



Duke University
Press

**FALL AND
WINTER 2025**

DUKE

**UNIVERSITY
PRESS**

1	Unfurl Clare	21	Homesick Shapiro	34	The Visual Afterlife of Abdelkader Bennahar Desjarlais
2	Degas at the Gas Station Beller	22	Meridians Twenty-Fifth Anniversary Issue Candelario	34	Negative Originals Solano Roa
3	Beautiful Mystery Rutherford	22	Form and Its Discontents Silhol-Macher and Lin	35	Architecture and the Right to Heal Akcan
4	Beneath the Skin of Sorrow Freelon	22	Filming Capital Bianchi and Wiebe	35	Concrete Colonialism Martinez
5	Mavericks of Style McMillan	23	Neng and China's Long 1980s Bartlett and Qian	36	Dyeing with the Earth Linton
6	Insurgent Visions Mohanty	23	Emerging Crossroads Li	36	When the Bones Speak Nelson
7	Becoming Trustworthy White Allies Morrison	23	Infrastructures of Spanish Empire Derby, Marino, O'Brien, Pérez-Montesinos, Summerhill, and Terraciano	37	Mediating Modernisms Phillips and Vorano
8	After Caliban James	24	Lyric Beyond Containment Dowling and Grandy	37	The Disturbing Profane Winters
8	Foremother Love Murphy	24	Writing History in Place Baker and Okie	38	Living On After Failure Goh
9	Inhabitants of the Deep Howard	25	Medicare at Sixty Oberlander	39	Sweatshop Capital Robinson
10	Fernando Dickinson	25	Artificial Intelligence and Risk Assessments in Criminal Justice Wroblewski	39	Total Market American Rosa-Salas
10	Taking Leave Kapchan	26	Diaspora Without Displacement de Sá	40	A Wide Net of Solidarity Mahler
11	Bear With Me Horowitz	26	Knowing as Moving Foster	40	Fueling Development Edwards
11	Fear of a Dead White Planet More Worlds Collective	27	Basketball Trafficking Wallace	41	Bêtes Noires Derby
12	Speculative Relations Pierce	27	The Aesthetic Character of Blackness DeCristo	41	Archival Irruptions Gerbner
13	Indigenomicon Byrd	28	Alive in the Sound Radano	42	Modern Peru Drinot and Vergara
14	As If! Gregory	28	Humanity's Ruins Bouchard	42	Latin America in Debate Svampa
14	Queer Traffic Tyburczy	29	The Human in Bits Cohen	43	Clandestinas Bengelsdorf
15	My Studio Is a Dungeon Is the Studio Blake	29	A Thousand Paper Cuts Nath	43	The Bajío Revolution Tutino
15	Body Problems Wolff	30	Interface Frictions Alexander	44	Cleansing the Nation Shome
16	Selected Writings, Volume 1 Enwezor	30	Crip Screens Banner	44	The Goddess in the Mirror Srinivas
16	Selected Writings, Volume 2 Enwezor	31	Spoiled Kim Lee	45	Transatlantic Disbelonging Akinbola
17	Senghor Senghor	31	Racial Care McMaster	45	Rwanda's Genocide Heritage Wendel
18	Exorbitance Thomas	32	Acoustic Colonialism Cárcamo-Huechante	46	Political Theology Reimagined Dubilet and Lloyd
18	Land of Famished Beings Chao	32	Geographies of the Ear Gentic	46	After Transformation Kotrosits
19	Performances of Spiral Time Martins	33	The Archive and the Aural City Madrid	47	Brutal Fantasies Kim
19	Beyond Sanctuary Roy and Zablotsky			47	Decolonizing Afghanistan Osman and Crews
20	The Possible Form of an Interlocution Chandler			48	Journal Subscriptions
20	Pierre Bourdieu's Political Economy of Being Hage			50	Selected Backlist
21	The Elsewhere Is Black Solomon				

Unfurl

Survivals, Sorrows, and Dreaming

ELI CLARE

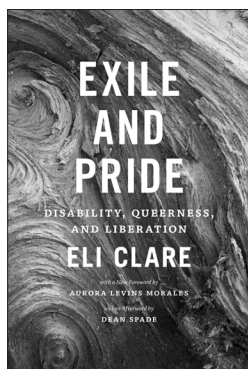
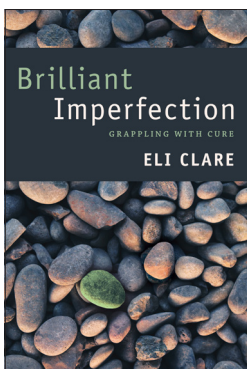
"*Unfurl: Survivals, Sorrows, and Dreaming* by Eli Clare is a balm, an invitation, a provocation. Time travel with these poems, essays, and access notes and soak in the disabled wisdom. *Unfurl* will open your spirit."—**ALICE WONG**, editor of *Disability Intimacy: Essays on Love, Care, and Desire*

"In *Unfurl*, Eli Clare offers a practice of survival rooted in interdependence and collective care. Confronting the ruptures of colonialism, diagnosis, categorization, and abuse, Clare offers the space for self to return to self. Here access creates intimacy, in 'a river of stutter,' 'a feather bed of tremors,' and an ode to moss, mushrooms, lichen, rocks, and leaves. Yes, this is a book about learning how to dream."—**MATTILDA BERNSTEIN SYCAMORE**, author of *Touching the Art*

"Eli Clare's *Unfurl* moves in many directions, an intricate whirl, a spiraling dance across time and place toward radical, open-ended crip trans/queer abolitionist and anticolonial world making. Both balm and toolkit, these poems, stories, and dreamings do urgent work, sharing histories, memories, and practices of care and action against our racial-imperialist, genocidal, ecocidal present. They gather and honor communities, build our capacities for resistance, and refuse the violent coercions of power."—**TRISH SALAH**, author of *Lyric Sexology, Vol. 1*

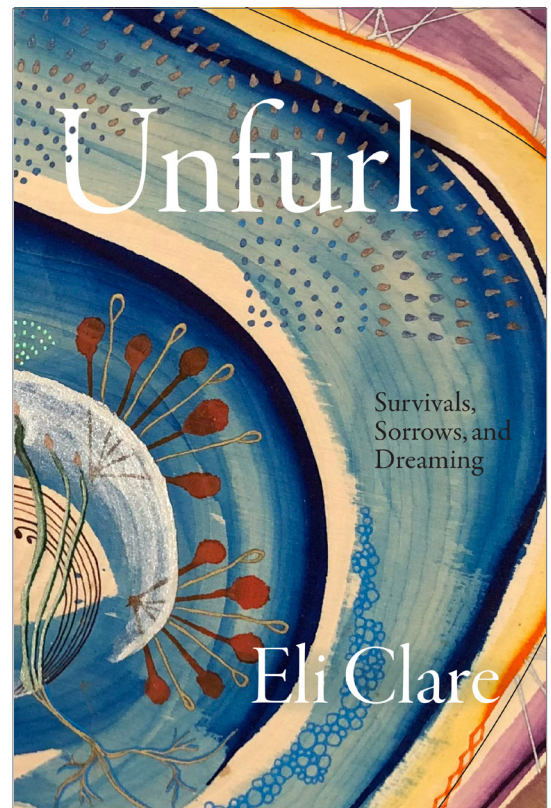
A queer disabled love song to trees and beavers, tremors and dreams, *Unfurl* explores the pulsing core and porous edges of survival, sorrow, and dreaming. Blending poetry and creative nonfiction, emotion and activist thinking, Eli Clare invites us to unfurl ourselves into the lovely multitude of genders beyond the binary of woman and man, the fierceness of street protest, and the long slow time of granite. He sings to aquifers. Wrestles with the aftermath of child abuse and his family's legacy as white settlers occupying Dakota homelands. He leans into history. Calls the names of the living and the dead. Connects his own trembling body to a world full of tremors—earthquakes, jackhammers, quaking aspens. *Unfurl* reveals deep queer kinships between human and more-than-human, sentient and nonsentient. At every juncture, these poems and essays embrace porousness and the power of dreaming. Ultimately, *Unfurl* is an invitation to rebellion and joy.

Also by Eli Clare



Brilliant Imperfection
Grappling with Cure
paper, \$24.95tr/£21.99
978-0-8223-6287-6 / 2017

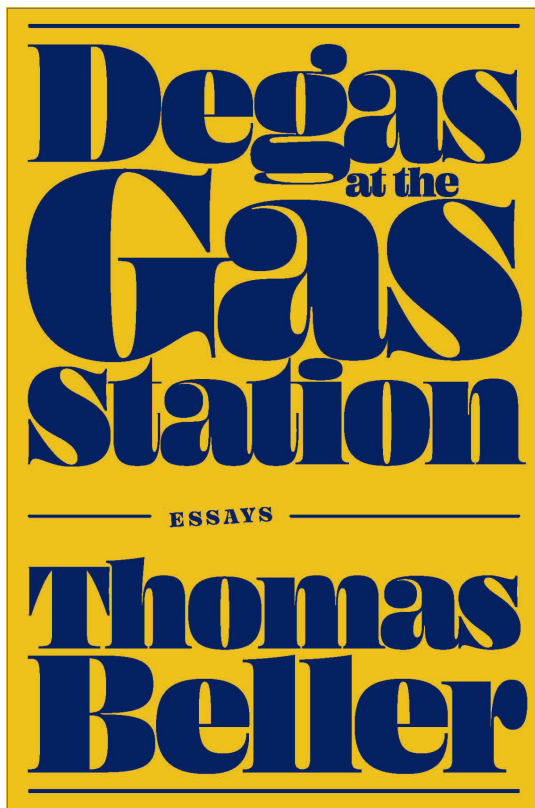
Exile and Pride
Disability, Queerness,
and Liberation
paper, \$24.95tr/£17.99
978-0-8223-6031-5 / 2015



September 184 pages
paper, 978-1-4780-3241-0 **\$23.95tr/£18.99**
cloth, 978-1-4780-2904-5 **\$103.95/£77.00**



Poet, essayist, activist, and community-based social justice educator, **Eli Clare** is the author of *Brilliant Imperfection: Grappling with Cure* and *Exile and Pride: Disability, Queerness, and Liberation*, both published by Duke University Press, and *The Marrow's Telling: Words in Motion*.



November 224 pages
paper, 978-1-4780-3303-5 **\$28.95tr/£22.99**
cloth, 978-1-4780-2957-1 **\$119.95/£103.95**



Thomas Beller is Professor of English at Tulane University, a regular contributor to the *New Yorker*, and the author of several books, most recently, *Lost in the Game: A Book about Basketball*, also published by Duke University Press.

Essays

Degas at the Gas Station

Essays

THOMAS BELLER

"Thomas Beller writes with wit, irony, skepticism, and brio. *Degas at the Gas Station* is one of the finest collections of personal essays I have seen in a long while."

—**PHILLIP LOPATE**, author of *My Affair with Art House Cinema: Essays and Reviews*

"The true power of this excellent collection comes through Thomas Beller's ability to dig down into the ordinary and commonplace for new and revelatory insight. A master of the small moment, Beller is one of the strongest personal essayists in contemporary literature."—**SAÏD SAYRAFIEZADEH**, author of *American Estrangement: Stories*

"This is a treasure trove of glimmering pieces on fatherhood and youth, odd jobs and urban life. The essay lives every time Thomas Beller picks up the pen."—**ED PARK**, author of *Same Bed Different Dreams: A Novel*

In his latest essay collection, Thomas Beller trains his piercing literary eye on how a single, seismic event indelibly shapes the trajectory of the common and mundane experiences of one's life. Weaving together a charming set of autobiographical stories, Beller interrogates the randomness and contingencies that separate sadness from joy, death from life. His father escaped the Nazis, only to die in America from cancer when Beller was nine years old. Beller measures how his loss impacted his life as the father of two young children and became a catalyst for understanding and an ever-present sorrow. At the same time, ordinary moments—from retrieving an iPod from the subway tracks or encountering the police at a Kinks concert to observing his young tutued ballerina daughter at a gas station—lead to instances of penetrating insight, self-deprecation, and flashes of humor. *Degas at the Gas Station* presents an endearing and bracingly honest portrait of the author as an ever-curious observer of the mysteries and profundities of everyday life.

Also by Thomas Beller



Lost in the Game

A Book about Basketball

paper, \$22.95tr

978-1-4780-1883-4 / 2022

Beautiful Mystery

Living in a Wordless World

DANILYN RUTHERFORD

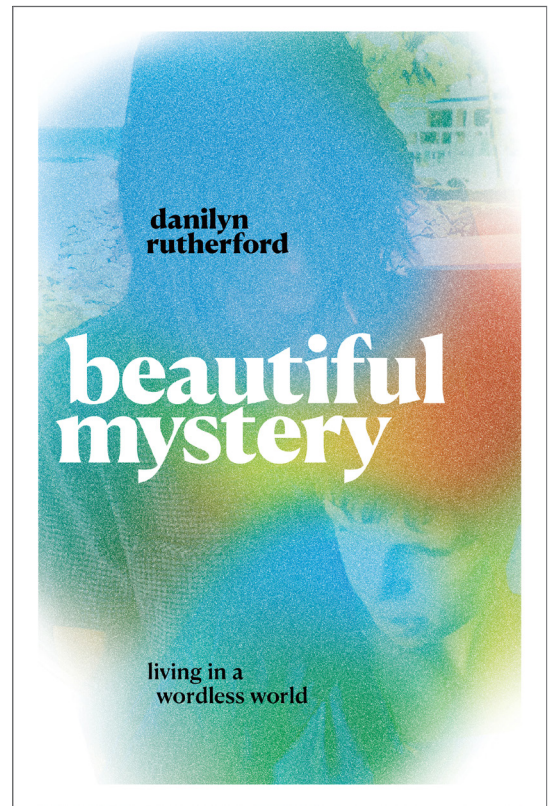
"Danilyn Rutherford has given us a riveting and powerful chronicle. Her writing is luminous, moving, and deeply thoughtful. She carries us along on her path to knowledge gained over many years as she learns the most essential of life lessons from living with her disabled daughter Millie and the fellow travelers in the disability worlds she has traversed: what it means to be human in ways that embrace the vast diversity and 'beautiful mystery' of the bodyminds we are privileged to encounter."—**FAYE GINSBURG**, coauthor of *Disability Worlds*

"*Beautiful Mystery* is that rare and precious book: both an unforgettable personal story and a powerfully argued view of how to think about profound human difference. Beautifully written and deeply moving."—**T. M. LUHRMANN**, author of *How God Becomes Real: Kindling the Presence of Invisible Others*

When Danilyn Rutherford and her husband Craig noticed that their six-month-old daughter Millie wasn't making eye contact, they took her to their pediatrician. And an optometrist. Then a neurologist. Later, to a team of physical and occupational therapists. None of the doctors could give Millie a diagnosis, but it was clear that her brain was not developing at the rate it should. At an age when some children take their first steps, Millie had the cognitive ability and motor skills of a three-month-old. Three years later, Craig died suddenly of a heart attack and Danilyn found herself on the precipice of her anthropology career as a widow and single mother, still trying to solve the puzzle posed by Millie's inaccessible mind.

Now in her twenties, Millie has never been able to express herself verbally, but she has a thriving social environment rooted in the people around her and in things her companions and family can see, hear, smell, and feel. Life in Millie's world is far richer than might be immediately evident to those who think and communicate in conventional ways.

Beautiful Mystery explores what it means to be a person in the spaces between what we can and cannot say, and how we can fight to care for those we love when they don't have the language to fight for themselves. Through her unique lens as a mother and an anthropologist, Rutherford tells the story of arriving in Millie's world, what she found there, and how Millie showed her that words aren't always what makes us human. Enlightening and deeply felt, *Beautiful Mystery* proves that you don't have to understand someone to love them—a lesson that, if we all learned it, might allow us to live together in a fractured world.



September 240 pages, 3 illustrations
jacketed cloth, 978-1-4780-2925-0 **\$29.95tr/£25.99**



Danilyn Rutherford is President of the Wenner-Gren Foundation for Anthropological Research. An award-winning anthropologist, she has previously taught at the University of California, Santa Cruz, and the University of Chicago. She is the author of *Living in the Stone Age: Reflections on the Origins of a Colonial Fantasy*, *Laughing at Leviathan: Sovereignty and Audience in West Papua*, and *Raiding the Land of the Foreigners: The Limits of the Nation on an Indonesian Frontier*. Rutherford lives in Santa Cruz, California.

Beneath the Skin of Sorrow

Improvisations on Loss

NNENNA FREELON

"Nnenna Freelon's resonant and skilled voice sings through this genre-bending, profoundly performative text. As she explores with passion and sorrow the multifaceted spaces of grief—a subject that becomes more and more a part of our national discourse—she has crafted a compelling, elegant, and extraordinary book."

—**KARLA FC HOLLOWAY**, author of *Gone Missing in Harlem: A Novel*

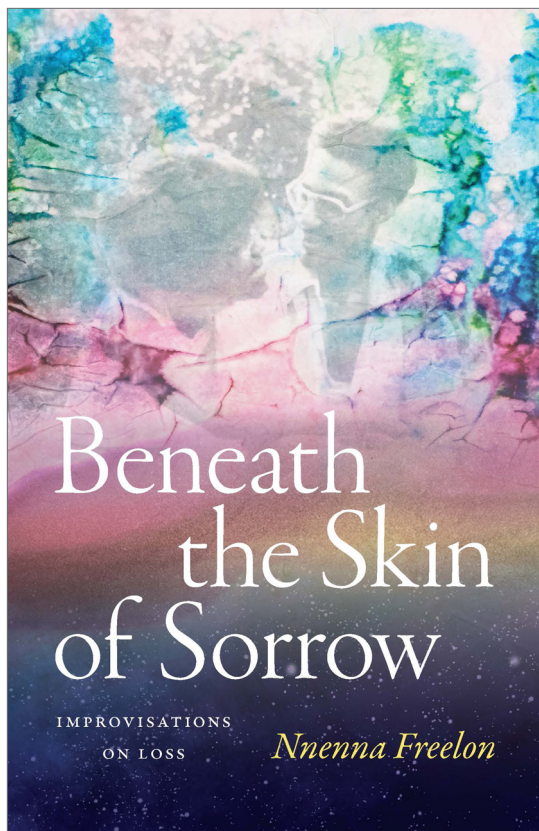
"This deeply learned, uniquely beautiful book is full of brilliant insights into the deep philosophical and spiritual dimensions of grief and its relationship to creativity by one of our foremost artists. Nnenna Freelon's serious intellectual and artistic reflections search for the possibilities to be found in grief. Not in avoiding it, but in going there, living with and through, listening closely to it, and seeing anew through it."

—**FARAH JASMINE GRIFFIN**, author of *In Search of a Beautiful Freedom: New and Selected Essays*

Over a period of just six months, eminent jazz vocalist and composer Nnenna Freelon's life changed irrevocably. Her soulmate and husband of nearly forty years, the renowned architect Phil Freelon, passed away from ALS, her sister Debbie succumbed to cancer, and the family dog, Basie, died as well. In the immediate wake of these compounding losses, Freelon could not find a way to process or understand her grief and lost the ability to read, sing, and improvise. The inner melody that had vibrated inside of her since childhood went silent. She then realized that the only way to move forward was to lean into her grief.

Part love story, part homage to jazz, and part guide to creative practice within bereavement, *Beneath the Skin of Sorrow* follows Freelon's difficult and personal journey to healing. Calling on the improvisational skills that she had built over her forty-year career as a jazz singer, Freelon crafted her new reality by improvising—thinking about grieving as a series of small, daily engagements with the world around her. Slowly, Freelon regained the pieces of her musical sensibility, realizing that flowing between words spoken and words sung allowed her to understand what could not be fully realized in either realm. By improvising a new life, Freelon forged a new companionship between grief, art, and daily life.

In the essays, poems, lyrics, and explorations of jazz standards that comprise this lyrical and elegiac memoir, Freelon shows how thinking about grief as an exercise in improvisation can lead to a creative coexistence with grief in all its forms.



October 248 pages

jacketed cloth, 978-1-4780-2911-3 **\$27.95tr/£23.99**



Nnenna Freelon is a celebrated jazz vocalist, composer, producer, and host of the award-winning podcast *Great Grief with Nnenna Freelon*. A seven-time Grammy award nominee, Freelon is a member of the North Carolina Music Hall of Fame. She has released over twelve solo albums, most recently, *Beneath the Skin* on Origin Records. Freelon lives in Durham, North Carolina.

Mavericks of Style

The Seventies in Color

URI MCMILLAN

"In *Mavericks of Style*, Uri McMillan takes us on a dazzling journey through the world of Grace Jones and her circle—Antonio Lopez, Juan Ramos, Pat Cleveland, Stephen Burrows, and many more. Part archive raid, part love letter to insurgent glamour, McMillan recenters these style revolutionaries whose sharp elbows and sharper aesthetics reshaped fashion, performance, and art as we know it. *Mavericks of Style* is as seductive and vital as its subjects: a kaleidoscopic archive of those who turned the disco floor, the fashion runway, and their own bodies into living, breathing works of art."—**TAVIA NYONG'O**, author of *Black Apocalypse: Afrofuturism at the End of the World*

"Uri McMillan offers a vibrant analysis of how artistic production and collaboration among Black and Latinx women and LGBTQ artists resulted in a transformative cultural moment in 1970s New York that spanned fashion, photography, art, and performance. Readers learn how dance, color, racialized sexuality, and subculture fed the elite industries of fashion while also creating alternative spaces for Black and Latinx woman and queer self-fashioning. Bringing the milieu of nightlife, leisure, and corporate spaces to life, McMillan makes a major contribution to cultural studies."

