wonder. Here, often hip-deep with the narrator in a hidden lake surrounded by cattails, we become tuned 'into things beyond [us]—and not to master them but to merely coexist here.'"

—**CHRIS DOMBROWSKI**, author of *The River You Touch: Making a Life on Moving Water*

"[A] short but sweet meditation on the art of fly-fishing. [Schaberg's] musings are episodic and sharp. . . . This roving outing lands."—**Publishers Weekly**

In *Fly-Fishing*, Christopher Schaberg ponders his lifetime pursuit of the widely mythologized art of fly-fishing. From the Michigan lakeshore where he learned to fish to casting flies in a New Orleans bayou, Schaberg sketches landscapes and fish habitats and shows how fly-fishing allows him to think about coexisting with other species. It offers Schaberg a much-needed source of humility, social isolation, connection with nature, and a reminder of environmental degradation. Rather than centering fishing on trophies, conquest, and travel, he advocates for a "small-fishing" that values catching the diminutive fish near one's home. Introspective and personal, *Fly-Fishing* demonstrates how Schaberg's obsession indelibly shapes how he understands and lives in the wider world.

PRACTICES

A series edited by Margret Grebowicz

From *Fly-Fishing*

It takes me six minutes to walk to Bayou St. John, near my home in Mid-City New Orleans. I walk there to fish the end of the bayou, a cement-lined channel about thirty feet across, greenish water and occasional birdlife in residence: mangy blue herons, a solitary sandpiper, a roving pelican, sometimes an osprey. Among these creatures I scout for small fish in the murky shallows, casting surface bugs and darting streamers when I see signs of fish. . . . The whole practice is at once heightened and deemphasized, focused and decentered. Coming off my Michigan summer, though, and teaching through an ongoing pandemic, this daily hour-long pursuit has kept me sane. . . . When I fish in Michigan, I look for structure: reeds, submerged logs, lily pads. Here I find myself targeting the floating forms of face masks, pill bottles, and deflated soccer balls. I cast toward murky shapes in four feet of water, and the edge of the sloped cement embankment, where fish hang out. Adjust to your environs.

Running

LINDSEY A. FREEMAN

"This is not your average handbook on running. It is far more incisive, far more tender, far more uncanny—and reading it will make you rethink what you know about an activity all of us at one time or another have pursued, resisted, witnessed, or even loved. Lindsey A. Freeman shows us that far from a solitary pursuit, running is about connecting to ourselves and each other. From the amateur to the Olympian and from the bodily to the transcendental, there is so much she both celebrates and scrutinizes. And in true handbook fashion, Hazel Meyer's delightful, ludic illustrations provide the perfect running companion."—**MARK YAKICH**, author of *Football*

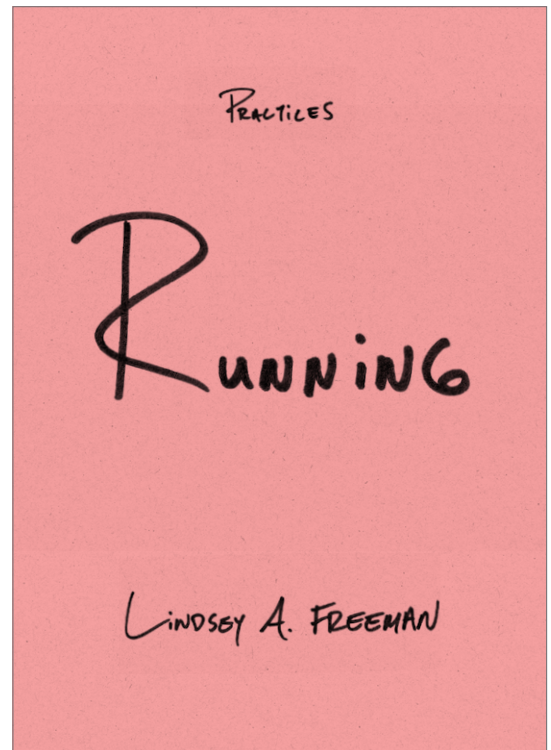
In *Running*, former NCAA Division I track athlete Lindsey A. Freeman presents the feminist and queer handbook of running that she always wanted but could never find. For Freeman, running is full of joy, desire, and indulgence in the pleasure and weirdness of having a body. It allows for a space of freedom—to move and be moved. Through tender storytelling of a lifetime wearing running shoes, Freeman considers injury and recovery, what it means to run as a visibly queer person, and how the release found in running comes from a desire to touch something that cannot be accessed when still. *Running* invites us to run through life, legging it out the best we can with heart and style.

PRACTICES

A series edited by Margret Grebowicz

From *Running*

All runners have a few races like my middle school mile relay final, races that they feel define them as a runner and by extension clarify them as a person, both to themselves and to others. It wasn't a good idea to run in the second lane, which meant that I was running a slightly longer distance than my opponent, and it wasn't smart to set out at a full sprint. If I had been faster or run a better race, made ground more slowly, slotted myself behind the front-runner in the first lane and let her take the drag of the wind, and then chosen one moment to pass and kick, we might have won, but I had no mind for strategy then. And even now, although I dream of a controlled elegance, if I'm honest, my default mode takes the shape of ragged will. Thirty years later I can still feel this race, the wild pain of pushing my body to collapse and the warm presence of the other runner on my left, wanting the same thing I wanted: to finish, to win, to move those watching, to make contact with each other, with ourselves and the world, to touch and be touched.



March 160 pages, 20 illustrations, 5"x7"
paper, 978-1-4780-1965-7 **\$15.95tr/£13.99**
cloth, 978-1-4780-1701-1 **\$84.95/£76.00**



Lindsey A. Freeman is Associate Professor of Sociology at Simon Fraser University.

Juggling

STEWART LAWRENCE SINCLAIR

"Describing juggling as a hobby, an obsession, and a world, Stewart Lawrence Sinclair pulls us deeper and deeper into not just the world of the juggler but the mind of the juggler. *Juggling* is great catchy fun and way deeper than I expected."

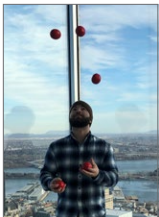
—ANDER MONSON, author of *Predator: A Memoir, A Movie, an Obsession*

In *Juggling*, Stewart Lawrence Sinclair explores the four-thousand-year history and practice of juggling as seen through his life as a juggler. Sinclair—who learned to juggle as a child and paid his way through college by busking—shares his experiences of taking up juggling after an episode of suicidal ideation, his time juggling on the streets, and ultimately finding comfort in juggling during the COVID-19 pandemic. In many ways, this is a book about loss and recovery. From his own juggling story to clowns braving military checkpoints in Bosnia and Rwanda to perform in refugee camps to contemporary avant-garde performances, Sinclair shows how the universal language of juggling provides joy as well as a respite from difficulties during hard times.

PRACTICES

A series edited by Margret Grebowicz

March 160 pages, 20 illustrations, 5"x7"
paper, 978-1-4780-1960-2 **\$15.95tr/£13.99**
cloth, 978-1-4780-1696-0 **\$84.95/£76.00**



Stewart Lawrence Sinclair is a writer and editor whose essays, reportage, and narrative nonfiction have been featured in *LitHub*, *Guernica*, *New Orleans Review*, *Creative Nonfiction's True Story*, and elsewhere. He teaches creative writing at the City College of New York and juggles whenever he can.

From *Juggling*

I never know what makes people stop to watch me, approach me, buy me whiskey, tell me their story. I suspect people come across someone like me juggling in the street, and if they pay any attention at all, they get lost in the strange amalgam of skill and nonsense that constitutes this craft—and maybe that's what makes them want to tell a stranger about themselves. Whatever it is, years of incidental connections have rendered me almost incapable of denying people a show. It's that inability to juggle for juggling's sake that led me, for years, to relegate my props to the closet. That is, until the lockdown. Now, once again, I'm juggling while the world burns, trying to maintain, sometimes inadvertently helping someone else do the same.

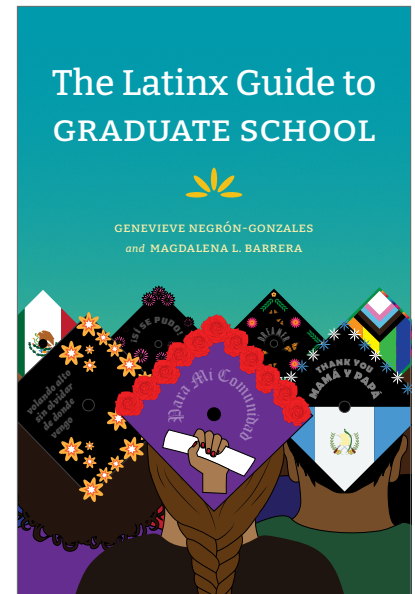
The Latinx Guide to Graduate School

GENEVIEVE NEGRÓN-GONZALES and **MAGDALENA L. BARRERA**

In *The Latinx Guide to Graduate School* Genevieve Negrón-Gonzales and Magdalena L. Barrera provide prospective and current Latinx graduate students in the humanities and social sciences with a roadmap for surviving and thriving in advanced-degree programs. They clearly document the unwritten rules of graduate education that impact Latinx students, demystifying and clarifying the essential requirements for navigating graduate school that Latinx students may not know because they are often the first in their families to walk that path. Topics range from identifying the purpose of graduate research, finding the right program, and putting together a strong application to developing a graduate student identity, cultivating professional and personal relationships, and mapping out a post-graduate school career. The book also includes resources for undocumented students. Equal parts how-to guide, personal reflection, manifesto, and academic musing, this book gives a culturally resonant perspective that speaks to the unique Latinx graduate student experience.

Genevieve Negrón-Gonzales is Associate Professor of Education at the University of San Francisco and coeditor of *We Are Not Dreamers: Undocumented Scholars Theorize Undocumented Life in the United States*, also published by Duke University Press.

Magdalena L. Barrera is Vice Provost for Faculty Success at San José State University.



March 280 pages
paper, 978-1-4780-1967-1 **\$26.95tr/£22.99**
cloth, 978-1-4780-1703-5 **\$99.95/£90.00**

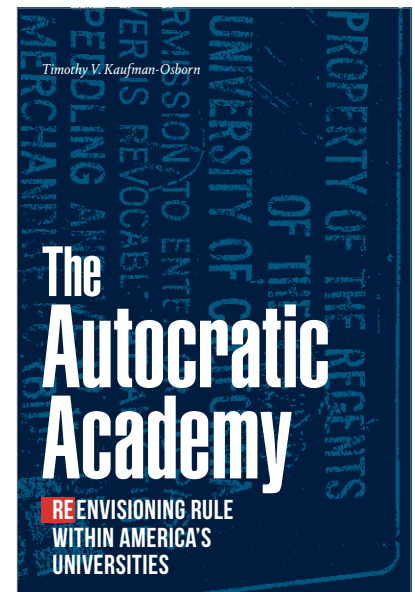
The Autocratic Academy

Reenvisioning Rule within America's Universities

TIMOTHY V. KAUFMAN-OSBORN

Critics of contemporary US higher education often point to the academy's "corporatization" as one of its defining maladies. However, argues Timothy V. Kaufman-Osborn in *The Autocratic Academy*, American colleges and universities have always been organized as corporations in which the power to rule is legally vested in and monopolized by antidemocratic governing boards. This institutional form, Kaufman-Osborn contends, is antithetical to the free inquiry that defines the purpose of higher education. Tracing the history of the American academy from the founding of Harvard (1636), through the Supreme Court's *Dartmouth v. Woodward* ruling (1819), and into the twenty-first century, Kaufman-Osborn shows how the university's autocratic legal constitution is now yoked to its representation on the model of private property. Explaining why appeals to the cause of shared governance cannot succeed in wresting power from the academy's autocrats, Kaufman-Osborn argues that American universities must now be reincorporated in accordance with the principles of democratic republicanism. Only then can the academy's members hold accountable those chosen to govern and collectively determine the disposition of higher education's unique public goods.

Timothy V. Kaufman-Osborn is Baker Ferguson Professor of Politics and Leadership Emeritus at Whitman College and author of *From Noose to Needle: Capital Punishment and the Late Liberal State* and *Creatures of Prometheus: Gender and the Politics of Technology*.



April 352 pages, 2 illustrations
paper, 978-1-4780-1982-4 **\$28.95/£24.99**
cloth, 978-1-4780-1712-7 **\$104.95/£94.00**

On Learning to Heal

OR,
WHAT MEDICINE DOESN'T KNOW

ED COHEN



January 240 pages

paper, 978-1-4780-1932-9 **\$25.95tr/£21.99**

cloth, 978-1-4780-1667-0 **\$99.95/£90.00**



Ed Cohen is Professor of Women's, Gender, and Sexuality Studies at Rutgers University and author of *A Body Worth Defending: Immunity, Biopolitics, and the Apotheosis of the Modern Body*, also published by Duke University Press. He hosts a therapeutic practice for people interested in healing: healingcounsel.com.

On Learning to Heal

or, What Medicine Doesn't Know

ED COHEN

"*On Learning to Heal* is the memoir-cum-medical philosophy of an intellectual with a humiliating chronic illness and his ultimately successful attempt to find a way of being both inside and outside his disease. It follows his struggles first to manage his illness and then to live with it, until finally he turns his attention to the so much that *was* working in his body—breathing, moving, being. What Cohen wants us to know is that if we are alive, then there is health within us. If his ideas were followed, you would be tuned instead to what is working in your body and not to what is not working, and you might find very little wrong with you and much that is right with you."

—**VICTORIA SWEET**, author of *Slow Medicine: The Way to Healing*

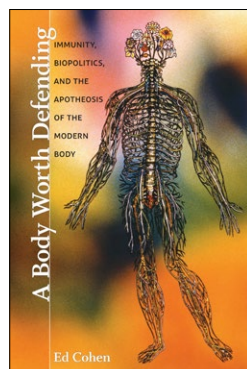
"With touching and incisive autobiographical accounts, Ed Cohen leads readers on a journey through his own entangling of bodily experience in relation to the limitations of modern medical thought. Part captivating story about his experience with and recovering from a devastating illness and part history and critique of the biomedical models that failed to fully comprehend his disease, *On Learning to Heal* is a compelling and beautiful book."—**VINCANNE ADAMS**, author of *Glyphosate and the Swirl: An Agroindustrial Chemical on the Move*

At thirteen, Ed Cohen was diagnosed with Crohn's disease—a chronic, incurable condition that nearly killed him in his early twenties. At his diagnosis, his doctors told him that the best he could hope for would be periods of remission. Unfortunately, doctors never mentioned healing as a possibility. In *On Learning to Heal*, Cohen draws on fifty years of living with Crohn's to consider how Western medicine's turn from an "art of healing" toward a "science of medicine" deeply affects both medical practitioners and their patients. He demonstrates that although medicine can now offer many seemingly miraculous therapies, medicine is not and has never been the only way to enhance healing. Exploring his own path to healing, he argues that learning to heal requires us to desire and value healing as a vital possibility. With this book, Cohen advocates reviving healing's role for all those whose lives are touched by illness.

CRITICAL GLOBAL HEALTH: EVIDENCE, EFFICACY, ETHNOGRAPHY

A series edited by Vincanne Adams and João Biehl

Also by Ed Cohen



A Body Worth Defending

Immunity, Biopolitics, and the
Apotheosis of the Modern Body

paper, \$29.95/£25.99

978-0-8223-4535-0 / 2009

Mendings

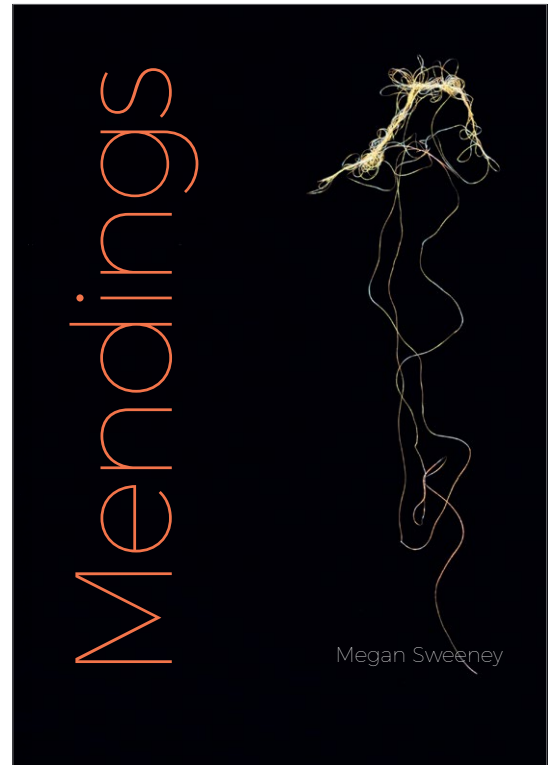
MEGAN SWEENEY

"*Mendings* is a beautiful, evocative, heart-rending book that has been written with care and craft. Courageously honest and self-revealing, Megan Sweeney's narrative voice arrives with a startling immediacy. A daring, experimental, hybrid work of theory and meditation, *Mendings* is a relentless personal reflection and family memoir."

—**TIYA MILES**, author of *All That She Carried: The Journey of Ashley's Sack, a Black Family Keepsake*

"Marrying memoir, family history, and a fresh and innovative understanding of the significance and function of women's handiwork, *Mendings* is an intimate and cathartic book. With candor and sincerity, Megan Sweeney does the difficult work of coming to terms with a complicated family while allowing for a wider vision about how clothing, dress, redress, and mending might allow readers to understand their own family dynamics and forms of dress."—**KAREN ELIZABETH BISHOP**, Associate Professor of Spanish and Comparative Literature, Rutgers University

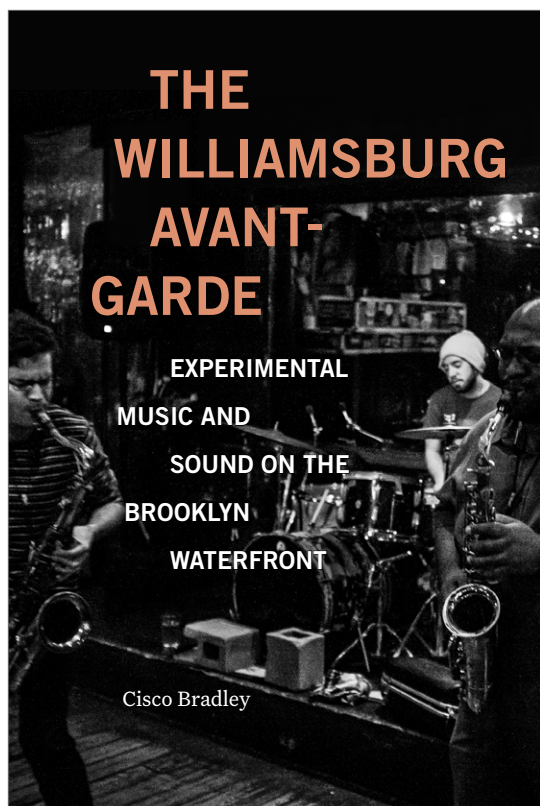
Mendings tells an intimate story about family, selfhood, and the love and loss lodged in garments. In this narrative about making meaning of brokenness and grief, Megan Sweeney reflects on her childhood entanglement with her mother, her loss-filled relationship with her alcoholic father, and her attachment to the clothes that have mended her as she has mended them. Sweeney explores how clothing fosters communication and enables us to cultivate relationships with ourselves and others, both living and deceased. In dialogue with other clothing lovers, writers, fiber artists, evolutionary biologists, historians, and environmentalists, Sweeney also foregrounds the entwinement of clothing, race, and gender as she considers the ethics and environmental effects of clothing consumption, the history of clothing in the US prison system, and the roles that textiles play as sources of creativity, artistry, and self-fashioning even within conditions of constraint. For Sweeney, the act of mending is a way of living. Unlike fixing, which leaves no trace of damage or loss, mending allows Sweeney to embrace holes, rips, and threadbare patches as part of her life's design.



April 272 pages, 81 color illustrations, 7"x10"
paper, 978-1-4780-1910-7 **\$26.95tr/£22.99**
cloth, 978-1-4780-1646-5 **\$99.95/£90.00**



Megan Sweeney is Arthur F. Thurnau Associate Professor of English, Afroamerican and African Studies, and Women's and Gender Studies at the University of Michigan, Ann Arbor. She is the author of *Reading Is My Window: Books and the Art of Reading in Women's Prisons* and editor of *The Story Within Us: Women Prisoners Reflect on Reading*.



April 400 pages, 50 illustrations
paper, 978-1-4780-1937-4 **\$29.95tr/£25.99**
cloth, 978-1-4780-1674-8 **\$109.95/£98.00**

Cisco Bradley is Associate Professor of History at the Pratt Institute and author of *Universal Tonicity: The Life and Music of William Parker*, also published by Duke University Press.

The Williamsburg Avant-Garde

Experimental Music and Sound on the Brooklyn Waterfront

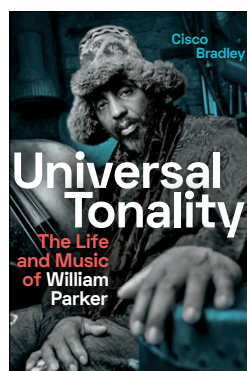
CISCO BRADLEY

"With a sharp eye for detail and an awareness of broad cultural implications, Cisco Bradley has captured a clear image of an elusive moment, vividly chronicling an artistic movement and social scene as distinctive as it is historically significant. The Williamsburg he lays out is a staunchly alternative confederation of improvisers, performance artists, painters, poets, and sculptors all united in their renegade stature. This is an authoritative book on a creative foment that has often gone unrecognized in the discourse around experimental music in New York."—**NATE CHINEN**, author of *Playing Changes: Jazz for the New Century*

"Cisco Bradley compellingly guides readers through the successive adaptations of the experimental music community to a rapidly changing Williamsburg environment, from industrial graveyard to overpriced bohemia. In offering the first book-length account of the rich musical life in Williamsburg's heyday, Bradley showcases experimental music while accentuating the life-and-death struggles of musicians in the face of creeping gentrification. This highly impactful book makes an excellent contribution to the literature on experimental music."—**BERNARD GENDRON**, author of *Between Montmartre and the Mudd Club: Popular Music and the Avant-Garde*

In *The Williamsburg Avant-Garde* Cisco Bradley chronicles the rise and fall of the underground music and art scene in the Williamsburg neighborhood of Brooklyn between the late 1980s and early 2010s. Drawing on interviews, archival collections, musical recordings, videos, photos, and other ephemera, Bradley explores the scene's social, cultural, and economic dynamics. Building on the neighborhood's punk DIY approach and aesthetic, its free jazz, post punk, and noise musicians and groups—from Mary Halvorson, Zs, and Nate Wooley to Matana Roberts, Peter Evans, and Darius Jones—produced shows in a variety of unlicensed venues as well as in clubs and cafes. At the same time, pirate radio station free103point9 and music festivals made Williamsburg an epicenter of New York's experimental culture. In 2005, New York's rezoning act devastated the community as gentrification displaced its participants farther afield in Brooklyn and in Queens. With this portrait of Williamsburg, Bradley not only documents some of the most vital music of the late twentieth and early twenty-first centuries, he helps readers better understand the formation, vibrancy, and lifespan of experimental music and art scenes everywhere.

Also by Cisco Bradley



Universal Tonicity

The Life and Music of William Parker

paper, \$29.95/£25.99

978-1-4780-1119-4 / 2021

Putá Life

Seeing Latinas, Working Sex

JUANA MARÍA RODRÍGUEZ

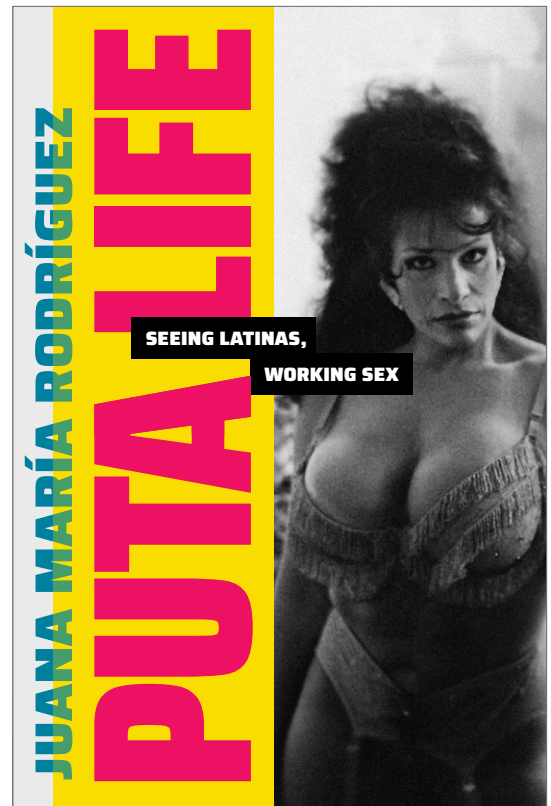
"In this beautifully crafted and impressive work, Juana María Rodríguez considers the range of biographical self-representations across various media that document and affirm the lives of sex workers who seek to make themselves knowable and known. The photos and stories read in this powerful text offer testimonies to their lives that resist any effort to efface or degrade their aging bodies and sexuality. Rodríguez brings heart into everything she writes here, expanding an understanding and capacity for work and love, for life and sorrow, and for those pleasures that emerge precisely from those sites where life is hardest."—**JUDITH BUTLER**, author of *The Force of Nonviolence: An Ethico-Political Bind*

"*Putá Life* demonstrates why Juana María Rodríguez is the foremost theorist of Latina sexuality. Rodríguez cultivates a remarkable visual archive of putas, from nineteenth-century photographs to contemporary visual media, while writing of their 'spectacular sexuality' with care and adoration. A powerful and remarkable read, *Putá Life* is an essential study devoted to the vitality of Latina/x sexual laborers who work to affirm life against all odds."—**DEBORAH R. VARGAS**, author of *Dissonant Divas in Chicana Music: The Limits of La Onda*

In *Putá Life*, Juana María Rodríguez probes the ways that sexual labor and Latina sexuality become visual phenomena. Drawing on state archives, illustrated biographies, documentary films, photojournalistic essays, graphic novels, and digital spaces, she focuses on the figure of the puta—the whore, that phantasmatic figure of Latinized feminine excess. Rodríguez's eclectic archive features the faces and stories of women whose lives have been mediated by the stigma and criminalization surrounding sex work—wash-erwomen and masked wrestlers, porn stars and sexiles. Rodríguez examines how visual tropes of racial and sexual deviance expose feminine subjects to misogyny and violence, attuning our gaze to how visual documentation shapes perceptions of sexual labor. Throughout this poignant and personal text, Rodríguez brings the language of affect and aesthetics to bear upon understandings of gender, age, race, sexuality, labor, disability, and migration. Highlighting the criminalization and stigmatization that surrounds sex work, she lingers on those traces of felt possibility that might inspire more ethical forms of relation and care.

