

**DUKE**  
UNIVERSITY  
PRESS

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Zhong Biao, *Take Off*, 2015. Oil on canvas, 59 × 47¼ inches (150 × 120 cm). Courtesy of Eli Klein Gallery and the artist; © Zhong Biao. From Yan Lianke's *Discovering Fiction*, page 7

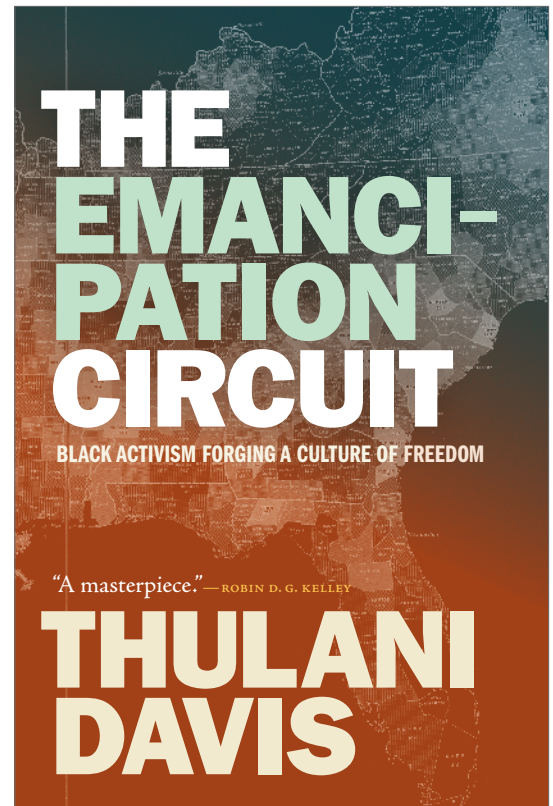
## The Emancipation Circuit

Black Activism Forging a Culture of Freedom

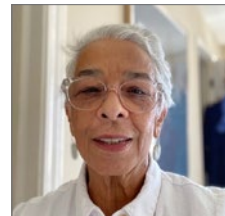
THULANI DAVIS

"In this spectacular book Thulani Davis presents a framework for not only rewriting the Civil War and Reconstruction, but for understanding the entire history of the Black freedom movement extending into the twentieth century. As groundbreaking as W. E. B. Du Bois's *Black Reconstruction*, *The Emancipation Circuit* is a masterpiece." —**ROBIN D. G. KELLEY**, author of *Hammer and Hoe: Alabama Communists during the Great Depression*

In *The Emancipation Circuit* Thulani Davis provides a sweeping rethinking of Reconstruction by tracing how the four million people newly freed from bondage created political organizations and connections that mobilized communities across the South. Drawing on the practices of community while enslaved, freedpeople built new settlements and developed a network of circuits through which they imagined, enacted, and defended freedom. This interdisciplinary history shows that these circuits linked rural and urban organizations, labor struggles, and political culture with news, strategies, education, and mutual aid. Mapping the emancipation circuits, Davis shows the geography of ideas of freedom circulating on shipping routes, army maneuvers, and with itinerant activists that became the basis for the first mass Black political movement for equal citizenship in the United States. In this work, she reconfigures understandings of the evolution of southern Black political agendas while outlining the origins of the enduring Black freedom struggle from the Jim Crow era to the present.



**June** 472 pages, 36 maps, including 34 in color paper, 978-1-4780-1819-3 **\$28.95tr/£21.99**  
cloth, 978-1-4780-1556-7 **\$114.95/£92.00**



**Thulani Davis** is a professor and a Nellie Y. McKay Fellow in the Afro-American Studies Department at the University of Wisconsin-Madison and author of *My Confederate Kinfolk: A Twenty-first Century Freedwoman Discovers Her Roots*. A poet and longtime writer for theater, film, and journalism, Davis has been a recipient of a Lila Wallace-Readers Digest Writers Award, a PEW Foundation National Theatre Artist Residency, and a Charles H. Revson Fellowship on the Future of New York City.



## paradoxes of nostalgia

cold war triumphalism and global  
disorder since 1989  
penny m. von eschen



**July** 344 pages, 37 illustrations  
paper, 978-1-4780-1823-0 **\$28.95/£21.99**  
cloth, 978-1-4780-1560-4 **\$104.95/£84.00**



**Penny M. Von Eschen** is William R. Kenan Jr. Professor of American Studies and Professor of History at the University of Virginia and author of *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War* and *Race against Empire: Black Americans and Anticolonialism, 1937–1957*.

## Paradoxes of Nostalgia

Cold War Triumphalism and Global Disorder since 1989

**PENNY M. VON ESCHEN**

"In this analytically rigorous and impressively researched book Penny M. Von Eschen offers a profoundly original argument that the collapse of the Soviet Union reentrenched American elite faith in the necessity and goodness of US unipolar dominance of the world. By centering the rise and fall of the American unipolar project, Von Eschen presents a stunning synthetic history of the last thirty years that any scholar of the post-cold war period will have to confront. *Paradoxes of Nostalgia* is a magisterial accomplishment."—**AZIZ RANA**, author of *The Two Faces of American Freedom*

"Penny M. Von Eschen offers a bold, new, and sweeping analysis of the end of the cold war and its aftermath. Pressing beyond the usual containers for cold war history, Von Eschen seamlessly interweaves stories of glasnost, perestroika, and structural adjustment with those of ascendant pro-gun, family values, Christian right politics and the rise of mass incarceration, inequality, and climate change. Her pathbreaking book helps us to make sense of the tumultuous present."—**MEGAN BLACK**, author of *The Global Interior: Mineral Frontiers and American Power*

In *Paradoxes of Nostalgia* Penny M. Von Eschen offers a sweeping examination of the cold war's afterlife and the lingering shadows it casts over geopolitics, journalism, and popular culture. She shows how myriad forms of nostalgia across the globe—from those that posit a mythic national past to those critical of neoliberalism that remember a time when people believed in the possibility of a collective good—indelibly shape the post-cold war era. When Western triumphalism moved into global South and former eastern bloc spaces, many articulated a powerful sense of loss and a longing for stability. Innovatively bringing together diplomatic archives, museums, films, and video games, Von Eschen shows that as the United States continuously sought new enemies for its unipolar world, cold war triumphalism fueled the ascendancy of xenophobic right-wing nationalism and the embrace of authoritarian sensibilities in the United States and beyond. Ultimately, she demonstrates that triumphalist claims that capitalism and military might won the cold war distort the past and disfigure the present, undermining democratic values and institutions.

**AMERICAN ENCOUNTERS/GLOBAL INTERACTIONS**

A series edited by Gilbert M. Joseph and Penny M. Von Eschen



## The Doctor Who Would Be King

GUILLAUME LACHENAL

Translated by CHERYL SMEALL

"In this riveting account, Guillaume Lachenal discovers that French doctors seeking police powers and administrative control in colonial Cameroon did not lead to a health utopia, nor did these arrangements reverse decades of demographic decline in the battered colony. What they got was their own transformation into colonial governors. A superb translation of a gifted scholar and stylist, *The Doctor Who Would be King* is as alive as any ethnography to social life in poorly known but much roiled parts of the French empire that once circled the globe."—**PAUL FARMER**, author of *Fevers, Feuds, and Diamonds: Ebola and the Ravages of History*

"Like Joseph Conrad's *Heart of Darkness*, Guillaume Lachenal's *The Doctor Who Would Be King* tells a tale of good intentions run amok amid twentieth-century colonialism. Exhaustively researched, the story of 'Dr. David' and his dreams of an African health utopia, erected under French and Belgian colonial rules, is both heartbreaking and fascinating."—**LAURIE GARRETT**, Pulitzer Prize winning writer and author of *The Coming Plague: Newly Emerging Diseases in a World Out of Balance*

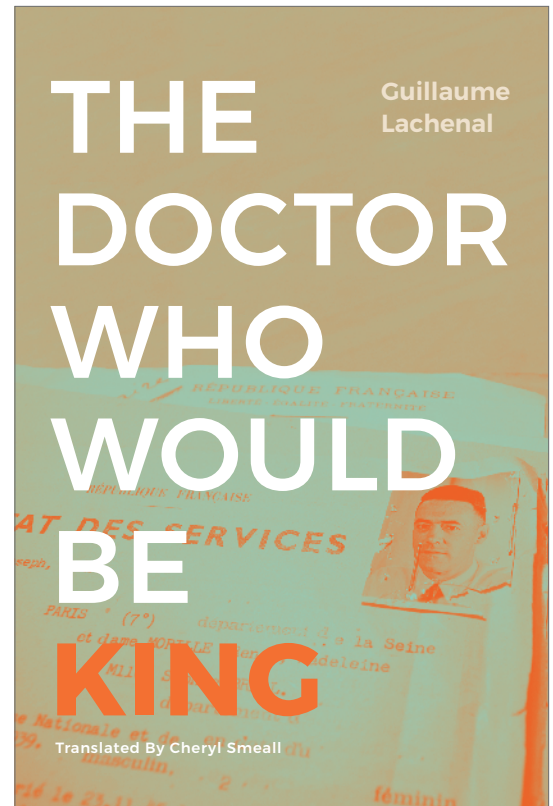
"[Lachenal] leaves us at a crossroads, torn as we are today between the who's proclamations about the advent of global health and the disenchantment caused by emerging microbes and the worsening of inequalities. Depending on whether one reads *The Doctor Who Would be King* as a novel . . . or as an essay on contemporary biopolitics, the reader will come out of it reinvigorated or shaken, but not unscathed."—**ANNE MARIE MOULIN**, *L'Histoire*

"[Lachenal's] investigation, in which dreams of grandeur, violence, and the tragedy of power are intertwined, is as fascinating as it is disturbing."—**LAURENT LEMIRE**, *L'Obs*

In *The Doctor Who Would Be King* Guillaume Lachenal tells the extraordinary story of Dr. Jean Joseph David, a French colonial army doctor who governed an entire region of French Cameroon during World War II. Dr. David—whom locals called "emperor"—dreamed of establishing a medical utopia. Through unchecked power, he imagined realizing the colonialist fantasy of emancipating colonized subjects from misery, ignorance, and sickness. Drawing on archives, oral histories, and ethnographic fieldwork, Lachenal traces Dr. David's earlier attempts at a similar project on a Polynesian island and the ongoing legacies of his failed experiment in Cameroon. Lachenal does not merely recount a Conradian tale of imperial hubris, he brings the past into the present, exploring the memories and remains of Dr. David's rule to reveal a global history of violence, desire, and failure in which hope for the future gets lost in the tragic comedy of power.

### THEORY IN FORMS

A series edited by Nancy Rose Hunt and Achille Mbembe

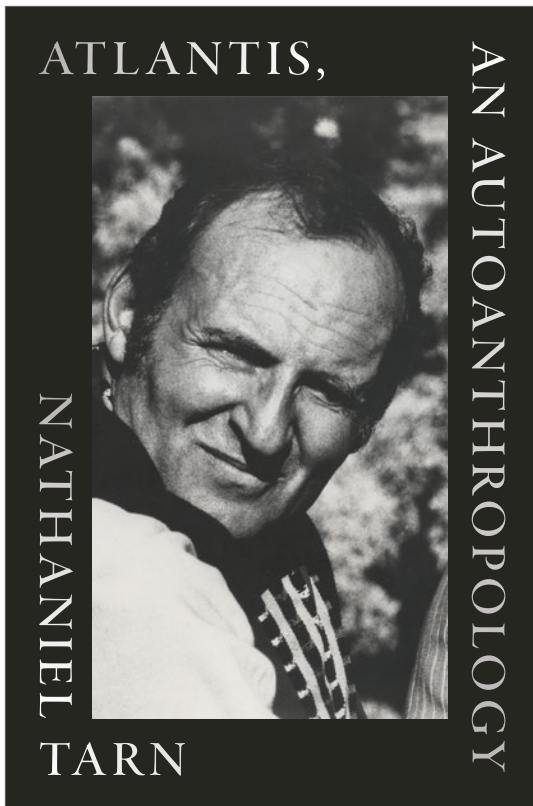


**May** 320 pages, 4 illustrations  
paper, 978-1-4780-1786-8 **\$27.95tr/£20.99**  
cloth, 978-1-4780-1524-6 **\$104.95/£84.00**



**Guillaume Lachenal** is Professor in History of Science, médialab, Sciences Po, Paris and author of *The Lomidine Files: The Untold Story of a Medical Disaster in Colonial Africa*.

**Cheryl Smeall** is an independent scholar and translator.



**March** 344 pages, 33 illustrations  
 paper, 978-1-4780-1790-5 **\$24.95tr/£18.99**  
 cloth, 978-1-4780-1528-4 **\$104.95/£84.00**



**Nathaniel Tarn** is Distinguished Professor Emeritus of Comparative Literature and Anthropology at Rutgers University and the author of over three dozen works of poetry, criticism, and scholarship, including *The Hölderliniae*, *Gondwana and Other Poems*, and *The Embattled Lyric: Essays and Conversations in Poetics and Anthropology*. He has lived north of Santa Fe, New Mexico, for the past forty years.

## Atlantis, an Autoanthropology

**NATHANIEL TARN**

"Nathaniel Tarn doesn't fit our whole world within his imagined autobiographical Atlantis, but he comes intoxicatingly close by way of a rigorous and expansive investigation of his lifelong quest to achieve a science of spirituality. 'Completion,' Tarn declares, 'is not a word that should come near this book.' Likewise, no reader interested in the myriad histories and personae of the self will wish for it either."

—**ALBERT MOBILIO**

"What a great pleasure it is to read such a thoughtful, original, and necessary book, one that touches on so many aspects of culture, the life of the mind, the sources and resources of the creative imagination, all indelibly arrayed against a long life full of exotic travels and memorable human encounters. There is so much to savor in this fabulously inviting work of courageous generosity."—**JED RASULA**

Over the course of his long career, Nathaniel Tarn has been a poet, anthropologist, and book editor, while his travels have taken him into every continent. Born in France, raised in England, and earning a PhD from the University of Chicago, he knew André Breton, Salvador Dalí, Marcel Duchamp, Margot Fonteyn, Charles Olson, Claude Lévi-Strauss, and many more of the twentieth century's major artists and intellectuals. In *Atlantis, an Autoanthropology* he writes that he "never (yet) been able to experience the sensation of being only one person." Throughout this literary memoir and autoethnography, Tarn captures this multiplicity and reaches for the uncertainties of a life lived in a dizzying array of times, cultures, and environments. Drawing on his practice as an anthropologist, he takes himself as a subject of study, examining the shape of a life devoted to the study of the whole of human culture. *Atlantis, an Autoanthropology* prompts us to consider our own multiple selves and the mysteries contained within.

### PRAISE FOR NATHANIEL TARN

"Tarn's books have inspired a wild, almost religious devotion among readers. His work is a tremendous force field in which world and perception collaborate in the construction of innovative formal 'architextures' for a sensual language that has no like. Tarn is one of the most elegant and formidably intelligent minds in contemporary poetry. His books open up a means for us to be delighted again to belong to this world."

—**FORREST GANDER**

"While poetry is narrowing its concerns, Tarn risks a scale epic enough to contain mountains and oceans. He keeps his lines of communication open to more than one life form, with a prophetic sureness of direction."—**GEOFFREY O'BRIEN**

"Tarn, a poet in Goethe's image, has spent over fifty years writing a poetry invested in the lessons of modernism, yet informed by the disciplines of anthropology. His poems are transformations of a classifying, structuring imagination into visionary utterances."—**PETER O'LEARY**

"One of the most outstanding poets of his generation."—**KENNETH REXROTH**

# LOTE

SHOLA VON REINHOLD

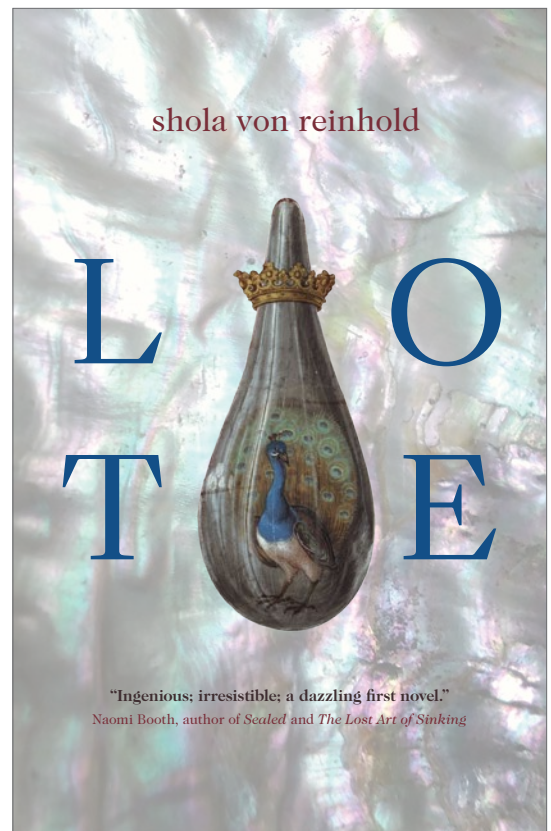
"*LOTE* is a decadent celebration of portraiture, queer history and Blackness, and a bitingly funny work of fiction. In this book, von Reinhold provides us with a mischievous new work of aesthetic theory, as well as a glorious and gorgeously imagined fictional world. Ingenious; irresistible; a dazzling first novel."—**NAOMI BOOTH**, author of *Sealed* and *The Lost Art of Sinking*

"*LOTE* recruits literary innovation into the project of examining social marginalisation, queerness, class, Black Modernisms and archival absences. A critically important and hugely original debut."—**ISABEL WAIDNER**, author of *We Are Made of Diamond Stuff* and *Gaudy Bauble*

"*LOTE* is one of the most compelling works in trans fiction I've read in a long time."—**MCKENZIE WARK**, author of *Philosophy for Spiders: On the Low Theory of Kathy Acker*

"The contemporary moment for Black life in the United States needs this decadent Black and queer meditation on beauty and aesthetics."—**MARQUIS BEY**, author of *Black Trans Feminism*

Solitary Mathilda has long harbored a conflicted enchantment bordering on rapture with the "Bright Young Things," the Bloomsbury Group, and their contemporaries of the '20s and '30s, and throughout her life her attempts at reinvention have mirrored their extravagance and artfulness. After discovering a photograph of the forgotten Black modernist poet Hermia Druitt, who ran in the same circles as the Bright Young Things, Mathilda becomes transfixed and resolves to learn as much as she can about the mysterious figure. Her search brings her to a peculiar artists' residency in Dun, a small European town Hermia was known to have lived in during the '30s. The artists' residency throws her deeper into a lattice of secrets and secret societies that takes hold of her aesthetic imagination. From champagne theft and *Black Modernisms* to art sabotage, alchemy, and a lotus-eating proto-luxury communist cult, Mathilda's "Escapes" through modes of aesthetic expression lead her to question the convoluted ways truth is made and obscured.



