



2022

FALL AND WINTER

DUKE

**UNIVERSITY
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ON THE COVER

Members of the Mekons and Delta 5 among fans and friends as pictured in *Melody Maker*, February 3, 1979. Photograph © Jill Furmanovsky. From Gavin Butt's *No Machos or Pop Stars*, page 12.

Our Veterans

Winners, Losers, Friends, and Enemies
on the New Terrain of Veterans Affairs

SUZANNE GORDON, STEVE EARLY,
and **JASPER CRAVEN**

"Americans disagree on many things, but we all love and honor our veterans, right? No, according to this eye-opening book. Finally we have an honest account that contrasts our game-day celebration of veterans with the cold realities many of them face in post-military life. Written with compassion and just the right amount of outrage, *Our Veterans* is an essential contribution to an urgent national debate."

—**STEPHEN KINZER**, former *New York Times* correspondent and author of *Poisoner in Chief: Sidney Gottlieb and the CIA Search for Mind Control*

"As this book reveals, too many men and women in the military are exposed, callously and carelessly, to a toxic work environment. Their service-related problems can lead to unemployment, homelessness, and high suicide rates. That's why veterans need more real friends in Congress and in the public who will better defend the lifesaving programs of the Department of Veterans Affairs. *Our Veterans* is a call to action by everyone concerned about health equity and educational opportunity for all Americans."

—**MICHAEL BLECKER**, Vietnam veteran and Executive Director of Swords to Plowshares

"Few are more qualified to critically assess the impact of America's decades-long wars than Suzanne Gordon, Steve Early, and Jasper Craven. . . . *Our Veterans* should be read and shared by everyone looking to challenge America's war machine."

—**RORY FANNING**, Afghanistan war veteran and author of *Worth Fighting For: An Army Ranger's Journey Out of the Military and Across America*

In *Our Veterans*, Suzanne Gordon, Steve Early, and Jasper Craven explore the physical, emotional, social, economic, and psychological impact of military service and the problems that veterans face when they return to civilian life. The authors critically examine the role of advocacy organizations, philanthropies, corporations, and politicians who purport to be "pro-veteran." They describe the ongoing debate about the cost, quality, and effectiveness of healthcare provided or outsourced by the Department of Veterans Affairs (VA). They also examine generational divisions and political tensions among veterans, as revealed in the tumultuous events of 2020, from Black Lives Matter protests to the Trump-Biden presidential contest. Frank and revealing, *Our Veterans* proposes a new agenda for veterans affairs linking service provision to veterans to the quest for broader social programs benefiting all Americans.



August 352 pages

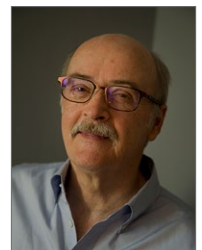
paper, 978-1-4780-1854-4 **\$24.95tr/£18.99**

cloth, 978-1-4780-1590-1 **\$104.95/£88.00**

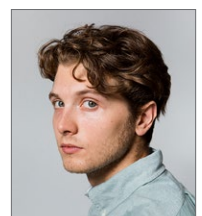
Suzanne Gordon is Senior Policy Analyst at the Veterans Healthcare Policy Institute and the author of many books, most recently, *Wounds of War: How the VA Delivers Health, Healing, and Hope to the Nation's Veterans*.

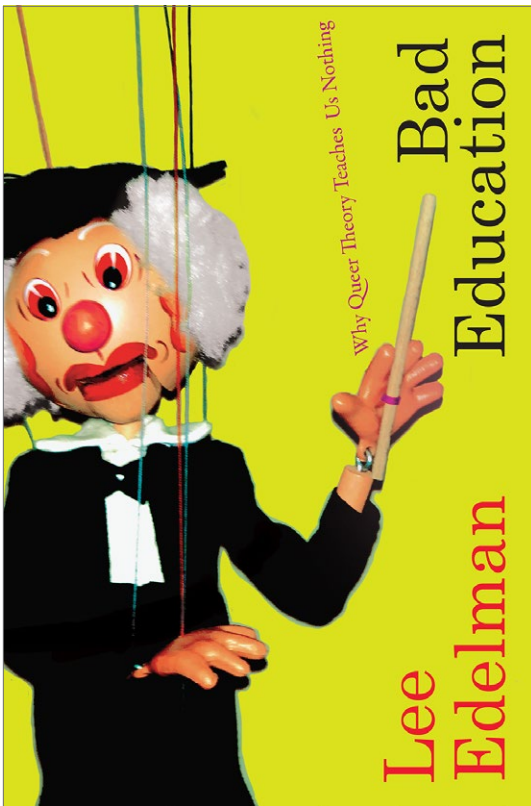


Steve Early is a freelance journalist, labor organizer, lawyer, and the author of, most recently, *Refinery Town: Big Oil, Big Money, and the Remaking of an American City*. His work has appeared in the *New York Times*, the *Washington Post*, and the *Nation*, among others.



Jasper Craven is a freelance journalist who covers the military and veterans. His work has appeared in the *New York Times*, the *Atlantic*, the *New Republic*, and the *Baffler*, among others.





December 376 pages, 105 color illustrations
paper, 978-1-4780-1862-9 **\$28.95/£21.99**
cloth, 978-1-4780-1597-0 **\$104.95/£88.00**



Lee Edelman is Fletcher Professor of English Literature at Tufts University, author of *No Future: Queer Theory and the Death Drive*, and coauthor, with Lauren Berlant, of *Sex, or the Unbearable*, both also published by Duke University Press.

Bad Education

Why Queer Theory Teaches Us Nothing

LEE EDELMAN

"*Bad Education* demonstrates, with a rare combination of philosophical rigor, lucidity, and eloquence, how Lee Edelman has initiated a new mode of thinking queerness and the human. In this landmark work, Edelman's analysis of the 'catachreses of ab-sens' stands apart from most analyses of queerness—in its breadth and ambition, but also in its challenge to the liberationist pedagogies of sex, race, and knowledge. Whether 'queerness teaches us nothing' or not, *Bad Education* invites new ways of thinking about the *lesson* that queerness presents."—**DAVID MARRIOTT**, author of *Whither Fanon? Studies in the Blackness of Being*

"*Bad Education* is a remarkable achievement of scholarship, rhetoric, and political acumen. I am captivated by the precision of Lee Edelman's argument, the scope of the texts he analyzes, and the brilliance of his writing. Arriving at exactly the right time, this is a major scholarly advancement, dazzlingly delivered."

—**ELIZABETH A. WILSON**, author of *Gut Feminism*

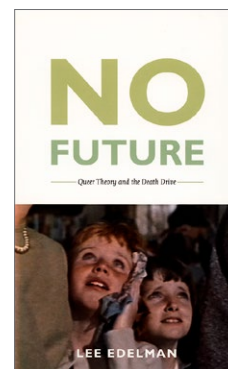
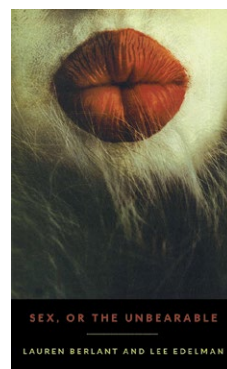
Long awaited after *No Future*, and making queer theory controversial again, Lee Edelman's *Bad Education* proposes a queerness without positive identity—a queerness understood as a figural name for the void, itself unnamable, around which the social order takes shape. Like Blackness, woman, incest, and sex, queerness, as Edelman explains it, designates the antagonism, the structuring negativity, preventing that order from achieving coherence. But when certain types of persons get read as literalizing queerness, the negation of their negativity can seem to resolve the social antagonism and totalize community. By translating the nothing of queerness into the something of "the queer," the order of meaning defends against the senselessness that undoes it, thus mirroring, Edelman argues, education's response to queerness: its sublimation of irony into the meaningfulness of a world. Putting queerness in relation to Lacan's "ab-sens" and in dialogue with feminist and Afropessimist thought, Edelman reads works by Shakespeare, Jacobs, Almodóvar, Lemmons, and Haneke, among others, to show why queer theory's engagement with queerness necessarily results in a bad education that is destined to teach us nothing.



THEORY Q

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

Also by Lee Edelman



Sex, or the Unbearable
with Lauren Berlant
paper, \$23.95/£17.99
978-0-8223-5594-6 / 2013

No Future
Queer Theory and the Death Drive
paper, \$24.95/£18.99
978-0-8223-3369-2 / 2004

On the Inconvenience of Other People

LAUREN BERLANT

"This book is as magisterial as it is unpretentious. With attention to detail and a sensitivity to suffering, Lauren Berlant works within the textures of everyday life and language to think about and dislodge the many intractable, irritating, obstructive objects and structures that get in the way of living well. Berlant has left us with advice for reading and for living: use the contradictions introduced by objects, exploit their mutability, dwell in the gaps opened by their incoherence to think through the social world in its intersectional damage and complexity. A brilliant book, a singular and disconcerting style, a practice of solidarity."—**JUDITH BUTLER**

"Lauren Berlant's arguments are both politically challenging and deeply satisfying. They force you to reset your political compass in order to see and act in the world anew. It's Berlant at their most brilliant, full of treasures to discover."

—**MICHAEL HARDT**, coauthor of *Assembly*

"Building on their ongoing project of foregrounding and destabilizing our understanding of certain affective modes and how they structure relationality in trauma and precarity, Lauren Berlant offers brilliant readings that take on a classical concern: how do we live with others? *On the Inconvenience of Other People* is a rich, endlessly generative and melancholic work."—**REBECCA WANZO**, author of *The Content of Our Caricature: African American Comic Art and Political Belonging*

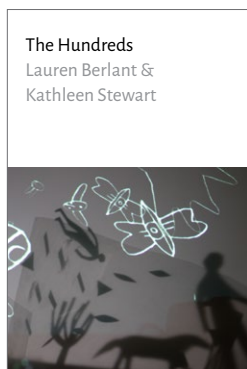
"[Berlant] is as sharp as ever. . . . Fans of Berlant's bright, electrifying thinking will want to check this out."—*Publishers Weekly*

In *On the Inconvenience of Other People* Lauren Berlant continues to explore our affective engagement with the world. Berlant focuses on the encounter with and the desire for the bother of other people and objects, showing that to be driven toward attachment is to desire to be inconvenienced. Drawing on a range of sources, including *Last Tango in Paris*, Ralph Waldo Emerson, Claudia Rankine, Christopher Isherwood, Bhanu Kapil, the Occupy movement, and resistance to anti-Black state violence, Berlant poses inconvenience as an affective relation and considers how we might loosen our attachments in ways that allow us to build new forms of life. Collecting strategies for breaking apart a world in need of disturbing, the book's experiments in thought and writing cement Berlant's status as one of the most inventive and influential thinkers of our time.

WRITING MATTERS!

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

Also by Lauren Berlant



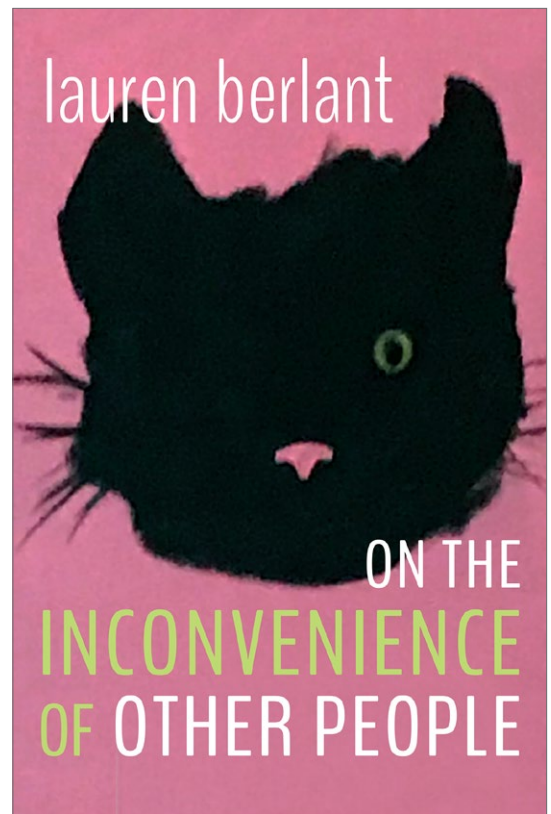
The Hundreds

with Kathleen Stewart

paper, \$24.95/£18.99
978-1-4780-0288-8 / 2019

Cruel Optimism

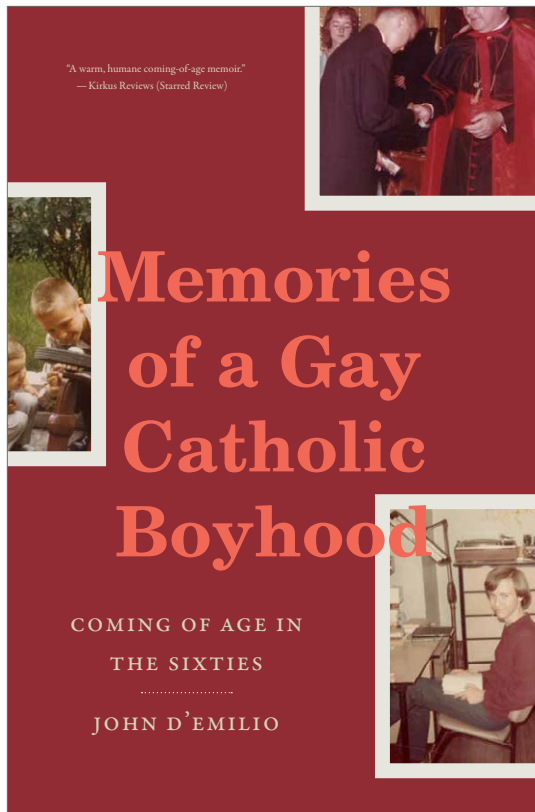
paper, \$25.95/£19.99
978-0-8223-5111-5 / 2011



September 256 pages, 18 illustrations
paper, 978-1-4780-1845-2 **\$25.95/£19.99**
cloth, 978-1-4780-1581-9 **\$99.95/£80.00**



Lauren Berlant (1957–2021) was George M. Pullman Distinguished Service Professor of English at the University of Chicago and the author and coauthor of many books, including *The Queen of America Goes to Washington City*; *The Female Complaint*; *Cruel Optimism*; *Sex, or the Unbearable*; and *The Hundreds*, all also published by Duke University Press.



October 248 pages, 15 illustrations
cloth, 978-1-4780-1592-5 **\$29.95tr/£22.99**



John D'Emilio is Emeritus Professor of History and Gender and Women's Studies at the University of Illinois, Chicago, and the author of many books, including *The World Turned: Essays on Gay History, Politics, and Culture*, also published by Duke University Press; *Lost Prophet: The Life and Times of Bayard Rustin*; *Sexual Politics, Sexual Communities: The Making of a Homosexual Minority in the United States, 1940–1970*; and *Queer Legacies: Stories from Chicago's LGBTQ Archives*. He is a Guggenheim Fellow and a National Endowment of the Humanities Fellow, and he was a finalist for the National Book Award for *Lost Prophet*, which won the American Library Association's Stonewall Book Award for nonfiction. D'Emilio was inducted into the Chicago LGBT Hall of Fame in 2005 and was named Chicagoan of the Year by the *Chicago Tribune* in 2004. He lives in Chicago.

Memories of a Gay Catholic Boyhood

Coming of Age in the Sixties

JOHN D'EMILIO

"John D'Emilio's *Memories of a Gay Catholic Boyhood* is a tender memoir of New York City boyhood, stretching from the ethnic, working-class enclaves of the Bronx to the burgeoning world of gay liberation in the Village to the radical classrooms of Columbia University. D'Emilio's historical acumen and vivid prose present a complicated vision of pre-Stonewall gay life, which will fascinate anyone who loves the history of New York City."—**HUGH RYAN**, author of *When Brooklyn Was Queer: A History*

"In this fascinating self-portrait and insightful portrait of his times, a prominent queer historian recalls growing up in the 1950s and '60s—a smart, pious, conservative, Catholic boy from a working-class Italian family in the Bronx transforms himself into a radical left, openly gay Columbia University student."—**JONATHAN NED KATZ**, author, *The Daring Life and Dangerous Times of Eve Adams*

"It is a bright early spring day where I am writing this, but I hardly notice: for hours now, I have been lost in John D'Emilio's memoir of growing up in the Italian East Bronx, his days as a Catholic schoolboy, his intellectual and sexual awakening at a distinguished Jesuit high school, his political awakening at Columbia, and more. It is all marvelous. *Memories of a Gay Catholic Boyhood* is a gripping read. It is sure to become a classic in several fields—among them, LGBTQ history, Italian American history, New York history, the history of New York Catholicism, and the history of Jesuit education in the United States. Its readers are waiting for this, and they will be thrilled when it appears."—**ROBERT A. ORSI**, author of *History and Presence*

John D'Emilio is one of the leading historians of his generation and a pioneering figure in the field of LGBTQ history. At times his life has been seemingly at odds with his upbringing. How does a boy from an Italian immigrant family in which everyone unfailingly went to confession and Sunday Mass become a lapsed Catholic? How does a family who worshipped Senator Joseph McCarthy and supported Richard Nixon produce an antiwar activist and pacifist? How does a family in which the word *divorce* was never spoken raise a son who comes to explore the hidden gay sexual underworld of New York City?

Memories of a Gay Catholic Boyhood is D'Emilio's coming-of-age story in which he takes readers from his working-class Bronx neighborhood to an elite Jesuit high school in Manhattan to Columbia University and the political and social upheavals of the late 1960s. He shares his personal experiences of growing up in a conservative, tight-knit, multigenerational family, how he went from considering entering the priesthood to losing his faith and coming to terms with his same-sex desires. Throughout, D'Emilio outlines his complicated relationship with his family while showing how his passion for activism influenced his decision to use research, writing, and teaching to build a strong LGBTQ movement.

This is not just John D'Emilio's personal story; it opens a window into how the conformist baby boom decade of the 1950s transformed into the tumultuous years of radical social movements and widespread protest during the 1960s. It is the story of what happens when different cultures and values collide and the tensions and possibilities for personal discovery and growth that emerge. Intimate and honest, D'Emilio's story will resonate with anyone who has had to chart their own path in a world they did not expect to find.

The Miniaturists

BARBARA BROWNING

"Reading Barbara Browning's uncanny blending of confession, verbal performance, scholarship, essay, and fiction is to be in the presence of a discovering intelligence, one of remarkable commitment to investigation but also of compassionate awareness of the foibles of intellectual life. My admiration for *The Miniaturists* is unalloyed."

—JONATHAN LETHEM

In *The Miniaturists* Barbara Browning explores her attraction to tininess and the stories of those who share it. Interweaving autobiography with research on unexpected topics and letting her voracious curiosity guide her, Browning offers a series of charming short essays that plumb what it means to ponder the minuscule. She is as entranced by early twentieth-century entomologist William Morton Wheeler, who imagined corresponding with termites, as she is by Frances Glessner Lee, the "mother of forensic science," who built intricate dollhouses to solve crimes. Whether examining *Honey I Shrunk the Kids*, the Schoenhut Toy Piano dynasty, portrait miniatures, diminutive handwriting, or Jonathan Swift's and Lewis Carroll's preoccupation with tiny people, Browning shows how a preoccupation with all things tiny can belie an attempt to grasp vast, and even cosmic, realities.



Photo by the author.

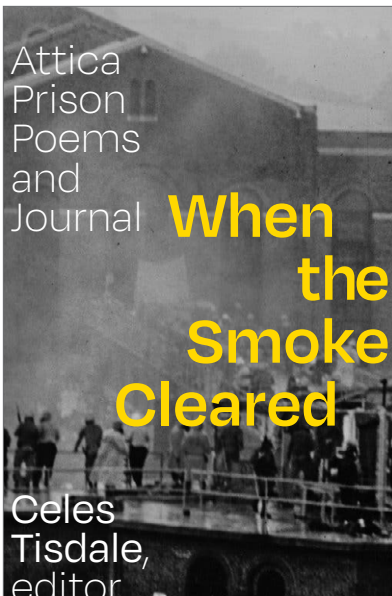
October 232 pages, 21 illustrations, 5" x 7" paper, 978-1-4780-1891-9 **\$21.95tr/£16.99**
cloth, 978-1-4780-1627-4 **\$79.95/£64.00**



Barbara Browning is Professor of Performance Studies at New York University. Her books include *The Gift*, *I'm Trying to Reach You*, and *The Correspondence Artist*.

From Chapter Two

A couple of years ago, the Renwick Gallery at the Smithsonian Institution mounted an exhibit of the "Nutshell Studies of Unexplained Death"—a series of miniature sculptural works created in the mid-twentieth century by Frances Glessner Lee. . . . In fact, the Nutshells are still used for training purposes at the Office of the Chief Medical Examiner in Baltimore. "Every element of the dioramas—from the angle of minuscule bullet holes, the placement of latches on windows, the patterns of blood splatters, and the discoloration of painstakingly painted miniature corpses—challenges trainees' powers of observation and deduction." The point is that the miniature crime scenes teach people how to look at evidence: carefully, slowly, painstakingly, and in three dimensions. But to me, the most extraordinary thing that Lee did was not to revolutionize forensic science—it was to knit the socks of her victims. I say this as a miniaturist, and as a knitter. Socks are fucking hard to knit, even if the foot you're making them for is nine and a half inches long. Did she do this on sewing pins? I am utterly abashed.



November 152 pages
paper, 978-1-4780-1894-0 **\$19.95tr/£14.99**
cloth, 978-1-4780-1630-4 **\$74.95/£60.00**

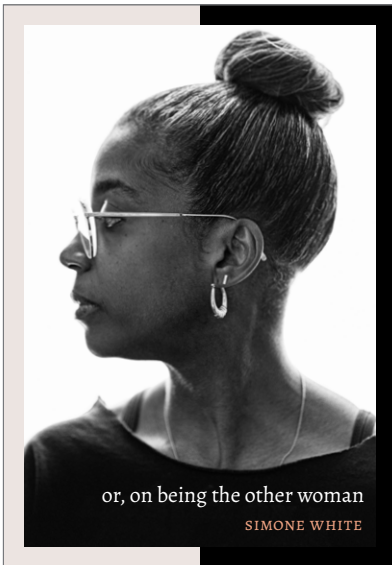
When the Smoke Cleared

Attica Prison Poems and Journal

CELES TISDALE, editor

Following the Attica Prison uprising in September, 1971, Celes Tisdale—a poet and then professor at Buffalo State College—began leading poetry workshops with those incarcerated at Attica. Tisdale's workshop created a space of radical black creativity and solidarity, in which poets who lived through the uprising were able to turn their experiences into poetry. The poems written by Tisdale's students were published as *Betcha Ain't: Poems from Attica* in 1974. *When the Smoke Cleared* contains the entirety of *Betcha Ain't*, Tisdale's own poems and journal entries from the three years he taught at Attica, a previously unpublished collection of poems by Attica poets, and a critical introduction by poet Mark Nowak. In addition to the poetry, Tisdale's journal entries give readers a unique opportunity to experience what it was like to enter Attica as an educator and return week after week to discuss poetry. *When the Smoke Cleared* showcases these poets' achievements, desire for self-determination, and their historical role as storytellers of black life in a prison monitored exclusively by white guards and administrators.

Celes Tisdale is Distinguished Emeritus Professor of English at the State University of New York at Buffalo, and editor of *Betcha Ain't: Poems from Attica* and *We Be Poetin'*.



August 80 pages, 7" x 10"
paper, 978-1-4780-1846-9 **\$17.95tr/£12.99**
cloth, 978-1-4780-1582-6 **\$74.95/£60.00**

or, on being the other woman

SIMONE WHITE

In *or, on being the other woman*, Simone White considers the dynamics of contemporary black feminist life. Throughout this book-length poem, White writes through a hybrid of poetry, essay, personal narrative, and critical theory, attesting to the narrative complexities of writing and living as a black woman and artist. She considers black social life—from art and motherhood to trap music and love—as unspeakably troubling and reflects on the degree to which it strands and punishes black women. She also explores what constitutes sexual freedom and the rewards and dangers that come with it. White meditates on trap music and the ways artists such as Future and Meek Mill and the sonic waves of the drum machine convey desire and the black experience. Charting the pressures of ordinary black womanhood, White pushes the limits of language, showing how those limits can be the basis for new modes of expression.

Simone White is Stephen M. Gorn Family Assistant Professor of English at the University of Pennsylvania and author of *Dear Angel of Death*, *Of Being Dispersed*, and *House Envy of All the World*.

Nomenclature

New and Collected Poems

DIONNE BRAND

With an introduction by **CHRISTINA SHARPE**

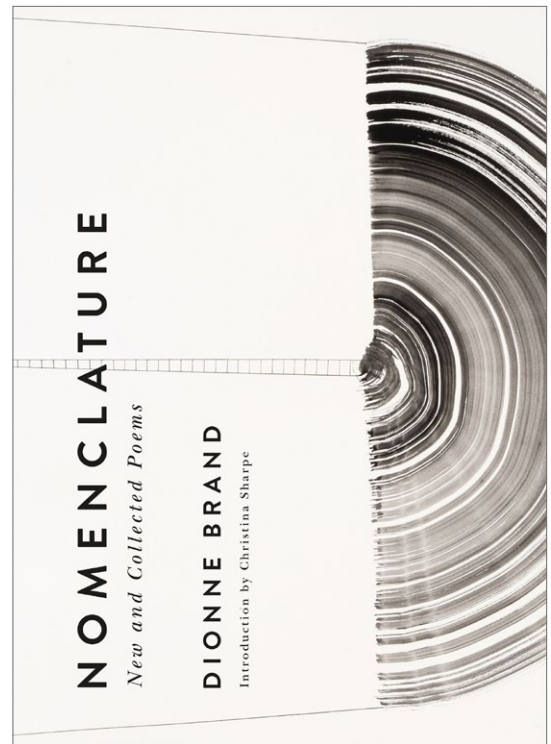
"Dionne Brand is without question one of the major living poets in the English language. While her individual collections speak for themselves in terms of their excellence and aesthetic and cultural significance, *Nomenclature* offers readers the fullest gathering of them and provides a survey of her development and trajectory as a poet. Featuring Christina Sharpe's superb critical introduction, this authoritative volume is an invaluable and important text for her fans, poetry readers, literary scholars, and those working in Canadian, Caribbean, Black, American, women's and gender, and cultural studies. Any reader will benefit from having a copy in their hands."—**JOHN KEENE**, author of *Punks: New and Selected Poems*

Spanning almost four decades, Dionne Brand's poetry has given rise to whole new grammars and vocabularies. With a profound alertness that is attuned to this world and open to some other, possibly future, time and place, Brand's ongoing labors of witness and imagination speak directly to where and how we live and reach beyond those worlds, their enclosures, and their violences.