DISSIDENT ACTS

A series edited by Macarena Gómez-Barris and Diana Taylor



April 288 pages, 84 color illustrations
paper, 978-1-4780-1949-7 **\$26.95/£22.99**
cloth, 978-1-4780-1685-4 **\$99.95/£90.00**



Juana María Rodríguez is Professor of Ethnic Studies, Performance Studies, and Gender and Women's Studies at the University of California, Berkeley, and author of *Sexual Futures*, *Queer Gestures*, and *Other Latina Longings* and *Queer Latinidad: Identity Practices, Discursive Spaces*.

THE FORCE OF / CONTRA WITNESS / FEMINICIDE



ROSA-LINDA FREGOSO

April 242 pages, 26 illustrations
paper, 978-1-4780-1981-7 **\$25.95/£20.99**
cloth, 978-1-4780-1710-3 **\$99.95/£86.00**



Rosa-Linda Fregoso is Professor Emerita of Latin American and Latino Studies at the University of California, Santa Cruz, coeditor of *Terrorizing Women: Feminicide in the Américas*, also published by Duke University Press, and author of *meXicana Encounters: The Making of Social Identities on the Borderlands*.

The Force of Witness

Contra Feminicide

ROSA-LINDA FREGOSO

"In this beautifully written and personal account, Rosa-Linda Fregoso succeeds in divesting the feminicides in Ciudad Juarez and elsewhere in the region of their individualizing spectacularity. *The Force of Witness* shows us how these violences intimately shape the lives of survivors, as they also reflect the heteropatriarchal dimensions of persisting structures of racial capitalism."—**ANGELA Y. DAVIS**, Distinguished Professor Emerita, University of California, Santa Cruz

"In this book Rosa-Linda Fregoso expresses the devastating experiences of suffering with a highly ethical and respectful approach. The resistance of women who have been wounded by feminicide is a lesson in love for life, since witnessing in *The Force of the Witness* is crucial in proving the atrocities of feminicide so that they are not forgotten. *The Force of Witness* thus restores the humanist sense that society has lost."—**PATRICIA RAVELO**, Researcher and Professor, Centro de Investigaciones y Estudios Superiores en Antropología Social (CIESAS)

In *The Force of Witness* Rosa-Linda Fregoso examines the contra feminicide movement in Mexico and other feminist efforts to eradicate gender violence. Drawing on interviews, art, documentaries, and her years of activism, Fregoso traces the micro and macro scales of misogyny and the patterns of state complicity with gender violence. She shows how different forms of witnessing—from activist-mothers' bearing witness to the memories of their daughters and expert witnesses in court cases to communal witnessing and a scholar-activist-citizen witnessing her own actions—are key to resisting feminicidal violence. Fregoso situates these forms of witness in the histories, contexts, structures, bodies, and intersectional struggles they emerge from. By outlining the complexities of feminicidal violence in relation to witnessing processes, Fregoso challenges the notion of witness as an individual or autonomous subject inscribed solely in the legal or religious arenas. Rather, she theorizes witness as a force of collectivity and a constellation of multiple social locations and intersectional practices that work together to abolish feminicidal violence.

DISSIDENT ACTS

A series edited by Macarena Gómez-Barris and Diana Taylor

Also by Rosa-Linda Fregoso



Terrorizing Women Feminicide in the Américas

paper, \$29.95/£25.99
978-0-8223-4681-4 / 2010

Rising Up, Living On

Re-Existences, Sowings, and Decolonial Cracks

CATHERINE E. WALSH

"Catherine E. Walsh's heartfelt new book extends an important hemispheric bridge between the Americas and other parts of the globe. Sharing the thought and activism of Indigenous and Afrodiasporic peoples and conversing with US people of color and global feminist thought, she invites us to join across differences in a pragmatic politics of hope, unlearning the harmful while relearning how to sow, instead what is life-affirming as we walk toward greater justice and equity in the here and now."

—**LAURA E. PÉREZ**, author of *Eros Ideologies: Writings on Art, Spirituality, and the Decolonial*

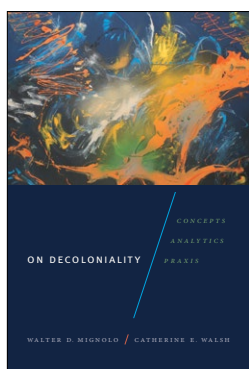
"Reporting on the contemporary global situation through the lens of decolonial theory while rethinking decolonial thought, *Rising Up, Living On* culminates in an urgent cry. With beautifully written prose that flows like refreshing water at the desert's edge, it offers not only a rich array of theoretical insights, stories of resistances in the face of despair, and artistic representations but also portraits of different ways to live and think. Catherine E. Walsh is a major thinker."—**LEWIS R. GORDON**, author of *Fear of Black Consciousness*

In *Rising Up, Living On*, Catherine E. Walsh examines struggles for existence in societies deeply marked by the systemic violences and entwinements of coloniality, capitalism, Christianity, racism, gendering, heteropatriarchy, and the continual dispossession of bodies, land, knowledge, and life, while revealing practices that contest and live in the cracks of these matrices of power. Through stories, narrations, personal letters, conversations, lived accounts, and weaving together the thought of many—including ancestors, artists, students, activists, feminists, collectives, and Indigenous and African peoples—in the Americas, the Global South, and beyond, Walsh takes readers on a journey of decolonial praxis. Here, Walsh outlines individual and collective paths that cry out and crack, ask and walk, deschool, undo the nation-state, and break down boundaries of gender, race, and nature. *Rising Up, Living On* is a book that sows re-existences, nurtures relationality, and cultivates the sense, hope, and possibility of life otherwise in these desperate times.

ON DECOLONIALITY

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

Also by Catherine E. Walsh (coauthored with Walter D. Mignolo)

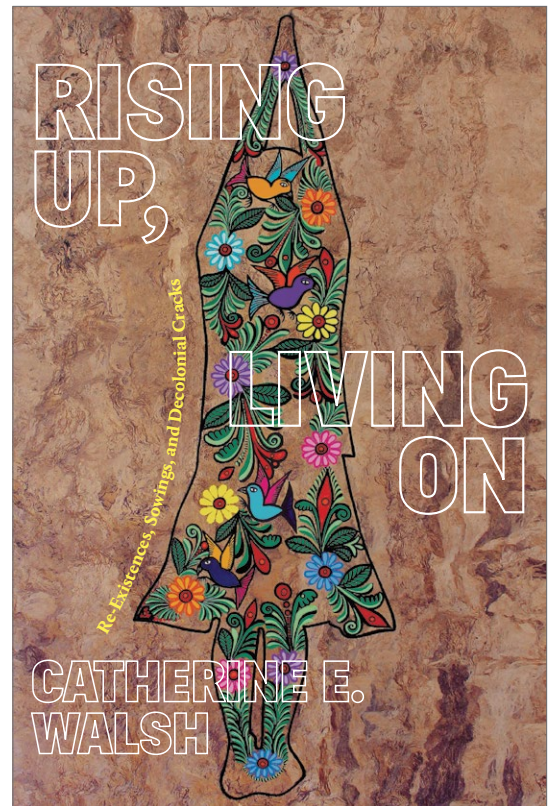


On Decoloniality

Concepts, Analytics, Praxis

paper, \$27.95/£23.99

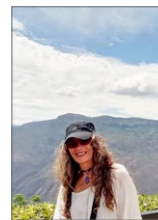
978-0-8223-7109-0 / 2018



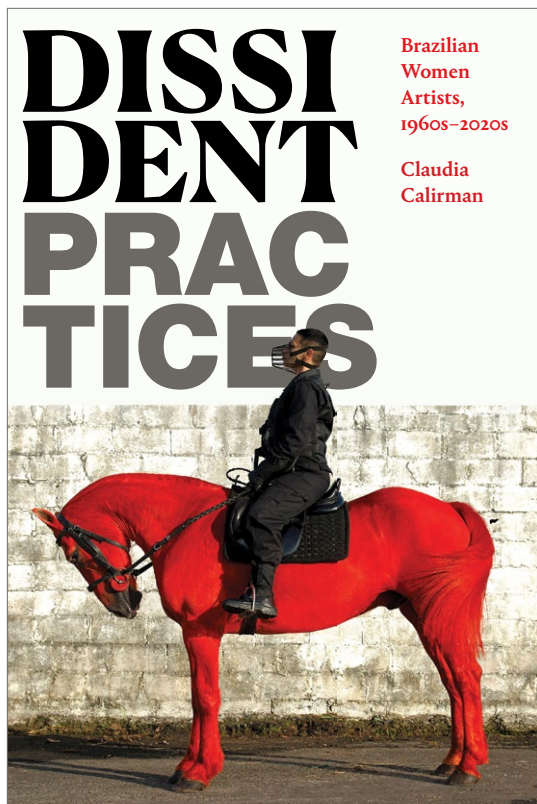
February 344 pages, 8 illustrations

paper, 978-1-4780-1952-7 **\$27.95/£23.99**

cloth, 978-1-4780-1688-5 **\$104.95/£94.00**



Catherine E. Walsh is Professor at the Universidad Andina Simón Bolívar in Ecuador and the author and editor of numerous books, including *On Decoloniality: Concepts, Analytics, Praxis* (with Walter D. Mignolo), also published by Duke University Press.



April 264 pages, 98 color illustrations
paper, 978-1-4780-1940-4 **\$26.95tr/£22.99**
cloth, 978-1-4780-1677-9 **\$99.95/£90.00**



Claudia Calirman is Associate Professor and Chair of the Department of Art and Music at John Jay College of Criminal Justice and author of *Brazilian Art under Dictatorship: Antonio Manuel, Artur Barrio, and Cildo Meireles*, also published by Duke University Press.

Dissident Practices

Brazilian Women Artists, 1960s–2020s

CLAUDIA CALIRMAN

"Claudia Calirman's feminist perspective illuminates a wide range of recent Brazilian artists both emerging and established. Creatively conceived, clearly written, and compellingly argued."—**JULIA BRYAN-WILSON**, author of *Fray: Art and Textile Politics*

"Woven across time and artistic mediums, *Dissident Practices* provides a complex multivocal, intergenerational, and multidisciplinary art historiography of practices of creative resistance against all forms of subordination and oppression: gendered, political, social, racial, and artistic, from the perspective of singular women artists from Brazil. This is a country that has witnessed some of the most brilliant artists in the history of modern and contemporary art, but their memory has often been erased. This book—without being a survey, without unifying categorizations of gender or feminism—provides a relational, open-ended, situated perspective of the powerful contributions of Brazilian women to contemporary art, in the context of radical political and social conditions."—**CECILIA FAJARDO-HILL**, art historian, curator, and writer in modern and contemporary Latin American art

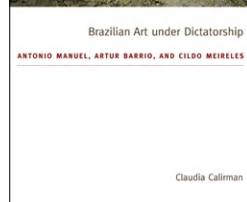
In *Dissident Practices*, Claudia Calirman examines sixty years of visual art by prominent and emerging Brazilian women artists from the 1960s to the present, covering the period from the military dictatorship to the return to democracy in the mid-1980s, the social changes of the 2000s, the rise of the Right in the late-2010s, and the recent development of an overtly feminist art practice. Though they were lauded as key figures in Brazilian art, these artists still faced adversity and constraints because of their gender. Although many of them in the 1960s and 1970s disavowed the term feminism, Calirman gives a nuanced account of how they responded to authoritarianism, engaged with trauma in the aftermath of the military dictatorship, interrogated social gender norms, and fought against women's objectification. By battling social inequalities, structures of power, and state violence, these artists create political agency in a society where women remain targets of brutality and discrimination.

Also by Claudia Calirman



Brazilian Art under Dictatorship
Antonio Manuel, Artur Barrio, and
Cildo Meireles

paper, \$25.95/£21.99
978-0-8223-5153-5 / 2012



Spirit in the Land

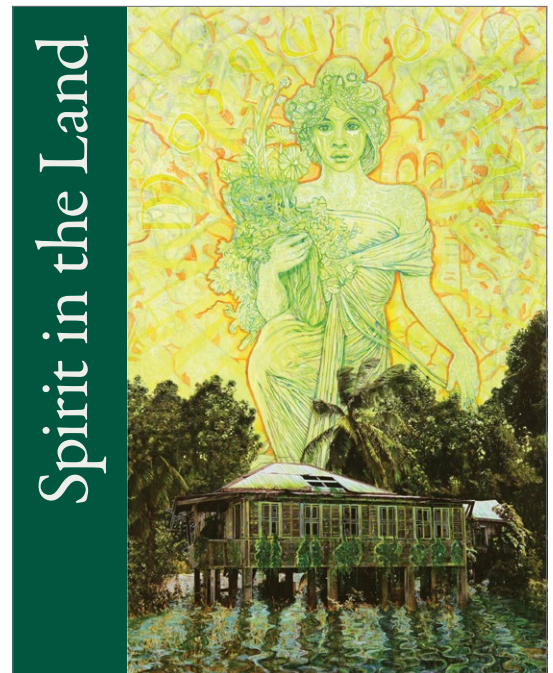
TREVOR SCHOONMAKER, editor

Spirit in the Land, which accompanies the art exhibition of the same name, examines today's urgent ecological concerns from a fresh perspective. Through their artwork and writing, the artists show how cultural identity and traditions are deeply rooted in our relationship with the land, illustrate the restorative need to return to nature, and exemplify how biodiversity and cultural diversity are essential to our survival. The exhibition and catalogue center the voices of underrepresented artists, approaching ecological awareness and environmental, social, and racial justice from the perspectives of the marginalized communities most negatively affected by today's crises. Acting as environmental stewards, the artists reveal nature to be a repository of cultural memory, a place of sanctuary, a contested site of resistance, and a source of spiritual nourishment. As land and water provide a sense of place and community, the exhibition aims to reconnect people to the natural world, illustrating our interdependence with all life on Earth. *Spirit in the Land* speaks to the urgency of today and projects a hopeful path for our future, where nature is cared for by humans, so that in turn nature may heal humanity.

Artists Terry Adkins, Firelei Báez, Radcliffe Bailey, Rina Banerjee, Christi Belcourt, María Berrío, Mel Chin, Andrea Chung, Sonya Clark, Maia Cruz Palileo, Annalee Davis, Tamika Galanis, Allison Janae Hamilton, Barkley L. Hendricks, Alexa Kleinbard, Hung Liu, Hew Locke, Meryl McMaster, Wangechi Mutu, Dario Robleto, Jim Roche, Kathleen Ryan, Sheldon Scott, Renée Stout, Monique Verdin, Stacy Lynn Waddell, Charmaine Watkiss, Marie Watt, Carrie Mae Weems, Peter Williams

The exhibition will be on view at the Nasher Museum of Art at Duke University from February 16 to July 9, 2023.

Publication of the Nasher Museum of Art at Duke University



February 136 pages, 75 color illustrations, 7"x8.5"
cloth, 978-0-938989-45-5 **\$29.95tr/£25.99**



Trevor Schoonmaker is Mary D.B.T. and James H. Semans Director at the Nasher Museum of Art at Duke University. He is the author and editor of several exhibition catalogues, including *Prospect 4: The Lotus in Spite of the Swamp*, *Southern Accent: Seeking the American South in Contemporary Art*, and *Wangechi Mutu: A Fantastic Journey*.

Also by the Nasher Museum of Art at Duke University



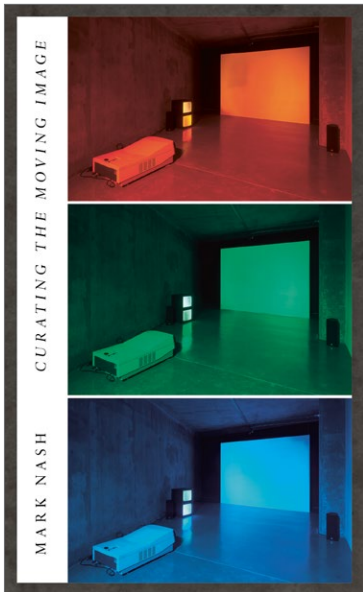
Pop América, 1965-1975

cloth, \$39.95tr/£36.00
978-0-938989-42-4 / 2018

Southern Accent

Seeking the American South in Contemporary Art

paper, \$49.95tr/£45.00
978-0-938989-38-7 / 2016



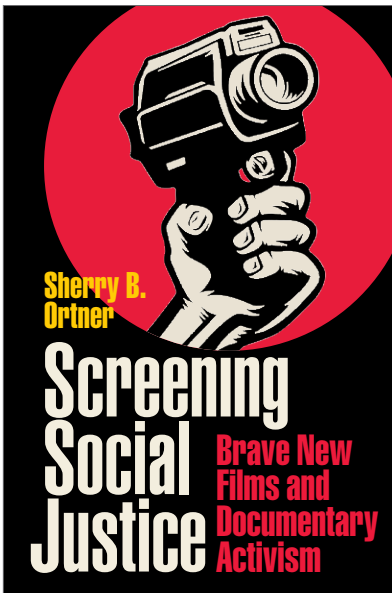
April 408 pages, 110 color images
paper, 978-1-4780-2044-8 **\$29.95tr/£25.99**

Curating the Moving Image

MARK NASH

In *Curating the Moving Image*, influential curator and theorist Mark Nash draws on his work at Documenta11, the Venice Biennale, and elsewhere to explore the possibilities of contemporary curation. Constructing this richly illustrated book as a curatorial project in and of itself, Nash outlines several key concepts that range from exhibition architecture and curating as an affective and artistic practice to post-Cold War aesthetics and contemporary Chinese art. Throughout these essays on contemporary art, film, and installation, Nash offers critical commentary and reflection on exhibitions he has curated, including those that focus on socialist and utopian ideals following the end of the Cold War. He also folds curating into a discussion of forms of artistic production that are connected to alternative trajectories of collective and collaborative practice. Ultimately, Nash demonstrates that the art world and contemporary curatorial practice constitute some of the most important tools for social and aesthetic exchange in the twenty-first century.

Mark Nash is an independent curator, film historian, and filmmaker. He is Professor of Film and Digital Media and of History of Consciousness and cofounder with Isaac Julien of the Moving Image Lab at the University of California, Santa Cruz. He is also author of *Screen Theory Culture* and *Experiments with Truth*, and editor of *Red Africa: Affective Communities and the Cold War*. Nash worked closely with the late Okwui Enwezor on several large exhibitions including *The Short Century* and *Documenta11* as well as the New Museum's *Grief and Grievance: Art and Mourning in America*.



March 160 pages
paper, 978-1-4780-1951-0 **\$23.95/£20.99**
cloth, 978-1-4780-1686-1 **\$89.95/£81.00**

Screening Social Justice

Brave New Films and Documentary Activism

SHERRY B. ORTNER

In *Screening Social Justice*, award-winning anthropologist Sherry B. Ortner presents an ethnographic study of Brave New Films, a nonprofit film production company that makes documentaries intended to mobilize progressive grassroots activism. Ortner positions the work of the company within a tradition of activist documentary filmmaking and within the larger field of "alternative media" that is committed to challenging the mainstream media and telling the truth about the world today. The company's films cover a range of social justice issues, with particular focus on the hidden workings of capitalism, racism, and right-wing extremism. Beyond the films themselves, Brave New Films is also famous for its creative distribution strategies. All of the films are available for free on YouTube. Central to the intention of promoting political activism, the films circulate through networks of other activist and social justice organizations and are shown almost entirely in live screenings in which the power of the film is amplified. Ortner takes the reader inside both the production process and the screenings to show how a film can be made and used to mobilize action for a better world.

Sherry B. Ortner is Distinguished Research Professor of Anthropology at the University of California, Los Angeles, and the author of *Not Hollywood: Independent Film at the Twilight of the American Dream*, *Anthropology and Social Theory: Culture, Power, and the Acting Subject*, and *New Jersey Dreaming: Capital, Culture, and the Class of '58*, all also published by Duke University Press.

Glyphosate and the Swirl

An Agroindustrial Chemical on the Move

VINCANNE ADAMS

"Using the Monsanto-produced biochemical substance glyphosate to disrupt the 'settled/unsettled science' binary, Vincanne Adams takes apart received notions about scientific consensus by demonstrating that the continual production of uncertainty about biochemical harm more adequately describes how knowledge production works. In an age of political polarization that is continuously reconfiguring bodies of both organisms and scholarship, *Glyphosate and the Swirl* has much to offer not only those concerned with environmental issues and public health but anyone engaged in activist scholarship."—**KATH WESTON**, author of *Animate Planet: Making Visceral Sense of Living in a High-Tech Ecologically Damaged World*

"Brilliantly guiding us into the swirl, Vincanne Adams rethinks the problem of uncertainty that plagues environmental health politics, suggesting a path that does not just turn to science to decide what harms profit-driven chemicals and foods are putting into the world. With clarity and originality, Adams addresses how knowledge-making norms are enrolled in an epistemic condition that is strategically employed by industry-funded science rather than just the virtue it is presented to be."

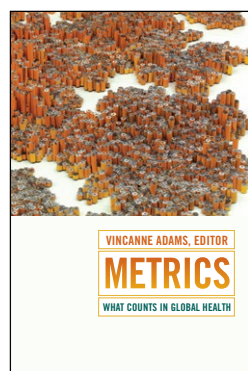
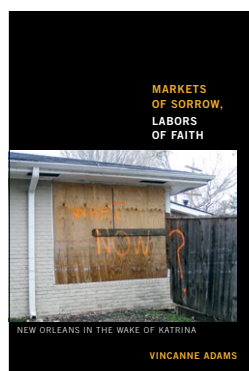
—**MICHELLE MURPHY**, author of *The Economization of Life*

In *Glyphosate and the Swirl* Vincanne Adams explores the chemical glyphosate—the active ingredient in Roundup and a pervasive agricultural herbicide—as a predicament of contested science and chemically saturated life. Adams traces the history of glyphosate's invention and its multiple uses as activists, regulators, scientists, clinicians, consumers, and sick people try to determine its safety and harm. Scientific and political debates over glyphosate's toxicity are agitated into a swirl—a condition in which certainty is continually contested, divided, and multiplied. This movement replicates the chemical's movement in soils, foods, bodies, archives, labs, and legislative bodies, settling in some places here and in other places there, its potencies changing and altering what it touches with different scales and kinds of impact. The swirl is both an artifact of academic capitalism, activist tactics, and contested scientific facts—and a way to capture the complexity of contemporary life with chemicals.

CRITICAL GLOBAL HEALTH: EVIDENCE, EFFICACY, ETHNOGRAPHY

A series edited by Vincanne Adams and João Biehl

Also by Vincanne Adams



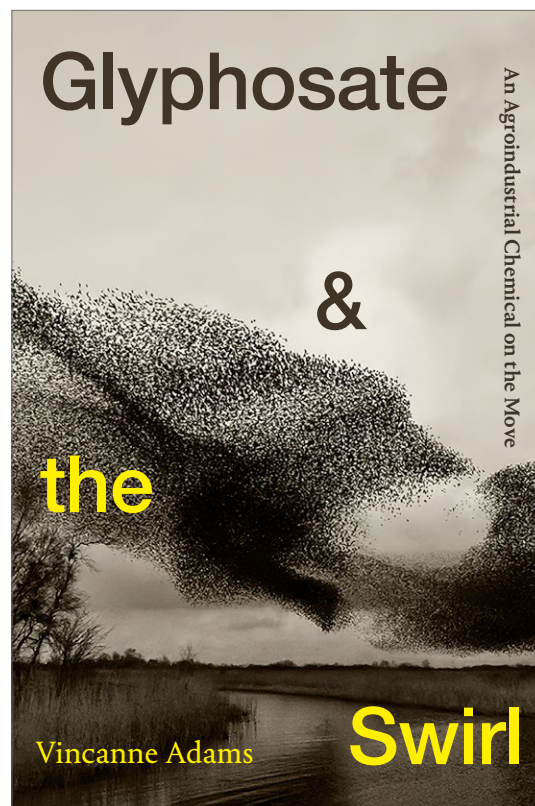
**Markets of Sorrow,
Labors of Faith**
New Orleans in the
Wake of Katrina

paper, \$25.95/£22.99
978-0-8223-5449-9 / 2013

Metrics

What Counts in Global Health

paper, \$26.95/£24.99
978-0-8223-6097-1 / 2016



February 184 pages, 3 illustrations
paper, 978-1-4780-1675-5 **\$24.95/£21.99**
cloth, 978-1-4780-1941-1 **\$94.95/£85.00**



Vincanne Adams is Professor of Medical Anthropology at the University of California, San Francisco, author of *Markets of Sorrow, Labors of Faith: New Orleans in the Wake of Katrina*, and coeditor of *Arc of Interference: Medical Anthropology for Worlds on Edge*, both also published by Duke University Press.