**June** 472 pages  
paper, 978-1-4780-1872-8 **\$19.95tr**  
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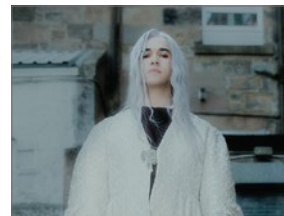
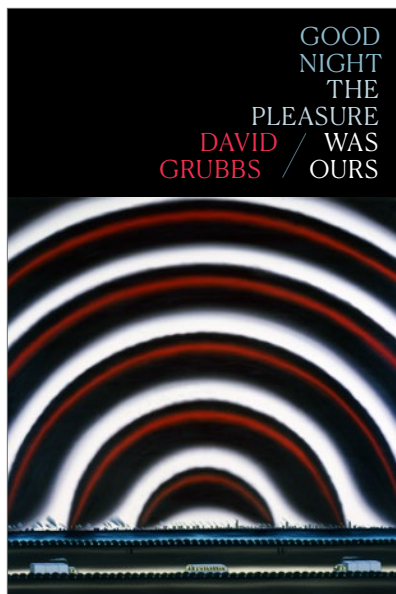


Photo by David Chukwujekwu

**Shola von Reinhold** is a writer born and based in Glasgow.





**May** 168 pages, 3 illustrations  
 paper, 978-1-4780-1817-9 **\$21.95tr/£16.99**  
 cloth, 978-1-4780-1554-3 **\$89.95/£72.00**

music | poetry

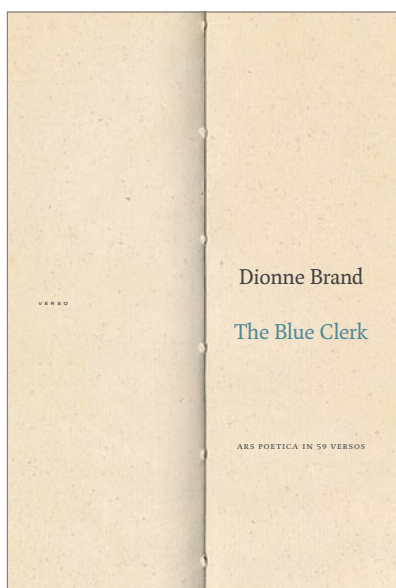
## Good night the pleasure was ours

DAVID GRUBBS

"I've been touring since 1994 and I've read dozens if not hundreds of tour diaries. This one is special. David Grubbs' insights into the ephemeral quality of playing live music are razor-sharp, having a 'yes, exactly' quality for me page after page."—**JOHN DARNIELLE**, lead singer, The Mountain Goats

With *Good night the pleasure was ours*, David Grubbs melts down and recasts three decades of playing music on tour into a book-length poem that brings to a close the trilogy that includes *Now that the audience is assembled* and *The Voice in the Headphones*. In *Good night the pleasure was ours*, the world outside the tour filters in with eccentric sparseness. From teenage punk bands to ensembles without fixed membership, and from solo performance to a group augmented by digital avatars, Grubbs presents touring as a series of daily dislocations that provides an education distinctly its own. These musicians' job is to play that evening's gig—whether to enthusiastic, hostile, or apathetic audiences—and then to do it again the next day. And yet, over the course of the book's multidecade arc, Grubbs depicts music-making as an irreversible process—one reason for loving it so.

**David Grubbs** is Professor of Music at Brooklyn College and The Graduate Center, City University of New York. As a musician, Grubbs has released fourteen solo albums and appeared on more than 200 commercially released recordings.



**March** 248 pages  
 paper, 978-1-4780-0020-4 **\$19.95tr**  
 Rights: US only

poetry

NOW AVAILABLE IN PAPERBACK

## The Blue Clerk

Ars Poetica in 59 Versos

DIONNE BRAND

"It takes a truly gifted writer to not only write about the queer experience as identity, but to also skillfully and astutely motion to the entire concept of temporal universality. *The Blue Clerk* may be one of the best collections of prose poems I've read in a long while."—**JULY WESTHALE**, *Lambda Literary Review*

"*The Blue Clerk* is beautiful . . . in its sumptuous and incendiary prose, in its fierce challenge to the illusions of literature, and in its manifest belief in the act of writing."—**DAVID CHARIANDY**, *The Walrus*

On a lonely wharf a clerk in an ink-blue coat inspects bales and bales of paper that hold a poet's accumulated left-hand pages—the unwritten, the withheld, the unexpressed, the withdrawn, the restrained, the word-shard. In *The Blue Clerk* renowned poet Dionne Brand stages a conversation and an argument between the poet and the Blue Clerk, who is the keeper of the poet's pages. In their dialogues—which take shape as a series of haunting prose poems—the poet and the clerk invoke a host of writers, philosophers, and artists, from Jacob Lawrence, Lola Kiepja, and Walter Benjamin to John Coltrane, Josephine Turalba, and Jorge Luis Borges. Through these essay poems, Brand explores memory, language, culture, and time while intimately interrogating the act and difficulty of writing, the relationship between the poet and the world, and the link between author and art. Inviting the reader to engage with the resonant meanings of the withheld, Brand offers a profound and moving philosophy of writing and a wide-ranging analysis of the present world.

**Dionne Brand** is Professor of English in the School of English and Theatre Studies at the University of Guelph and the author of numerous works of poetry and prose.

## Discovering Fiction

YAN LIANKE

Translated and with an Introduction by CARLOS ROJAS

"Yan Lianke is among the most innovative polemical fiction writers in contemporary Chinese and world literature. In *Discovering Fiction*, he demonstrates another facet of his talent: we see Yan as a sharp critic of fiction's diabolic potential, a bold explorer beyond the boundaries of imagination and a zealous advocate of a world that is both surreal and hyperreal."—**DAVID DER-WEI WANG**, author of *Why Fiction Matters in Contemporary China*

"*Discovering Fiction* gathers and illuminates Yan Lianke's views and conceptions of literature. This rich volume also sheds light on Yan's own masterpieces, such as *Lenin's Kisses* and *Dream of Ding Village*. It's the kind of literary criticism that is both useful and edifying."—**HA JIN**, author of *Nanjing Requiem*

Over the past twenty years, Chinese novelist Yan Lianke has emerged as one of the most important writers in the world. In *Discovering Fiction*, Yan offers insights into his views on literature and realism, the major works that inspired him, and his theories of writing. He juxtaposes discussions of the high realism of Leo Tolstoy and Lu Xun against Franz Kafka's modernism and Gabriel García Márquez's magical realism, charting the relationship between causality, truth, and modes of realism. He also discusses his approach to realism, which he terms "mythorealism"—a way of capturing the world's underlying truth by relying on the allegories, myths, legends, and dreamscapes that emerge from daily life. Revealing and instructive, *Discovering Fiction* gives readers an unprecedented look into the mind and art of a literary giant.

### SINOTHEORY

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

### PRAISE FOR YAN LIANKE

"Yan is one of those rare geniuses who finds in the peculiar absurdities of his own culture the absurdities that infect all cultures."—*The Washington Post*

"Yan's subject is China, but he has condensed the human forces driving today's global upheavals into a bracing, universal vision."—*The New York Times*

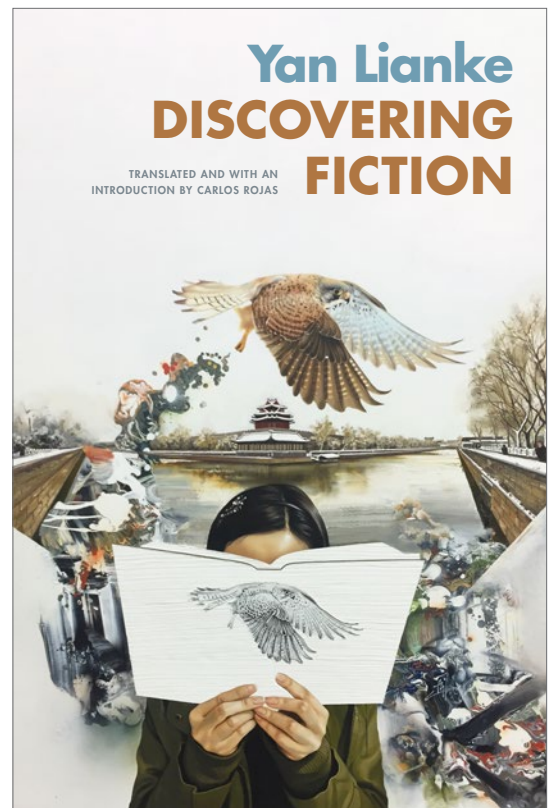
"China's most controversial novelist . . . [A] preternatural gift for metaphor spills out of him unbidden."—*New Yorker*

"One of China's eminent and most controversial novelists and satirists."—*Chicago Tribune*

"China's foremost literary satirist. . . . [Yan] deploys offbeat humour, anarchic set pieces and surreal imagery to shed new light on dark episodes from modern Chinese history."—*Financial Times*

"One of China's most important—and certainly most fearless—living writers."—*Kirkus Reviews*

"A master of imaginative satire."—*The Guardian*



June 160 pages

paper, 978-1-4780-1830-8 \$23.95tr/£17.99

cloth, 978-1-4780-1567-3 \$89.95/£72.00



**Yan Lianke** is the author of *Hard Like Water*, *The Day the Sun Died*, *The Explosion Chronicles*, *The Four Books*, and many other novels and story collections. Winner of the Franz Kafka Prize and a two-time finalist for the Man Booker International Prize, Yan teaches at Renmin University in Beijing and the Hong Kong University of Science and Technology.

**Carlos Rojas** is Professor of Asian and Middle Eastern Studies at Duke University. He has translated several of Yan's novels, including *Hard Like Water*, *The Day the Sun Died*, and *The Explosion Chronicles*.

# THE MEXICO READER



HISTORY, CULTURE, POLITICS

Gilbert M. Joseph and Timothy J. Henderson, editors

SECOND EDITION, REVISED AND UPDATED

**August** 832 pages, 93 illustrations  
paper, 978-1-4780-1836-0 **\$31.95tr/£23.99**  
cloth, 978-1-4780-1573-4 **\$124.95/£99.00**

**Gilbert M. Joseph** is Farnam Professor Emeritus of History and International Studies at Yale University and author, coauthor, and editor of many books, including *Mexico's Once and Future Revolution: Social Upheaval and the Challenge of Rule since the Late Nineteenth Century*, also published by Duke University Press.

**Timothy J. Henderson** was a Distinguished Research Professor of History at Auburn University at Montgomery before retiring in 2021. He is the author of several books on Mexican history.

## The Mexico Reader

History, Culture, Politics

**GILBERT M. JOSEPH** and **TIMOTHY J. HENDERSON**, editors

Second Edition, revised and updated

*The Mexico Reader* is a vivid and comprehensive guide to *muchos Méxicos*—the many varied histories and cultures of Mexico. Unparalleled in scope, it covers pre-Columbian times to the present, from the extraordinary power and influence of the Roman Catholic Church to Mexico's uneven postrevolutionary modernization, from chronic economic and political instability to its rich cultural heritage. Bringing together over eighty selections that include poetry, folklore, photoessays, songs, political cartoons, memoirs, journalism, and scholarly writing, this volume highlights the voices of everyday Mexicans—indigenous peoples, artists, soldiers, priests, peasants, and workers. It also includes pieces by politicians and foreign diplomats, literary giants Octavio Paz, Gloria Anzaldúa, and Carlos Fuentes, and pieces about and by revolutionary leaders Pancho Villa and Emiliano Zapata. This revised and updated edition features new selections that address twenty-first century developments, including the rise of narcopolitics, the economic and personal costs of the United States' mass deportation programs, the political activism of indigenous healers and manufacturing workers, and the impact of the COVID-19 pandemic. *The Mexico Reader* is an essential resource for travelers, students, and experts alike.

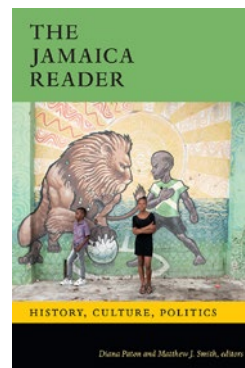
THE LATIN AMERICA READERS

A series edited by Robin Kirk and Orin Starn

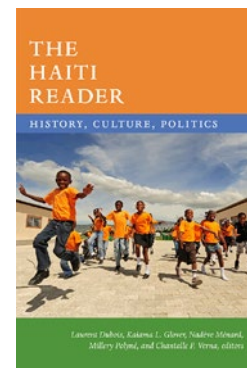
### PRaise for the first edition

"There is an impressive, even passionate, commitment to excavating the embedded cultural, political, and economic reference points that arguably constitute something called a Mexican nationalist imaginary. At the same time, the editors have methodologically sought out the contradictions of that imaginary, offering both official, and many unofficial, voices. The result simultaneously exposes and subverts the nation's foundational fictions."—**ERIC ZOLOV**, *Hispanic American Historical Review*

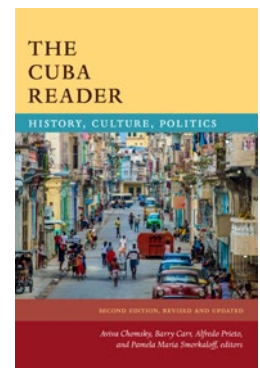
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## Consuelo Jimenez Underwood

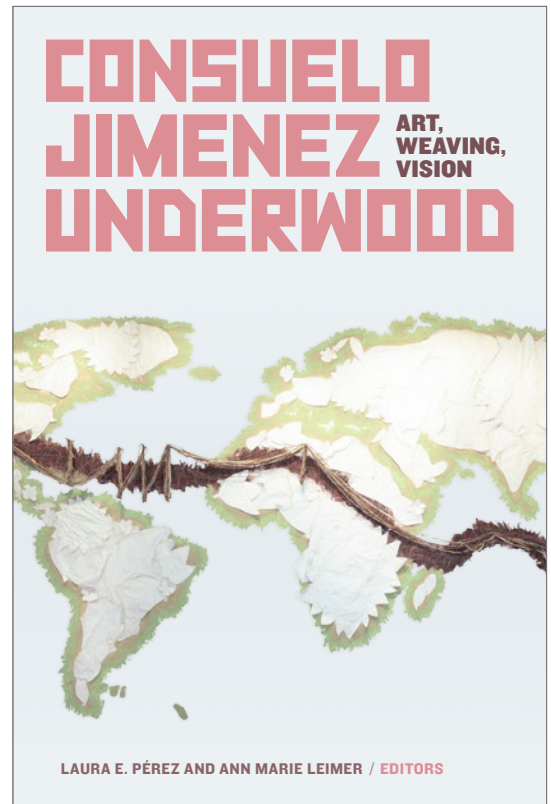
Art, Weaving, Vision

**LAURA E. PÉREZ** and **ANN MARIE LEIMER**, editors

"Consuelo Jimenez Underwood's extraordinary body of work receives a richly detailed analysis in this comprehensive and nuanced anthology that brings out the layered, playful, and decolonial aspects of her innovative fiber art. A critical contribution to Chicanx art history, borderlands studies, and the history of textiles in the United States, *Consuelo Jimenez Underwood: Art, Weaving, Vision*, pulls together an impressive chorus of scholarly and poetic voices that sing to the true spirit of the artist's work."—**JENNIFER A. GONZÁLEZ**, coeditor of *Chicano and Chicana Art: A Critical Anthology*

Consuelo Jimenez Underwood's artwork is marked by her compassionate and urgent engagement with a range of pressing contemporary issues, from immigration and environmental precarity to the resilience of Indigenous ancestral values and the necessity of decolonial aesthetics in art making. Drawing on the fiber arts movement of the 1960s and 1970s, Chicana feminist art, and Indigenous fiber- and loom-based traditions, Jimenez Underwood's art encompasses needlework, weaving, painted and silkscreened pieces, installations, sculptures, and performance. This volume's contributors write about her place in feminist textile art history, situate her work among that of other Indigenous-identified feminist artists, and explore her signature works, series, techniques, images, and materials. Redefining the practice of weaving, Jimenez Underwood works with repurposed barbed wire, yellow caution tape, safety pins, plastic bags, and crosses Indigenous, Chicana, European, and Euro-American art practices, pushing the arts of the Americas beyond Eurocentric aesthetics toward culturally hybrid and Indigenous understandings of art making. Jimenez Underwood's redefinition of weaving and painting alongside the socially and environmentally engaged dimensions of her work position her as one of the most vital artists of our time.

**Contributors** Constance Cortez, Karen Mary Davalos, Carmen Febles, María Esther Fernández, Christine Laffer, Ann Marie Leimer, Amalia Mesa-Bains, Robert Milnes, Jenell Navarro, Laura E. Pérez, Marcos Pizarro, Verónica Reyes, Clara Román-Odio, Carol Sauvion, Cristina Serna, Emily Zaiden



**July** 384 pages, 95 color illustrations  
paper, 978-1-4780-1832-2 **\$29.95tr/£22.99**  
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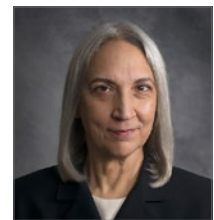
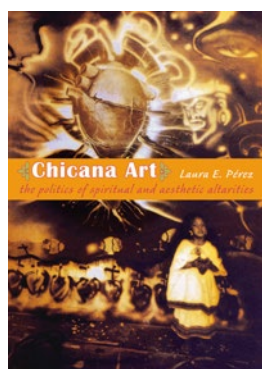
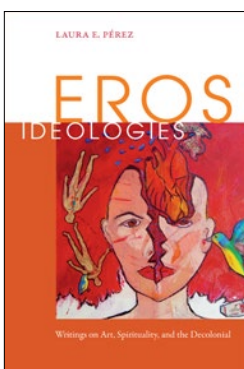


Photo by Jesús Manuel Mena Garza.

**Laura E. Pérez** is Professor of Ethnic Studies at the University of California, Berkeley, and author of *Eros Ideologies: Writings on Art, Spirituality, and the Decolonial* and *Chicana Art: The Politics of Spiritual and Aesthetic Altarities*, both also published by Duke University Press.

**Ann Marie Leimer** is Professor of Art at Midwestern State University and is a scholar and curator of Chicanx art.

Also by Laura E. Pérez



**Eros Ideologies**  
Writings on Art, Spirituality, and the Decolonial  
paper, \$27.95tr/£20.99  
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**Chicana Art**  
The Politics of Spiritual and Aesthetic Altarities  
paper, \$29.95tr/£22.99  
978-0-8223-3868-0 / 2007

## Planetary Longings

MARY LOUISE PRATT

"These brilliant essays bring cultural theory to life. Mary Louise Pratt thinks from across the Americas, drawing us into a repertoire that every American should grasp. To decolonize the postcolonial legacy, she shows us how to think generously and rigorously as well as politically."—**ANNA LOWENHAUPT TSING**, coeditor of *Feral Atlas: The More-than-Human Anthropocene*

"This scintillating collection of essays by Mary Louise Pratt is a beautifully voiced journey through the major debates in postcolonial and decolonial studies in Latin America as well as the canon wars in the North American academy. These frame the emergent category of indigeneity as a dynamic catalyst of art, social criticism, and world-making on the many margins of Euro-American modernity."—**ARJUN APPADURAI**, Max Weber Global Professor, Bard Graduate Center

In *Planetary Longings* eminent cultural theorist Mary Louise Pratt posits that the last decade of the twentieth century and the first decades of the twenty-first mark a turning point in the human and planetary condition. Examining the forces of modernity, neoliberalism, coloniality, and indigeneity in their pre- and postmillennial forms, Pratt reflects on the crisis of futurity that accompanies the millennial turn in relation to environmental disaster and to new forms of thinking it has catalyzed. She turns to 1990s Latin American vernacular culture, literary fiction, and social movements, which simultaneously registered neoliberalism's devastating effects and pursued alternate ways of knowing and living. Tracing the workings of colonialism alongside the history of anticolonial struggles and indigenous mobilizations in the Americas, Pratt analyzes indigeneity as both a key index of coloniality, neoliberal extraction, and ecological destruction, and a source for alternative modes of thought and being. Ultimately, Pratt demonstrates that the changes on either side of the millennium have catalyzed new forms of world-making and knowledge-making in the face of an unknowable and catastrophic future.