Nomenclature: New and Collected Poems begins with a new long poem, the titular *Nomenclature for the time being*, in which Dionne Brand's diaspora consciousness dismantles our quotidian disasters. In addition to this searing new work, *Nomenclature* collects eight volumes of Brand's poetry published between 1983 and 2010 and includes a critical introduction by the literary scholar and theorist Christina Sharpe.

Nomenclature: New and Collected Poems, features the searching and centering cantos of *Primitive Offensive*; the sharp musical conversations of *Winter Epigrams* and *Epigrams to Ernesto Cardenal in Defense of Claudia*; the documentary losses of revolutions in *Chronicles of the Hostile Sun*, in which "The street was empty/with all of us standing there." *No Language Is Neutral* reads language, coloniality, and sexuality as a nexus. *Land to Light On* writes intimacies and disaffections with nation, while in *thirsty* a cold-eyed flâneur surveys the workings of the city. In *Inventory*, written during the Gulf Wars, the poet is "the wars' late and last night witness," her job not to soothe but to "revise and revise this bristling list/hourly." *Ossuaries'* futurist speaker rounds out the collection, and threads multiple temporal worlds—past, present, and future.

This masterwork displays Dionne Brand's ongoing body of thought—trenchant, lyrical, absonant, discordant, and meaning-making. *Nomenclature: New and Collected Poems* is classic and living, a record of one of the great writers of our age.



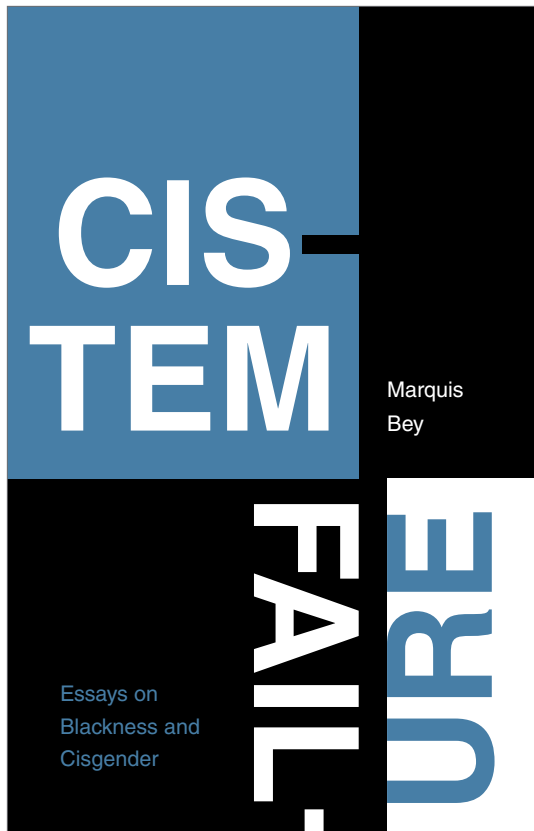
October 672 pages, 6" x 8"

cloth, 978-1-4780-1662-5 **\$29.95tr**

Rights: United States

Dionne Brand is the author of numerous volumes of fiction, poetry, and nonfiction. Her latest poetry collection, *The Blue Clerk*, also published by Duke University Press, was shortlisted for the Griffin Poetry Prize and won the Trillium Book Award. Her other poetry collections have won the Griffin Poetry Prize, the Governor General's Literary Award, the Trillium Book Award, and the Pat Lowther Memorial Award. Brand's novel, *Theory*, won the 2019 OCM BOCAS Prize for Fiction and the Toronto Book Award, and *What We All Long For* won the Toronto Book Award. Her works of nonfiction include *Bread Out of Stone* and *A Map to the Door of No Return: Notes to Belonging*. From 2009 to 2012 Brand served as Toronto's Poet Laureate. In 2021 Brand was awarded a Windham-Campbell Prize in Fiction. She lives in Toronto.

Christina Sharpe is Professor and Canada Research Chair in Black Studies in the Humanities at York University and author of *In the Wake: On Blackness and Being*, also published by Duke University Press.



August 184 pages, 5.5" × 8.5"
 paper, 978-1-4780-1844-5 **\$24.95tr/£18.99**
 cloth, 978-1-4780-1580-2 **\$94.95/£76.00**

Marquis Bey is Assistant Professor of African American Studies and English at Northwestern University and author of several books, most recently *Black Trans Feminism*, also published by Duke University Press.

Cistem Failure

Essays on Blackness and Cisgender

MARQUIS BEY

"'Cisgender is irrevocably, fundamentally antiblack.' This is what Marquis Bey wishes for readers to confront and comprehend, no matter the discomfort. Bey investigates what animates the facticity of gender. In this highly theoretical and deeply personal book, Bey breaks open and digs into the peculiar fears and failures of cisness while also theorizing a future abolition of gender. A future that imagines a coalitional politics in which constructs of gender are infinitely undone."—**L.H. STALLINGS**, Professor of African American Studies, Georgetown University

"As a work of trans studies, *Cistem Failure* is instantly essential in humbly claiming space as the first book-length work on cisgender that, fantastically, isn't hampered by either its whiteness or its lack of attention to blackness. Finding something I would characterize as having been on the cusp of being said and yet unsaid either for the past few years or the past few centuries, or both, it shifts the discursive terrain in and outside of the academy. I am grateful for this urgent and careful book."
 —**JULES GILL-PETERSON**, author of *Histories of the Transgender Child*

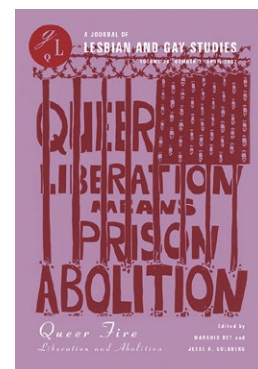
In *Cistem Failure* Marquis Bey meditates on the antagonistic relationship between blackness and cisgender. Bey asks, What does it mean to have a gender that "matches" one's sex—that is, to be cisgender—when decades of feminist theory have destroyed the belief that there is some natural way to be a sex? Moving from the *The Powerpuff Girls* to the greeting "How ya mama'n'em?" to their own gender identity, Bey finds that cisgender is too flat as a category to hold the myriad ways that people who may or may not have undergone gender-affirmative interventions depart from gender alignment. At the same time, blackness, they contend, strikes at the heart of cisgender's invariable coding as white: just as transness names a non-cis space, blackness implies a non-cis space. By showing how blackness opens up a way to subvert the hegemonic power of the gender binary, Bey makes a case for an antiracist gender abolition project that rejects cisgender as a regulatory apparatus.

ASTERISK

Gender, Trans-, and All That Comes After

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Also by Marquis Bey



Black Trans Feminism

paper, \$27.95/£20.99
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Queer Fire

Liberation and Abolition

coedited with
Jesse A. Goldberg

A special issue of
*GLQ: A Journal of Lesbian
 and Gay Studies* (28:2)
 paper, \$12.00/£8.99
 978-1-4780-1733-2 / 2022

New Growth

The Art and Texture of Black Hair

JASMINE NICHOLE COBB

"With verve and panache, Jasmine Nichole Cobb moves across a stunning archive and a wide swath of surprising and eclectic materials in the study of Black hair. Beautifully written and meticulously researched, *New Growth* is particularly useful for thinking through the aesthetics of freedom, the relationship between surface and interiority, the haptics of racism, the sensations of flesh, and the limitations of slavery capitalism for understanding Black value."—**C. RILEY SNORTON**, author of *Black on Both Sides: A Racial History of Trans Identity*

From Frederick Douglass to Angela Davis, "natural hair" has been associated with the Black freedom struggle. In *New Growth* Jasmine Nichole Cobb traces the history of Afro-textured coiffure, exploring it as a visual material through which to reimagine the sensual experience of Blackness. Through close readings of slave narratives, scrapbooks, travel illustration, documentary film and photography, as well as collage, craft, and sculpture, from the nineteenth century to the present, Cobb shows how the racial distinctions ascribed to people of African descent become simultaneously visible and tactile. Whether examining *Soul Train*'s and *Ebony*'s promotion of the Afro hair style alongside cosmetics or how artists such as Alison Saar and Lorna Simpson underscore the construction of Blackness through the representation of hair, Cobb foregrounds the inseparability of Black hair's look and feel. Demonstrating that Blackness is palpable through appearance and feeling, Cobb reveals the various ways that people of African descent forge new relationships to the body, public space, and visual culture through the embrace of Black hair.

THE VISUAL ARTS OF AFRICA AND ITS DIASPORAS

A series edited by Kellie Jones and Steven Nelson



January 2023 216 pages,
78 illustrations, including 32 in color
paper, 978-1-4780-1907-7 **\$24.95/£18.99**
cloth, 978-1-4780-1643-4 **\$94.95/£76.00**



Jasmine Nichole Cobb is Professor of African and African American Studies and of Art, Art History, and Visual Studies at Duke University and author of *Picture Freedom: Remaking Black Visuality in the Early Nineteenth Century*.



October 216 pages, 5 illustrations
 paper, 978-1-4780-2500-9 **\$24.95/£18.99**
 cloth, 978-1-4780-2325-8 **\$94.95/£76.00**



Sami Schalk is Associate Professor of Gender and Women's Studies at the University of Wisconsin–Madison and author of *Bodyminds Reimagined: (Dis)ability, Race, and Gender in Black Women's Speculative Fiction*, also published by Duke University Press.

Black Disability Politics

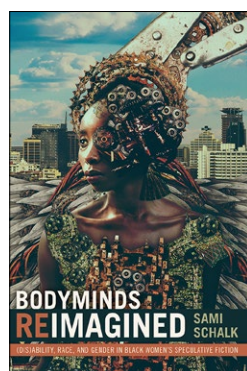
SAMI SCHALK

"Black disabled genius is crucial to the work of creating a free present and future. In *Black Disability Politics*, Sami Schalk does so much absolutely brilliant Black queer disabled femme labor of surfacing buried Black disabled activist histories and organizing lessons. Her book is a Black queer disabled love offering, and reading it made me shout for joy and learn so much. I'm so grateful this book is in the world. Read it and give thanks we get to share the world with the brilliance of Schalk and the organizers she writes about—then get to work putting into practice the lessons you've learned, so we can win."—**LEAH LAKSHMI PIEPZNA-SAMARASINHA**, author of *Care Work: Dreaming Disability Justice*

"*Black Disability Politics* bravely and humanely confronts shortcomings in social movements beyond the dualism of romanticizing them or throwing them away from a presentist perspective. Challenging myriad assumptions about disability activism and Black social movements, it is an essential and overdue bridge between how we think about Blackness and disability."—**KIMBERLY SPRINGER**, author of *Living for the Revolution: Black Feminist Organizations, 1968–1980*

In *Black Disability Politics* Sami Schalk explores how issues of disability have been and continue to be central to Black activism from the 1970s to the present. Schalk shows how Black people have long engaged with disability as a political issue deeply tied to race and racism. She points out that this work has not been recognized as part of the legacy of disability justice and liberation because Black disability politics differ in language and approach from the mainstream white-dominant disability rights movement. Drawing on the archives of the Black Panther Party and the National Black Women's Health Project alongside interviews with contemporary Black disabled cultural workers, Schalk identifies common qualities of Black disability politics, including the need to ground public health initiatives in the experience and expertise of marginalized disabled people so that they can work in antiracist, feminist, and anti-ableist ways. Prioritizing an understanding of disability within the context of white supremacy, Schalk demonstrates that the work of Black disability politics not only exists; it is essential to the future of Black liberation movements.

Also by Sami Schalk



Bodyminds Reimagined
 (Dis)ability, Race, and Gender in
 Black Women's Speculative Fiction
 paper, \$24.95/£18.99
 978-0-8223-7088-8 / 2018

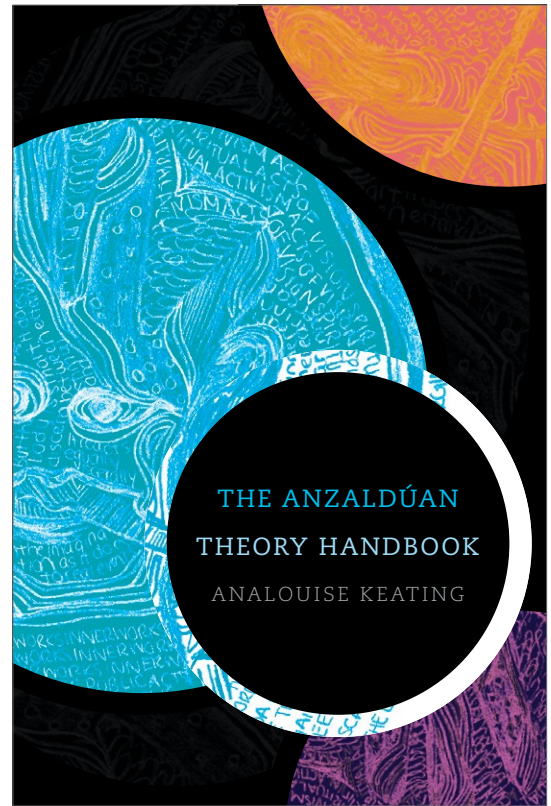
The Anzaldúa Theory Handbook

ANALOUISE KEATING

"Presenting an invaluable and unique resource for established Anzaldúa scholars and anyone else wanting to learn more about Anzaldúa's ideas, this book details how Anzaldúa's most important ideas developed and changed over time while pointing readers to the best sources for understanding these ideas in greater depth. This is the most comprehensive study of Anzaldúa in existence."—**SUZANNE BOST**, author of *Shared Selves: Latinx Memoir and Ethical Alternatives to Humanism*

"AnaLouise Keating's scope of knowledge about the Anzaldúa archive and its broader context is unparalleled. This book is a treasure trove of insights into Anzaldúa's little-known unpublished archival materials that deepen understanding of key Anzaldúan theories in relationship to each other as well as to her life and writing process. It is a tremendous offering of material for students, scholars, teachers, and practitioners of Anzaldúan thought that serves as an invitation to keep generating and co-creating *conocimientos*, as well as providing the methods to do so."—**IRENE LARA**, coeditor of *Fleshing the Spirit: Spirituality and Activism in Chicana, Latina, and Indigenous Women's Lives*

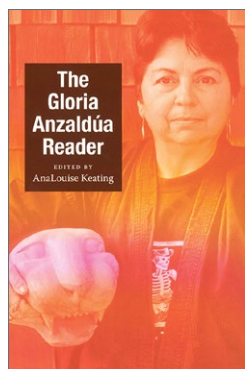
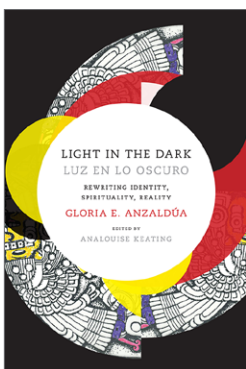
In *The Anzaldúan Theory Handbook* AnaLouise Keating provides a comprehensive investigation of the foundational theories, methods, and philosophies of Gloria E. Anzaldúa. Through archival research and close readings of Anzaldúa's unpublished and published writings, Keating offers a biographical-intellectual sketch of Anzaldúa, investigates her writing process and theory-making methods, and excavates her archival manuscripts. Keating focuses on the breadth of Anzaldúa's theoretical oeuvre, including Anzaldúa's lesser-known concepts of *autohistoria* y *autohistoria-teoría*, *nos/otras*, geographies of selves, and *El Mundo Zurdo*. By investigating those dimensions of Anzaldúa's theories, writings, and methods that have received less critical attention and by exploring the interconnections between these overlooked concepts and her better-known theories, Keating opens additional areas of investigation into Anzaldúa's work and models new ways to "do" Anzaldúan theory. This book also includes extensive definitions, genealogies, and explorations of eighteen key Anzaldúan theories as well as an annotated bibliography of hundreds of Anzaldúa's unpublished manuscripts.



October 352 pages
paper, 978-1-4780-1892-6 **\$28.95/£21.99**
cloth, 978-1-4780-1628-1 **\$104.95/£84.00**

AnaLouise Keating is Professor of Multicultural Women's and Gender studies at Texas Woman's University and the author of *Transformation Now! Towards a Post-Operational Politics of Change* and other books. She worked closely with Anzaldúa for over a decade, editing *Interviews/Entrevistas* and coediting (with Anzaldúa) *this bridge we call home*. She has also edited Anzaldúa's books posthumously, including *Light in the Dark/Luz en lo Oscuro: Rewriting Identity, Spirituality, Reality*, also published by Duke University Press.

Also of interest



**Light in the Dark/
Luz en lo Oscuro**
Rewriting Identity,
Spirituality, Reality
edited by AnaLouise Keating
paper, \$27.95/£20.99
978-0-8223-6009-4 / 2016

The Gloria Anzaldúa Reader
edited by AnaLouise Keating
paper, \$28.95/£21.99
978-0-8223-4564-0 / 2009



October 312 pages, 118 illustrations
 paper, 978-1-4780-1863-6 \$27.95tr/£20.99
 cloth, 978-1-4780-1600-7 \$104.95/£84.00

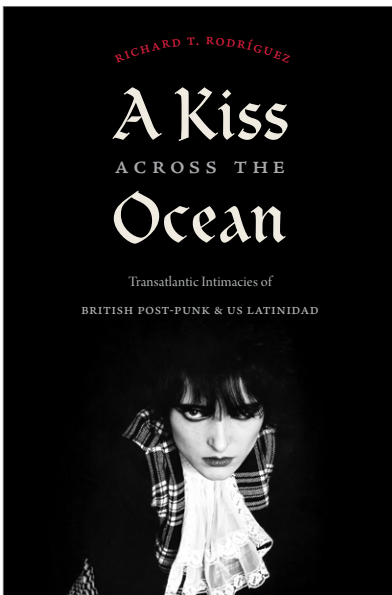
No Machos or Pop Stars

When the Leeds Art Experiment Went Punk

GAVIN BUTT

After punk's arrival in 1976, many art students in the northern English city of Leeds traded their paintbrushes for guitars and synthesizers. In bands ranging from Gang of Four, Soft Cell, and Delta 5 to the Mekons, Scritti Politti, and Fad Gadget, these artists-turned-musicians challenged the limits of what was deemed possible in rock and pop music. Taking avant-garde ideas to the record-buying public, they created situationist antirock and art punk, penned deconstructed pop ditties about Jacques Derrida, and took the aesthetics of collage and shock to dark, brooding electro-dance music. In *No Machos or Pop Stars* Gavin Butt tells the fascinating story of the post-punk scene in Leeds, showing how England's state-funded education policy brought together art students from different social classes to create a fertile ground for musical experimentation. Drawing on extensive interviews with band members, their associates, and teachers, Butt details the groups who wanted to dismantle both art world and music industry hierarchies by making it possible to dance to their art. Their stories reveal the subversive influence of art school in a regional music scene of lasting international significance.

Gavin Butt is Professor of Fine Art at Northumbria University, author of *Between You and Me: Queer Disclosures in the New York Art World, 1948–1963*, also published by Duke University Press, and co-editor of *Post-Punk Then and Now*.



September 256 pages, 28 illustrations
 paper, 978-1-4780-1858-2 \$25.95tr/£19.99
 cloth, 978-1-4780-1594-9 \$99.95/£80.00

A Kiss across the Ocean

Transatlantic Intimacies of British Post-Punk and US Latinidad

RICHARD T. RODRÍGUEZ

In *A Kiss across the Ocean* Richard T. Rodríguez examines the relationship between British post-punk musicians and their Latinx audiences in the United States since the 1980s. Melding memoir with cultural criticism, Rodríguez spotlights a host of influential bands and performers including Siouxsie and the Banshees, Adam Ant, Bauhaus, Soft Cell, Frankie Goes to Hollywood, and Pet Shop Boys. He recounts these bands' importance for him and other Latinx kids and discusses their frequent identification with these bands' glamorous performance of difference. Whether it was Siouxsie Sioux drawing inspiration from Latinx contemporaries and cultural practices or how Soft Cell singer Marc Almond's lyrics were attuned to the vibrancy of queer Latinidad, Rodríguez shows how Latinx culture helped shape British post-punk. He traces the fandom networks that link these groups across space and time to illuminate how popular music establishes and facilitates intimate relations across the Atlantic. In so doing, he demonstrates how the music and styles that have come to define the 1980s hold significant sway on younger generations equally enthused by their matchlessly pleasurable and political reverberations.

Richard T. Rodríguez is Professor of English and Media and Cultural Studies at the University of California, Riverside, and author of *Next of Kin: The Family in Chicano/a Cultural Politics*, also published by Duke University Press.

Ain't But a Few of Us

Black Music Writers Tell Their Story

WILLARD JENKINS, editor

Despite the fact that most of jazz's major innovators and performers have been African American, the overwhelming majority of jazz journalists, critics, and authors have been and continue to be white men. No major mainstream jazz publication has ever had a Black editor or publisher. *Ain't But a Few of Us* presents over two dozen candid dialogues with Black jazz critics and journalists ranging from Greg Tate, Farah Jasmine Griffin, and Robin D. G. Kelly to Tammy Kernodle, Ron Welburn, and John Murph. They discuss the obstacles to access for Black jazz journalists, outline how they contend with the world of jazz writing dominated by white men, and point out that these racial disparities are not confined to jazz and hamper their efforts at writing about other music genres as well. *Ain't But a Few of Us* also includes an anthology section, which reprints classic essays and articles from Black writers and musicians like LeRoi Jones, Archie Shepp, A.B. Spellman, Herbie Nichols, Greg Tate, and others.

Contributors Eric Arnold, Bridget Arnwine, Angelika Beener, Playthell Benjamin, Herb Boyd, Bill Brower, Jo Ann Cheatham, Karen Chilton, Janine Coveney, Anthony Dean-Harris, Jordannah Elizabeth, Lofton Emenari III, Bill Francis, Farah Jasmine Griffin, Jim Harrison, Haybert Houston, Eugene Holley Jr., Robin James, Willard Jenkins, Martin Johnson, Robin D. G. Kelley, Tammy Kernodle, Steve Monroe, Rahsaan Clark Morris, John Murph, Don Palmer, Guthrie Ramsey, Ron Scott, Gene Seymour, A. B. Spellman, Greg Tate, Greg Thomas, Robin Washington, Hollie West, Ron Welburn, Kelvin Williams, Ron Wynn

Willard Jenkins is the Artistic Director of the DC Jazz Festival as well as an arts consultant, producer, educator, and print and broadcast journalist. His writing has been featured in *JazzTimes*, *Downbeat*, *Jazz Forum*, *Jazzwise*, and many other publications. He is the coauthor of *African Rhythms: The Autobiography of Randy Weston*, also published by Duke University Press. He is the writer of the multipart Billie Holiday documentary podcast *No Regrets*.

music

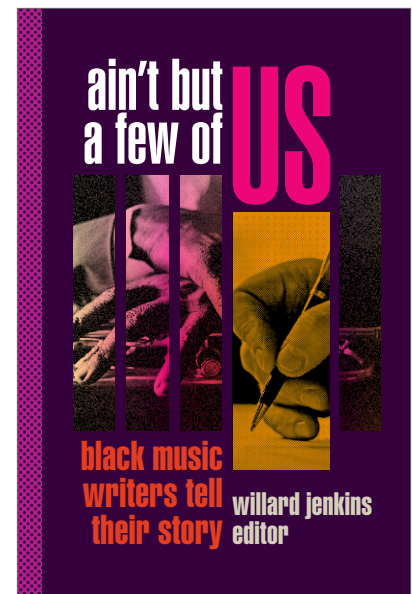
Breaks in the Air

The Birth of Rap Radio in New York City

JOHN KLAESS

In *Breaks in the Air* John Klaess tells the story of rap's emergence on New York City's airwaves by examining how artists and broadcasters adapted hip hop's performance culture to radio. Initially, artists and DJs brought their live practice to radio by buying time on low-bandwidth community stations and building new communities around their shows. Later, stations owned by New York's African American elite like WBLS reluctantly began airing rap even as they pursued a sound rooted in respectability, urban sophistication, and polish. At the same time, large commercial stations like WRKS programmed rap once it became clear that the music attracted a demographic that was valuable to advertisers. Moving between intimate portraits of single radio shows and broader examinations of the legal, financial, cultural, and political forces that indelibly shaped the sound of rap radio, Klaess shows how early rap radio provides a lens through which to better understand the development of rap music as well as the intertwined histories of sounds, institutions, communities, and legal formations that converged in the post-Civil Rights era.

John Klaess is an independent scholar based in Boston.



December 312 pages

paper, 978-1-4780-1903-9 **\$27.95tr/£20.99**

cloth, 978-1-4780-1639-7 **\$104.95/£84.00**

September 240 pages

paper, 978-1-4780-1887-2 **\$25.95/£19.99**

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October 424 pages
 paper, 978-1-4780-1880-3 **\$24.95tr**
 cloth, 978-1-4780-1615-1 **\$114.95**
 Rights: North America



Photo by Clara Wolff

Alexander Wolff is a journalist, editor, and author. Formerly a Senior Writer at *Sports Illustrated*, he is the author and coauthor of several books, including *The Audacity of Hoop: Basketball and the Age of Obama*, *Raw Recruits*, and *Endpapers: A Family Story of Books, War, Escape, and Home*.

sports

Big Game, Small World

A Basketball Adventure

ALEXANDER WOLFF

Twentieth Anniversary Edition, Revised and Expanded

"Everyone who reads this book—from kids shooting jumpers in their driveways to die-hard fans to NBA superstars—will learn something new and surprising about the game they love."—**COACH MIKE KRZYZEWSKI**

"Part travel memoir, part sports narrative, Alexander Wolff's *Big Game, Small World* is a beautiful rendering of a love affair with basketball and a magnificent take on why sport matters. Sports fans and writers alike will herald this new edition of this classic book."—**AMY BASS**, author of *One Goal: A Coach, a Team, and the Game That Brought a Divided Town Together*

"Every piece could be a book or movie in itself. . . . They're tied together by Wolff's search for the soul of hoops, in himself and in the lives of the people and cultures he meets. . . . This book's a keeper."—**ESPN.COM**

During the late 1990s, eminent basketball journalist Alexander Wolff traveled the globe to determine how a game invented by a Canadian clergyman became an international phenomenon. *Big Game, Small World* presents Wolff's dispatches from sixteen countries spread across five continents and multiple US states, in which he asks: What can the game tell us about the world? And what can the world tell us about the game? Whether traveling to Bhutan to challenge the King to a pickup game, exploring the women's game in Brazil, or covering the Afrobasket tournament in Luanda, Angola, during a civil war, Wolff shows how basketball has the power to define an individual, a culture, and even a country.