Being Dead Otherwise

ANNE ALLISON

"Japan, a former economic powerhouse full of cutting-edge technology and affluence, has turned into a society full of disparities, anxieties, and loneliness after the repeated crises of the last thirty years. Anne Allison found that the key to seeing this transformation is the change in how death is treated. Through thrilling fieldwork, she reveals the lives of people wriggling in the deep darkness of decline. *Being Dead Otherwise* vividly depicts the new society that now emerges."—**SHUNYA YOSHIMI**, Professor of Sociology, University of Tokyo

"Anne Allison is among the most respected, productive, and insightful writers on relationship, time and loss, labor, and the nonhuman in and beyond a Japanese context. In *Being Dead Otherwise* she knits together her thinking over a career, attending to the important topic of the study of death, the ethics and productivity of the endtime, and the condition of the future across the disciplines. At stake is the very grievability of life at a time when the affective and economic cost of mourning becomes prohibitive."—**LAWRENCE COHEN**, Professor of Medical and Sociocultural Anthropology, University of California, Berkeley

With an aging population, declining marriage and childbirth rates, and a rise in single households, more Japanese are living and dying alone. Many dead are no longer buried in traditional ancestral graves where their descendants would tend their spirits and individuals are increasingly taking on mortuary preparation for themselves. In *Being Dead Otherwise* Anne Allison examines the emergence of new death practices in Japan as the old customs of mortuary care are coming undone. She outlines the new proliferation of industries, services, initiatives, and businesses that offer alternative means for tending to the dead, ranging from automated graves, collective gravesites, and crematoria to one-stop mortuary complexes and robot priests. These new burial and ritual practices provide alternatives to the long-standing traditions of burial and commemoration of the dead. In charting this shifting ecology of death, Allison outlines the potential of these solutions to radically reorient sociality in Japan in ways that will impact how we think about death, identity, tradition, and culture in Japan and beyond.

June 256 pages, 19 illustrations, including 8 in color
paper, 978-1-4780-1984-8 **\$25.95/£21.99**
cloth, 978-1-4780-1714-1 **\$99.95/£90.00**



Anne Allison is Professor of Cultural Anthropology at Duke University and author of *Precarious Japan*, also published by Duke University Press, *Millennial Monsters: Japanese Toys and the Global Imagination*, and *Nightwork: Sexuality, Pleasure, and Corporate Masculinity in a Tokyo Hostess Club*.

Also by Anne Allison

Precarious Japan

paper, \$25.95/£21.99
978-0-8223-5562-5 / 2013



El Monte

Notes on the Religions, Magic, and Folklore of the Black and Creole People of Cuba

LYDIA CABRERA

DAVID FONT-NAVARRETE, translator

"In her groundbreaking ethnography *El Monte*, Lydia Cabrera brings the reader seamlessly into Afro-Cuban cosmologies by virtue of her deep knowledge and virtuosic uses of ethnography, history, and traditional medicines. The greatest contribution of her career, *El Monte* remains the most trusted source for documentation and insight into the worldviews, practices, and languages of mid-twentieth century followers of Afro-Cuban traditions."—**DAVID F. GARCIA**, author of *Listening for Africa: Freedom, Modernity, and the Logic of Black Music's African Origins*

"David Font-Navarrete's translation of Lydia Cabrera's classic study, *El Monte*, fills a major gap in works about Afro-Cuban religions available in English. Readers will enjoy the erudite additions of John Szwed and Robert Farris Thompson's foreword and Isabel Castellanos's introduction to this long-awaited volume. Cabrera's unique voice shines through, offering the knowledge and wit of Afro-Cuban religious practitioners to a new generation. The volume is a testament to the complexity and richness of Cuban folklore."—**SOLIMAR OTERO**, author of *Archives of Conjure: Stories of the Dead in Afrolatinx Cultures*

"*El Monte* has become a holy book for . . . servitors of the Afro-American religions derived from the Yoruba, Kongo, Dahomean, and Ejagham cultures. . . . The range of these religions is enormous. This book helps us comprehend them."

—**JOHN SZWED** and **ROBERT FARRIS THOMPSON**, from the Foreword

First published in Cuba in 1954 and appearing here in English for the first time, Lydia Cabrera's *El Monte* is a foundational and iconic study of Afro-Cuban religious and cultural traditions. Drawing on conversations with elderly Afro-Cuban priests who were one or two generations away from the transatlantic slave trade, Cabrera combines ethnography, history, folklore, literature, and botany to provide a panoramic account of the multifaceted influence of Afro-Atlantic cultures in Cuba. Cabrera details the natural and spiritual landscape of the Cuban *monte* (forest, wilderness) and discusses hundreds of herbs and the constellations of deities, sacred rights, and knowledge that envelop them. The result is a complex spiritual and medicinal architecture of Afro-Cuban cultures. This new edition of what is often referred to as "the Santería bible" includes a new foreword, introduction, and translator notes. As a seminal work in the study of the African diaspora that has profoundly impacted numerous fields, Cabrera's magnum opus is essential for scholars, activists, and religious devotees of Afro-Cuban traditions alike.



LATIN AMERICA IN TRANSLATION/EN TRADUCCIÓN/EM TRADUÇÃO



Sacrifice of a rooster to Elegguá at a sacred Jagüey tree. Photo by J. Tarafa.

July 712 pages, 97 illustrations, 7"x10"

paper, 978-1-4780-1873-5 **\$37.95/£34.00**

cloth, 978-1-4780-1609-0 **\$139.95/£125.00**

Lydia Cabrera (1899–1991) was a renowned Cuban writer, folklorist, and artist who wrote dozens of books documenting Afro-Cuban culture and religion.

David Font-Navarrete is Assistant Professor in the Department of Music, Multimedia, Theatre, and Dance at Lehman College, City University of New York.

Strolling in the Ruins

The Caribbean's Non-sovereign Modern in the Early Twentieth Century

FAITH SMITH

April 288 pages, 2 illustrations
paper, 978-1-4780-1968-8 **\$25.95/£21.99**
cloth, 978-1-4780-1704-2 **\$99.95/£90.00**

In *Strolling in the Ruins* Faith Smith engages with a period in the history of the Anglophone Caribbean often overlooked as nondescript, quiet, and embarrassingly pro-imperial within the larger narrative of Jamaican and Trinidadian nationalism. Between the 1865 Morant Bay Rebellion and World War I, British imperialism was taken for granted among both elites and ordinary people, while nationalist discourses would not begin to shape political imagination in the West Indies for decades. Smith argues that this moment, far from being uneventful, disrupts the inevitability of nationhood in the mid-twentieth century and anticipates the Caribbean's present-day relationship to global power. Smith assembles and analyzes a diverse set of texts, from Carnival songs, poems, and novels to newspapers, photographs, and gardens to examine theoretical and literary-historiographic questions concerning time and temporality, empire and diaspora, immigration and indigeneity, gender and the politics of desire, Africa's place within Caribbeanist discourse, and the idea of the Caribbean itself. Closely examining these cultural expressions of apparent quiescence, Smith locates the quiet violence of colonial rule and the insistence of colonial subjects on making meaningful lives.

Faith Smith is Associate Professor of African and African American Studies and of English at Brandeis University. She is the author of *Creole Recitations: John Jacob Thomas and Colonial Formation in the Late Nineteenth-Century Caribbean* and editor of *Sex and the Citizen: Interrogating the Caribbean*.

Religion/African American studies/LGBTQ studies

Hidden Histories

Faith and Black Lesbian Leadership

MONIQUE MOULTRIE

March 232 pages, 19 illustrations
paper, 978-1-4780-1911-4 **\$25.95/£21.99**
cloth, 978-1-4780-1647-2 **\$99.95/£86.00**

In *Hidden Histories*, Monique Moultrie collects oral histories of Black lesbian religious leaders in the United States to show how their authenticity, social justice awareness, spirituality, and collaborative leadership make them models of womanist ethical leadership. By examining their life histories, Moultrie frames queer storytelling as an ethical act of resistance to the racism, sexism, and heterosexism these women experience. She outlines these women's collaborative, intergenerational, and leadership styles, and their concerns for the greater good and holistic well-being of humanity and the earth. She also demonstrates how their ethos of social justice activism extends beyond LGBTQ and racialized communities and provides other models of religious and community leadership. Addressing the invisibility of Black lesbian religious leaders in scholarship and public discourse, Moultrie revises modern understandings of how race, gender, and sexual identities interact with religious practice and organization in the twenty-first century.

Monique Moultrie is Associate Professor of Religious Studies at Georgia State University and author of *Passionate and Pious: Religious Media and Black Women's Sexuality*, also published by Duke University Press.

Circuits of the Sacred

A Faggotology in the Black Latinx Caribbean

CARLOS ULISES DECENA

In *Circuits of the Sacred* Carlos Ulises Decena examines transnational black Latinx Caribbean immigrant queer life and spirit. Decena models what he calls a faggotology—the erotic in the divine as found in the disreputable and the excessive—as foundations to queer black critical and expressive praxis of the future. Drawing on theoretical analysis, memoir, creative writing, and ethnography of Santería/Lucumí in Santo Domingo, Havana, and New Jersey, Decena moves between languages, locations, pronouns, and genres to map the itineraries of blackness as a “circuit,” a multipronged and multisensorial field. A feminist pilgrimage and extended conversation with the dead, Decena’s study is a provocative work that transforms the academic monograph into a gathering of stories, theoretical innovation, and expressive praxis to channel voices, ancestors, deities, theorists, artists, and spirits from the vantage point of radical feminism and queer-of-color thinking.

WRITING MATTERS!

A series edited by Saidiya Hartman, Monica Huerta, Erica Rand, and Kathleen Stewart

Carlos Ulises Decena is Professor of Latino and Caribbean Studies and of Women's, Gender, and Sexuality Studies at Rutgers University and author of *Tacit Subjects: Belonging and Same-Sex Desire among Dominican Immigrant Men*, also published by Duke University Press.

Disability studies/Race and ethnicity/Gender studies

Crip Genealogies

MEL Y. CHEN, ALISON KAFER, EUNJUNG KIM,

and **JULIE AVRIL MINICH**, editors

The contributors to *Crip Genealogies* reorient the field of disability studies by centering the work of transnational feminism, queer of color critique, and trans scholarship and activism. They challenge the white, Western, and Northern rights-based genealogy of disability studies, showing how a single coherent narrative of the field is a mode of exclusion that relies on logics of whiteness and imperialism. The contributors examine how disability justice activists work in concert with other social justice projects, explore crip environments, create alternate disciplinary genealogies, and reject notions of the model minority. Throughout, they demonstrate how the mandate for a single genealogy of the discipline whitewashes disability and continues forms of violence. By crippling disability studies, the contributors allow for divergent histories, the coexistence of anti-ableist and antiracist theorizing, and a radically just and capacious understanding of disability.

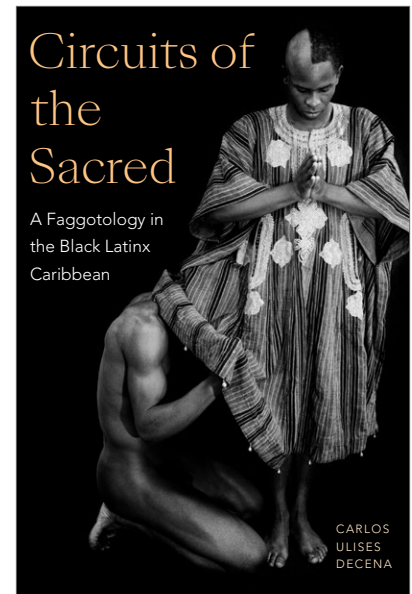
Contributors Suzanne Bost, Mel Y. Chen, Sony Coráñez Bolton, Natalia Duong, Lezlie Frye, Magda García, Alison Kafer, Eunjung Kim, Yoo-suk Kim, Kateřina Kolářová, James Kyung-Jin Lee, Stacey Park Milbern, Julie Avril Minich, Tari Young-Jung Na, Theri A. Pickens, Leah Lakshmi Piepzna-Samarasinha, Jasbir K. Puar, Sami Schalk, Faith Njahira Wangari



ANIMA: CRITICAL RACE STUDIES OTHERWISE

A series edited by Mel Y. Chen, Ezekiel J. Dixon-Román, and Jasbir K. Puar

Mel Y. Chen is Associate Professor of Gender and Women's Studies at the University of California, Berkeley. **Alison Kafer** is Associate Professor of Women's and Gender Studies and English at the University of Texas at Austin. **Eunjung Kim** is Associate Professor of Women's and Gender Studies and Disability Studies at Syracuse University. **Julie Avril Minich** is Associate Professor of English and Mexican American and Latina/o Studies at the University of Texas at Austin.



March 208 pages

paper, 978-1-4780-1944-2 **\$24.95/£21.99**

cloth, 978-1-4780-1680-9 **\$94.95/£85.00**

April 384 pages, 13 illustrations

paper, 978-1-4780-1922-0 **\$29.95/£25.99**

cloth, 978-1-4780-1658-8 **\$109.95/£98.00**

Crip Colony

Mestizaje, US Imperialism, and the Queer Politics of Disability in the Philippines

SONY CORÁÑEZ BOLTON

In *Crip Colony*, Sony Coráñez Bolton examines the racial politics of disability, mestizaje, and sexuality in the Philippines. Drawing on literature, poetry, colonial records, political essays, travel narratives, and visual culture, Coráñez Bolton traces how disability politics colluded with notions of Philippine mestizaje. He demonstrates that Filipino mestizo writers in the late nineteenth and early twentieth centuries used mestizaje as a racial ideology of ability that marked Indigenous inhabitants of the Philippines as lacking in civilization and in need of uplift and rehabilitation. Heteronormative, able-bodied, and able-minded mixed-race Filipinos offered a model and path for assimilation into the US empire. In this way, mestizaje allowed for supposedly superior mixed-race subjects to govern the archipelago in collusion with American imperialism. By bringing disability studies together with studies of colonialism and queer of color critique, Coráñez Bolton extends theorizations of mestizaje beyond the United States and Latin America while considering how Filipinx and Filipinx American thought fundamentally enhances understandings of the colonial body and the racial histories of disability.

Sony Coráñez Bolton is Assistant Professor of Spanish, American studies, and Latinx and Latin American Studies at Amherst College.

Disability studies/Anthropology

Activist Affordances

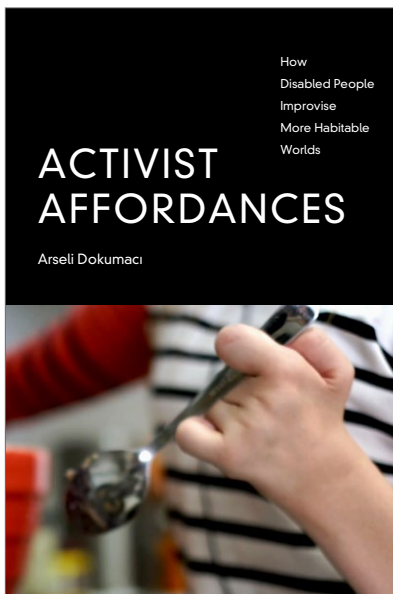
How Disabled People Improvise More Habitable Worlds

ARSELI DOKUMACI

For people who are living with disability, including various forms of chronic diseases and chronic pain, daily tasks like lifting a glass of water or taking off clothes can be difficult if not impossible. In *Activist Affordances*, Arseli Dokumacı draws on ethnographic work with differently disabled people whose ingenuity, labor, and artfulness allow them to achieve these seemingly simple tasks. Dokumacı shows how they use improvisation to imagine and bring into being more habitable worlds through the smallest of actions and the most fleeting of movements—what she calls “activist affordances.” Even as an environment shrinks to a set of constraints rather than opportunities, the improvisatory space of performance opens up to allow disabled people to imagine that same environment otherwise. Dokumacı shows how disabled people’s activist affordances present the potential for a more liveable and accessible world for all of us.

Arseli Dokumacı is Canada Research Chair in Critical Disability Studies and Media Technologies and Assistant Professor of Communication Studies at Concordia University.

March 224 pages, 3 illustrations
paper, 978-1-4780-1956-5 **\$24.95/£21.99**
cloth, 978-1-4780-1692-2 **\$94.95/£85.00**



February 336 pages, 107 illustrations
paper, 978-1-4780-1924-4 **\$28.95/£24.99**
cloth, 978-1-4780-1660-1 **\$104.95/£94.00**

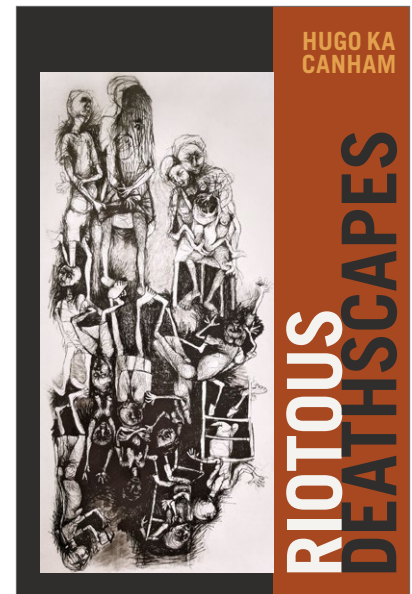
Riotous Deathscapes

HUGO KA CANHAM

In *Riotous Deathscapes*, Hugo ka Canham presents an understanding of life and death based on indigenous and black ways of knowing that he terms Mpondo theory. Focusing on amaMpondo people from rural Mpondoland, in South Africa's Eastern Cape, Canham outlines the methodologies that have enabled the community's resilience and survival. He assembles historical events and a cast of ancestral and living characters, following the tenor of village life to offer a portrait of how Mpondo people live and die in the face of centuries of abandonment, trauma, antiblackness, and death. Canham shows that Mpondo theory is grounded in and develops in relation to the natural world, where the river and hill are key sites of being and resistance. Central, too, is the interface between ancestors and the living, in which life and death become a continuity and a boundlessness that white supremacy and neoliberalism cannot interdict. By charting a course of black life in Mpondoland, Canham tells a story of blackness on the African continent and beyond.

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD

Hugo ka Canham is Associate Professor of Psychology at the University of the Witwatersrand and coeditor of *Black Academic Voices: The South African Experience*.



March 280 pages, 18 illustrations
paper, 978-1-4780-1959-6 **\$26.95/£22.99**
cloth, 978-1-4780-1695-3 **\$99.95/£90.00**

Death's Futurity

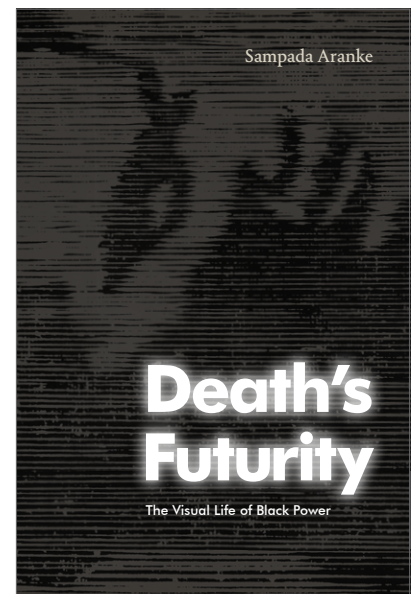
The Visual Life of Black Power

SAMPADA ARANKE

In *Death's Futurity* Sampada Aranke examines the importance of representations of death to Black liberation. Aranke analyzes posters, photographs, journalism, and films that focus on the murders of Black Panther Party members Lil' Bobby Hutton, Fred Hampton, and George Jackson to construct a visual history of the 1960s and 1970s Black Power era. She shows how Black radicals used these murders to engage in political action that imagined Black futurity from the position of death. Photographs of Hutton that appeared on flyers and posters called attention to the condition of his death while the 1971 documentary *The Murder of Fred Hampton* enabled the consideration of Hampton's afterlife through visual meditations on his murder. Printmaking and political posters surrounding Jackson's murder marked the transition from Black Power to the prison abolition movement in ways that highlighted the relationship between surveillance, policing, incarceration, and anti-Black violence. By foregrounding the photographed, collaged, filmed, and drawn Black body, Aranke demonstrates that corporeality and corpses are crucial to the efforts to shape visions of a Black future free from white supremacy.

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

Sampada Aranke is Assistant Professor of Art History, Theory, and Criticism at the School of the Art Institute of Chicago.



February 232 pages, 41 color illustrations
paper, 978-1-4780-1930-5 **\$25.95/£21.99**
cloth, 978-1-4780-1666-3 **\$99.95/£90.00**

Insignificant Things

Amulets and the Art of Survival in the Early Black Atlantic

MATTHEW FRANCIS RAREY

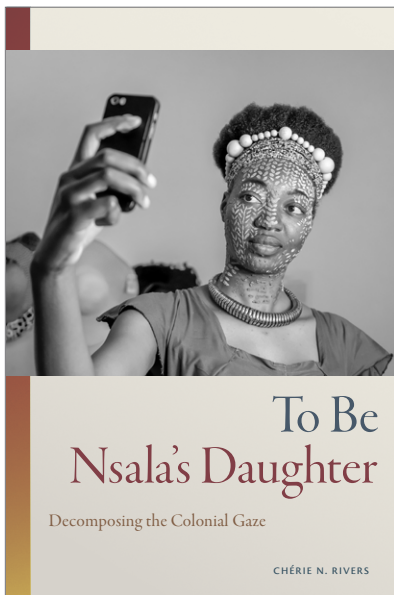
August 272 pages, 78 illustrations
paper, 978-1-4780-1985-5 **\$26.95/£22.99**
cloth, 978-1-4780-1715-8 **\$99.95/£90.00**

In *Insignificant Things* Matthew Francis Rarey traces the history of the African-associated amulets that enslaved and other marginalized people carried as tools of survival in the Black Atlantic world from the seventeenth to the nineteenth centuries. Often considered visually benign by white Europeans, these amulet pouches, commonly known as “mandingas,” were used across Africa, Brazil, and Portugal and contained myriad objects, from herbs and Islamic prayers to shells and coins. Drawing on Arabic-language narratives from the West African Sahel, the archives of the Portuguese Inquisition, sixteenth- and seventeenth-century European travel and merchant accounts of the West African Coast, and early nineteenth-century Brazilian police records, Rarey shows how mandingas functioned as portable archives of their makers’ experiences of enslavement, displacement, and diaspora. He presents them as examples of the visual culture of enslavement and critical to conceptualizing Black Atlantic art history. Ultimately, Rarey looks to the archives of transatlantic slavery, which were meant to erase Black life, for objects like the mandingas that were created to protect it.

THE VISUAL ARTS OF AFRICA AND ITS DIASPORAS

A series edited by Kellie Jones and Steven Nelson

Matthew Francis Rarey is Associate Professor of Art History at Oberlin College.



March 128 pages, 79 illustrations, 6.125" x 9.25"
paper, 978-1-4780-1909-1 **\$22.95/£19.99**
cloth, 978-1-4780-1645-8 **\$84.95/£76.00**

Visual culture/Africa and African diaspora

To Be Nsala's Daughter

Decomposing the Colonial Gaze

CHÉRIE N. RIVERS

In *To Be Nsala's Daughter*, Chérie N. Rivers shows how colonial systems of normalized violence condition the way we see and, through collaboration with contemporary Congolese artists, imagines ways we might learn to see differently. Rivers focuses on a photograph of a Congolese man, Nsala, looking at the disembodied hand and foot of his daughter, which were removed as punishment for his failure to deliver the requisite amount of rubber in King Léopold's Congo. This photograph, taken by British missionary Alice Seeley Harris, featured prominently in abolitionist campaigns to end colonial atrocities in Central Africa in the early twentieth century. But in addition to exposing the visible violence of colonialism, Rivers argues, this photograph also exposes the invisible—and continued—violence of the colonial gaze. With a poetic, personal collage of stories and images, *To Be Nsala's Daughter* traces the past and present of the colonial gaze both in Congo and in the author's lived experience as a mixed-race Black woman in the United States.

Chérie N. Rivers is Associate Professor of Geography at the University of North Carolina, Chapel Hill, author of *Necessary Noise: Music, Film, and Charitable Imperialism in the East of Congo*, and coeditor of *The Art of Emergency: Aesthetics and Aid in African Crises*.

Don't Look Away

Art, Nonviolence, and Preventive Publics in Contemporary Europe

BRIANNE COHEN

In *Don't Look Away* Brianne Cohen considers the role of contemporary art in developing a public commitment to ending structural violence in Europe. Cohen focuses on art activism after the turn of the twenty-first century that confronts the slow violence perpetuated against precarious peoples. Exploring the work of German filmmaker Harun Farocki, Swiss artist Thomas Hirschhorn, and the art collective Henry VIII's Wives, Cohen argues that their recursive art practices offer a more sustained counter to the violence undergirding the public sphere than do artworks premised on immediate rupture. Their art reflects on a variety of flashpoints of violence and vulnerability in Europe, from the legacy of the Holocaust to Islamophobia and rising anti-immigrant sentiment. Because this violence has often cultivated fear-based publics, Cohen contends that art must foster ethical and civic relations between strangers across physical and virtual borders. In contrast to art-critical practices that privilege direct action in contemporary art activism, Cohen advocates for the imaginative, messier, often more elusive potential of art in changing mindsets and fostering a nonviolent social imaginary.

Brianne Cohen is Assistant Professor of Art and Art History at the University of Colorado Boulder and coeditor of *The Photofilmic: Entangled Images in Contemporary Art and Visual Culture*.



May 216 pages, 45 illustrations, including 22 in color
paper, 978-1-4780-1946-6 **\$24.95/£21.99**
cloth, 978-1-4780-1681-6 **\$94.95/£85.00**

Media studies/Film and video

The Media Swirl

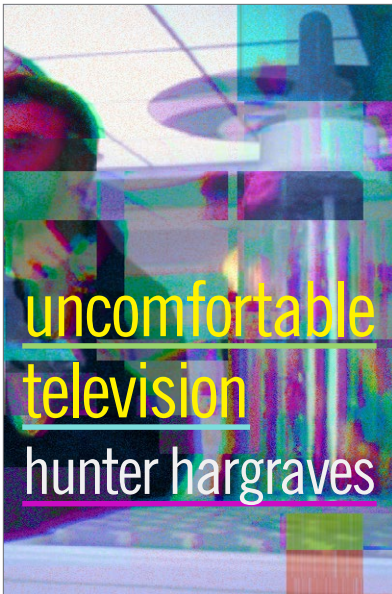
Politics, Audiovisuality, and Aesthetics

CAROL VERNALLIS

From fan-generated content on TikTok to music videos, the contemporary media landscape is becoming ever more vast, spectacular, and intense. In *The Media Swirl* Carol Vernallis examines short-form audiovisual media—Beyoncé's *Lemonade*, brief sequences from Baz Luhrmann's *Great Gatsby*, TikTok challenges, YouTube mashups, commercials, and many other examples—to offer ways of understanding digital media. She analyzes music videos by Beyoncé, Lady Gaga, Janelle Monáe, Kendrick Lamar, Anderson .Paak, and others to outline how sound and image enhance each other and shape a viewer's mood. Responding to today's political-media landscape through discussions of Fox News and presidential inaugurations, Vernallis shows how a media literacy that exceeds newscasts and campaign advertising is central to engaging with the democratic commons. Forays into industry studies, neuroscience, and ethics also inform her readings. By creating our own media and knowing what corporations, the wealthy, and the government do through media, Vernallis contends that we can create a more just world.