### DISSIDENT ACTS

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**Mary Louise Pratt** is Silver Professor Emerita of Spanish and Portuguese and Social and Cultural Analysis at New York University, and Olive H. Palmore Professor of Humanities Emerita at Stanford University. She is co-editor of *Trumpism, Mexican America, and the Struggle for Latinx Citizenship* and author of *Imperial Eyes: Travel Writing and Transculturation*.

## The Surrounds

Urban Life within and beyond Capture

**ABDOUMALIQ SIMONE**

"AbdouMaliq Simone is like Lawrence 'Butch' Morris. His lectures, his rehearsals, are conductions that sound and show the inseparability of the theory and history of radical practice. What he gathers of the surrounds, in *The Surrounds*, is the generative disruption, the general strike, that persists under the duress and in the toxic radiation of the city. People live a kind of radiance in terror and deprivation whose ubiquity makes it seem unlikely. Simone insists on every aspect of such presence, teaching us how to learn from it, and with it, so that we, too, might practice it, (every)where it's at."

—**FRED MOTEN**, author of *Black and Blur*

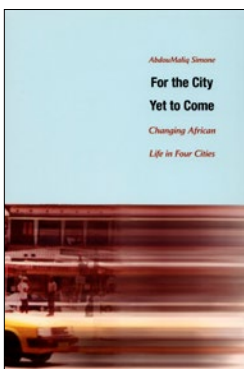
"*The Surrounds* is a special example of a very refined voice, a voice that travels, returns, meanders, and cycles between encounters with places, friends, and thinkers as one would travel through the spaces of a city. With poetic economy, AbdouMaliq Simone tells a cautionary tale for those who put their faith solely in data, master plans, and standards. His sophisticated story is at once explicit and indeterminate. You can learn about the city's solids and beings, but you cannot know how they will collide."—**KELLER EASTERLING**, author of *Medium Design: Knowing How to Work on the World*

In *The Surrounds* renowned urbanist AbdouMaliq Simone offers a new theorization of the interface of the urban and the political. Working at the intersection of Black studies, urban theory, and decolonial and Islamic thought, Simone centers *the surrounds*—those urban spaces beyond control and capture that exist as a locus of rebellion and invention. He shows that even in clearly defined city environments, whether industrial, carceral, administrative, or domestic, residents use spaces for purposes they were not designed for: schools become housing, markets turn into classrooms, tax offices transform into repair shops. The surrounds, Simone contends, are where nothing fits according to design. They are where forgotten and marginalized populations invent new relations and ways of living and being, continuously reshaping what individuals and collectives can do. Focusing less on what new worlds may come to be rather than what people are creating now, Simone shows how the surrounds are an integral part of the expansiveness of urban imagination.

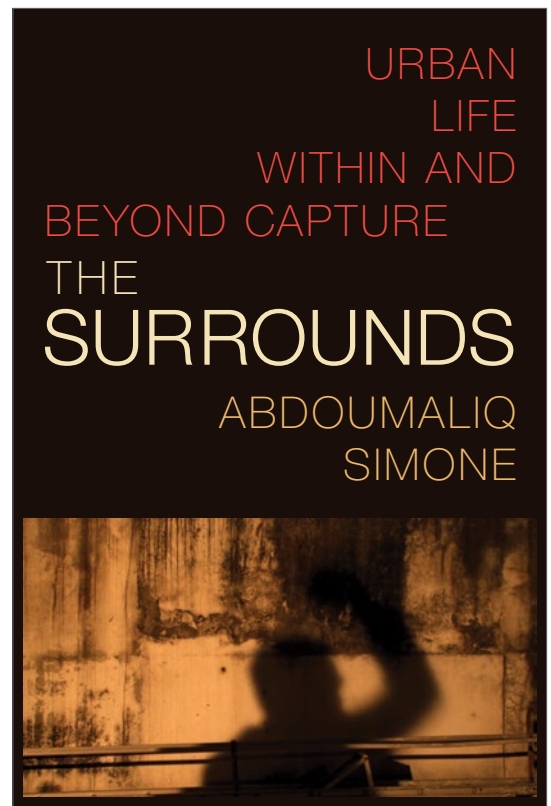
### THEORY IN FORMS

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Also by AbdouMaliq Simone



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**June** 176 pages, 12 illustrations  
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**AbdouMaliq Simone** is Senior Professorial Fellow at the Urban Institute at the University of Sheffield and author of *For the City Yet to Come: Changing African Life in Four Cities*, also published by Duke University Press, *Improvised Lives: Rhythms of Endurance in an Urban South*, and *Jakarta: Drawing the City Near*.





**July** 432 pages, 26 illustrations  
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**Neferti X. M. Tadiar** is Professor of Women's, Gender, and Sexuality Studies at Barnard College, Columbia University, author of *Things Fall Away: Philippine Historical Experience and the Makings of Globalization*, also published by Duke University Press, and *Fantasy Production: Sexual Economies and Other Philippine Consequences for the New World Order*.

## Remaindered Life

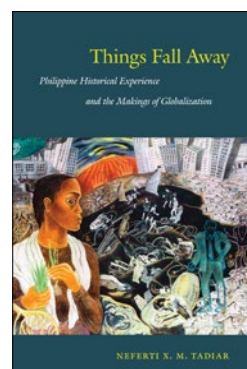
NEFERTI X. M. TADIAR

"In this beautiful, elegant, and important book, Neferti X. M. Tadiar addresses the brutality and despair of our current global political-economic moment while gesturing to something beyond it in a nonheroic, elegiac way that pays deep respect to those whose lives are remaindered. A chilling and convincing analysis of political economy from one of the stand-out theorists of our time, *Remaindered Life* makes far-reaching and significant contribution to big debates about capitalism and contemporary politics."—**GERALDINE PRATT**, author of *Families Apart: Migrant Mothers and the Conflicts of Labor and Love*

"Neferti X. M. Tadiar incisively renders the world of the poor, the migrant, the imprisoned, and the expendable in ways that honor both the dire straits they find themselves in and their attempts to create a space to live in that cannot be fully grasped by capitalist valuation. Considering what happens when citizenship is no longer possible, Tadiar offers critical interventions on which to organize reflections on value, dispossession, expendability, sovereignty, and privilege. She pulls no punches in this driven and important book."—**ABDOUMALIQ SIMONE**, author of *The Surrounds: Urban Life Within and Beyond Capture*

In *Remaindered Life* Neferti X. M. Tadiar offers a new conceptual vocabulary and framework for rethinking the dynamics of a global capitalism maintained through permanent imperial war. Tracking how contemporary capitalist accumulation depends on producing life-times of disposability, Tadiar focuses on what she terms remaindered life—practices of living that exceed the distinction between life worth living and life worth expending. Through this heuristic, Tadiar reinterprets the global significance and genealogy of the surplus life-making practices of migrant domestic and service workers, refugees fleeing wars and environmental disasters, criminalized communities, urban slum dwellers, and dispossessed indigenous people. She also examines artists and filmmakers in the global South who render forms of various living in the midst of disposability. Retelling the story of globalization from the side of those who reach beyond dominant protocols of living, Tadiar demonstrates how attending to remaindered life can open up another horizon of possibility for a radical remaking of our present global mode of life.

Also by Neferti X. M. Tadiar



**Things Fall Away**  
 Philippine Historical Experience  
 and the Makings of Globalization  
 paper, \$31.95/£23.99  
 978-0-8223-4446-9 / 2009

## The Sovereign Trickster

Death and Laughter in the Age of Duterte

VICENTE L. RAFAEL

In *The Sovereign Trickster* Vicente L. Rafael offers a prismatic view of the age of Rodrigo Duterte in the contemporary Philippines. Framing Duterte as a trickster figure who boasts, jokes, terrorizes, plays the victim, and instills terror, Rafael weaves together topics ranging from the drug war, policing, and extrajudicial killings to neoliberal citizenship, intimacy, and photojournalism. He is less concerned with defining Duterte as a fascist, populist, warlord, and traditional politician than he is with examining what Duterte does: how he rules, the rhetoric of his humor, his use of obscenity to stoke fear, and his projection of masculinity and misogyny. Locating Duterte's rise within the context of counterinsurgency, neoliberalism, and the history of electoral violence, while drawing on Foucault's biopower and Mbembe's necropolitics, Rafael outlines how Duterte weaponizes death to control life. By diagnosing the symptoms of the authoritarian imaginary as it circulates in the Philippines, Rafael provides a complex account of Duterte's regime and the social conditions that allow him to enjoy continued support.

**Vicente L. Rafael** is Professor of History and Southeast Asian Studies at the University of Washington and author of *Motherless Tongues: The Insurgency of Language amid Wars of Translation*; *The Promise of the Foreign: Nationalism and the Technics of Translation in the Spanish Philippines*; *White Love and Other Events in Filipino History*; and *Contracting Colonialism: Translation and Christian Conversion in Tagalog Society Under Early Spanish Rule*, all also published by Duke University Press.

spirituality | anthropology | creative nonfiction

## Myriad Intimacies

LATA MANI

"There is a quality of luminous brilliance in this evocative offering which Lata Mani has placed in our hands. . . . *Myriad Intimacies* is a grand alchemy."—**M. JACQUI ALEXANDER**

In *Myriad Intimacies* postcolonial theorist, spiritual practitioner, and filmmaker Lata Mani oscillates between text and video, poetry and prose, genre and form, register and voice, and secular and sacred to offer a transmedia exploration of the interrelatedness of lives, concepts, frameworks, and aspects of self. She draws on concepts from tantra—a philosophy that celebrates matter as alive, embodiment as sacred, and the senses as a form of intelligence—alongside feminist, critical race, and cultural theory to meditate on the ways in which everyone and everything exists in mutually constitutive interrelations. Addressing issues ranging from desire, the body, nature, and love, to otherness, identity politics, social justice, #MeToo, and the COVID-19 pandemic, Mani foregrounds the power and necessity of recognizing relationality as foundational. Throughout, she offers a way of reframing what we think we know and how we come to know it, demonstrating that it is only by acknowledging and embracing the indivisible and interdependent nature of existence that we restore our true intimacy with each other and the world.

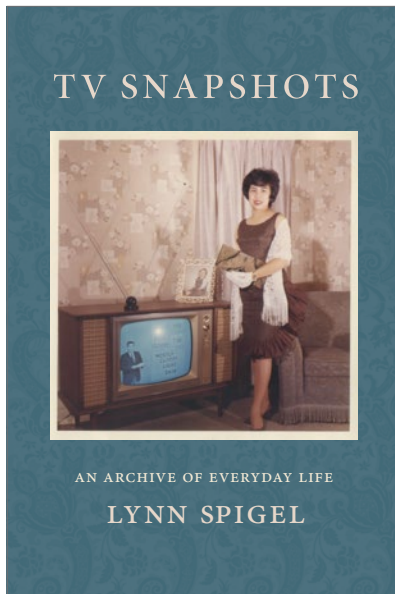
**Lata Mani** is an independent scholar and filmmaker and author of *The Integral Nature of Things: Critical Reflections on the Present* and *SacredSecular: Contemplative Cultural Critique*.



**February** 192 pages, 15 illustrations  
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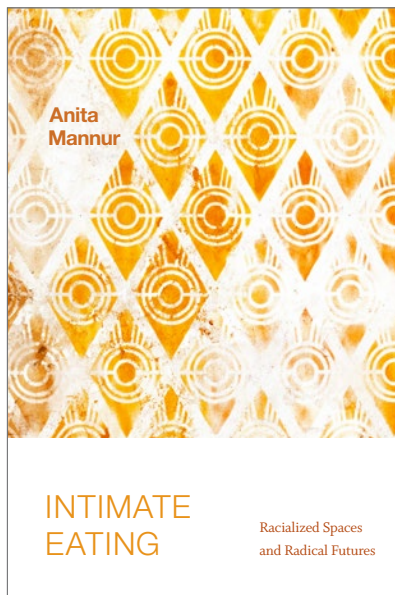
## TV Snapshots

An Archive of Everyday Life

**LYNN SPIGEL**

In *TV Snapshots*, Lynn Spigel explores snapshots of people posing in front of their television sets in the 1950s through the early 1970s. Like today's selfies, TV snapshots were a popular photographic practice through which people visualized their lives in an increasingly mediated culture. Drawing on her collection of over 5,000 TV snapshots, Spigel shows that people did not just watch TV: women used the TV set as a backdrop for fashion and glamour poses; people dressed in drag in front of the screen; and, in pinup poses, people even turned the TV setting into a space for erotic display. While the TV industry promoted on-screen images of white nuclear families in suburban homes, the snapshots depict a broad range of people across racial, ethnic, and class backgrounds that do not always conform to the reigning middle-class nuclear family ideal. Showing how the television set became a central presence in the home that exceeded its mass entertainment function, Spigel highlights how TV snapshots complicate understandings of the significance of TV in everyday life.

**Lynn Spigel** is Frances E. Willard Professor of Screen Cultures at Northwestern University and author of *Welcome to the Dreamhouse: Popular Media and Postwar Suburbs*, also published by Duke University Press, *TV by Design: Modern Art and the Rise of Network Television*, and *Make Room for TV: Television and the Family Ideal in Postwar America*.



**March** 192 pages, 13 illustrations  
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food studies | american studies | critical ethnic studies

## Intimate Eating

Racialized Spaces and Radical Futures

**ANITA MANNUR**

In *Intimate Eating* Anita Mannur examines how notions of the culinary can create new forms of kinship, intimacy, and social and political belonging. Drawing on critical ethnic studies and queer studies, Mannur traces the ways in which people of color, queer people, and other marginalized subjects create and sustain this belonging through the formation of “intimate eating publics.” These spaces—whether taking place in online communities or eating alone in a restaurant—blur the line between public and private. In analyses of Julie Powell’s *Julie and Julia*, Nani Power’s *Ginger and Ganesh*, Ritesh Batra’s film *The Lunchbox*, Michael Rakowitz’s performance art installation *Enemy Kitchen*, and the *Great British Bake Off*, Mannur focuses on how racialized South Asian and Arab brown bodies become visible in various intimate eating publics. In this way, the culinary becomes central to discourses of race and other social categories of difference. By illuminating how cooking, eating, and distributing food shape and sustain social worlds, Mannur reconfigures how we think about networks of intimacy beyond the family, heteronormativity, and nation.

**Anita Mannur** is Associate Professor of English at Miami University, author of *Culinary Fictions: Food in South Asian Diasporic Culture*, and coeditor of *Eating Asian America: A Food Studies Reader*.



## Passionate Work

Endurance after the Good Life

**RENYI HONG**

In *Passionate Work*, Renyi Hong theorizes the notion of being “passionate about your work” as an affective project that encourages people to endure economically trying situations like unemployment, job change, repetitive and menial labor, and freelancing. Not simply a subject of aspiration, passion has been deployed as a means to build resilience and mend disappointments with our experiences of work. Tracking the rise of passion in nineteenth-century management to trends like gamification, coworking, and unemployment insurance, Hong demonstrates how passion can emerge in instances that would not typically be understood as passionate. Gamification numbs crippling boredom by keeping call center workers in an unthinking, suspensive state, pursuing even the most banal tasks in hope of career advancement. Coworking spaces marketed toward freelancers combat loneliness and disconnection at the precise moment when middle-class sureties are profoundly threatened. Ultimately, Hong argues, the ideal of passionate work sustains a condition of cruel optimism, where passion is offered as the solution for the injustices of contemporary capitalism.

**Renyi Hong** is Assistant Professor of Communications and New Media at the National University of Singapore.



Still from “What Is a Badge?,” MacArthur Foundation.

**June** 256 pages, 10 illustrations  
 paper, 978-1-4780-1822-3 **\$25.95/£19.99**  
 cloth, 978-1-4780-1559-8 **\$99.95/£80.00**

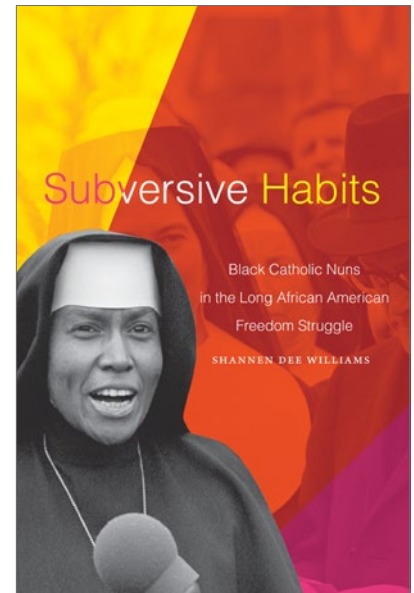
## Subversive Habits

Black Catholic Nuns in the Long African American Freedom Struggle

**SHANNEN DEE WILLIAMS**

In *Subversive Habits*, Shannen Dee Williams provides the first full history of Black Catholic nuns in the United States, hailing them as the “forgotten prophets” of Catholicism and democracy. Drawing on oral histories and previously sealed church records, Williams demonstrates how master narratives of women’s religious life and Catholic commitments to racial and gender justice fundamentally change when the lives and experiences of African American nuns are taken seriously. For Black Catholic women and girls, embracing the celibate religious state constituted a radical act of resistance to white supremacy and the sexual terrorism built into chattel slavery and segregation. Williams shows how Black sisters—such as Sister Mary Antona Ebo, who was the only Black member of the inaugural delegation of Catholic sisters to travel to Selma, Alabama, and join the Black voting rights marches of 1965—were pioneering religious leaders, educators, healthcare professionals, desegregation foot soldiers, Black power activists, and womanist theologians. In the process, Williams calls attention to Catholic women’s religious life as a stronghold of white supremacy and racial segregation—and thus an important battleground in the long African American freedom struggle.

**Shannen Dee Williams** is Associate Professor of History at the University of Dayton.



**May** 416 pages, 39 illustrations  
 paper, 978-1-4780-1820-9 **\$29.95/£22.99**  
 cloth, 978-1-4780-1557-4 **\$109.95/£88.00**

## Legal Spectatorship

Slavery and the Visual Culture of Domestic Violence

**KELLI MOORE**

**July** 256 pages, 19 illustrations  
paper, 978-1-4780-1834-6 **\$25.95/£19.99**  
cloth, 978-1-4780-1570-3 **\$99.95/£80.00**

In *Legal Spectatorship* Kelli Moore traces the political origins of the concept of domestic violence through visual culture in the United States. Tracing its appearance in Article IV of the Constitution, slave narratives, police notation, cybernetic theories of affect, criminal trials, and the “look” of the battered woman, Moore contends that domestic violence refers to more than violence between intimate partners—it denotes the mechanisms of racial hierarchy and oppression that undergird republican government in the United States. Moore connects the use of photographic evidence of domestic violence in courtrooms, which often stands in for women’s testimony, to slaves’ silent experience and witnessing of domestic abuse. Drawing on Harriet Jacobs’s *Incidents in the Life of a Slave Girl*, abolitionist print culture, courtroom witness testimony, and the work of Hortense Spillers, Moore shows how the logic of slavery and antiblack racism also dictates the silencing techniques of the contemporary domestic violence courtroom. By positioning testimony on contemporary domestic violence prosecution within the archive of slavery, Moore demonstrates that domestic violence and its image are haunted by black bodies, black flesh, and black freedom.

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD RECIPIENT

**Kelli Moore** is Assistant Professor of Media, Culture, and Communication at New York University.



Kameelah Janan Rasheed, *A Question Is a Sentence Designed to Elicit a Response. Today, We Want to Know What the Sloppy Future Holds* (detail), 2018. Photo by Jonathan Dorado.