This updated twentieth anniversary edition features a new preface in which Wolff outlines the contemporary rise of athlete-activists while discussing the increasing NBA dominance of marquee international players like Luka Dončić and Giannis Antetokounmpo. A loving celebration of basketball, *Big Game, Small World* is one of the most insightful books ever written about the game.

From the Preface

As inspiring as the story of Giannis Antetokounmpo is, it's also a tale of pain and exploitation. By the time he was born, Antetokounmpo's family had migrated out of desperation from Nigeria to Greece. As an undocumented child in Athens, Giannis vended in the streets to earn pocket change, lived in fear of beatings from neo-Nazi Golden Dawn Party thugs, and sometimes had to share a single pair of basketball shoes with his brother Thanasis. The NBA's ultimate goal is that its next MVP of African descent be developed and finished on the continent. . . . For now, Africans who reach the NBA owe their success essentially to chance.

Lost in the Game

A Book about Basketball

THOMAS BELLER

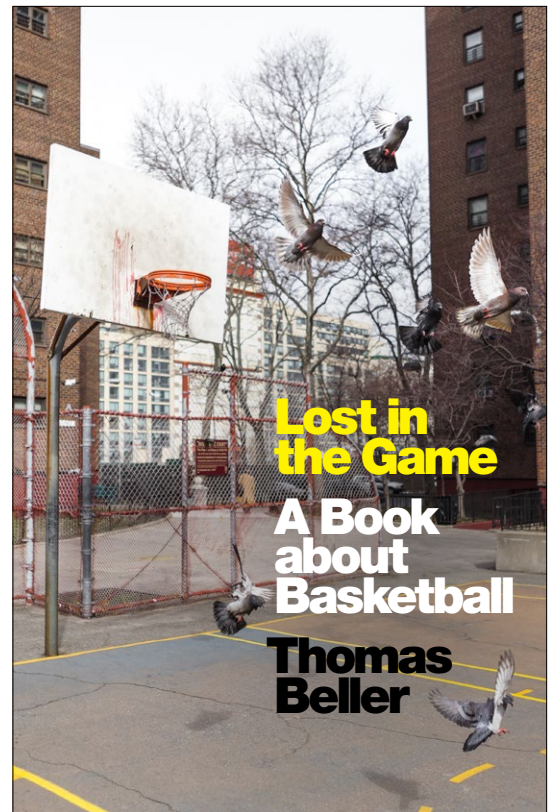
"This is a love song to basketball and its players. At turns fascinating and funny, tenderness beats at the heart of this book in the finely wrought portrayals of the characters: an assassin here, a trash-talking big man there, who transcend and become gods on the court before descending to the page."—**JESMYN WARD**

"With vivid language, analytical intelligence, and a richly affecting humanism, Thomas Beller deftly alternates between the high-wire, virtuoso professionals of the NBA and the thrills and humiliations shared among amateurs jostling each other on the playground. This radiant book is as much about city life and its requirement to partake in the adventure of being thrown in with strangers as it is about basketball. It is also about learning to embrace solitude, as the protagonist reverts again and again to playing hoops by himself or wandering the backrooms of sports arenas after everyone else has gone. All of which is to say that this is a book about learning how to live with one's limitations, and beyond that, how to live."—**PHILLIP LOPATE**

For players, coaches, writers, and fans, basketball is a science and an art, a religious sacrament, a source of entertainment, and a way of interacting with the world. In *Lost in the Game* Thomas Beller entwines these threads with his lifetime experience as a player and journalist, roaming NBA locker rooms and city parks alike as a basketball flâneur in search of the meaning of the modern game. He captures the magnificence and mastery of today's most accomplished NBA players, from LeBron James and Damian Lillard to Steph Curry and James Harden, while paying homage to the devotion of the countless congregants in the global church of pickup basketball. He shares his own stories on the court, meditating on basketball's role in city life and its impact on the athlete's psyche as he moves from youth to middle age. Part journalistic account, part memoir of a somewhat talented player whose main gift is being tall, *Lost in the Game* charts the game's inexorable gravitational hold on those who love it.

From "James Harden's Transcendent Step-Back"

[James] Harden didn't invent the step-back, and, at this point, it seems that nearly every NBA player has a version of it, including centers like Joel Embiid. If you watch Kristaps Porziņģis's draft workout video from 2015, you will see, amid the rapid succession of jump shots and dunks, the seven-foot-three-inch Latvian taking two giant, elongated step-backs. Yet Harden has made it his own, crystallized its impact on the game. Everywhere you go, you will see players practicing the step-back move. And it's always so unique; everyone has their own version. Playing pickup basketball last summer at Pier 2 in Brooklyn, I had to laugh at the flamboyant theatricality of this one kid's step-back. It was so over the top. The self-congratulating way he cocked his head at the end was part of the Harden influence, too. And, to the kid's credit, it worked. He kept leaping dramatically back. The ball kept going in. I see some version of this on every playground and at every gym. I practice it, ridiculously, myself.

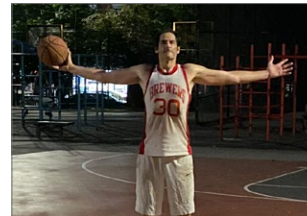


November 240 pages

paper, 978-1-4780-1883-4 **\$22.95tr**

cloth, 978-1-4780-1617-5 **\$84.95**

Rights: North America



Thomas Beller is Associate Professor of English at Tulane University, a regular contributor to the *New Yorker*, and the author of *J. D. Salinger: The Escape Artist*, *How to Be a Man: Scenes from a Protracted Boyhood*, *Seduction Theory*, and other books.



Wake Up, This Is Joburg

Photographs by **MARK LEWIS**

Words by **TANYA ZACK**

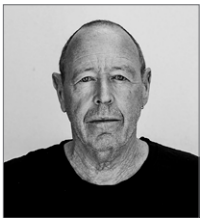
"Wake Up, This is Joburg is a fantastic, creative work that offers a broad look at one of Africa's most vibrant and intriguing cities. By digging down into a range of compelling stories, Mark Lewis and Tanya Zack give their readers a rich and textured entrée into the inventiveness, precarity, and contingency that shape the lived experiences of Johannesburg's residents. Illuminating parts of the city that readers may know little or nothing about, this book is a beautifully executed, smart, and elegant contribution."—**DANNY HOFFMAN**, author of *Monrovia Modern: Urban Form and Political Imagination in Liberia*

A single image taken from a high rise building in inner city Johannesburg reveals layers of history—from its premise and promise of gold to its current improvisations. It reveals the city as carcass and as crucible, where informal agents and processes spearhead its rapid reshaping and transformation. In *Wake Up, This is Joburg*, photographer Mark Lewis and writer Tanya Zack offer a stunning portrait of Johannesburg and personal stories of some of the city's ordinary, odd, and outrageous residents. Their photos and essays take readers into meat markets, where butchers chop cow heads; the eclectic home of an outsider artist that's full of turrets and manikins; long abandoned gold pits beneath the city where people continue to informally mine; and into lively markets, taxi depots, and residential high rises. Sharing people's private and work lives and the extraordinary spaces of the metropolis, Lewis and Zack show that Johannesburg's urban transformation occurs not in a series of dramatic, widescale changes but in the everyday lives, actions, and dreams of individuals.

THEORY IN FORMS

A series edited by Nancy Rose Hunt and Achille Mbembe

December 368 pages, 251 color illustrations, 1 map
paper, 978-1-4780-1870-4 **\$28.95tr/£21.99**
cloth, 978-1-4780-1606-9 **\$104.95/£84.00**



Mark Lewis is a photographer who lives in Johannesburg.

Tanya Zack is an urban planner, writer, and Visiting Researcher at the University of the Witwatersrand.



Junot Díaz

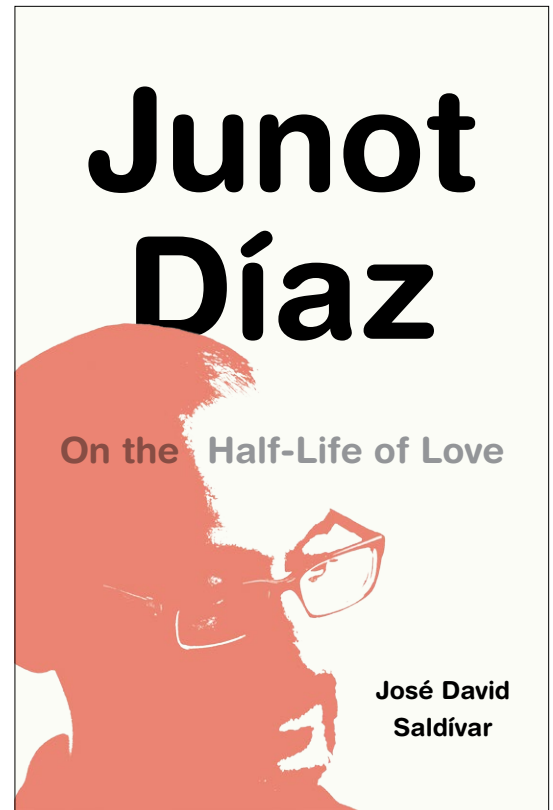
On the Half-Life of Love

JOSÉ DAVID SALDÍVAR

"In *Junot Díaz: On the Half-Life of Love*, critic José David Saldívar argues with stunning acuity why Díaz's oeuvre is essential in understanding how colonial histories are palimpsestic in nature, inescapable and violent, intimate and communal. Díaz's fiction may represent one artist's fierce intelligence and profound storytelling talents, but it is Saldívar whose richly textured analysis and readings prove that great fiction shines a light on devastating distortions of truth."—**HELENA MARÍA VIRAMONTES**, author of *Their Dogs Came with Them*

"Wise, and wide ranging, José David Saldívar allows us to explore the contradictions and gifts of a major writer with grace and candor. He places Díaz's life and fiction against the 'historical traumas passed like cursed heirlooms among our aggrieved communities,' and shows us 'the everpressing need for decolonial love.' And, as always, Saldívar remains attuned to the immigrant and diasporic sensibilities of our Americas."—**GLENDA CARPIO**, Professor of English and of African and African American Studies, Harvard University

In *Junot Díaz: On the Half-Life of Love*, José David Saldívar offers a critical examination of one of the leading American writers of his generation. He explores Díaz's imaginative work and the diasporic and immigrant world he inhabits, showing how his influences converged in his fiction and how his writing—especially his Pulitzer Prize-winning novel *The Brief Wondrous Life of Oscar Wao*—radically changed the course of US Latinx literature and created a new way of viewing the decolonial world. Saldívar examines several aspects of Díaz's career, from his vexed relationship to the literary aesthetics of Whiteness that dominated his MFA experience and his critiques of the colonialities of power, race, and gender in culture and societies of the Dominican Republic, United States, and the Américas to his use of the science-fiction imaginary to explore the capitalist zombification of our planet. Throughout, Saldívar shows how Díaz's works exemplify the literary currents of the early twenty-first century.

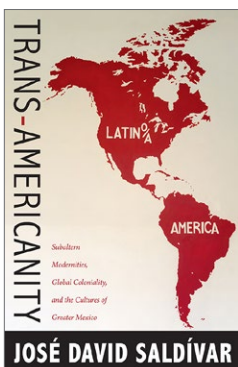


September 272 pages, 16 illustrations
paper, 978-1-4780-1871-1 **\$26.95/£20.99**
cloth, 978-1-4780-1608-3 **\$99.95/£80.00**

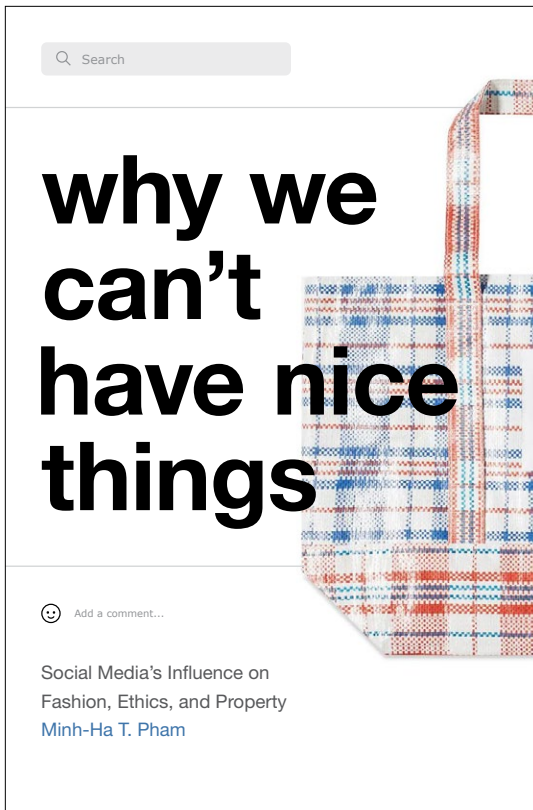


José David Saldívar is Leon Sloss Jr. Professor in the Department of Comparative Literature at Stanford University. He is the author or coeditor of many books, including *Junot Díaz and the Decolonial Imagination* and *Trans-Americanity: Subaltern Modernities, Global Coloniality, and the Cultures of Greater Mexico*, both also published by Duke University Press.

Also by José David Saldívar



Trans-Americanity
Subaltern Modernities,
Global Coloniality, and the
Cultures of Greater Mexico
paper, \$27.95/£20.99
978-0-8223-5083-5 / 2011



September 176 pages, 15 illustrations
paper, 978-1-4780-1861-2 **\$24.95/£18.99**
cloth, 978-1-4780-1598-7 **\$94.95/£76.00**

Minh-Ha T. Pham is Associate Professor in the Graduate Program in Media Studies at the Pratt Institute and author of *Asians Wear Clothes on the Internet: Race, Gender, and the Work of Personal Style Blogging*, also published by Duke University Press.

Why We Can't Have Nice Things

Social Media's Influence on Fashion, Ethics, and Property

MINH-HA T. PHAM

"What are social media users doing when they join in crowdsourced digital outrage against fashion copycatting? Staging an urgent and essential conversation between critical race, intellectual property, digital labor, and global fashion scholars, Minh-Ha T. Pham reveals what is at stake within struggles over fashion creativity and impropriety. She tracks the new ethics of consumer social responsibility and routines of casualized and hyper-visible digital labor that work to reproduce White western standards of fashion ethics, taste, and intellectual property."—**ROOPALI MUKHERJEE**, author of *The Racial Order of Things: Cultural Imaginaries of the Post-Soul Era*

"Minh-Ha T. Pham has written the first definitive sociological account of 'crowd-sourced IP regulation'—i.e., the mostly unpaid labor of fashion blogs and social media accounts in policing fashion knockoffs. Pham's book immerses us in a new world of volunteer regulators scouring the Internet for evidence of copying, calling out what they perceive as 'fake' (often without regard to whether the copies are illegal or not), and, whether intentionally or otherwise, reinforcing elite luxury brands' stranglehold on fashion innovation."—**CHRISTOPHER SPRIGMAN**, coauthor of *The Knockoff Economy: How Imitation Sparks Innovation*

In 2016, social media users in Thailand called out the Paris-based luxury fashion house Balenciaga for copying the popular Thai "rainbow bag," using Balenciaga's hashtags to circulate memes revealing the source of the bags' design. In *Why We Can't Have Nice Things* Minh-Ha T. Pham examines the way social media users monitor the fashion market for the appearance of knock-off fashion, design theft, and plagiarism. Tracing the history of fashion antipiracy efforts back to the 1930s, she foregrounds the work of policing that has been tacitly outsourced to social media. Despite the social media concern for ethical fashion and consumption and the good intentions behind design policing, Pham shows that it has ironically deepened forms of social and market inequality, as it relies on and reinforces racist and colonial norms and ideas about what constitutes copying and what counts as creativity. These struggles over ethical fashion and intellectual property, Pham demonstrates, constitute deeper struggles over the colonial legacies of cultural property in digital and global economies.

Also by Minh-Ha T. Pham



**Asians Wear Clothes
on the Internet**

Race, Gender, and the Work
of Personal Style Blogging

paper, \$26.95/£20.99
978-0-8223-6030-8 / 2015

Vanishing Sands

Losing Beaches to Mining

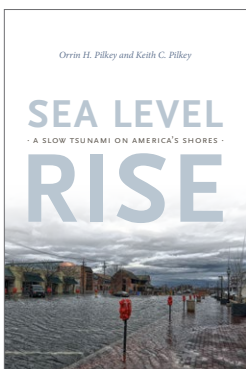
ORRIN H. PILKEY, NORMA J. LONGO, WILLIAM J. NEAL, NELSON G. RANGEL-BUITRAGO, KEITH C. PILKEY, and HANNAH L. HAYES

"We're used to thinking of sand as an endless resource—even the metaphor for an endless resource, 'as plentiful as grains of sand on a beach.' But as this book makes clear that view is sadly and completely mistaken. It's time to understand how valuable sand really is."—**BILL MCKIBBEN**, author of *The End of Nature*

"A real eye-opener into the latest tragedy happening to our coast—the theft of sand on a massive scale as entire beaches and dunes are trucked and shipped away. Globally researched and richly illustrated, this book exposes and documents the ongoing tragedy, occurring at a time when our coasts need more sand than ever to combat extreme stress of massive coastal development and climate changes. A must read for anyone who cares about the coast."—**ANDREW D. SHORT**, author of *Australian Coastal Systems: Beaches, Barriers, and Sediment Compartments*

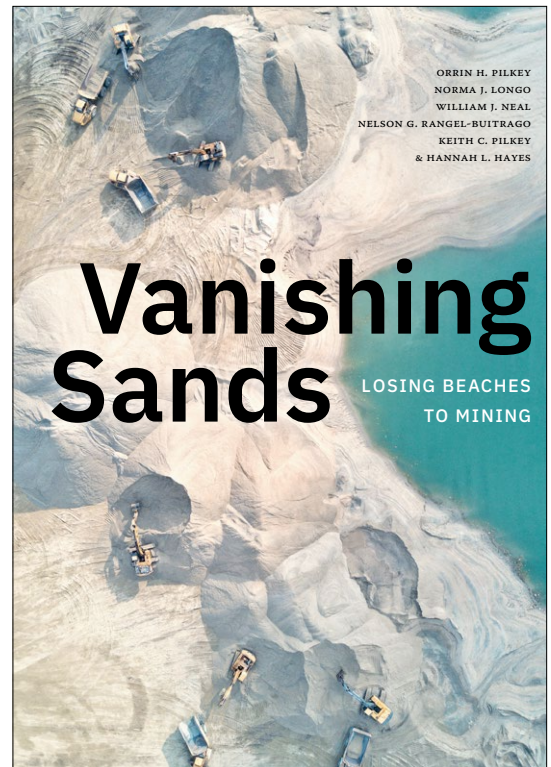
In a time of accelerating sea level rise and increasingly intensifying storms, the world's sandy beaches and dunes have never been more crucial to protecting coastal environments. Yet, in order to meet the demands of large-scale construction projects, sand mining is stripping beaches and dunes, destroying environments, and exploiting labor in the process. The authors of *Vanishing Sands* track the devastating impact of legal and illegal sand mining over the past twenty years, ranging from Africa, Asia, and the Caribbean to South America and the eastern United States. They show how sand mining has reached crisis levels: beach, dune, and river ecosystems are in danger of being lost forever, while organized crime groups use deadly force to protect their illegal mining operations. Calling for immediate and widespread resistance to sand mining, the authors demonstrate that its cessation is paramount for saving beaches, dunes, and associated environments, plus lives and tourism economies everywhere.

Also by Orrin H. Pilkey



Sea Level Rise
A Slow Tsunami
on America's Shores
with Keith C. Pilkey
paper, \$24.95tr/£18.99
978-1-4780-0637-4 / 2019

The Last Beach
with Andrew G. Cooper
paper, \$23.95tr/£17.99
978-0-8223-5809-1 / 2014



December 272 pages,
56 illustrations, including 53 in color, 7" × 10"
paper, 978-1-4780-1879-7 **\$25.95tr/£19.99**
cloth, 978-1-4780-1616-8 **\$99.95/£80.00**

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

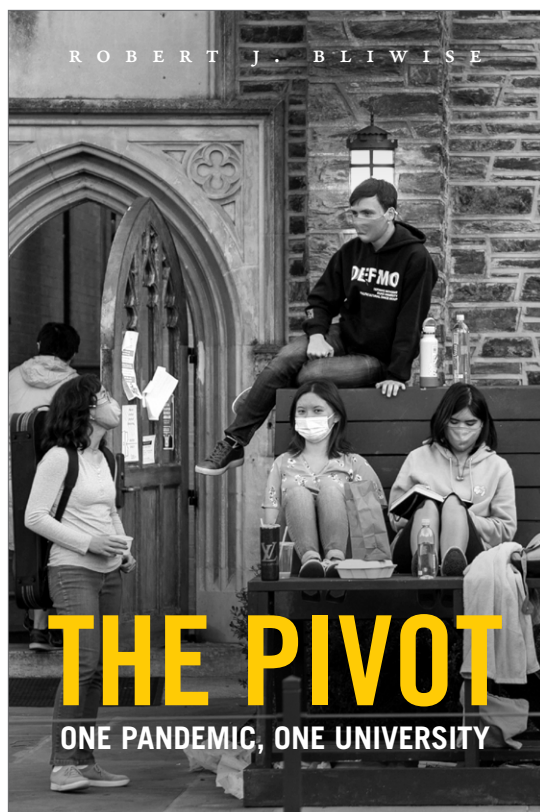
Norma J. Longo, a geologist and photographer, is co-author with Pilkey of several books on coastal issues.

William J. Neal, Emeritus Professor of Geology at Grand Valley State University, is an expert on ocean and Great Lakes shoreline evolution and coauthor of many books with Pilkey.

Nelson G. Rangel-Buitrago is Professor in the Geology, Geophysics, and Marine-Research Group at the Universidad del Atlántico, Barranquilla, Colombia, and a prolific author of coastal science studies.

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

Hannah L. Hayes is a scholar of changing land rights, disaster capitalism, and risk management in Barbuda and Fiji.



November 224 pages, 15 illustrations
paper, 978-1-4780-1912-1 **\$25.95tr/£19.99**
cloth, 978-1-4780-1648-9 **\$99.95/£80.00**



Robert J. Bliwise is Editor Emeritus of *Duke Magazine*, where he served as Editor for almost forty years.

The Pivot

One Pandemic, One University

ROBERT J. BLIWISE

"Robert J. Bliwise is a first-rate journalist with a keen eye for relevant details, wide-ranging curiosity, a penchant for thoughtful comments, and a crystal clear writing style. In *The Pivot*, he presents a huge amount of rich information on how the pandemic has affected the full gamut of university operations—from the central administration and student life to admissions, libraries, and, of course, health services."

—**EDWARD B. FISKE**, former Education Editor of the *New York Times* and author of the *Fiske Guide to Colleges*

"Robert J. Bliwise provides a fascinating perspective on a complex institution coping with a 'perfect storm.' He has used his status as a long-time Dukie and his well-honed talents as a journalist to show how administrators, faculty, and students in every corner of Duke have handled COVID-19 and other contemporary challenges."

—**NANNERL O. KEOHANE**, President Emerita of Duke University

The COVID-19 pandemic presented higher education with an unprecedented challenge: how could institutions continue the basic work of teaching and research while maintaining safe environments for their faculty, staff, and students? In *The Pivot*, Robert J. Bliwise traces Duke University's response to the pandemic to show how higher education broadly met that challenge head on. Bliwise interviews people from across campus: from bus drivers and vaccine researchers to student activists, dining hall managers, and professors in areas from English to ecology. He explores the shift to teaching online and the reshaping of research programs; how surveillance testing and reconfiguring residence halls and dining sites helped limit the virus spread on campus; the efforts to promote student well-being and to sustain extracurricular programs; and what the surge in COVID-19 cases meant for the university health system. Bliwise also shows how broad cultural conversations surrounding the 2020 presidential election, climate change, free speech on campus, and systemic racism unfolded in this changed campus environment. Although the pandemic put remarkable pressures on the campus community, Bliwise demonstrates that it ultimately reaffirmed the importance of the campus experience in all its richness and complexity.

The Pandemic Divide

How COVID Increased Inequality in America

GWENDOLYN L. WRIGHT, LUCAS HUBBARD,
and **WILLIAM A. DARITY JR.**, editors

As COVID-19 made inroads in the United States in spring 2020, a common refrain rose above the din: “We’re all in this together.” However, the full picture was far more complicated—and far less equitable. Black and Latinx populations suffered illnesses, outbreaks, and deaths at a much higher rate than the general populace. Those working in low paid jobs and those living in confined housing or communities already disproportionately beset by health problems were particularly vulnerable. The contributors to *The Pandemic Divide* explain how these and other racial disparities came to the forefront in 2020. They explore COVID-19’s impact on multiple arenas of daily life while highlighting what steps could have been taken to mitigate the full force of the pandemic. Most crucially, the contributors offer concrete public policy solutions that would allow the nation to effectively respond to future crises and improve the long-term well-being for all Americans.