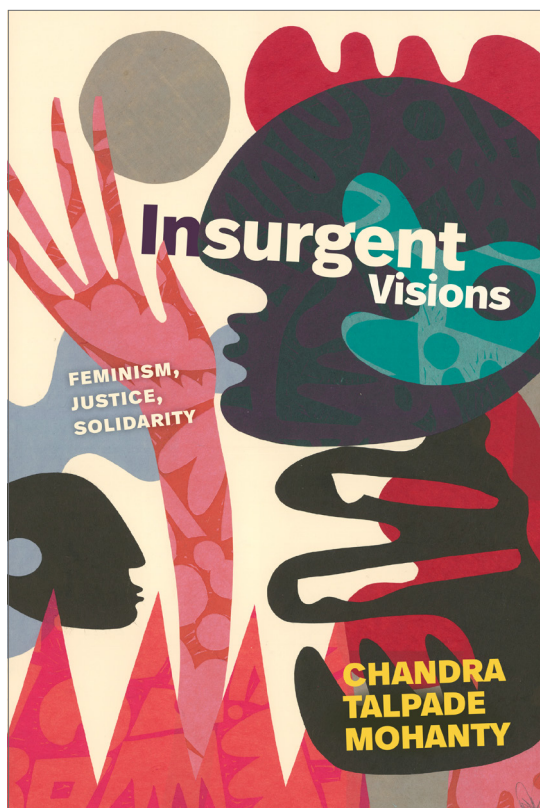
—**JILLIAN HERNANDEZ**, author of *Aesthetics of Excess: The Art and Politics of Black and Latina Embodiment*

In *Mavericks of Style*, Uri McMillan tells the story of New York City's downtown art and fashion scene of the 1970s through the lives and careers of experimental Black and Brown artists. McMillan focuses on model and musician Grace Jones, fashion illustrator Antonio Lopez, fashion designer Stephen Burrows, and their orbit of friends, showing how they restlessly moved across genres and disciplines, transgressing boundaries between the commercial and the avant-garde. Bypassing the exclusive art world and cultivating uniquely personal styles, these artists thrived on friendship and collaboration in their experimental use of bold color, gold lamé, and Instamatic photography. McMillan transports readers to the spaces Jones, Lopez, and Burrows frequented and worked, from hair salons, nondescript artist studios, and buzzy boutiques to funky discos and high fashion runways. By foregrounding their impact on the decade's aesthetics, McMillan complicates and expands the understanding of these artists, offering a new vision of New York's art world in sultry, bombastic color.



October 232 pages, 53 color illustrations
paper, 978-1-4780-3251-9 **\$34.00tr/£26.99**
cloth, 978-1-4780-2916-8 **\$125.00/£108.00**

Uri McMillan is Associate Professor of English and Gender Studies at the University of California, Los Angeles, and author of *Embodied Avatars: Genealogies of Black Feminist Art and Performance*.



Insurgent Visions

Feminism, Justice, Solidarity

CHANDRA TALPADE MOHANTY

"For the last several decades, Chandra Talpade Mohanty has been an indispensable voice in radical feminist scholarship. In her brilliant new collection *Insurgent Visions*, as throughout her work, she urges multipronged analyses rooted in a deep understanding of the unmitigable nature of capitalist exploitation. Mohanty demonstrates how our scholarship and activism, if they adequately respond to the pressing demands of our historical moment, should help forge grounded feminist solidarities with Palestine, Kashmir, and beyond. The transnational insurgencies she advocates demand a future free of racism, transphobia, and the fascism that threatens us all."

—ANGELA Y. DAVIS

"*Insurgent Visions* as a living record of Chandra Talpade Mohanty's scholarly activism is a gift to all of us fighting for justice and freedom in times of escalating violence. That Mohanty's wisdom derives from a deep and sustained engagement with community is everywhere evident in this powerful collection. Mohanty teaches us that we can only create different kinds of subjects, relationships, and worlds by insurgency, rising in revolt against imperialism, racial capitalism, and heteropatriarchy. Mohanty both calls for an insurgent feminism and gives us many inspired glimpses of that feminism at work. A vital and visionary contribution."—SARA AHMED

"*Insurgent Visions* is an invitation to imagine new horizons of freedom and dignity, but also an invocation to refusal. Chandra Talpade Mohanty urges us to refuse the normalization of patriarchal violence in settler colonialism, neoliberal dispossession, and racialized genocide. Taking us from the university's spaces to the US-Mexico border and the occupied territories of Palestine and Kashmir, Mohanty documents in an inspiring manner the struggles and hopes of marginalized communities."—R. AÍDA HERNÁNDEZ CASTILLO

In a current era marked by carceral logics, authoritarianism, and white supremacy, there has never been a greater need for the tools and inspiration that radical feminism provides. In *Insurgent Visions*, Chandra Talpade Mohanty explores methods of anticapitalist resistance to radically transform everyday life. She presents insurgent feminism—a theory and praxis with which to contest and replace the practices of violence grounded in racialized gender relations. Insurgent feminism unsettles existing power structures in order to enact new relationships and forge new subjectivities, epistemologies, and communities. Drawing on organizing efforts in the US-Mexico borderlands, Palestine/Israel, and Kashmir, as well as on abolitionist and Dalit feminisms, Mohanty contends that the knowledge that emerges from the experiences of marginalized groups who are struggling for economic, racial, and social justice is key for imagining feminist futures. She also turns to the neoliberal landscape of higher education in the United States and the difficulties of instituting transformative antiracist and anti-imperialist feminist knowledge building. Mapping new challenges for radical praxis, Mohanty reconfigures feminist studies while offering a model for decolonial cross-border organizing and solidarity.

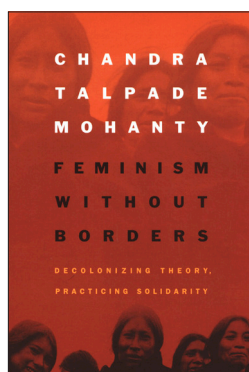
A JOHN HOPE FRANKLIN CENTER BOOK

September 264 pages
paper, 978-1-4780-3222-9 \$28.95tr/£22.99
cloth, 978-1-4780-2895-6 \$119.95/£103.00



Chandra Talpade Mohanty is Chair and Distinguished Professor of Women's and Gender Studies at Syracuse University.

Also by Chandra Talpade Mohanty



Feminism without Borders
Decolonizing Theory,
Practicing Solidarity
paper, \$28.95tr/£22.99
978-0-8223-3021-9 / 2003

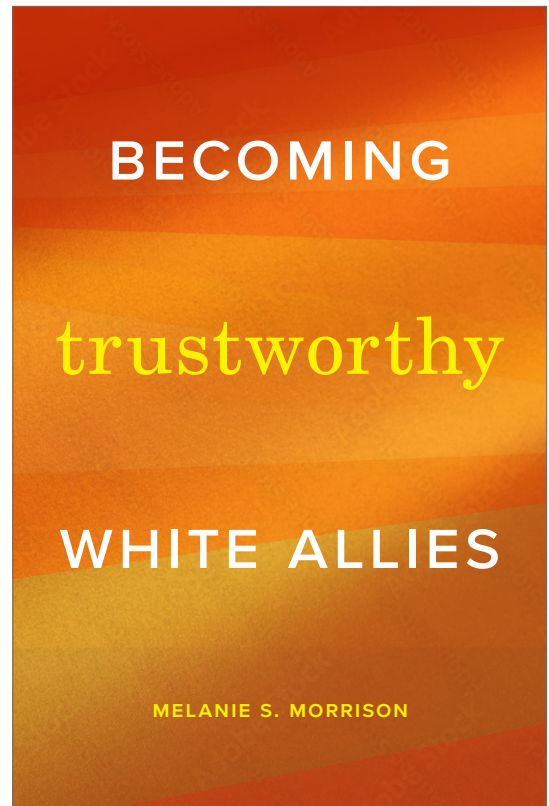
Becoming Trustworthy White Allies

MELANIE S. MORRISON

"Through the well-reasoned and creative pieces compiled in this collection, Morrison provides a map for navigating the complexities of white allyship. *Becoming Trustworthy White Allies* signposts ways in which white people can authentically engage in antiracist work toward racial justice by confronting biases, understanding privilege, and building meaningful solidarity with communities of color. This compelling work models a commitment to the journey of combating systemic oppression."—**DONALD E. QUIST**, author of *To Those Bounded*

"*Becoming Trustworthy White Allies* is for all those white readers who are ready to consider their personal stake in racial justice and who want to take a deeper dive into what it means to be a white person navigating a racist, white supremacy system. Using storytelling, essays, letters, and reflection pieces, Melanie S. Morrison speaks most powerfully to those who need help and support grasping the subtle nuances of how racism works both in the world and in the individual white psyche."—**TEMA OKUN**, author of *White Supremacy Culture: Still Here*

In *Becoming Trustworthy White Allies*, longtime antiracist facilitator Melanie S. Morrison outlines the actions white people must undertake to become partners in the work of racial justice. In this collection of essays, lectures, and real-life stories, Morrison addresses how white people can navigate the obstacles to becoming an ally so that they can step up with courage, humility, and consistency to participate in BIPOC-led organizations while helping move other white people to greater antiracist awareness and action. Morrison describes the required steps toward allyship: moving through shame and guilt, nurturing truth-telling relationships of support and accountability, challenging practices and policies that protect white privilege, moving out of social segregation, working from a place of self-love, and staying on the antiracist journey. Now, as always, it is imperative that white people commit to doing the deep work and learning required to become lifelong trustworthy allies.



September 192 pages

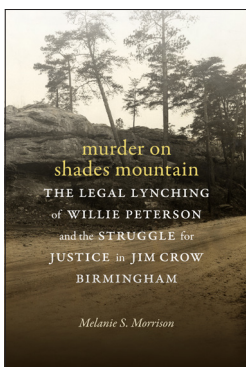
paper, 978-1-4780-3243-4 **\$23.95tr/£18.99**

cloth, 978-1-4780-2909-0 **\$103.95/£89.00**



Melanie S. Morrison was the Founder and Executive Director of Allies for Change, a national network of social justice educators. She is the author of *Murder on Shades Mountain: The Legal Lynching of Willie Peterson and the Struggle for Justice in Jim Crow Birmingham*, also published by Duke University Press.

Also by Melanie S. Morrison

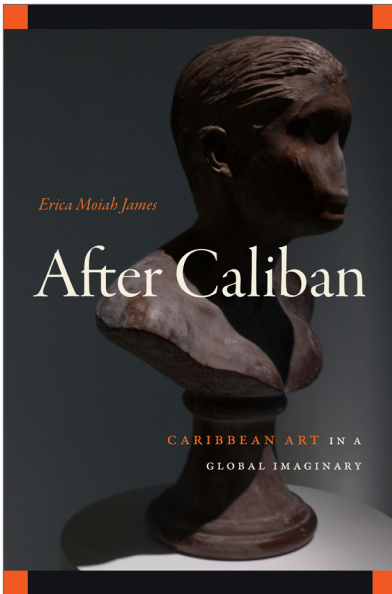


Murder on Shades Mountain

The Legal Lynching of Willie Peterson and the Struggle for Justice in Jim Crow Birmingham

cloth, \$39.95/£34.00

978-0-8223-7117-5 / 2018



October 304 pages, 69 color illustrations
paper, 978-1-4780-3213-7 **\$34.00/£26.99**
cloth, 978-1-4780-2887-1 **\$125.00/£108.00**

After Caliban

Caribbean Art in a Global Imaginary

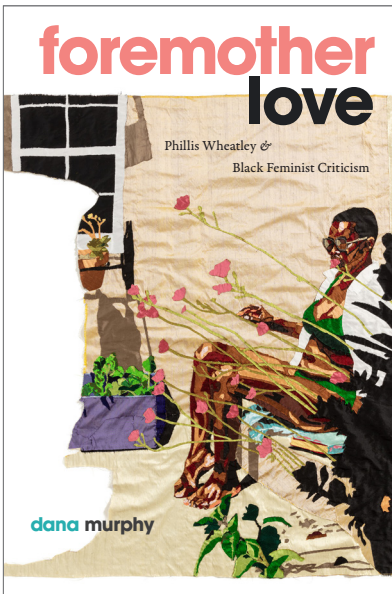
ERICA MOIAH JAMES

In *After Caliban*, Erica Moiah James examines the rise of global Caribbean artists in the 1990s and their production of a decolonized art history for the Caribbean. She draws on Aimé Césaire's rewriting of Shakespeare's *The Tempest*, in which Caliban becomes the sole author of his own story, dissolving his fixed position as colonized in relation to Prospero as colonizer. James shows how visual artists such as Marc Latamie, Janine Antoni, Belkis Ayón, Edouard Duval-Carrié, and Christopher Cozier followed Césaire's model by employing a range of practices and methodologies that refused marginalization. Just as Césaire decolonized *The Tempest*, so too did these artists, who crafted a decolonial aesthetic that redefined their own cultural and historical narratives and positioned art as a key pathway toward a postcolonial future. By providing the foundation for a postcolonial, post-Caliban art world, these artists redefined the critical and popular notion of contemporary Caribbean art. At the same time, James argues, they fulfilled Césaire's dream for a postcolonial Caribbean while creating a nonhegemonic art historical practice that exists beyond modern binaries and borders.

THE VISUAL ARTS OF AFRICA AND ITS DIASPORAS

A series edited by Kellie Jones and Steven Nelson

Erica Moiah James is Associate Professor in the Department of Art and Art History at the University of Miami.



July 248 pages, 6 illustrations
paper, 978-1-4780-3195-6 **\$29.95/£23.99**
cloth, 978-1-4780-2873-4 **\$119.95/£103.00**

Black studies/Literary studies/Feminism

Foremother Love

Phillis Wheatley and Black Feminist Criticism

DANA MURPHY

In *Foremother Love*, Dana Murphy examines the importance of eighteenth-century poet Phillis Wheatley as a foundational figure for Black feminist criticism. Murphy establishes Phillis (as she refers to her) as a writer who wrote in response to and in conversation with other creators as well as a critic who was invested in sharing, explaining, and evaluating her own and others' work and contexts. Indeed, Phillis played a key role in the development of what Murphy calls "foremother love"—the Black feminist depiction of the love of an unrelated feminist ancestor as a legitimate relation for the practice of inheritance, mourning, liberation, and friendship. Drawing on the work of Barbara Christian, June Jordan, Audre Lorde, Barbara Smith, and others, Murphy shows that Black feminist criticism becomes a transhistorical theorization when read in conjunction with Phillis's labor and vision. Revealing how Phillis lives on in Black feminist criticism, Murphy contends that foremother love is an ethic of critical care that implores readers to recognize the affective labor of all those working in the field.

BLACK FEMINISM ON THE EDGE

A series edited by Jennifer C. Nash and Samantha Pinto

Dana Murphy is a 2024–25 fellow at the Stanford Humanities Center and Assistant Professor of Black Studies and English at Caltech.

Inhabitants of the Deep

The Blueness of Blackness

JONATHAN HOWARD

In *Inhabitants of the Deep*, Jonathan Howard undertakes a black ecocritical study of the “deep” in African American literature. Howard contends that the deep—a geographic formation that includes oceans, rivers, lakes, and the notion of depth itself—provides the diffuse subtext of black literary and expressive culture. He draws on texts by authors ranging from Olaudah Equiano and Herman Melville to Otis Redding and August Wilson to present a vision of blackness as an ongoing inhabitation of the deep that originates with and persists beyond Middle Passage. From captive Africans’ first tentative encounter with the landless realm of the Atlantic to the ground on which black peoples still struggle to stand, the deep is what blackness has known throughout the changing same of black life and death. Yet this radical exclusion from the superficial Western world, Howard contends, is more fully apprehended not as the social death hailed by the slave ship but as the black ecological life hailed by a blue planet.

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD

BLACK OUTDOORS: INNOVATIONS IN THE POETICS OF STUDY

A series edited by J. Kameron Carter and Sarah Jane Cervenak



November 336 pages, 15 illustrations, including 8 in color
paper, 978-1-4780-3261-8 **\$34.00/£26.99**
cloth, 978-1-4780-2928-1 **\$125.00/£108.00**

From the Introduction of *Inhabitants of the Deep*

This surprising turn and return to water can be witnessed in and out of black letters. Like most, I’ve heard the negro speak of rivers. But I’ve also heard the negro speak of oceans, and bays, and creeks, and swamps, and at times, water that isn’t quite there. I’ve heard Frederick Douglass speak to the Chesapeake Bay and tell of Demby standing his ground in a creek. Heard Henry Bibb speak to the Ohio River after him, and in a nearly identical way. Seen Otis Redding roam two thousand miles just to make his home on the dock of the San Francisco Bay. . . . In fact, *deep*, as both a synonym for the ocean and a capacity of all waters, may just be the operative word for what we’ve known throughout the changing same of black life and death. And all this water we know, within and without black literature, testifies to an inhabitation of the deep. . . . I want to say it straight and straightaway and hope to justify it later. *Blackness is an ongoing inhabitation of the deep.* A living and a dying. A slavery and a freedom. And the study of blackness is the perpetual discovery that if you surrender to the deep, you can swim it.



Jonathan Howard is Assistant Professor of African American Studies and English at Yale University.



September 160 pages
paper, 978-1-4780-3249-6 **\$22.95tr/£17.99**
cloth, 978-1-4780-2912-0 **\$89.95/£77.00**

Fernando

A Song by ABBA

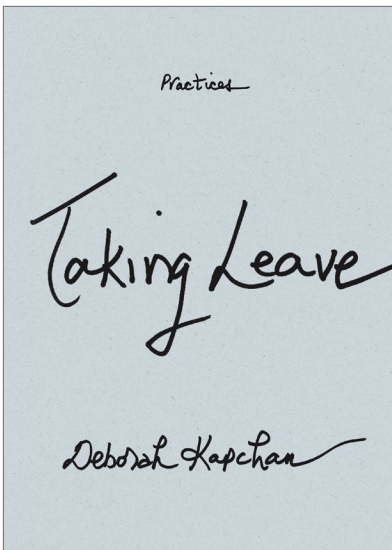
KAY DICKINSON

Since its release in 1976, ABBA's song "Fernando" has been loved by fans around the globe, both for its sing-along chorus and its revolutionary spirit. In *Fernando*, Kay Dickinson takes readers from Sweden and Chile to Australia and Poland, tracing the complicated ways the song could express support with anticapitalist and Third World liberation struggles while remaining an unrepentant commodity. A song about freedom fighters was unlikely to become a pop mega-hit, yet, as Dickinson demonstrates, ABBA's lucrative, longstanding appeal rests on their ability to bridge contradictions within everyday life. Five decades later, "Fernando's" rousing calls for freedom continue to resonate with gay liberation movements and other social struggles, demonstrating how a song can be both revolutionary and an envoy for global capital.

SINGLES

A series edited by Emily J. Lordi and Joshua Clover

Kay Dickinson is Programme Convenor for Creative Arts and Industries at the University of Glasgow and author of *Supply Chain Cinema: Producing Global Film Workers*.



September 136 pages, 22 illustrations
paper, 978-1-4780-3282-3 **\$19.95tr/£15.99**
cloth, 978-1-4780-2936-6 **\$89.95/£77.00**

Taking Leave

DEBORAH KAPCHAN

Deborah Kapchan's *Taking Leave* is a lyrical memoir that encompasses journeys both inner and outer, physical and spiritual. Taking readers from New York, Paris, and Casablanca to Jerusalem and Abu Dhabi while exploring her Christian childhood, Jewish lineage, and the release she found in Islam, Kapchan examines the extent to which we can take leave of who we are to live between categories. She meditates on absence, presence, and the sublime to weave an existential tale that honors the three traditions that made her, ultimately desiring to take leave of them all. *Taking Leave* is an urgent plea for anti-tribalism and a timely treatise for compassionate coexistence in the spaces in-between.

PRACTICES

A series edited by Margret Grebowicz

Deborah Kapchan is Professor of Performance Studies at New York University.

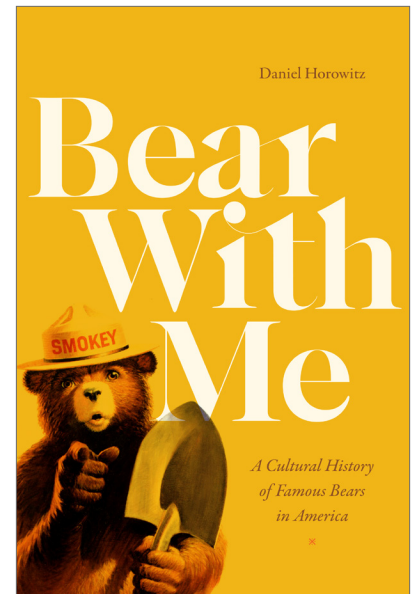
Bear With Me

A Cultural History of Famous Bears in America

DANIEL HOROWITZ

From teddy bears and Winnie-the-Pooh to Smokey Bear, Yogi Bear, and Cocaine Bear, American popular culture has been fascinated with real and fictional bears for more than two centuries. Bears are ubiquitous, appearing in advertisements, as logos for sports teams, and as central characters in children's books, cartoons, movies, and video games. In *Bear With Me*, Daniel Horowitz presents a vibrant history of the pedestrian and celebrity bears who have captured our imaginations and infiltrated our everyday lives. He shows that bears' ability to represent and evoke both terror and comfort makes them well-suited for their omnipresence. Today, cultural depictions of bears largely encompass examples of human-bear relationships, reciprocity, and emotional engagement. Reminders that climate change threatens the lives of polar bears engender feelings of empathy while news of bear attacks drive us to fascinated fear. Whether examining the subculture of gay bears or the deadly consequences of anthropomorphizing animals, Horowitz charts the complexities and depth of American culture's unique and enduring relationship with bears.