**February** 220 pages  
Volume 121, number 1  
paper, 978-1-4780-1752-3 **\$16.00/£12.99**

black studies | literary studies

## Black Temporality in Times of Crisis

**BADIA AHAD** and **HABIBA IBRAHIM**, issue editors

A special issue of the *South Atlantic Quarterly*

Contributors to this special issue use crisis as a framework to explore historical and present-day Black temporalities. Considering how moments of emergency shift and redefine one’s relationship to time and temporality—particularly in the material, psychic, and emotional lives of Black people—the authors examine the resulting paradoxical aspects of time. They argue that crisis demands response while revealing no clear course of action and holds its victims in states of suspension and expectation. The authors use 2020 as a point of departure, in which “pandemic time” emerged as an experience of time’s seemingly simultaneous expansion and compression: the slow time of monotony, the racing time of anxiety, and the cyclical time of mourning. The essays cover racial capitalism as it exists through stolen land (dispossession of Native sovereignty), stolen life (African enslavement), and stolen time; the temporal differences between the lived experience of Black flesh and the Black body; and the significance of time to the production of Black ontology and the field of Black studies.

**Contributors** Badia Ahad, Margo Natalie Crawford, Eve Dunbar, Julius B. Fleming, Tao Leigh Goffe, Habiba Ibrahim, Shaun Myers, Kaneesha Cherelle Parsard, Sarah Stefana Smith, Frederick C. Staidum Jr.

**Badia Ahad** is Professor of English at Loyola University and author of *Freud Upside Down: African American Literature and Psychoanalytic Culture* and *Afro-Nostalgia: Feeling Good in Contemporary Black Culture*. **Habiba Ibrahim** is Associate Professor of English at the University of Washington and author of *Black Age: Oceanic Lifespans and the Time of Black Life*.

## Black Trans Feminism

MARQUIS BEY

"In Bey's hands, Black trans feminism becomes a powerful call for vulnerability, fugitive hope, abolition, and freedom. *Black Trans Feminism* allows us to gesture to all that we want from this world but do not yet know how to name." —**JENNIFER C. NASH**

In *Black Trans Feminism* Marquis Bey offers a meditation on blackness and gender nonnormativity in ways that recalibrate traditional understandings of each. Theorizing black trans feminism from the vantages of abolition and gender radicality, Bey articulates blackness as a mutiny against racializing categorizations; transness as a nonpredetermined, wayward, and deregulated movement that works toward gender's destruction; and black feminism as an epistemological method to fracture hegemonic modes of racialized gender. In readings of the essays, interviews, and poems of Alexis Pauline Gumbs, jayy dodd, Venus Di'Khadija Selenite, and Dane Figueroa Edidi, Bey turns black trans feminism away from a politics of gendered embodiment and toward a conception of it as a politics grounded in fugitivity and the subversion of power. Together, blackness and transness actualize themselves as on the run from gender. In this way, Bey presents black trans feminism as a mode of enacting the wholesale dismantling of the world we have been given.

### BLACK OUTDOORS

*Innovations in the Poetics of Study*

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

**Marquis Bey** is Assistant Professor of African American Studies and English at Northwestern University and author of *The Problem of the Negro as a Problem for Gender, Anarcho-Blackness: Notes toward a Black Anarchism*, and *Them Goon Rules: Fugitive Essays on Radical Black Feminism*.

### queer theory

## Queer Fire

Liberation and Abolition

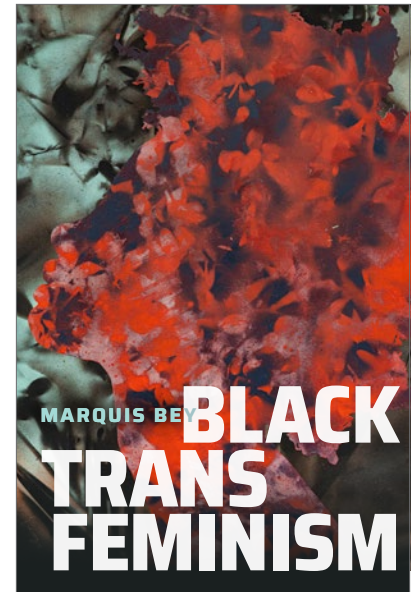
**MARQUIS BEY** and **JESSE A. GOLDBERG**, issue editors

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

This special issue brings together scholars, artists, and activists working at the intersections of queer theory, critical race studies, and radical movements to consider prison abolition as a project of queer liberation and queer liberation as an abolitionist project. Pushing beyond observations that prisons disproportionately harm queer people, the contributors demonstrate that gender itself is a carceral system and demand that gender and sexuality, too, be subject to abolition. The contributors offer fresh analytical lenses, personal reflections, and unequivocal calls to action to the ongoing work of constructing liberatory futures without prisons, police, or the tyranny of colonial gender systems. In the essays collected here, they explore trans identity and community across prison walls, consider how gentrification functions as a carceral mechanism, meditate on the importance and ethics of queer art, and argue for the necessity of anticarceral queer politics that do not look to punishment for justice.

**Contributors** Marquis Bey, Caia Maria Coelho, Stephen Dillon, Nadja Eisenberg-Guyot, Jesse A. Goldberg, Jaden Janak, Alexandre Martins, Alison Rose Reed, S. M. Rodriguez, Kitty Rotolo, Lorenzo Triburgo, Sarah Van Dyck

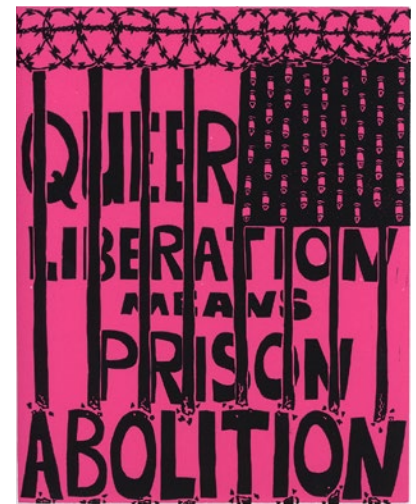
**Marquis Bey** is Assistant Professor of African American Studies and English at Northwestern University and author of *Black Trans Feminism*, also published by Duke University Press. **Jesse A. Goldberg** is a Postdoctoral Research Fellow in the Humanities Institute at Pennsylvania State University.



**February** 304 pages

paper, 978-1-4780-1781-3 **\$27.95/£20.99**

cloth, 978-1-4780-1517-8 **\$104.95/£84.00**



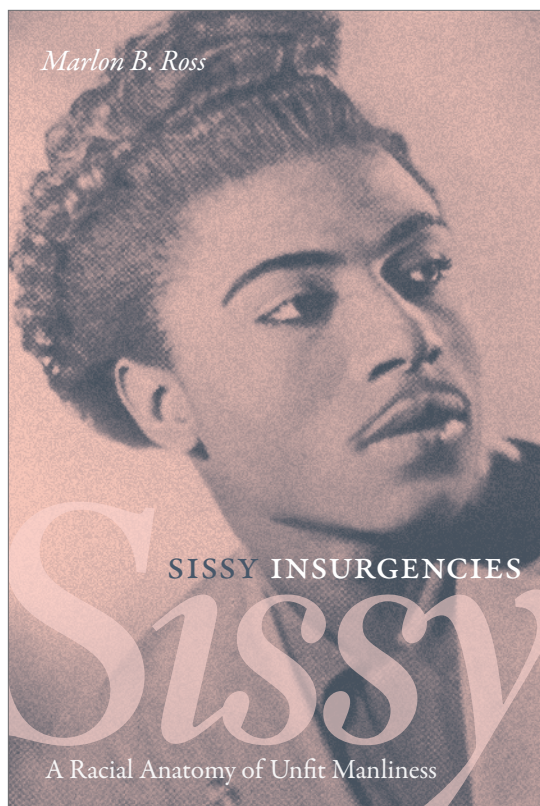
Cedar Kirwin, *Queer Liberation Means Prison Abolition*, 2017.

**March** 162 pages, 4 illustrations

Volume 28, number 2

paper, 978-1-4780-1733-2 **\$12.00/£9.99**





## Sissy Insurgencies

A Racial Anatomy of Unfit Manliness

**MARLON B. ROSS**

"In this remarkable work of African American intellectual history, Marlon B. Ross refuses to allow the sloppy modes of thought that have us tripping over the distinction between gender conduct and sexual orientation. He is vigilant about the matter of maintaining a distinction between the sissy and the homosexual. This long overdue study will make a very large impact on queer studies, masculinity studies, and African American studies."—**ROBERT F. REID-PHARR**, author of *Archives of Flesh: African America, Spain, and Post-Humanist Critique*

"*Sissy Insurgencies* is a model of careful historical and literary analysis from a scholar who has made an indelible mark in masculinity studies, black studies, and queer of color critique. Ambitious and far reaching in scope, this book is a stunning work of sissy insurgent genius."—**C. RILEY SNORTON**, author of *Black on Both Sides: A Racial History of Trans Identity*

In *Sissy Insurgencies* Marlon B. Ross focuses on the figure of the sissy in order to rethink how Americans have imagined, articulated, and negotiated manhood and boyhood from the 1880s to the present. Rather than collapsing sissiness into homosexuality, Ross shows how sissiness constitutes a historically fluid range of gender practices that are expressed as a physical manifestation, discursive epithet, social identity, and political phenomenon. He reconsiders several black leaders, intellectuals, musicians, and athletes within the context of sissiness, from Booker T. Washington, George Washington Carver, and James Baldwin to Little Richard, Amiri Baraka, and Wilt Chamberlain. Whether examining Washington's practice of cleaning as an iteration of sissiness, James Baldwin's self-fashioned sissy deportment, or sissophobia in professional sports and black nationalism, Ross demonstrates that sissiness can be embraced and exploited to conform to American gender norms or disrupt racialized patriarchy. In this way, sissiness constitutes a central element in modern understandings of race and gender.

**March** 456 pages, 22 illustrations  
paper, 978-1-4780-1783-7 **\$31.95/£23.99**  
cloth, 978-1-4780-1521-5 **\$114.95/£92.00**



**Marlon B. Ross** is Professor of English at the University of Virginia and author of *Manning the Race: Reforming Black Men in the Jim Crow Era* and *The Contours of Masculine Desire: Romanticism and the Rise of Women's Poetry*.

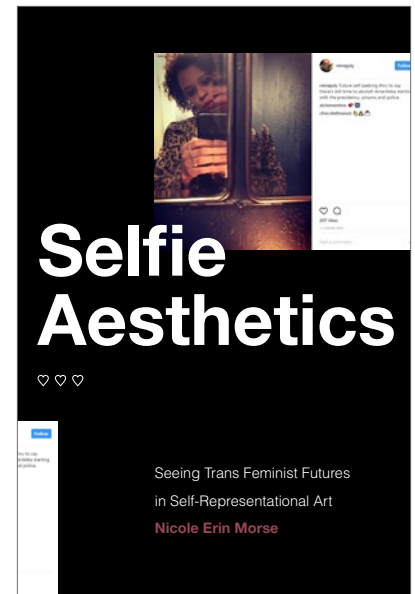
## Selfie Aesthetics

Seeing Trans Feminist Futures in Self-Representational Art

**NICOLE ERIN MORSE**

In *Selfie Aesthetics* Nicole Erin Morse examines how trans feminine artists use selfies and self-representational art to explore transition, selfhood, and relationality. Morse contends that rather than being understood as shallow emblems of a narcissistic age, selfies can produce politically meaningful encounters between creators and viewers. Through close readings of selfies and other digital artworks by trans feminist artists, Morse details a set of formal strategies they call selfie aesthetics: doubling, improvisation, seriality, and nonlinear temporality. Morse traces these strategies in the work of Zackary Drucker, Vivek Shraya, Tourmaline, Alok Vaid-Menon, Zinnia Jones, and Natalie Wynn, showing how they present improvisational identities and new modes of performative resistance by conveying the materialities of trans life. Morse shows how the interaction between selfie creators and viewers constructs collective modes of being and belonging in ways that envision trans feminist futures. By demonstrating the aesthetic depth and political potential of selfie creation, distribution, and reception, Morse deepens understandings of gender performativity and trans experience.

**Nicole Erin Morse** is Assistant Professor of Communication and Multimedia Studies at Florida Atlantic University.



**June** 216 pages, 44 illustrations  
paper, 978-1-4780-1814-8 **\$24.95/£18.99**  
cloth, 978-1-4780-1551-2 **\$94.95/£76.00**

trans studies

## The t4t Issue

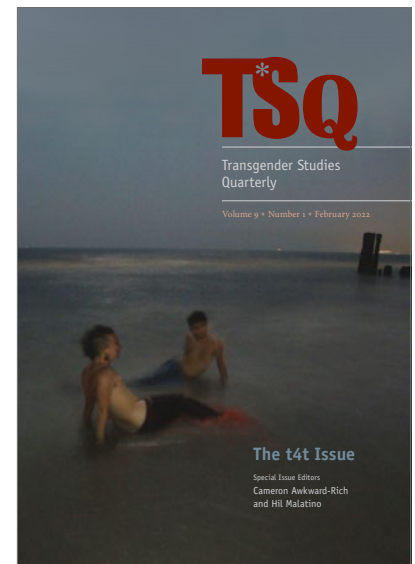
**CAMERON AWKWARD-RICH** and **HIL MALATINO**, issue editors

a special issue of *TSQ: Transgender Studies Quarterly*

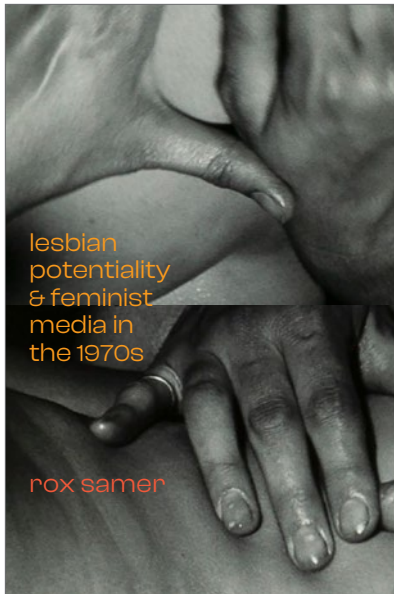
Originating in Craigslist personals to indicate a trans person seeking another trans person, the term “t4t” has come to describe not only circuits of desire and attraction but also practices of trans solidarity and mutual aid. Contributors to this issue investigate the multiple meanings associated with t4t, considering both its potential and its shortcomings. They explore forms of Black trans kinship, consider the possibilities and limits of trans crowdfunding, theorize transmasculine pornography as a site of identity formation, and critique t4t spaces that allow for abuse or exploitation. Because t4t names a type of separatism, it carries risks such as identity policing, the prioritization of one aspect of identity over others, and difficulty engaging in strategic coalition. And yet, in a world that remains hostile to trans forms of life, t4t also circulates as a promising practice of love, repair, and healing.

**Contributors** Cassius Adair, Aren Aizura, Cameron Awkward-Rich, Chris Barcelos, Cynthia Citlallín Delgado Huitrón, Lauren Fournier, Vox Jo Hsu, Christopher Joseph Lee, Amira Lundy-Harris, Hil Malatino, Amy Marvin, Isaac Preiss, Amir Rabiya, Nicholas Reich

**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*. **Hil Malatino** is Assistant Professor of Women's, Gender, and Sexuality Studies and of Philosophy at Pennsylvania State University and author of *Trans Care* and *Queer Embodiment: Monstrosity, Medical Violence, and Intersex Experience*.



**February** 148 pages, 5 illustrations  
Volume 9, number 1  
paper, 978-1-4780-1751-6 **\$12.00/£9.99**



**May** 312 pages, 49 illustrations  
 paper, 978-1-4780-1802-5 **\$27.95/£20.99**  
 cloth, 978-1-4780-1538-3 **\$104.95/£84.00**

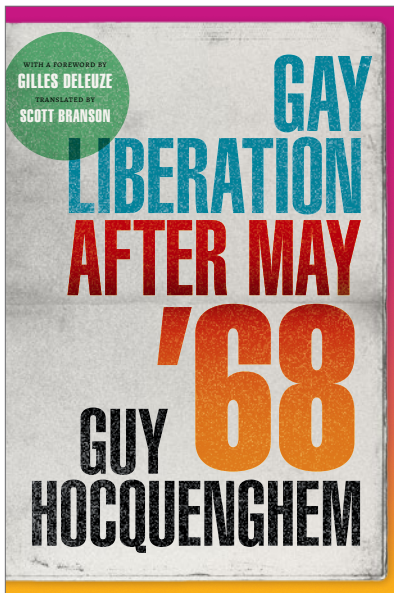
## Lesbian Potentiality and Feminist Media in the 1970s

**ROX SAMER**

In *Lesbian Potentiality and Feminist Media in the 1970s*, Rox Samer explores how 1970s feminists took up the figure of the lesbian in broad attempts to reimagine gender and sexuality. Samer turns to feminist film, video, and science fiction literature, offering a historiographical concept called “lesbian potentiality”—a way of thinking beyond what the lesbian was in favor of how the lesbian signified what could have come to be. Samer shows how the labor of feminist media workers and fans put lesbian potentiality into movement. They see lesbian potentiality in feminist prison documentaries that theorize the prison industrial complex’s racialized and gendered violence and give image to Black feminist love politics and freedom dreaming. Lesbian potentiality also circulates through the alternative spaces created by feminist science fiction and fantasy fanzines like *The Witch and the Chameleon* and *Janus*. It was here that author James Tiptree, Jr./Alice B. Sheldon felt free to do gender differently and inspired many others to do so in turn. Throughout, Samer embraces the perpetual reimagination of “lesbian” and the lesbian’s former futures for the sake of continued, radical world-building.

A CAMERA OBSCURA BOOK

**Rox Samer** is Assistant Professor of Visual and Performing Arts at Clark University and editor of the “Transgender Media” special issue of *Spectator*.



**May** 200 pages  
 paper, 978-1-4780-1808-7 **\$24.95/£18.99**  
 cloth, 978-1-4780-1545-1 **\$94.95/£76.00**

queer theory

## Gay Liberation after May '68

**GUY HOCQUENGHEM**

With a Foreword by **GILLES DELEUZE**, translated by **SCOTT BRANSON**

In *Gay Liberation after May '68*, first published in France in 1974 and appearing here in English for the first time, Guy Hocquenghem details the rise of the militant gay liberation movement alongside the women’s movement and other revolutionary organizing. Written after the apparent failure and eventual selling out of the revolutionary dream of May '68, Hocquenghem situates his theories of homosexual desire in the realm of revolutionary practice, arguing that revolutionary movements must be rethought through ideas of desire and sexuality that undo stable gender and sexual identities. Throughout, he persists in a radical vision of the world framed through a queerness that can dismantle the oppressions of capitalism and empire, the family, institutions, and, ultimately, civilization. The articles, communiques, and manifestos that comprise the book give an archival glimpse at the issues queer revolutionaries faced at the time while speaking to today’s radical queers as they look to transform their world.



**THEORY Q**

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

**Guy Hocquenghem** (1946–1988) taught philosophy at the University of Vincennes, Paris. An activist and pioneering queer theorist, he was the author of many books, including *Homosexual Desire*, also published by Duke University Press, as well as a staff writer for the French publication *Libération* and a founding member of Le Front Homosexuel d'Action Révolutionnaire. **Gilles Deleuze** (1925–1995) was one of the most influential and prolific philosophers of the twentieth century. **Scott Branson** is a writer and translator who teaches at Appalachian State University.