Contributors Fenaba Addo, Steve Amendum, Leslie Babinski, Sandra Barnes, Mary T. Bassett, Keisha Bentley-Edwards, Kisha Daniels, William A. Darity Jr., Melania DiPietro, Jane Dokko, Fiona Greig, Adam Hollowell, Lucas Hubbard, Damon Jones, Steve Knotek, Arvind Krishnamurthy, Henry McKoy, N. Joyce Payne, Erica Phillips, Eugene Richardson, Paul Robbins, Jung Sakong, Marta Sánchez, Melissa Scott, Kristen Stephens, Joe Trotter, Chris Wheat, Gwendolyn L. Wright

Gwendolyn L. Wright is Director of Strategic Initiatives and Collaborations at the Samuel DuBois Cook Center on Social Equity at Duke University. **Lucas Hubbard** is Associate in Research at the Samuel DuBois Cook Center on Social Equity at Duke University. **William A. Darity Jr.** is Samuel DuBois Cook Distinguished Professor of Public Policy and Director of the Samuel DuBois Cook Center on Social Equity at Duke University.

african american studies | religious studies | sound studies

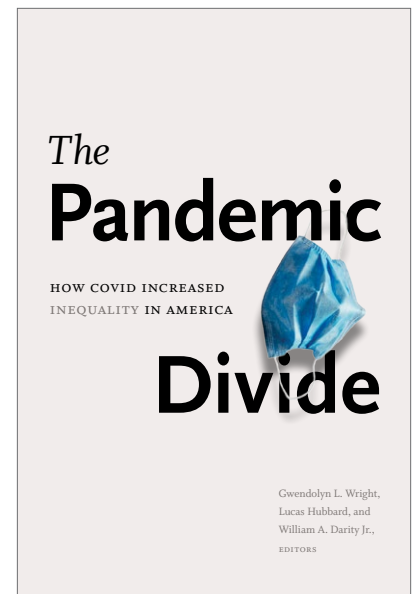
King’s Vibrato

Modernism, Blackness, and the Sonic Life of Martin Luther King Jr.

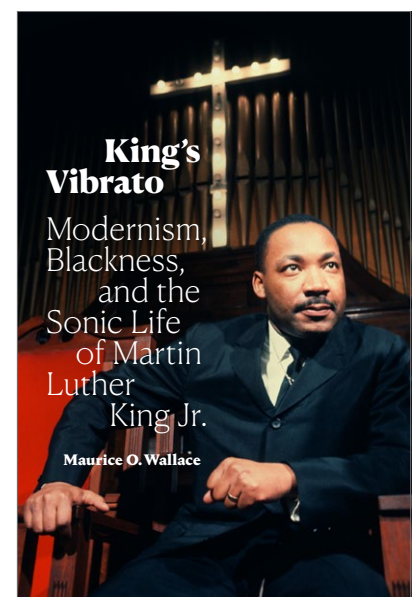
MAURICE O. WALLACE

In *King’s Vibrato* Maurice O. Wallace explores the sonic character of Martin Luther King Jr.’s voice and its power to move the world. Providing a cultural history and critical theory of the black modernist soundscapes that helped inform King’s vocal timbre, Wallace shows how the qualities of King’s voice depended on a mix of ecclesial architecture and acoustics, musical instrumentation and sound technology, audience and song. He examines the acoustical architectures of the African American churches where King spoke and the centrality of the pipe organ in these churches, offers a black feminist critique of the influence of gospel on King, and outlines how variations in natural environments and sound amplifications made each of King’s three deliveries of the “I Have a Dream” speech unique. By mapping the vocal timbre of one of the single most important figures of black hope and protest in American history, Wallace presents King as the embodiment of the sound of modern black thought.

Maurice O. Wallace is Associate Professor of English at Rutgers University–New Brunswick, author of *Constructing the Black Masculine: Identity and Ideality in African American Men’s Literature and Culture, 1775–1995*, and coauthor of *Pictures of Progress: Early Photography and the Making of African American Identity*, both also published by Duke University Press.



November 336 pages, 26 illustrations
paper, 978-1-4780-1853-7 **\$27.95/£20.99**
cloth, 978-1-4780-1588-8 **\$104.95/£84.00**



September 376 pages, 30 illustrations
paper, 978-1-4780-1840-7 **\$28.95/£21.99**
cloth, 978-1-4780-1574-1 **\$104.95/£84.00**



W. E. B. Du Bois as a young man, ca. 1885.

May 2023 200 pages

paper, 978-1-4780-1842-1 **\$24.95/£18.99**

cloth, 978-1-4780-1579-6 **\$94.95/£76.00**

Annotations

On the Early Thought of W. E. B. Du Bois

NAHUM DIMITRI CHANDLER

In *Annotations* Nahum Dimitri Chandler offers a philosophical interpretation of W. E. B. Du Bois's 1897 American Negro Academy address, "The Conservation of Races." He approaches Du Bois as a generative and original philosophical thinker-writer on the status and historical implication of matters of human difference, both the fact of and the very idea thereof. Chandler proposes both a close reading of Du Bois's engagement of the concept of so-called race and a deep meditation on Du Bois's conceptualization of historicity in general. He elaborates the way Du Bois's thought in this address can give an account of the organization of the historicity that yields the emergence of something like the African American, at once with its own internal dimensions and yet also as an originary articulation of forces and possibilities that have world historical implication. Chandler refigures Du Bois's thought as a vital theoretical resource for rethinking our concepts of differences among humans and, so too, our understanding of modern historicity itself.

Nahum Dimitri Chandler is Professor in the School of Humanities at the University of California, Irvine, and author of *"Beyond This Narrow Now": Or, Delimitations, of W. E. B. Du Bois*, also published by Duke University Press, and *X: The Problem of the Negro as a Problem for Thought*.



October 288 pages, 17 illustrations

paper, 978-1-4780-1856-8 **\$26.95/£20.99**

cloth, 978-1-4780-1601-4 **\$99.95/£80.00**

Violent Utopia

Dispossession and Black Restoration in Tulsa

JOVAN SCOTT LEWIS

In *Violent Utopia* Jovan Scott Lewis retells the history and afterlife of the 1921 Tulsa race massacre, from the post-Reconstruction migration of Black people to Oklahoma Indian Territory to contemporary efforts to rebuild Black prosperity. He focuses on how the massacre in Tulsa's Greenwood neighborhood—colloquially known as Black Wall Street—curtailed the freedom built there. Rather than framing the massacre as a singular one-off event, Lewis places it in a larger historical and social context of widespread patterns of anti-Black racism, segregation, and dispossession in Tulsa and beyond. He shows how the processes that led to the massacre, subsequent urban renewal, and intergenerational poverty shored up by nonprofits constitute a form of continuous slow violence. Now, in their attempts to redevelop resources for self-determination, Black Tulsans must reconcile a double inheritance: that of the massacre's violence and of the historical freedom and prosperity that Greenwood represented. Their future is tied to their geography, which is the foundation from which they will repair and fulfill Greenwood's promise.

Jovan Scott Lewis is Associate Professor and Chair of Geography at the University of California, Berkeley, and author of *Scammer's Yard: The Crime of Black Repair in Jamaica*.

Feels Right

Black Queer Women and the Politics of Partying in Chicago

KEMI ADEYEMI

In *Feels Right* Kemi Adeyemi presents an ethnography of how black queer women use dance to assert their physical and affective rights to the city. Adeyemi stages the book in queer dance parties in gentrifying neighborhoods, where good feelings are good business. But feeling good is elusive for black queer women whose nightlives are undercut by white people, heterosexuality, neoliberal capitalism, burnout, and other buzzkills. Adeyemi documents how black queer women respond to these conditions: how they destroy DJ booths, argue with one another, dance slowly, and stop partying altogether. Their practices complicate our expectations that life at night, on the queer dance floor, or among black queer community simply feels good. Adeyemi's framework of "feeling right" instead offers a closer, kinesthetic look at how black queer women adroitly manage feeling itself as a complex right they should be afforded in cities that violently structure their movements and energies. What emerges in *Feels Right* is a sensorial portrait of the critical, black queer geographies and collectivities that emerge in social dance settings and in the broader neoliberal city.

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD RECIPIENT

Kemi Adeyemi is Assistant Professor of Gender, Women and Sexuality Studies at the University of Washington and coeditor of *Queer Nightlife*.

black feminism | film

Visitation

The Conjure Work of Black Feminist Avant-Garde Cinema

JENNIFER DECLUE

In *Visitation*, Jennifer DeClue shows how Black feminist avant-garde filmmakers draw from historical archives in order to visualize and reckon with violence suffered by Black women in the United States. DeClue argues that these filmmakers—including Kara Walker, Kara Lynch, Tourmaline, and Ja'Tovia Gary—create spaces of mourning and reckoning, rather than voyeurism and pornotropy. Through their use of editing, performance, and cinematic experimentation, these filmmakers intervene in the production of Blackness and activate new ways of seeing Black women and telling their stories. Theorizing these films as a form of conjure work, DeClue shows how these filmmakers raise the specters of Black women from the past and invite them to reveal history from their point of view. In so doing, Black feminist avant-garde filmmakers channel spirits that haunt archives and create cinematic arenas for witnessing Black women battling for survival during pivotal and exceedingly violent moments in US history.

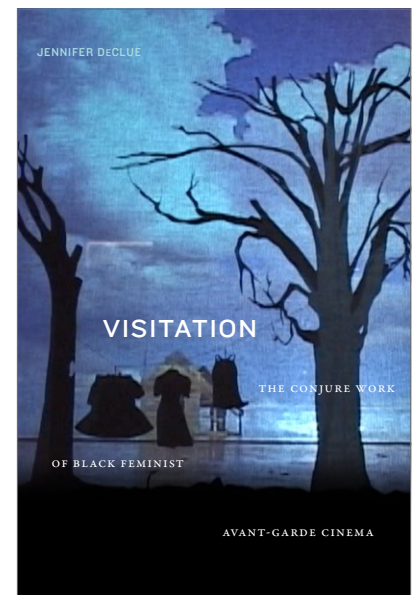
DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD RECIPIENT

Jennifer DeClue is Assistant Professor of the Study of Women and Gender at Smith College.

September 192 pages

paper, 978-1-4780-1869-8 **\$24.95/£18.99**

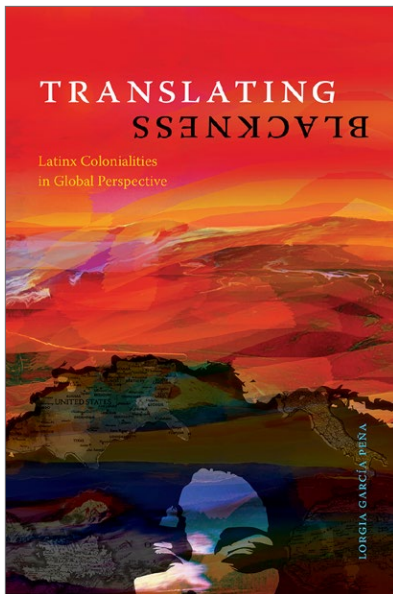
cloth, 978-1-4780-1607-6 **\$94.95/£76.00**



November 256 pages, 48 illustrations

paper, 978-1-4780-1916-9 **\$25.95/£19.99**

cloth, 978-1-4780-1652-6 **\$99.95/£80.00**



September 336 pages, 23 illustrations, including 2 in color
paper, 978-1-4780-1866-7 **\$27.95/£20.99**
cloth, 978-1-4780-1603-8 **\$104.95/£84.00**

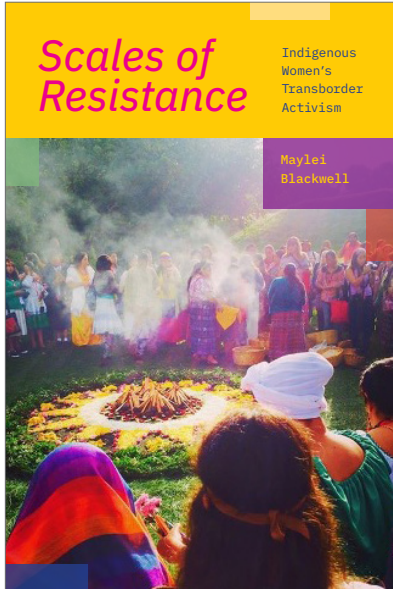
Translating Blackness

Latinx Colonialities in Global Perspective

LORGIA GARCÍA PEÑA

In *Translating Blackness* Lorgia García Peña considers Black Latinidad in a global perspective in order to chart colonialism as an ongoing sociopolitical force. Drawing from archives and cultural productions from the United States, the Caribbean, and Europe, García Peña argues that Black Latinidad is a social, cultural, and political formation—rather than solely a site of identity—through which we can understand both oppression and resistance. She takes up the intellectual and political genealogy of Black Latinidad in the works of Frederick Douglass, Gregorio Luperón, and Arthur Schomburg. She also considers the lives of Black Latina women living in the diaspora such as Black Dominicana guerrillas who migrated throughout the diaspora after the 1965 civil war and Black immigrant and second-generation women like Mercedes Frías and Milagros Guzmán organizing in Italy with other oppressed communities. In demonstrating that analyses of Black Latinidad must include Latinx people and cultures throughout the diaspora, García Peña shows how the vaivén—or, coming and going—at the heart of migrant life reveals that the nation is not a sufficient rubric from which to understand human lived experiences.

Lorgia García Peña is Mellon Associate Professor in the Department of Studies in Race, Colonialism, and Diaspora at Tufts University and author of *The Borders of Dominicanidad: Race, Nation, and Archives of Contradiction*, also published by Duke University Press, and *Community as Rebellion: Women of Color, Academia, and the Fight for Ethnic Studies*.



February 2023 368 pages, 38 illustrations
paper, 978-1-4780-1796-7 **\$28.95/£21.99**
cloth, 978-1-4780-1535-2 **\$104.95/£84.00**

indigenous studies | latinx studies | latin american studies

Scales of Resistance

Indigenous Women's Transborder Activism

MAYLEI BLACKWELL

In *Scales of Resistance* Maylei Blackwell narrates how Indigenous women's activism in Mexico and its diaspora weaves in and between local, national, continental, and transborder scales. Drawing on over seventy testimonials and twenty years of fieldwork accompanying Indigenous women activists, Blackwell focuses on how these activists navigate the blockages to their participation and transform exclusionary spaces into scales of resistance. Blackwell shows how activists in Mexico and those in the migrant stream that runs from Oaxaca into California redefined women's roles in community decision making. They did so by scaling down Indigenous autonomy to their own bodies, homes, and communities, grounding their political claims within Indigenous epistemologies and the gendered nature of social organization, and scaling up to regional, national, and continental contexts. This allowed them to place themselves at the heart of Indigenous resistance and autonomy, decolonizing gender hierarchies and creating new scales of participation. Blackwell reveals the importance of moving across different types of scale and contrasting colonial divisions of scale itself with Indigenous conceptions of scale, space, solidarity, and connection.

Maylei Blackwell is Professor of Chicana/o and Central American Studies at the University of California, Los Angeles, author of *¡Chicana Power!: Contested Histories of Feminism in the Chicano Movement*, and coeditor of *Chicana Movidas: New Narratives of Activism and Feminism in the Movement Era*.

Colonial Racial Capitalism

SUSAN KOSHY, LISA MARIE CACHO, JODI A. BYRD,
AND BRIAN JORDAN JEFFERSON, editors

The contributors to *Colonial Racial Capitalism* consider anti-Blackness, human commodification, and slave labor alongside the history of Indigenous dispossession and the uneven development of colonized lands across the globe. They demonstrate the co-constitution and entanglement of slavery and colonialism from the conquest of the New World through industrial capitalism to contemporary financial capitalism. Among other topics, the essays explore the historical suturing of Blackness and Black people to debt, the violence of uranium mining on Indigenous lands in Canada and the Belgian Congo, how municipal property assessment and waste management software encodes and produces racial difference, how Puerto Rican police crackdowns on protestors in 2010 and 2011 drew on decades of policing racially and economically marginalized people, and how historic sites in Los Angeles County narrate the Mexican-American War in ways that occlude the war's imperialist groundings. The volume's analytic of colonial racial capitalism opens new frameworks for understanding the persistence of violence, precarity, and inequality in modern society.

Contributors Joanne Barker, Jodi A. Byrd, Lisa Marie Cacho, Michael Dawson, Tyko Day, Ruth Wilson Gilmore, Alyosha Goldstein, Cheryl I. Harris, Kimberly Kay Hoang, Brian Jordan Jefferson, Susan Koshy, Marisol LeBrón, Jodi Melamed, Laura Pulido

Susan Koshy is Associate Professor of English and Asian American Studies at the University of Illinois, Urbana-Champaign. **Lisa Marie Cacho** is Associate Professor of American Studies at the University of Virginia. **Jodi A. Byrd** is Associate Professor of Literatures in English at Cornell University. **Brian Jordan Jefferson** is Associate Professor of Geography and Geographic Information Science at the University of Illinois, Urbana-Champaign.

Surface Relations

Queer Forms of Asian American Inscrutability

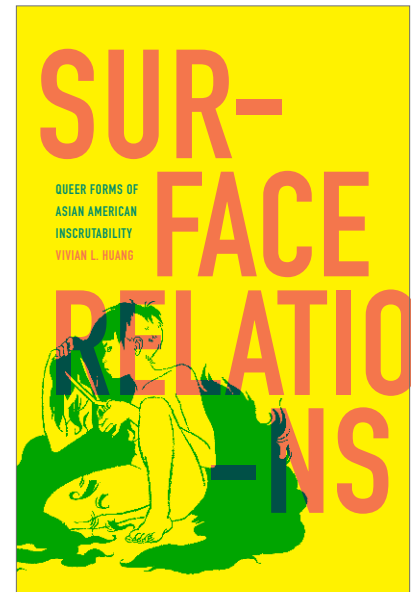
VIVIAN L. HUANG

In *Surface Relations* Vivian L. Huang traces how Asian and Asian American artists have strategically reworked the pernicious stereotype of inscrutability as a dynamic antiracist, feminist, and queer form of resistance. Following inscrutability in literature, visual culture, and performance art since 1965, Huang articulates how Asian American artists take up the aesthetics of Asian inscrutability—such as invisibility, silence, unreliability, flatness, and withholding—to express Asian American life. Through analyses of diverse works by performance artists (Tehching Hsieh, Baseera Khan, Emma Sulkowicz, Tseng Kwong Chi), writers (Kim Fu, Kai Cheng Thom, Monique Truong), and video, multimedia, and conceptual artists (Laurel Nakadate, Yoko Ono, Mika Tajima), Huang challenges neoliberal narratives of assimilation that erase Asianness. By using sound, touch, and affect, these artists and writers create new frameworks for affirming Asianness as a source of political and social critique and innovative forms of life and creativity.

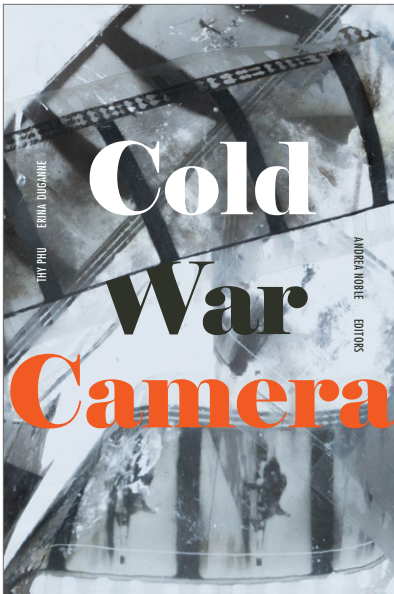
DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD RECIPIENT

Vivian L. Huang is Assistant Professor of Women's, Gender, and Sexuality Studies at Williams College.

September 368 pages, 7 illustrations
paper, 978-1-4780-1874-2 **\$28.95/£21.99**
cloth, 978-1-4780-1610-6 **\$104.95/£84.00**



December 248 pages, 24 illustrations
paper, 978-1-4780-1899-5 **\$25.95/£19.99**
cloth, 978-1-4780-1635-9 **\$99.95/£80.00**



February 2023 400 pages,
104 illustrations, including 29 in color
paper, 978-1-4780-1859-9 **\$29.95/£22.99**
cloth, 978-1-4780-1595-6 **\$109.95/£88.00**

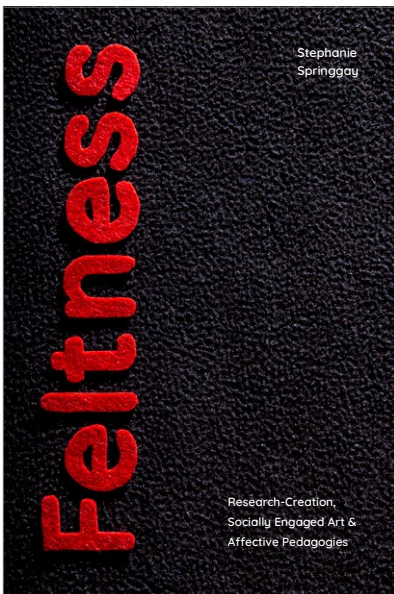
Cold War Camera

THY PHU, ERINA DUGANNE, and ANDREA NOBLE, editors

Cold War Camera explores the visual mediation of the Cold War and illuminates photography's role in shaping the ways it was prosecuted and experienced. The contributors show how the camera stretched the parameters of the Cold War beyond dominant East/West and US/USSR binaries and highlight the significance of photography from across the global South. Among other topics, the contributors examine the production and circulation of the iconic figure of the "revolutionary Vietnamese woman" in the 1960s and 1970s, photographs connected with the coming of independence and decolonization in West Africa, family photograph archives in China and travel snapshots by Soviet citizens, photographs of apartheid in South Africa, and the circulation of photographs of Inuit Canadians who were relocated to the extreme Arctic in the 1950s. Highlighting the camera's capacity to envision possible decolonialized futures, establish visual affinities and solidarities, and advance calls for justice to redress violent proxy conflicts, this volume demonstrates that photography was not only crucial to conducting the Cold War, it is central to understanding it.

Contributors Ariella Azoulay, Jennifer Bajorek, Erina Duganne, Evyn Lê Espiritu Gandhi, Eric Gottesman, Tong Lam, Karinha Lowe, Ángeles Donoso Macaya, Darren Newbury, Andrea Noble, Sarah Parsons, Gil Pasternak, Thy Phu, Oksana Sarkisova, Olga Shevchenko, Laura Wexler, Guigui Yao, Donya Ziaee, Marta Ziętkiewicz

Thy Phu is Professor of Media Studies at the University of Toronto, Scarborough, and author of *Warring Visions: Photography and Vietnam*, also published by Duke University Press. **Erina Duganne** is Professor of Art History at Texas State University and author of *The Self in Black and White: Race and Subjectivity in Postwar American Photography*. **Andrea Noble** (1968–2017) was Professor of Latin American Studies at Durham University and author of *Mexican National Cinema*.



October 248 pages, 63 color illustrations
paper, 978-1-4780-1890-2 **\$25.95/£19.99**
cloth, 978-1-4780-1626-7 **\$99.95/£80.00**

Feltness

Research-Creation, Socially Engaged Art, and Affective Pedagogies

STEPHANIE SPRINGGAY

Stephanie Springgay's concept of feltness—which emerges from affect theory, queer and feminist theory, and feminist conceptions of more-than-human entanglements—is a set of intimate practices of creating art based on touch, affect, relationality, love, and responsibility. In this book, she explores how feltness is a radical pedagogy that can be practiced with diverse publics, including children, who are often left out of conversations about who can learn in radical ways. Springgay examines the results of a decade-long project in which researchers, artists, students, and teachers participated in events in North American elementary, secondary, and post-secondary institutions. In projects that ranged from children learning to be critics and artists to university students experimenting with building "a public" through art, participants blended participatory art creation with academic research to address social justice issues. Springgay shows how feltness can redefine who is imagined of being capable of complex feeling, experiential learning, embodied practice, social engagement, and intimate care. In this way, feltness fosters learning that disrupts and defamiliarizes schools and institutions, knowledge systems, values, and the legibility of art and research.

Stephanie Springgay is Director of the School of the Arts and Associate Professor at McMaster University, author of *Body Knowledge and Curriculum: Pedagogies of Touch in Youth and Visual Culture*, and coauthor of *Walking Methodologies in a More-than-human World: WalkingLab*.

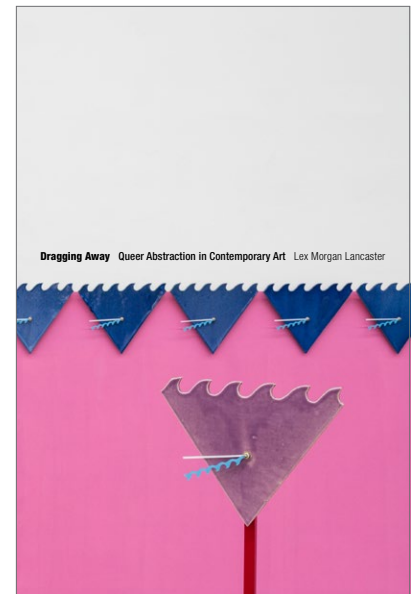
Dragging Away

Queer Abstraction in Contemporary Art

LEX MORGAN LANCASTER

In *Dragging Away* Lex Morgan Lancaster traces the formal and material innovations of contemporary queer and feminist artists, showing how they use abstraction as a queering tactic for social and political ends. Through a process Lancaster theorizes as a drag—dragging past aesthetics into the present and reworking them while pulling their work away from direct representation—these artists reimagine mid-century forms of abstraction and expose the violence of the tendency to reduce abstract form to a bodily sign or biographical symbolism. Lancaster outlines how the geometric enamel objects, grid paintings, vibrant color, and expansive installations by artists ranging from Ulrike Müller, Nancy Brooks Brody, and Lorna Simpson to Linda Besemer, Sheila Pepe, and Shinique Smith offer direct challenges to representational and categorical legibility. In so doing, Lancaster demonstrates that abstraction is not apolitical, neutral, or universal; it is a form of social praxis that actively contributes to queer, feminist, critical race, trans, and crip politics.

Lex Morgan Lancaster is Assistant Professor of Art History and Gallery Director at the University of South Carolina Upstate.