Daniel Horowitz is Mary Huggins Gamble Professor of American Studies, Emeritus at Smith College and the author of many books, most recently, *American Dreams*, *American Nightmares: Culture and Crisis in Residential Real Estate from the Great Recession to the COVID-19 Pandemic*.



August 296 pages, 43 illustrations
paper, 978-1-4780-3237-3 **\$29.95/£23.99**
cloth, 978-1-4780-2882-6 **\$119.95/£103.00**

Science and Technology studies/Environmental studies/Social Theory

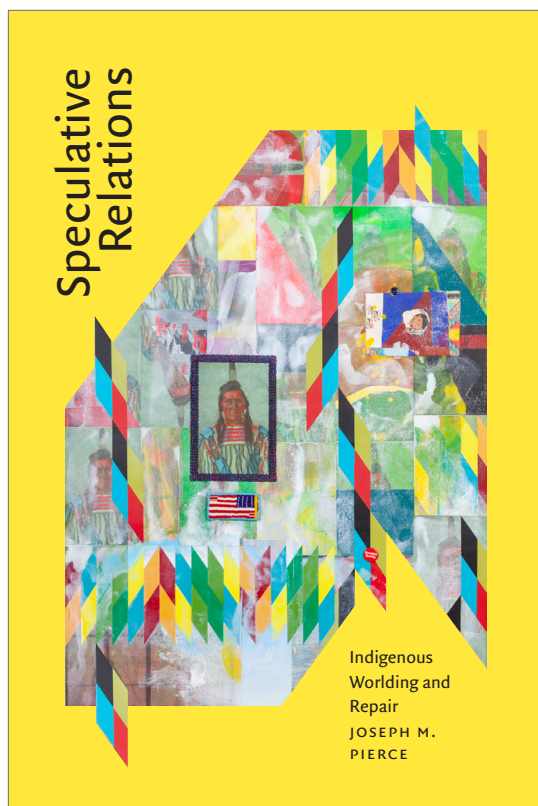
Fear of a Dead White Planet

MORE WORLDS COLLECTIVE

Fear of a Dead White Planet asks: how does one study when the planet is on fire? The More Worlds Collective challenges the contemporary rush to planetary technofixes for environmental emergency. Instead they track how such planetary science frames are enmeshed in the longstanding projects of white supremacy, settler colonialism, and epistemological violence. Calling for unlearning and joined-up study, the collective reclaims terraforming from off-earth engineering schemes to think through how our more modest efforts to study differently are also world-making and world-breaking. In orienting toward terra and formation, the collective commits to a place-based, non-universal study scaled at levels both intimate and massive. Through its serious but unruly methods, *Fear of a Dead White Planet* invites readers to recognize and conjure alternate worlds in and around the university.

Joseph Masco is Samuel N. Harper Professor of Anthropology at the University of Chicago. **Tim Choy** is Professor of Science and Technology Studies and of Anthropology at the University of California, Davis. **Jake Kosek** is Associate Professor of Geography at the University of California, Berkeley. **M. Murphy** is Professor and Canada Research Chair in Environmental Data Justice and Science and Technology Studies at the University of Toronto.

July 200 pages, 16 illustrations
paper, 978-1-4780-3210-6 **\$23.95/£18.99**
cloth, 978-1-4780-2884-0 **\$103.95/£89.00**



Speculative Relations

Indigenous Worlding and Repair

JOSEPH M. PIERCE

"Deftly navigating a staggering array of creative works, critical currents, and cultural contexts, Cherokee Nation scholar Joseph M. Pierce considers questions of relations, kinship, and how Indigenous artists and visionaries can help us realize life-giving worlds in the death throes of the current imperial order. With personal and poetic imaginings and incisive readings of Indigenous art and scholarship, *Speculative Relations* is a generative revelation and an urgent, provocative, and generous scholarly contribution. It exemplifies why Pierce is one of the most compelling and dexterous thinkers working at the intersection of Indigenous, queer, and cultural studies today."—**DANIEL HEATH JUSTICE** (Cherokee Nation), author of *Why Indigenous Literatures Matter*

"Joseph M. Pierce's fierce, beautiful, embodied, and queer approach to Indigenous relationship and kinship is provocative and innovative. He makes a substantial contribution to queer Indigenous studies and to conversations about what Indigenous relationalities mean as alternative worldings. *Speculative Relations* will be essential for so many of us who are looking for the language, methodologies, and frameworks to do relational work in Indigenous studies."—**JODI A. BYRD** (Chickasaw Nation), author of *Indigenomicon: American Indians, Video Games, and the Structures of Dispossession*

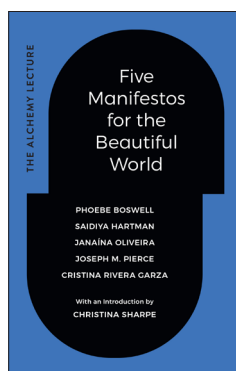
August 288 pages, 33 illustrations, including 8 in color paper, 978-1-4780-3215-1 **\$34.00/£26.99**
cloth, 978-1-4780-2888-8 **\$125.00/£108.00**



Joseph M. Pierce (Cherokee Nation) is Associate Professor in the Department of Hispanic Languages and Literature at Stony Brook University and author of *Argentine Intimacies: Queer Kinship in an Age of Splendor, 1890–1910*.

Indigenous relations are often described in anthropological terms, or as expressions of timeless, unchanging kinship ties. In *Speculative Relations*, Joseph M. Pierce challenges this view, considering the potential of these relations as a means of repairing the damages of history. Pierce approaches Indigenous art and culture not as objects of study, but through relations committed to reciprocity and care for human and more-than-human beings. Drawing on Cherokee thinking, Indigenous queer theory, literary and cultural studies, and art criticism, he illuminates pathways for understanding and resisting the ongoing damages of colonialism while pointing to future worlds and imaginaries that breathe life into Indigenous thought and practice. Analyzing a range of materials—from photography, literature, and sculpture to film and ethnography—Pierce reveals how speculation, as a form of situated knowledge production, can repair and reimagine the worlds that colonialism sought to destroy. In doing so, Pierce highlights how gestures, poetics, and embodiment can uphold tradition and harness the imaginative power of speculation to create pathways for living in good relations.

Also by Joseph M. Pierce



Five Manifestos for the Beautiful World

The Alchemy Lecture

paper, \$24.95

978-1-4780-3218-2 / 2025

Indigenomicon

American Indians, Video Games, and the Structures of Dispossession

JODI A. BYRD

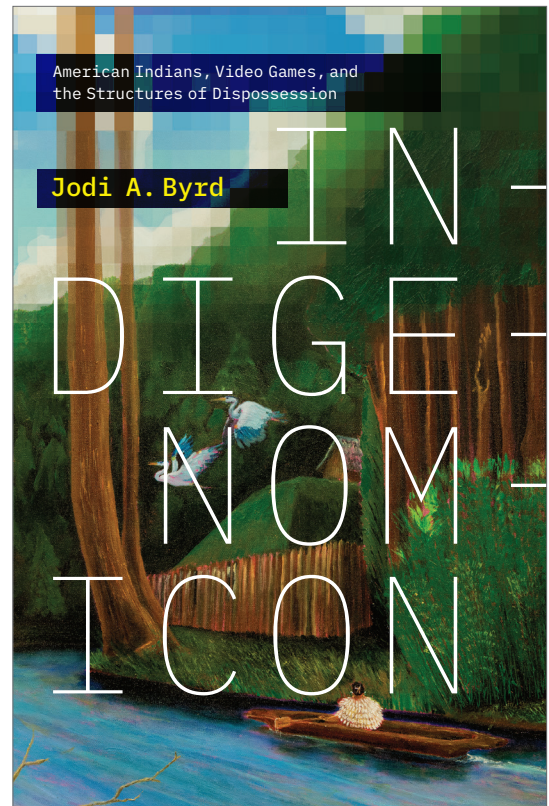
"*Indigenomicon* takes a clear-eyed look at how video games mediate the ongoing realities of North American settler colonialism. Historically grounded yet sharply attuned to the present, it interrogates why we remain drawn to worlds built on exclusion and dispossession. Unsettling traditional approaches to video game representation, race, and Indigeneity, Jodi A. Byrd's transformative text challenges readers to reconsider the relationship between power and play."—**TARA FICKLE**, author of *The Race Card: From Gaming Technologies to Model Minorities*

"With vast intellectual prowess and deep knowledge, Jodi A. Byrd disrupts the extractive trajectory of settler colonial studies while outlining how Indigenous, First Nations, and American Indians are using technologies to tell their stories and assert sovereignty. *Indigenomicon* illuminates the importance of digital worlds and how we might employ them in anticolonial, antiracist, and decolonial projects. It is a work of importance and magnitude."—**MISHUANA GOEMAN**, author of *Settler Aesthetics: Visualizing the Spectacle of Originary Moments in The New World*

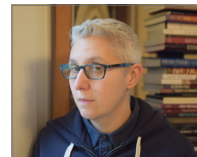
Settler colonial studies and Indigenous studies are often assumed to be the same intellectual project. In *Indigenomicon*, Jodi A. Byrd examines the differences between the two fields by bringing video game studies and Indigenous studies into conversation with Black studies, queer studies, and Indigenous feminist critique. Byrd theorizes "the image of the law of the Indigenous" as structuring dispossession in games including *Assassin's Creed*, *Animal Crossing*, *BioShock Infinite*, and *Demon Souls*. They demonstrate how games and play might reveal histories of slavery, genocide, and theft of Indigenous lands even as their structures obscure Indigenous spatial and embodied practices that prioritize relationships with land, water, plants, and spirits. With ground and relationality defined as key concepts, Byrd centers Indigenous visions of dystopias to reveal how game spaces encode settler structures of governance even as the design of games might yet provide vital modes of resistance to Indigenous erasure.

POWER PLAY: GAMES, POLITICS, CULTURE

A series edited by TreaAndrea M. Russworm and Jennifer Malkowski



November 312 pages, 15 illustrations
paper, 978-1-4780-3264-9 **\$28.95/£22.99**
cloth, 978-1-4780-2927-4 **\$119.95/£103.00**



Jodi A. Byrd is a citizen of the Chickasaw Nation of Oklahoma and Professor of Race, Diaspora, and Indigeneity at the University of Chicago, coeditor of *Colonial Racial Capitalism*, also published by Duke University Press, and author of *The Transit of Empire: Indigenous Critiques of Colonialism*.

August 200 pages

paper, 978-1-4780-3212-0 **\$25.95/£19.99**

cloth, 978-1-4780-2889-5 **\$103.95/£89.00**

As If!

Queer Criticism Across Difference

CHASE GREGORY

In *As If!*, Chase Gregory explores the stylistically strategic, often campy, and productively fraught cross-identifications of early queer criticism. Gregory calls this form of AIDS-era criticism as if!—a mode of writing in which authors struggle to read, write, and identify with and across categories of race, sexuality, and gender. Analyzing the work of Robert Reid-Pharr, Deborah McDowell, Barbara Johnson, and Eve Sedgwick, Gregory shows how their writing productively challenges fixed ideas of identity and knowledge production. Using these four writers as case studies of a larger trend within early queer criticism, Gregory demonstrates that even when critical attempts at relation are met by impasse, as if! criticism breaks down social relation, especially within those fields influenced by queer theory, deconstructionist feminist theory, and black feminist theory. By advocating a return to as if! criticism as a politically useful blueprint for contemporary cultural inquiry, Gregory draws attention to the obstacles to forging identification across difference and insists on the impossible project of solidarity across such difference.

THEORY Q

A series edited by Lee Edelman, Benjamin Kahan, and Christina Sharpe

Chase Gregory is Assistant Professor of English at Bucknell University.

Queer studies/Performance studies/Border studies

Queer Traffic

Sex, Panic, Free Trade

JENNIFER TYBURCZY

In *Queer Traffic*, Jennifer Tyburczy traces how sexual dissidents across the Mexico-Canada-US borderlands transport the objects and experiences that nourish their sexual and social lives. She situates the North American Free Trade Agreement (NAFTA) as a pivot point in the formation of panics aimed at stamping out these outlaw sex practices. Highlighting NAFTA's erotic investments in hetero- and homonormativity, racial capitalism, markets of dispossession, and neocolonialism, Tyburczy directly engages with art, activism, and archives to revisit the struggles of people who invented circuits of sexual exchange through four decades of violence and criminalization. In conversing with actors from bureaucrats to pornographers and in studying choreographies, social movements, and street vocabularies, she examines an array of tactics that undermine the market logics of trade law and policy. Dreaming of other forms of living that go beyond mere survival, *Queer Traffic* guides us through the renegade pathways that circumvent the seemingly endless reach of free-trade capitalism toward other routes to pleasure.

DISSIDENT ACTS

A series edited by Diana Taylor and Macarena Gómez-Barris

Jennifer Tyburczy is Associate Professor of Feminist Studies at the University of California, Santa Barbara, and author of *Sex Museums: The Politics and Performance of Display*.

October 304 pages, 45 color illustrations

paper, 978-1-4780-3223-6 **\$34.00/£26.99**

cloth, 978-1-4780-2896-3 **\$125.00/£108.00**

My Studio Is a Dungeon Is the Studio

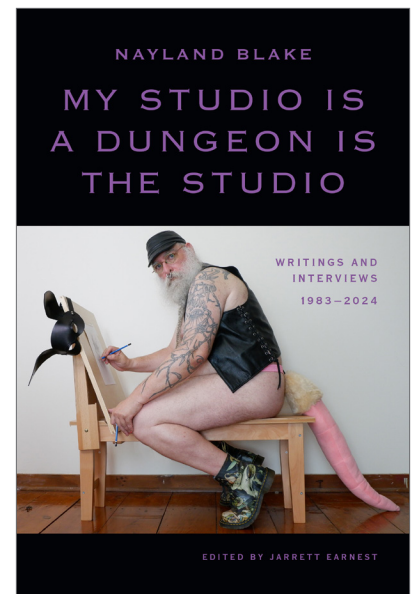
Writings and Interviews, 1983–2024

NAYLAND BLAKE

Edited by **Jarrett Earnest**

For four decades, artist, writer, curator, and teacher Nayland Blake has been at the center of discussions of queer aesthetics and contemporary art. Their work has examined racial hybridity, the ins and outs of the BDSM world, and the importance of self-representation. From interviews and critical essays to performance scripts and collage pieces, *My Studio Is a Dungeon Is the Studio* gathers forty years of Blake's groundbreaking thought and writing on their personal explorations of kink and creativity as well as on the making, teaching, and curating of art and queer culture. Whether delving into furry fandom or analyzing art, Blake bridges the art and queer kink communities. They also argue that queer artists must champion the work of their peers and elders. As Blake demonstrates throughout, sexual self-expression is an extension of artistic self-expression: they are the same. The volume includes an introduction by artist and critic Jarrett Earnest.

Nayland Blake is an artist, curator, and Codirector of the Studio Arts Program at Bard College. They are coeditor of *In a Different Light: Visual Culture, Sexual Identity, Queer Practice*. **Jarrett Earnest** is an artist, writer, and author of *What It Means to Write About Art: Interviews with Art Critics*.



October 368 pages, 36 illustrations
paper, 978-1-4780-3250-2 **\$28.95tr/£22.99**
cloth, 978-1-4780-2908-3 **\$119.95/£103.00**

Gender studies/Religious studies/Activism

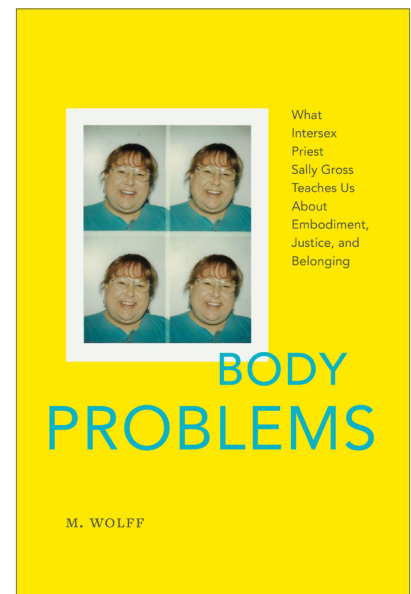
Body Problems

What Intersex Priest Sally Gross Teaches Us About Embodiment, Justice, and Belonging

M. WOLFF

In *Body Problems*, M. Wolff offers groundbreaking insight into Sally Gross, a South African intersex priest and activist whose body was continuously policed and politicized. Gross's role in founding Intersex South Africa and her involvement with the African National Congress are celebrated in the Apartheid Museum, but the complex dimensions of her life—from her Jewish heritage to her Christian priesthood and Buddhist practices—remain largely unexplored. Wolff illuminates these lesser-known aspects of Gross's spirituality and theorizes her resistance to the regulation of intersexuality. The book urges readers to rethink bodies and belonging, particularly as they relate to formations of gender and religion. Wolff presents Gross's life as a guide for discerning our commitments to social justice and responsible relations. *Body Problems* is a timely and expansive contribution to ongoing discourses on the medical, religious, and political construction of bodies.

M. Wolff is Associate Professor of Religion at Augustana College.



August 336 pages, 7 illustrations
paper, 978-1-4780-3204-5 **\$29.95/£23.99**
cloth, 978-1-4780-2878-9 **\$119.95/£103.00**

Selected Writings

Volume 1

Toward a New African Art Discourse

Volume 2

Curating the Postcolonial Condition

OKWUI ENWEZOR

Edited by Terry Smith

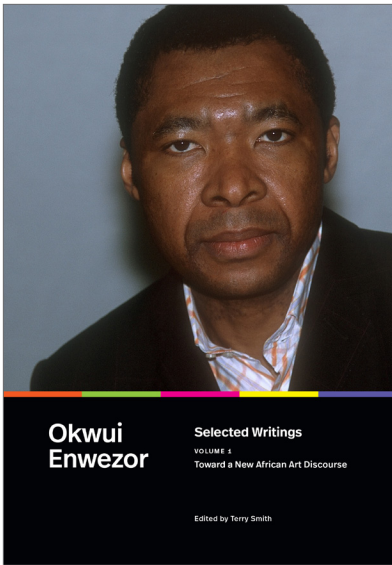
"Okwui Enwezor has been among the most stimulating and politically engaged curators in the last hundred years! He always had a finger on the pulse of practicing artists and critical theory, as evidenced in these writings. This informed his majestic curatorial approach for making the most important, ground-breaking exhibitions in the twenty-first century, from Documenta to Venice to Sharjah. These essays constitute one of the most important documents and legacies for understanding contemporary art and curatorial practice today."—ISAAC JULIEN

"This selection of Okwui Enwezor's writings offers an intimate look into the beliefs which fueled his practice: those of plurality, fluidity, and openness. It is through these writings that we are able to stay the course of Enwezor's incomparable vision and insist, as he did, on an expansive understanding of the world and all those who inhabit it."—THELMA GOLDEN, Director and Chief Curator, Studio Museum in Harlem

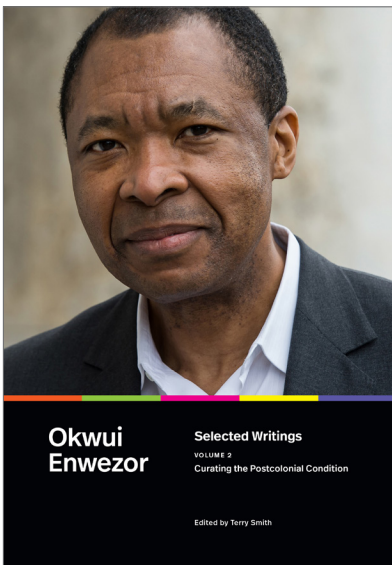
"Arguably the most influential curator of his generation."—THE GUARDIAN

Okwui Enwezor is widely regarded as a leader among the brilliant curators who emerged in the 1990s to set agendas for understanding the global expansiveness of contemporary art. Among his pathfinding exhibitions were the second Johannesburg Biennale (1997), the paradigm-shifting Documenta 11 (2002), *Archive Fever* (2008), and *Postwar* (2016). In addition to his groundbreaking curatorial work, Enwezor was also a prolific critic, essayist, and theorist. *Selected Writings*—a landmark two-volume set—brings together Enwezor's most influential and foundational works. Spanning a quarter-century, these selections reflect the depth and breadth of Enwezor's writing and its role in his tireless efforts to decolonize the art world. Volume 1, *Toward a New African Art Discourse*, includes fifteen essays written between 1994 and 2006, while volume 2, *Curating the Postcolonial Condition*, includes seventeen essays written between 2006 and 2019. Drawn from exhibition catalogs, art journals, interviews with artists, art reviews, curatorial statements, historical studies, and book chapters, these texts show Enwezor striving to fulfill the two main ambitions that drove his career: to found and sustain what he called a "New African Art Discourse" and to enable a critical, diasporic imagining of postcoloniality that would become pervasive within global art discourse. Demonstrating that his writing helped fulfill these goals, *Selected Writings* reaffirms Enwezor's status as a transformational figure in the global contemporary art world.