## Racist Love

Asian Abstraction and the Pleasures of Fantasy

LESLIE BOW

In *Racist Love* Leslie Bow traces the ways in which Asian Americans become objects of anxiety and desire. Conceptualizing these feelings as “racist love,” she explores how race is abstracted and then projected onto Asianized objects. Bow shows how anthropomorphic objects and images such as cartoon animals in children’s books, home décor and cute tchotchkes, contemporary visual art, and artificially intelligent robots function as repositories of seemingly positive feelings and attachment to Asian-ness. At the same time, Bow demonstrates that these Asianized proxies reveal how fetishistic attraction and pleasure serve as a source of anti-Asian bias and violence. By outlining how attraction to popular representations of Asian-ness cloaks racial resentment and fears of globalization, Bow provides a new means of understanding the ambivalence surrounding Asians in the United States while offering a theory of the psychological, affective, and symbolic dynamics of racist love in contemporary America.



ANIMA

*Critical Race Studies Otherwise*

A series edited by Mel Y. Chen and Jasbir K. Puar

**Leslie Bow** is Vilas Distinguished Achievement Professor of English and Asian American Studies and Dorothy Draheim Professor of English at the University of Wisconsin-Madison and author of *Partly Colored: Asian Americans and Racial Anomaly in the Segregated South* and *Betrayal and Other Acts of Subversion: Feminism, Sexual Politics, Asian American Women’s Literature*.

political theory | american studies

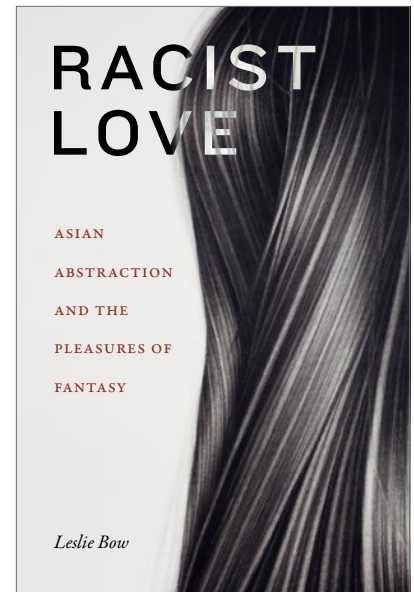
## Ugly Freedoms

ELISABETH R. ANKER

“Anker brilliantly finds in the creases of our history and culture a more just freedom for our own not very beautiful world.”—**BONNIE HONIG**

In *Ugly Freedoms* Elisabeth R. Anker reckons with the complex legacy of freedom offered by liberal American democracy, outlining how the emphasis of individual liberty has always been entangled with white supremacy, settler colonialism, climate destruction, economic exploitation, and patriarchy. These “ugly freedoms” legitimate the right to exploit and subjugate others. At the same time, Anker locates an unexpected second type of ugly freedom in practices and situations often dismissed as demeaning, offensive, gross, and ineffectual but that provide sources of emancipatory potential. She analyzes both types of ugly freedom at work in a number of texts and locations, from political theory, art, and film to food, toxic dumps, and multispecies interactions. Whether examining how Kara Walker’s sugar sculpture *A Subtlety, Or the Marvelous Sugar Baby* reveals the importance of sugar plantations to liberal thought or how the impoverished neighborhoods in *The Wire* blunt neoliberalism’s violence, Anker shifts our perspective of freedom by contesting its idealized expressions and expanding the visions for what freedom can look like, who can exercise it, and how to build a world free from domination.

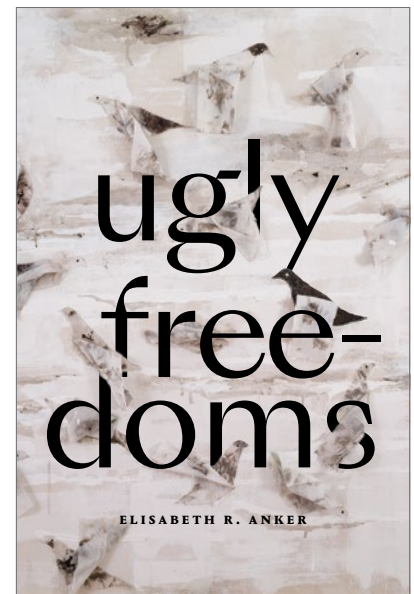
**Elisabeth R. Anker** is Associate Professor of American Studies and Political Science at George Washington University and author of *Orgies of Feeling: Melodrama and the Politics of Freedom*, also published by Duke University Press.



**April** 280 pages, 41 illustrations

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**January** 256 pages, 16 illustrations

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## Settler Garrison

Debt Imperialism, Militarism, and Transpacific Imaginaries

**JODI KIM**

**July** 288 pages, 1 illustrations  
paper, 978-1-4780-1831-5 **\$26.95/£20.99**  
cloth, 978-1-4780-1568-0 **\$99.95/£80.00**

In *Settler Garrison* Jodi Kim theorizes how the United States extends its sovereignty across Asia and the Pacific in the post-World War II era through a militarist settler imperialism that is leveraged on debt as a manifold economic and cultural relation undergirded by asymmetries of power. Kim demonstrates that despite being the largest debtor nation in the world, the United States positions itself as an imperial creditor that imposes financial and affective indebtedness alongside a disciplinary payback temporality even as it evades repayment of its own debts. This debt imperialism is violently reproduced in juridically ambiguous spaces Kim calls the “settler garrison”: a colonial archipelago of distinct yet linked military camptowns, bases, POW camps, and unincorporated territories situated across the Pacific from South Korea to Okinawa to Guam. Kim reveals this process through an analysis of how a wide array of transpacific cultural productions create antimilitarist and decolonial imaginaries that diagnose US militarist settler imperialism while envisioning alternatives to it.

**Jodi Kim** is Associate Professor of Media and Cultural Studies at the University of California, Riverside, coeditor of *Critical Ethnic Studies: A Reader*, also published by Duke University Press, and author of *Ends of Empire: Asian American Critique and the Cold War*.



**April** 248 pages, 49 illustrations  
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american studies | music | latinx studies

## The Florida Room

**ALEXANDRA T. VAZQUEZ**

“Alexandra T. Vazquez’s bold, brilliant, and refreshingly unconventional meditation on sonic place-making in Florida is fearless and groundbreaking.” —**DAPHNE A. BROOKS**

In *The Florida Room* Alexandra T. Vazquez listens to the music and history of Miami to offer a lush story of place and people, movement and memory, dispossession and survival. She transforms the “Florida room”—an actual architectural phenomenon—into a vibrant spatial imaginary for Miami’s musical cultures and everyday life. Drawing on songs, ephemera, and oral histories from artists, families, and inheritors of their traditions, Vazquez hears Miami as a city that has long been shaped by Indigenous Florida, the Bahamas, the Caribbean, and southern Georgia. She draws connections between seemingly disparate artists, sounds, and stories, from singer Gwen McCrae to pirate radio innovator DJ Uncle Al, from the Miccosukee rock band Tiger Tiger to the Cuban-American songwriter Desmond Child, among the percussionists Dafnis Prieto, Obed Calvaire, and Yosvany Terry, and through the notes of Eloise Lewis, Betty Wright, and the Miami Bass group Anquette. By listening to musical collaborations and ancestral ties across place and time, Vazquez brings together formal musical details, the histories of people and locations they hold, and the aesthetic traditions transformed inside them.

**Alexandra T. Vazquez** is Associate Professor of Performance Studies at New York University and author of *Listening in Detail: Performances of Cuban Music*, also published by Duke University Press.

## Re-Understanding Media

Feminist Extensions of Marshall McLuhan

**SARAH SHARMA** and **RIANKA SINGH**, editors

The contributors to *Re-Understanding Media* advance a feminist version of Marshall McLuhan's key text, *Understanding Media: The Extensions of Man*, repurposing his insight that "the medium is the message" for feminist ends. They argue that while McLuhan's theory provides a falsely universalizing conception of the technological as a structuring form of power, feminist critics can take it up to show how technologies alter and determine the social experience of race, gender, class, and sexuality. This volume showcases essays, experimental writings, and interviews from media studies scholars, artists, activists, and those who work with and create technology. Among other topics, the contributors extend McLuhan's discussion of transportation technology to the attics and cargo boxes that moved Black women through the Underground Railroad, apply McLuhan's concept of media as extensions of humans to analyze Tupperware as media of containment, and take up 3D printing as a feminist and decolonial practice. The volume demonstrates how power dynamics are built into technological media and how media can be harnessed for radical purposes.

**Contributors** Nasma Ahmed, Morehshin Allahyari, Sarah Banet-Weiser, Wendy Hui Kyong Chun, Brooke Erin Duffy, Ganaele Langlois, Sara Martel, Shannon Mattern, Cait McKinney, Jeremy Packer, Craig Robertson, Sarah Sharma, Ladan Siad, Rianka Singh, Nicholas Taylor, Armond R. Towns, and Jennifer Wemigwans

**Sarah Sharma** is Associate Professor and Director of the Institute of Communication, Culture, Information and Technology at the University of Toronto, Mississauga. She was the director of the McLuhan Centre for Culture and Technology from 2017 to 2022. Sharma is author of *In the Meantime: Temporality and Cultural Politics*, also published by Duke University Press. **Rianka Singh** is Assistant Professor in the Department of Communication and Media Studies at York University, Toronto.

feminist media studies | sociology

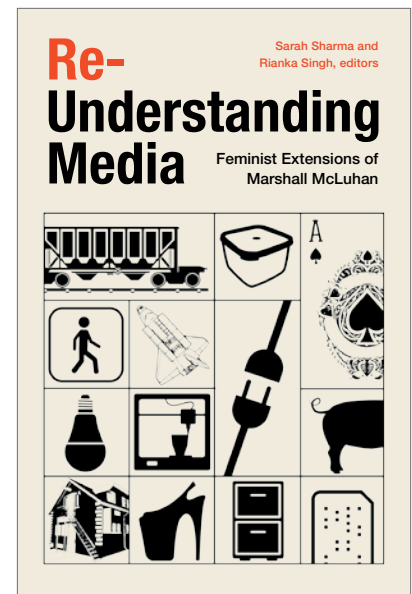
## Confidence Culture

**SHANI ORGAD** and **ROSALIND GILL**

In *Confidence Culture*, Shani Orgad and Rosalind Gill argue that imperatives directed at women to "love your body" and "believe in yourself" imply that psychological blocks hold women back rather than entrenched social injustices. Interrogating the prominence of confidence in contemporary discourse about body image, workplace, relationships, motherhood, and international development, Orgad and Gill draw on Foucault's notion of technologies of self to demonstrate how "confidence culture" demands of women near-constant introspection and vigilance in the service of self-improvement. They argue that while confidence messaging may feel good, it does not address structural and systemic oppression. Rather, confidence culture suggests that women—along with people of color, the disabled, and other marginalized groups—are responsible for their own conditions. Rejecting confidence culture's remaking of feminism along individualistic and neoliberal lines, Orgad and Gill explore alternative articulations of feminism that go beyond the confidence imperative.

**Shani Orgad** is Professor of Media and Communications at the London School of Economics and Political Science and author of *Heading Home: Motherhood, Work, and the Failed Promise of Equality*.

**Rosalind Gill** is Professor of Social and Cultural Analysis at City, University of London, and author of *Gender and the Media*.



**June** 280 pages, 39 illustrations

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**May** 368 pages, 49 illustrations  
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 cloth, 978-1-4780-1539-0 \$104.95/£84.00

## Reframing Todd Haynes

Feminism's Indelible Mark

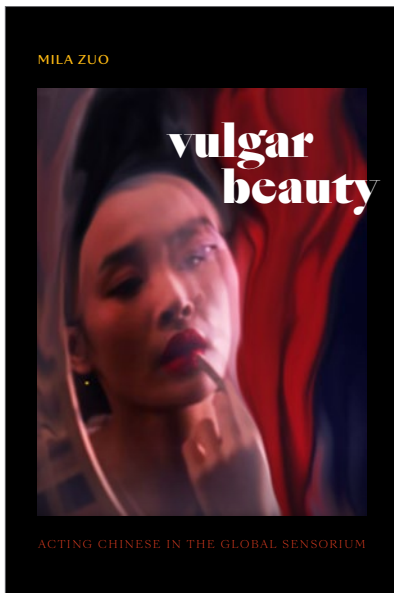
**THERESA L. GELLER** and **JULIA LEYDA**, editors

For three decades award-winning independent filmmaker Todd Haynes, who emerged in the early 1990s as a foundational figure in New Queer Cinema, has gained critical recognition for his outsider perspective. Today, Haynes is widely known for bringing women's stories to the screen. Analyzing Haynes's films such as *Safe* (1995), *Velvet Goldmine* (1998), *Far from Heaven* (2002), and *Carol* (2015), the television miniseries *Mildred Pierce* (2011), and his unauthorized Karen Carpenter biopic *Superstar* (1989), the contributors to *Reframing Todd Haynes* reassess his work in light of his longstanding feminist commitments and his exceptional career as a director of women's films. They present multiple perspectives on Haynes's film and television work and on his role as an artist-activist who draws on academic theorizations of gender and cinema. The volume illustrates the influence of feminist theory on Haynes's aesthetic vision, most evident in his persistent interest in the political and formal possibilities afforded by the genre of the woman's film. The contributors contend that no consideration of Haynes's work can afford to ignore the crucial place of feminism within it.

**Contributors** Danielle Bouchard, Nick Davis, Jigna Desai, Mary R. Desjardins, Patrick Flanery, Theresa L. Geller, Rebecca M. Gordon, Jess Issacharoff, Lynne Joyrich, Bridget Kies, Julia Leyda, David E. Maynard, Noah A. Tsika, Patricia White, Sharon Willis

A CAMERA OBSCURA BOOK

**Theresa L. Geller** is a Scholar-in-Residence at the Beatrice Bain Research Group at the University of California, Berkeley and author of *The X-Files*. **Julia Leyda** is Professor of Film Studies at the Norwegian University of Science and Technology and editor of *Todd Haynes: Interviews*.



**April** 312 pages, 26 illustrations  
 paper, 978-1-4780-1811-7 \$27.95/£20.99  
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film studies | gender studies | asian & asian american studies

## Vulgar Beauty

Acting Chinese in the Global Sensorium

**MILA ZUO**

In *Vulgar Beauty* Mila Zuo offers a new theorization of cinematic feminine beauty by showing how mediated encounters with Chinese film and popular culture stars produce feelings of Chinese-ness. To illustrate this, Zuo uses the vulgar as an analytic to trace how racial, gendered, and cultural identity is imagined and produced through affect. She frames the vulgar as a characteristic that is experienced through the Chinese concept of weidao, or flavor, in which bitter, salty, pungent, sweet, and sour performances of beauty produce non-Western forms of sexualized and racialized femininity. Analyzing contemporary film and media ranging from actress Gong Li's post-Mao movies of the late 1980s and 1990s to Joan Chen's performance in *Twin Peaks* to Ali Wong's stand-up comedy specials, Zuo shows how vulgar beauty disrupts Western and colonial notions of beauty. Vulgar beauty, then, becomes the taste of difference. By demonstrating how Chinese feminine beauty becomes a cinematic invention invested in forms of affective racialization, Zuo makes a critical reconsideration of aesthetic theory.

**Mila Zuo** is Assistant Professor of Cinema and Media Studies at the University of British Columbia.

## Jia Zhangke on Jia Zhangke

MICHAEL BERRY

*Jia Zhangke on Jia Zhangke* is an extended dialogue between film scholar Michael Berry and the internationally acclaimed Chinese filmmaker. Drawing from extensive interviews and public talks, this volume offers a portrait of Jia's life, art, and approach to filmmaking. Jia and Berry's conversations range from Jia's childhood and formative years to extensive discussions of his major narrative films, including such classics as *Xiao Wu*, *Platform*, *The World*, *Still Life*, and *A Touch of Sin*. Jia gives a first-hand account of his influences, analyzes the Chinese film industry, and offers his thoughts on everything from film music and working with actors to cinematography and screenwriting. From industry and economics to art and politics, *Jia Zhangke on Jia Zhangke* represents the single most comprehensive document of the director's candid thoughts on the art and challenges of filmmaking.

SINOTHEORY

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

**Michael Berry** is Director of the Center for Chinese Studies and Professor of Contemporary Chinese Cultural Studies at the University of California, Los Angeles. He is the author, editor, and translator of several books, including *Jia Zhangke's Hometown Trilogy*, *A History of Pain: Trauma in Modern Chinese Literature and Film*, and *Speaking in Images: Interviews with Contemporary Chinese Filmmakers*.



**May** 232 pages, 52 illustrations

paper, 978-1-4780-1812-4 **\$25.95/£19.99**

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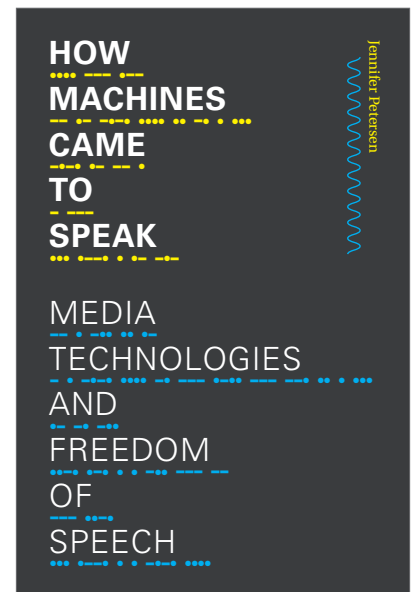
media studies | legal studies

## How Machines Came to Speak

Media Technologies and Freedom of Speech

JENNIFER PETERSEN

In *How Machines Came to Speak* Jennifer Petersen constructs a genealogy of how legal conceptions of "speech" have transformed over the last century in response to new media technologies. Drawing on media and legal history, Petersen shows that the legal category of speech has varied considerably, evolving from a narrow category of oratory and print publication to a broad, abstract conception encompassing expressive nonverbal actions, algorithms, and data. She examines a series of pivotal US court cases in which new media technologies—such as phonographs, radio, film, and computer code—were integral to this shift. In judicial decisions ranging from the determination that silent films were not a form of speech to the expansion of speech rights to include algorithmic outputs, courts understood speech as mediated through technology. Speech thus became disarticulated from individual speakers. By outlining how legal definitions of speech are indelibly dependent upon technology, Petersen demonstrates that future innovations such as artificial intelligence will continue to restructure speech law in ways that threaten to protect corporate and institutional forms of speech over the rights and interests of citizens.



**May** 296 pages, 11 illustrations

paper, 978-1-4780-1452-2 **\$26.95/£20.99**

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SIGN, STORAGE, TRANSMISSION

A series edited by Jonathan Sterne and Lisa Gitelman

**Jennifer Petersen** is Associate Professor of Communications in the Annenberg School for Communication and Journalism at the University of Southern California and author of *Murder, the Media, and the Politics of Public Feelings: Remembering Matthew Shepard and James Byrd Jr.*



**March** 320 pages, 101 illustrations  
 paper, 978-1-4780-1772-1 **\$27.95/£20.99**  
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## Horn, or The Counterside of Media

**HENNING SCHMIDGEN**

We regularly touch and handle media devices. At the same time, media devices such as body scanners, car seat pressure sensors, and smart phones scan and touch us. In *Horn*, Henning Schmidgen reflects on the bidirectional nature of touch and the ways in which surfaces constitute a site of mediation between interior and exterior. Schmidgen uses the concept of horn—whether manifested as a rhinoceros horn or a musical instrument—to stand for both natural substances and artificial objects as a space of tactility. He enters into creative dialogue with artists, scientists, and philosophers, ranging from Salvador Dalí, William Kentridge, and Rebecca Horn to Sigmund Freud, Walter Benjamin, and Marshall McLuhan, who plumb the complex interplay between tactility and technological and biological surfaces. Whether analyzing how Dalí conceived of images as tactile entities during his “rhinoceros phase” or examining the problem of tactility in Thomas Pynchon’s *The Crying of Lot 49*, Schmidgen reconfigures understandings of the dynamic phenomena of touch in media.