Carol Vernallis is an Affiliated Researcher at Stanford University, author of *Unruly Media: YouTube, Music Video, and the New Digital Cinema* and *Experiencing Music Video: Aesthetics and Cultural Context*, and coeditor of, most recently, *Cybermedia: Explorations in Science, Sound, and Vision*.

April 464 pages, 114 illustrations
paper, 978-1-4780-1906-0 **\$31.95/£27.99**
cloth, 978-1-4780-1642-7 **\$114.95/£103.00**



February 264 pages, 32 illustrations
 paper, 978-1-4780-1957-2 **\$26.95/£22.99**
 cloth, 978-1-4780-1693-9 **\$99.95/£90.00**

TV/American studies

Uncomfortable Television

HUNTER HARGRAVES

From *The Wire* to *Intervention* to *Girls*, postmillennial American television has dazzled audiences with novelistic seriality and cinematic aesthetics. Yet this television is also more perverse: it bombards audiences with misogynistic and racialized violence, graphic sex, substance abuse, unlikeable protagonists, and the extraordinary exploitation of ordinary people. In *Uncomfortable Television*, Hunter Hargraves examines how television makes its audiences find pleasure through feeling disturbed. He shows that this turn to discomfort realigns collective definitions of family and pleasure with the values of neoliberal culture. In viscerally violent dramas, cringeworthy ironic comedies, and trashy reality programs alike, televisual unease trains audiences to survive under late capitalism, which demands that individuals accept a certain amount of discomfort, dread, and irritation into their everyday lives. By highlighting how discomfort has been central to the reorganization and legitimization of television as an art form, Hargraves demonstrates television's role in assimilating viewers into worlds marked by precarity, perversity, and crisis.

Hunter Hargraves is Associate Professor of Cinema and Television Arts at California State University, Fullerton.

Media studies/Science and technology

The Virus Touch

Theorizing Epidemic Media

BISHNUPRIYA GHOSH

June 304 pages, 56 illustrations, including
 22 in color
 paper, 978-1-4780-1921-3 **\$27.95/£23.99**
 cloth, 978-1-4780-1657-1 **\$104.95/£94.00**

In *The Virus Touch* Bishnupriya Ghosh argues that media are central to understanding emergent relations between viruses, humans, and nonhuman life. Writing in the shadow of the HIV/AIDS and COVID-19 global pandemics, Ghosh theorizes "epidemic media" to show how epidemics are mediated in images, numbers, and movements through the processes of reading test results and tracking infection and mortality rates. Scientific, artistic, and activist epidemic media that make multispecies relations sensible and manageable eschew anthropocentric survival strategies and instead recast global public health crises as biological, social, and ecological catastrophes, pushing us towards a multispecies politics of health. Ghosh trains her analytic gaze on these mediations as expressed in the collection and analysis of blood samples as a form of viral media; the geospatialization of data that track viral hosts like wild primates; and the use of multisensory images to trace fluctuations in viral mutations. Studying how epidemic media inscribe, store, and transmit multispecies relations attunes us to the anthropogenic drivers of pathogenicity like deforestation or illegal wildlife trading and the vulnerabilities of diseases that arise from socioeconomic inequities and biopolitical neglect.



EXPERIMENTAL FUTURES

Technological lives, scientific arts, anthropological voices

A series edited by Michael M. J. Fischer and Joseph Dumit

Bishnupriya Ghosh is Professor of English and Global Studies at the University of California, Santa Barbara, author of *Global Icons: Apertures to the Popular*, also published by Duke University Press, and coeditor of *The Routledge Companion to Media and Risk*.

Working Musicians

Labor and Creativity in Film and Television Production

TIMOTHY D. TAYLOR

In *Working Musicians* Timothy D. Taylor offers a behind-the-scenes look at the labor of the mostly unknown composers, music editors, orchestrators, recording engineers, and other workers involved in producing music for films, television, and video games. Drawing on dozens of interviews with music workers in Los Angeles, Taylor explores the nature of their work and how they understand their roles in the entertainment business. Taylor traces how these cultural laborers have adapted to and cope with the conditions of neoliberalism, as over the past decade, their working conditions have become increasingly precarious. Digital technologies have accelerated production timelines and changed how content is delivered, while new pay schemes have emerged that have transformed composers from artists into managers and paymasters. Taylor demonstrates that as bureaucratization and commercialization affect every aspect of media, the composers, musicians, music editors, engineers, and others whose soundtracks excite, inspire, and touch millions face the same structural economic challenges that have transformed American society, concentrating wealth and power in fewer and fewer hands.

Timothy D. Taylor is Professor of Anthropology, Ethnomusicology, and Musicology at the University of California, Los Angeles, and author of many books, including *Beyond Exoticism: Western Music and the World*, also published by Duke University Press, and *Music and Capitalism: A History of the Present*.

Native and Indigenous studies/Food studies/Hawai'i

Cooling the Tropics

Ice, Indigeneity, and Hawaiian Refreshment

HI'ILEI JULIA KAWEHIPUAAKAHAOPULANI HOBART

Beginning in the mid-1800s, Americans hauled frozen pond water, then glacial ice, and then ice machines to Hawai'i—all in an effort to reshape the islands in the service of Western pleasure and profit. Marketed as "essential" for white occupants of the nineteenth-century Pacific, ice quickly permeated the foodscape through advancements in freezing and refrigeration technologies. In *Cooling the Tropics* Hi'ilei Julia Kawehipuaakahaopulani Hobart charts the social history of ice in Hawai'i to show how the interlinked concepts of freshness and refreshment mark colonial relationships to the tropics. From chilled drinks and sweets to machinery, she shows how ice and refrigeration underpinned settler colonial ideas about race, environment, and the senses. By outlining how ice shaped Hawai'i's food system in accordance with racial and environmental imaginaries, Hobart demonstrates that thermal technologies can—and must—be attended to in struggles for food sovereignty and political self-determination in Hawai'i and beyond.

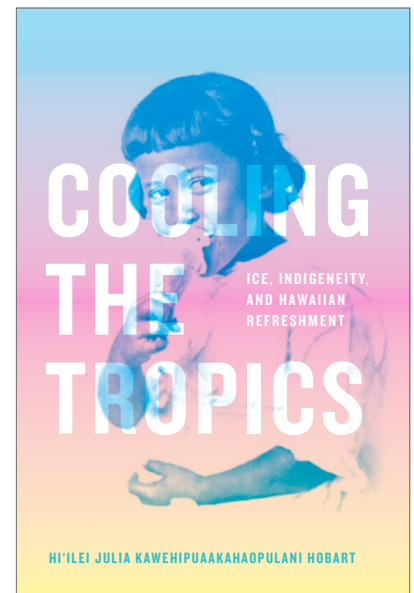
DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD

ELEMENTS

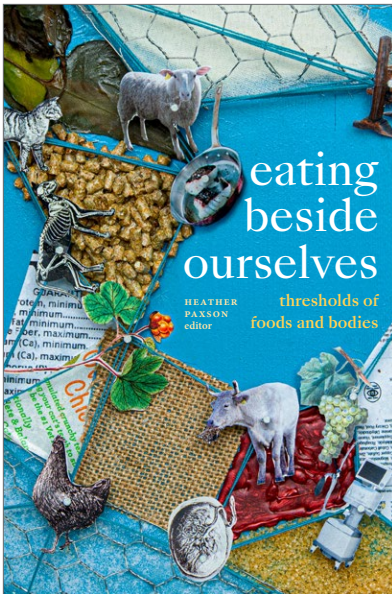
A series edited by Stacy Alaimo and Nicole Starosielski

Hi'ilei Julia Kawehipuaakahaopulani Hobart is Assistant Professor of Native and Indigenous Studies at Yale University and editor of *The Foodways of Hawai'i: Past and Present*.

April 256 pages, 1 illustration
paper, 978-1-4780-1987-9 **\$25.95/£21.99**
cloth, 978-1-4780-1717-2 **\$99.95/£90.00**



December 264 pages, 10 illustrations
paper, 978-1-4780-1919-0 **\$26.95/£21.99**
cloth, 978-1-4780-1655-7 **\$99.95/£90.00**



February 248 pages, 13 illustrations
paper, 978-1-4780-1943-5 **\$25.95/£21.99**
cloth, 978-1-4780-1678-6 **\$99.95/£90.00**

Eating beside Ourselves

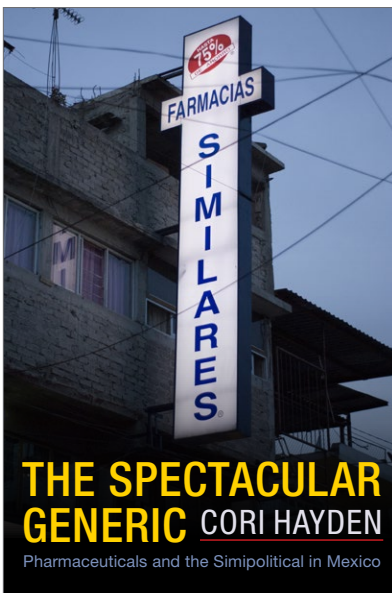
Thresholds of Foods and Bodies

HEATHER PAXSON, editor

Eating beside Ourselves examines eating as a site of transfer and transformation across bodies and selves. The contributors show that by turning organic substance into food, acts of eating create interconnected food webs organized by relative conditions of edibility through which eaters may in turn become eaten. In case studies ranging from nineteenth- and twentieth-century industrial animal husbandry in the United States, biodynamic winemaking in Aotearoa / New Zealand, and reindeer herding in Arctic Norway to the creation of taste sensation in pet food and the entanglement of sugar and diabetes in the Caribbean, the contributors explore how food and eating create thresholds for human and nonhuman relations. These thresholds mediate different conditions and states of being: between living and dying, between the edible and the inedible, and the relationship between living organisms and their surrounding environment. In this way, acts of eating and the process of metabolism partake in the making and unmaking of multispecies ontologies, taxonomies, and ecologies.

Contributors Alex Blanchette, Deborah Heath, Hannah Landecker, Marianne Elisabeth Lien, Amy Moran-Thomas, Heather Paxson, Harris Solomon, Emily Yates-Doerr, Wim Van Daele

Heather Paxson is William R. Kenan, Jr. Professor of Anthropology at the Massachusetts Institute of Technology and author of *The Life of Cheese: Crafting Food and Value in America* and *Making Modern Mothers: Ethics and Family Planning in Urban Greece*.



February 264 pages, 10 illustrations
paper, 978-1-4780-1904-6 **\$25.95/£20.99**
cloth, 978-1-4780-1640-3 **\$99.95/£90.00**

The Spectacular Generic

Pharmaceuticals and the Simipolitical in Mexico

CORI HAYDEN

In *The Spectacular Generic*, Cori Hayden examines how generic drugs have transformed public health politics and everyday experiences of pharmaceutical consumption in Latin America. Focusing on the Mexican pharmacy chain Farmacias Similares and its proprietor, Víctor González Torres, Hayden shows how generics have become potent commodities in a postpatent world. In the early 2000s, González Torres, a.k.a. “Dr. Simi,” capitalized on the creation of new markets for generic medicines, selling cheaper copies of leading-brand drugs across Latin America. But Dr. Simi has not simply competed with the transnationals; his enterprise has also come to compete with the Mexican state, reorganizing the provision of medicine and basic health care for millions of people. Hayden juxtaposes this story with Dr. Simi’s less successful efforts in Argentina, where he confronted a radically different configuration of pharmaceutical politics. Building from these diverging trajectories, Hayden illuminates the politics of generic substitution as a question that goes beyond substituting one drug for another. Generic politics can radically reshape the relations among consumers, states, and pharmaceutical markets, even as they have yet to resolve the problems of cost and access.

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

Cori Hayden is Professor of Anthropology at the University of California, Berkeley, and author of *When Nature Goes Public: The Making and Unmaking of Bioprospecting in Mexico*.

Arc of Interference

Medical Anthropology for Worlds on Edge

JOÃO BIEHL and **VINCANNE ADAMS**, editors

With a foreword by **PAUL FARMER**

The radically humanistic essays of *Arc of Interference* refigure our sense of the real, the ethical, and the political in the face of mounting social and planetary upheavals. Creatively assembled around Arthur Kleinman's medical anthropological arc and eschewing hegemonic modes of intervention, they advance the notion of a care-ful ethnographic praxis of interference. To interfere is to dislodge ideals of naturalness, blast enduring binaries (human-nonhuman, self-other, us-them), and redirect technocratic agendas while summoning relational knowledge and the will to create community. The book's multiple ethnographic arcs of interference provide a vital conceptual toolkit for today's world and a badly needed moral perch to peer toward just horizons.

Contributors Vincanne Adams, João Biehl, David Carrasco, Lawrence Cohen, Jean Comaroff, Robert Desjarlais, Paul Farmer, Marcia Inhorn, Janis H. Jenkins, David S. Jones, Salmaan Keshavjee, Arthur Kleinman, Margaret Lock, Adriana Petryna

CRITICAL GLOBAL HEALTH: EVIDENCE, EFFICACY, ETHNOGRAPHY

A series edited by Vincanne Adams and João Biehl

João Biehl is Susan Dod Brown Professor and Chair of Anthropology at Princeton University and co-editor of *Unfinished: The Anthropology of Becoming*, also published by Duke University Press.

Vincanne Adams is Professor of Medical Anthropology at the University of California, San Francisco and author of *Glyphosate and the Swirl: An Agroindustrial Chemical on the Move*, also published by Duke University Press. **Paul Farmer** (1959–2022) was Kolokotronis University Professor and Chair of the Department of Global Health and Social Medicine at Harvard Medical School.

Infertile Environments

Epigenetic Toxicology and the Reproductive Health of Chinese Men

JANELLE LAMOREAUX

In *Infertile Environments*, Janelle Lamoreaux investigates how epigenetic research into the effects of toxic exposure conceptualizes and configures environments. Drawing on fieldwork in a Nanjing, China, toxicology lab that studies the influence of pesticides and other pollutants on male reproductive and developmental health, Lamoreaux shows how the lab's everyday research practices bring national, hormonal, dietary, maternal, and laboratory environments into being. She situates the lab's work within broader Chinese history as well as the contemporary cultural and political moment, in which declining fertility rates and reproductive governance and technology are growing concerns. She also points to how toxicology in China is a transnational endeavor tied to both local conditions and international research agendas and infrastructures, which highlights the myriad scales and scope of epigenetic environments. At a moment of growing concerns about toxins, endocrine-disrupting chemicals, and climate change, Lamoreaux demonstrates that epigenetic research's proliferation of environments produces new kinds of toxic relations that impact multiple generations of humans.

CRITICAL GLOBAL HEALTH: EVIDENCE, EFFICACY, ETHNOGRAPHY

A series edited by Vincanne Adams and João Biehl

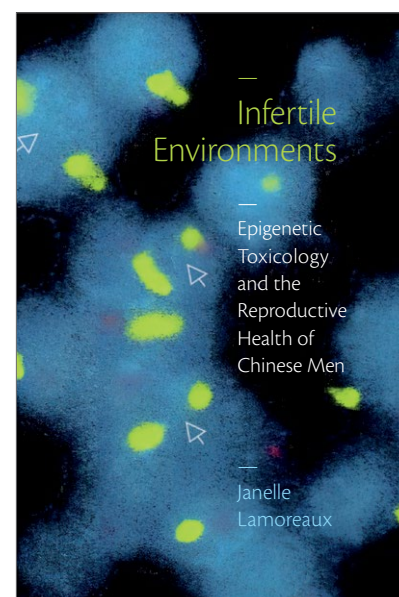
Janelle Lamoreaux is Associate Professor of Anthropology at the University of Arizona and coeditor of the *Routledge Handbook of Genomics, Health, and Society*.



April 408 pages, 16 illustrations

paper, 978-1-4780-1980-0 **\$29.95/£24.99**

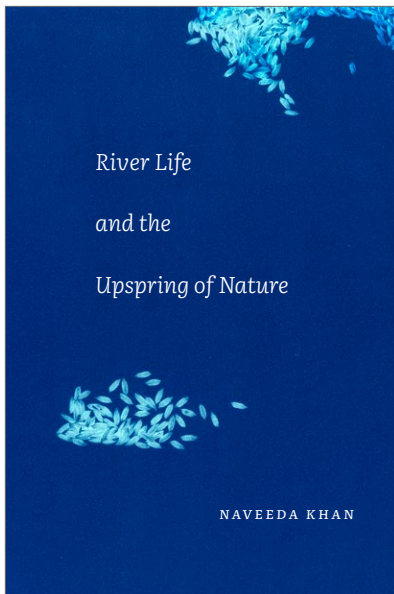
cloth, 978-1-4780-1709-7 **\$109.95/£95.00**



January 160 pages, 3 illustrations

paper, 978-1-4780-1933-6 **\$23.95/£20.99**

cloth, 978-1-4780-1670-0 **\$89.95/£81.00**



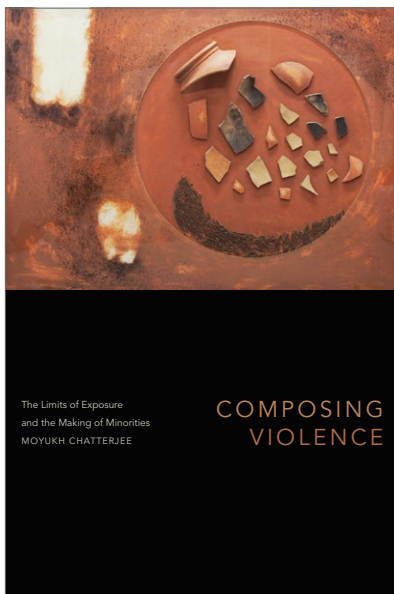
February 256 pages, 27 illustrations
paper, 978-1-4780-1939-8 **\$26.95/£22.99**
cloth, 978-1-4780-1673-1 **\$99.95/£90.00**

River Life and the Upspring of Nature

NAVEEDA KHAN

In *River Life and the Upspring of Nature* Naveeda Khan examines the relationship between nature and culture through the study of the everyday existence of chauras, the people who live on the chars (sandbars) within the Jamuna River in Bangladesh. Nature is a primary force at play within this existence as chauras live itinerantly and in flux with the ever-changing river flows; where land is here today and gone tomorrow, the quality of life itself is intertwined with this mutability. Given this centrality of nature to chaura life, Khan contends that we must think of nature not simply as the physical landscape and the plants and animals that live within it but as that which exists within the social and at the level of cognition, the unconscious, intuition, memory, embodiment, and symbolization. By showing how the alluvial flood plains configure chaura life, Khan shows how nature can both give rise to and inhabit social, political, and spiritual forms of life.

Naveeda Khan is Associate Professor of Anthropology at Johns Hopkins University, author of *Muslim Becoming: Aspiration and Skepticism in Pakistan*, also published by Duke University Press, and *In Quest of a Shared Planet: Negotiating Climate from the Global South*, and editor of *Beyond Crisis: Re-evaluating Pakistan*.



February 184 pages, 6 illustrations
paper, 978-1-4780-1966-4 **\$25.95/£21.99**
cloth, 978-1-4780-1702-8 **\$99.95/£90.00**

Composing Violence

The Limits of Exposure and the Making of Minorities

MOYUKH CHATTERJEE

In 2002, armed Hindu mobs attacked Muslims in broad daylight in the west Indian state of Gujarat. The pogrom, which was widely seen over television, left more than one thousand dead. In *Composing Violence* Moyukh Chatterjee examines how highly visible political violence against minorities acts as a catalyst for radical changes in law, public culture, and power. He shows that, far from being quashed through its exposure by activists, media, and politicians, state-sanctioned anti-Muslim violence set the stage for transforming India into a Hindu supremacist state. The state and civil society's responses to the violence, Chatterjee contends, reveal the constitutive features of modern democracy in which riots and pogroms are techniques to produce a form of society based on a killable minority and a triumphant majority. Focusing on courtroom procedures, police archives, legal activism, and mainstream media coverage, Chatterjee theorizes violence as a form of governance that creates minority populations. By tracing the composition of anti-Muslim violence and the legal structures that transform that violence into the making of minorities and majorities, Chatterjee demonstrates that violence is intrinsic to liberal democracy.

THEORY IN FORMS

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

Moyukh Chatterjee is a Visiting Scholar at the University of Edinburgh.

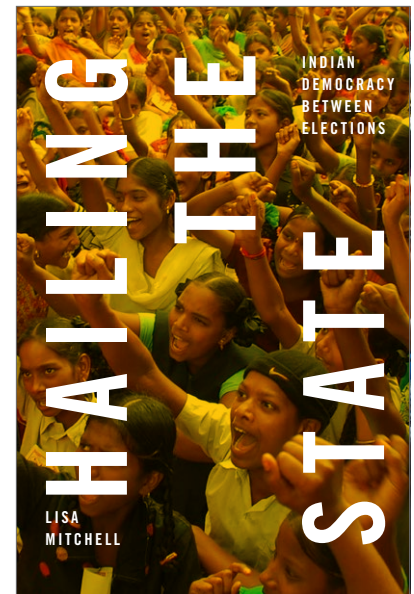
Hailing the State

Indian Democracy between Elections

LISA MITCHELL

In *Hailing the State*, Lisa Mitchell explores the methods of collective assembly that people in India use to hold elected officials and government administrators accountable, demand inclusion in decision making, and stage informal referendums. Mitchell traces the colonial and postcolonial lineages of collective forms of assembly, in which participants—rather than rejecting state authority—mobilize with expectations that officials will uphold the law and fulfill electoral promises. She shows how assembly, which ranges from sit-ins, hunger strikes, and demands for meetings with officials to massive general strikes and road and rail blockades, is fundamental to the functioning of democracy in India. These techniques are particularly useful for historically marginalized groups and others whose voices may not be easily heard. Moving beyond an exclusive focus on electoral processes, Mitchell argues that to understand democracy—both in India and beyond—we must also pay attention to what occurs between elections, thereby revising our understanding of what is possible for democratic action around the world.

Lisa Mitchell is Professor of History and Anthropology in the Department of South Asia Studies at the University of Pennsylvania and author of *Language, Emotion, and Politics in South India: The Making of a Mother Tongue*.



April 320 pages, 21 illustrations

paper, 978-1-4780-1876-6 **\$27.95/£22.99**

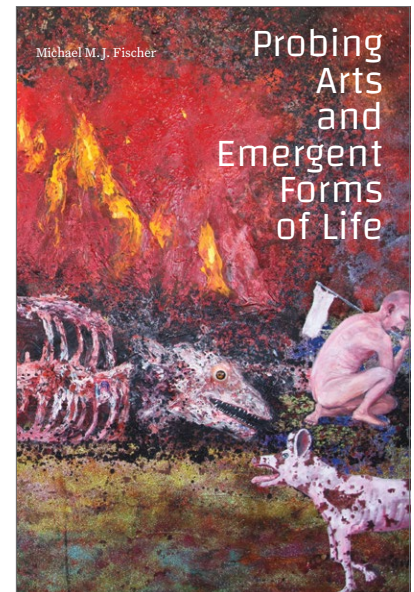
cloth, 978-1-4780-1612-0 **\$104.95/£90.00**

Anthropology/Contemporary art/Southeast Asian studies

Probing Arts and Emergent Forms of Life

MICHAEL M. J. FISCHER

In *Probing Arts and Emergent Forms of Life* Michael M. J. Fischer calls for a new anthropology of the arts that attends to the materialities and technologies of the world as it exists today. Fischer examines the work of key Southeast and East Asian artists within the crucibles of unequal access, geopolitics, the reverberations of past traumas, and emergent new socialities. He outlines how artist-theorists including Entang Wiharso, Sally Smart, Charles Lim, Zai Kuning, and Kiran Kumar speculate on how the world is changing in ways that are attuned to cultivating, repairing, and rethinking the world in the Anthropocene. Their artistic vocabulary not only undoes Western art models and categories; it probes the unfolding future, addresses past trauma, and creates contested, vibrant, and flourishing spaces. Throughout Indonesia, Korea, Singapore, Thailand, and Vietnam, and from Kumar's experimental dance to Kuning's rattan and beeswax ghost ships to Lim's videography of Singapore from the sea, Fischer argues that these artists' theoretical discourses should be privileged over those of the curators, historians, critics, and other gatekeepers who protect and claim art worlds for themselves.



May 336 pages, 66 illustrations, including 37 in color

paper, 978-1-4780-1977-0 **\$25.95/£21.99**

cloth, 978-1-4780-1705-9 **\$99.95/£90.00**

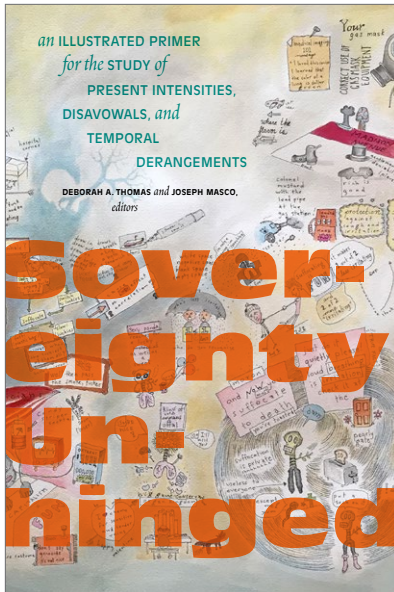


EXPERIMENTAL FUTURES

Technological lives, scientific arts, anthropological voices

A series edited by Michael M. J. Fischer and Joseph Dumit

Michael M. J. Fischer is Andrew W. Mellon Professor in the Humanities and Professor of Anthropology and Science and Technology Studies at Massachusetts Institute of Technology. He is the author of numerous books, including *At the Pivot of East and West: Ethnographic, Literary, and Filmic Arts and Anthropology in the Meantime: Experimental Ethnography, Theory, and Method for the Twenty-First Century*, both also published by Duke University Press.