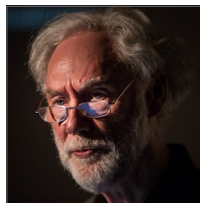
Okwui Enwezor (1963–2019) was an internationally recognized and pathbreaking art curator, former director of Haus der Kunst, founder of *Nka: Journal of Contemporary African Art*, and coauthor of numerous books and exhibition catalogs. **Terry Smith** is Andrew W. Mellon Emeritus Professor of Contemporary Art History and Theory at the University of Pittsburgh and Professor at Large, The Africa Institute, Global Studies University, Sharjah.



August 472 pages, 72 color illustrations
paper, 978-1-4780-3152-9 \$40.00tr/£32.00
cloth, 978-1-4780-2831-4 \$145.00/£125.00



August 544 pages, 82 color illustrations
paper, 978-1-4780-3156-7 \$40.00tr/£32.00
cloth, 978-1-4780-2834-5 \$145.00/£125.00



Senghor

Writings on Politics

LÉOPOLD SÉDAR SENGHOR

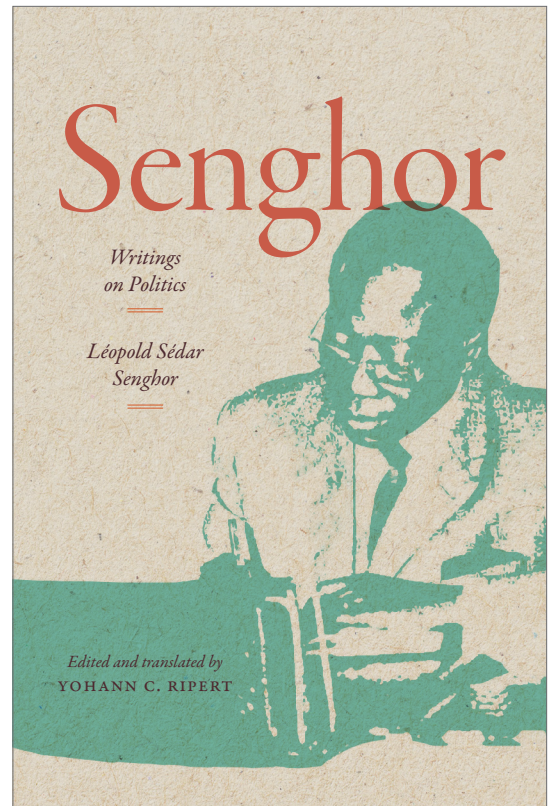
Edited and translated by **Yohann C. Ripert**

"Demonstrating the resilience and currency of Léopold Sédar Senghor's singular genius, this important collection represents the key philosophical, poetic, and existential moments in the long life of the poet-president and pillar of the Négritude movement. The translation of these essays into English could not have come at a better time, when the challenges of democracy and sustainable development are at the center of debates in Africa."—**MANTHIA DIAWARA**, author of *African Film: New Forms of Aesthetics and Politics*

Senghor: Writings on Politics brings Léopold Sédar Senghor's most vital essays, speeches, and political writings to English-language readers for the first time. Spanning the colonial and postcolonial years between 1937 and 1971, this volume captures Senghor's evolution from a pioneering poet and cofounder of Négritude to the president of Senegal as he grappled with the complexities of postcolonial identity, governance, and cultural hybridity. Senghor's reflections on topics ranging from federalism and decolonization to Francophonie reveal his commitment to weaving African and European cultural threads into a vision of global solidarity in ways that resonate with contemporary debates on race, culture, and politics. Inviting readers to engage with a seminal figure whose legacy continues to inspire new ways of thinking about freedom, independence, and coexistence, this landmark book furthers our understanding of one of the twentieth century's most influential cultural thinkers.

THEORY IN FORMS

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



November 208 pages

paper, 978-1-4780-3284-7 **\$28.95/£22.99**

cloth, 978-1-4780-2938-0 **\$119.95/£103.00**



Léopold Sédar Senghor (1906–2001) was a poet, philosopher, and the first president of Senegal. **Yohann C. Ripert** is Associate Professor of French and Franco-phone Studies at Stetson University.

October 256 pages

paper, 978-1-4780-3259-5 \$28.95/£22.99

cloth, 978-1-4780-2923-6 \$119.95/£103.00

Exorbitance

A Speculative Ethnography of Inheritance

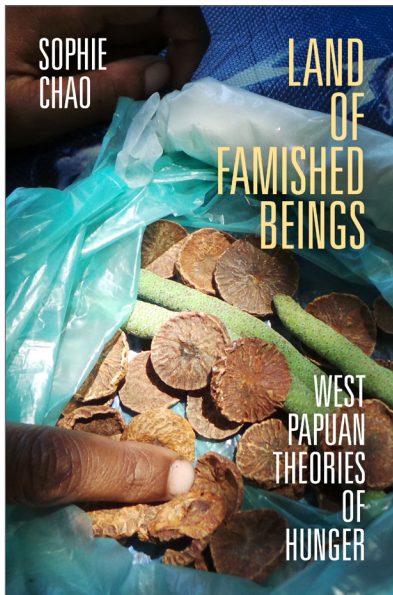
DEBORAH A. THOMAS

In *Exorbitance*, Deborah A. Thomas calls for new approaches to political sovereignty grounded in the embodied forms of autonomy and relation created in daily life. Rather than rooting sovereignty in the violence of the state and its institutions, Thomas conceives of sovereignty as the embodied refusal of law and dominion. Drawing on the insights of Caribbeanist thought and studies of Jamaican social, political, and spiritual life, Thomas proposes an exorbitant sovereignty enacted through a phenomenological notion of inheritance. Such a sovereignty emerges from alternative genealogies of governance, community, and ceremony that exceed Enlightenment expectations of political life. Thomas contends that the articulations of exorbitant sovereignty are emergent, ephemeral, and ultimately, relational. By outlining the perils and promises of our inheritance of colonial logics and the tools to refuse them, Thomas models a collaborative and collective anthropology oriented toward improvisational experimentation rather than ethnographic extraction.

THE LEWIS HENRY MORGAN LECTURES

A series edited by Kathryn Mariner and Llerena Guiu Searle

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.



August 272 pages, 19 illustrations

paper, 978-1-4780-3203-8 \$28.95/£22.99

cloth, 978-1-4780-2876-5 \$119.95/£103.00

Anthropology/Food studies/Asian studies

Land of Famished Beings

West Papuan Theories of Hunger

SOPHIE CHAO

In *Land of Famished Beings*, Sophie Chao examines how Indigenous Marind communities understand and theorize hunger in lowland West Papua, a place where industrial plantation expansion and settler-colonial violence are radically reconfiguring ecologies, socialities, and identities. Instead of seeing hunger as an individual, biophysical state defined purely in nutritional, quantitative, or human terms, Chao investigates how hunger traverses variably situated humans, animals, plants, institutions, infrastructures, spirits, and sorcerers. When approached through the lens of Indigenous Marind philosophies, practices, and protocols, hunger reveals itself to be a multiple, more-than-human, and morally imbued modality of being—one whose effects are no less culturally crafted or contested than food and eating. In centering Indigenous feminist theories of hunger, Chao offers new ways of thinking about the relationship between the environment, food, and nourishment in an age of self-consuming capitalist growth. She also considers how Indigenous theories invite anthropologists to reimagine the ethics and politics of ethnographic writing and the responsibilities, hesitations, and compromises that shape anthropological commitments in and beyond the field.

Sophie Chao is Senior Lecturer in Anthropology at the University of Sydney, author of *In the Shadow of the Palms: More-Than-Human Becomings in West Papua*, and coeditor of *The Promise of Multispecies Justice*, both also published by Duke University Press.

Performances of Spiral Time

LEDA MARIA MARTINS

Translated by **Bruna Barros** and **Jess Oliveira**

Foreword by **Fred Moten**

In *Performances of Spiral Time*, famed Afro-Brazilian thinker Leda Maria Martins theorizes forms of African and African diasporic temporality, corporeality, and space that exist apart from and critique Eurocentric notions of linear time. Martins introduces the notion of “spiral time”—curved and recurrent temporalities materialized in Black corporealities in which the body is the place of the inscription of memory and knowledge. She draws on African and African diasporic philosophy as well as the ritual performance and quotidian practices of Afro-Brazilians, arguing that spiral time is most powerfully expressed by the moving body. With this theorization, Martins not only counters the claim to dominance of Western linear time; she provides a polyvalent and foundational account of African and African diasporic thought and ontology.

DISSIDENT ACTS

A series edited by Diana Taylor and Macarena Gómez-Barris



LATIN AMERICA IN TRANSLATION/EN TRADUCCIÓN/EM TRADUÇÃO

Leda Maria Martins is Professor of Literature, Arts, and Sciences at Universidade Federal de Minas Gerais. **Bruna Barros** is a multidisciplinary artist and translator. **Jess Oliveira** is a translator and poet. **Fred Moten** is Professor in the Departments of Performance Studies and Comparative Literature at New York University.

Geography/Postcolonial studies

Beyond Sanctuary

The Humanism of a World in Motion

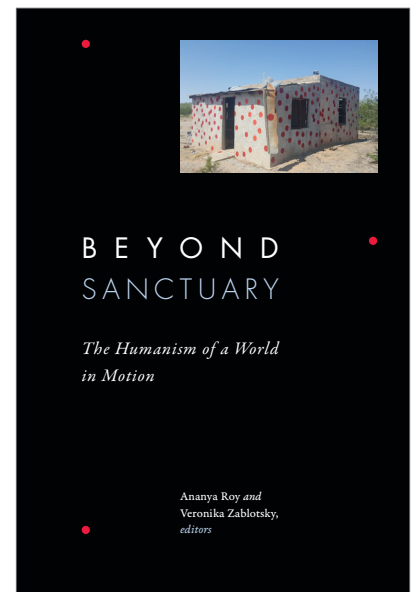
ANANYA ROY and **VERONIKA ZABLOTSKY**, editors

The contributors to *Beyond Sanctuary* examine how the liberal democracies of the West recognize and include racial others through technologies of state power that promise but rarely grant sanctuary and refuge. Conceptualized at a time of resurgent white nationalism, this volume not only critically interrogates right-wing xenophobia but also the liberal ruse of asylum and its place in Western humanism. Drawing on the liberatory histories and countercartographies of migrant movements and the intellectual traditions of the Black Radical Tradition, Indigenous studies, postcolonial thought, and critical refugee studies, the contributors analyze the colonial-racial logics of humanitarian reason and its carceral geographies of camps and crossings. Whether analyzing guerrilla art projects that memorialize female migrants who died crossing the US-Mexico border, schools for undocumented students, housing solidarity movements in state-run camps in Greece, or transnational struggles for abolition, this collection foregrounds ideas and practices of fugitivity and freedom that refuse and reworld the West.

Contributors Leisy J. Abrego, Damon Azali-Rojas, Amy Sara Carroll, Sharad Chari, Nicholas De Genova, Ricardo Dominguez, Lorgia García-Peña, Sarah Haley, Gaye Theresa Johnson, Moon-Kie Jung, Maria Kaika, Saree Makdisi, Kyle Mays, Ananya Roy, Charles Sepulveda, SA Smythe, Vanessa E. Thompson, Charalampos Tsavdaroglou, João H. Costa Vargas, Rinaldo Walcott, Veronika Zablotsky, Maite Zubiaurre

Ananya Roy is Professor of Urban Planning, Social Welfare, and Geography at the University of California, Los Angeles. **Veronika Zablotsky** is Assistant Professor of Social and Political Philosophy at Freie Universität Berlin.

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August 384 pages, 19 illustrations
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October 224 pages

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The Possible Form of an Interlocution

W. E. B. Du Bois and Max Weber in Correspondence

NAHUM DIMITRI CHANDLER

In *The Possible Form of an Interlocution*, Nahum Dimitri Chandler provides an epistemological and theoretical elaboration of the correspondence between W. E. B. Du Bois and Max Weber in 1904 and 1905. Their interlocution took place under the heading of Du Bois's famous formulation "the problem of the color line." This study takes as its incipient reference Weber's statement to Du Bois that "I am absolutely convinced that the 'color-line' problem will be the paramount problem of the time to come, here and everywhere in the world." Chandler provides a concise statement of Du Bois's idea of "the problem of the color line" as a general formulation for understanding African American matters within modern historicity on a worldwide scale. He then examines Weber's earliest writings to understand in just what way "the 'color-line' problem," served as a problematization for Weber in both his thought and itinerary across the 1890s and through the time of his interlocution with Du Bois.

Nahum Dimitri Chandler is Professor in the School of Humanities at the University of California, Irvine, and author of *Annotations: On the Early Thought of W. E. B. Du Bois* and "Beyond This Narrow Now": Or, Delimitations, of W. E. B. Du Bois, both also published by Duke University Press.

Anthropology/Social Theory

Pierre Bourdieu's Political Economy of Being

GHASSAN HAGE

In *Pierre Bourdieu's Political Economy of Being*, Ghassan Hage explores the great French social theorist's work and revitalizes conventional and undertheorized aspects of his thinking. Hage focuses on Bourdieu's concern with social being and what constitutes a worthwhile and fulfilling life. Such a life is not something that one either has or does not have; rather, society distributes and assigns values to ways of living. These values are structured by relations of power and domination and are subject to the outcome of political conflicts. Hage elucidates this political economy of being by reworking Bourdieu's key concepts of habitus, illusion, symbolic capital, and field. In this political economy, people enjoy a worthwhile life to the degree that they are able to orient and deploy themselves practically in the world that surrounds them, have a sense of purpose, and achieve a level of social recognition. For Hage, the project of theorizing and understanding how people struggle to define, legitimize, and live a viable life in the face of symbolic domination permeates all of Bourdieu's work.

Ghassan Hage is Professor of Anthropology and Social Theory at the University of Melbourne and the author of several books, including *The Racial Politics of Australian Multiculturalism* and *The Diasporic Condition: Ethnographic Explorations of the Lebanese in the World*.

PIERRE
BOURDIEU'S
POLITICAL
ECONOMY
OF BEING

GHASSAN
HAGE

October 184 pages, 1 illustration

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The Elsewhere Is Black

Ecological Violence and Improvised Life

MARISA SOLOMON

In *The Elsewhere Is Black*, Marisa Solomon examines how waste is a mundane part of poor Black survival and a condition of settler colonial racial capitalism. Tracing the flow of trash and waste across Black spaces, from Brooklyn's historically Black Bedford-Stuyvesant to the post-plantation towns of Virginia's Tidewater, Solomon contends that waste infrastructures concentrate environmental risk in an elsewhere that is routinely Black. Solomon emphasizes that ecological violence is a form of racialized heteropatriarchal environmental control that upholds whiteness as a propertied way of life and criminalizes Black survival. As she points to acute sites of toxicity, Solomon theorizes the relationship between the devaluation of land and Black and more-than-human life to reveal how the risks of poisoning, police violence, dispossession, and poverty hold Black life captive. Locating Black survival as a site from which alternative eco-political imaginations spring, she foregrounds how people live and dream amidst waste's daily accumulation. Solomon opens new ecological horizons to ask: What forms of environmentalism emerge when Black un/freedom has never been distant from waste?

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD

Marisa Solomon is Assistant Professor of Women's, Gender, and Sexuality Studies at Barnard College, Columbia University.

Environmental studies/Cultural and Medical Anthropology

Homesick

NICHOLAS SHAPIRO

Following Hurricane Katrina, the Federal Emergency Management Agency (FEMA) distributed over 120,000 trailers for emergency housing. Produced from engineered wood containing toxic amounts of formaldehyde, these shelters were vectors of illness and death. Although they were subsequently banned, FEMA trailers were resold and again used for housing, scattering their harm to other people and areas. In *Homesick*, Nicholas Shapiro draws on almost fifteen years working with impacted community members to trace how the story of toxic emergency housing units expands into a story of how all of our shelters became a seat of exposure and how we can collectively struggle for cleaner indoor air. Throughout, Shapiro questions the efficacy of the fundamental tools used to cultivate accountability, repair, and change, arguing for their reimagining. Detailing health effects as well as community and individual efforts to achieve better life, health, and justice, Shapiro highlights how homesickness for an otherwise future can herald meaningful change.

CRITICAL GLOBAL HEALTH: EVIDENCE, EFFICACY, ETHNOGRAPHY

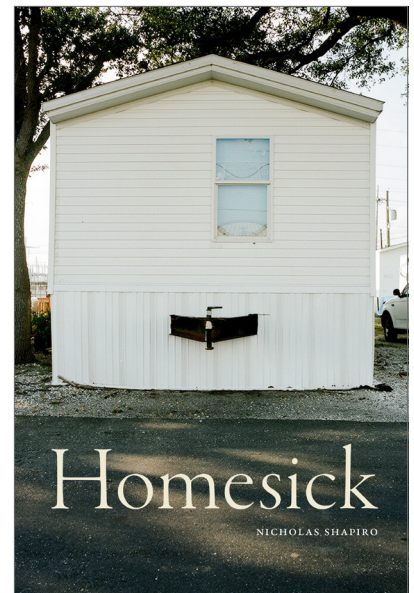
A series edited by Vincanne Adams and João Biehl

Nicholas Shapiro is Assistant Professor at the Institute for Society and Genetics at the University of California, Los Angeles.

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Meridians

feminism, race, transnationalism

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The
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Feminist studies/Transnational studies

Meridians Twenty-Fifth Anniversary Issue

GINETTA E. B. CANDELARIO, editor

A special issue of *Meridians*

As *Meridians* celebrates its 25th anniversary influencing transnational feminist knowledge, topics covered include reflections on racial capitalism in the Global South; feminist art and activism in East Asia; queer poetics of resistance from African and Latin American perspectives; and intersectional critiques of beauty and racial politics across regions, including the Global South and African diasporas.

Contributors Mayowa Ajibade, Laura Barberán Reinares, Faith Barter, Andreia Beatriz, Danielle Bradley, Adriana Darielle Mejía Briscoe, Cat Brooks, Ginetta E.B. Candelario, Laura Edmondson, Lucy El-Sherif, Yafrainy Familia, Karla FC Holloway, Porntip Israsena Twishime, shiv k, Terry Kawashima, Elizabeth LaCouture, Eunah Lee, Deballi Mookerjea-Leonard, Mamata Reddy, Maria-Fátima Santos, Dana Serea, J. Shankaraiah, Bhavika Yendapalli

Critical Theory/Media studies/Labor studies

Form and Its Discontents

LOU SILHOL-MACHER and **YVONNE LIN**, editors

A special issue *Qui Parle*

Building on the current resurgence of formalism(s) in theoretical conversations across humanistic and social disciplines, this issue explores identitarian critique in experimental film and art; formalism in film studies, critical theory, and queer theory; deconstructive methods and formlessness; race, labor, and gender in museum practices; and Marx's concept of species-being and capitalist form.

Contributors Alan Díaz Alva, Yvonne Lin, Amber Musser, Karen Ng, Nick Salvato, Lou Silhol-Macher, Tess Takahashi, Suiyi Tang, Mario Telò, Juan Camilo Velásquez

Economics/Film studies/Critical Theory

Filming Capital

PIETRO BIANCHI and **JOSHUA HAROLD WIEBE**, editors

A special issue of *South Atlantic Quarterly*

Topics covered include Marxism and contemporary global capitalism through the lens of visual and film studies; racial capitalism in American professor Cedric Robinson's film writings; Chinese migrant workers and the edgy "Shamate" subculture in the documentary *We Were Smart* (2019); the "phantasmagorias"—dreamlike imagery of urban space—of German philosopher Walter Benjamin; heist cinema and the collective work of art; and cinema, communism, and global peasantry in the 1970s

Contributors Pietro Bianchi, Benjamin Crais, Cassandra Guan, Anna Kornbluh, Patrick Marshall, Ernest Pujol-León, Alberto Toscano, Joshua Harold Wiebe, Ling Zhang

Neng 能 and China's Long 1980s

Resource, Capacity, Momentum

NICHOLAS BARTLETT and **YING QIAN**, editors

A special issue of *positions*

Focusing on the Chinese character neng 能, which refers to the interconnected economic, political, material, and cultural developments in China's long 1980s (1978–1992), this issue examines overlooked experiences in border areas; the circuits linking provincial cities and the capital; the emergence of media figurations; and the exploration of university life to assess interconnections between cultural, economic, and social changes.

Contributors Tani Barlow, Nicholas Bartlett, Corey Byrnes, Tuo Li, Ying Qian, Louisa Schein, Wei Shang, Hui Wen, Hung Wu, Angela Zito, Zhen Zhang

Asian studies/Black studies/Asian American studies

Emerging Crossroads

The Intersections and Fissures of Black Studies, Asian Studies, and Asian American Studies

LIN LI, editor

A special issue of *Journal of Asian Studies*

Detailing the need for cross-racial coalitions against white supremacy as evidenced by the Black Lives Matter movement and the rise of anti-Asian violence during the COVID-19 pandemic, this issue examines the intersection of Black Studies, Asian Studies, and Asian American Studies to examine race in Asian Studies, anti-Asian violence, and Afro-Asian solidarity.