September 200 pages, 35 illustrations, including 16 page color insert
paper, 978-1-4780-1867-4 **\$24.95/£18.99**
cloth, 978-1-4780-1604-5 **\$94.95/£76.00**

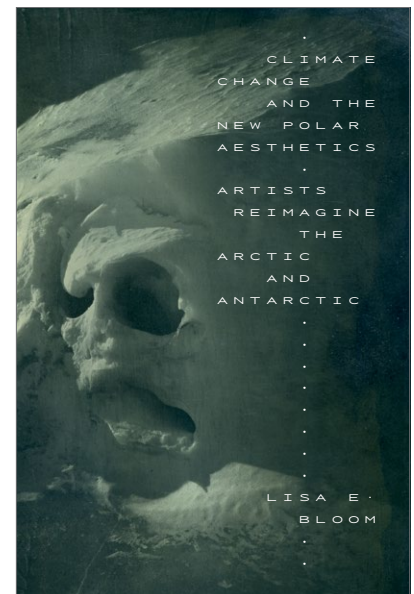
Climate Change and the New Polar Aesthetics

Artists Reimagine the Arctic and Antarctic

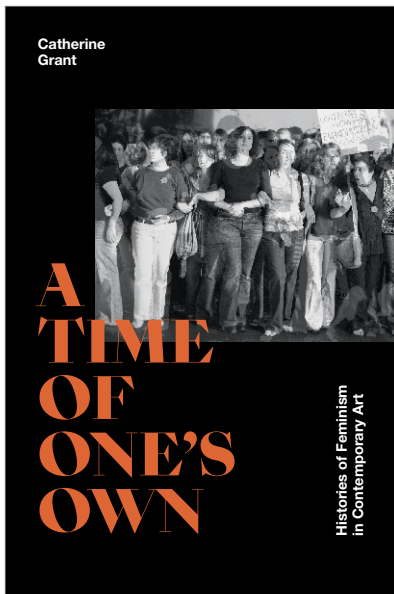
LISA E. BLOOM

In *Climate Change and the New Polar Aesthetics*, Lisa E. Bloom considers the ways artists, filmmakers, and activists in the Arctic and Antarctic represent our current environmental crises and reconstruct public understandings of them. Bloom engages feminist, Black, Indigenous, and non-Western perspectives to address the exigencies of the experience of the Anthropocene and its attendant ecosystem failures, rising sea levels, and climate-led migrations. As opposed to mainstream media depictions of climate change that feature apocalyptic spectacles of distant melting ice and desperate polar bears, artists such as Katja Aglert, Subhankar Banerjee, Joyce Campbell, Judit Hersko, Roni Horn, Isaac Julien, Zacharias Kunuk, Connie Samaras, and activist art collectives take a more complex poetic and political approach. In their films and visual and conceptual art, these artists link climate change to its social roots in colonialism and capitalism while challenging the suppression of information about environmental destruction and critiquing Western art institutions for their complicity. Bloom's examination and contextualization of new polar aesthetics makes environmental degradation more legible while demonstrating that our own political agency is central to imagining and constructing a better world.

Lisa E. Bloom is Scholar-in-Residence at the Beatrice Bain Research Group in the Department of Gender and Women's Studies, University of California, Berkeley, and author of *Gender On Ice: American Ideologies of Polar Expeditions*. Two of the book's chapters were written with **Elena Glasberg**, who is the author of *Antarctica as Cultural Critique: The Gendered Politics of Scientific Exploration and Climate Change*.



October 304 pages, 96 illustrations, including 32 in color
paper, 978-1-4780-2324-1 **\$27.95/£20.99**
cloth, 978-1-4780-1599-4 **\$104.95/£84.00**



September 232 pages, 61 illustrations
paper, 978-1-4780-1884-1 **\$25.95/£19.99**
cloth, 978-1-4780-1620-5 **\$99.95/£80.00**

A Time of One's Own

Histories of Feminism in Contemporary Art

CATHERINE GRANT

In *A Time of One's Own* Catherine Grant examines how contemporary feminist artists are turning to broad histories of feminism ranging from political organizing and artworks from the 1970s to queer art and activism in the 1990s. Exploring artworks from 2002 to 2017 by artists including Sharon Hayes, Mary Kelly, Allyson Mitchell, Deirdre Logue, Lubaina Himid, Pauline Boudry, and Renate Lorenz, Grant maps a revival of feminism that takes up the creative and political implications of forging feminist communities across time and space. Grant characterizes these artists' engagement with feminism as a fannish, autodidactic, and collective form of learning from history. This fandom of feminism allows artists to build relationships with previous feminist ideas, artworks, and communities that reject a generational model and embrace aspects of feminism that might be seen as embarrassing, queer, or anachronistic. Accounting for the growing interest in feminist art, politics, and ideas across generations, Grant demonstrates that for many contemporary feminist artists, the present moment can only be understood through an embodied engagement with history in which feminist pasts are reinhabited and reimagined.

Catherine Grant is Senior Lecturer in Art and Visual Cultures at Goldsmiths, University of London, and coeditor of *Fandom as Methodology* and *Creative Writing and Art History*.

Lion's Share

Remaking South African Copyright

VEIT ERLMANN

In the aftermath of apartheid, South Africa undertook an ambitious revision of its intellectual property system. In *Lion's Share* Veit Erlmann traces the role of copyright law in this process and its impact on the South African music industry. Although the South African government tied the reform to its post-apartheid agenda of redistributive justice and a turn to a post-industrial knowledge economy, Erlmann shows how the persistence of structural racism and Euro-modernist conceptions of copyright threaten the viability of the reform project. In case studies ranging from anti-piracy police raids and the crafting of legislation to protect indigenous expressive practices to the landmark lawsuit against Disney for its appropriation of Solomon Linda's song "The Lion Sleeps Tonight" for *The Lion King*, Erlmann follows the intricacies of musical copyright through the criminal justice system, parliamentary committees, and the offices of a music licensing and royalty organization. Throughout, he demonstrates how copyright law is inextricably entwined with race, popular music, postcolonial governance, indigenous rights, and the struggle to create a more equitable society.

Veit Erlmann is Professor and Endowed Chair of Music History at the University of Texas, author of *Reason and Resonance: A History of Modern Aurality and Music, Modernity, and the Global Imagination: South Africa and the West*, and editor of *Hearing Cultures: Essays on Sound, Listening, and Modernity*.

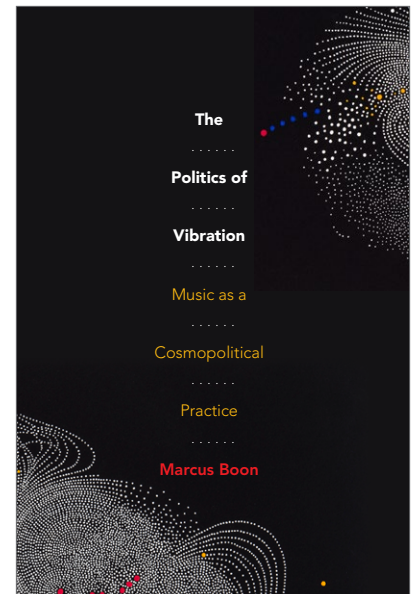
The Politics of Vibration

Music as a Cosmopolitical Practice

MARCUS BOON

In *The Politics of Vibration* Marcus Boon explores music as a material practice of vibration. Focusing on the work of three contemporary musicians—Hindustani classical vocalist Pandit Pran Nath, Swedish drone composer and philosopher Catherine Christer Hennix, and Houston-based hip-hop musician DJ Screw—Boon outlines how music constructs a vibrational space of individual and collective transformation. Contributing to a new interdisciplinary field of vibration studies, he understands vibration as a mathematical and a physical concept, as a religious or ontological force, and as a psychological determinant of subjectivity. Boon contends that music, as a shaping of vibration, needs to be recognized as a cosmopolitical practice—in the sense introduced by Isabelle Stengers—in which what music is within a society depends on what kinds of access to vibration are permitted, and to whom. This politics of vibration constitutes the hidden ontology of contemporary music because the organization of vibration shapes individual music scenes as well as the ethical choices that participants in these scenes make about how they want to live in the world.

Marcus Boon is Professor of English at York University, author of *In Praise of Copying* and *The Road of Excess: A History of Writers on Drugs*, and coauthor of *Nothing: Three Inquiries in Buddhism*.



August 288 pages
paper, 978-1-4780-1839-1 **\$26.95/£20.99**
cloth, 978-1-4780-1576-5 **\$99.95/£80.00**

trans studies

The Terrible We

Thinking with Trans Maladjustment

CAMERON AWKWARD-RICH

In *The Terrible We* Cameron Awkward-Rich thinks with the bad feelings and mad habits of thought that persist in both transphobic discourse and trans cultural production alike. Observing that trans studies was founded on a split from and disavowal of madness, illness, and disability, Awkward-Rich argues for and models a trans criticism that works against this disavowal. By tracing the coproduction of the categories disabled and transgender in the United States at the turn of the twentieth century and analyzing transmasculine literature and theory by Eli Clare, Elliot Deline, Dylan Scholinski, and others, Awkward-Rich suggests that thinking with maladjustment might provide new perspectives on the impasses arising from the conflicted relationship between trans, feminist, and queer. In so doing, he demonstrates that rather than only impeding or confining trans life, thought, and creativity, forms of maladjustment have also been and will continue to be central to their development.

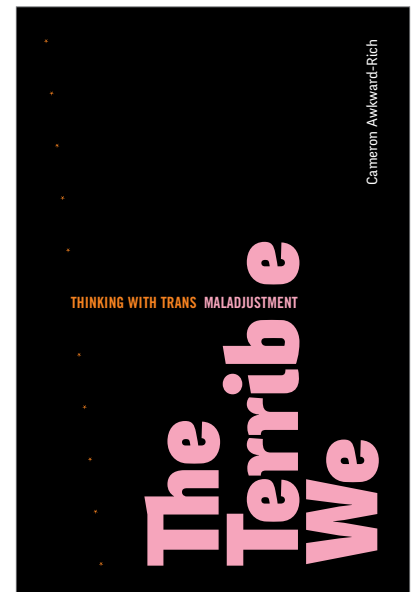
DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD RECIPIENT

ASTERISK

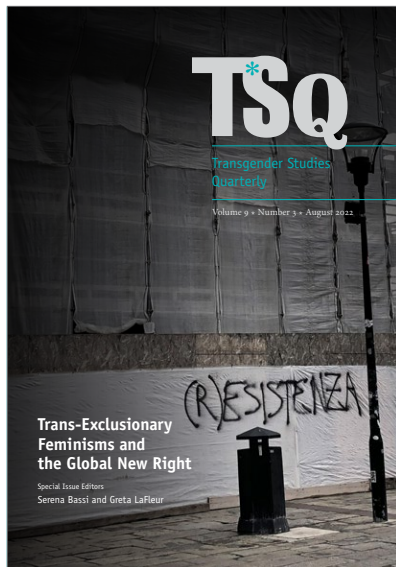
Gender, Trans-, and All That Comes After

A series edited by Susan Stryker, Eliza Steinbock, and Jian Neo Chen

Cameron Awkward-Rich is Assistant Professor of Women, Gender, Sexuality Studies at the University of Massachusetts Amherst and author of *Dispatch* and *Sympathetic Little Monster*.



September 208 pages, 5 illustrations
paper, 978-1-4780-1868-1 **\$24.95/£18.99**
cloth, 978-1-4780-1605-2 **\$94.95/£76.00**



September 234 pages, 1 illustration
Volume 9, number 3
paper, 978-1-4780-2336-4 **\$12.00/£8.99**

August 360 pages, 1 illustration
paper, 978-1-4780-1865-0 **\$28.95/£21.99**
cloth, 978-1-4780-1602-1 **\$104.95/£84.00**

trans studies

Trans-Exclusionary Feminisms and the Global New Right

SERENA BASSI and **GRETA LAFLEUR**, issue editors

A special issue of *TSQ: Transgender Studies Quarterly*

An unprecedented cultural alliance is underway between the anti-trans strand of the radical feminist movement and a new brand of militant right-wing politics that takes issue with the idea that gender is a social and cultural construction. This so-called “anti-gender” movement—which also travels under names such as “gender-critical feminism”—has found immense international power and is especially active in Latin America, continental Europe, and Russia, with different but no less pernicious strains revitalizing longtime trans-exclusionary radical feminist (TERF) communities in England, Canada, the United States, and Australia. Contributors to this special issue consider what the global rise of trans-exclusionary politics and the envelopment of these politics into global right-wing movements might mean for changing understandings of transgender experience, science and medicine, and legal protections. Topics include the emergence of TERF rhetoric in evangelical Christianity, rhetorical and ideological similarities between TERFism and Zionism, and media treatment of J. K. Rowling’s hostility toward trans rights.

Contributors Serena Bassi, Mikey Elster, Jenny Madsen Evang, Gina Gwenffrewi, Greta LaFleur, Sophie Lewis, C. Libby, Kathryn Lofton, Ezra Berkeley Nepon, Blase Provitola, Heike Schotten, Asa Seresin, Mat Thompson

Serena Bassi is Visiting Assistant Professor of Italian at Hamilton College. **Greta LaFleur** is Associate Professor of American Studies at Yale University.

queer theory

Queer Kinship

Race, Sex, Belonging, Form

TYLER BRADWAY and **ELIZABETH FREEMAN**, editors

The contributors to this volume assert the importance of queer kinship to queer and trans theory and to kinship theory. In a contemporary moment marked by the rising tides of neoliberalism, fascism, xenophobia, and homo- and cis-nationalism, they approach kinship as both a horizon and a source of violence and possibility. The contributors challenge dominant theories of kinship that ignore the devastating impacts of chattel slavery, settler colonialism, and racialized nationalism on the bonds of Black and Indigenous people and people of color. Among other topics, they examine the “blood tie” as the legal marker of kin relations, the everyday experience and memories of trans mothers and daughters in Istanbul, the outsourcing of reproductive labor in postcolonial India, and the intergenerational effects of the adoption of Indigenous children as a technology of settler colonialism. *Queer Kinship* pushes the methodological and theoretical underpinnings of queer theory forward while opening up new paths for studying kinship.

Contributors Aqdas Aftab, Leah Claire Allen, Tyler Bradway, Juliana Demartini Brito, Judith Butler, Dilara Çalışkan, Aobo Dong, Brigitte Fielder, Elizabeth Freeman, John S. Garrison, Nat Hurley, Joseph M. Pierce, Mark Rifkin, Poulomi Saha, Kath Weston



THEORY Q

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

Tyler Bradway is Associate Professor of English at the State University of New York, Cortland. **Elizabeth Freeman** is Professor of English at the University of California, Davis.

Turning Archival

The Life of the Historical in Queer Studies

DANIEL MARSHALL and **ZEB TORTORICI**, editors

The contributors to *Turning Archival* trace the rise of “the archive” as an object of historical desire and study within queer studies and examine how it fosters historical imagination and knowledge. Highlighting the growing significance of the archival to LGBTQ scholarship, politics, and everyday life, they draw upon accounts of queer archival encounters in institutional, grassroots, and everyday repositories of historical memory. Among other topics, the contributors examine the everyday life of marginalized queer immigrants in New York City as an archive, second-hand vinyl record collecting and punk bootlegs, the self-archiving practices of grassroots lesbians, and the decolonial potential of absences and gaps in the colonial archives through the life of a suspected hermaphrodite in colonial Guatemala. Engaging with archives from Africa to the Americas to the Arctic, this volume illuminates the allure of the archive, reflects on that which resists archival capture, and outlines the stakes of queer and trans lives in the archival turn.

Contributors Anjali Arondekar, Kate Clark, Ann Cvetkovich, Carolyn Dinshaw, Kate Eichhorn, Javier Fernández-Galeano, Emmett Harsin Drager, Elliot James, Marget Long, Martin F. Manalansan IV, Daniel Marshall, María Elena Martínez, Joan Nestle, Iván Ramos, David Serlin, Zeb Tortorici

RADICAL PERSPECTIVES

A Radical History Review Book Series

A series edited by Daniel Walkowitz and Barbara Weinstein

Daniel Marshall is Associate Professor of Writing, Literature, and Culture at Deakin University.

Zeb Tortorici is Associate Professor of Spanish and Portuguese Languages and Literatures at New York University.

lgbtq studies | aids | activism

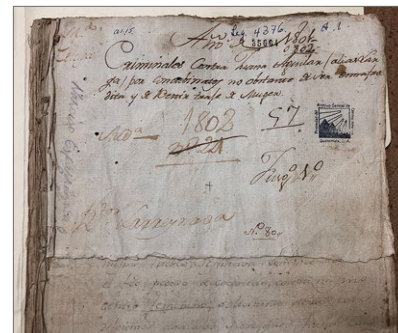
We Are Having This Conversation Now

The Times of AIDS Cultural Production

ALEXANDRA JUHASZ and **THEODORE KERR**

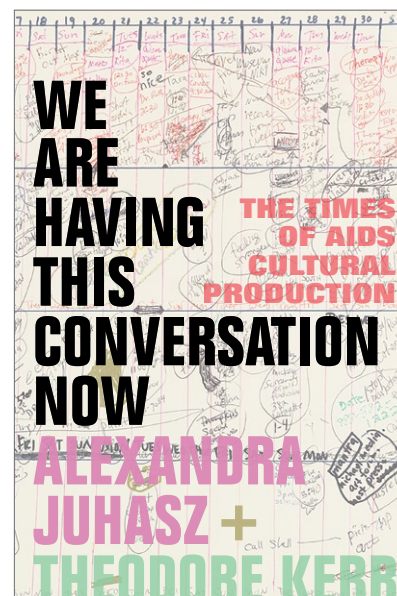
We Are Having This Conversation Now offers a history, present, and future of AIDS through thirteen short conversations between Alexandra Juhasz and Theodore Kerr, scholars deeply embedded in HIV responses. They establish multiple timelines of the epidemic, offering six foundational periodizations of AIDS culture, tracing how attention to the crisis has waxed and waned from the 1980s to the present. They begin the book with a 1990 educational video produced by a Black health collective, using it to consider organizing intersectionally, theories of videotape, empowerment movements, and memorialization. This video is one of many powerful yet overlooked objects that the pair focus on through conversation to understand HIV across time. Along the way, they share their own artwork, activism, and stories of the epidemic. Their conversations illuminate the vital role personal experience, community, cultural production, and connection play in the creation of AIDS related knowledge, archives, and social change. Throughout, Juhasz and Kerr invite readers to reflect and find ways to engage in their own AIDS related culture and conversation.

Alexandra Juhasz is Distinguished Professor of Film at Brooklyn College, City University of New York. **Theodore Kerr** is a writer, organizer, artist, and Lecturer of Interdisciplinary Arts at The New School as well as a founding member of What Would an HIV Doula Do?



Title page of Juana Aguilar's criminal trial, 1801.
Courtesy of the Archivo General de Centro América,
Guatemala City, Guatemala.

November 408 pages, 39 illustrations
paper, 978-1-4780-1797-4 **\$29.95/£22.99**
cloth, 978-1-4780-1534-5 **\$109.95/£88.00**



October 280 pages, 43 illustrations
paper, 978-1-4780-1848-3 **\$26.95/£20.99**
cloth, 978-1-4780-1584-0 **\$99.95/£80.00**



Josh Begley, *Plain Sight: The Visual Vernacular of NYPD Surveillance* (2014). Creative Commons.

October 232 pages, 29 illustrations
paper, 978-1-4780-1875-9 **\$25.95/£19.99**
cloth, 978-1-4780-1611-3 **\$99.95/£80.00**

Crisis Vision

Race and the Cultural Production of Surveillance

TORIN MONAHAN

In *Crisis Vision*, Torin Monahan explores how artists confront the racializing dimensions of contemporary surveillance. He focuses on artists ranging from Kai Wiedenhöfer, Paolo Cirio, and Hank Willis Thomas to Claudia Rankine and Dread Scott who engage with what he calls crisis vision—the regimes of racializing surveillance that position black and brown bodies as targets for police and state violence. Many artists, Monahan contends, remain invested in frameworks that privilege transparency, universality, and individual responsibility in ways that often occlude racial difference. Other artists, however, disrupt crisis vision by confronting white supremacy and destabilizing hierarchies through the performance of opacity. Whether fostering a recognition of a shared responsibility and complicity for the violence of crisis vision or critiquing how vulnerable groups are constructed and treated globally, these artists emphasize ethical relations between strangers and ask viewers to question their own place within unjust social orders.

ERRANTRIES

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

Torin Monahan is Professor of Communication at the University of North Carolina at Chapel Hill, author of *Surveillance in the Time of Insecurity*, coauthor of *SuperVision: An Introduction to the Surveillance Society*, and coeditor of *Surveillance Studies: A Reader*.

media studies | theory and philosophy

Code

From Information Theory to French Theory

BERNARD DIONYSIUS GEOGHEGAN

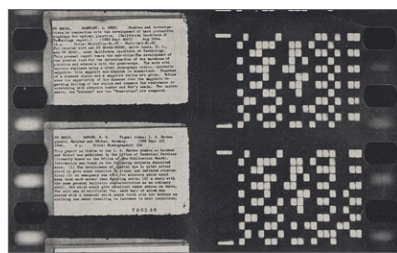
In *Code* Bernard Dionysius Geoghegan reconstructs how Progressive Era technocracy as well as crises of industrial democracy and colonialism shaped early accounts of cybernetics and digital media by theorists including Norbert Wiener, Warren Weaver, Margaret Mead, Gregory Bateson, Claude Lévi-Strauss, Roman Jakobson, Jacques Lacan, Roland Barthes, and Luce Irigaray. His analysis casts light on how media-practical research forged common epistemic cause in programs that stretched from 1930s interwar computing at MIT and eugenics to the proliferation of seminars and laboratories in 1960s Paris. This mobilization ushered forth new fields of study such as structural anthropology, family therapy, and literary semiology while forming enduring intellectual affinities between the humanities and informatics. With *Code*, Geoghegan offers a new history of French theory and the digital humanities as transcontinental and political endeavors linking interwar colonial ethnography in Dutch Bali to French sciences in the throes of Cold War-era decolonization and modernization.



SIGN, STORAGE, TRANSMISSION

A series edited by Jonathan Sterne and Lisa Gitelman

Bernard Dionysius Geoghegan is Senior Lecturer in the History and Theory of Digital Media at King's College London.



John C. Green, "The Rapid Selector—An Automatic Library," *The Military Engineer* (1949).

January 2023 264 pages, 47 illustrations
paper, 978-1-4780-1900-8 **\$26.95/£20.99**
cloth, 978-1-4780-1636-6 **\$99.95/£80.00**

Feeling Media

Potentiality and the Afterlife of Art

MIRYAM SAS

In *Feeling Media* Miryam Sas explores the potentialities and limitations of media theory and media art in Japan. Opening media studies and affect theory up to a deeper engagement with works and theorists outside Euro-America, Sas offers a framework of analysis she calls the affective scale—the space where artists and theorists work between the level of the individual and larger global and historical shifts. She examines intermedia, experimental animation, and Marxist theories of the culture industries of the 1960s and 1970s in the work of artists and thinkers ranging from filmmaker Matsumoto Toshio, photographer Nakahira Takuma, and the Animation Group of Three to art critic Hanada Kiyoteru and landscape theorist Matsuda Masao. She also outlines how twenty-first-century Japanese artists—especially those responding to the Fukushima disaster—adopt and adapt this earlier work to reframe ideas about collectivity, community, and connectivity in the space between the individual and the system.

Miryam Sas is Professor of Film and Media and Comparative Literature at the University of California, Berkeley, and author of *Experimental Arts in Postwar Japan: Moments of Encounter, Engagement, and Imagined Return* and *Fault Lines: Cultural Memory and Japanese Surrealism*.

political theory | feminism

Feminism in Coalition

Thinking with US Women of Color Feminism

LIZA TAYLOR

In *Feminism in Coalition* Liza Taylor examines how US women of color feminists' coalitional politics provides an indispensable resource to contemporary political theory, feminist studies, and intersectional social justice activism. Taylor charts the theorization of coalition in the work of Bernice Johnson Reagon, Audre Lorde, Barbara Smith, the Combahee River Collective, Gloria Anzaldúa, Cherríe Moraga, and others. For these activist-scholars, coalition is a dangerous struggle that emerges from a shared political commitment to undermining oppression and an emphasis on self-transformation. Taylor shows how their coalitional understandings of group politics, identity, consciousness, and scholarship have transformed how activists and theorists build alliances across race, class, gender, sexuality, faith, and ethnicity to tackle systems of domination. Their coalitional politics enrich current discussions surrounding the impetus and longevity of effective activism, present robust theoretical accounts of political subject formation and political consciousness, and demonstrate the promise of collective modes of scholarship. In this way, women of color feminists have been formulating solutions to long-standing problems in political theory. By illustrating coalition's vitality to a variety of practical and philosophical interdisciplinary discussions, Taylor encourages us to rethink feminist and political theory.

Liza Taylor is Assistant Professor of Political Science at Elon University.



From Matsumoto Toshio, *Ginrin* (*Silver Wheels*, 1955).

November 320 pages, 53 illustrations
paper, 978-1-4780-1849-0 **\$27.95/£20.99**
cloth, 978-1-4780-1585-7 **\$104.95/£84.00**

January 2023 312 pages
paper, 978-1-4780-1915-2 **\$27.95/£20.99**
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August 123 pages, 6 illustrations
Number 152
paper, 978-1-4780-1975-6 **\$15.00/£11.99**

security studies

Security from the South

Intersections of Religion, Gender, and Race

SAMAR AL-BULUSHI, SAHANA GHOSH,
and **INDERPAL GREWAL**, issue editors

A special issue of *Social Text*

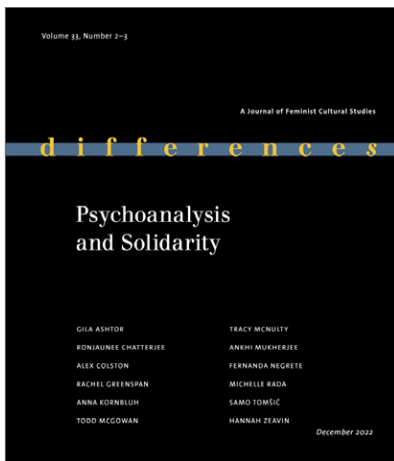
Contributors to this special issue use a pluriversal lens to trace the colonial continuities, the imperial geographies, and the forms of difference through which people become subjects of, resist, and shore up security regimes across the world. Using a transnational feminist approach, the authors contest the boundedness of the category “Global South,” instead emphasizing the fluidity between supposedly separate scales, such as North/South and intimate/global. Essay topics include imperial warfare in East Africa, national security and the politics of protest at India’s borderlands, the diasporic politics of race and class in Jamaica’s security dynamics, the use of religion to designate state-sanctioned violence as legitimate, and securitizing patriarchies in postcolonial India.

Contributors Samar Al-Bulushi, Sahana Ghosh, Inderpal Grewal, Dipin Kaur, Negar Razavi, Sasha Sabherwal, Deborah A. Thomas

Samar Al-Bulushi is Assistant Professor of Anthropology at the University of California, Irvine.

Sahana Ghosh is Assistant Professor of Sociology at the National University of Singapore.

Inderpal Grewal is Professor Emeritus of Women’s, Gender, and Sexuality Studies and Professor of Ethnicity, Race, and Migration Studies at Yale University and author of *Saving the Security State: Exceptional Citizens in Twenty-First-Century America*, also published by Duke University Press.