March 368 pages, 32 color illustrations
paper, 978-1-4780-1908-4 **\$28.95/£24.99**
cloth, 978-1-4780-1644-1 **\$104.95/£94.00**

Sovereignty Unhinged

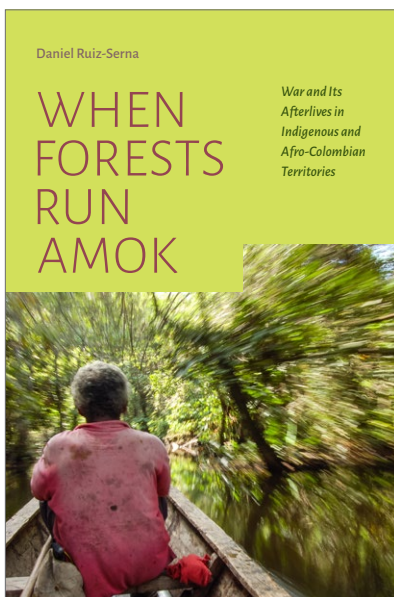
An Illustrated Primer for the Study of Present Intensities, Disavowals, and Temporal Derangements

DEBORAH A. THOMAS and **JOSEPH MASCO**, editors

Sovereignty Unhinged theorizes sovereignty beyond the typical understandings of action, control, and the nation-state. Rather than engaging with the geopolitical realities of the present, the contributors consider sovereignty from the perspective of how it is lived and enacted in everyday practice and how it reflects people's aspirations for new futures. In a series of ethnographic case studies ranging from the Americas to the Middle East to South Asia, they examine the means of avoiding the political and historical capture that make one complicit with sovereign authority rather than creating the conditions of possibility to confront it. The contributors attend to the affective dimensions of these practices of world-building to illuminate the epistemological, ontological, and transnational entanglements that produce a sense of what is possible. They also trace how sovereignty is activated and deactivated over the course of a lifetime within the struggle of the everyday. In so doing, they outline how individuals create and enact forms of sovereignty that allow them to endure fast and slow forms of violence while embracing endless opportunities for building new worlds.

Contributors Alex Blanchette, Yarimar Bonilla, Jessica Cattelino, María Elena García, Akhil Gupta, Lochlann Jain, Purnima Mankekar, Joseph Masco, Michael Ralph, Danilyn Rutherford, Arjun Shankar, Kristen L. Simmons, Deborah A. Thomas, Leniqueca A. Welcome, Kaya Naomi Williams, Jessica Winegar

Deborah A. Thomas is R. Jean Brownlee Professor of Anthropology at the University of Pennsylvania and author of *Political Life in the Wake of the Plantation: Sovereignty, Witnessing, Repair*, also published by Duke University Press. **Joseph Masco** is Professor of Anthropology at the University of Chicago and author of *The Future of Fallout, and Other Episodes in Radioactive World-Making*, also published by Duke University Press.



March 288 pages, 52 illustrations
paper, 978-1-4780-1950-3 **\$26.95/£22.99**
cloth, 978-1-4780-1687-8 **\$99.95/£90.00**

When Forests Run Amok

War and Its Afterlives in Indigenous and Afro-Colombian Territories

DANIEL RUIZ-SERNA

In *When Forests Run Amok* Daniel Ruiz-Serna follows the afterlives of war, showing how they affect the variety of human and nonhuman beings that compose the region of Bajo Atrato: the traditional land of Indigenous and Afro-Colombian peoples. Attending to Colombia's armed conflict as an experience that resounds in the lives and deaths of people, animals, trees, rivers, and spirits, Ruiz-Serna traces a lasting damage that brought Indigenous peoples to compel the Colombian government to legally recognize their territories as victims of war. Although this recognition extends transitional justice into new terrains, Ruiz-Serna considers the collective and individual wounds that continue unsettling spirits, preventing shamans from containing evil, attracting jaguars to the taste of human flesh, troubling the flow of rivers, and impeding the ability of people to properly deal with the dead. Ruiz-Serna raises potent questions about the meanings of justice, the forms it can take, and the limits of human-rights frameworks to repair the cosmic order that war unravels when it unsettles more-than-human worlds—causing forests to run amok.

Daniel Ruiz-Serna is Lecturer of Anthropology at Dawson College.

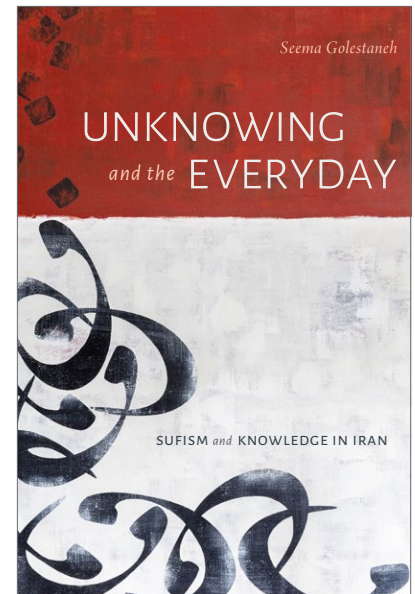
Unknowing and the Everyday

Sufism and Knowledge in Iran

SEEMA GOLESTANEH

In *Unknowing and the Everyday* Seema Golestaneh examines how Sufi mystical experience in Iran shapes contemporary life. Central to this process is ma'rifat, or "unknowing"—the idea that, as it is ultimately impossible to fully understand the divine, humanity must operate from an engaged awareness that we know nothing. Golestaneh shows that rather than considering ma'rifat an obstacle to intellectual engagement, Sufis embrace that there will always be that which they do not know. From this position, they affirm both the limits of human knowledge and the mysteries of the profane world. Through ethnographic case studies, Golestaneh traces the affective and sensory dimensions of ma'rifat in contexts such as the creation of collective Sufi spaces, the interpretation of Persian poetry, formulations of selfhood and non-selfhood, and the navigation of the socio-material realm. By outlining the relationship between ma'rifat and religious, aesthetic, and social life in Iran, Golestaneh demonstrates that for Sufis, the outer bounds of human thought are the beginning rather than the limit.

Seema Golestaneh is Assistant Professor of Near Eastern Studies at Cornell University.



February 256 pages, 4 illustrations
paper, 978-1-4780-1953-4 **\$25.95/£21.99**
cloth, 978-1-4780-1689-2 **\$99.95/£90.00**

African studies/Anthropology

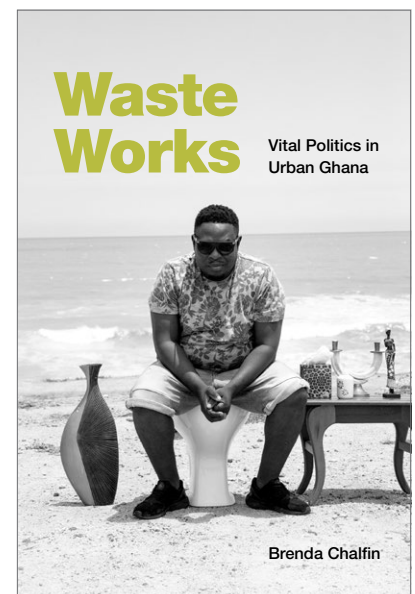
Waste Works

Vital Politics in Urban Ghana

BRENDA CHALFIN

In *Waste Works*, Brenda Chalfin examines Ghana's planned city of Tema, theorizing about the formative role of waste infrastructure in urban politics and public life. Chalfin argues that at Tema's midcentury founding, a prime objective of governing authorities was to cultivate self-contained citizens by means of tightly orchestrated domestic infrastructure and centralized control of bodily excrement to both develop and depoliticize the new nation. Comparing infrastructural innovations across the city, Chalfin excavates how Tema residents pursue novel approaches to urban waste and sanitation built on the ruins of the inherited order, profoundly altering the urban public sphere. Once decreed a private matter to be guaranteed by state authorities, excrement becomes a public issue, collectively managed by private persons. Pushing self-care into public space and extending domestic responsibility for public well-being and bodily outputs, popularly devised waste infrastructures are a decisive arena to make claims, build coalitions, and cultivate status. Confounding high-modernist ideals, excremental infrastructures unlock bodily waste's diverse political potentials.

Brenda Chalfin is Professor of Anthropology at the University of Florida and author of *Neoliberal Frontiers: An Ethnography of Sovereignty in West Africa* and *Shea Butter Republic: State Power, Global Markets, and the Making of an Indigenous Commodity*.



June 384 pages, 105 illustrations, including 37 in color
paper, 978-1-4780-1958-9 **\$29.95/£24.99**
cloth, 978-1-4780-1694-6 **\$109.95/£95.00**

A Vital Frontier

Water Insurgencies in Europe

ANDREA MUEHLEBACH

April 232 pages, 10 illustrations
paper, 978-1-4780-1983-1 **\$25.95/£21.99**
cloth 978-1-4780-1713-4 **\$99.95/£90.00**

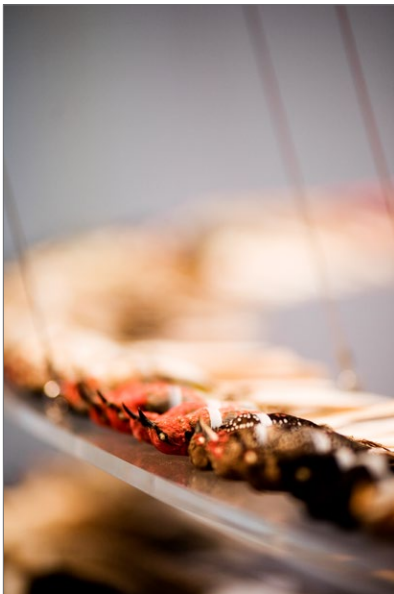
In *A Vital Frontier* Andrea Muehlebach examines the work of activists across Europe as they organize to preserve water as a commons and public good in the face of privatization. Traversing social, political, legal, and hydrological terrains, Muehlebach situates water as a political fault line at the frontiers of financialization, showing how the seemingly relentless expansion of capital into public utilities is being challenged by an equally relentless and often successful insurgence of political organizing. Drawing on ethnographic research, Muehlebach presents water protests as a vital politics that comprises popular referenda, barricades in the streets, huge demonstrations, the burning of utility bills, and legal disputes over transparency and contracts. As Muehlebach documents, Europe's water activists articulate their own values of democracy and just price, raising far-reaching political questions about private versus common property and financing, liberal democracy, sovereignty, legality, and collective infrastructural responsibility in the face of financialization and commodification. Muehlebach shows that water-rights activists can successfully resist financial markets by exposing the commodification of water as the theft of life itself.

Andrea Muehlebach is a Professor of Maritime Anthropology and Cultures of Water at the University of Bremen and author of *The Moral Neoliberal: Welfare and Citizenship in Italy*.

Multispecies Justice

DANIELLE CELERMAJER and **SOPHIE CHAO**, issue editors

A special issue of *Cultural Politics*



Janet Laurence, *Birdsong* (2006); Installation view Object Gallery, Sydney; assembly of taxidermy bird specimens, suspended acrylic ring, photograph by Keith Saunders.

March 175 pages, 14 illustrations
Volume 19, number 1
paper, 978-1-4780-2465-1 **\$18.00/£15.99**

Utilizing a multispecies lens and anticolonial framework, contributors to this special issue seek to reconceptualize justice to include beings beyond the human realm. The authors imagine how existing political institutions—which determine the meaning and distributions of value and power—might be formed and transformed in ways that respond to and afford justice in the lives, relations, and socialities of other-than-human beings. This institutional shift, the authors argue, would disrupt uneven fields of identity-based power, inequality, marginalization, and privilege. It would also foster practices of living together in ways that are hospitable to a broader range of subjects, both human and nonhuman, at a time of socio-ecological unraveling, threat, and instability. Essays cover a variety of topics, including the subterranean estrangement of stygofauna, slaughterhouses and factory farms, anticolonial conceptions of justice, critical plant studies, ecofeminism, and Indigenous cosmopolitics. The authors of this collection engage with methods and concepts derived from fields including cultural theory, anthropology, political theory, philosophy, art, history of science, queer/feminist theory, law, and conservation science.

Contributors Ravi Agarwal, Margaret Barbour, Danielle Celermajer, Sophie Chao, Sria Chatterjee, Janet Lawrence, Dalia Nasser, Astrida Neimanis, Susan Reid, Daniel Ruiz-Serna, Hayley Singer, Christine Winter

Danielle Celermajer is Professor of Sociology and Criminology, Deputy Director of the Sydney Environment Institute, and Lead of the Multi Species Justice Project at the University of Sydney, as well as the author of *Summertime: Reflections on a Vanishing Future*. **Sophie Chao** is Discovery Early Career Researcher Award Fellow and Lecturer in Anthropology at the University of Sydney and author of *In the Shadow of the Palms: More-Than-Human Becomings in West Papua*, also published by Duke University Press.

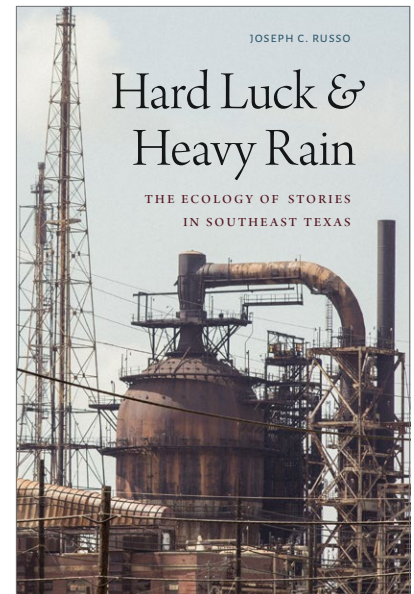
Hard Luck and Heavy Rain

The Ecology of Stories in Southeast Texas

JOSEPH C. RUSSO

In *Hard Luck and Heavy Rain* Joseph C. Russo takes readers into the everyday lives of the rural residents of Southeast Texas. He encounters the region as a kind of world enveloped in on itself, existing under a pall of poverty, illness, and oil refinery smoke. His informants' stories cover a wide swath of experiences, from histories of LGBTQ+ life and the local petrochemical industries to religiosity among health food store employees and the suffering of cancer patients living in the Refinery Belt. Russo frames their hard-luck stories as forms of verbal art and poetic narrative that render the region a mythopoetic landscape that epitomizes the impasse of American late capitalism. He shows that in this severe world, questions of politics and history are not cut and dry, and its denizens are not simply backward victims of circumstances. Russo demonstrates that by challenging classist stereotypes of rural Americans as passive, ignorant, and uneducated, his interlocutors offer significant insight into the contemporary United States.

Joseph C. Russo is Visiting Assistant Professor of Anthropology at Wesleyan University.



January 152 pages, 6 illustrations

paper, 978-1-4780-1905-3 **\$23.95/£20.99**

cloth, 978-1-4780-1641-0 **\$89.95/£81.00**

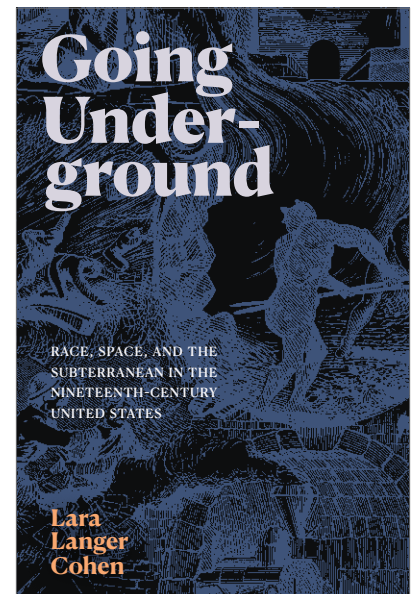
Going Underground

Race, Space, and the Subterranean in the Nineteenth-Century United States

LARA LANGER COHEN

First popularized by newspaper coverage of the Underground Railroad in the 1840s, the underground serves as a metaphor for subversive activity that remains central to our political vocabulary. In *Going Underground*, Lara Langer Cohen excavates the long history of this now familiar idea while seeking out versions of the underground that were left behind along the way. Outlining how the underground's figurative sense first took shape through the associations of literal subterranean spaces with racialized Blackness, she examines a vibrant world of nineteenth-century US subterranean literature that includes Black radical manifestos, anarchist periodicals, sensationalist exposés of the urban underworld, manuals for sex magic, and the initiation rites of secret societies. Cohen finds that the undergrounds in this literature offer sites of political possibility that exceed the familiar framework of resistance, suggesting that nineteenth-century undergrounds can inspire new modes of world-making and world-breaking for a time when this world feels increasingly untenable.

Lara Langer Cohen is Associate Professor of English at Swarthmore College, author of *The Fabrication of American Literature: Fraudulence and Antebellum Print Culture*, and coeditor of *Early African American Print Culture*.



January 288 pages, 8 illustrations

paper, 978-1-4780-1948-0 **\$26.95/£22.99**

cloth, 978-1-4780-1684-7 **\$99.95/£90.00**

Disappearing Rooms

The Hidden Theaters of Immigration Law

MICHELLE CASTAÑEDA

April 200 pages, 10 illustrations
paper, 978-1-4780-1963-3 **\$24.95/£21.99**
cloth, 978-1-4780-1699-1 **\$94.95/£85.00**

In *Disappearing Rooms* Michelle Castañeda lays bare the criminalization of race enacted every day in US immigration courts and detention centers. She uses a performance studies perspective to show how the theatrical concept of *mise-en-scène* offers new insights about immigration law and the absurdist dynamics of carceral space. Castañeda draws upon her experiences in immigration trials as an interpreter and courtroom companion to analyze the scenography—lighting, staging, framing, gesture, speech, and choreography—of specific rooms within the immigration enforcement system. Castañeda's ethnographies of proceedings in a "removal" office in New York City, a detention center courtroom in Texas, and an asylum office in the Northeast reveal the depersonalizing violence enacted in immigration law through its embodied, ritualistic, and affective components. She shows how the creative practices of detained and disappeared peoples living under acute duress imagine the abolition of detention and borders. Featuring original illustrations by artist-journalist Molly Crabapple, *Disappearing Rooms* shines a light into otherwise hidden spaces of law within the contemporary deportation regime.

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD

Michelle Castañeda is Assistant Professor of Performance Studies at New York University.



March 272 pages, 9 illustrations
paper, 978-1-4780-1920-6 **\$26.95/£22.99**
cloth, 978-1-4780-1656-4 **\$99.95/£90.00**

American studies/Religion

Capitalist Humanitarianism

LUCIA HULSETH

The struggle against neoliberal order has gained momentum over the last five decades, to the point that economic elites have not only adapted to the Left's critiques, but incorporated them for capitalist expansion. Venture funds expose their ties to slavery and pledge to invest in racial equity. Banks pitch microloans as a path to indigenous self-determination. Fair-trade brands narrate consumption as an act of feminist solidarity with women artisans in the global South. In *Capitalist Humanitarianism* Lucia Hulsether examines these projects and the contexts of their emergence. Blending historical and ethnographic styles, and traversing intimate and global scales, Hulsether tracks how neoliberal self-critique creates new institutional hegemonies that, in turn, reproduce racial and neocolonial dispossession. From the archives of Christian fair traders to luxury social entrepreneurship conferences, from US finance offices to Guatemalan towns flooded with their loan products, from service economy desperation to the internal contradictions of social movements, Hulsether argues that capitalist humanitarian projects are fueled as much by a profit motive as by a hope that racial capitalism can redeem the losses that accumulate in its wake.

Lucia Hulsether is Assistant Professor of Religious Studies at Skidmore College.

Invited to Witness

Solidarity Tourism across Occupied Palestine

JENNIFER LYNN KELLY

In *Invited to Witness*, Jennifer Lynn Kelly explores the significance of contemporary solidarity tourism across Occupied Palestine. Examining the relationships among race, colonialism, and movement-building in spaces where tourism and military occupation operate in tandem, Kelly argues that solidarity tourism in Palestine functions as both political strategy and emergent industry. She draws from fieldwork on solidarity tours in Palestine/Israel and interviews with guides, organizers, community members, and tourists, asking what happens when tourism is marketed as activism and when anticolonial work functions through tourism. Palestinian organizers, she demonstrates, have refashioned the conventions of tourism by extending invitations to tourists to witness Palestinian resistance and the effects of Israeli state practice on Palestinian land and lives. In so doing, Kelly shows how Palestinian guides and organizers wrest from Israeli control the capacity to invite and the permission to narrate both their oppression and their liberation.

Jennifer Lynn Kelly is Associate Professor of Feminist Studies and of Critical Race and Ethnic Studies at the University of California, Santa Cruz.



January 344 pages, 45 illustrations
paper, 978-1-4780-1929-9 **\$28.95/£23.99**
cloth, 978-1-4780-1665-6 **\$104.95/£94.00**

Middle East studies/LGBTQ studies/Women's studies

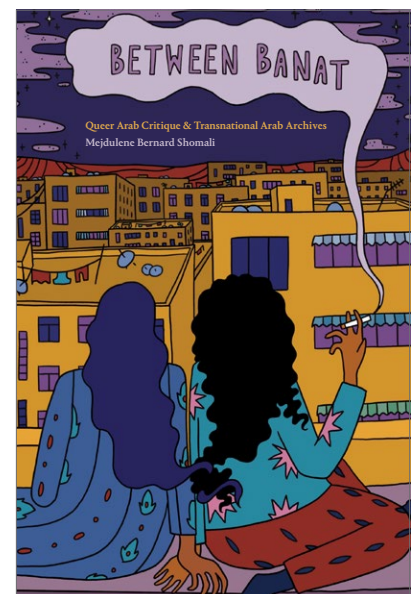
Between Banat

Queer Arab Critique and Transnational Arab Archives

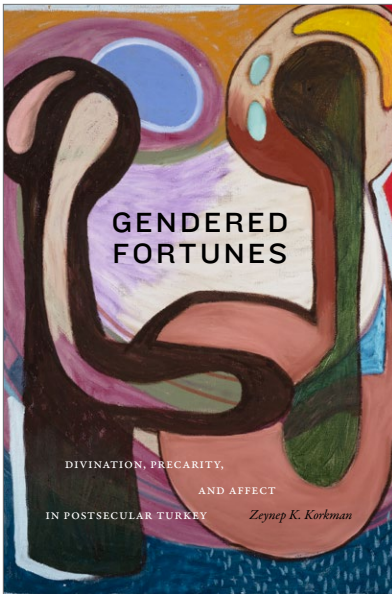
MEJDULENE BERNARD SHOMALI

In *Between Banat* Mejdulene Bernard Shomali examines homoeroticism and nonnormative sexualities between Arab women in transnational Arab literature, art, and film. Moving from *The Thousand and One Nights* and the Golden Era of Egyptian cinema to contemporary novels, autobiographical writing, and prints and graphic novels that imagine queer Arab futures, Shomali uses what she calls queer Arab critique to locate queer desire amid heteronormative imperatives. Showing how systems of heteropatriarchy and Arab nationalisms foreclose queer Arab women's futures, she draws on the transliterated term "banat"—the Arabic word for girls—to refer to women, femmes, and nonbinary people who disrupt stereotypical and Orientalist representations of the "Arab woman." By attending to Arab women's narration of desire and identity, queer Arab critique substantiates queer Arab histories while challenging Orientalist and Arab national paradigms that erase queer subjects. In this way, Shomali frames queerness and Arabness as relational and transnational subject formations and contends that prioritizing transnational collectivity over politics of authenticity, respectability, and inclusion can help lead toward queer freedom.

Mejdulene Bernard Shomali is Assistant Professor of Gender, Women's, and Sexuality Studies at the University of Maryland, Baltimore County.



February 224 pages, 9 illustrations
paper, 978-1-4780-1927-5 **\$25.95/£21.99**
cloth, 978-1-4780-1664-9 **\$99.95/£90.00**



April 288 pages, 15 illustrations
paper, 978-1-4780-1954-1 **\$26.95/£22.99**
cloth, 978-1-4780-1690-8 **\$99.95/£90.00**

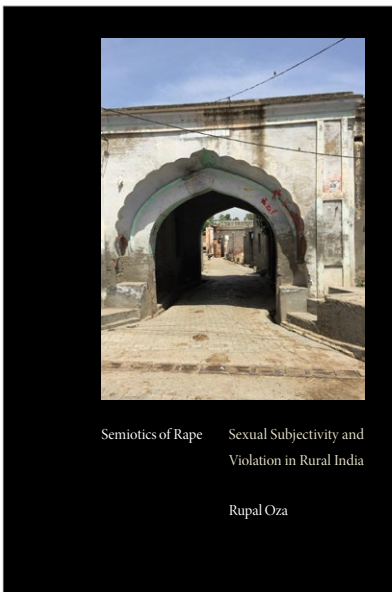
Gendered Fortunes

Divination, Precarity, and Affect in Postsecular Turkey

ZEYNEP K. KORKMAN

In *Gendered Fortunes*, Zeynep K. Korkman examines Turkey's commercial fortunetelling cafés where secular Muslim women and LGBTQI individuals navigate the precarities of twenty-first-century life. Criminalized by long-standing secularist laws and disdained by contemporary Islamist government, fortunetelling cafés proliferate in part because they offer shelter from the conservative secularist, Islamist, neoliberal, and gender pressures of the public sphere. Korkman shows how fortunetelling is a form of affective labor through which its participants build intimate feminized publics in which they share and address their hopes and fears. Korkman uses feeling—which is how her interlocutors describe the divination process—as an analytic to view the shifting landscape of gendered vulnerability in Turkey. In so doing, Korkman foregrounds “feeling” as a feminist lens to explore how those who are pushed to the margins feel their way through oppressive landscapes to create new futures.

Zeynep K. Korkman is Assistant Professor of Gender Studies at the University of California, Los Angeles.