**SIGN, STORAGE, TRANSMISSION**

A series edited by Jonathan Sterne and Lisa Gitelman

**Henning Schmidgen** is Professor of Media Studies at Bauhaus University Weimar and author of *Bruno Latour in Pieces: An Intellectual Biography* and *The Helmholtz Curves: Tracing Lost Time*.



**March** 200 pages  
 paper, 978-1-4780-1798-1 **\$24.95/£18.99**  
 cloth, 978-1-4780-1536-9 **\$94.95/£76.00**

## Earworm and Event

Music, Daydreams, and Other Imaginary Refrains

**ELDRITCH PRIEST**

In *Earworm and Event* Eldritch Priest questions the nature of the imagination in contemporary culture through the phenomenon of the earworm: those reveries that hijack our attention, the shivers that run down our spines, and the songs that stick in our heads. Through a series of meditations on music, animal mentality, abstraction, and metaphor, Priest uses the earworm and the states of daydreaming, mind-wandering, and delusion it can produce to outline how music is something that is felt as thought rather than listened to. Priest presents *Earworm and Event* as a tête-bêche—two books bound together with each end meeting in the middle. Where *Earworm* theorizes the entanglement of thought and feeling, *Event* performs it. Throughout, Priest conceptualizes the earworm as an event that offers insight not only into the way human brains process musical experiences, but how abstractions and the imagination play key roles in the composition and expression of our contemporary social environments and more-than-human milieus. Unconventional and ambitious, *Earworm and Event* offers new ways to interrogate the convergence of thought, sound, and affect.

**THOUGHT IN THE ACT**

A series edited by Erin Manning and Brian Massumi

**Eldritch Priest** is Assistant Professor in the School for the Contemporary Arts at Simon Fraser University, author of *Boring Formless Nonsense: Experimental Music and the Aesthetics of Failure*, and coauthor of *Ludic Dreaming: How to Listen Away from Contemporary Technoculture*.



## Listening in the Afterlife of Data

Aesthetics, Pragmatics, and Incommunication

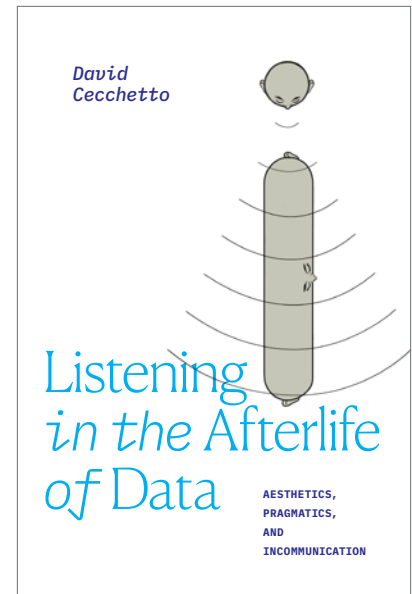
**DAVID CECCHETTO**

In *Listening in the Afterlife of Data*, David Cecchetto theorizes sound, communication, and data by analyzing them in the contexts of practical workings of specific technologies, situations, and artworks. He shows how in a time he calls the afterlife of data—the cultural context in which data’s hegemony persists even in the absence of any belief in its validity—data is repositioned as the latest in a long line of concepts that are at once constitutive of communication and suggestive of its limit. Cecchetto points to the failures and excesses of communication by focusing on the power of listening—whether through wearable technology, internet-based artworks, or the ways in which computers process sound—to pragmatically comprehend the representational excesses that data produces. Writing at a cultural moment in which data has never been more ubiquitous or less convincing, Cecchetto elucidates the paradoxes that are constitutive of computation and communication more broadly, demonstrating that data is never quite what it seems.

### THOUGHT IN THE ACT

A series edited by Erin Manning and Brian Massumi

**David Cecchetto** is Associate Professor of Critical Digital Theory in the Department of Humanities at York University, author of *Humanesis: Sound and Technological Posthumanism*, and coauthor of *Ludic Dreaming: How to Listen Away from Contemporary Technoculture*.



**March** 184 pages, 3 illustrations

paper, 978-1-4780-1791-2 **\$24.95/£18.99**

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indigenous studies | feminist science and technology studies

## Unsettled Borders

The Militarized Science of Surveillance on Sacred Indigenous Land

**FELICITY AMAYA SCHAEFFER**

In *Unsettled Borders* Felicity Amaya Schaeffer examines the ongoing settler colonial war over the US-Mexico border from the perspective of Apache, Tohono O’odham, and Maya who fight to protect their sacred land. Schaeffer traces the scientific and technological development of militarized border surveillance across time and space: from Spanish colonial lookout points in Arizona and Mexico; to the Indian wars when the US cavalry hired Native scouts to track Apache fleeing into Mexico; to the occupation of the Tohono O’odham reservation; and the recent launch of robotic bee swarms. Labeled “Optics Valley,” Arizona builds on a global history of violent dispossession and containment of Native peoples and migrants by branding itself as a profitable hub for surveillance. Schaeffer reverses the logic of borders by turning to Indigenous sacredsciences, or ancestral land-based practices that are critical to reversing the ecological and social violence of surveillance, extraction, and occupation.

### DISSIDENT ACTS

A series edited by Diana Taylor and Macarena Gómez-Barris

**Felicity Amaya Schaeffer** is Professor of Feminist Studies and Critical Race and Ethnic Studies at the University of California, Santa Cruz, author of *Love and Empire: Cybermarriage and Citizenship across the Americas*, and coeditor of *Precarity and Belonging: Labor, Migration, and Noncitizenship*.



Photo by the author.

**July** 232 pages, 11 illustrations

paper, 978-1-4780-1794-3 **\$25.95/£19.99**

cloth, 978-1-4780-1532-1 **\$99.95/£80.00**



Fa'aSamoa Initiative Football Drills at Veteran's Stadium, American Samoa. Photo by the author.

**August** 232 pages, 19 illustrations  
 paper, 978-1-4780-1809-4 **\$25.95/£19.99**  
 cloth, 978-1-4780-1546-8 **\$99.95/£80.00**

## Gridiron Capital

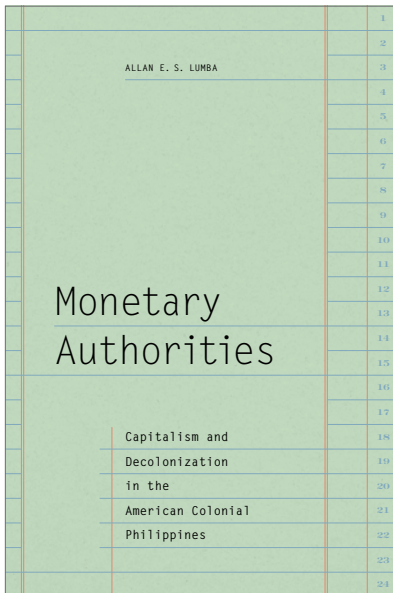
How American Football Became a Samoan Game

**LISA UPERESA**

Since the 1970s, a “Polynesian pipeline” has brought football players from American Samoa to Hawaii and the mainland United States to play at the collegiate and professional levels. In *Gridiron Capital* Lisa Uperesa charts the cultural and social dynamics that have made football so central to Samoan communities. For Samoan athletes, football is not just an opportunity for upward mobility; it is a way to contribute to, support, and represent their family, village, and nation. Drawing on ethnographic fieldwork, archival research, and media analysis, Uperesa shows how the Samoan ascendancy in football is underpinned by the legacies of US empire and a set of imperial formations that mark indigenous Pacific peoples as racialized subjects of US economic aid and development. Samoan players succeed by becoming entrepreneurs: building and commodifying their bodies and brands to enhance their football stock and market value. Throughout, Uperesa offers insights into the social and physical costs of pursuing a football career, the structures that compel Pacific Islander youth toward athletic labor, and the possibilities for safeguarding their health and wellbeing in the future.

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD RECIPIENT

**Lisa Uperesa** is Senior Lecturer in Pacific Studies at the University of Auckland.



**June** 232 pages  
 paper, 978-1-4780-1818-6 **\$25.95/£19.99**  
 cloth, 978-1-4780-1555-0 **\$99.95/£80.00**

history | american studies | philippines

## Monetary Authorities

Capitalism and Decolonization in the American Colonial Philippines

**ALLAN E. S. LUMBA**

“A crucial, powerful intervention reminding us of the politics of everyday transactions at the level of small change.”—**NEFERTI X. M. TADIAR**

In *Monetary Authorities* Allan E. S. Lumba explores how the United States used monetary policy and banking systems to justify racial and class hierarchies, enforce capitalist exploitation, and counter movements for decolonization in the American colonial Philippines. Lumba shows that colonial economic experts justified American imperial authority by claiming that Filipinos did not possess the racial capacities to properly manage money. Financial independence, then, became a key metric of racial capitalism by which Filipinos had to prove their ability to self-govern. At the same time, the colonial state used its monetary authority to police the economic activities of colonized subjects and to curb movements for decolonization. It later offered a conditional form of decolonization that left the Philippines reliant on US financial institutions. By showing how imperial governance was entwined with the racialization and regulation of monetary systems in the Philippines, Lumba illuminates a key mechanism through which the United States securitized the imperial world order.

**Allan E. S. Lumba** is Assistant Professor of History at Virginia Tech.

## American Game Studies

**PATRICK JAGODA** and **JENNIFER MALKOWSKI**, issue editors

a special issue of *American Literature*

Contributors to this issue examine the role of video games in American culture, approaching games through the lenses of transpacific studies, queer historiography, cultural history, critical race and ethnic studies, and border studies. They explore interactions between the United States and Asia through the genre of visual novels; investigate representations of the AIDS crisis in video game history; consider how games like *Papers, Please* address concepts of borders and national belonging; and show the aesthetic and political challenges that games like *Assassin's Creed III* face in telling counterhistories of marginalized peoples. Taken together, these essays show how games can contribute to an expanded understanding of the United States and of the ways that cultural forms circulate nationally and transnationally.

**Contributors** Patrick Jagoda, Stephen Joyce, Gary Kafer, Jennifer Malkowski, Katrina Marks, Josef Nguyen, Christopher B. Patterson, Bo Ruberg, Arthur Z. Wang

**Patrick Jagoda** is Professor of English, Cinema and Media Studies, and Obstetrics and Gynecology at the University of Chicago and author of *Experimental Games: Critique, Play, and Design in the Age of Gamification*. **Jennifer Malkowski** is Associate Professor of Film and Media Studies at Smith College and author of *Dying in Full Detail: Mortality and Digital Documentary*, also published by Duke University Press.

latinx studies | literary theory | american studies

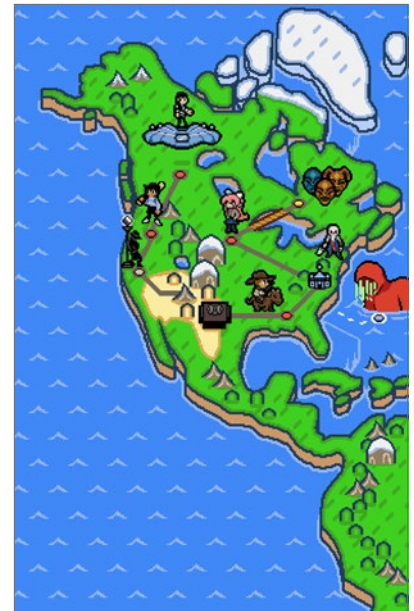
## Scales of Captivity

Racial Capitalism and the Latinx Child

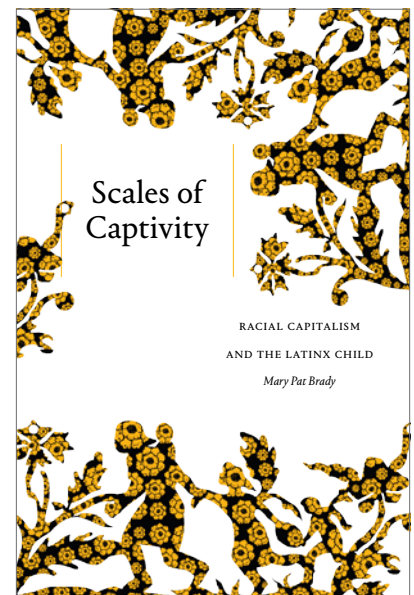
**MARY PAT BRADY**

In *Scales of Captivity*, Mary Pat Brady traces the figure of the captive or cast-off child in Latinx and Chicana literature and art between chattel slavery's final years and the mass deportations of the twenty-first century. She shows how Latinx expressive practices expose how every rescaling of economic and military power requires new modalities of capture, new ways to bracket and hedge life. Through readings of novels by Helena María Viramontes, Oscar Casares, Lorraine López, Maceo Montoya, Reyna Grande, Daniel Peña, and others, Brady illustrates how submerged captivities reveal the way mechanisms of constraint such as deportability ground institutional forms of carceral modernity and how such practices scale relations by naturalizing the logic of scalar hierarchies underpinning racial capitalism. By showing how representations of the captive child critique the entrenched logic undergirding colonial power, Brady challenges racialized modes of citizenship while offering visions for living beyond borders.

**Mary Pat Brady** teaches literature and Latinx studies at Cornell University and is the author of *Extinct Lands, Temporal Geographies: Chicana Literature and the Urgency of Space*, also published by Duke University Press.

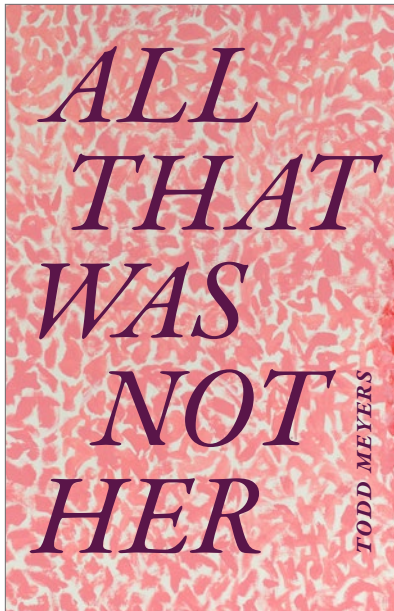


John Bond, 2021.



**April** 312 pages, 5 illustrations  
paper, 978-1-4780-1793-6 **\$27.95/£20.99**  
cloth, 978-1-4780-1531-4 **\$104.95/£84.00**





**March** 232 pages

paper, 978-1-4780-1789-9 **\$25.95/£19.99**

cloth, 978-1-4780-1527-7 **\$99.95/£80.00**

## All That Was Not Her

**TODD MEYERS**

"An absolutely compelling read."—**KATHLEEN STEWART**

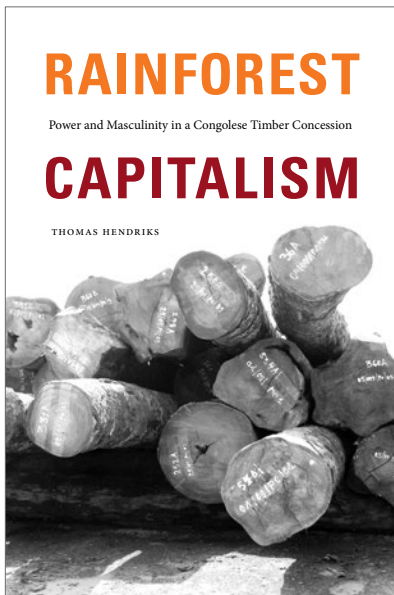
While studying caregiving and chronic illness in families living in situations of economic and social insecurity in Baltimore, anthropologist Todd Meyers met a woman named Beverly. In *All That Was Not Her* Meyers presents an intimate ethnographic portrait of Beverly, stitching together small moments they shared scattered over months and years and, following her death, into the present. He meditates on the possibilities of writing about someone who is gone—what should be represented, what experiences resist rendering, what ethical challenges exist when studying the lives of others. Meyers considers how chronic illness is bound up in the racialized and socioeconomic conditions of Beverly's life and explores the stakes of the anthropologist's engagement with one subject. Even as Meyers struggles to give Beverly the final word, he finds himself unmade alongside her. *All That Was Not Her* captures the complexity of personal relationships in the field and the difficulty of their ending.

**CRITICAL GLOBAL HEALTH**

*Evidence, Efficacy, Ethnography*

A series edited by Vincanne Adams and João Biehl

**Todd Meyers** is Associate Professor and Marjorie Bronfman Chair in Social Studies of Medicine at McGill University.



**January** 320 pages, 16 illustrations

paper, 978-1-4780-1784-4 **\$27.95/£20.99**

cloth, 978-1-4780-1523-9 **\$104.95/£84.00**

anthropology | african studies | gender studies

## Rainforest Capitalism

Power and Masculinity in a Congolese Timber Concession

**THOMAS HENDRIKS**

Congolese logging camps are places where mud, rain, fuel smugglers, and village road-blocks slow down multinational timber firms; where workers wage wars against trees while evading company surveillance deep in the forest; where labor compounds trigger disturbing colonial memories; and where blunt racism, logger machismo, and homoerotic desires reproduce violence. In *Rainforest Capitalism* Thomas Hendriks examines the rowdy world of industrial timber production in the Democratic Republic of the Congo to theorize racialized and gendered power dynamics in capitalist extraction. Drawing on ethnographic fieldwork among Congolese workers and European company managers as well as traders, farmers, smugglers, and barkeepers, Hendriks shows how logging is deeply tied to feelings of existential vulnerability in the face of larger forces, structures, and histories. These feelings, Hendriks contends, reveal a precarious side of power in an environment where companies, workers, and local residents frequently find themselves out of control. An ethnography of complicity, ecstasis, and paranoia, *Rainforest Capitalism* queers assumptions of corporate strength and opens up new ways to understand the complexities and contradictions of capitalist extraction.

**Thomas Hendriks** is two Postdoctoral Research Fellow at the Institute for Anthropological Research in Africa at ku Leuven and coeditor of *Readings in Sexualities from Africa*.

## Engineering Vulnerability

In Pursuit of Climate Adaptation

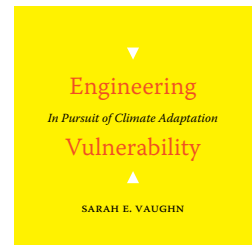
**SARAH E. VAUGHN**

"A highly original and major contribution that compels a reconsideration of environmental justice frameworks and that manifests the bold green shoots of renewed social theory."—**ALONDRA NELSON**

In *Engineering Vulnerability* Sarah E. Vaughn examines climate adaptation against the backdrop of ongoing processes of settler colonialism and the global climate change initiatives that seek to intervene in the lives of the world's most vulnerable. Her case study is Guyana in the aftermath of the 2005 catastrophic flooding that ravaged the country's Atlantic coastal plain. The country's ensuing engineering projects reveal the contingencies of climate adaptation and the capacity of flooding to shape Guyanese expectations about racial (in)equality. Analyzing the coproduction of race and vulnerability, Vaughn details why climate adaptation has implications for how we understand the past and the continued human settlement of a place. Such understandings become particularly apparent not only through experts' and ordinary citizens' disputes over resources, but in their attention to the ethical practice of technoscience over time. Approaching climate adaptation this way, Vaughn exposes the generative openings as well as gaps in racial thinking for theorizing climate action, environmental justice, and more broadly, future life on a warming earth.