November 256 pages
Volume 33, number 2–3
paper, 978-1-4780-1970-1 **\$20.00/£14.99**

feminist theory | cultural studies

Psychoanalysis and Solidarity

MICHELLE RADA, issue editor

A special issue of *differences: A Journal of Feminist Cultural Studies*

Freud’s earliest hysterical analysands reported a shared grievance about psychoanalysis: while their individual suffering was conditioned by social circumstances, Freud could not “alter these in any way.” If psychic illness is tied to repressive external conditions that the psychoanalyst cannot change, how can a method circumscribed to the individual’s inner life offer liberation, even cure? Motivated by the hysteric’s desire for a better life and Freud’s commitment to our intersubjectivity in common, contributors to this special issue consider psychoanalysis as a political project that holds open the space of collective action—from the analyst’s couch to the picket line, from guerrilla psychoanalysis in revolutionary Algeria and Argentina to clinical treatment for the symptomatology of exile and homelessness. The contributors construct, critique, historicize, and reimagine psychoanalysis as grounds for universal solidarity.

Contributors Gila Ashtor, Ronjaunee Chatterjee, Alex Colston, Rachel Greenspan, Anna Kornbluh, Todd McGowan, Tracy McNulty, Ankhi Mukherjee, Fernanda Negrete, Michelle Rada, Samo Tomšič, Hannah Zeavin

Michelle Rada is a Ph.D. candidate in English at Brown University and associate editor of *differences* and *Parapraxis Magazine*.

Feminist Mournings

KIMBERLY JUANITA BROWN and **JYOTI PURI**, issue editors

A special issue of *Meridians: feminism, race, transnationalism*

Contributors to this special issue explore feminist articulations of mourning that are anchored in slavery, settler occupation, colonialism, migration, and the violence of modern national states. The authors perceive mourning not as a process of individualized grief to be worked through or overcome but as a collective condition that encompasses historical consciousness and contemporary collective action. Essays in the issue cover mourning the mother tongue in Toni Morrison's *A Mercy*, the aesthetics and politics of brown and queer sorrow, Palestinian reflections on death, poems from a lesbian diasporic body, mother loss in Harriet E. Wilson's *Our Nig*, Black maternal necropolitics, and more. By acknowledging the spaces and temporalities in which various manifestations of death abound and by examining mourning as both lineages and possibilities of loss and grief, the authors theorize mourning as an orientation to the world where the past, present, and imminent futures are not dead or destined but contain the potentialities for lives that were and are yet to be.

Contributors Courtney Baker, Kimberly Juanita Brown, Tiffany Caesar, Ginetta E. B. Candelario, Eman Ghanayem, K. Melchor Quick Hall, Tara Jones, Nancy Kang, Patricia Ann Lott, Emer Lyons, Desirée Melonas, Kelli Moore, Jyoti Puri, Sandra Ruiz, Amanda Russell Wallace, Asli Zengin

Kimberly Juanita Brown is Associate Professor of English and Creative Writing at Dartmouth College and author of *The Repeating Body: Slavery's Visual Resonance in the Contemporary*, also published by Duke University Press. **Jyoti Puri** is Hazel Dick Leonard Chair and Professor of Sociology at Simmons University and author of *Sexual States: Governance and the Struggle over the Antisodomy Law in India*, also published by Duke University Press.

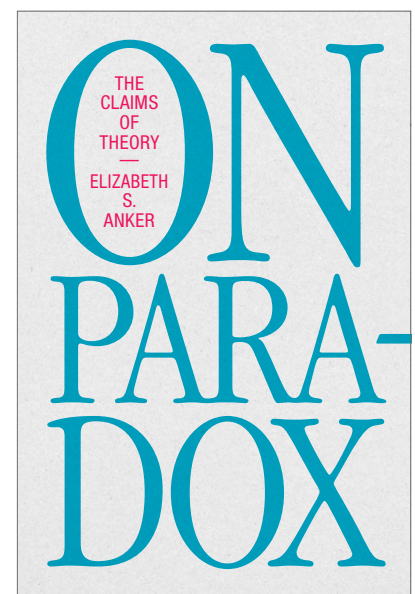
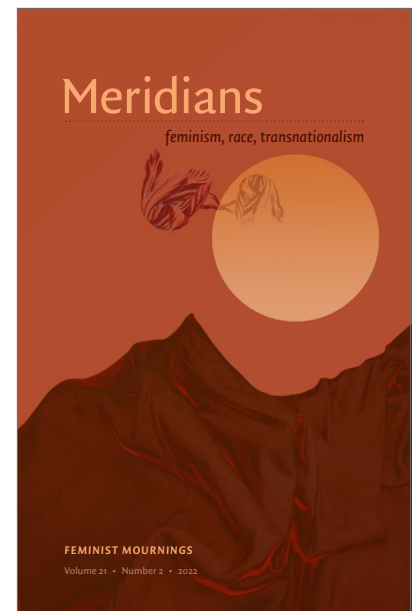
On Paradox

The Claims of Theory

ELIZABETH S. ANKER

In *On Paradox* literary and legal scholar Elizabeth S. Anker contends that faith in the logic of paradox has been the cornerstone of left intellectualism since the second half of the twentieth century. She attributes the ubiquity of paradox in the humanities to its appeal as an incisive tool for exposing and dismantling hierarchies. Tracing the ascent of paradox in theories of modernity, in rights discourse, in the history of literary criticism and the linguistic turn, and in the transformation of the liberal arts in higher education, Anker suggests that paradox not only generates the very exclusions it critiques but also creates a disempowering haze of indecision. She shows that reasoning through paradox has become deeply problematic: it engrains a startling homogeneity of thought while undercutting the commitment to social justice that remains a guiding imperative of theory. Rather than calling for a wholesale abandonment of such reasoning, Anker urges for an expanded, diversified theory toolkit that can help theorists escape the seductions and traps of paradox.

Elizabeth S. Anker is Professor of Law and Associate Professor of Literatures in English at Cornell University, coeditor of *Critique and Postcritique*, also published by Duke University Press, and author of *Fictions of Dignity: Embodying Human Rights in World Literature*.



December 360 pages

paper, 978-1-4780-1897-1 **\$28.95/£21.99**

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Uncanny Rest

For Antiphilosophy

ALBERTO MOREIRAS

Translated by **CAMILA MOREIRAS**

December 200 pages, 11 illustrations
paper, 978-1-4780-1902-2 **\$24.95/£18.99**
cloth, 978-1-4780-1638-0 **\$94.95/£76.00**

In *Uncanny Rest* Alberto Moreiras offers a meditation on intellectual life under the suspension of time and conditions of isolation. Focusing on his personal day to day experiences of the “shelter-in-place” period during the first months of the coronavirus pandemic, Moreiras engages with the limits and possibilities of critical thought in the realm of the infrapolitical—the conditions of existence that exceed average understandings of politics and philosophy. In each dated entry he works through the process of formulating a life’s worth of thought and writing while attempting to locate the nature of thought once the coordinates of everyday life have changed. Offering nothing less than a phenomenology of thinking, Moreiras shows how thought happens in and out of a life, at a certain cross-roads where memories collide, where conversations with interlocutors both living and dead evolve, and thinking during a suspended state becomes provisional and uncertain.

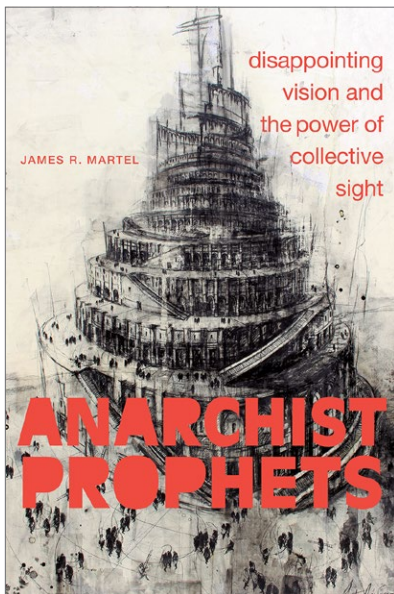
Alberto Moreiras is Professor of Hispanic Studies at Texas A&M University and author of *The Exhaustion of Difference: The Politics of Latin American Cultural Studies*, also published by Duke University Press, *Against Abstraction: Notes from an Ex-Latin Americanist*, and *Infrapolitics: A Handbook*. **Camila Moreiras** is a translator, artist, and filmmaker.

political theory

Anarchist Prophets

Disappointing Vision and the Power of Collective Sight

JAMES R. MARTEL



July 368 pages
paper, 978-1-4780-1841-4 **\$28.95/£21.99**
cloth, 978-1-4780-1578-9 **\$104.95/£84.00**

In *Anarchist Prophets* James R. Martel juxtaposes anarchism with what he calls archism in order to theorize the potential for a radical democratic politics. He shows how archism—a centralized and hierarchical political form that is a secularization of ancient Greek and Hebrew prophetic traditions—dominates contemporary politics through a prophet’s promises of peace and prosperity or the threat of violence. Archism is met by anarchism, in which a community shares a collective form of judgment and vision. Martel focuses on the figure of the anarchist prophet, who leads efforts to regain the authority for the community that archism has stolen. The goal of anarchist prophets is to render themselves obsolete and to cede power back to the collective so as to not become archist themselves. Martel locates anarchist prophets in a range of philosophical, literary, and historical examples, from Hobbes and Nietzsche to Mary Shelley and Octavia Butler to Kurdish resistance in Syria and the Spanish Revolution. In so doing, Martel highlights how anarchist forms of collective vision and action can provide the means to overthrow archist authority.

James R. Martel is Professor of Political Science at San Francisco State University and the author of *The Misinterpellated Subject*, also published by Duke University Press, and most recently, *Unburied Bodies: Subversive Corpses and the Authority of the Dead*.

The Promise of Multispecies Justice

SOPHIE CHAO, KARIN BOLENDER, and EBEN KIRKSEY, editors

What are the possibilities for multispecies justice? How do social justice struggles intersect with the lives of animals, plants, and other creatures? Leading thinkers in anthropology, geography, philosophy, speculative fiction, poetry, and contemporary art answer these questions from diverse grounded locations. In America Indigenous peoples and prisoners are decolonizing multispecies relations in unceded territory and carceral landscapes. Small justices are emerging in Tanzanian markets, near banana plantations in the Philippines, and in abandoned buildings of Azerbaijan as people navigate relations with feral dogs, weeds, rats, and pesticides. Conflicts over rights of nature are intensifying in Colombia's Amazon. Specters of justice are emerging in India, while children in Micronesia memorialize extinct bird species. Engaging with ideas about environmental justice, restorative justice, and other species of justice, *The Promise of Multispecies Justice* holds open the possibility of flourishing in multispecies worlds, present and to come.

Contributors Karin Bolender, Sophie Chao, M. L. Clark, Radhika Govindrajana, Zsuzsanna Dominika Ihara, Noriko Ishiyama, Eben Kirksey, Elizabeth Lara, Jia Hui Lee, Kristina Lyons, Michael Marder, Alyssa Paredes, Craig Santos Perez, Kim TallBear

Sophie Chao is author of *In the Shadow of the Palms: More-Than-Human Becomings in West Papua*, also published by Duke University Press. **Karin Bolender** is an artist-researcher at the Rural Alchemy Workshop (R.A.W.). **Eben Kirksey** is author of *Freedom in Entangled Worlds: West Papua and the Architecture of Global Power and Emergent Ecologies*, both also published by Duke University Press, and *The Mutant Project: Inside the Global Race to Genetically Modify Humans*.



Drawing by Feifei Zhou.

September 296 pages, 23 illustrations
paper, 978-1-4780-1889-6 **\$26.95/£20.99**
cloth, 978-1-4780-1625-0 **\$99.95/£80.00**

Lifelines

The Traffic of Trauma

HARRIS SOLOMON

In *Lifelines* Harris Solomon takes readers into the trauma ward of one of Mumbai's busiest public hospitals, narrating the stories of the patients, providers, and families who experience and care for traumatic injuries due to widespread traffic accidents. He traces trauma's moves after the accident: from scenes of road and railway injuries to the inside of ambulances; through emergency triage, surgery, and intensive care; and from the morgue for patients who do not survive into the homes of those who do. These pathways reveal how trauma shifts inequalities, infrastructures, and institutions through the lives and labors of clinical spaces. Solomon contends that medicine itself must be understood in terms of lifelines: patterns of embodied movement that determine survival. In reflecting on the centrality of traffic to life, *Lifelines* explores a fundamental question: How does medicine move us?

Harris Solomon is Fred W. Shaffer Associate Professor of Cultural Anthropology and Global Health at Duke University and author of *Metabolic Living: Food, Fat, and the Absorption of Illness in India*, also published by Duke University Press.



Drawing by Harris Solomon.

September 304 pages, 11 illustrations
paper, 978-1-4780-1885-8 **\$27.95/£20.99**
cloth, 978-1-4780-1621-2 **\$104.95/£84.00**



October 320 pages, 10 illustrations
paper, 978-1-4780-1893-3 **\$27.95/£20.99**
cloth, 978-1-4780-1629-8 **\$104.95/£84.00**

Health in Ruins

The Capitalist Destruction of Medical Care at a Colombian Maternity Hospital

CÉSAR E. ABADÍA-BARRERO

In *Health in Ruins* César E. Abadía-Barrero chronicles the story of El Materno—Colombia's oldest maternity and neonatal health center and teaching hospital—over several decades as it faced constant threats of government shutdown. Using team-based and collaborative ethnography to analyze the social life of neoliberal health policy, Abadía-Barrero details the everyday dynamics around teaching, learning, and working in health care before, during, and after privatization. He argues that health care privatization not only is about defunding public hospitals; it also ruins rich traditions of medical care by denying or destroying ways of practicing medicine that challenge western medicine. Despite radical cuts in funding and a corrupt and malfunctioning privatized system, El Materno's professors, staff, and students continued to find ways to provide innovative, high-quality, and non-commodified health care. By tracking the violences, conflicts, hopes, and uncertainties that characterized the struggles to keep El Materno open, Abadía-Barrero demonstrates that any study of medical care needs to be embedded in larger political histories.

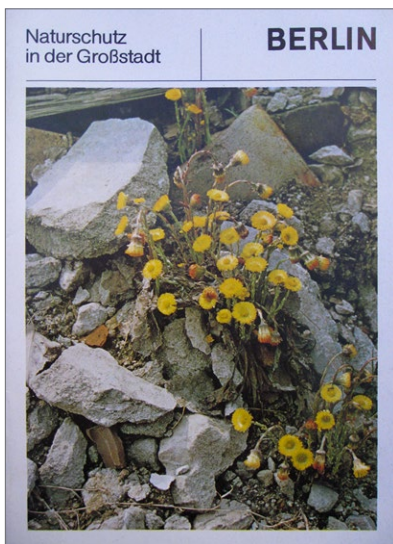


EXPERIMENTAL FUTURES

Technological lives, scientific arts, anthropological voices

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

César E. Abadía-Barrero is Associate Professor in the Department of Anthropology and Human Rights Institute at the University of Connecticut, author of *"I Have AIDS But I Am Happy": Children's Subjectivities, AIDS, and Social Responses in Brazil*, and coeditor of *A Companion to Medical Anthropology*.



"Nature Conservation in the City," brochure, 1984.
Photo by the author.

December 344 pages, 37 illustrations
paper, 978-1-4780-1860-5 **\$28.95/£21.99**
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anthropology | geography

Ruderal City

Ecologies of Migration, Race, and Urban Nature in Berlin

BETTINA STOETZER

In *Ruderal City* Bettina Stoezter traces relationships among people, plants, and animals in contemporary Berlin as they make their lives in the ruins of European nationalism and capitalism. She develops the notion of the ruderal—originally an ecological designation for the unruly life that inhabits inhospitable environments such as rubble, roadsides, train tracks, and sidewalk cracks—to theorize Berlin as a "ruderal city." Stoezter explores sites in and around Berlin that have figured in German national imaginaries—gardens, forests, parks, and rubble fields—to show how racial, class, and gender inequalities shape contestations over today's uses and knowledges of urban nature. Drawing on fieldwork with gardeners, botanists, migrant workers, refugees, public officials, and nature enthusiasts while charting human and more-than-human worlds, Stoezter offers a wide-ranging ethnographic portrait of Berlin's postwar ecologies that reveals emergent futures in the margins of European cities. Brimming with stories that break down divides between environmental perspectives and the study of migration and racial politics, Berlin's ruderal worlds help us rethink the space of nature and culture and the categories through which we make sense of urban life in inhospitable times.



EXPERIMENTAL FUTURES

Technological lives, scientific arts, anthropological voices

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

Bettina Stoezter is Associate Professor of Anthropology at the Massachusetts Institute of Technology and coeditor of *Shock and Awe: War On Words*.

Breathing Aesthetics

JEAN-THOMAS TREMBLAY

In *Breathing Aesthetics* Jean-Thomas Tremblay argues that difficult breathing indexes the uneven distribution of risk in a contemporary era marked by the increasing contamination, weaponization, and monetization of air. Tremblay shows how biopolitical and necropolitical forces tied to the continuation of extractive capitalism, imperialism, and structural racism are embodied and experienced through respiration. They identify responses to the crisis in breathing in aesthetic practices ranging from the film work of Cuban American artist Ana Mendieta to the disability diaries of Bob Flanagan, to the Black queer speculative fiction of Renee Gladman. In readings of these and other minoritarian works of experimental film, endurance performance, ecopoetics, and cinema-vérité, Tremblay contends that articulations of survival now depend on the management and dispersal of respiratory hazards. In so doing, they reveal how an aesthetic attention to breathing generates historically, culturally, and environmentally situated tactics and strategies for living under precarity.

Jean-Thomas Tremblay is Assistant Professor of English at New Mexico State University and co-editor of *Avant-Gardes in Crisis: Art and Politics in the Long 1970s*.



October 240 pages, 17 illustrations
paper, 978-1-4780-1886-5 **\$25.95/£19.99**
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Fragments of Truth

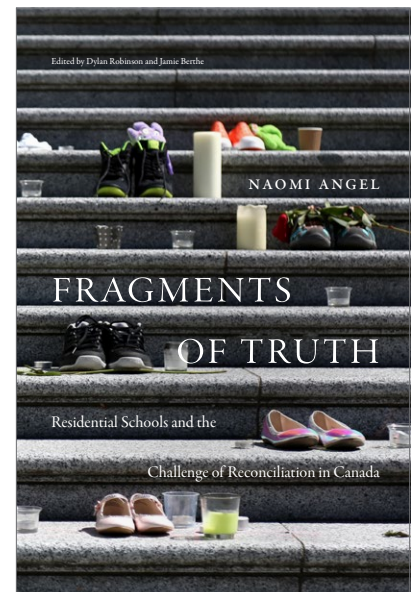
Residential Schools and the Challenge of Reconciliation in Canada

NAOMI ANGEL

Edited by **DYLAN ROBINSON** and **JAMIE BERTHE**

In 2008, the Canadian government established a Truth and Reconciliation Commission (TRC) to review the history of the Indian residential school (IRS) system, a brutal colonial project that killed and injured many Indigenous children and left a legacy of trauma and pain. In *Fragments of Truth* Naomi Angel analyzes the visual culture of reconciliation and memory in relation to this complex and painful history. In her analyses of archival photographs from the IRS, representations of the IRS in popular media and literature, and testimonies from TRC proceedings, Angel traces how the TRC served as a mechanism through which memory, trauma, and visibility became apparent. She shows how many Indigenous communities were able to use the TRC process as a way to claim agency over their memories of the schools. Bringing to light the ongoing costs of transforming settler states into modern nations, Angel demonstrates how the TRC offers a unique optic through which to survey the long history of colonial oppression of Canada's Indigenous populations.

Naomi Angel (1977–2014) completed her PhD in Media, Culture, and Communication at New York University in 2013. **Dylan Robinson** is Associate Professor and Canada Research Chair in Indigenous Arts at Queen's University. **Jamie Berthe** is Lecturer at New York University.



October 240 pages, 54 illustrations
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Collage by David Metcalfe.

November 264 pages, 4 illustrations
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In and Out of This World

Material and Extraterrestrial Bodies in the Nation of Islam

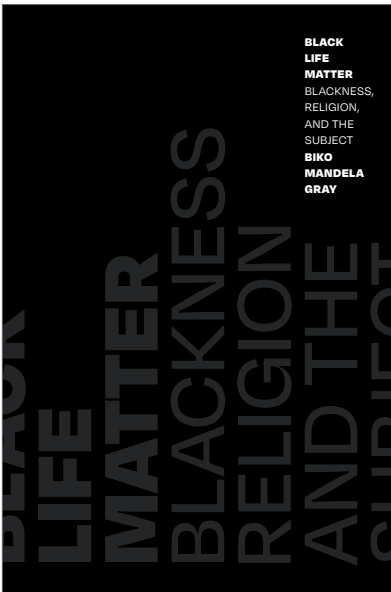
STEPHEN C. FINLEY

With *In and Out of This World* Stephen C. Finley examines the religious practices and discourses that have shaped the Nation of Islam (NOI) in America. Drawing on the speeches and writing of figures including Elijah Muhammad, Malcolm X, Warith Deen Muhammad, and Louis Farrakhan, Finley shows that the NOI and its leaders used multiple religious symbols, rituals, and mythologies meant to recast the meaning of the cosmos and create new transcendent and immanent black bodies whose meaning cannot be reduced to products of racism. Whether examining how the myth of Yakub helped Elijah Muhammad explain the violence directed at black bodies, how Malcolm X made black bodies in the NOI publicly visible, or the ways Farrakhan's discourses on his experiences with the Mother Wheel UFO organize his interpretation of black bodies, Finley demonstrates that the NOI intended to retrieve, reclaim, and reform black bodies in a context of antiblack violence.

RELIGIOUS CULTURES OF AFRICAN AND AFRICAN DIASPORA PEOPLE

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

Stephen C. Finley is Inaugural Chair, Department of African and African American Studies at Louisiana State University and coeditor of *The Religion of White Rage: Religious Fervor, White Workers, and the Myth of Black Racial Progress* and *Esotericism in African American Religious Experience*.



December 184 pages
paper, 978-1-4780-1484-3 **\$24.95/£18.99**
cloth, 978-1-4780-1390-7 **\$94.95/£76.00**

Black Life Matter

Blackness, Religion, and the Subject

BIKO MANDELA GRAY

In *Black Life Matter*, Biko Mandela Gray offers a philosophical eulogy for Aiyana Stanley-Jones, Tamir Rice, Alton Sterling, and Sandra Bland that attests to their irreducible significance in the face of unrelenting police brutality. Gray employs a theoretical method he calls “sitting with”—a philosophical practice of care that seeks to defend the dead and the living. He shows that the police that killed Stanley-Jones and Rice reduced them to their bodies in ways that turn black lives into tools that the state uses to justify its violence and existence. He outlines how Bland's arrest and death reveal the affective resonances of blackness, and he contends that Sterling's physical movement and speech before he was killed point to black flesh as unruly living matter that exceeds the constraints of the black body. These four black lives, Gray demonstrates, were more than the brutal violence enacted against them; they speak to a mode of life that cannot be fully captured by the brutal logics of antiblackness.

Biko Mandela Gray is Assistant Professor of Religion at Syracuse University and coeditor of *The Religion of White Rage: White Workers, Religious Fervor, and the Myth of Black Racial Progress*.

Obeah, Orisa, and Religious Identity in Trinidad

Obeah, Orisa, and Religious Identity in Trinidad is an expansive two-volume examination of social imaginaries concerning Obeah and Yoruba-Orisa from colonialism to the present. Analyzing their entangled histories and systems of devotion, Tracey E. Hucks and Dianne M. Stewart articulate how these religions were criminalized during slavery and colonialism yet still demonstrated autonomous modes of expression and self-defense.

RELIGIOUS CULTURES OF AFRICAN AND AFRICAN DIASPORA PEOPLE

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

Volume 1, Obeah

Africans in the White Colonial Imagination

TRACEY E. HUCKS

In *Volume 1, Obeah*, Hucks traces the history of African religious repression in colonial Trinidad through the late nineteenth century. Drawing on sources ranging from colonial records, laws, and legal transcripts to travel diaries, literary fiction, and written correspondence, she documents the persecution and violent penalization of African religious practices encoded under the legal classification of “obeah.” A cult of antiblack fixation emerged as white settlers defined themselves in opposition to Obeah, which they imagined as terrifying African witchcraft. These preoccupations revealed the fears that bound whites to one another. At the same time, persons accused of obeah sought legal vindication and marshaled their own spiritual and medicinal technologies to fortify the cultural heritages, religious identities, and life systems of African-diasporic communities in Trinidad.

Tracey E. Hucks is Provost and Dean of the Faculty and James A. Storing Professor of Religion and Africana and Latin American Studies at Colgate University. She is the author of *Yoruba Traditions and African American Religious Nationalism*.

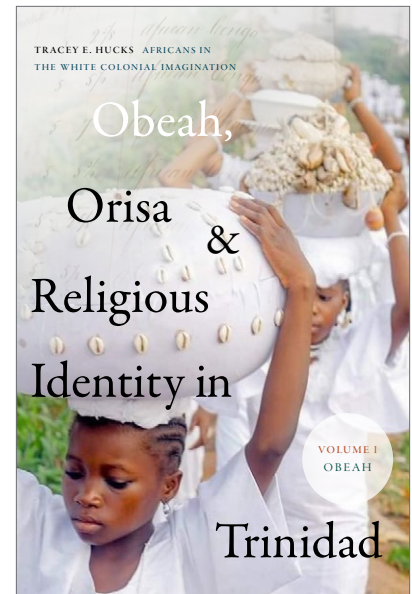
Volume 2, Orisa

Africana Nations and the Power of Black Sacred Imagination

DIANNE M. STEWART

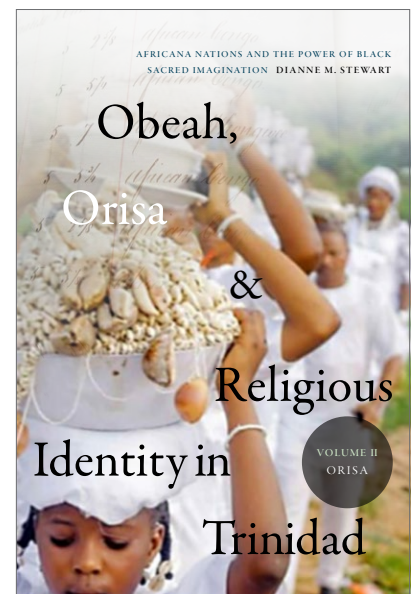
In *Volume 2, Orisa*, Stewart scrutinizes the West African heritage and religious imagination of Yoruba-Orisa devotees in Trinidad from the mid-nineteenth century to the present and explores their meaning-making traditions in the wake of slavery and colonialism. She investigates the pivotal periods of nineteenth-century liberated African resettlement, the twentieth-century Black Power movement, and subsequent campaigns for the civil right to religious freedom in Trinidad. Disrupting syncretism frameworks, Stewart probes the salience of Africa as a religious symbol and the prominence of Africana nations and religious nationalisms in projects of black belonging and identity formation, including those of Orisa mothers. Contributing to global womanist thought and activism, Yoruba-Orisa spiritual mothers disclose the fullness of the black religious imagination’s affective, hermeneutic, and political capacities.