February 240 pages
paper, 978-1-4780-1934-3 **\$25.95/£21.99**
cloth, 978-1-4780-1671-7 **\$99.95/£90.00**

Semiotics of Rape

Sexual Subjectivity and Violation in Rural India

RUPAL OZA

In *Semiotics of Rape*, Rupal Oza follows the social life of rape in rural northwest India to reveal how rape is not only a violation of the body but a language through which a range of issues—including caste and gender hierarchies, control over land and labor, and the shape of justice—are contested. Rather than focus on the laws governing rape, Oza closely examines rape charges to show how the victims and survivors of rape reclaim their autonomy by refusing to see themselves as defined entirely by the act of violation. Oza also shows how rape cases become arenas where bureaucrats, village council members, caste communities, and the police debate women's sexual subjectivities and how those varied understandings impact the status and reputations of individuals and groups. In this way, rape gains meaning beyond the level of the survivor and victim to create a social category. By tracing the shifting meanings of sexual violence and justice, Oza offers insights into the social significance of rape in India and beyond.

Rupal Oza is Professor of Women and Gender Studies at Hunter College, City University of New York, and author of *The Making of Neoliberal India: Nationalism, Gender, and the Paradoxes of Globalization*.

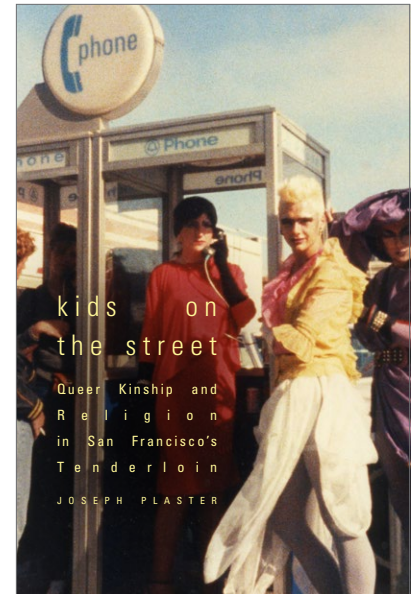
Kids on the Street

Queer Kinship and Religion in San Francisco's Tenderloin

JOSEPH PLASTER

In *Kids on the Street* Joseph Plaster explores the informal support networks that enabled abandoned and runaway queer youth to survive in tenderloin districts across the United States. Tracing the history of the downtown lodging house districts where marginally housed youth regularly lived beginning in the late 1800s, Plaster focuses on San Francisco's Tenderloin from the 1950s to the present. He draws on archival, ethnographic, oral history, and public humanities research to outline the queer kinship networks, religious practices, performative storytelling, and migratory patterns that allowed these kids to foster social support and mutual aid. He shows how they collectively and creatively managed the social trauma they experienced, in part by building relationships with johns, bartenders, hotel managers, bouncers, and other vice district denizens. By highlighting a politics where the marginal position of street kids is the basis for a moral economy of reciprocity, Plaster excavates a history of queer life that has been overshadowed by major narratives of gay progress and pride.

Joseph Plaster is Curator in Public Humanities and Director of the Winston Tabb Special Collections Research Center at Johns Hopkins University.



January 368 pages, 53 illustrations
paper, 978-1-4780-1895-7 **\$28.95/£24.99**
cloth, 978-1-4780-1631-1 **\$104.95/£94.00**

Queer theory/German history

The Queer Art of History

Queer Kinship after Fascism

JENNIFER V. EVANS

In *The Queer Art of History* Jennifer V. Evans examines postwar and contemporary German history to broadly argue for a practice of queer history that moves beyond bounded concepts and narratives of identity. Drawing on black feminism, queer of color critique, and trans studies, Evans points out that although many rights for LGBTQI people have been gained in Germany, those rights have not been enjoyed equally. There remain fundamental struggles around whose bodies, behaviors, and communities belong. Evans uses kinship as an analytic category to identify the fraught and productive ways that Germans have confronted race, gender nonconformity, and sexuality in social movements, art, and everyday life. Evans shows how kinship illuminates the work of solidarity and intersectional organizing across difference and offers an openness to forms of contemporary and historical queerness that may escape the archive's confines. Through forms of kinship, queer and trans people test out new possibilities for citizenship, love, public, and family life in postwar Germany in ways that question claims about liberal democracy, the social contract, and the place of identity in rights-based discourses.

Jennifer V. Evans is Professor of History at Carleton University and author of *Life among the Ruins: Cityscape and Sexuality in Cold War Berlin*.

April 328 pages, 50 illustrations, including 13 in color
paper, 978-1-4780-1979-4 **\$27.95/£23.99**
cloth, 978-1-4780-1711-0 **\$104.95/£94.00**

Queer and Trans Dialectology

Exploring the Intersectionality of Regionality

BRYCE MCCLEARY and **TYLER KIBBEY**, issue editors

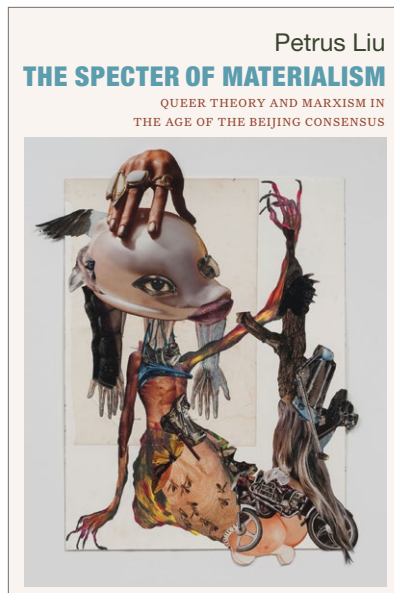
A special issue of *American Speech*

In this special issue, the authors examine how place, region, and community shape contemporary dialectology. Contributors draw on the complex intersections of gender, sexuality, and other categories of identity to more fully examine the concept of regionality, the linguistic differences associated with particular geographic locations. The authors demonstrate how queer and trans people linguistically negotiate and attend to different locations and contexts using examples such as the intersectional identity construction of Oklahoma City Drag Queens; the influence of English in new designations of nonbinary gender identities and sexual orientations in Quebec French; and queer language differentiation in Jewish-English-speaking communities. Given the general underrepresentation of queer and trans subject areas in dialectology, the issue's focus on linguistics in relation to region and sexuality contributes an intersectional perspective on community and identity in the sociolinguistic field.

Contributors Mireille Elchacar, Grace Elizabeth C. Dy, Kira Hall, Lindsey Hippe, Tyler Kibbey, Bryce McCleary, Ellen Perleberg

Bryce McCleary is a lecturer at Rice University. **Tyler Kibbey** is a Doctoral Research Fellow at Humboldt University in Berlin.

February 112 pages
Volume 98, number 1
paper, 978-1-4780-2469-9 **\$12.00/£9.99**



January 256 pages
paper, 978-1-4780-1942-8 **\$25.95/£21.99**
cloth, 978-1-4780-1679-3 **\$99.95/£90.00**

Queer theory/Marxism/Asian studies

The Specter of Materialism

Queer Theory and Marxism in the Age of the Beijing Consensus

PETRUS LIU

In recent years, queer theory appears to have made a materialist turn away from questions of representation and performativity to those of dispossession, precarity, and the differential distribution of life chances. Despite this shift, queer theory finds itself constantly reabsorbed into the liberal project of diversity management. This theoretical and political weakness, Petrus Liu argues, stems from an incomplete understanding of capitalism's contemporary transformations, of which China has been at the center. In *The Specter of Materialism* Liu challenges key premises of classic queer theory and Marxism, turning to an analysis of the Beijing Consensus—global capitalism's latest mutation—to develop a new theory of the political economy of sexuality. Liu explores how relations of gender and sexuality get reconfigured to meet the needs of capital in new regimes of accumulation and dispossession, demonstrating that evolving US-Asian economic relations shape the emergence of new queer identities and academic theories. In so doing, he offers a new history of collective struggles that provides a transnational framework for understanding the nexus between queerness and material life.

Petrus Liu is Associate Professor of Chinese and Comparative Literature at Boston University and author of *Queer Marxism in Two Chinas*, also published by Duke University Press, and *Stateless Subjects: Chinese Martial Arts Literature and Postcolonial History*.

Envisioning African Intersex

Challenging Colonial and Racist Legacies in South African Medicine

AMANDA LOCK SWARR

Since the 1600s, travelers, scientists, and doctors have claimed that “hermaphroditism” and intersex are disproportionately common among black South Africans. In *Envisioning African Intersex* Amanda Lock Swarr debunks this claim by interrogating contemporary intersex medicine and demonstrating its indivisibility from colonial ideologies and scientific racism. Tracing the history of racialized research that underpins medical and scientific premises of gendered bodies, Swarr analyzes decolonial actions by intersex South Africans from the 1990s to the present, centering the work of organizers such as Sally Gross, the first openly intersex activist in Africa and a global pioneer of intersex legislation. Swarr also explores African social media activism that advocates for intersex justice and challenges the mistreatment of South African Olympian Caster Semenya. Throughout, Swarr shows how activists displace doctors’ impositions to fashion their own self-representation. By unseating colonial visions of gender, intersex South Africans are actively disrupting medical violence, decolonizing gender binaries, and inciting policy changes.

Amanda Lock Swarr is Associate Professor of Gender, Women, and Sexuality Studies at the University of Washington, author of *Sex in Transition: Remaking Gender and Race in South Africa*, and coeditor of *Critical Transnational Feminist Praxis*.

Gender studies

The Science of Sex Itself

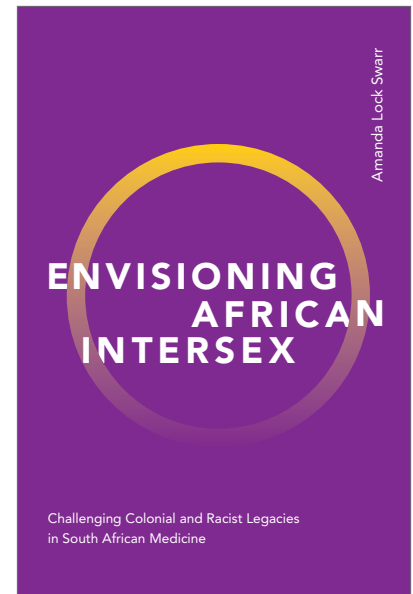
BENJAMIN KAHAN and **GRETA LAFLEUR**, issue editors

A special issue of *GLQ: A Journal of Lesbian and Gay Studies*

In this special issue, contributors trace how sexual scientific thought circulated throughout the late nineteenth and twentieth centuries and how that thought continues to shape sexuality. The authors situate the science of sex within a broader context of sexuality studies, which examines the social, psychological, and political aspects of desires, acts, identities, and sexology. Articles—addressing topics such as early gender clinics and transsexual etiology, the taxonomy of queer identities, and blackness and sexology—examine the current and historical ways in which racial science and colonial knowledge constitute sexual science as an amorphous object, one with a problematically vast reach that buttresses racial hierarchy and undergirds colonial infrastructures. The authors urge readers to explore how the taxonomies of sexual science structure identitarian frameworks of gender and sexuality.

Contributors Kadji Amin, Howard Chiang, Stephanie D. Clare, Emmett Harsin Drager, Patrick R. Grzanka, Benjamin Kahan, Greta LaFleur, Rovel Sequeira, Aaron J. Stone, Zohar Weiman-Kelman, Joanna Wuest

Benjamin Kahan is the Robert Penn Warren Professor of English and Women's, Gender, and Sexuality Studies at Louisiana State University and author of *Celibacies: American Modernism and Sexual Life*, also published by Duke University Press. **Greta LaFleur** is Associate Professor of American Studies at Yale University and author of *The Natural History of Sexuality in Early America*.



March 256 pages, 2 illustrations
paper, 978-1-4780-1961-9 **\$25.95/£21.99**
cloth, 978-1-4780-1697-7 **\$99.95/£90.00**



Photo Courtesy of Special Collections, Appalachian State University.

January 156 pages, 6 illustrations
Volume 29, number 1
paper, 978-1-4780-2467-5 **\$12.00/£9.99**

Sexuality and the Rise of China

The Post-1990s Gay Generation in Hong Kong, Taiwan, and Mainland China

TRAVIS S. K. KONG

July 224 pages, 10 illustrations
paper, 978-1-4780-1986-2 **\$25.95/£21.99**
cloth, 978-1-4780-1716-5 **\$99.95/£90.00**

In *Sexuality and the Rise of China* Travis S. K. Kong examines the changing meanings of same-sex identities, communities, and cultures for young Chinese gay men in contemporary Hong Kong, Taiwan, and mainland China. Drawing on ninety life stories, Kong's transnational queer sociological approach shows the complex interplay between personal biography and the dramatically changing social institutions in these three societies. Kong conceptualizes coming out as relational politics and the queer/*tongzhi* community and commons as an affective, imaginative means of connecting, governed by homonormative masculinity. He shows how monogamy is a form of cruel optimism and envisions state and sexuality intertwining in different versions of homonationalism in each location. Tracing the alternately diverging and converging paths of being young, "Chinese," gay, and male, Kong reveals how both Western and emerging inter-/intra-Asian queer cultures shape queer/*tongzhi* experiences. Most significantly, at this historical juncture characterized by the rise of China, Kong criticizes the globalization of sexuality by emphasizing inter-Asia modeling, referencing, and solidarities and debunks the essentializing myth of Chineseness, thereby decolonizing Western sexual knowledge and demonstrating the differential meanings of Chineseness/queerness across the Sinophone world.

Travis S. K. Kong is Associate Professor of Sociology at the University of Hong Kong and author of *Oral Histories of Older Gay Men in Hong Kong: Unspoken but Unforgotten* and *Chinese Male Homosexualities: Memba, Tongzhi and Golden Boy*.



Maria Molteni + New Craft Artists in Action (NCAA).

May 176 pages, 6 illustrations
Volume 10, number 2
paper, 978-1-4780-2473-6 **\$12.00/£9.99**

Trans studies/Sports

The Sports Issue

C.J. JONES and **TRAVERS**, issue editors

A special issue of *TSQ: Transgender Studies Quarterly*

This special issue draws on trans theory and studies to analyze modern sports, which the authors argue is a mechanism for policing bodies and deviance. Although governing bodies in sports claim that their regulatory practices, which include femininity certificates and a capped threshold of testosterone for female eligibility in elite sports, are neutral and serve to eliminate unfair advantages, the contributors critically examine and destabilize those practices. Authors utilize critical trans theory to reveal the social, political, cultural, and economic implications of modern and elite sports, particularly in relation to white supremacist and colonial forces. Rather than analyzing gender normativity, the contributors center feminist and queer studies to understand sports and physical recreation's role as a powerful social force, and to deepen the understanding of gender and sex within critical sports studies. Essay topics include transfeminine exclusion from sports and dating, creating a nongender binary sports space, and epistemic violence in trans inclusion debates.

Contributors Anima Adjepong, Jennifer Doyle, C. J. Jones, Henrique Martins, Madeleine Pape, Erica Rand, Elizabeth Sharrow, Cara K. Snyder, Travers, Valentina Venturi, Pedro C. Vieira, Jinsun Yang

C.J. Jones is PRODiG Postdoctoral Fellow at Purchase College, State University of New York. **Travers** is Professor of Sociology at Simon Fraser University and author of *The Trans Generation: How Trans Kids (and Their Parents) are Creating a Gender Revolution*.

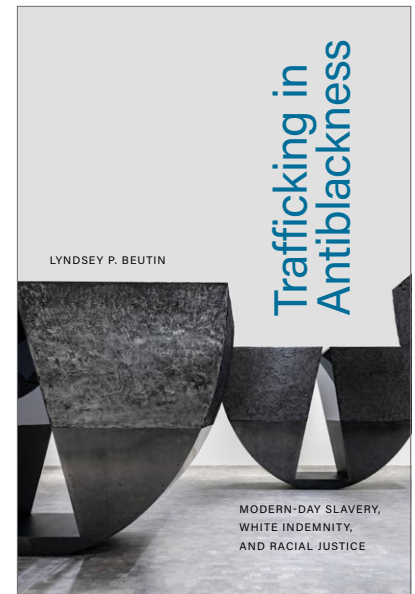
Trafficking in Antiblackness

Modern-Day Slavery, White Indemnity, and Racial Justice

LYNDSEY P. BEUTIN

In *Trafficking in Antiblackness* Lyndsey P. Beutin analyzes how campaigns to end human trafficking—often described as “modern-day slavery”—invoke the memory of transatlantic slavery to support positions ultimately grounded in antiblackness. Drawing on contemporary antitrafficking visual culture and media discourse, she shows how a constellation of media, philanthropic, NGO, and government actors invested in ending human trafficking repurpose the history of transatlantic slavery and abolition in ways that undermine contemporary struggles for racial justice and slavery reparations. The recurring narratives, images, and figures such as “slavery in Africa,” “Arab slave traders,” and “Black incapacity for self-governance” discursively turn Black people across the diaspora into the enslavers of the past and present in place of white Americans and Europeans. Doing so, Beutin contends, creates a rhetorical defense against being held liable for slavery’s disposessions and violence. Despite these implications, Beutin demonstrates that antitrafficking discourse remains popular and politically useful for former slaving nations and their racial beneficiaries because it refashions historic justifications for white supremacy into today’s abolition of slavery.

Lyndsey P. Beutin is Assistant Professor of Communication Studies and Media Arts at McMaster University.



April 288 pages, 13 illustrations
paper, 978-1-4780-1978-7 **\$26.95/£22.99**
cloth, 978-1-4780-1707-3 **\$99.95/£90.00**

Siting Postcoloniality

Critical Perspectives from the East Asian Sinosphere

PHENG CHEAH and CAROLINE S. HAU, editors

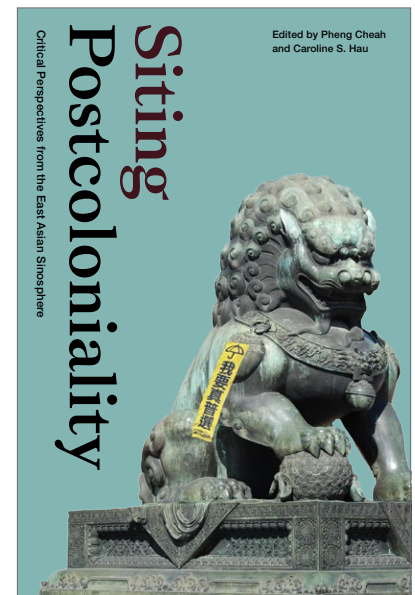
The contributors to *Siting Postcoloniality* reevaluate the notion of the postcolonial by focusing on the Sinosphere—the region of East and Southeast Asia that has been significantly shaped by relations with China throughout history. Pointing out that the history of imperialism in China and Southeast Asia is longer and more complex than Euro-American imperialism, the contributors complicate the traditional postcolonial binaries of center-periphery, colonizer-colonized, and developed-developing. Among other topics, they examine socialist China’s attempts to break with Soviet cultural hegemony; the postcoloniality of Taiwan as it negotiates the legacy of Japanese colonial rule; Southeast Asian and South Asian diasporic experiences of colonialism; and Hong Kong’s complex colonial experiences under the British, the Japanese, and mainland China. The contributors show how postcolonial theory’s central concepts cannot adequately explain colonialism in the Sinosphere. Challenging fundamental axioms of postcolonial studies, this volume forcefully suggests that postcolonial theory needs to be rethought.

Contributors Pheng Cheah, Dai Jinhua, Caroline S. Hau, Elaine Yee Lin Ho, Wendy Larson, Liao Ping-hui, Lin Pei-yin, Lo Kwai-Cheung, Lui Tai-lok, Pang Laikwan, Lisa Rofel, David Der-wei Wang, Erebus Wong, Robert J. C. Young

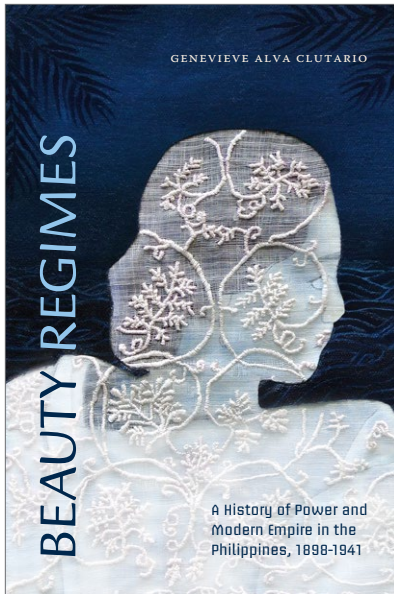
SINOTHEORY

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

Pheng Cheah is Professor of Rhetoric and Geography at the University of California, Berkeley, and author of *What Is a World? On Postcolonial Literature as World Literature*, also published by Duke University Press. **Caroline S. Hau** is Professor of Southeast Asian Studies at Kyoto University and author of *The Chinese Question: Ethnicity, Nation, and Region in and beyond the Philippines*.



December 344 pages
paper, 978-1-4780-1931-2 **\$28.95/£24.99**
cloth, 978-1-4780-1668-7 **\$104.95/£94.00**



April 336 pages, 13 illustrations
paper, 978-1-4780-1964-0 **\$28.95/£24.99**
cloth, 978-1-4780-1700-4 **\$104.95/£94.00**

Beauty Regimes

A History of Power and Modern Empire in the Philippines, 1898–1941

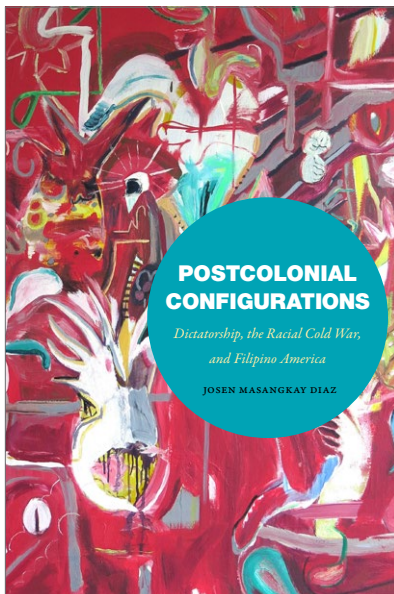
GENEVIEVE ALVA CLUTARIO

In *Beauty Regimes* Genevieve Alva Clutario traces how beauty and fashion in the Philippines shaped the intertwined projects of imperial expansion and modern nation building during the turbulent transition between Spanish, US, and Japanese empires. Clutario takes readers through vivid scenes of beauty's collision with empire: from sartorial confrontations between white women and Filipinas about beauty and power, the spectacular Manila Carnival Queen pageants, and the global industry of Philippine embroidery and lingerie to Manila's high fashion designers and the exploitation of unfree labor in colonial prisons and schools. Drawing on English, Spanish, and Tagalog archival sources, Clutario demonstrates the way beauty shaped political debates among colonial administrators and nationalists and defined the everyday lifeworlds of working-class women, fashion designers, and elite Filipinas. Beauty operated as both regimen and regime in the Philippines, where empire became a thing of beauty. By demonstrating how beauty and fashion powerfully determined individual and cultural practices as well as national and transnational politics, Clutario offers new ways of understanding the centrality of beauty in the making of imperial and nationalist power.

A Study of the Weatherhead East Asian Institute, Columbia University

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD

Genevieve Alva Clutario is Andrew W. Mellon Assistant Professor of American Studies at Wellesley College.



January 232 pages, 7 illustrations
paper, 978-1-4780-1935-0 **\$25.95/£21.99**
cloth, 978-1-4780-1669-4 **\$99.95/£90.00**

Asian American studies/Asian studies/American studies

Postcolonial Configurations

Dictatorship, the Racial Cold War, and Filipino America

JOSEN MASANGKAY DIAZ

In *Postcolonial Configurations* Josen Masangkay Diaz examines the making of Filipino America through the dynamics of dictatorship, coloniality, and subjectivity. Diaz explores how the Ferdinand Marcos dictatorship and US policies during the Cold War that supported the regime defined the relationship between “Filipino” and “America” in ways that influenced the creation of a gendered and racialized Filipino American subject. By analyzing Philippine-US state programs for military operations, labor and immigration reform, and development and modernization plans, she shows how anticommunist liberalism and authoritarianism shaped the visibility and recognition of new forms of Filipino subjectivity. Tracing the rise of various social formations that emerged under the Marcos regime and US programs for liberal reform, from transnational Filipino and US culture and the immigrant returnee to the New Filipina woman and the humanitarian English teacher, Diaz positions literature, film, periodicals, and other cultural texts against official state records in ways that reconceptualize the meanings of Filipino America in the Cold War.

Josen Masangkay Diaz is Associate Professor of Ethnic Studies at the University of San Diego.

Biopolitics, Geopolitics, Life

Settler States and Indigenous Presence

RENÉ DIETRICH and **KERSTIN KNOPF**, editors

The contributors to *Biopolitics, Geopolitics, Life* investigate biopolitics and geopolitics as two distinct yet entangled techniques of settler colonial states across the globe, from the Americas and Hawai'i to Australia and Aotearoa/New Zealand. Drawing on literary and cultural studies, social sciences, political theory, visual culture, and film studies, they show how biopolitics and geopolitics produce norms of social life and land use that delegitimize and target Indigenous bodies, lives, lands, and political formations. Among other topics, the contributors explore the representations of sexual violence against Native women in literature, Indigenous critiques of the carceral state in North America, Indigenous Elders' refusal of dominant formulations of aging, the governance of Indigenous peoples in Guyana, the displacement of Guaraní in Brazil, and the 2016 rule to formally acknowledge a government-to-government relationship between the US federal government and the Native Hawaiian community. Throughout, the contributors contend that Indigenous life and practices cannot be contained and defined by the racialization and dispossession of settler colonialism, thereby pointing to the transformative potential of an Indigenous-centered decolonization.

Contributors René Dietrich, Jacqueline Fear-Segal, Mishuana Goeman, Alyosha Goldstein, Sandy Grande, Michael R. Griffiths, Shona N. Jackson, Kerstin Knopf, Sabine N. Meyer, Robert Nichols, Mark Rifkin, David Uahikeaikalei`ohu Maile

René Dietrich is Senior Lecturer in American Studies at the Catholic University of Eichstätt-Ingolstadt. **Kerstin Knopf** is Professor of North American and Postcolonial Literary and Cultural Studies at the University of Bremen.