Contributors Kun Huang, Lin Li, Wen Liu, Felicity Stone-Richards, Don J. Wyatt

Latin American History

Infrastructures of Spanish Empire

LAUREN H. DERBY, KATHERINE M. MARINO, ELIZABETH O'BRIEN, FERNANDO PÉREZ-MONTESINOS, WILLIAM SUMMERHILL, and KEVIN TERRACIANO, editors

A special issue of *Hispanic American Historical Review*

Topics covered include the history of the mail system in Latin America; Colonial Latin American agricultural and land practices; Indigenous defense of land in Latin America; and the transatlantic circulation of knowledge in Latin America.

Contributors Martín Bowen, Antoine Duranton, Mallory E. Matsumoto, José Araneda Riquelme

positions asia critique

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Agricultural History

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Literary studies

Lyric Beyond Containment

SARAH DOWLING and **CLAIRE GRANDY**, editors

A special issue of *differences*

Topics covered include the intersections of lyric theory and queer subjectivity; the impact of incarceration, neoliberalism, and surveillance on poetry; and the colonial legacy in the study of poetic forms.

Contributors Andrea Brady, Susan Briante, Whitney DeVos, Amy De'Ath, Sarah Dowling, Keegan Cook Finberg, Claire Grandy, Sarah Hakeem Grewal, Jacques Khalip, David Marriott, Jan Mieszkowski, Heather Milne, Ren Ellis Neyra, Forest (Tres) Pyle, Tristram Wolff

History/Environmental studies

Writing History in Place

ANDREW C. BAKER and **WILLIAM THOMAS OKIE**, editors

A special issue of *Agricultural History*

This issue includes seven wide-ranging examples that highlight the value of place in framing historical thinking, research, and writing. Topics include the 1840 Natchez tornado; the ways that place, religion, and environment each interacted in the particular history of an African American community in coastal North Carolina; coffee production in mid-nineteenth century colonial Ceylon; and the draining of Lake Cairo in the early twentieth century.

Contributors Andrew C. Baker, Camden Burd, M. W. Dougherty, Alison Collis Greene, Kristen Greteman, Raymond M. Hyser III, William Thomas Okie, Caroline Peyton, Imogen Wegman

Medicare at Sixty

JONATHAN OBERLANDER, editor

A special issue of *Journal of Health Politics, Policy and Law*

Covering the political transformation of Medicare over the past six decades, “Medicare at 60” includes articles on Medicare reform and financing, efforts to privatize Medicare, benefit gaps leading to out-of-pocket expenses, and the concept of Medicare for All.

Contributors Andrea Louise Campbell, Juliette Cubanski, Richard Frank, Jean Fuglesten Biniek, Bowen Garrett, Sherry Glied, John Holahan, Brendan Lui, James A. Monroe, Kimberly J. Morgan, Tricia Neuman, Jonathan Oberlander, Stephen Zuckerman

Journal of Health Politics, Policy and Law

August 175 pages, 6 illustrations
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Artificial Intelligence and Risk Assessments in Criminal Justice

What's Happening Now, and Some Thoughts on Regulation

JONATHAN J. WRUBLEWSKI, editor

A special issue of *Federal Sentencing Reporter*

Topics include the increasing usage of artificial intelligence in the criminal justice process; experiences with risk assessment tools in state and federal criminal justice systems; and values-based regulation of analytical tools.

Contributors Julian Adler, Elie Alhajjar, Laith Al-Saadoon, Jethro Antoine, Dwayne Butler, Catherine Chen, Ed Chung, Jody Fridley, Nicholas Goldrosen, Kristine Hamann, Ashley Hirashima, Dennis D. Hirsch, Kamaria Horton, Jason Kalish, Robert Mahari, Brian Mattson, Gabriele Mazzini, Antonia Merzon, Jared Ott, Jesse Rothman, Jake J. Smith, C. Clare Strange, Karen Tan, Adam Unikowsky, Angie Westover-Munoz, Jonathan J. Wroblewski, Christopher B. Yaluma

FSR

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Diaspora Without Displacement

The Coloniality and Promise of Capoeira in Senegal

CELINA DE SÁ

Capoeira—a game of combat primarily developed by enslaved West Central Africans—has become an icon of both Brazilian national culture and pride in the country’s diasporic African heritage. Yet the sport remains less accessible in Africa itself, overshadowed in large part by participants in the Global North. In *Diaspora Without Displacement*, Celina de Sá tells the story of capoeira as it “returns” to the African continent through the creative initiatives of young urban professionals in Senegal. De Sá demonstrates how a new generation of African capoeiristas are taking up their own Afro-diasporic performance tradition, effectively reframing notions of diaspora and race through their social practice. Though capoeira has largely Angolan roots, and the agents of return are typically white Brazilians and Europeans, the West African practitioners de Sá documents nonetheless form an exceptional relationship to capoeira that, in turn, becomes a mode of political and social consciousness. Drawing on ethnographic research in Senegal as well as analyzing a capoeira network across West Africa, de Sá shows how urban West Africans use capoeira to explore the relationship between Blackness, diaspora, and African heritage.

Celina de Sá is Assistant Professor of Anthropology at the University of Texas at Austin.



August 168 pages
paper, 978-1-4780-3214-4 **\$23.95/£18.99**
cloth, 978-1-4780-2890-1 **\$103.95/£89.00**

Dance

Knowing as Moving

Perception, Memory, and Place

SUSAN LEIGH FOSTER

In *Knowing as Moving*, Susan Leigh Foster theorizes how the act of moving in and through the world creates the potential for individual and collective bodies to connect. Starting from the assertion that knowing takes place through bodily movement, Foster moves away from the Western philosophical traditions of dance, critiquing the Cartesian mind/body duality and its colonizing politics. She draws on Native and Indigenous studies, ecological cognitive science, disability studies, phenomenology, and new materialism to explore how knowledge is neither static nor storable. Thinking is a physical action and the product of an entire neuromuscular system with its mobile postural and gestural configurations, perceptual systems, and brain activity. Foster outlines how reading, examining, talking, and remembering are all forms of moving and contends that any process of knowing establishes one’s identity and relationality. By focusing on the centrality of bodily movement to thought and self, she contributes a decolonial critique of the study of knowledge and being. In so doing, Foster replaces the Cartesian colonial “I think therefore I am,” with a decolonial “I move and therefore I know.”

Susan Leigh Foster is Distinguished Research Professor in the Department of World Arts and Cultures/Dance at the University of California, Los Angeles. She is the author of, most recently, *Valuing Dance: Commodities and Gifts in Motion*.

Basketball Trafficking

Stolen Black Panamanian Dreams

JAVIER WALLACE

Tito is a Black Panamanian teenager whose hoop dreams include playing in the NBA. When a private high school in Texas recruits him under the guise of an athletic scholarship, he believes he's one step closer. Instead, he becomes entangled in a system that exploits young Black athletes through the F-1 Student Visa program. In *Basketball Trafficking*, Javier Wallace follows Tito's journey from international tournaments and high school to his near deportation, exposing the underbelly of the basketball pipeline that stretches across borders. Wallace situates Tito's experience within a broader framework of anti-Blackness, labor exploitation, and the unchecked power of the NCAA and US immigration system. Tito's story is more than a sports story—it is an urgent account of the policing and manipulation of Black male athletic labor for institutional profit. Prompting readers to consider how the global athletic industrial complex extracts and discards Black labor, Wallace demands that readers see young Black athletes like Tito not just as bodies for entertainment, but as human beings whose dreams, struggles, and lives matter.

Javier Wallace is a Postdoctoral Associate in the Program of Education at Duke University.

Black studies/Cultural studies

The Aesthetic Character of Blackness

Sounds Like Us

JEMMA DECRISTO

In *The Aesthetic Character of Blackness*, Jemma DeCristo theorizes the means by which black art liberates the free world but does not and cannot liberate black people. Drawing on Frederick Douglass, W. E. B. Du Bois, and Alain Locke and as well as the aesthetic thought of Immanuel Kant, Friedrich Schiller, Friedrich Nietzsche, and Theodor Adorno, DeCristo critiques the exaltation of black culture and art's saving power by analyzing the violence underneath aesthetic production. She tracks black music's representational and anti-representational capacities in projects of black non/humanization from nineteenth-century abolitionism and the founding of the recording industry to the emergence of black queer blues performers and the rise of the Black Arts Movement of the 1960s. Theorizing the contemporary neoliberalization of black audio-visual spectacle, DeCristo ultimately demonstrates that the voluptuous world of black aesthetics beautifies an anti-black world that wields black art and culture as a weapon against black life.

Jemma DeCristo is Assistant Professor of American Studies at the University of California, Davis.

November 200 pages, 9 illustrations
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THE AESTHETIC
CHARACTER OF
BLACKNESS

Sounds Like Us

Jemma DeCristo

October 288 pages, 15 illustrations
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Alive in the Sound

Black Music as Counterhistory

RONALD RADANO

In *Alive in the Sound*, Ronald Radano proposes a new understanding of US Black music by focusing on the key matter of value, manifested musically in its seemingly embodied qualities—spirit, soul, and groove. While acknowledging these qualities are always embedded in Black music, Radano shows they developed not simply from performance but from musicians' status as laborers inhabiting an enduring racial-economic contradiction: Black music originated publicly as an exchangeable property owned by people whose subhuman status granted them—as “natural” musicians—indelible properties of sound. As a contradiction of the rules of ownership, wherein enslaved property was forbidden the right to own, modern Black music emerges after emancipation as a primary possession, moving dialectically into commercial markets and counterhistorically back into Black worlds. Slavery's seminal contests of ownership underlie modern musical sensations of aliveness, which become the chief measure of value in popular music. By reconceiving US Black music history as a history of value, Radano rethinks the music's place in US and global culture.

REFIGURING AMERICAN MUSIC

A series edited by Ronald Radano, Josh Kun, and Nina Sun Eidsheim

Ronald Radano is Professor Emeritus of African Cultural Studies and Music at the University of Wisconsin-Madison. Among his books is *Audible Empire: Music, Global Politics, Critique*, also published by Duke University Press.

Gender studies/American studies

August 304 pages, 4 illustrations
paper, 978-1-4780-3206-9 **\$29.95/£23.99**
cloth, 978-1-4780-2879-6 **\$119.95/£103.00**

Humanity's Ruins

Ethics, Feminism, and Genocidal Humanitarianism

DANIELLE BOUCHARD

In *Humanity's Ruins*, Danielle Bouchard examines how genocidal aspirations animate contemporary Western humanitarian projects and discourses. Drawing on anticolonial and antiracist feminist critique, Bouchard argues that humanitarianism has functioned in the Cold War and post-Cold War eras to perpetuate longer-lived, fundamentally racist conceptualizations of humanity's defining characteristics. She examines the aesthetics of humanitarian texts, which are filled with figures of the wounded, dead, and disappeared—the atomic bomb victim whose only remainder is a shadow imprinted on concrete, the grievously injured Muslim woman, the vanished members of Amazonian “uncontacted” tribes, the dying African—to elucidate how the appearance of these figures reaffirms a genocidal view of humanity that aligns with the continuation of Western imperial warfare. Humanitarian discourses conceive of humanity as a community which, by definition, is under existential threat from some humans who are explicitly or implicitly understood as needing to be eliminated. Bouchard invokes “humanity's ruins” to expose the genocidal fantasy of a human world in which such threat has been eliminated in the interest of supposedly ensuring humanity's survival.

Danielle Bouchard is Associate Professor of Women's, Gender, and Sexuality Studies at the University of North Carolina at Greensboro and author of *A Community of Disagreement: Feminism in the University*.

The Human in Bits

Graphical Computers, Black Abstractions

KRIS COHEN

In *The Human in Bits*, Kris Cohen examines black abstractionist painting to demonstrate how race and computation are intimately entangled with the personal computer's graphic user interface. He shows how the personal computer and the graphical field of its screen meant to transform the human by transforming what environments humans were to labor in. It also provided the means for whiteness to tie itself to notions of colorblind meritocracy. Cohen focuses on the post-1960s experiments of black abstractionists Alma Thomas, Jack Whitten, Charles Gaines, and Julie Mehretu, who developed a nonrepresentational approach to blackness that was oriented more toward constraint than human expression. From Gaines's use of grids to Mehretu's layering of paint, these artists—in their knowledge that black life had always been conflated with numbers and bits of information—flirted with repetition, systems, and formulas to test other ways of being human. By demonstrating how these artists bypassed the white fear that the human would become interchangeable with data, Cohen reframes modernism and modernist art to account for racialization in computational cultures.

Kris Cohen is Jane Neuberger Goodsell Professor of Art History and Humanities at Reed College and author of *Never Alone, Except for Now: Art, Networks, Populations*, also published by Duke University Press.

American studies/Media studies

A Thousand Paper Cuts

US Empire and the Bureaucratic Life of War

ANJALI NATH

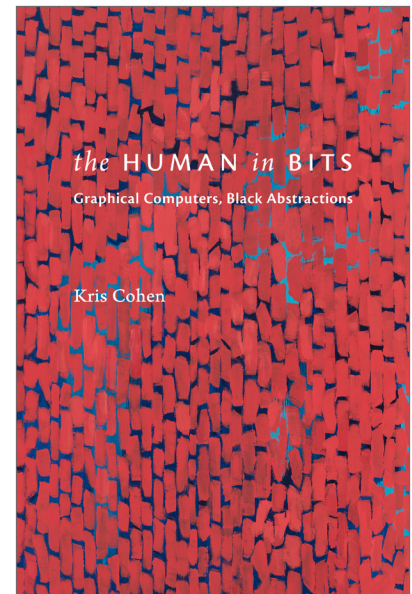
In *A Thousand Paper Cuts*, Anjali Nath considers the paper worlds made and destroyed by US imperialism. From the slogans of anti-Communist Cold Warriors against a spectral "Paper Curtain" to the scuttled efforts of activists who sought to document America's surveillance regime amidst the US war on Vietnam, Nath offers a pre-history of the redacted visions of the Homeland Security age. Nath shows how declassified documents tell the story of American counterinsurgency at home and abroad, revealing the imperial grammar beneath the abundant redactions of contemporary visual culture. Tracing the liberal political rhetoric that inspired the Freedom of Information Act in the 1960s through to the Bush-era's exuberant secrecy to the contemporary artists who subversively repurpose redacted documents in collage and critique, Nath maps the formation of the security state, its bureaucratic regimes of surveillance, and the racial logic of transparency.



SIGN, STORAGE, TRANSMISSION

A series edited by Jonathan Sterne and Lisa Gitelman

Anjali Nath is Assistant Professor in the Institute of Communication, Culture, Information and Technology at the University of Toronto Mississauga.



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August 232 pages, 26 illustrations
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 cloth, 978-1-4780-2892-5 **\$119.95/£103.00**

Interface Frictions

How Digital Debility Reshapes Our Bodies

NETA ALEXANDER

In *Interface Frictions*, Neta Alexander explores how ubiquitous design features in digital platforms reshape, condition, and break our bodies. She shows that while features such as refresh, playback speed, autoplay, and night mode are convenient, they can lead to “digital debility”—the slow and often invisible ways that technologies may harm human bodies. These features all assume an able-bodied user and at the same time push users to ignore their bodily limitations like the need for rest, nourishment, or movement. Building on the lived experiences of people with disabilities, Alexander explores alternative design solutions that arise from a multisensorial approach to communication. She demonstrates what can be gained from centering the nonaverage user, such as blind people who pioneered ways to control the playback speed of media, and Netflix subscribers with invisible disabilities like PTSD who successfully pushed the company to redesign its previews autoplay feature. Drawing on artworks, video games, and creative hacking by users with disabilities, Alexander challenges our understanding of media consumption, the attention economy, and the digital interface.



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

Neta Alexander is Assistant Professor of Film and Media at Yale University and coauthor of *Failure*.



October 168 pages, 14 illustrations
 paper, 978-1-4780-3256-4 **\$25.95/£19.99**
 cloth, 978-1-4780-2920-5 **\$103.95/£89.00**

Disability studies/Media studies

Crip Screens

Countering Psychiatric Media Technologies

OLIVIA BANNER

In *Crip Screens*, Olivia Banner provides a wide-ranging and ongoing history of Black, feminist-of-color, and crip resistance to psychiatry’s incorporation of hegemonic media technologies into treatment and research. Banner shows how institutions use documentary films, data visualization, network graphs, therapy chatbots, virtual patient training programs, and pharmaceutical advertising to pathologize certain people as “deviant” and “mentally ill.” Those people so categorized have used media technologies toward alternative visions of care. Examining insurgent media and technology efforts in the 1960s and 1970s, Banner shows how women and communities of color worked to wrest away from psychiatry its hold over representing mental distress and pathological categorization. These efforts and innovations, she argues, were distinct from what is now accepted as the antipsychiatry movement. In so doing, Banner recovers a lost history of disability politics—what she calls *crip screens*—that refused psychiatry’s use of cultural productions toward its carceral and subjugating designs.

Olivia Banner is Director of Strategy and Operations at the Center for Research and Education on Accessible Technology and Experiences at the University of Washington and author of *Communicative Biocapitalism: The Voice of the Patient in Digital Health and the Health Humanities*.

Spoiled

Asian American Hostility and the Damage of Repair

SUMMER KIM LEE

In *Spoiled*, Summer Kim Lee examines how contemporary Asian American artists challenge expectations that their work should repair the wounds of racial trauma. Kim Lee turns to the “spoiled”—the racialized, gendered body and all that it consumes, wrecks, and inflicts in its desire and excess—in visual culture, performance, music, and literature. Reading works by Cato Ouyang, Patty Chang, Wu Tsang, TJ Shin, Jes Fan, and others, Kim Lee highlights moments of hostility and deformation that spoil idealizations of Asian Americanness and incite modes of feeling and relating that relinquish fantasies of wholeness, power, and control. She observes the latent aggressive behaviors and negative affects in Asian American aesthetic practice: the embarrassment of asociality, the imposition of speaking as someone else, and the indulgence of ravenous appetites. In so doing, Kim Lee questions the political desires for repair expressed in “feeling Asian” and stays with the damage that spoilage creates as integral to the kinds of repair that Asian Americans seek.

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD

Summer Kim Lee is Assistant Professor of English at the University of California, Los Angeles.

October 256 pages, 29 illustrations,
including 24 in color
paper, 978-1-4780-3205-2 **\$35.00/£26.99**
cloth, 978-1-4780-2883-3 **\$125.00/£108.00**

Racial Care

On Asian American Suffering and Survival

JAMES MCMASTER

In *Racial Care*, James McMaster studies the forms of care that Asian Americans have taken up to survive the suffering they experience under neoliberal capitalism and white supremacy in the United States. He shows that racialized labors of care can cut multiple ways: sustaining life for its recipients, draining life from its performers. Uplifting examples of this dynamic from Asian American theater, performance art, visual culture, film, poetry, protest, and everyday life, McMaster advances a racialized ethics and politics of care forged from the insights of feminist, queer, and disability theory. He argues that racial care in the Asian American case must respond both to the specific sort of neglect Asian Americans face as a consequence of model minority racialization and to the urgent needs for care that exist among other racialized and colonized peoples. Following the lead of artists and writers like Kristina Wong, Mark Aguhar, Kimberly Alidio, Julia Cho, kt shorb, and Jess X. Snow, *Racial Care* provides a path forward for all seeking to sustain multiply marginalized Asian American life in times of overlapping crisis.

James McMaster is Assistant Professor of American Studies and English at The George Washington University.

November 192 pages, 4 illustrations
paper, 978-1-4780-3283-0 **\$25.95/£19.99**
cloth, 978-1-4780-2939-7 **\$103.95/£89.00**

October 256 pages, 11 illustrations
paper, 978-1-4780-3263-2 **\$31.95/£24.99**
cloth, 978-1-4780-2929-8 **\$119.95/£103.00**

Acoustic Colonialism

Acts of Mapuche Interference

LUIS E. CÁRCAMO-HUECHANTE

In *Acoustic Colonialism*, Luis E. Cárcamo-Huechante examines the role of sound in Chilean and Mapuche cultural production over the last two centuries. Cárcamo-Huechante theorizes sound as a territory of racial, patriarchal, and colonial hegemony as well as of Mapuche struggle, agency, and response to what he calls “acoustic colonialism.” From the mid-nineteenth century to the present, Chilean literature, radio, and other media have exerted a historic role in disseminating distorted visual and sonic representations of the Mapuche. The enduring effects of what Cárcamo-Huechante defines as the colonial ear—the entry point for these misrepresentations—reflect the logic of the Chilean settler nation-state. In response to these aural and sonorous figurations, contemporary Mapuche writers, artists, and activists have produced their own literary, radiophonic, vocal, and musical expressions. The voices, sounds, and discourses of these Mapuche productions contest and disrupt the acoustic colonialism that has dominated the soundscape of the territory designated in present-day cartography as central and southern Chile.

DISSIDENT ACTS

A series edited by Diana Taylor and Macarena Gómez-Barris

Luis E. Cárcamo-Huechante belongs to the Mapuche People. He is a founding member of the Comunidad de Historia Mapuche and Associate Professor of Spanish and Portuguese at the University of Texas at Austin.

Sound studies/Postcolonialism/Iberian studies

September 320 pages, 4 illustrations
paper, 978-1-4780-3207-6 **\$31.95/£24.99**
cloth, 978-1-4780-2880-2 **\$119.95/£103.00**

Geographies of the Ear

The Cultural Politics of Sound in Contemporary Barcelona

TANIA GENTIC

In *Geographies of the Ear*, Tania Gentic examines the language and soundscape of post-Franco Barcelona to listen for the remnants of a globalized colonial ear. She theorizes “echoic memory” to understand how sound circulates from the past to the present—and from the neighborhood to the nation to the globe—to trace how sonic practices produce and contest modernity, community identity, and democracy. Focusing on migrant and tourist accents, free radio stations, punk music, drag performances, and anti-gentrification protests, Gentic shows how the underground sounds in Barcelona complicate a modernizing aural imaginary of place. By thinking through the auralities present in literature, fanzines, comic books, documentary films, television and print media, popular music, public protests, and even everyday conversation, Gentic outlines the difficulties of considering the contemporary city as either the product of a monolingual national identity or a lived space easily circumscribed by geographical categories such as North, South, East, or West.