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD RECIPIENT

**Sarah E. Vaughn** is Assistant Professor of Anthropology at the University of California, Berkeley.



**May** 272 pages, 23 illustrations

paper, 978-1-4780-1810-0 **\$26.95/£20.99**

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## Legacies of War

Violence, Ecologies, and Kin

**KIMBERLY THEIDON**

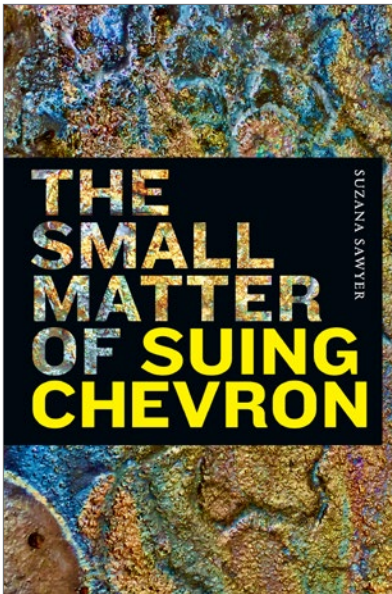
In *Legacies of War* Kimberly Theidon examines the lives of children born of wartime rape and the experiences of their mothers and communities to offer a gendered theory of harm and repair. Drawing on ethnographic research in postconflict Peru and Colombia, Theidon considers the multiple environments in which conception, pregnancy, and childbirth unfold. She reimagines harm by taking into account the impact of violence on individual people as well as on more-than-human lives, bodies, and ecologies, showing how wartime violence reveals the interdependency of all life. She also critiques policy makers, governments, and humanitarian organizations for their efforts at postconflict justice, which frequently take an anthropocentric rights-based approach that is steeped in liberal legalism. Rethinking the intergenerational reach of war while questioning what counts as sexual and reproductive violence, Theidon calls for an explicitly feminist peace-building and postconflict agenda that includes a full range of sexual and reproductive rights, including access to safe and affordable abortions.

**Kimberly Theidon** is Henry J. Leir Professor in International Humanitarian Studies at Tufts University and author of *Intimate Enemies: Violence and Reconciliation in Peru*.

**August** 136 pages, 3 illustrations

paper, 978-1-4780-1838-4 **\$22.95/£17.99**

cloth, 978-1-4780-1577-2 **\$84.95/£68.00**



**July** 416 pages, 63 illustrations  
 paper, 978-1-4780-1795-0 **\$29.95/£22.99**  
 cloth, 978-1-4780-1533-8 **\$109.95/£88.00**

## The Small Matter of Suing Chevron

SUZANA SAWYER

In 2011, an Ecuadorian court issued the world's largest environmental contamination liability: a \$9.5 billion judgment against Chevron. Within years, a US federal court and an international tribunal determined that the Ecuadorian judgment had been procured through fraud and was unenforceable. In *The Small Matter of Suing Chevron* Suzana Sawyer delves into this legal trilogy to explore how distinct legal truths were relationally composed of, with, and through crude oil. In Sawyer's analysis, chemistry proves crucial. Analytically, it affords a grammar for appreciating how molecular, technical, and legal agencies catalyzed distinct jurisdictional renderings. Empirically, the chemistry of hydrocarbons (its complexity, unfathomability, and misattribution) significantly shaped competing judicial determinations. Ultimately, chemical, scientific, contractual, and litigating technique precipitated this legal saga's metamorphic transformation, transmuting a contamination claim into an environmental liability, then a racketeering scheme, and then a breach of treaty. Holding the paradoxes of complicity in suspension, Sawyer deftly demonstrates how crude matters, technoscience, and liberal legality configure how risk and reward, deprivation and disavowal, suffering and surfeit become legally and unevenly distributed.

**Suzana Sawyer** is Professor of Anthropology at the University of California, Davis, author of *Crude Chronicles: Indigenous Politics, Multinational Oil, and Neoliberalism in Ecuador*, also published by Duke University Press, and coeditor of *The Politics of Resource Extraction: Indigenous Peoples, Multinational Corporations, and the State*.



Generic Prozac.

**May** 292 pages, 9 illustrations  
 paper, 978-1-4780-1767-7 **\$26.95/£20.99**  
 cloth, 978-1-4780-1504-8 **\$99.95/£80.00**

medical anthropology | south asian studies

## Living Worth

Value and Values in Global Pharmaceutical Markets

STEFAN ECKS

In *Living Worth* Stefan Ecks draws on ethnographic research on depression and antidepressant usage in India to develop a new theory of value. Framing depressive disorder as a problem of value, Ecks traces the myriad ways antidepressants come to have value, from their ability to help make one's life worth living to the wealth they generate in the multi-billion-dollar global pharmaceutical market. Through case studies that include analyses of the different valuation of generic and brand name drugs, the origins of rising worldwide depression rates, and the marketing, prescription, and circulation of antidepressants, Ecks theorizes value as a process of biocommensation. Biocommencements—transactions that aim or claim to make life better—are those forms of social, medical, and corporate actions that allow value to be measured, exchanged, substituted, and redistributed. Ecks's theory expands value beyond both a Marxist labor theory of value and a free-market subjective theory, thereby offering new insights into how the value of lives and things become entangled under neoliberal capitalism.

CRITICAL GLOBAL HEALTH

*Evidence, Efficacy, Ethnography*

A series edited by Vincanne Adams and João Biehl

**Stefan Ecks** is Senior Lecturer in Social Anthropology at the University of Edinburgh and author of *Eating Drugs: Psychopharmaceutical Pluralism in India*.



## Making Peace with Nature

Ecological Encounters along the Korean DMZ

ELEANA J. KIM

The Korean Demilitarized Zone (DMZ) has been off-limits to human habitation for nearly 70 years, and in that time, biodiverse forms of life have flourished in and around the DMZ, as beneficiaries of an unresolved war. In *Making Peace with Nature* Eleana J. Kim shows how a closer examination of the DMZ area in South Korea reveals that the area's biodiversity is inseparable from scientific practices and geopolitical, capitalist, and ecological dynamics. Drawing on ethnographic fieldwork with ecologists, scientists, and local residents, Kim focuses on irrigation ponds, migratory bird flyways, and land mines in the South Korean DMZ area, demonstrating how human and nonhuman ecologies interact and transform in spaces defined by war and militarization. In so doing, Kim reframes peace away from a human-oriented political or economic peace and toward a more-than-human, biological peace. Such a biological peace recognizes the reality of war while pointing to potential new forms of human and nonhuman relations.

**Eleana J. Kim** is Associate Professor of Anthropology at the University of California, Irvine, and author of *Adopted Territory: Transnational Korean Adoptees and the Politics of Belonging*, also published by Duke University Press.

anthropology | southeast asia

## In the Shadow of the Palms

More-Than-Human Becomings in West Papua

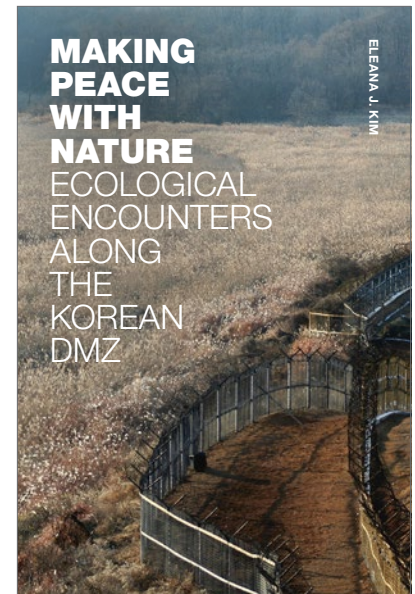
SOPHIE CHAO

"Brilliant, insightful, and meticulous, *In the Shadow of the Palms* will be an influential and important book."—**ANNA LOWENHAUPT TSING**

With *In the Shadow of the Palms*, Sophie Chao examines the multispecies entanglements of oil palm plantations in West Papua, Indonesia, showing how Indigenous Marind communities understand and navigate the social, political, and environmental demands of the oil palm plant. As Chao notes, it is no secret that the palm oil sector has destructive environmental impacts; it greatly contributes to tropical deforestation and is a major driver of global warming. Situating the plant and the transformations it has brought within the context of West Papua's volatile history of colonization, ethnic domination, and capitalist incursion, Chao traces how Marind attribute environmental destruction not just to humans, technologies, and capitalism, but also to the volition and actions of the oil palm plant itself. By approaching cash crops as both drivers of destruction and subjects of human exploitation, Chao rethinks capitalist violence as a multispecies act. In the process, Chao centers how Marind fashion their own changing worlds and foregrounds Indigenous creativity and decolonial approaches to anthropology.

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD RECIPIENT

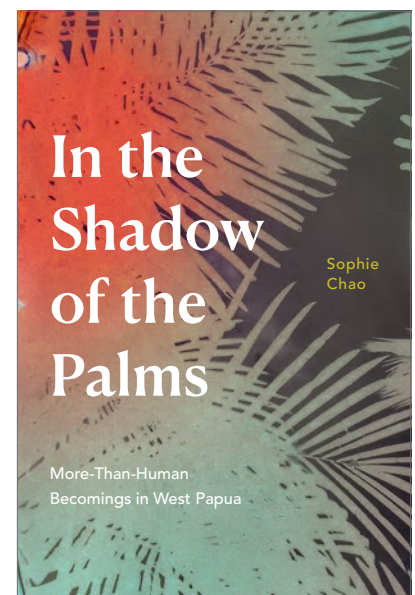
**Sophie Chao** is Discovery Early Career Research Award Fellow and Lecturer in Anthropology at the University of Sydney and the editor and coeditor of several books, including *Conflict or Consent? The Palm Oil Sector at a Crossroads* and *Oil Palm Expansion in Southeast Asia: Trends and Implications for Local Communities and Indigenous Peoples*.



**July** 216 pages, 27 illustrations

paper, 978-1-4780-1835-3 **\$24.95/£18.99**

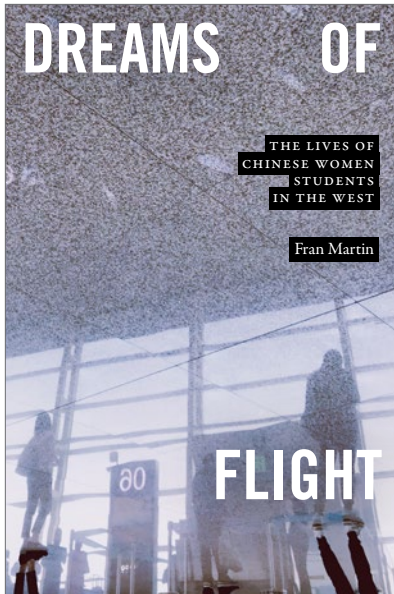
cloth, 978-1-4780-1572-7 **\$94.95/£76.00**



**July** 344 pages, 14 illustrations

paper, 978-1-4780-1824-7 **\$28.95/£21.99**

cloth, 978-1-4780-1561-1 **\$104.95/£84.00**



**February** 368 pages, 44 illustrations  
paper, 978-1-4780-1761-5 **\$28.95/£21.99**  
cloth, 978-1-4780-1493-5 **\$104.95/£84.00**

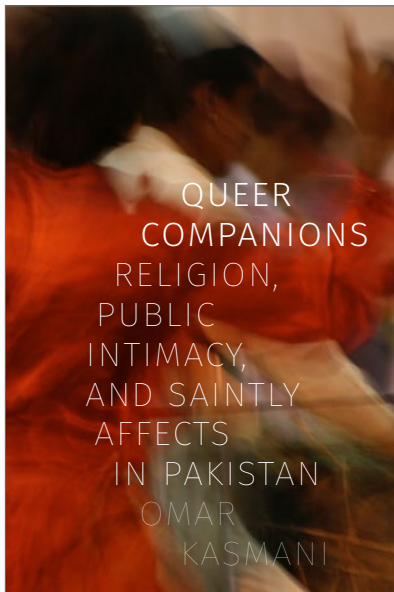
## Dreams of Flight

The Lives of Chinese Women Students in the West

**FRAN MARTIN**

In *Dreams of Flight*, Fran Martin explores how young Chinese women negotiate competing pressures on their identity while studying abroad. On one hand, unmarried middle-class women in the single-child generations are encouraged to develop themselves as professional human capital through international education, molding themselves into independent, cosmopolitan, career-oriented individuals. On the other, strong neotraditionalist state, social, and familial pressures of the post-Mao era push them back toward marriage and family by age thirty. Martin examines these women's motivations for studying in Australia and traces their embodied and emotional experiences of urban life, social media worlds, work in low-skilled and professional jobs, romantic relationships, religion, Chinese patriotism, and changed self-understanding after study abroad. Martin illustrates how emerging forms of gender, class, and mobility fundamentally transform the basis of identity for a whole generation of Chinese women.

**Fran Martin** is Reader in Cultural Studies at the University of Melbourne, author of *Backward Glances: Contemporary Chinese Cultures and the Female Homoerotic Imaginary*, and coauthor of *Telemodernities: Television and Transforming Lives in Asia*, both also published by Duke University Press.



**June** 224 pages, 19 illustrations  
paper, 978-1-4780-1803-2 **\$25.95/£19.99**  
cloth, 978-1-4780-1541-3 **\$99.95/£80.00**

anthropology of religion | affect theory | queer theory

## Queer Companions

Religion, Public Intimacy, and Saintly Affects in Pakistan

**OMAR KASMANI**

In *Queer Companions* Omar Kasmani theorizes saintly intimacy and the construction of queer social relations at Pakistan's most important site of Sufi pilgrimage. Conjoining queer theory with the anthropology of Islam, Kasmani outlines the felt and enfolded ways in which saintly affections bind individuals, society, and the state in Pakistan through a public architecture of intimacy. Islamic saints become lovers and queer companions just as a religious universe is made valuable to critical and queer forms of thinking. Focusing on the lives of ascetics known as fakirs in Pakistan, Kasmani shows how the affective bonds with the place's patron saint, a thirteenth-century antinomian mystic, foster unstraight modes of living in the present. In a national context where religious shrines are entangled in the state's infrastructures of governance, coming close to saints further entails a drawing near to more-than-official histories and public forms of affect. Through various fakir life stories, Kasmani contends that this intimacy offers a form of queer worldmaking with saints.

**Omar Kasmani** is Postdoctoral Research Associate in Social and Cultural Anthropology at the CRC 1171 Affective Societies at Freie Universität Berlin and coeditor of *Muslim Matter: Photographs, Objects, Essays*.

## The End of Pax Americana

The Loss of Empire and Hikikomori Nationalism

**NAOKI SAKAI**

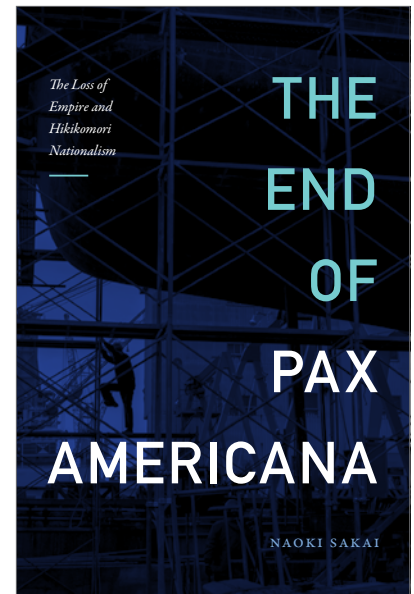
In *The End of Pax Americana*, Naoki Sakai focuses on U.S. hegemony's long history in East Asia and the effects of its decline on contemporary conceptions of internationality. Engaging with themes of nationality in conjunction with internationality, the civilizational construction of differences between East and West, and empire and decolonization, Sakai focuses on the formation of a nationalism of hikikomori, or "reclusive withdrawal"—Japan's increasingly inward-looking tendency since the late 1990s, named for the phenomenon of the nation's young people sequestering themselves from public life. Sakai argues that the exhaustion of Pax Americana and the post-World War II international order—under which Taiwan, South Korea, Hong Kong, and China experienced rapid modernization through consumer capitalism and a media revolution—signals neither the "decline of the West" nor the rise of the East, but, rather a dislocation and decentering of European and North American political, economic, diplomatic, and intellectual influence. This decentering is symbolized by the sense of the loss of old colonial empires such as those of Japan, Britain, and the United States.

ASIA-PACIFIC

*Culture, Politics, and Society*

A series edited by Rey Chow, Michael Dutton, Harry Harootunian, and Rosalind C. Morris

**Naoki Sakai** is Distinguished Professor of Arts and Sciences in Asian Studies Emeritus at Cornell University and the author of many books, including *Voices of the Past: The Status of Language in Eighteenth-Century Japanese Discourse* and *Translation and Subjectivity: On Japan and Cultural Nationalism*.



**March** 368 pages, 3 illustrations  
paper, 978-1-4780-1491-1 **\$28.95/£21.99**  
cloth, 978-1-4780-1397-6 **\$104.95/£84.00**

## China in the World

Culture, Politics, and World Vision

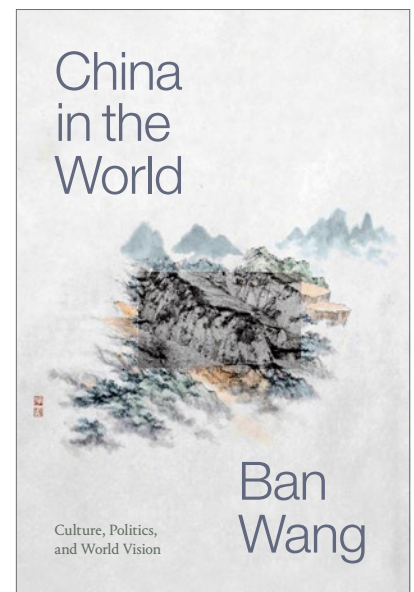
**BAN WANG**

In *China in the World*, Ban Wang traces the evolution of modern China from the late nineteenth century to the present. With a focus on tensions and connections between national formation and international outlooks, Wang shows how ancient visions persist even as China has adopted and revised the Western nation-state form. The concept of tianxia, meaning "all under heaven," has constantly been updated into modern outlooks that value unity, equality, and reciprocity as key to overcoming interstate conflict, social fragmentation, and ethnic divides. Instead of geopolitical dominance, China's worldviews stem as much from the age-old desire for world unity as from absorbing the Western ideas of the Enlightenment, humanism, and socialism. Examining political writings, literature, and film, Wang presents a narrative of the country's pursuits of decolonization, national independence, notions of national form, socialist internationalism, alternative development, and solidarity with Third World nations. Rather than national exceptionalism, Chinese worldviews aspire to a shared, integrated, and equal world.

SINOTHEORY

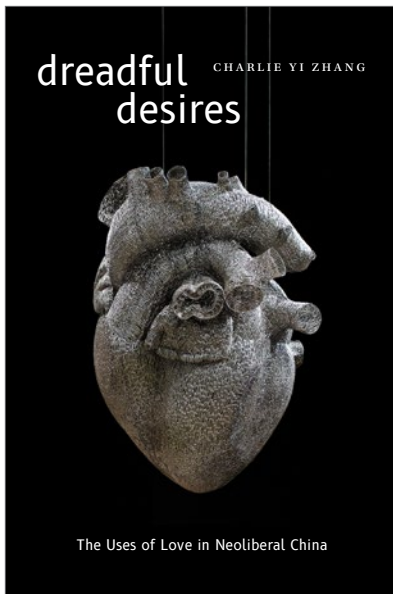
A series edited by Carlos Rojas and Eileen Cheng-yin Chow

**Ban Wang** is William Haas Professor of Chinese Studies at Stanford University, editor of *Chinese Visions of World Order: Tianxia, Culture, and World Politics*, also published by Duke University Press, and author of *Illuminations from the Past: Trauma, Memory, and History in Modern China*.