Latin American history/Native and Indigenous studies

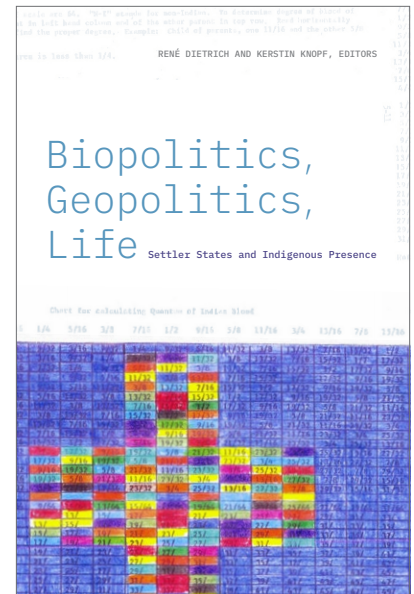
Since Time Immemorial

Native Custom and Law in Colonial Mexico

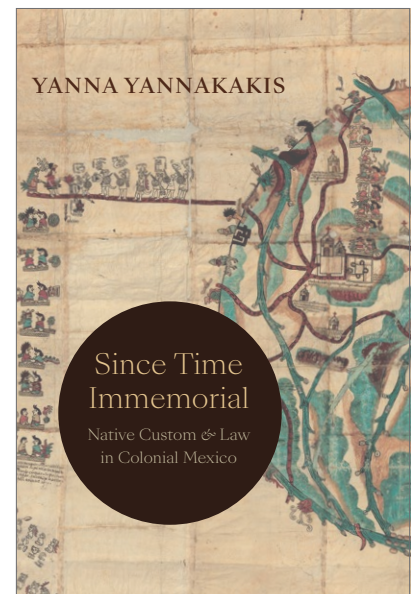
YANNA YANNAKAKIS

In *Since Time Immemorial* Yanna Yannakakis traces the invention of Native custom, a legal category that Indigenous litigants used in disputes over marriage, self-governance, land, and labor in colonial Mexico. She outlines how in the hands of Native litigants, the European category of custom—social practice that through time takes on the normative power of law—acquired local meaning and changed over time. Yannakakis analyzes sources ranging from missionary and Inquisition records to Native pictorial histories, royal surveys, and Spanish and Native-language court and notarial documents. By encompassing historical actors who have been traditionally marginalized from legal histories and highlighting spaces outside the courts like Native communities, parishes, and missionary schools, she shows how imperial legal orders were not just imposed from above but also built on the ground through translation and implementation of legal concepts and procedures. Yannakakis argues that ultimately, Indigenous claims to custom, which on the surface aimed to conserve the past, provided a means to contend with historical change and produce new rights for the future.

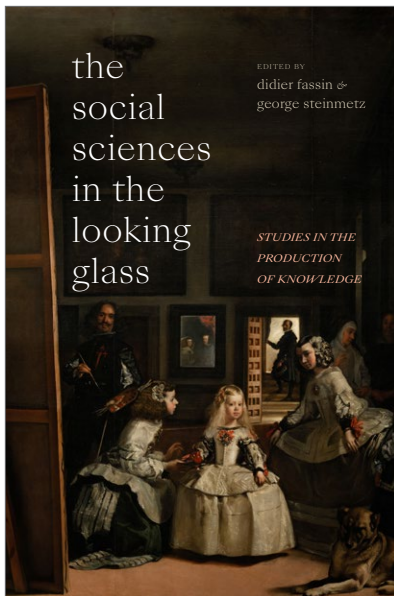
Yanna Yannakakis is Associate Professor of History at Emory University, author of *The Art of Being In-Between: Native Intermediaries, Indian Identity, and Local Rule in Colonial Oaxaca*, and coeditor of *Indigenous Intellectuals: Knowledge, Power, and Colonial Culture in Mexico and the Andes*, both also published by Duke University Press.



April 304 pages, 12 illustrations
paper, 978-1-4780-1976-3 **\$27.95/£23.00**
cloth, 978-1-4780-1708-0 **\$104.95/£94.00**



April 352 pages, 37 illustrations
paper, 978-1-4780-1962-6 **\$28.95/£24.99**
cloth, 978-1-4780-1698-4 **\$104.95/£94.00**



April 428 pages
paper, 978-1-4780-1945-9 **\$30.95/£26.99**
cloth, 978-1-4780-1682-3 **\$114.95/£103.00**

The Social Sciences in the Looking Glass

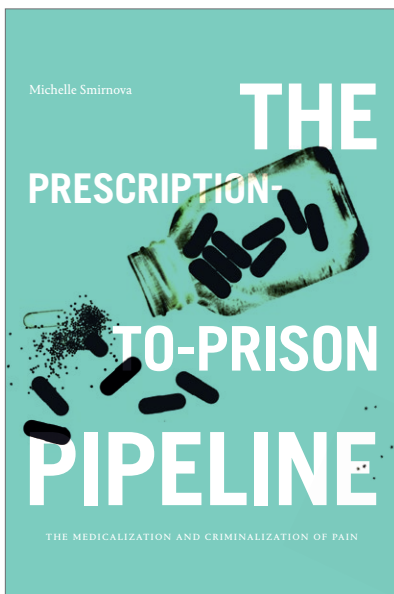
Studies in the Production of Knowledge

DIDIER FASSIN and **GEORGE STEINMETZ**, editors

In recent years, social scientists have turned their critical lens on the historical roots and contours of their disciplines, including their politics and practices, epistemologies and methods, institutionalization and professionalization, national development and colonial expansion, globalization and local contestations, and their public presence and role in society. *The Social Sciences in the Looking Glass* offers current social scientific perspectives on this reflexive moment in the social sciences. Examining sociology, anthropology, philosophy, political science, legal theory, and religious studies, the volume's contributors outline the present transformations of the social sciences, explore their connections with critical humanities, analyze the challenges of alternate paradigms, and interrogate recent endeavors to move beyond the human. Throughout, the authors, who belong to half a dozen disciplines, trace how the social sciences are thoroughly entangled in the social facts they analyze, and are key to helping us understand the conditions of our world.

Contributors Chitrakleha, Jean-Louis Fabiani, Didier Fassin, Johan Heilbron, Miriam Kingsberg Kadia, Kristoffer Kropp, Nicolas Langlitz, John Lardas Modern, Álvaro Morcillo Laiz, Amín Pérez, Carel Smith, George Steinmetz, Peter D. Thomas, Bregje van Eekelen, Agata Zysiak

Didier Fassin is Professor at the Collège de France in Paris and at the Institute for Advanced Study in Princeton. Director of study at the École des hautes études en sciences sociales, he is the author of numerous books, including *Life: A Critical User's Manual*. **George Steinmetz** is Charles Tilly Collegiate Professor of Sociology at the University of Michigan. He is the author of various books, including *The Colonial Origins of Modern Social Thought: French Sociology and the Overseas Empire*.



April 176 pages
paper, 978-1-4780-1969-5 **\$24.95/£21.99**
cloth, 978-1-4780-1706-6 **\$94.95/£85.00**

The Prescription-to-Prison Pipeline

The Medicalization and Criminalization of Pain

MICHELLE SMIRNOVA

In *The Prescription-to-Prison Pipeline* Michelle Smirnova argues that the ongoing opioid drug epidemic is the result of an endless cycle in which suffering is medicalized and drug use is criminalized. Drawing on interviews with 80 incarcerated individuals in Missouri correctional institutions, Smirnova shows how contradictions in medical practices, social ideals, and legal policies disproportionately criminalize the poor for their social condition. This criminalization further exacerbates and perpetuates drug addiction and poverty. Tracing the processes by which social issues are constructed as biomedical ones that necessitate pharmacological intervention, Smirnova highlights how inequitable surveillance, policing, and punishment of marginalized populations intensify harms associated with both treatment and punishment, especially given that the distinctions between the two have become blurred. By focusing on the stories of people whose pain and pharmaceutical treatment lead to incarceration, Smirnova challenges the binary of individual and social problems, effectively exploring how the conceptualization, diagnoses, and treatment of substance use may exacerbate outcomes such as relapse, recidivism, poverty, abuse, and death.

Michelle Smirnova is Associate Professor of Sociology and Affiliate Faculty of Race, Ethnic, and Gender Studies at the University of Missouri–Kansas City.

The Briny South

Displacement and Sentiment in the Indian Ocean World

NIENKE BOER

In *The Briny South* Nienke Boer examines the legal and literary narratives of enslaved, indentured, and imprisoned individuals crossing the Indian Ocean to analyze the formation of racialized identities in the imperial world. Drawing on court records, ledgers, pamphlets, censors' reports, newsletters, folk songs, memoirs, and South African and South Asian works of fiction and autobiography, Boer theorizes the role of sentiment and the depiction of emotions in the construction of identities of displaced peoples across the Indian Ocean. From Dutch East India Company rule in the seventeenth and eighteenth centuries to early apartheid South Africa, Boer shows how colonial powers and settler states mediated and manipulated subaltern expressions of emotion as a way to silence racialized subjects and portray them as inarticulately suffering. In this way, sentiment operated in favor of the powerful rather than as an oppositional weapon of the subaltern. By tracing the entwinement of displacement, race, and sentiment, Boer frames the Indian Ocean as a site of subjectification with a long history of transnational connection—and exploitation.

THEORY IN FORMS

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

Nienke Boer is Lecturer in World Literatures in English at the University of Sydney.

April 232 pages, 8 illustrations

paper, 978-1-4780-1955-8 **\$25.95/£21.99**

cloth, 978-1-4780-1691-5 **\$99.95/£90.00**

Politics/Activism

Letterpress Revolution

The Politics of Anarchist Print Culture

KATHY E. FERGUSON

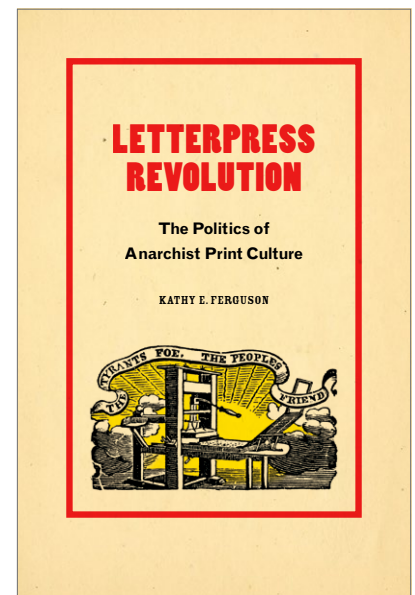
While the stock image of the anarchist as a masked bomber or brick thrower prevails in the public eye, a more representative figure should be a printer at a printing press. In *Letterpress Revolution*, Kathy E. Ferguson explores the importance of printers, whose printed materials galvanized anarchist movements across the United States and Great Britain from the late nineteenth century to the 1940s. Ferguson shows how printers—whether working at presses in homes, offices, or community centers—arranged text, ink, images, graphic markers, and blank space to construct the architecture of the page. Their extensive correspondence with fellow anarchists and the radical ideas they published created dynamic and entangled networks that brought the decentralized anarchist movement together. Printers and presses did more than report on the movement; they were constitutive of it, and their vitality in anarchist communities helps explain anarchism's remarkable persistence in the face of continuous harassment, arrest, assault, deportation, and exile. By inquiring into the political, material, and aesthetic practices of anarchist print culture, Ferguson points to possible methods for cultivating contemporary political resistance.

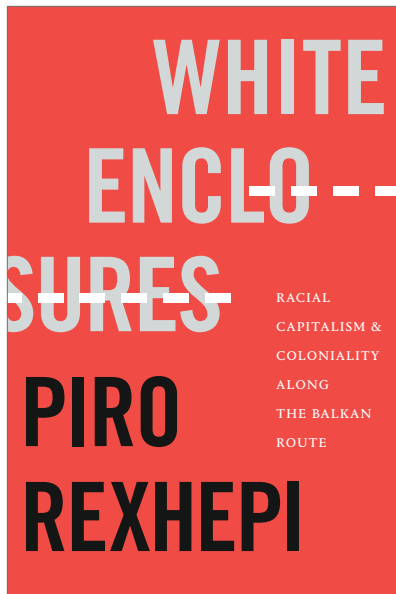
Kathy E. Ferguson is Professor of Political Science and Women, Gender, and Sexuality Studies at the University of Hawai'i at Mānoa and the author of several books, including *Emma Goldman: Political Thinking in the Streets*.

February 352 pages, 16 illustrations

paper, 978-1-4780-1923-7 **\$28.95/£24.99**

cloth, 978-1-4780-1659-5 **\$104.95/£94.00**





February 200 pages, 15 illustrations
paper, 978-1-4780-1928-2 **\$24.95/£21.99**
cloth, 978-1-4780-1663-2 **\$94.95/£85.00**

White Enclosures

Racial Capitalism and Coloniality along the Balkan Route

PIRO REXHEPI

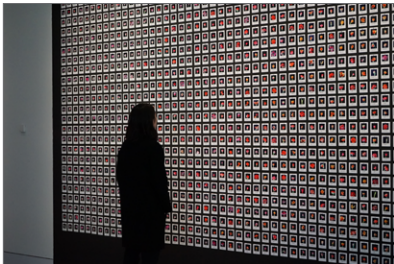
For all its history of intersecting empires, the Balkans has been rarely framed as a global site of race and coloniality. This, as Piro Rexhepi argues in *White Enclosures*, is not surprising, given the perception of the Balkans as colorblind and raceless, a project that spans post-Ottoman racial formations, transverse Socialist modernity, and is negotiated anew in the process of postsocialist Euro-Atlantic integration. Connecting severed colonial histories from the vantage point of body politic, Rexhepi turns to the borderland zones of the Balkans to trace past and present geopolitical attempts of walling whiteness. From efforts to straighten the sexualities of post-Ottoman Muslim subjects, to Yugoslav nonaligned solidarities between Muslims of the second and third world, to Roma displacement and contemporary emergence of refugee carceral technologies along the Balkan Route, Rexhepi points not only to the epistemic erasures that maintain the fantasy of whiteness but also to the disruption emanating from the solidarities between queer- and transpeople that fold the Balkans back into global efforts to resist the politics of racial capitalism.

[ON DECOLONIALITY](#)

A series edited by [Walter D. Mignolo](#) and [Catherine E. Walsh](#)

Piro Rexhepi is Lecturer at Southern New Hampshire University.

Digital media studies/Cultural studies



Anna Ridler, Installation of *Myriad (Tulips)* at ERROR: The Art of Imperfection, Ars Electronica Export, Berlin, Germany, 2018.

Critical AI

A Field in Formation

RITA RALEY and **JENNIFER RHEE**, issue editors

A special issue of *American Literature*

This issue provides an overview of the emerging interdisciplinary field of Critical AI, which seeks to demystify artificial intelligence; counter its mythologizing as a marvelous and impenetrable black box; and translate, interpret, and critique its operations, from data collection and model architecture to decision making. Artists and researchers are developing new methods, practices, and concepts for this critical project, which is both historicist and attentive to the institutional, technological, and epistemic transformations still underway. Contributors to this special issue collectively articulate and evince just such a critical approach to AI, one that combines humanistic and technical inquiry in its exploration of disciplinary and epistemological questions on the one hand, and the techniques of machine learning on the other. Featured contributions articulate some of the social, cultural, and ethicopolitical dimensions of machine learning in domains such as ecologies, art, poetics, race, warfare, pedagogy, and speculative fiction.

Contributors Ranjodh Singh Dhaliwal, Evan Donahue, Michele Elam, Seb Franklin, Christopher Grobe, N. Katherine Hayles, Tung Hui-Hu, Patrick Jagoda, Melody Jue, Fabian Offert, Rita Raley, Jennifer Rhee, R. Joshua Scannell, J. D. Schnepf, Tyler Shoemaker, Avery Slater, Luke Stark, Lindsay Thomas, Sherryl Vint

Rita Raley is Professor of English at the University of California, Santa Barbara, and author of *Tactical Media*. **Jennifer Rhee** is Associate Professor of English at Virginia Commonwealth University.

June 250 pages, 4 illustrations
Volume 95, number 2
paper, 978-1-4780-2462-0 **\$14.00/£11.99**

From Crisis to Catastrophe

Global Genealogies of the New Right

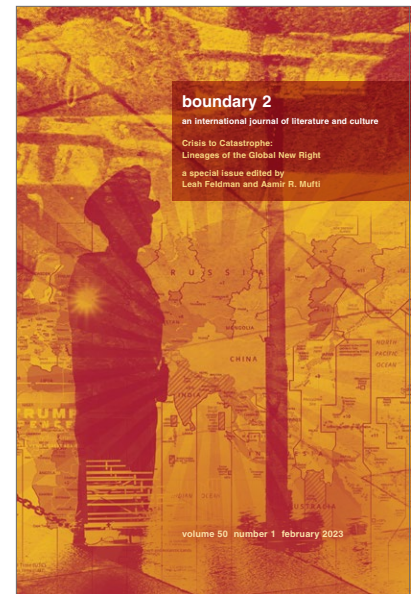
AAMIR R. MUFTI and **LEAH FELDMAN**, issue editors

A special issue of *boundary 2*

Tracing intersecting global genealogies of the new right from the United States to India, this issue focuses on the Right's attachment to crisis and catastrophe to justify its calls to return to "traditional" social and political structures. The contributors argue that these neotraditionalist countercultural intellectual movements form the basis of global white supremacist political projects that are disseminated through a new media landscape. Articles include discussions of the Right's favored narratives of political, infrastructural, economic, and ecological crisis and precarity; its reclaiming of nativist politics; birtherist fantasies of US white supremacy; and the political vision of violence as the only remaining mechanism of collective governance available to imagined white minorities.

Contributors April Anson, Anindita Banerjee, Paul A. Bové, Leah Feldman, Olivia Harrison, Aamir R. Mufti, Donald E. Pease

Aamir R. Mufti is Professor of Literature at the University of California, Los Angeles, and author of *Forget English!: Orientalism and World Literatures*. **Leah Feldman** is Associate Professor of Comparative Literature at the University of Chicago and author of *On the Threshold of Eurasia: Revolutionary Poetics in the Caucasus*.



February 246 pages

Volume 50, number 1

paper, 978-1-4780-2463-7 **\$12.00/£9.99**

New Journal

Critical AI

LAUREN M.E. GOODLAD, editor

Critical AI, a new journal based at Rutgers University's Center for Cultural Analysis and affiliated with the Rutgers Center for Cognitive Science, shares interdisciplinary research as a tool for building and implementing accountable technology in the public interest. Open to ideas born of new interdisciplinary alliances; design justice principles; antiracist, decolonial, and democratic political practices; community-centered collaborations; experimental pedagogies; and public outreach, *Critical AI* functions as a space for knowledge production, research endeavors, teaching ideas, and public humanities that bears on the ongoing history of machine technologies and their place in the world. *Critical AI* aims to widen circles of scholarship, encourage informed citizens, and activate a democratic culture through which the research, implementation, and evaluation of digital technologies is undertaken in dialogue with scholars, students, citizens, policy makers, and the public at large.

Volume 1 (2023)

Lauren M.E. Goodlad is Distinguished Professor of English and Comparative Literature at Rutgers University.

Now published by Duke University Press

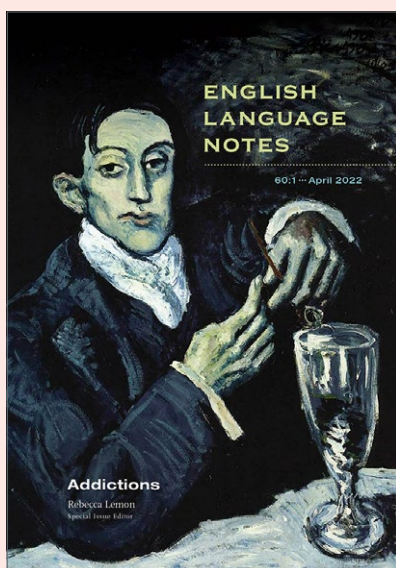
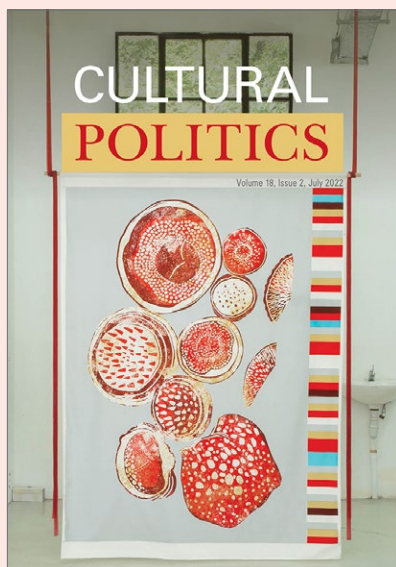
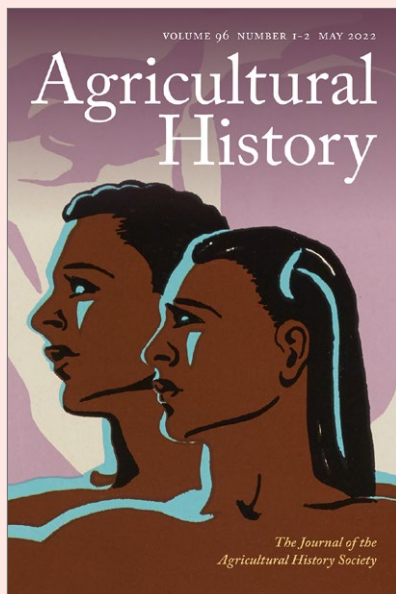
Journal of Asian Studies

JOSEPH S. ALTER, editor

The *Journal of Asian Studies*, the flagship journal of the Association for Asian Studies, is the most authoritative and prestigious publication in the field of Asian studies. The journal publishes the very best empirical and multidisciplinary work on Asia, spanning the arts, history, literature, the social sciences, and cultural studies. Experts around the world turn to the journal for the latest in-depth scholarship on Asia's past and present, for its extensive book reviews, and for its state-of-the-field essays on established and emerging topics. With coverage reaching from South and Southeast Asia to China, Inner Asia, and Northeast Asia, the *Journal of Asian Studies* welcomes broad comparative and transnational studies as well as essays emanating from fine-grained historical, cultural, political, and literary research and interpretation.