SIGN, STORAGE, TRANSMISSION

A series edited by Jonathan Sterne and Lisa Gitelman

Tania Gentic is Associate Professor in the Department of Spanish and Portuguese at Georgetown University and author of *The Everyday Atlantic: Time, Knowledge, and Subjectivity in the Twentieth-Century Iberian and Latin American Newspaper Chronicle*.

The Archive and the Aural City

Sound, Knowledge, and the Politics of Listening

ALEJANDRO L. MADRID

"*The Archive and the Aural City* showcases Alejandro L. Madrid's erudition, theoretical curiosities, and rigorous research. Madrid not only makes key arguments that will shape new directions of Mexican and Latinx sound studies, he provides an overdue and pointed intervention into a tradition of Latin American critique that has prioritized the lettered and the visual as the primary drivers of nation-building. This book is a crucial addition to how sound, music, and archives are studied."—**JOSH KUN**, editor of *The Tide Was Always High: The Music of Latin America in Los Angeles*

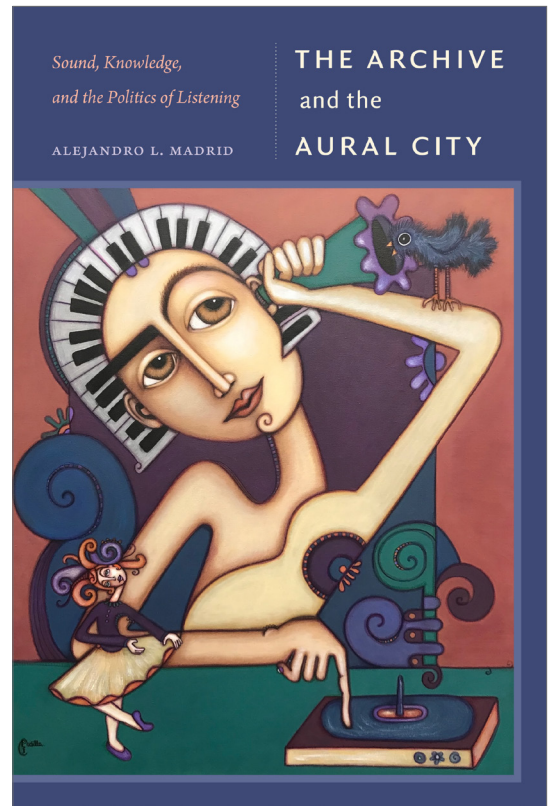
"A significant and thorough study of sound archives and the institutionalization of sound in post-revolutionary Mexico, *The Archive and the Aural City* is an outstanding work that accounts for both the role of aural archives in the understanding of modern culture and the significance of sound in the development of cultural memory. Alejandro L. Madrid interweaves paradigmatic conceptual work on the archive and on sound with key Latin American interventions, and his bold theoretical and historiographic expansions make this book important for those thinking about sound and archives globally."—**IGNACIO SÁNCHEZ PRADO**, author of *Strategic Occidentalism: On Mexican Fiction, the Neoliberal Book Market, and the Question of World Literature*

In *The Archive and the Aural City*, Alejandro L. Madrid examines the possibilities for retrieving sounds from the archive that were not meant to be heard. Drawing on Ángel Rama's notion of the Lettered City, Madrid proposes a notion of the Aural City—a Latin American urban intellectual elite for whom sound and listening are central to the creation, recreation, and circulation of new types of knowledge. While many of these elites carry forward a nationalistic agenda, Madrid contends that the Aural City's archives and the ways they are listened to and conceived through sound and music can also help dismantle dominant frameworks of national or colonial culture and build more inclusive spaces for intellectual exchange and political mobilization. From national archives in Latin America and colonial institutions abroad to sound exhibits, instruments, and internet-based archival projects, Madrid demonstrates how the development of urban spaces are understood through sound. In this way, he expands understandings of the archive's social and sonic power.



SIGN, STORAGE, TRANSMISSION

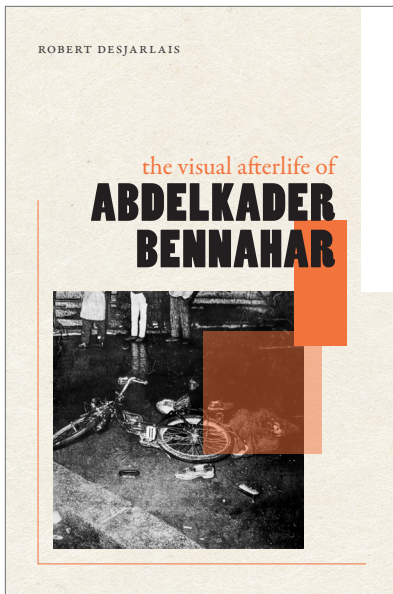
A series edited by Jonathan Sterne and Lisa Gitelman



August 384 pages, 46 illustrations
paper, 978-1-4780-3211-3 **\$33.95/£26.99**
cloth, 978-1-4780-2886-4 **\$139.95/£120.00**



Alejandro L. Madrid is Walter W. Naumburg Professor of Music at Harvard University and the author of several books, including *Tania León's Stride: A Polyrhythmic Life* and *In Search of Julián Carrillo and Sonido 13*.



October 336 pages, 55 illustrations
paper, 978-1-4780-3242-7 **\$29.95/£23.99**
cloth, 978-1-4780-2906-9 **\$119.95/£103.00**

September 320 pages, 108 color
illustrations
paper, 978-1-4780-3199-4 **\$35.00/£27.99**
cloth, 978-1-4780-2875-8 **\$125.00/£108.00**

The Visual Afterlife of Abdelkader Bennahar

ROBERT DESJARLAIS

On the night of October 17, 1961, thousands of Algerians peacefully demonstrated in the streets of Paris, protesting an illegal curfew imposed upon them by the French colonial government. The Paris police responded with deadly violence, by some accounts killing over two hundred people and wounding countless others. One of their victims was Abdelkader Bennahar, who was seriously beaten in Nanterre, a commune just west of Paris. Jewish-French photographer Élie Kagan took a number of photographs of Bennahar as he lay bleeding in the street. Bennahar was brought to a Nanterre hospital and reportedly died the next night. In *The Visual Afterlife of Abdelkader Bennahar*, Robert Desjarlais analyzes Kagan's photographs and their affective force and political significance from the moment they first circulated through the decades that followed. By drawing on Kagan's photographs and archival records to consider the trace remnants of Bennahar's life and the fate of his body in death, Desjarlais offers a compelling account of one person's "life death" through complicated strands of time and memory.

THEORY IN FORMS

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

Robert Desjarlais is Professor of Anthropology at Sarah Lawrence College, author of *The Blind Man: A Phantasmography*, and coauthor of *Traces of Violence: Writings on the Disaster in Paris, France*.

Negative Originals

Race and Early Photography in Colombia

JUANITA SOLANO ROA

In *Negative Originals*, Juanita Solano Roa explores race and identity through photographic practices in late nineteenth-century Medellín, Colombia. Focusing on the photographic studios of Fotografía Rodríguez and Benjamín de la Calle, Solano Roa examines the visual construction and dissemination of racial ideologies and the linkage of race to progress. She studies both positive and negative prints to highlight the juxtaposition of traditional portraiture, which reinforced prevailing racial ideologies, and subversive depictions of often-excluded individuals such as cross-dressers, peasants, the poor, and Afro-Colombians. In redefining photography's role, Solano Roa shifts the critic's eye from traditional positive prints to negatives, exposing the form's material, symbolic, and spatial significance. In doing so, she simultaneously uncovers new perspectives on the medium and challenges hegemonic histories. Engaging one of Latin America's most important photographic archives, Solano Roa addresses urgent gaps in the history of Colombian and Latin American photography, particularly at the intersection of race, gender, and the construction of whiteness.

Juanita Solano Roa is Associate Professor in the Department of Art History at the Universidad de los Andes, Bogotá.

Architecture and the Right to Heal

Resettler Nationalism in the Aftermath of Conflict and Disaster

ESRA AKCAN

In *Architecture and the Right to Heal*, Esra Akcan calls for architecture to take an active role in healing communities affected by socioeconomic, political, and environmental disasters. Akcan frames these processes by discussing buildings and spaces in relation to climate change mitigation and transitional justice. Focusing on lands held by the former Ottoman Empire, Akcan highlights the ongoing struggle to heal after internal social, state, and business-led violence ranging from forced disappearance to mass extinction. Putting forth the concept of resettler nationalism as a source of displacement and partition, she argues that while architecture and urban planning have been weaponized to segregate and subjugate minorities throughout history, they could instead confront systemic violence and make accountability and reparations possible. For Akcan, healing constitutes a matter of rights as well as a holistic notion of justice that addresses the intersections of social, global and environmental issues, and one that can be achieved through architecture. By locating spaces of political and ecological harm, Akcan advocates for healing on individual, communal, and planetary levels.

Esra Akcan is Professor of Architecture at Cornell University and author of *Architecture in Translation: Germany, Turkey, and the Modern House*, also published by Duke University Press, *Open Architecture: Migration, Citizenship and the Urban Renewal of Berlin-Kreuzberg by IBA 1984/87*, and *Abolish Human Bans: Intertwined Histories of Architecture*.



November 456 pages, 149 color images,
1 map
paper, 978-1-4780-3257-1 **\$40.00/£32.00**
cloth, 978-1-4780-2924-3 **\$145.00/£125.00**

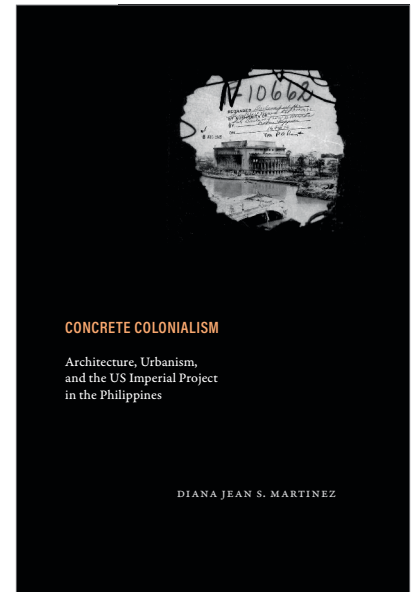
Concrete Colonialism

Architecture, Urbanism, and the US Imperial Project in the Philippines

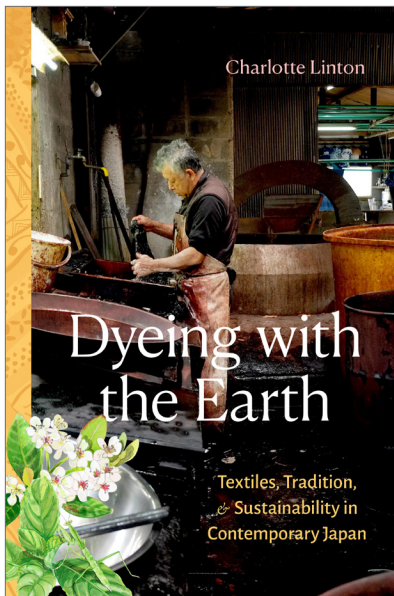
DIANA JEAN S. MARTINEZ

During US colonial rule in the Philippines, reinforced concrete was used to the near exclusion of all other building materials. In *Concrete Colonialism*, Diana Jean S. Martinez examines the motivations for and lasting effects of this forgotten colonial policy. Arguing that the pervasive use of reinforced concrete technologies revolutionized techniques of imperial conquest, Martinez shows how concrete reshaped colonialism as a project that sought durable change through the reformation of environments, colonial society, and racialized biologies. Martinez locates the origins of this material revolution in the development of Chicago, highlighting how building this urban center atop exceptionally challenging geology made it possible to transform diverse global ecologies. She details how the material's stability, plasticity, strength, and other qualities served the shifting imperatives of the US colonial regime, playing a central role in defending territory, controlling disease, and constructing monuments to nation and empire. By describing a world irreversibly remade, Martinez urges readers to consider how colonialism persists—in concrete forms—despite claims of its conclusion.

Diana Jean S. Martinez is Assistant Professor of the History of Art and Architecture at Tufts University.



September 296 pages, 63 illustrations
paper, 978-1-4780-3238-0 **\$29.95/£23.99**
cloth, 978-1-4780-2901-4 **\$119.95/£103.00**



October 312 pages, 103 color illustrations
paper, 978-1-4780-3221-2 **\$34.00/£26.99**
cloth, 978-1-4780-2898-7 **\$125.00/£108.00**

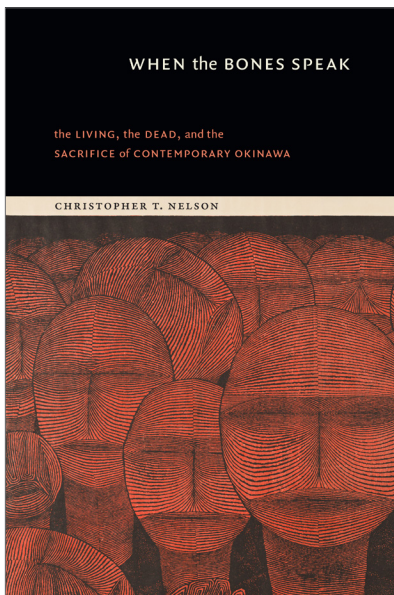
Dyeing with the Earth

Textiles, Tradition, and Sustainability in Contemporary Japan

CHARLOTTE LINTON

In *Dyeing with the Earth*, Charlotte Linton explores the intersection of small-scale traditional craft production with contemporary sustainability practices. Focusing on natural textile dyeing on the southern Japanese island of Amami Ōshima, Linton details the complex relationship between preservation practices, resource extraction, and land access in the production of *Oshima tsumugi* kimono cloth, which uses the indigenous technique of *dorozome* (or mud-dyeing). As global interest in sustainable fashion grows, textile manufacturers on Amami have expanded from kimono production to dyeing garments and textiles for high-profile designers. While traditional craft may appear at odds with the large-scale global textile industry, Linton reveals how global and Amamian producers face similar social, economic, and environmental pressures. Ethical production in fashion, Linton contends, should focus on understanding local everyday practices that sustain direct relationships between people, place, and environment rather than rely on short-term solutions via new processes or materials. Weaving together ethnography, photography, and illustration, Linton underscores the continued relevance of traditional craft and material cultures amid ongoing climate change and biodiversity loss.

Charlotte Linton is a Postdoctoral Research Fellow in Social Anthropology at All Souls College, University of Oxford.



July 312 pages, 24 illustrations
paper, 978-1-4780-3196-3 **\$28.95/£22.99**
cloth, 978-1-4780-2872-7 **\$119.95/£103.00**

When the Bones Speak

The Living, the Dead, and the Sacrifice of Contemporary Okinawa

CHRISTOPHER T. NELSON

Haunted by the past, ordinary Okinawans struggle to live with the unbearable legacies of war, Japanese nationalism, and American imperialism. They are caught up in a web of people and practices—living and dead, visible and immaterial—that exert powerful forces often beyond their control. In *When the Bones Speak*, Christopher T. Nelson examines the myriad ways contemporary Okinawans experience, remember, and contest sacrifice. He attends to the voices of those who find their vocation in service to others, from shamans, fortune tellers, laborers, and artists to dead soldiers, war survivors, antiwar activists, and Christian missionaries. Nelson shows how the memories of past sacrifices, atrocities, and exploitation as well as residual trauma shape modern life in Okinawa and the possibility and hope for creative action grounded in the everyday. Offering new understandings of colonial transformation, wartime violence, and military occupation, Nelson writes from the intersection of temporalities and possibilities, where the hard finality of the past may be broken open to reveal a “not yet” that has always remained just beyond reach.

Christopher T. Nelson is Associate Professor of Anthropology at the University of North Carolina, Chapel Hill, and author of *Dancing with the Dead: Memory, Performance, and Everyday Life in Postwar Okinawa*, also published by Duke University Press.

Mediating Modernisms

Indigenous Artists, Modernist Mediators, Global Networks

RUTH B. PHILLIPS and **NORMAN VORANO**, editors

Mediating Modernisms explores the fertile exchanges between Indigenous artists living in colonial societies and the mid-twentieth century mediators who carried ideas of aesthetic modernism and modernist primitivism into these worlds. Spanning South Africa, North America, Australia, Scandinavia, New Zealand, Brazil, Nigeria, and India, the case studies examine the mediators who played the role of mentors, friends, and patrons to Indigenous artists. Their relationships constituted complex mutual exchanges of aesthetic ideas and practices that inspired artists to create new fusions of modernism with Indigenous art traditions and that reflected their negotiations between affiliation with tradition and embrace of technology, newness, and metropolitan patronage. Challenging current understandings of modernist primitivism and elucidating the creation of the “global contemporary” art world, this volume reveals broader historical patterns, shared ideological and aesthetic dynamics, and the structural parallels that link mediators and Indigenous artists to globally circulating artistic ideas and geopolitical forces.

Contributors Peter Brunt, Roberto Conduru, Hanna Horsberg Hansen, Elizabeth Harney, Jyotindra Jain, Sandra Kloppe, Ian McLean, Anitra Nettleton, Chika Okeke-Agulu, Ruth B. Phillips, Una Rey, Megan Tamati-Quennell, Nicholas Thomas, Norman Vorano, Mark Andrew White

OBJECTS/HISTORIES

A series edited by Nicholas Thomas

Ruth B. Phillips is Professor Emerita of Art History at Carleton University. **Norman Vorano** is Associate Professor and Queen's National Scholar in Indigenous Art and Visual Culture at Queen's University.

Black studies/Music/Religious studies

The Disturbing Profane

Hip Hop, Blackness, and the Sacred

JOSEPH R. WINTERS

In *The Disturbing Profane*, Joseph R. Winters explores how hip hop's religiosity is found in qualities associated with the dark sacred. Rather than purity and wholeness, this expression of the sacred signifies death and pleasure, opacity and contamination, and exorbitance and anguish. Winters brings religious studies, black studies, black feminist thought, and critical theory to bear on contemporary hip hop in order to trouble distinctions between the sacred and the profane. He shows how artists like Notorious B.I.G., Lauryn Hill, Kendrick Lamar, Lupe Fiasco, and Nicki Minaj undermine stable meanings of the sacred to reveal listeners' investments in unpleasant realities. Hip hop opens its audience to a volatile notion of the sacred and the unruly qualities of blackness. Moreover, Winters demonstrates that hip hop's dark sacrality makes it inseparable from its expression of, participation in, and resistance to the antiblack and black gendered violence that organizes the social world.

Joseph R. Winters is Associate Professor of Religious Studies and African and African American Studies at Duke University and author of *Hope Draped in Black: Race, Melancholy, and the Agony of Progress*, also published by Duke University Press.

October 408 pages, 85 illustrations
paper, 978-1-4780-3236-6 **\$34.95/£27.99**
cloth, 978-1-4780-2900-7 **\$139.95/£120.00**

August 216 pages
paper, 978-1-4780-3185-7 **\$25.95/£19.99**
cloth, 978-1-4780-2860-4 **\$103.95/£89.00**



Living On After Failure

Affective Structures of Modern Life

IRVING GOH

"Drawing on a number of philosophical works to create his own convincing vocabulary of failure, Irving Goh dwells in the impasse of failure itself, embodying or attuning to a specific state that can seem to be everywhere and nowhere at once. Failure is thus a 'sense,' difficult to capture, something irreducible. In this way, Living On After Failure has special value as a study of contemporaneity. It captures the zeitgeist."—**GAVIN JONES**, author of *Failure and the American Writer: A Literary History*

"Living On After Failure is a bold work that goes against the stream and forces us to take failure for what it is: a dark abyss. It is truly refreshing to come across such a work in today's academic humanities, dominated as they largely are by a reluctance to engage with controversial topics and perspectives."—**COSTICA BRADATAN**, author of *In Praise of Failure: Four Lessons in Humility*

September 232 pages

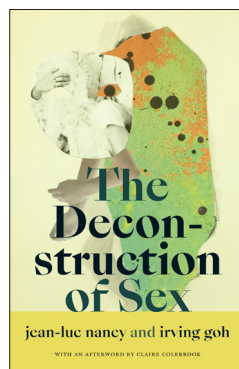
paper, 978-1-4780-3224-3 **\$25.95/£19.99**

cloth, 978-1-4780-2899-4 **\$103.95/£89.00**

Irving Goh is Professor of Comparative Literature at Emory University and Associate Professor of English at the National University of Singapore, coauthor of *The Deconstruction of Sex*, also published by Duke University Press, and author of *The Reject: Community, Politics, and Religion after the Subject*.