Dianne M. Stewart is Professor of Religion and African American Studies at Emory University and author of *Three Eyes for the Journey: African Dimensions of the Jamaican Religious Experience* and *Black Women, Black Love: America’s War on African American Marriage*.



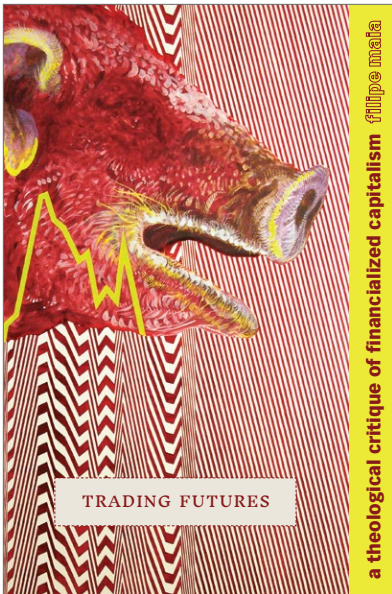
Volume 1, Obeah

October 280 pages, 30 illustrations
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Volume 2, Orisa

October 336 pages, 53 illustrations
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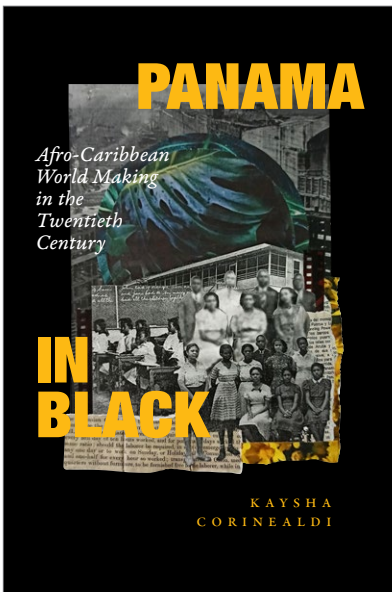
Trading Futures

A Theological Critique of Financialized Capitalism

FILIBE MAIA

The discourse of financialized capitalism tries to create a future predictable enough to manage risk for the wealthy, to shape the future into a profit-making site that constrains and privatizes the sense of what's possible. Here, people's hopes and meaning-making energies are policed through the burden of debt. In *Trading Futures* Filipe Maia offers a theological reflection on hope and the future, calling for escape routes from the debt economy. Drawing on Marxism, continental philosophy, and Latin American liberation theology, Maia provides a critical portrayal of financialization as a death-dealing mechanism that colonizes the future in its own image. Maia elaborates a Christian eschatology of liberation that offers a subversive mode of imagining future possibilities. He shows how the Christian vocabulary of hope can offer a way to critique the hegemony of financialized capitalism, propelling us in the direction of a just future that financial discourse cannot manage or control.

Filipe Maia is Assistant Professor of Theology at Boston University.



September 280 pages, 18 illustrations
 paper, 978-1-4780-1851-3 **\$26.95/£20.99**
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african diaspora | latin american and caribbean studies | history

Panama in Black

Afro-Caribbean World Making in the Twentieth Century

KAYSHA CORINEALDI

In *Panama in Black*, Kaysha Corinealdi traces the multigenerational activism of Afro-Caribbean Panamanians as they forged diasporic communities in Panama and the United States throughout the twentieth century. Drawing on a rich array of sources including speeches, yearbooks, photographs, government reports, radio broadcasts, newspaper editorials, and oral histories, Corinealdi presents the Panamanian isthmus as a crucial site in the making of an Afro-diasporic world that linked cities and towns like Colón, Kingston, Panamá, Brooklyn, Bridgetown, and La Boca. In Panama, Afro-Caribbean Panamanians created a diasporic world view of the Caribbean that privileged the potential of Black innovation. Corinealdi maps this innovation by examining the longest running Black newspaper in Central America, the rise of civic associations created to counter policies that stripped Afro-Caribbean Panamanians of citizenship, the creation of scholarship-granting organizations that supported the education of Black students, and the emergence of national conferences and organizations that linked anti-imperialism and Black Liberation. By showing how Afro-Caribbean Panamanians used these methods to navigate anti-Blackness, xenophobia, and white supremacy, Corinealdi offers a new mode of understanding activism, community, and diaspora formation.

Kaysha Corinealdi is Assistant Professor of World History at Emerson College.

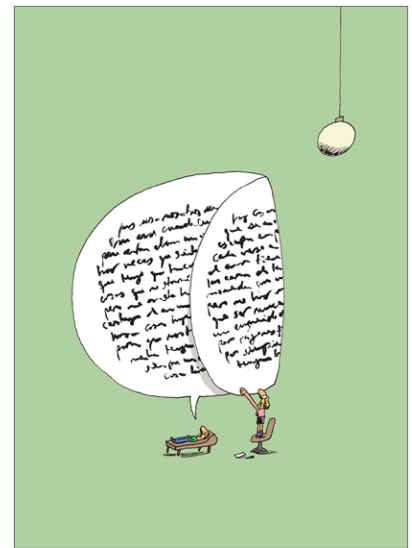
Genres of Listening

An Ethnography of Psychoanalysis in Buenos Aires

XOCHITL MARSILLI-VARGAS

In *Genres of Listening* Xochitl Marsilli-Vargas explores a unique culture of listening and communicating in Buenos Aires. She traces how psychoanalytic listening circulates beyond the clinical setting to become a central element of social interaction and cultural production in the city that has the highest number of practicing psychologists and psychoanalysts in the world. Marsilli-Vargas develops the concept of genres of listening to demonstrate that hearers listen differently, depending on to whom, where, and how they are listening. In particular, she focuses on psychoanalytic listening as a specific genre. *Porteños* (citizens of Buenos Aires) have developed a “psychoanalytic ear” that emerges through responses during conversational encounters in everyday interactions in which participants offer different interpretations on the hidden meaning of the words. Marsilli-Vargas does not analyze these interpretations as impositions or interruptions but as productive exchanges. By outlining how psychoanalytic listening operates as a genre, Marsilli-Vargas opens up ways to imagine other modes of listening and forms of social interactions.

Xochitl Marsilli-Vargas is Assistant Professor in the Department of Spanish and Portuguese at Emory University.



Cartoon by Tute (2017).

September 240 pages, 9 illustrations
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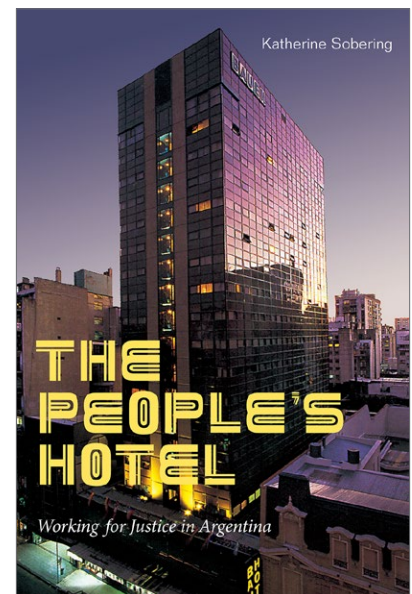
The People's Hotel

Working for Justice in Argentina

KATHERINE SOBERING

In 2001 Argentina experienced a massive economic crisis: businesses went bankrupt, unemployment spiked, and nearly half the population fell below the poverty line. In the midst of the crisis, Buenos Aires's iconic twenty-story Hotel Bauen quietly closed its doors, forcing long-time hospitality workers out of their jobs. Rather than leaving the luxury hotel vacant, a group of former employees occupied the property and kept it open. In *The People's Hotel*, Katherine Sobering recounts the history of the Hotel Bauen, detailing its transformation from a privately owned business into a worker cooperative—one where decisions were made democratically, jobs were rotated, and all members were paid equally. Combining ethnographic and archival research with her own experiences as a volunteer worker at the hotel, Sobering examines how the BAUEN cooperative grew and, against all odds, successfully kept the hotel open for nearly two decades. Highlighting successes and innovations alongside the many challenges that these workers faced, Sobering presents a vivid portrait of efforts to address inequality and reorganize work in a capitalist economy.

Katherine Sobering is Assistant Professor of Sociology at the University of North Texas and coauthor of *The Ambivalent State: Police-Criminal Collusion at the Urban Margins*.



September 272 pages, 31 illustrations
paper, 978-1-4780-1826-1 **\$26.95/£20.99**
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Poverty and Wealth in East Africa

A Conceptual History

RHIANNON STEPHENS

In *Poverty and Wealth in East Africa* Rhiannon Stephens offers a conceptual history of how people living in eastern Uganda have sustained and changed their ways of thinking about wealth and poverty over the past two thousand years. This history serves as a powerful reminder that colonialism and capitalism did not introduce economic thought to this region and demonstrates that even in contexts of relative material equality between households, people invested intellectual energy in creating new ways to talk about the poor and the rich. Stephens uses an interdisciplinary approach to write this history for societies without written records before the nineteenth century in which she reconstructs the words people spoke in different eras, using the methods of comparative historical linguistics, overlain with evidence from archaeology, climate science, oral traditions, and ethnography. Demonstrating the dynamism of people's thinking about poverty and wealth in East Africa long before colonial conquest, Stephens challenges much of the received wisdom about the nature and existence of economic and social inequality in the region's deeper past.

Rhiannon Stephens is Associate Professor of History at Columbia University, author of *A History of African Motherhood: The Case of Uganda, 700–1900*, and coeditor of *Doing Conceptual History in Africa*.

November 304 pages, 9 illustrations
paper, 978-1-4780-1882-7 **\$27.95/£20.99**
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african history | anthropology

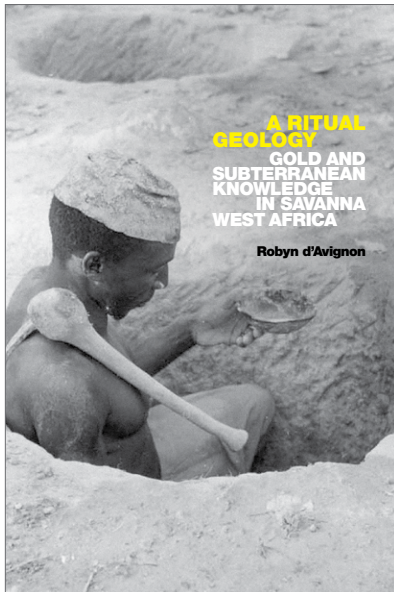
A Ritual Geology

Gold and Subterranean Knowledge in Savanna West Africa

ROBYN D'AVIGNON

Set against the ongoing corporate enclosure of West Africa's goldfields, *A Ritual Geology* tells the untold history of one of the world's oldest indigenous gold mining industries: Francophone West Africa's *orpaillage*. Establishing African miners as producers of subterranean knowledge, Robyn d'Avignon uncovers a dynamic "ritual geology" of techniques and cosmological engagements with the earth developed by agrarian residents of gold-bearing rocks in savanna West Africa. Colonial and corporate exploration geology in the region was built upon the ritual knowledge, gold discoveries, and skilled labor of African miners even as states racialized African mining as archaic, criminal, and pagan. Spanning the medieval and imperial past to the postcolonial present, d'Avignon weaves together long-term ethnographic and oral historical work in southeastern Senegal with archival and archeological evidence from Burkina Faso, Côte d'Ivoire, Guinea, and Mali. *A Ritual Geology* introduces transnational geological formations as a new regional framework for African studies, environmental history, and anthropology.

Robyn d'Avignon is Assistant Professor of History at New York University.



August 328 pages, 31 illustrations
paper, 978-1-4780-1847-6 **\$27.95/£20.99**
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Rage and Carnage in the Name of God

Religious Violence in Nigeria

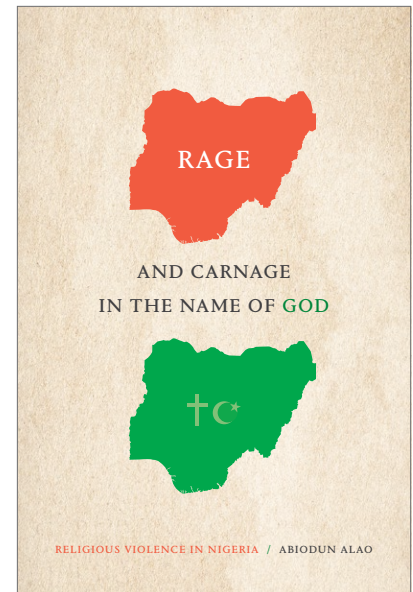
ABIODUN ALAO

In *Rage and Carnage in the Name of God*, Abiodun Alao examines the emergence of a culture of religious violence in post-independence Nigeria, where Christianity, Islam, and traditional religions have all been associated with violence. He investigates the root causes and historical evolution of Nigeria's religious violence, locating it in the forced coming together of disparate ethnic groups under colonial rule, which planted the seeds of discord that religion, elites, and domestic politics exploit. Alao discusses the histories of Christianity, Islam, and traditional religions in the territory that became Nigeria, the effects of colonization on the role of religion, the development of Islamic radicalization and its relation to Christian violence, the activities of Boko Haram, and how religious violence intermixes with politics and governance. In so doing, he uses religious violence as a way to more fully understand intergroup relations in contemporary Nigeria.

RELIGIOUS CULTURES OF AFRICAN AND AFRICAN DIASPORA PEOPLE

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

Abiodun Alao is Professor of African Studies at King's College London and the author of several books, including *A New Narrative for Africa: Voice and Agency*, *Mugabe and the Politics of Security in Zimbabwe*, and *Natural Resources and Conflict in Africa: The Tragedy of Endowment*.



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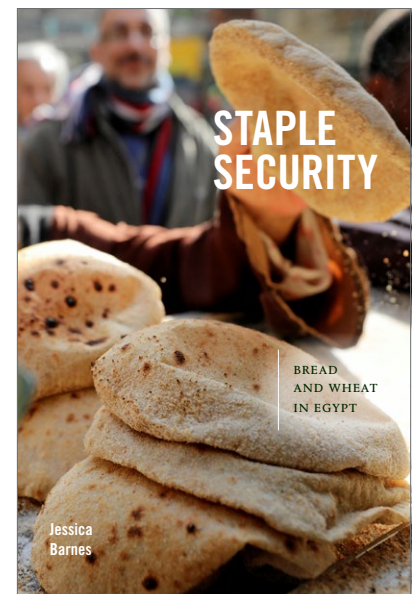
Staple Security

Bread and Wheat in Egypt

JESSICA BARNES

Egyptians often say that bread is life; most eat this staple multiple times a day, many relying on the cheap bread subsidized by the government. In *Staple Security*, Jessica Barnes explores the process of sourcing domestic and foreign wheat for the production of bread and its consumption across urban and rural settings. She traces the anxiety that pervades Egyptian society surrounding the possibility that the nation could run out of wheat or that people might not have enough good bread to eat, and the daily efforts to ensure that this does not happen. With rich ethnographic detail, she takes us into the worlds of cultivating wheat, trading grain, and baking, buying, and eating bread. Linking global flows of grain and a national bread subsidy program with everyday household practices, Barnes theorizes the nexus between food and security, drawing attention to staples and the lengths to which people go to secure their consistent availability and quality.

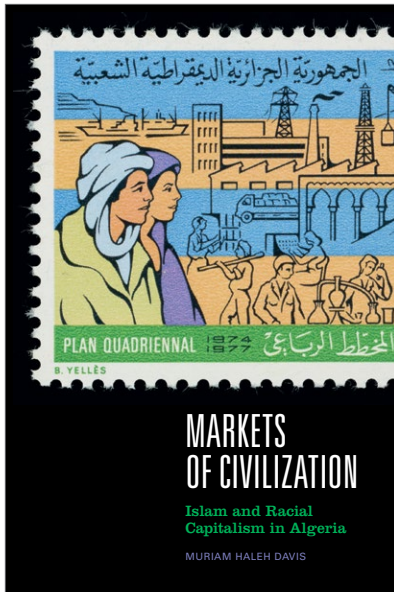
Jessica Barnes is Associate Professor in the Department of Geography and the School of Earth, Ocean, and Environment at the University of South Carolina. She is author of *Cultivating the Nile: The Everyday Politics of Water in Egypt*, also published by Duke University Press, and coeditor of *Climate Cultures: Anthropological Perspectives on Climate Change*.



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Markets of Civilization

Islam and Racial Capitalism in Algeria

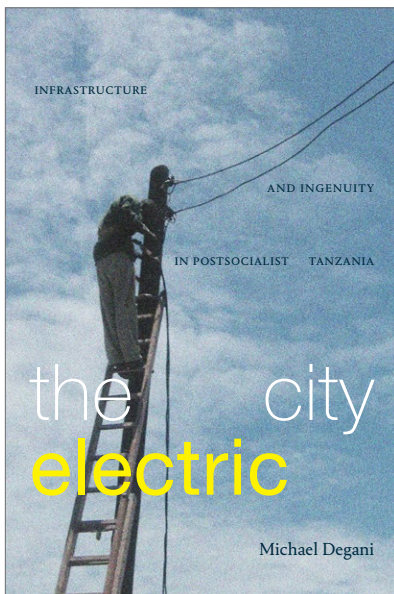
MURIAM HALEH DAVIS

In *Markets of Civilization* Muriam Haleh Davis provides a history of racial capitalism, showing how Islam became a racial category that shaped economic development in colonial and postcolonial Algeria. French officials in Paris and Algiers introduced what Davis terms “a racial regime of religion” that subjected Algerian Muslims to discriminatory political and economic structures. These experts believed that introducing a market economy would modernize society and discourage anticolonial nationalism. Planners, politicians, and economists implemented reforms that sought to transform Algerians into modern economic subjects and drew on racial assumptions despite the formally color-blind policies of the French state. Following independence, convictions about the inherent link between religious beliefs and economic behavior continued to influence development policies. Algerian President Ahmed Ben Bella embraced a specifically Algerian socialism founded on Islamic principles, while French technocrats saw Algeria as a testing ground for development projects elsewhere in the global South. Highlighting the entanglements between race and religion, Davis demonstrates that economic orthodoxies helped fashion understandings of national identity on both shores of the Mediterranean during decolonization.

THEORY IN FORMS

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Muriam Haleh Davis is Assistant Professor of History at the University of California, Santa Cruz, and coeditor of *North Africa and the Making of Europe: Governance, Institutions, and Culture*.



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anthropology | african studies | urban studies

The City Electric

Infrastructure and Ingenuity in Postsocialist Tanzania

MICHAEL DEGANI

Over the last twenty years of neoliberal reform, the power supply in Dar es Salaam, Tanzania’s metropolis, has become less reliable even as its importance has increased. Though mobile phones, televisions, and refrigerators have flooded the city, the electricity required to run these devices is still supplied by the socialist-era energy company Tanesco, which is characterized by increased fees, aging infrastructure, and a sluggish bureaucracy. While some residents contemplate off-grid solutions, others repair, extend, or tap into the state network with the assistance of freelance electricians or moonlighting utility employees. In *The City Electric* Michael Degani explores how electricity and its piracy has become a key site for urban Tanzanians to enact, experience, and debate their social contract with the state. Moving from the politics of generation contracts down to the street level experience of blackouts and disconnection patrols, he reveals the logics of infrastructural modification and their effects on everyday life. As politicians, residents, electricians, and utility inspectors all redistribute flows of payment and power, they reframe the energy grid as both a technical system and an ongoing experiment in collective interdependence.

Michael Degani is Assistant Professor of Anthropology at Johns Hopkins University.

Historicizing the Images and Politics of the Afropolitan

ROSA CARRASQUILLO, MELINA PAPPADEMOS,

and LORELLE SEMLEY, issue editors

A special issue of *Radical History Review*

Much of the scholarly debate around the “Afropolitan”—the image of mobility, cultural production, and consumerism in Africa and the African diaspora—has focused on the elitism associated with the concept. This volume of written and photographic essays is one of the first sustained historical treatments of the Afropolitan. Contributors analyze the concept in a variety of contexts: itinerant artisans in fourteenth-century southern Africa, sixteenth-century African diaspora communities in Latin America, West African kingdoms and port cities in the waning decades of the Atlantic slave trade, a hair salon in twenty-first-century Paris, a road trip through Bangladesh. By engaging with the Afropolitan as a historical phenomenon, the authors highlight new methods and theories for analyzing global diasporas.

Contributors Paulina L. Alberto, Antonia Carcelén-Estrada, Rosa Carrasquillo, Elizabeth Fretwell, Dawn Fulton, Mathangi Krishnamurthy, Patrícia Martins Marcos, Ndubueze Mbah, Héctor Mediavilla, Emeka Okereke, Melina Pappademos, Aniova Prandy, David Schoenbrun, Lorelle Semley

Rosa Carrasquillo is Professor of Caribbean, Latin American, and Latino History at the College of the Holy Cross. **Melina Pappademos** is Associate Professor of History and Director of the Africana Studies Institute at the University of Connecticut. **Lorelle Semley** is Professor of History at the College of the Holy Cross.

New World Orderings

China and the Global South

LISA ROFEL and CARLOS ROJAS, editors

The contributors to *New World Orderings* demonstrate that China’s twenty-first-century rise occurs not only through economics and state politics, but equally through the mutual entanglements of overlapping social, economic, and cultural worlds in Southeast Asia, Africa, and Latin America. They show how the Chinese state has sought to reconfigure the nation’s position in the world and the centrality of trade, labor, religion, migration, gender, race, and literature to this reconfiguration. Among other topics, the contributors examine China’s post-Bandung cultural diplomacy with African nations, how West African “pastor-entrepreneurs” in China interpreted and preached the prosperity doctrine, the diversity of Chinese-Argentine social relations in the soy supply chain, and the ties between China and India within the complex history of inter-Asian exchange and Chinese migration to Southeast Asia. By examining China’s long historical relationship with the Global South, this volume presents a non-state-centric history of China that foregrounds the importance of transnational communicative and imaginative worldmaking processes and interactions.

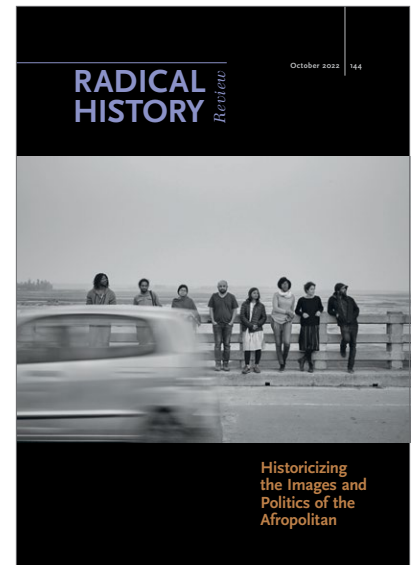
Contributors Andrea Bachner, Luciano Damián Bolinaga, Nellie Chu, Rachel Cypher, Mingwei Huang, T. Tu Huynh, Yu-lin Lee, Ng Kim Chew, Lisa Rofel, Carlos Rojas, Shuang Shen, Derek Sheridan, Nicolai Volland

SINOTHEORY

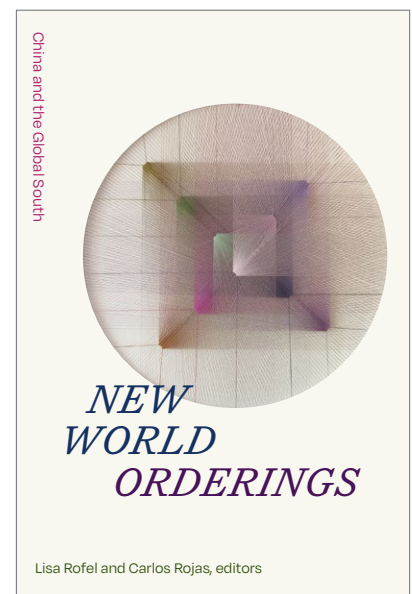
A series edited by Carlos Rojas and Eileen Cheng-yin Chow

Lisa Rofel is Professor Emerita of Anthropology at the University of California, Santa Cruz.

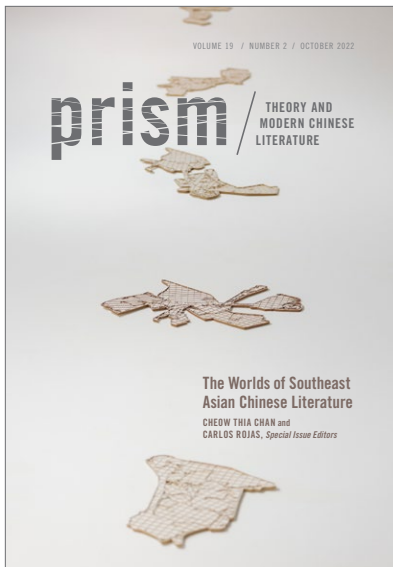
Carlos Rojas is Professor of Asian and Middle Eastern Studies at Duke University.



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September 280 pages, 10 illustrations
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The Worlds of Southeast Asian Chinese Literature

CHEOW THIA CHAN and **CARLOS ROJAS**, issue editors

A special issue of *Prism: Theory and Modern Chinese Literature*

Contributors to this special issue examine a wide-ranging body of literature produced by ethnically Chinese populations of Southeast Asia. While much previous work on Chinese literature from that region has tended to focus on literature from Malaysia and former British Malaya, and particularly Chinese-language literature, the authors also consider literature from regions that are now Singapore, Indonesia, and the Philippines. The issue features analyses of works written in various Sinitic languages and creoles by authors with links to diasporic or post-diasporic Chinese communities. The contributors to the issue propose a set of interpretive methodologies for analyzing this post-national cultural formation, including inter-imperiality, posthumanism, and mesology—the study of the mutual relationships between living creatures and their biosocial environments. To this end, the authors examine not only canonical works but also genres that have often received less critical attention such as popular literature, flash fiction, genre fiction, and Sino-Malay poetry.