Volume 82 (2023)

Joseph S. Alter is the Director of the Asian Studies Center and Professor of Anthropology at the University of Pittsburgh.



journal subscriptions

Agricultural History
Albert Way, editor
Quarterly
 Official journal of the
 Agricultural History Society

**American Literary
 Scholarship**
Gary Scharnhorst and
David J. Nordloh, editors
Annual

American Literature
Priscilla Wald and
Matthew Taylor, editors
Quarterly

American Speech
 A Quarterly of Linguistic Usage
Thomas Purnell, editor
*Quarterly, plus
 annual supplement*
 Official journal of the
 American Dialect Society

Archives of Asian Art
Patricia Berger, editor
Two issues annually

boundary 2
 an international journal
 of literature and culture
Paul A. Bové, editor
Quarterly

Camera Obscura
 Feminism, Culture,
 and Media Studies
Lalitha Gopalan, **Lynne
 Joyrich**, **Homay King**, **Bliss
 Cua Lim**, **Constance Penley**,
Tess Takahashi, **Patricia
 White**, and **Sharon Willis**,
 editors
Three issues annually

**The Collected Letters
 of Thomas and
 Jane Welsh Carlyle**
Ian Campbell and
David R. Sorensen,
 senior editors
Katherine Inglis, **Brent E.
 Kinser**, **Jane Roberts**, and
Liz Sutherland, editors
Annual

Common Knowledge
Jeffrey M. Perl, editor
Three issues annually

Comparative Literature
Michael Allan, editor
Quarterly

**Comparative Studies
 of South Asia, Africa
 and the Middle East**
Manan Ahmed, **Marwa
 Elshakry** and
Steven Pierce, editors
Three issues annually

Critical AI
Lauren M.E. Goodlad, editor
Two issues annually

Critical Times 
 Interventions in Global Critical
 Theory
Samera Esmeir, editor
Three issues annually
Open access

Cultural Politics
Ryan Bishop, **Mark
 Featherstone**, **Eva H. Giraud**,
 and **Douglas Kellner**, editors
Three issues annually

Demography 
Sara R. Curran, editor
Six issues annually
Open access
 Official journal of the
 Population Association
 of America

differences
 A Journal of Feminist
 Cultural Studies
Elizabeth Weed and
Ellen Rooney, editors
Three issues annually

**Duke Mathematical
 Journal**
Alexander Kiselev and
Richard Hain, editor
Eighteen issues annually

Eighteenth-Century Life
Cedric D. Reverand II and
Michael Edson, editors
Three issues annually

English Language Notes
Nan Goodman, editor
Two issues annually

**Environmental
 Humanities** 
Dolly Jørgensen and
Franklin Ginn, editors
Three issues annually
Open access

Ethnohistory
Kathryn Magee Labelle and
Robert C. Schwaller, editors
Quarterly
 Official journal of the American
 Society for Ethnohistory

**French Historical
 Studies**
Christine Haynes and
Jennifer Ngaire Heuer, editors
Quarterly
 Official journal of the Society
 for French Historical Studies

Genre
 Forms of Discourse and Culture
James Zeigler, editor
Three issues annually

GLQ
 A Journal of Lesbian
 and Gay Studies
Chandan Reddy and
C. Riley Snorton, editors
Quarterly

**Hispanic American
 Historical Review**
Lauren H. Derby, **Katherine
 M. Marino**, **Fernando
 Pérez-Montesinos**, **William
 Summerhill**, and **Kevin
 Terraciano**, editors
Quarterly

**History of Political
 Economy**
Kevin D. Hoover, editor
*Five issues annually,
 plus annual supplement*

History of the Present
 A Journal of Critical History
Joan Wallach Scott and **Brian
 Connolly**, editors
Two issues annually

**Illinois Journal of
 Mathematics**
Steven Bradlow, editor
Quarterly

Journal of Asian Studies
Joseph S. Alter, editor
Quarterly

**Journal of Chinese
 Literature and Culture**
Xingpei Yuan and
Zong-qi Cai, editors
Two issues annually

Journal of Health Politics, Policy and Law

Jonathan Oberlander, editor
Six issues annually

Journal of Korean Studies

Jisoo M. Kim, editor
Two issues annually

Journal of Medieval and Early Modern Studies

David Aers and **Sarah Beckwith**, editors
Michael Cornett, managing editor
Three issues annually

Journal of Middle East Women's Studies

Soha Bayoumi, editor
Three issues annually
Official journal of the Association for Middle East Women's Studies

Journal of Music Theory

Richard Cohn, editor
Two issues annually

Kyoto Journal of Mathematics

Koji Fujiwara and **Atsushi Moriwaki**, editors
Quarterly

Labor

Studies in Working-Class History
Leon Fink, editor
Quarterly
Official journal of the Labor and Working-Class History Association

liquid blackness

journal of aesthetics and black studies
Alessandra Raengo and **Lauren McLeod Cramer**, editors
Two issues annually
Open access

Meridians

feminism, race, transnationalism
Ginetta E. B. Candelario, editor
Two issues annually

the minnesota review

a journal of creative and critical writing
Janell Watson, editor
Two issues annually

Modern Language Quarterly

A Journal of Literary History
Jeffrey Todd Knight, editor
Quarterly

New German Critique

An Interdisciplinary Journal of German Studies
NGC Editorial Collective, editors
Three issues annually

Nka

Journal of Contemporary African Art
Salah M. Hassan and **Chika Okeke-Agulu**, editors
Two issues annually

Notre Dame Journal of Formal Logic

Curtis Franks and **Anand Pillay**, editors
Quarterly

Novel

A Forum on Fiction
Nancy Armstrong, editor
Three issues annually
Official journal of the Society for Novel Studies

Pedagogy

Critical Approaches to Teaching Literature, Language, Composition, and Culture
Jennifer L. Holberg and **Marcy M. Taylor**, editors
Three issues annually

The Philosophical Review

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

Poetics Today

International Journal for Theory and Analysis of Literature and Communication
Millette Shamir and **Irene Tucker**, editors
Quarterly

positions

asia critique
Tani Barlow and **Suzy Kim**, editors
Quarterly

Prism

Theory and Modern Chinese Literature
Zong-qi Cai, editor
Three issues annually

Public Culture

Arjun Appadurai and **Erica Robles-Anderson**, editors
Three issues annually

Qui Parle

Critical Humanities and Social Sciences
Editorial Board of Qui Parle, editors
Two issues annually

Radical History Review

RHR Editorial Collective, editors
Three issues annually

Romantic Review

Elisabeth Ladenson, editor
Three issues annually

Small Axe

A Caribbean Journal of Criticism
David Scott, editor
Three issues annually

Social Text

Jayna Brown and **David Sartorius**, editors
Quarterly

South Atlantic Quarterly

Michael Hardt, editor
Quarterly

Sungkyun Journal of East Asian Studies

Ross King, editor
Two issues annually
Open access

Theater

Tom Sellar, editor
Three issues annually

Trans Asia Photography

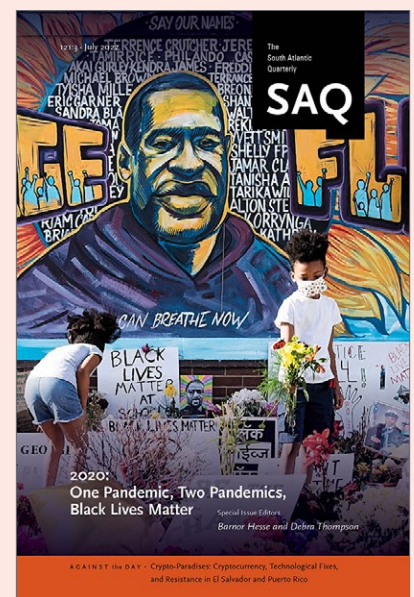
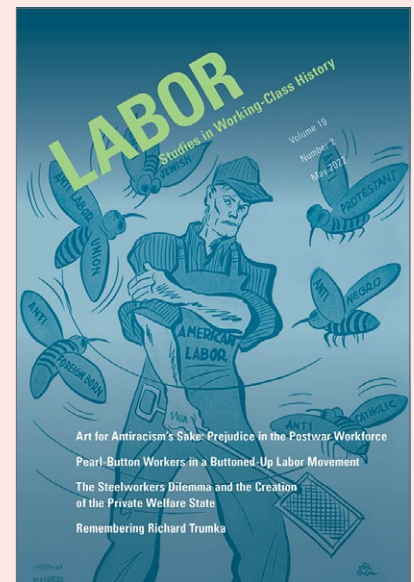
Deepali Dewan, **Yi Gu**, and **Thy Phu**, editors
Two issues annually
Open access

TSQ: Transgender Studies Quarterly

Susan Stryker, **micha cárdenas**, **Francisco J. Galarte**, **Jules Gill-Peterson**, and **Abraham B. Weil**, editors
Quarterly

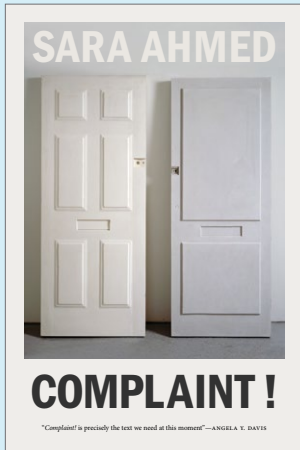
Twentieth-Century Literature

Lee Zimmerman, editor
Quarterly

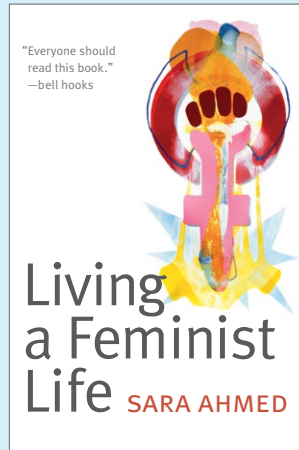


Ordering Information

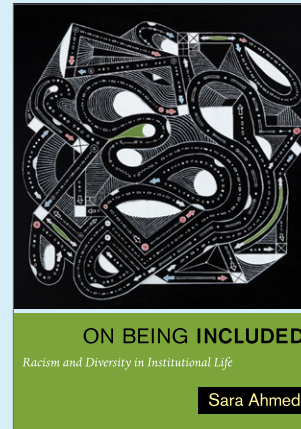
Duke University Press journals are available to bookstores through standing order; call 888.651.0122. For information on ordering individual subscriptions (including postage rates for subscriptions outside of the United States) or to order individual back issues, call 888.651.0122 (within the United States and Canada) or +1 919.688.5134, or email subscriptions@dukeupress.edu.



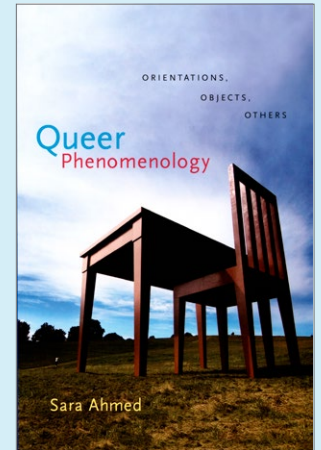
2021, paper \$29.95/£25.99
978-1-4780-1771-4



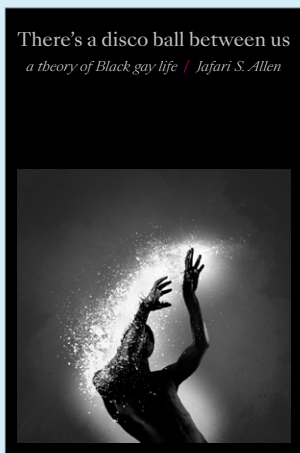
2017, paper \$27.95/£23.99
978-0-8223-6319-4



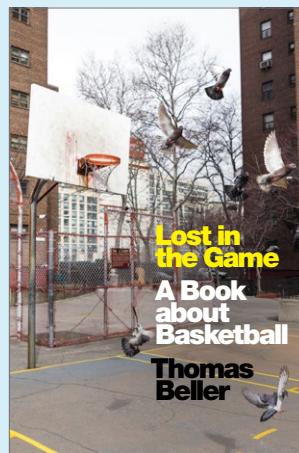
2012, paper \$25.95/£21.99
978-0-8223-5236-5



2006, paper \$25.95/£21.99
978-0-8223-3914-4



2022, paper \$30.95/£26.99
978-1-4780-1459-1



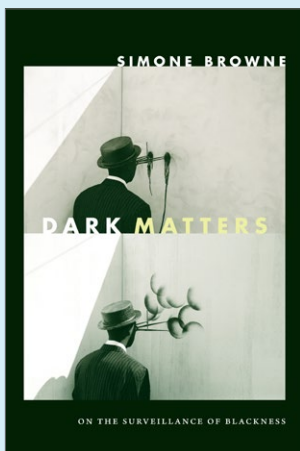
2022, paper \$22.95tr/
978-1-4780-1883-4
Rights: North America only



2022, paper \$25.95/£21.99
978-1-4780-1845-2



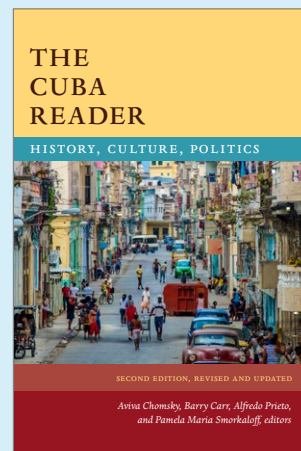
2011, paper \$25.95/£21.99
978-0-8223-5111-5



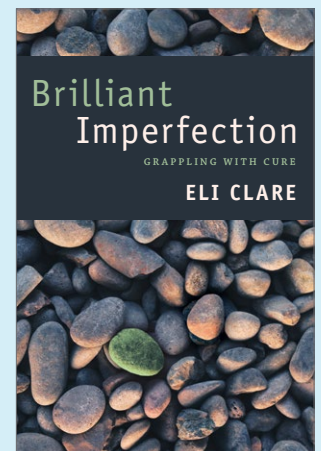
2015, paper \$25.95/£21.99
978-0-8223-5938-8



2022, paper \$21.95tr/£18.99
978-1-4780-1891-9



2019, paper \$32.95tr/£27.99
978-1-4780-0393-9



2017, paper \$23.95tr/£20.99
978-0-8223-6287-6



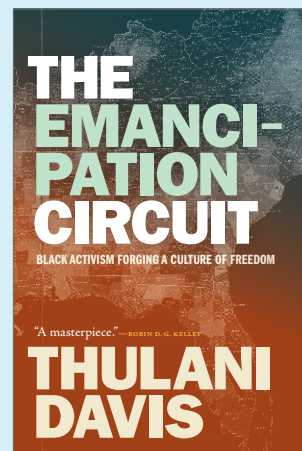
2021, paper \$19.95tr/£16.99
978-1-4780-1439-3



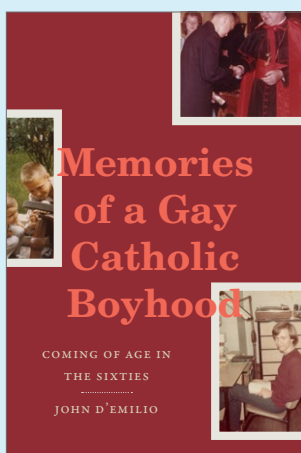
2022, paper \$25.95/£21.99
978-1-4780-1907-7



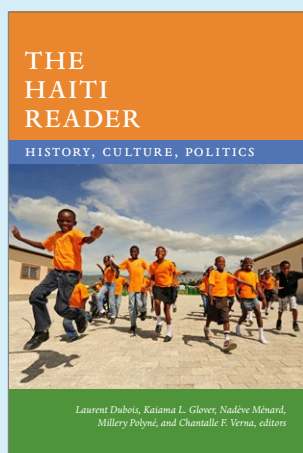
2019, paper \$29.95/£25.99
978-1-4780-0646-6



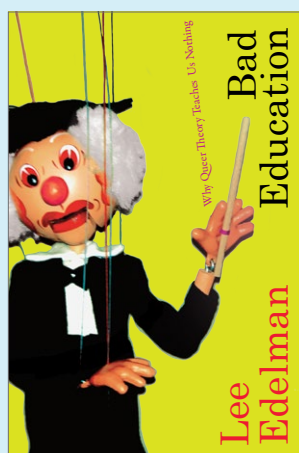
2022, paper \$28.95tr/£24.99
978-1-4780-1819-3



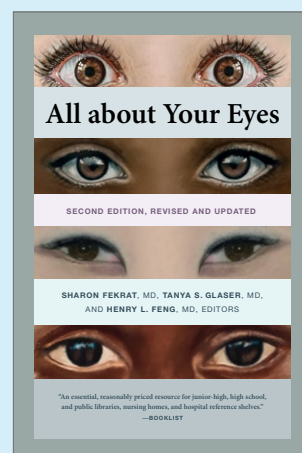
2022, cloth \$29.95tr/£25.99
978-1-4780-1592-5



2020, paper \$29.95tr/£25.99
978-1-4780-0677-0



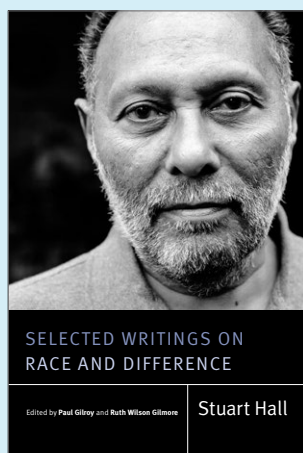
2023, paper \$28.95/£24.99
978-1-4780-1862-9



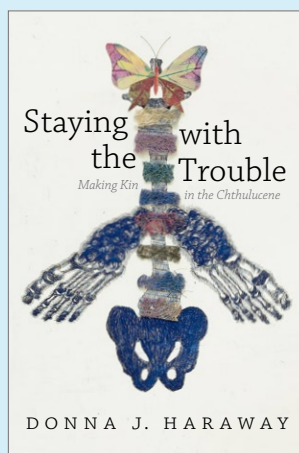
2021, paper \$25.95tr/£21.99
978-1-4780-1160-6



2022, paper \$24.95tr/£21.99
978-1-4780-1854-4



2021, paper \$31.95/£27.99
978-1-4780-1166-8



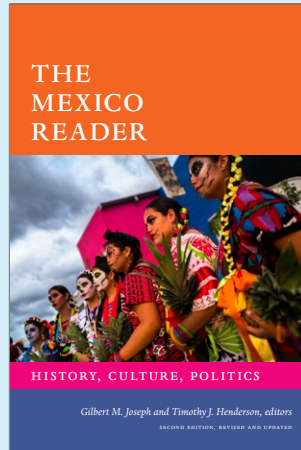
2016, paper \$27.95/£23.99
978-0-8223-6224-1



2021, paper \$24.95tr/£21.99
978-1-4780-1417-1



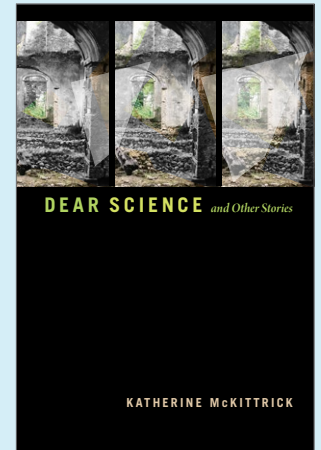
2017, paper \$23.95tr/£20.99
978-0-8223-6900-4



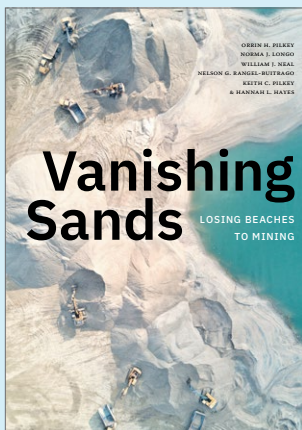
2022, paper \$31.95tr/£27.99
978-1-4780-1836-0



2019, paper \$25.95/£21.99
978-1-4780-0651-0
Rights, World excluding Southern Africa



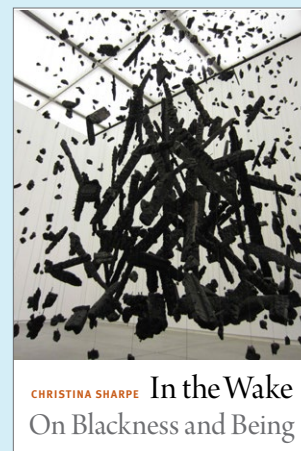
2021, paper \$24.95/£21.99
978-1-4780-1104-0



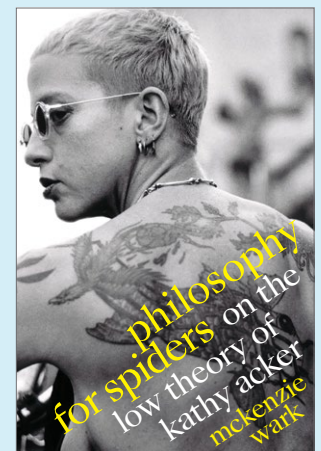
2022, paper \$25.95tr/£21.99
978-1-4780-1879-7



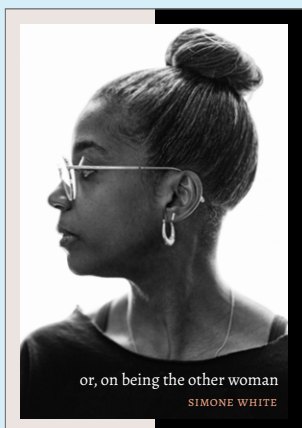
2022, paper \$24.95/£21.99
978-1-4780-2500-9



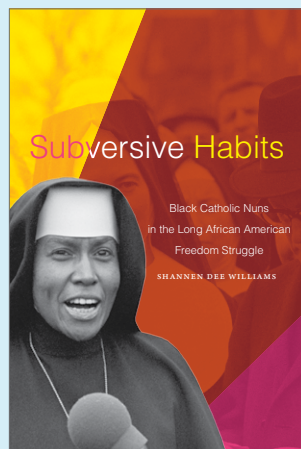
2016, paper \$24.95tr/£21.99
978-0-8223-6294-4



2021, paper \$21.95tr/£18.99
978-1-4780-1468-3



2022, paper/ \$17.95tr/£14.99
978-1-4780-1846-9



2022, paper \$29.95/£25.99
978-1-4780-1820-9



2022, paper \$24.95tr
978-1-4780-1880-3
Rights: North America only



2022, paper \$23.95tr/£20.99
978-1-4780-1830-8

sales information

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

Returns

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

Please Send Returns To:

Duke University Press Warehouse
120 Golden Drive
Durham, NC 27705

Orders and Inquiries

For orders:
phone 888-651-0122
fax 888-651-0124
8:30-4:30 Eastern Time
orders@dukeupress.edu

For editorial and other matters:
phone 919-687-3600
8:30-5:00 Eastern Time

Libraries

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

Examination and Desk Copies

For exam or desk copies, place your request through the book or journal issue's page on our website.

Review Copies

Book review editors and members of the media can request review copies at dukeu.press/ReviewCopy or by emailing bpublicity@dukeupress.edu.

International Licensing Inquiries

booktranslations@dukeupress.edu

Mailing Opt Out

To opt out of mailings from Duke University Press, contact orders@dukeupress.edu.

Sales Representation

EASTERN AND WESTERN US
Columbia University Press
Sales Consortium
Catherine Hobbs, Sales Consortium Manager
phone 804-690-8529
ch2714@columbia.edu

MIDWESTERN US
Miller Trade Book Marketing
Bruce Miller
phone 773-275-8156
cell 773-307-3446
bruce@millertrade.com

CANADA

Lexa Publishers' Representatives
Mical Moser
phone 718-781-2770
micalmoser@me.com

Fulfillment and Distribution

University of Toronto Press
Distribution Division
5201 Dufferin Street
Toronto, ON
M3H 5T8
Tel: 416-667-7791
Fax: 416-667-7832
Toll Free: 1-800-565-9523
Toll Free Fax: 1-800-221-9985
utpbooks@utpress.utoronto.ca

ALL OTHER INTERNATIONAL SALES AND DISTRIBUTION

Combined Academic Publishers, Ltd. (CAP)

phone 44 (0) 1423 526350
combinedacademic.co.uk
enquiries@combinedacademic.co.uk
(Books are stocked in the UK and are available at sterling prices.)

index

Adams, Vincanne 15, 27
Allison, Anne 16
Aranke, Sampada 21
Barrera, Magdalena L. 5
Beutin, Lyndsey P. 41
Biehl, João 27
Boer, Nienke 45
Bradley, Cisco 8
Cabrera, Lydia 17
Calirman, Claudia 12
Canham, Hugo ka 21
Castañeda, Michelle 34
Celermajer, Danielle 32
Chalfin, Brenda 31
Chao, Sophie 32
Chatterjee, Moyukh 28
Cheah, Pheng 41
Chen, Mel Y. 19
Clutario, Genevieve Alva 42
Cohen, Brianne 23
Cohen, Ed 6
Cohen, Lara Langer 33
Coráñez Bolton, Sony 20
Decena, Carlos Ulises 19

Diaz, Josen Masangkay 42
Dietrich, René 43
Dokumacı, Arseli 20
Evans, Jennifer V. 37
Fassin, Didier 44
Feldman, Leah 47
Ferguson, Kathy E. 45
Fischer, Michael M. J. 29
LaFleur, Greta 40
Freeman, Lindsey A. 3
Fregoso, Rosa-Linda 10
Ghosh, Bishnupriya 24
Golestaneh, Seema 31
Hargraves, Hunter 24
Hau, Caroline S. 41
Hayden, Cori 26
Hobart, Hi'ilei Julia Kawehipuaakahaopulani 25
Hulsether, Lucia 34
Jones, C. J. 40
Kafer, Alison 19
Kahan, Benjamin 40
Kaufman-Osborn, Timothy V. 5
Kelly, Jennifer Lynn 35

Khan, Naveeda 28
Kibbey, Tyler 38
Kim, Eunjung 19
Knopf, Kerstin 43
Kong, Travis S. K. 40
Korkman, Zeynep K. 36
Lamoreaux, Janelle 27
Liu, Petrus 38
Masco, Joseph 30
McCleary, Bryce 38
Minich, Julie Avril 19
Mitchell, Lisa 29
Moultrie, Monique 18
Muehlebach, Andrea 32
Mufti, Aamir R. 47
Nash, Mark 14
Negrón-Gonzales, Genevieve 5
Ortner, Sherry B. 14
Oza, Rupal 36
Paxson, Heather 26
Plaster, Joseph 37
Raley, Rita 46
Rarey, Matthew Francis 22
Rexhepi, Piro 46

Rhee, Jennifer 46
Rivers, Chérie N. 22
Rodríguez, Juana María 9
Ruiz-Serna, Daniel 30
Russo, Joseph C. 33
Schaberg, Christopher 2
Schoonmaker, Trevor 13
Shomali, Mejdulene Bernard 35
Sinclair, Stewart Lawrence 4
Smirnova, Michelle 44
Smith, Faith 18
Steinmetz, George 44
Swarr, Amanda Lock 39
Sweeney, Megan 7
Taylor, Timothy D. 25
Thomas, Deborah A. 30
Travers 40
Vernallis, Carol 23
Walsh, Catherine E. 11
Wark, McKenzie 1
Yannakakis, Yanna 43

DUKE

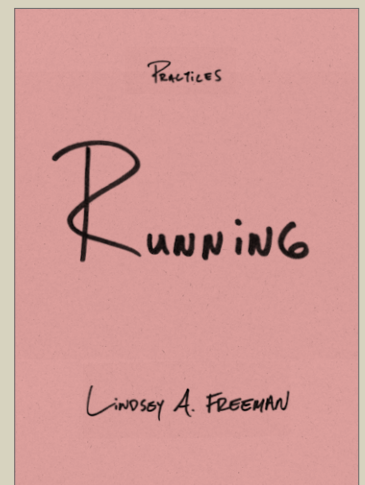
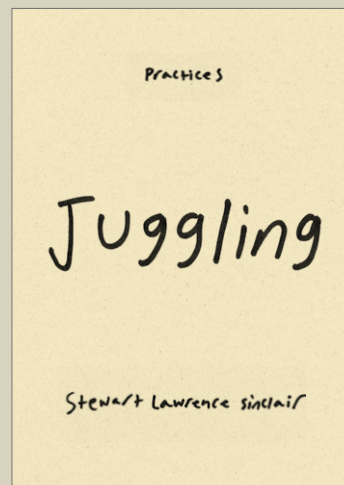
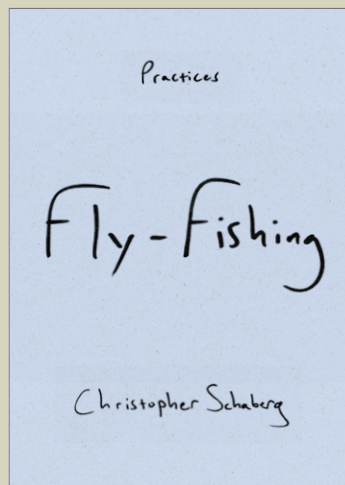
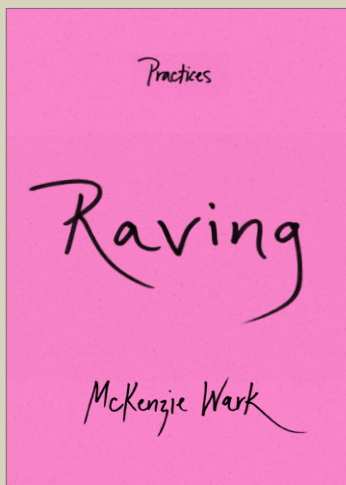
UNIVERSITY
PRESS

Box 90660
Durham, North Carolina
27708-0660

Nonprofit Organization
US Postage
PAID
Durham, NC
Permit No. 1055



Announcing a new series: Practices



dukeupress.edu