In *Living On After Failure*, Irving Goh dwells with failure and all of its negative affects. Goh does not seek a theorization of failure as something to overcome or turn into a recuperative philosophy or progress narrative. Rather, he engages with the ontological condition of failure as a process of staying with the impasse that failure brings. Drawing on the thought of Berlant, Derrida, Foucault, and Nancy, Goh examines works by contemporary writers like Ottessa Moshfegh, Rachel Cusk, Édouard Levé, Yiyun Li, and Kate Zambreno. He guides readers through stages of reckoning with failure as an immersive impasse: flopping, drifting itself, a dark care of the self, melodrama, and postscripting. By unsettling the failure/success binary, Goh provides those who cannot shake off their sense of failure or who refuse the narratives of progress or success and their ideologies of grit and resilience with discursive and affective spaces to attend to their desire to be attached to their failures.

Also by Irving Goh



The Deconstruction of Sex

paper, \$23.95/£18.99

978-1-4780-1435-5 / 2021

Sweatshop Capital

Profit, Violence, and Solidarity Movements in the Long Twentieth Century

BETH ROBINSON

In *Sweatshop Capital*, Beth Robinson examines the brutal sweatshop labor conditions that produced American consumer goods from the late nineteenth through the early twenty-first centuries, as well the labor and social movements that contested them. Arguing that sweatshop labor is a persistent feature of capitalism, she shows how manufacturers used both their influence in government and their mobility to sidestep US labor laws, maximize profits, and perpetuate abuses. She outlines how workers and their allies routinely confronted manufacturers by building solidarity networks across race, class, and national lines. Drawing on activists' literature, news accounts, archival sources, and oral histories, Robinson presents the long history of the antisweatshop movements that responded to American capital's pursuit of profit through hyperexploitation with a wide range of protest, legal action, and creativity. Beginning with the sweatshops and reformers of the Progressive Era, Robinson moves through the Great Depression and the activism of the Popular Front, the "free trade" globalization of the 1990s and its discontents, and, finally, the global cyber and gig economies of the twenty-first century and the growing movements to reel them in.

Beth Robinson is Assistant Professor of History at Texas A&M University–Corpus Christi.

November 232 pages, 13 illustrations
paper, 978-1-4780-3279-3 **\$29.95/£23.99**
cloth, 978-1-4780-2933-5 **\$119.95/£103.00**

Anthropology/Media and Communications

Total Market American

Race, Data, and Advertising

MARCEL ROSA-SALAS

In *Total Market American*, Marcel Rosa-Salas explores how US advertising reinforces racial categories for profit. Through ethnographic research at advertising agencies and key industry events, Rosa-Salas highlights advertising strategy as an influential commercial arena for racial theorizing, closely linked to the forms of racial knowledge prevalent in government, academia, and business. Central to her analysis is what she calls the industry's "racial information system"—a network of practices, personnel, and technologies that institutionalize racial classification as both a predictive and persuasive tool with the aim of influencing consumer behaviors among Hispanic, Asian, and Black Americans. Within this information system, the "general" market is implicitly defined as both white and the average American while other racialized groups are classified within a "multicultural" market that sustains white normativity and monetizes racial difference. While brands claim to champion racial inclusivity amid demographic shifts through the rise of "total market" strategies, Rosa-Salas shows that these techniques actually perpetuate a legacy of racial distinctions in US advertising, including within the classification algorithms that drive digital advertising and surveillance.

Marcel Rosa-Salas is an anthropologist and coauthor of *The Nameplate: Jewelry, Culture, and Identity*.

October 192 pages, 30 illustrations
paper, 978-1-4780-3254-0 **\$25.95/£19.99**
cloth, 978-1-4780-2915-1 **\$103.95/£89.00**

September 376 pages, 33 illustrations
paper, 978-1-4780-3208-3 **\$28.95/£22.99**
cloth, 978-1-4780-2881-9 **\$119.95/£103.00**

A Wide Net of Solidarity

Antiracism and Anti-Imperialism from the Americas to the Globe

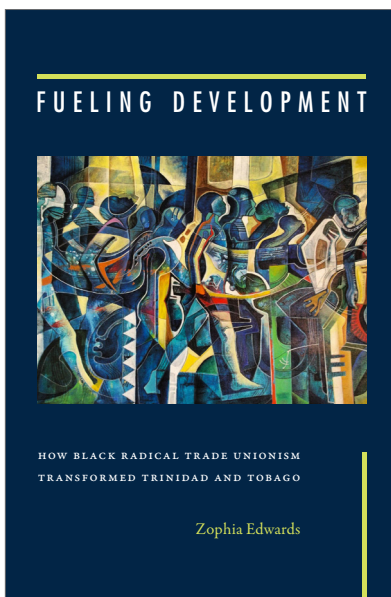
ANNE GARLAND MAHLER

In *A Wide Net of Solidarity*, Anne Garland Mahler traces the impact of the Anti-Imperialist League of the Americas (LADLA; Liga Antimperialista de las Américas) on racial justice and antiextractive struggles from the early twentieth century to the present. Founded in 1925 in Mexico City by a group of multinational activists, LADLA brought together trade unions, agrarian organizations, and artist groups across fourteen chapters in the Americas, with highest activity in the Greater Caribbean and United States. Within two years, LADLA activists joined the League Against Imperialism, formed at the 1927 Brussels Congress, where they met with US Black activists and anticolonial leaders from Africa and Asia. Drawing on extensive archival research, Mahler uncovers LADLA's role in fostering Black, Indigenous, and immigrant-led resistance movements while positioning these struggles within a broader hemispheric and global struggle against the racialized accumulation of capital. By unearthing LADLA's multiracial analysis of capitalist exploitation as well as its emphasis on mutual solidarity across difference, Mahler shows us how the organization provides vital insight for social movements fighting racial and economic injustice today.

RADICAL AMÉRICAS

A series edited by Bruno Bosteels and Geo Maher

Anne Garland Mahler is Associate Professor at the University of Virginia, author of *From the Tri-continental to the Global South: Race, Radicalism, and Transnational Solidarity*, also published by Duke University Press, and coeditor of *The Comintern and the Global South: Global Designs/Local Encounters*.



September 336 pages, 7 illustrations
paper, 978-1-4780-3245-8 **\$28.95/£22.99**
cloth, 978-1-4780-2905-2 **\$119.95/£103.00**

Global Black studies/Sociology

Fueling Development

How Black Radical Trade Unionism Transformed Trinidad and Tobago

ZOPHIA EDWARDS

Despite Trinidad and Tobago's economic dependence on oil and gas production and its history of colonial exploitation of labor and resources, it enjoys relatively high democratic and redistributive development compared to other nations in the global South. In *Fueling Development*, Zophia Edwards draws on archival data, historical analysis, and Black radical political economic thought to trace Trinidad and Tobago's success to a specific form of working-class mobilization she calls "liberation unionism." A Black radical labor tradition, liberation unionism was multiracial, multisectoral, and gender inclusive and Pan-African, anti-imperial, anticolonial, and diasporic; it advocated not only for workplace issues, but for economic, political, and social transformation. Emerging during the colonial period, liberation unionism forced the colonial state to increase its institutional capacity to promote equitable development. The movement persisted into the postindependence period and further compelled the independent state to channel oil windfalls toward increasing its ability to better serve the needs of the people. By uncovering liberation unionism's power to create robust social and economic change, Edwards expands understandings of the relationship between development, race, labor, and political economy.

Zophia Edwards is Assistant Professor of Sociology at Johns Hopkins University and author of *Race, Capitalism, and the COVID-19 Pandemic*.

Bêtes Noires

Sorcery as History in the Haitian-Dominican Borderlands

LAUREN DERBY

In *Bêtes Noires*, Lauren Derby explores storytelling traditions among the people of Haiti and the Dominican Republic, focusing on shapeshifting spirit demons called baka/bacá. Drawing on interviews and life stories of residents in a central Haitian-Dominican frontier town, Derby contends that bacás—hot spirits from the sorcery side of Vodou/Vodú that present as animals and generate wealth for their owners—are a manifestation of what Dominicans call fukú, the curse of Columbus. The dogs, pigs, cattle, and horses that Columbus brought with him are the only types of animals that bacás become. As instruments of Indigenous dispossession, these animals and their spirit demons convey a history of trauma and racialization in Dominican popular culture. In the context of slavery and beyond, bacás keep alive the promise of freedom, since shapeshifting has long enabled fugitivity. As Derby demonstrates, bacás represent a complex history of race, religion, repression, and resistance.

Lauren Derby is Professor of History at the University of California, Los Angeles. She is author of *The Dictator's Seduction: Politics and the Popular Imagination in the Era of Trujillo* and coeditor of *The Dominican Republic Reader: History, Culture, Politics*, both also published by Duke University Press.

History/Religious studies

Archival Irruptions

Constructing Religion and Criminalizing Obeah in Eighteenth-Century Jamaica

KATHARINE GERBNER

In 1760, following the largest slave revolt in the eighteenth-century British Empire, the Afro-Caribbean word *Obeah* first appeared in British colonial law. In *Archival Irruptions*, Katharine Gerbner traces how British authorities in Jamaica came to criminalize Obeah, a practice that was variously seen as a healing method, an Africana religion, a science, and a form of witchcraft. Gerbner shows that in the years directly preceding its criminalization, for enslaved Africans and Maroons, Obeah was a prophetic practice tied to healing and death rites. Drawing on Moravian missionary archives, Gerbner theorizes these descriptions of African religious beliefs, rituals, and concepts as “irruptions”: moments when Africana epistemologies break the narrative of a European-authored archival document. In these irruptions, we see European assertions of authority through the lens of Obeah. Moreover, we find that the modern category of religion is rooted in the histories of slavery, rebellion, and the criminalization of Black religious practices. Gerbner’s search for archival irruptions not only creates an opportunity to write an alternative narration about Obeah; it provides a new methodology for all those conducting archival research.

RELIGIOUS CULTURES OF AFRICAN AND AFRICAN DIASPORA PEOPLE

A series edited by Jacob K. Olupona, Dianne M. Stewart, and Terrence L. Johnson

Katharine Gerbner is Associate Professor of History and Director of Religious Studies at the University of Minnesota. She is the author of *Christian Slavery: Conversion and Race in the Protestant Atlantic World*.

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Modern Peru

A New History

PAULO DRINOT and **ALBERTO VERGARA**, editors

Modern Peru: A New History offers a sweeping account of Peru's history from the wars of independence to the present day. Delving into a history characterized by instability and a series of interrupted national projects, the contributors examine the legacies of Tupac Amaru's 1780s rebellion and the intense ideological debates between conservatives and liberals about the newly independent nation. They analyze the mid-nineteenth-century guano state, the catastrophic defeat in the War of the Pacific, and the establishment of an exclusionary oligarchic state—the "Aristocratic Republic"—based on a diverse export economy. Outlining Peru's twentieth-century transition from a rural, agrarian society to a primarily urban one, the contributors explore the 1968 coup and its unfulfilled promise of top-down social transformation, which was followed by years of democratic rule marked by internal armed conflict and economic mismanagement. This period culminated in the authoritarian neoliberal revolution of Alberto Fujimori, whose economic and political legacies have, in the new century, resulted in a booming economy, now in abeyance, and a deeply dysfunctional democracy. Accessible and wide-ranging, *Modern Peru* provides a singularly panoramic perspective on Peru's history.

Contributors Eduardo Dargent, Paulo Drinot, Cynthia McClintock, José Luis Rénique, Natalia Sobrevilla Perea, Alberto Vergara, Charles Walker

Paulo Drinot is Professor of Latin American History at University College London. **Alberto Vergara** is Professor of Political Science at the Universidad del Pacífico.

Latin American studies

Latin America in Debate

Indigeneity, Development, Dependency, Populism

MARISTELLA SVAMPA

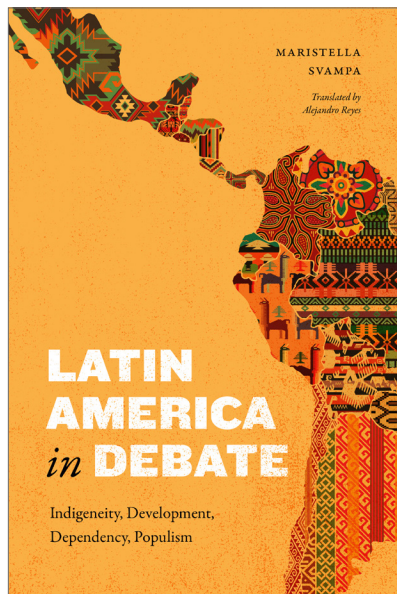
Translated by **Alejandro Reyes**

In *Latin America in Debate*, Maristella Svampa provides a broad and accessible overview of the key political and intellectual debates in Latin America from the early twentieth century to the present. She examines four main topics: the place of Indigenous peoples in postcolonial nation-states; the impact of development on the Latin American political imagination; the impact of being economically dependent within a global capitalist order; and the turn to populism as a particular political response to these various challenges. Svampa traces each debate's genealogy, contextualizes them over the course of the twentieth century, and demonstrates how intellectual and sociological currents have redefined and reshaped them in the twenty-first. Svampa also maps the tensions in each and shows how they influence contemporary Latin American politics. By focusing on Indigeneity, development, dependency, and populism, Svampa provides a clear entry point to understand the most pressing issues confronting Latin America while showcasing how the region's intellectuals have been thinking about and debating these issues in ways that generate social theory with global implications.



LATIN AMERICA IN TRANSLATION/EN TRADUCCIÓN/EM TRADUÇÃO

Maristella Svampa is Senior Researcher at Centro de Investigaciones Científicas y Técnicas de Argentina and the author of *Neo-Extractivism in Latin America* and numerous other books. **Alejandro Reyes** is a freelance writer, translator, editor, and the author of several books in Spanish.



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Clandestinas

Women in the Cuban Revolutionary Underground, 1955–1959

CAROLLEE BENGELSDORF

With photographs curated by **Susan Meiselas**

In *Clandestinas*, Carollee Bengelsdorf challenges the silences surrounding women's participation in the insurrection in Havana during the Cuban Revolution. The official narrative of the revolution emphasizes virtually exclusively the role of the guerrillas in the sierra in defeating the Batista dictatorship, thereby diminishing the centrality of the urban underground. Given that women insurrectionists were overwhelmingly concentrated in the city, this inevitably meant that their presence was diminished as well. But even in the urban movements, women are portrayed as secondary, as enablers of the men who do the real fighting. Drawing on fieldwork and in-depth interviews with over thirty former clandestinas, Bengelsdorf surfaces a different narrative. She paints a portrait detailing the lives of women and the actions in which they were involved in the clandestinidad. She briefly examines the trauma each of her interviewees experienced to different degrees both during and after the dictatorship's downfall. The book includes a visual essay with photographs curated by Susan Meiselas.

Carollee Bengelsdorf is Professor Emerita of Politics and Critical Social Inquiry at Hampshire College, author of *The Problem of Democracy in Cuba: Between Vision and Reality*, and coeditor of *The Selected Writings of Egbal Ahmad*. **Susan Meiselas** is a documentary photographer and MacArthur Fellow who has covered human rights issues in Latin America.

Mexican History/Global Capitalism

The Bajío Revolution

Remaking Capitalism, Community, and Patriarchy in Mexico, North America, and the World

JOHN TUTINO

In *The Bajío Revolution*, John Tutino examines how popular insurgents reshaped Mexico, the United States, and global capitalism during the nineteenth century. After detailing New Spain's silver-driven wealth, Tutino shows how the Bajío insurgency of 1810–20 broke silver flows and Asian trades, opening markets to industrial cloth made in England from cotton made by enslaved hands in the US South—while Bajío women claimed pivotal roles making maize to sustain families and guerrilla bands. As Mexico gained independence in 1821, mining remained broken while family growers held strong. Then, in the 1830s, a new silver-industrial capitalism fed by family maize makers rose in the Bajío. Women still led rural families and took on mill labor; one woman became Mexico's leading silver capitalist. Facing that competition, in the 1840s the United States invaded to claim Texas for cotton and slavery and California for gold. The new Mexican capitalism carried on until the United States mobilized gold taken in war to join a global gold standard in the 1870s—blocking Mexico's independent route to capitalism.

John Tutino is Professor of History at Georgetown University, author of *Making a New World: Founding Capitalism in the Bajío and Spanish North America*, and editor of *New Countries: Capitalism, Revolutions, and Nations in the Americas, 1750–1870*, both also published by Duke University Press.

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THE BAJÍO REVOLUTION

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JOHN TUTINO

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Cleansing the Nation

India, the Hindu Modern, and Mediations of Gender

RAKA SHOME

In *Cleansing the Nation*, Raka Shome explores the logics of governmentality of contemporary Hindu nationalism in India by advancing the concept “Hindu modern.” Analyzing a national cleanliness program and other development projects, Shome shows how the Hindu modern—a form of national governmentality that disciplines and regulates individual subjects to create desirable “clean” citizens—inscribes Hindu nationalism in India. Focused on security, progress, and development while celebrating and protecting the figure of the upper-caste Hindu woman, the Hindu modern works toward a religious and casteist cleansing of the nation that rewrites Indian modernity as a purified and cleansed Hindu modernity. It shores up caste and religious inequalities around who is authentically Indian, reproducing historical violence and exclusions of caste, gender, and religious minorities, especially toward Muslims, Dalits, and Adivasis. By outlining how the Hindu modern sutures Hindu-ness to the contemporary Indian national project of modernity, Shome helps us further understand projects of national purification and cleanliness within global populist authoritarian movements.

Raka Shome is the Harron Family Endowed Chair and Professor of Communication at Villanova University and author of *Diana and Beyond: White Femininity, National Identity, and Contemporary Media Culture*.

Anthropology/Gender studies/South Asian studies

The Goddess in the Mirror

An Anthropology of Beauty

TULASI SRINIVAS

In *The Goddess in the Mirror*, Tulasi Srinivas offers a pathbreaking ethnography of contemporary Indian beauty parlors in Bangalore. Exploring the gendered world of beauty in the intimate spaces of the salon, whose popularity has exploded amid an urban tech revolution, Srinivas invites readers to consider what beauty is and what it does. Visiting diverse salons that cater to various classes, castes, and queer sexualities, she tracks the relationships between clients and workers, revealing the beauty industry’s painful political, religious, and economic stakes. Embodiment, religion, and narrative intersect as clients and beauticians tell well-known stories of beautiful Hindu goddesses, heroines, queens, and apsaras, thereby weaving their own ethical subjectivities every day. Following the goddess’s allure, radiance, woundedness, fluidity, and fertility, Srinivas situates ideas of beauty within a larger moral and political context where beauty is both a fleeting pursuit and a rich resource for navigating a patriarchal present.

Tulasi Srinivas is Professor of Anthropology at Emerson College and author of *The Cow in the Elevator: An Anthropology of Wonder*, also published by Duke University Press.

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Transatlantic Disbelonging

Unruliness, Pleasure, and Play in Nigerian Diasporic Women's Art

BIMBOLA AKINBOLA

In *Transatlantic Disbelonging*, Bimbola Akinbola redirects the focus in diaspora studies from questions of loss and longing to acts of unapologetic self-definition through the study of Nigerian diasporic women artists navigating disparate geographies, allegiances, and identities. Drawing on the work of contemporary visual and performance artists, experimental filmmakers, and writers—including Wura-Natasha Ogunji, Njideka Akunyili Crosby, Zina Saro-Wiwa, ruby onyinyechi amanze, and Nnedi Okorafor—Akinbola articulates how these artists use their experiences as cultural outsiders to redefine home and national belonging on their own terms. Taking a capacious interdisciplinary approach, she explores how these women employ anti-respectability, taboo, the erotic, and play to challenge oppressive colonial legacies and expectations pertaining to gender and morality. For the artists in this book, their artmaking is a form of homemaking that embraces ambivalence and reinvents alienation as possibility. Theorizing these practices as acts of “disbelonging,” Akinbola radically reimagines diasporic identity formation, illustrating how artists use creative practices to enact and embody belonging and community in expansive ways.

Bimbola Akinbola is Assistant Professor of Performance Studies at Northwestern University.

African studies/Conflict and Peace studies/Memory studies

Rwanda's Genocide Heritage

Between Justice and Sovereignty

DELIA DUONG BA WENDEL

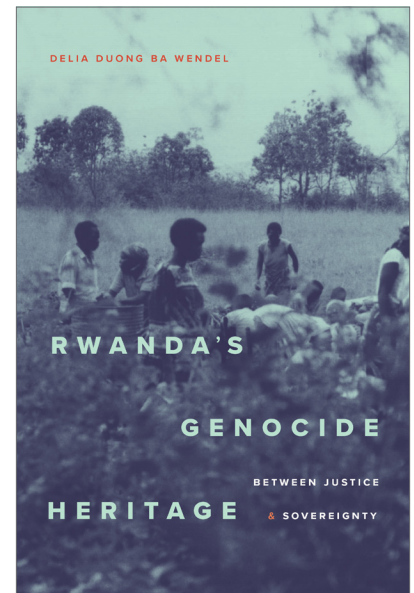
In *Rwanda's Genocide Heritage*, Delia Duong Ba Wendel contends with the forms of justice and sovereignty enacted through sites of violent memory. Drawing from oral histories and a newly available visual archive of memory work after the 1994 genocide in Rwanda, she explores the human rights and government priorities that preserved killing sites and victims' remains for public display. Rwanda's genocide memorials exemplify a global phenomenon that Wendel terms “trauma heritage,” wherein hidden or unrecognized violence is spatialized—made visible in public space—to demand justice and recognition. She argues that trauma heritage innovates on the form histories take by “writing” them into landscapes, constituting a reparative historiography from the Global South. Among those sites, Rwanda's genocide heritage comprises exceptionally visceral sites of truth-telling that highlight the politics of a past made present. Wendel demonstrates that such sites of memory require reckoning with the ethical and political dilemmas that arise from viewing violence as forms of repair and control.