Contributors Brian Bernards, Cheow Thia Chan, Ng Kim Chew, Ko Chia-cian, Khor Boon Eng, Tom Hoogervorst, Shirley O. Lua, Carlos Rojas, Shuang Shen, Josh Stenberg, Nicolai Volland, David Der-wei Wang, Nicholas Y. H. Wong

Cheow Thia Chan is Assistant Professor of Chinese Studies at the National University of Singapore. **Carlos Rojas** is Professor of Asian and Middle Eastern Studies at Duke University and coeditor of *New World Orderings: China and the Global South*, also published by Duke University Press.

Memory Construction and the Politics of Time in Neoliberal South Korea

NAMHEE LEE

In *Memory Construction and the Politics of Time in Neoliberal South Korea* Namhee Lee explores memory construction and history writing in post-1987 South Korea. The massive neoliberal reconstruction of all aspects of society shifted public discourse from *minjung* (people) to *simin* (citizen), from political to cultural, from collective to individual. This shift reconstituted people as *homo economicus*, rights-bearing and rights-claiming individuals, even in social movements. Lee explains this shift in the context of simultaneous historical developments: South Korea's transition to democracy, the end of the cold war, and neo-liberal reconstruction understood as synonymous with democratization. By examining memoirs, biographies, novels, and revisionist conservative historical scholarship, Lee shows how the dominant discourse of a “complete break with the past” erases the critical ethos of previous emancipatory movements foundational to South Korean democracy.

Namhee Lee is Professor of Asian Languages and Cultures at the University of California, Los Angeles, author of *The Making of Minjung: Democracy and the Politics of Representation in South Korea*, and coeditor of *The South Korean Democratization Movement: A Sourcebook*.

December 240 pages, 6 illustrations
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The Dancer's Voice

Performance and Womanhood in Transnational India

RUMYA SREE PUTCHA

In *The Dancer's Voice* Rumya Sree Putcha theorizes how the Indian classical dancer performs the complex dynamics of transnational Indian womanhood. Putcha argues that the public persona of the Indian dancer has come to represent India in the global imagination—a representation that supports caste hierarchies and Hindu ethnonationalism, as well as white supremacist model minority narratives. Generations of Indian women have been encouraged to embody the archetype of the dancer, popularized through film cultures from the 1930s to the present. Through analyses of films, immigration and marriage laws, histories of caste and race, advertising campaigns, and her own family's heirlooms, photographs, and memories, she reveals how women's citizenship is based on separating their voices from their bodies. In listening closely to and for the dancer's voice, Putcha offers a new way to understand the intersections of body, voice, performance, caste, race, gender, and nation.

Rumya Sree Putcha is Assistant Professor of Music and Women's Studies at the University of Georgia.



The author's mother in 1955 at her final dance performance.

November 200 pages, 33 illustrations
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Changing the Subject

Feminist and Queer Politics in Neoliberal India

SRILA ROY

In *Changing the Subject* Srila Roy maps the rapidly transforming terrain of gender and sexual politics in India under conditions of global neoliberalism. The consequences of India's liberalization were paradoxical: the influx of global funds for social development and NGOs signalled the co-option and depoliticization of struggles for women's rights, even as they amplified the visibility and vitalization of queer activism. Roy reveals the specificity of activist and NGO work around issues of gender and sexuality through a decade-long ethnography of two West Bengal organizations, one working on lesbian, bisexual, and transgender issues and the other on rural women's empowerment. Tracing changes in feminist governmentality that were entangled in transnational neoliberalism, Roy shows how historical and highly local feminist currents shaped contemporary queer and non-queer neoliberal feminisms. The interplay between historic techniques of activist governance and queer feminist governmentality's focus on changing the self offers a new way of knowing feminism—both as always already co-opted and as a transformative force in the world.

NEXT WAVE

New Directions in Women's Studies

A series edited by Inderpal Grewal, Caren Kaplan, and Robyn Wiegman

Srila Roy is Associate Professor of Sociology at the University of the Witwatersrand, author of *Remembering Revolution: Gender, Violence, and Subjectivity in India's Naxalbari Movement*, and editor of *New South Asian Feminisms: Paradoxes and Possibilities*.



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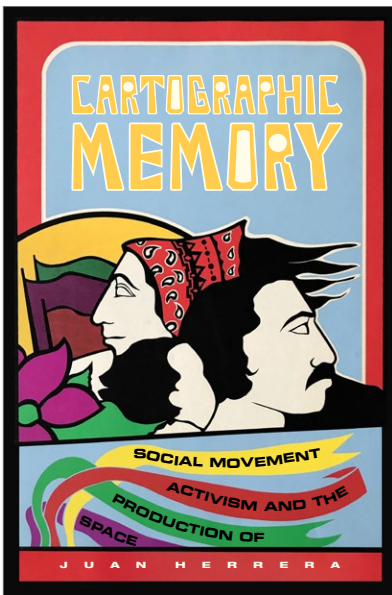
Work Requirements

Race, Disability, and the Print Culture of Social Welfare

TODD CARMODY

Throughout the history of the United States, work-based social welfare practices have served to affirm the moral value of work. In the late nineteenth century this representational project came to be mediated by the printed word with the emergence of industrial print technologies, the expansion of literacy, and the rise of professionalization. In *Work Requirements* Todd Carmody asks how work, even the most debasing or unproductive labor, came to be seen as inherently meaningful during this era. He explores how the print culture of social welfare—produced by public administrators, by economic planners, by social scientists, and in literature and the arts—tasked people on the social and economic margins, specifically racial minorities, incarcerated people, and people with disabilities, with shoring up the fundamental dignity of work as such. He also outlines how disability itself became a tool of social discipline, defined by bureaucratized institutions as the inability to work. By interrogating the representational effort necessary to make work seem inherently meaningful, Carmody ultimately reveals a forgotten history of competing efforts to think social belonging beyond or even without work.

Todd Carmody is a writer, researcher, and strategy consultant in New York and a visiting scholar at Harvard University's W.E.B. Du Bois Research Institute.



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Cartographic Memory

Social Movement Activism and the Production of Space

JUAN HERRERA

In *Cartographic Memory*, Juan Herrera maps 1960s Chicano Movement activism in the Latinx neighborhood of Fruitvale in Oakland, California, showing how activists there constructed a politics forged through productions of space. From Chicano-inspired street murals to the architecture of restaurants and shops, Herrera shows how Fruitvale's communities and spaces serve as a palpable, living record of movement politics and achievements. Drawing on oral histories with Chicano activists, ethnography, and archival research, Herrera analyzes how activism shapes Fruitvale. Herrera examines the ongoing nature of activism through nonprofit organizations and urban redevelopment projects like the Fruitvale Transit Village that root movements in place. Showing how the social justice activism in Fruitvale fights for a space that does not yet exist, Herrera brings to life contentious politics about the nature of Chicanismo, Latinidad, and belonging while foregrounding the lasting social and material legacies of movements so often relegated to the past.

Juan Herrera is Assistant Professor of Geography at the University of California, Los Angeles.

This Flame Within

Iranian Revolutionaries in the United States

MANIJEH MORADIAN

In *This Flame Within* Manijeh Moradian revises conventional histories of Iranian migration to the United States as a post-1979 phenomenon characterized by the flight of pro-Shah Iranians from the Islamic Republic and recounts the experiences of Iranian foreign students who joined a global movement against US imperialism during the 1960s and 1970s. Drawing on archival evidence and in-depth interviews with members of the Iranian Students Association, Moradian traces what she calls “revolutionary affects”—the embodied force of affect generated by experiences of repression and resistance—from encounters with empire and dictatorship in Iran to joint organizing with other student activists in the United States. Moradian theorizes “affects of solidarity” that facilitated Iranian student participation in a wide range of antiracist and anticolonial movements and analyzes gendered manifestations of revolutionary affects within the emergence of Third World feminism. Arguing for a transnational feminist interpretation of the Iranian Student Association’s legacy, Moradian demonstrates how the recognition of multiple sources of oppression in the West and in Iran can reorient Iranian diasporic politics today.

Manijeh Moradian is Assistant Professor in the Department of Women’s, Gender, and Sexuality Studies at Barnard College, Columbia University.

literary criticism

Peter Weiss and *The Aesthetics of Resistance*

KAI EVERS, JULIA HELL, and SETH HOWES, issue editors

A special issue of *New German Critique: An Interdisciplinary Journal of German Studies*

This special issue marks the recent English translation of the second volume of Peter Weiss’s *The Aesthetics of Resistance*, also published by Duke University Press, with new, future-oriented readings of the novel. While many of the novel’s images—migrants adrift on a surveilled and fortified Mediterranean and the rise of anti-democratic, antisemitic, and racist authoritarian movements, among others—echo contemporary issues and events, the contributors present the novel as a complex text at the intersection of art, literary, and political histories with special utility for grasping the present moment. Topics include the relationship between form and formlessness in the novel, its implications for the interpretation of art, how political encounters inform the engagement of political subjects, and Weiss’s thematization of Jewish identity and left antisemitism. The issue also includes a new translation of a 1966 public exchange between Peter Weiss and Hans Magnus Enzensberger.

Contributors Hans Magnus Enzensberger, Kai Evers, Julia Hell, Seth Howes, Stefan Jonsson, Kaisa Kaakinen, Richard Langston, Matthew D. Miller, Alex Potts, Caroline Rupprecht, Peter Weiss

Kai Evers is Associate Professor of German at the University of California, Irvine, and cotranslator of Peter Weiss’s *The New Trial*, also published by Duke University Press. **Julia Hell** is Professor of German at the University of Michigan and author of *The Conquest of Ruins: The Third Reich and the Fall of Rome*. **Seth Howes** is Associate Professor of German at the University of Missouri and author of *Moving Images on the Margins: Experimental Film in Late Socialist East Germany*.



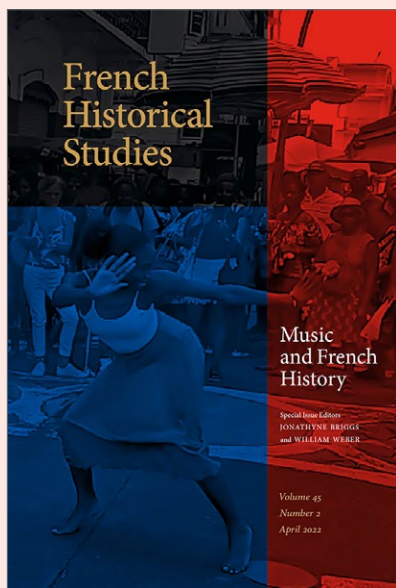
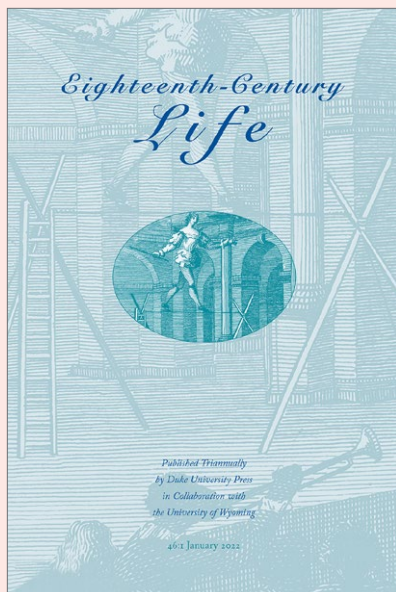
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October 352 pages, 16 illustrations
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Peter Weiss. Photo by Dietbert Keßler, 1982.

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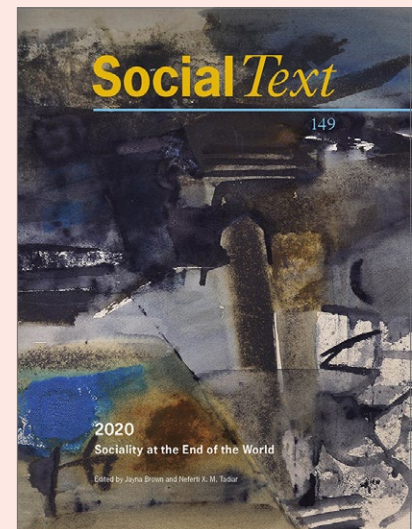
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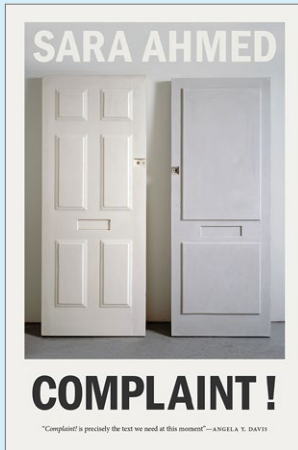
Twentieth-Century Literature

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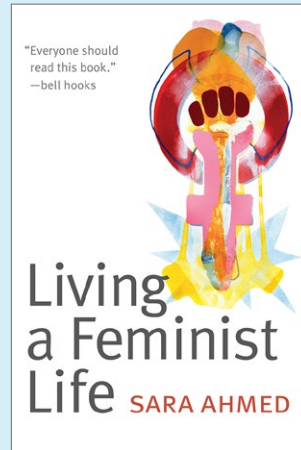


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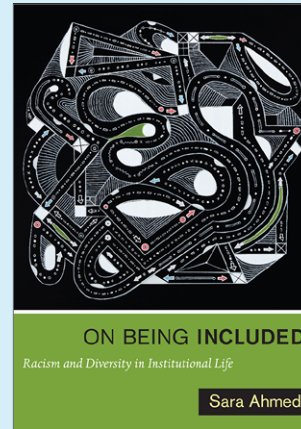
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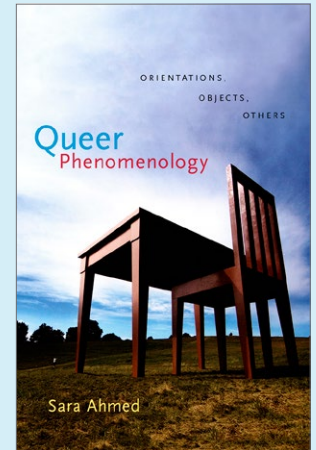
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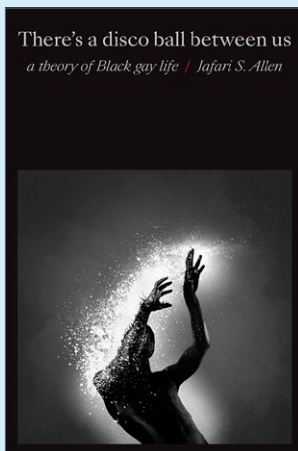
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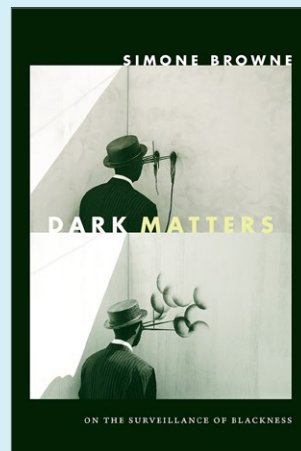
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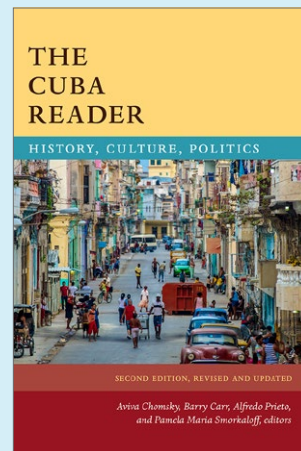
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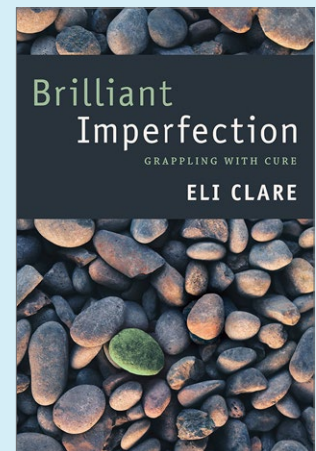
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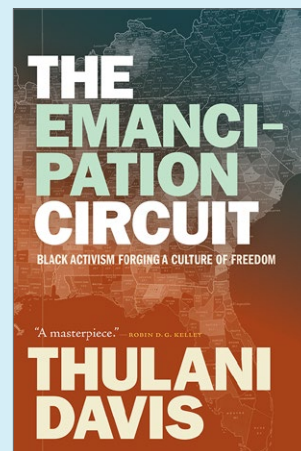
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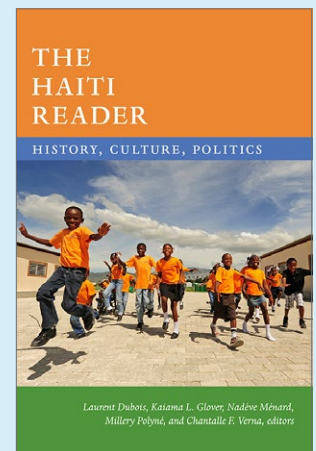
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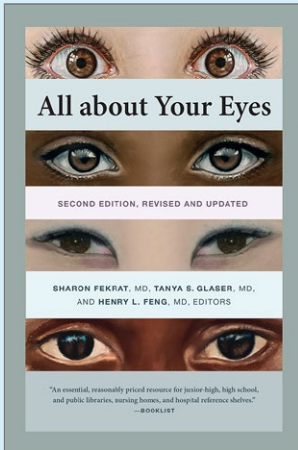
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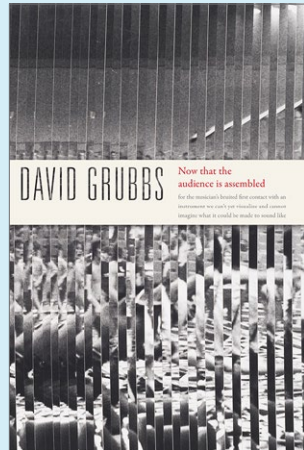
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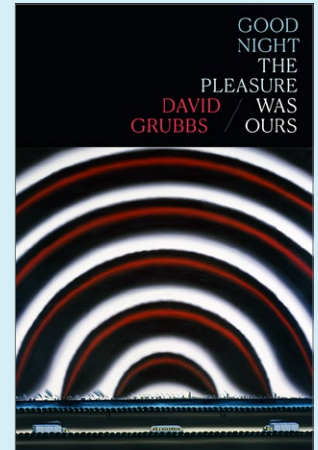
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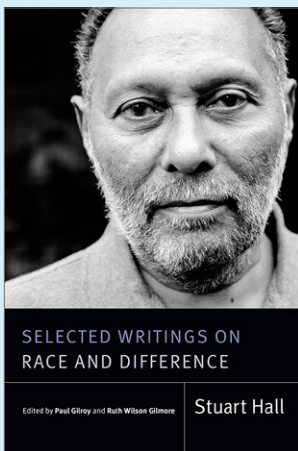
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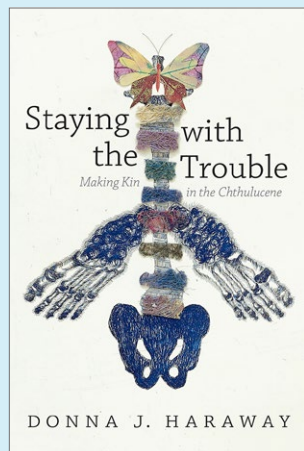
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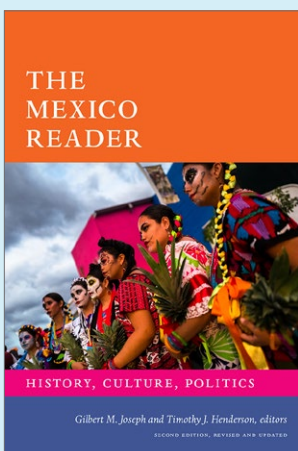
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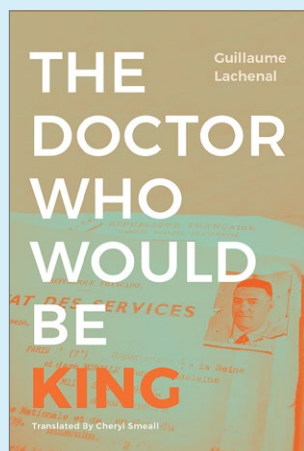
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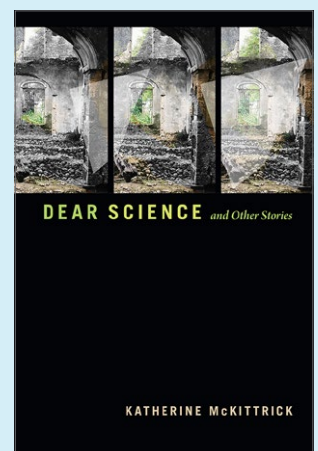
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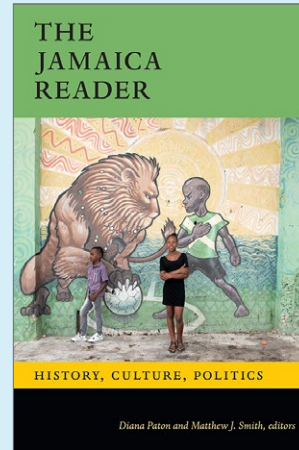
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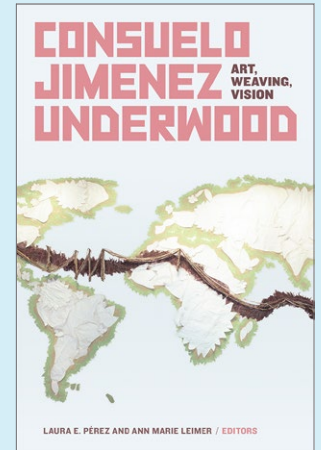
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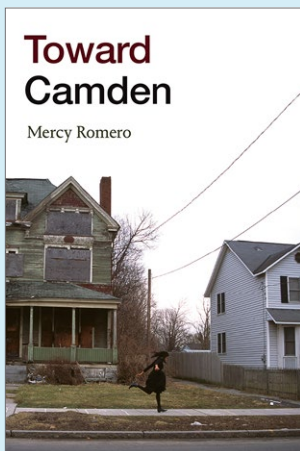
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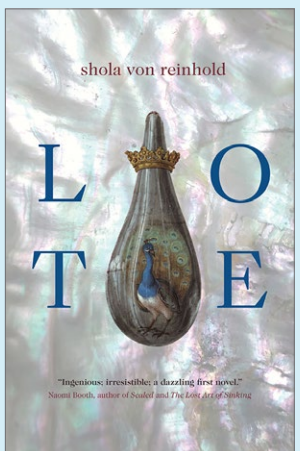
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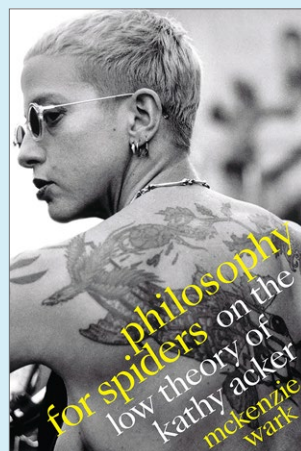
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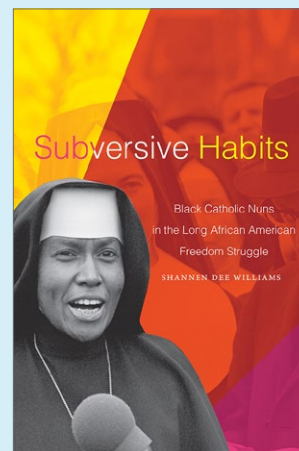
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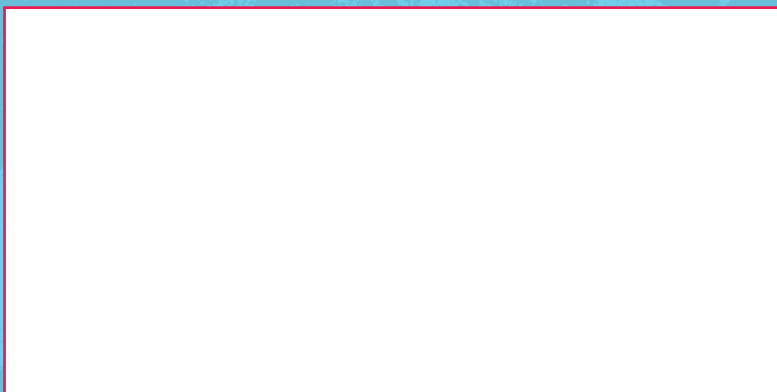
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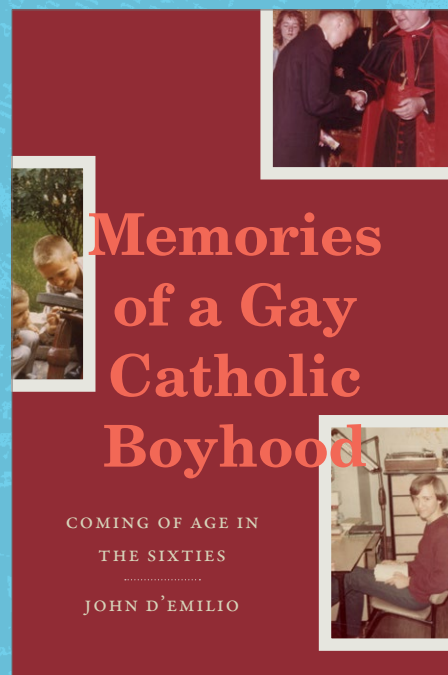
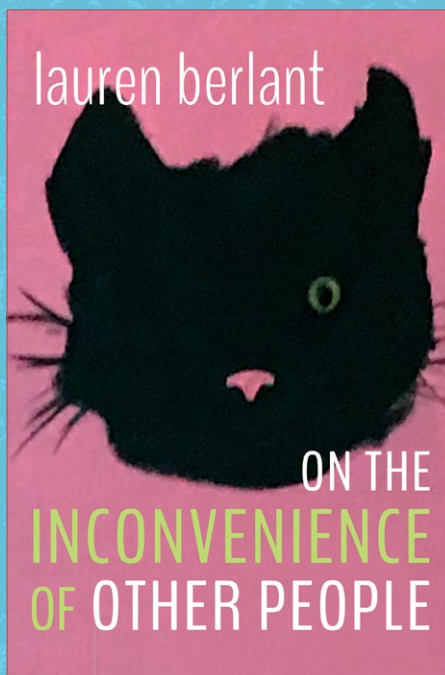
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