Delia Duong Ba Wendel is Associate Professor of Urban Studies and International Development at the Massachusetts Institute of Technology and coeditor of *Spatializing Politics: Essays on Power and Place*.

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Political Theology Reimagined

ALEX DUBILET and **VINCENT W. LLOYD**, editors

Political theology has emerged as an enormously energetic, creative way of exploring the complex relationship between religion, politics, and culture around the world. *Political Theology Reimagined* centers decolonial, Black, queer, feminist, and Marxist modes of critical practice to offer a cutting-edge vision of the field that foregrounds a political theology animated by both a fascination with and suspicion of the secular. The contributors explore how religious ideas, practices, and imaginations are inflected by anti-Blackness, patriarchy, and colonial histories; theorize anew the status of secularization narratives; probe the universality and translatability of conceptual abstractions; and experiment with the powers of genealogy and speculation. In short, they grapple with religion and critique in all their complexity, opening new itineraries in political theology by transforming its fundamental theoretical coordinates. Traversing diverse sites, from South Asia to the Middle East to Indigenous North America, and working across diverse scales, from the national to the planetary to the cosmic, this volume models the future of political theology pairing rigorous critique with a commitment to collective liberation.

Contributors Prathama Banerjee, Agata Bielik-Robson, Kirill Chepurin, Alex Dubilet, James Edward Ford III, Lucia Hulsether, Basit Kareem Iqbal, Ada S. Jaarsma, Siobhan Kelly, David Kline, Adam Kotsko, Dana Lloyd, Vincent W. Lloyd, Beatrice Marovich, Aseel Najib, Milad Odabaei, Inese Radzins, George Shulman, Martin Shuster, Rafael Vizcaino

Alex Dubilet is Assistant Professor of English at Vanderbilt University. **Vincent W. Lloyd** is Professor of Theology and Religious Studies at Villanova University.

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After Transformation

A Lyrical History of Christian Late Antiquity

MAIA KOTROSITS

In *After Transformation*, Maia Kotrosits offers a lyrical history of Christian late antiquity as it lives on in and with the present. Recasting the monumental changes that occurred between the second and fourth centuries, when Rome transitioned from pagan to Christian worship, Kotrosits presents a condensed and evocative meditation on the profound effects of Christian imperialism across time and geography. She employs a collection of forms ranging from micro-essay and vignette to poem and fragment to capture human struggles with time and change, showing how the mundane and intimate details of our lives can themselves be conduits of historical knowing. Arguing for lyricism as a method, Kotrosits reclaims vulnerability, urgency, and storytelling in historical work to model new ways of writing the past and experiencing ourselves more fully in time. Above all, *After Transformation* is about the ironies of the ways that history is written against the reality of the ways that history is lived.

Maia Kotrosits is Visiting Scholar at the Center for the Study of World Religion at Harvard Divinity School and author of *Theory, History, and the Study of Religion in Late Antiquity: Speculative Worlds*.

Brutal Fantasies

Imagining North Korea in the Long Cold War

CHRISTINE KIM

In *Brutal Fantasies*, Christine Kim examines how Western cultural representations of North Korea depend on fantasies of the inhuman. Drawing on films, fiction, and defectors' life writings from the last two decades, Kim analyzes how these representations construct North Korea as a site of brutality and inhumanity. She recasts these stories through Asian American and global Asian frameworks that move beyond common Cold War binaries to critique how US imperialism persists in global understandings of North Korea. Kim shows how human rights discourses simultaneously instrumentalize and dehumanize North Korea while demonstrating that North Korea is a site of contradiction that complicates Western interpretive constraints. She also explores the Korean diaspora's complex relationship with North Korea and highlights the vulnerability and marginalization of diasporic subjects. In so doing, Kim pulls back the veil on prevailing cultural myths enshrouding North Korea, offering alternative ways of understanding its role in global and regional imaginaries.

Christine Kim is Associate Professor of English Language and Literatures at the University of British Columbia and author of *The Minor Intimacies of Race: Asian Publics in North America*.

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Postcolonial and Colonial studies/Peace and Conflict studies/Central Asia

Decolonizing Afghanistan

Countering Imperial Knowledge and Power

WAZHMAH OSMAN and **ROBERT D. CREWS**, editors

As the first comprehensive volume to explore the impact of empire on Afghanistan's past and present, *Decolonizing Afghanistan* marks a decolonial turn in Afghanistan and American studies. Featuring new and often sidelined ground-up perspectives, this collection examines how Afghan communities have subverted, resisted, and participated in colonial projects from the early twentieth century to the present, with a particular focus on the US intervention that began in 2001. Contributors interrogate the relationship between knowledge and power to analyze how narratives about Afghanistan have framed and legitimated imperial governance. Topics span the contradictions and consequences of the US "Forever" War, the rise of private security contracting, the deployment of biometric and surveillance technologies, the politics of US and Taliban countermedia operations, the evolution of gender discourses, and the mobilization of Afghan Americans and "Afghan culture," among others. Throughout, contributors draw important connections to ongoing global anticolonial struggles and offer paths to decolonial futures.

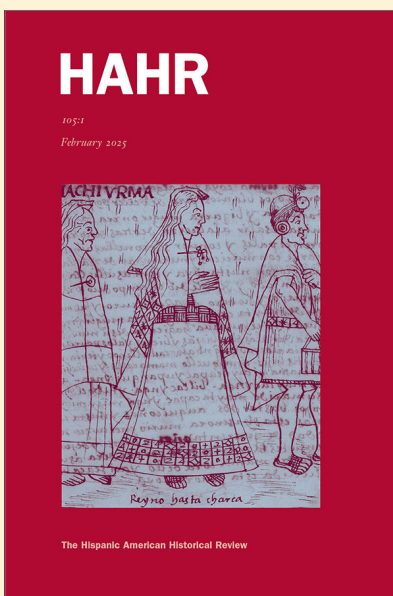
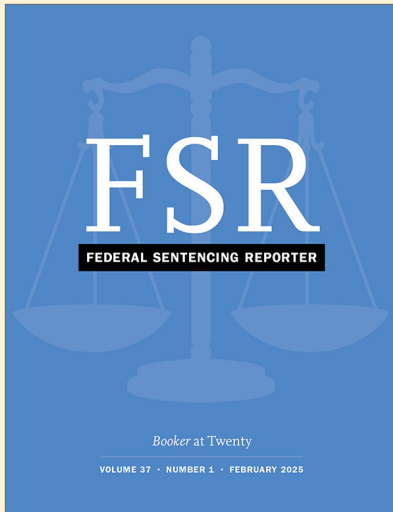
Contributors Matthieu Aikins, Dawood Azami, Purnima Bose, Paula Chakravartty, Robert D. Crews, Marya Hannun, Ali Karimi, Nivi Manchanda, Sabauon Nasser, Tausif Noor, Wazhmah Osman, Hosai Qasmi, Zohra Saed, Gazelle Samizay, Morwari Zafar, Helena Zeweri

Wazhmah Osman is Associate Professor of Media and Communication at Temple University. **Robert D. Crews** is Professor of History at Stanford University.

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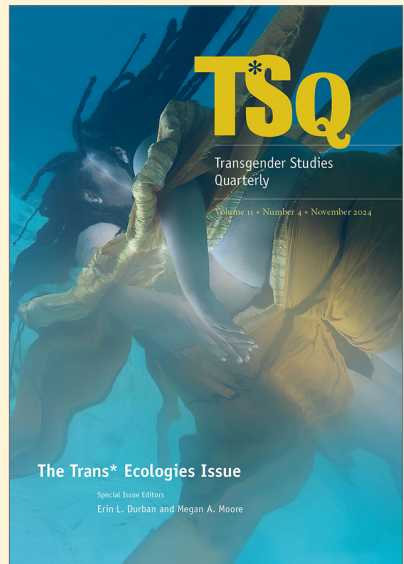
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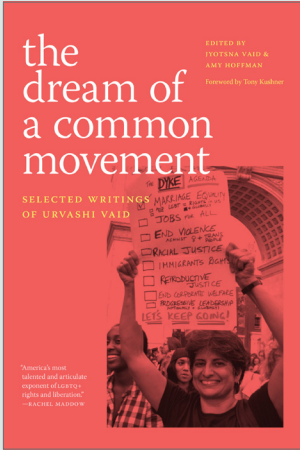
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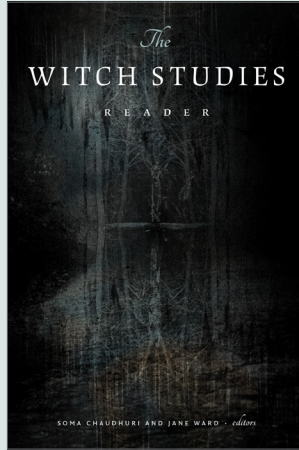


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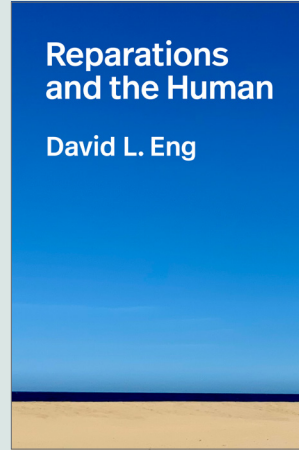
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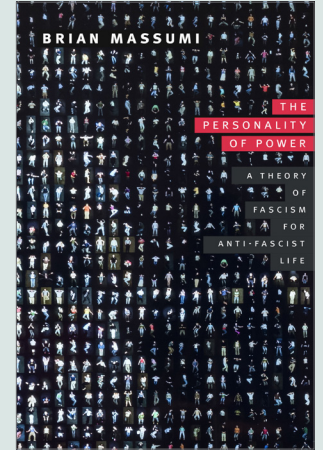
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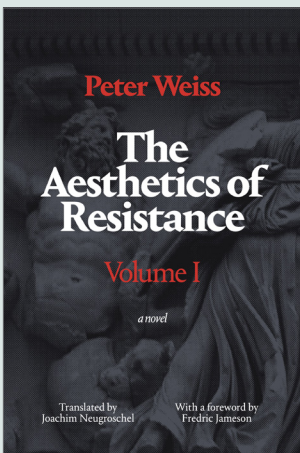
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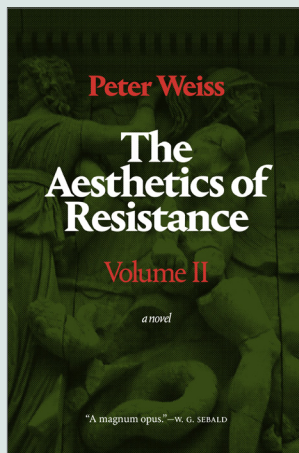
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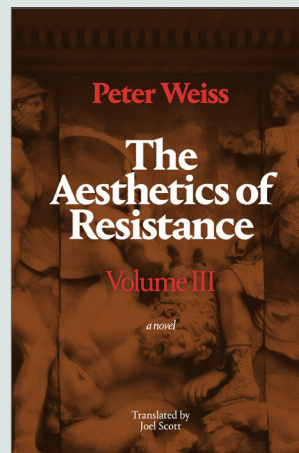
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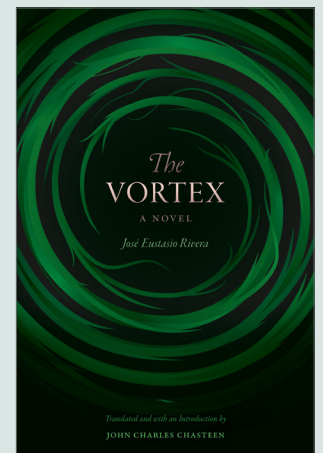
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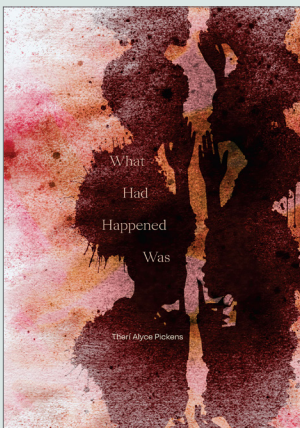
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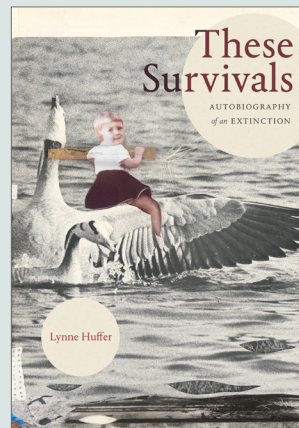
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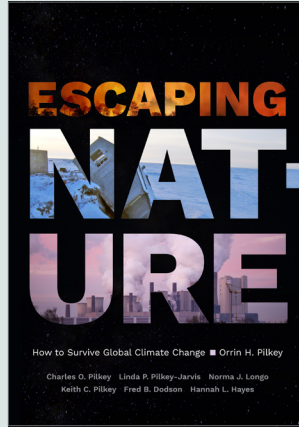
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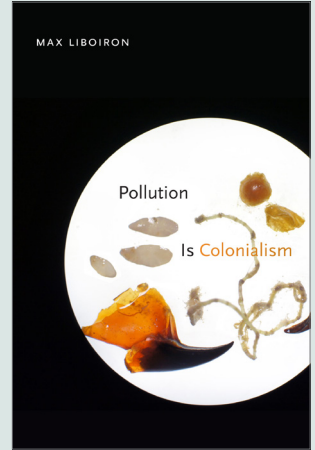
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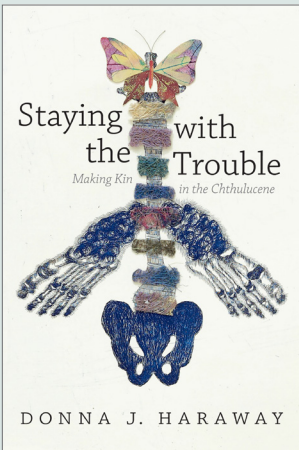
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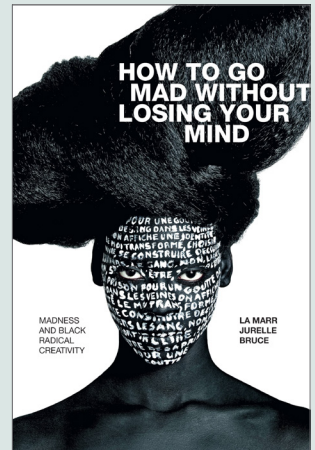
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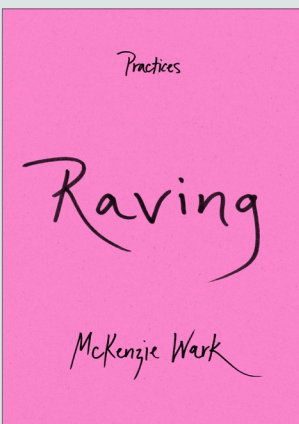
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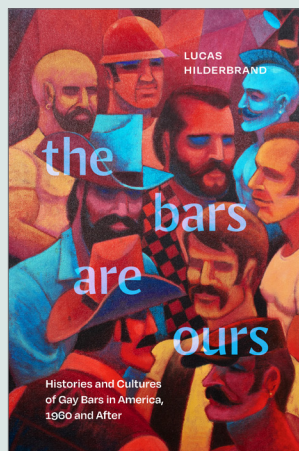
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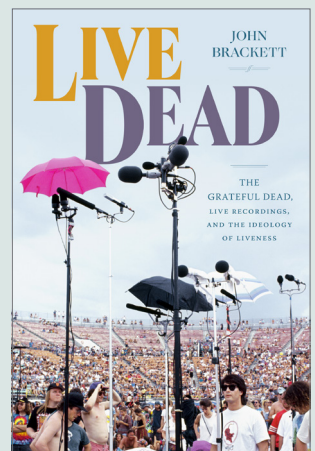
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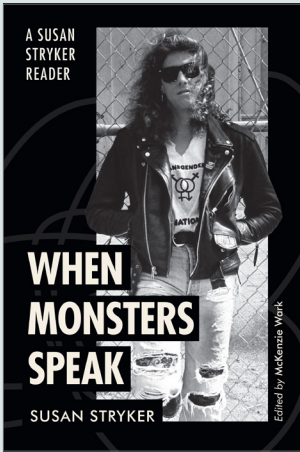
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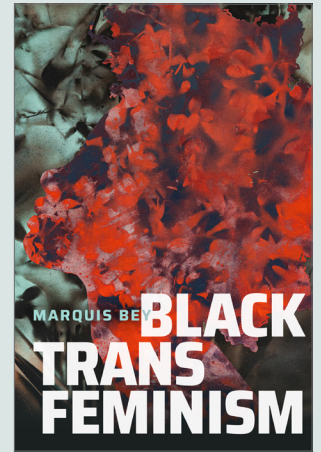
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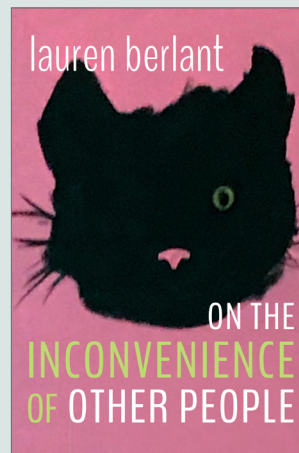
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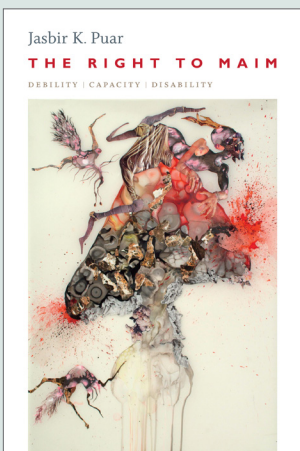
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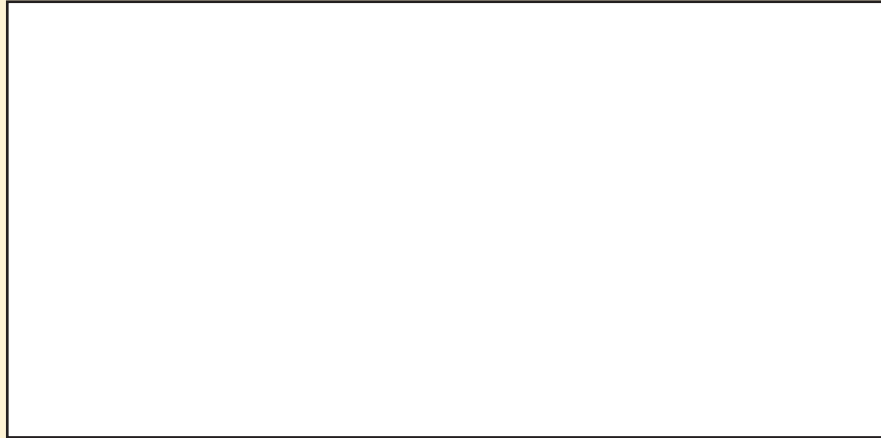
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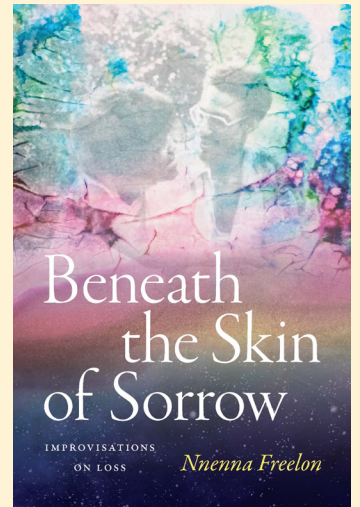
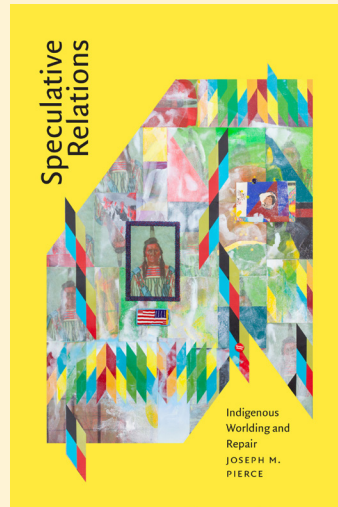
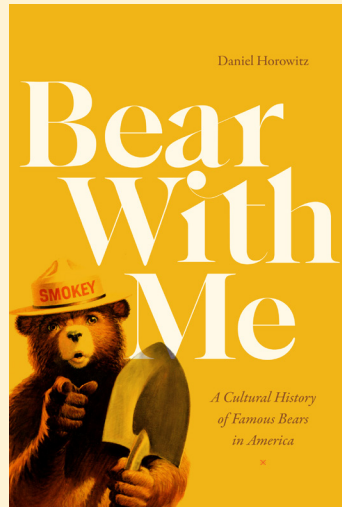
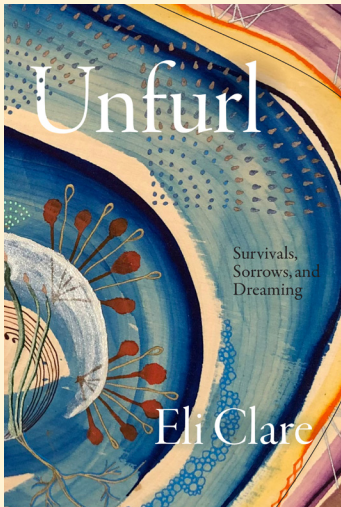
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