**April** 232 pages, 3 illustrations  
paper, 978-1-4780-1084-5 **\$25.95/£19.99**  
cloth, 978-1-4780-0980-1 **\$99.95/£80.00**





**April** 280 pages, 9 illustrations  
 paper, 978-1-4780-1799-8 **\$26.95/£20.99**  
 cloth, 978-1-4780-1537-6 **\$99.95/£80.00**

## Dreadful Desires

The Uses of Love in Neoliberal China

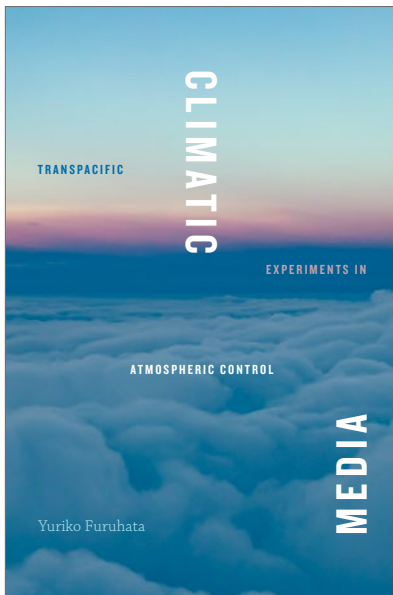
**CHARLIE YI ZHANG**

In *Dreadful Desires* Charlie Yi Zhang examines how the Chinese state deploys affective notions of love to regulate the population and secure China's place in the global economy. Zhang shows how the state frames love as a set of desires that encompass heteronormative intimacy, familial and communal attachment, upward mobility, and private property ownership. These desires—as circulated in the performance in the nationalistic ceremony, the wildly popular reality television dating show *If You Are the One*, same-sex romantic fanfiction, and the cult of patriarchal personality around Xi Jinping—are explicitly based in oppressive systems of gender, class, and sexuality. Zhang contends that such desires connect love to economic survival and gender normativity in ways that underwrite Chinese neoliberalism at the expense of individual flourishing. By outlining how state-framed forms of love create desires they cannot fulfill, Zhang places China at the forefront of using affective attachments to nation, leader, and family in the global shifts toward exploitation and authoritarianism.

**THOUGHT IN THE ACT**

A series edited by Erin Manning and Brian Massumi

**Charlie Yi Zhang** is Associate Professor of Gender and Women's Studies at the University of Kentucky.



**April** 256 pages, 15 illustrations  
 paper, 978-1-4780-1780-6 **\$25.95/£19.99**  
 cloth, 978-1-4780-1519-2 **\$99.95/£80.00**

media and technology | environmental studies | asian studies

## Climatic Media

Transpacific Experiments in Atmospheric Control

**YURIKO FURUHATA**

In *Climatic Media*, Yuriko Furuhashi traces climate engineering from the early twentieth century to the present, emphasizing the legacies of Japan's empire-building and its Cold War alliance with the United States. Furuhashi boldly expands the scope of media studies to consider technologies that chemically "condition" Earth's atmosphere and socially "condition" the conduct of people, focusing on the attempts to monitor and modify indoor and outdoor atmospheres by Japanese scientists, technicians, architects, and artists in conjunction with their American counterparts. She charts the geopolitical contexts of what she calls climatic media by examining a range of technologies such as cloud seeding and artificial snowflakes, digital computing used for weather forecasting and weather control, cybernetics for urban planning and policing, Nakaya Fujiko's fog sculpture, and the architectural experiments of Tange Lab and the Metabolists, who sought to design climate-controlled capsule housing and domed cities. Furuhashi's transpacific analysis offers a novel take on the elemental conditions of media and climate change.

**ELEMENTS**

A series edited by Stacy Alaimo and Nicole Starosielski

**Yuriko Furuhashi** is Associate Professor and William Dawson Scholar of Cinema and Media History in the Department of East Asian Studies at McGill University and author of *Cinema of Actuality: Japanese Avant-Garde Filmmaking in the Season of Image Politics*, also published by Duke University Press.

## Dockside Reading

Hydrocolonialism and the Custom House

ISABEL HOFMEYR

In *Dockside Reading* Isabel Hofmeyr traces the relationships among print culture, colonialism, and the ocean through the institution of the British colonial Custom House. During the late nineteenth and early twentieth centuries, dockside customs officials would leaf through publications looking for obscenity, politically objectionable materials, or reprints of British copyrighted works, often dumping these condemned goods into the water. These practices, echoing other colonial imaginaries of the ocean as a space for erasing incriminating evidence of the violence of empire, informed later censorship regimes under apartheid in South Africa. By tracking printed matter from ship to shore, Hofmeyr shows how literary institutions like copyright and censorship were shaped by colonial control of coastal waters. Set in the environmental context of the colonial port city, *Dockside Reading* explores how imperialism colonizes water. Hofmeyr examines this theme through the concept of hydrocolonialism, which puts together land and sea, empire and environment.

**Isabel Hofmeyr** is Professor Emeritus at the University of the Witwatersrand and Global Distinguished Professor at New York University. She is coeditor of *Ten Books That Shaped the British Empire: Creating an Imperial Commons*, also published by Duke University Press, and author of *Gandhi's Printing Press: Experiments in Slow Reading*.

environmental humanities | critical ethnic studies | literary studies

## Climate Lyricism

MIN HYOUNG SONG

In *Climate Lyricism* Min Hyung Song articulates a climate change-centered reading practice that foregrounds how climate is present in most literature. Song shows how literature, poetry, and essays by Tommy Pico, Solmaz Sharif, Frank O'Hara, Ilya Kaminsky, Claudia Rankine, Kazuo Ishiguro, Teju Cole, Richard Powers, and others help us to better grapple with our everyday encounters with climate change and its disastrous effects, which are inextricably linked to the legacies of racism, colonialism, and extraction. These works employ what Song calls *climate lyricism*—a mode of address in which a first-person “I” speaks to a “you” about how climate change thoroughly shapes daily life. The relationship between “I” and “you” in this lyricism, Song contends, affects the ways readers comprehend the world, fostering a model of shared agency from which it can become possible to collectively and urgently respond to the catastrophe of our rapidly changing climate. In this way, climate lyricism helps to ameliorate the sense of being overwhelmed and feeling unable to do anything to combat climate change.

**Min Hyung Song** is Professor of English at Boston College and author of *The Children of 1965: On Writing, and Not Writing, as an Asian American* and *Strange Future: Pessimism and the 1992 Los Angeles Riots*, both also published by Duke University Press.

### Dockside Reading Hydrocolonialism and the Custom House



Isabel  
Hofmeyr

**February** 136 pages, 3 illustrations  
paper, 978-1-4780-1774-5 **\$22.95/£17.99**  
cloth, 978-1-4780-1512-3 **\$84.95/£68.00**



**February** 256 pages, 5 illustrations  
paper, 978-1-4780-1773-8 **\$25.95/£19.99**  
cloth, 978-1-4780-1511-6 **\$99.95/£80.00**



**May** 248 pages, 28 illustrations  
paper, 978-1-4780-1805-6 **\$25.95/£19.99**  
cloth, 978-1-4780-1542-0 **\$99.95/£80.00**

## Kin

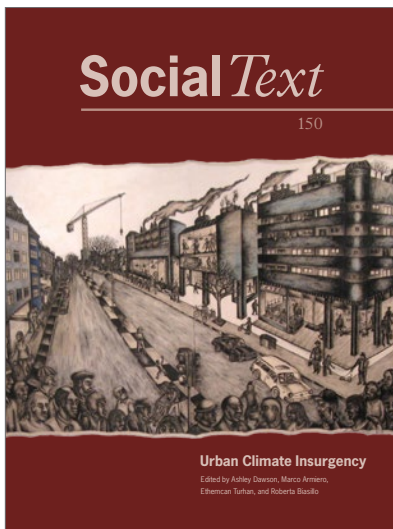
Thinking with Deborah Bird Rose

**THOM VAN DOOREN** and **MATTHEW CHRULEW**, editors

The contributors to *Kin* draw on the work of anthropologist Deborah Bird Rose (1946–2018), a foundational voice in environmental humanities, to examine the relationships of interdependence and obligation between human and nonhuman lives. Through a close engagement over many decades with the Aboriginal communities of Yarralin and Lingara in northern Australia, Rose's work explored possibilities for entangled forms of social and environmental justice. She sought to bring the insights of her Indigenous teachers into dialogue with the humanities and the natural sciences to describe and passionately advocate for a world of kin grounded in a profound sense of the connectivities and relationships that hold us together. *Kin's* contributors take up Rose's conceptual frameworks, often pushing academic fields beyond their traditional objects and methods of study. Together, the essays do more than pay tribute to Rose's scholarship; they extend her ideas and underscore her ongoing critical and ethical relevance to a world still enduring and resisting ecocide and genocide.

**Contributors** The Bawaka Collective, Matthew Chrulew, Colin Dayan, Linda Payi Ford, Donna J. Haraway, James Hatley, Owain Jones, Stephen Muecke, Kate Rigby, Catriona (Cate) Sandilands, Isabelle Stengers, Anna Lowenhaupt Tsing, Thom van Dooren, Kate Wright

**Thom van Dooren** is a field philosopher and writer at the University of Sydney. **Matthew Chrulew** is a writer and researcher at Curtin University.



**February** 174 pages, 9 illustrations  
Number 150  
paper, 978-1-4780-1750-9 **\$15.00/£11.99**

environmental studies

## The Urban Climate Insurgency

**ASHLEY DAWSON, MARCO ARMIERO, ETHEMCAN TURHAN,**  
and **ROBERTA BIASILLO**, issue editors

a special issue of *Social Text*

According to the United Nations, cities are responsible for up to 75 percent of contemporary carbon emissions, with transport and buildings being among the largest contributors. The worsening climate emergency is driving the proliferation and increasing political prominence of urban insurgencies around the world, particularly among the peoples of the global South. Contributors to this special issue explore the rise of grassroots movements that advocate for radical climate change politics and justice in cities affected by the intensifying climate emergency. Topics include pro-poor politics in northern Jakarta and Bangalore, the popular response to a garbage crisis in Naples, community-led reforestation efforts in the favelas of Rio de Janeiro, and efforts to bridge antiracist and environmentalist struggles in California. Noting that environmental policy is no longer the exclusive province of national governments, international agreements, and panels of experts, the contributors seek to determine how urban insurgent movements differ from those unfolding at other scales.

**Contributors** Yaşar Adnan Adanalı, Marco Armiero, Solomon Benjamin, Roberta Biasillo, Ashley Dawson, Salvatore Paolo De Rosa, Sinan Erensü, Macarena Gómez-Barris, Barış İne, Lise Sedrez, AbdouMaliq Simone, Ethemcan Turhan

**Ashley Dawson** is Professor of Postcolonial Studies at The City University of New York. **Marco Armiero** is Director of the Environmental Humanities Laboratory at the KTH Royal Institute of Technology and research director at the CNR Institute for Studies on the Mediterranean. **Ethemcan Turhan** is Assistant Professor of Environmental Planning at the University of Groningen. **Roberta Biasillo** is Max Weber Fellow at the European University Institute in Florence.



## Plastic Matter

HEATHER DAVIS

Plastic is ubiquitous. It is in the Arctic, the depths of the Mariana Trench, and in the high mountaintops of the Pyrenees. It is in the air we breathe and the water we drink. Nano-plastics penetrate our cell walls. Plastic is not just any material—it is emblematic of life in the twentieth and twenty-first centuries. In *Plastic Matter* Heather Davis traces plastic's relations to geology, media, biology, and race to show how matter itself has come to be understood as pliable, disposable, and consumable. The invention and widespread use of plastic, Davis contends, reveals the dominance of the Western orientation to matter and its assumption that matter exists to be endlessly manipulated and controlled by humans. Plastic's materiality and pliability reinforces these expectations of what matter should be and do. Davis charts these relations to matter by tracing the queer multispecies relationships between humans and plastic-eating bacteria and analyzing photography that documents the racialized environmental violence of plastic production. In so doing, Davis provokes readers to reexamine their relationships to matter and life in light of plastic's saturation.

### ELEMENTS

A series edited by Stacy Alaimo and Nicole Starosielski

**Heather Davis** is Assistant Professor of Culture and Media at The New School, editor of *Desire Change: Contemporary Feminist Art in Canada*, and coeditor of *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments, and Epistemologies*.

middle east studies | gender studies

## Familial Undercurrents

Untold Stories of Love and Marriage in Modern Iran

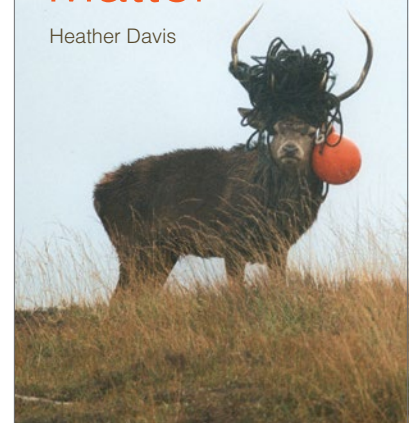
AFSANEH NAJMABADI

Not long after her father died, Afsaneh Najmabadi discovered that her father had a secret second family and that she had a sister she never knew about. In *Familial Undercurrents*, Najmabadi uncovers her family's complex experiences of polygamous marriage to tell a larger story of the transformations of notions of love, marriage, and family life in mid-twentieth-century Iran. She traces how the idea of "marrying for love" and the desire for companionate, monogamous marriage acquired dominance in Tehran's emerging urban middle class. Considering the role that late-nineteenth- and early-twentieth-century romance novels, reformist newspapers, plays, and other literature played in that process, Najmabadi outlines the rituals and objects—such as wedding outfits, letter writing, and family portraits—that came to characterize the ideal companionate marriage. She reveals how in the course of one generation men's polygamy had evolved from an acceptable open practice to a taboo best kept secret. At the same time, she chronicles the urban transformations of Tehran and how its architecture and neighborhood social networks both influenced and became emblematic of the myriad forms of modern Iranian family life.

**Afsaneh Najmabadi** is Professor of History and of Studies of Women, Gender, and Sexuality at Harvard University and author of *Professing Selves: Transsexuality and Same-Sex Desire in Contemporary Iran*, also published by Duke University Press, and *Women with Mustaches and Men without Beards: Gender and Sexual Anxieties of Iranian Modernity*.

## Plastic Matter

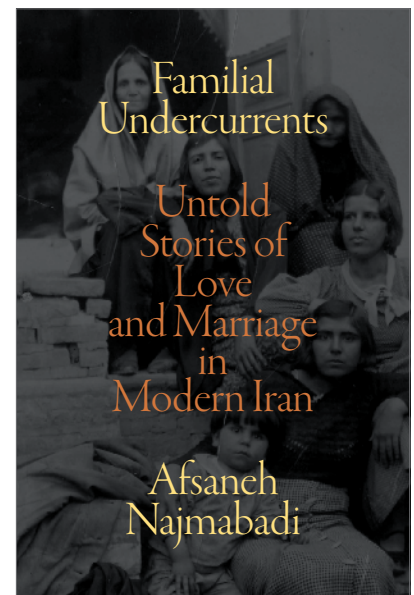
Heather Davis



**May** 176 pages, 12 illustrations

paper, 978-1-4780-1775-2 **\$23.95/£17.99**

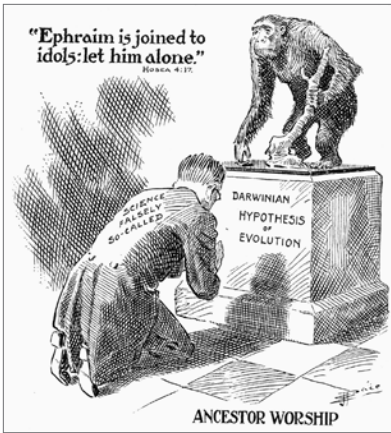
cloth, 978-1-4780-1513-0 **\$89.95/£72.00**



**March** 184 pages, 51 illustrations

paper, 978-1-4780-1777-6 **\$24.95/£18.99**

cloth, 978-1-4780-1515-4 **\$94.95/£76.00**



E. J. Pace, "Ancestor Worship," *Moody Monthly*, 1922.

**June** 304 pages, 7 illustrations  
paper, 978-1-4780-1825-4 **\$27.95/£20.99**  
cloth, 978-1-4780-1562-8 **\$104.95/£84.00**

## Wild Experiment

Feeling Science and Secularism after Darwin

**DONOVAN O. SCHAEFER**

In *Wild Experiment*, Donovan O. Schaefer challenges the conventional wisdom that feeling and thinking are separate. Drawing on science studies, philosophy, affect theory, secularism studies, psychology, and contemporary literary criticism, Schaefer reconceptualizes rationality as defined by affective processes at every level. He introduces the model of "cogency theory" to reconsider the relationship between evolutionary biology and secularism, examining mid-nineteenth-century Darwinian controversies, the 1925 Scopes Trial, and the New Atheist movement of the 2000s. Along the way, Schaefer reappraises a range of related issues, from secular architecture at Oxford to American eugenics to contemporary climate denialism. These case studies locate the intersection of thinking and feeling in the way scientific rationality balances excited discovery with anxious scrutiny, the fascination of conspiracy theories, and how racist feelings assume the mantle of rational objectivity. The fact that cognition is felt, Schaefer demonstrates, is both why science succeeds and why it fails. He concludes that science, secularism, atheism, and reason itself are not separate from feeling, but comprehensively defined by it.

**Donovan O. Schaefer** is Assistant Professor of Religious Studies at the University of Pennsylvania and author of *Religious Affects: Animality, Evolution, and Power*, also published by Duke University Press, and *The Evolution of Affect Theory: The Humanities, the Sciences, and the Study of Power*.



Jessie Sampter at Kibbutz Givat Brenner. Courtesy of Givat Brenner Archives, Yesha Sampter Papers.

**June** 264 pages, 8 illustrations  
paper, 978-1-4780-1806-3 **\$26.95/£20.99**  
cloth, 978-1-4780-1543-7 **\$99.95/£80.00**

jewish history | religion | disability studies

## The Lives of Jessie Sampter

Queer, Disabled, Zionist

**SARAH IMHOFF**

In *The Lives of Jessie Sampter*, Sarah Imhoff tells the story of an individual full of contradictions. Jessie Sampter (1883–1938), was best known for her *A Course in Zionism* (1915), an American primer for understanding support of a Jewish state in Palestine. In 1919, Sampter packed a trousseau, declared herself "married to Palestine," and emigrated there. Yet Sampter's own life and body hardly matched typical Zionist ideals. Although she identified with Judaism, Sampter took up and experimented with spiritual practices from various religions. While Zionism celebrated the strong and healthy body, she spoke of herself as "crippled" from polio and plagued by sickness her whole life. While Zionism applauded reproductive women's bodies, Sampter never married or bore children; in fact, she wrote of homoerotic longings and had same-sex relationships. By charting how Sampter's life did not neatly line up with her own religious and political ideals, Imhoff highlights the complicated and at times conflicting connections between the body, queerness, disability, religion, and nationalism.

**Sarah Imhoff** is Associate Professor of Religious Studies at Indiana University, Bloomington, and author of *Masculinity and the Making of American Judaism*.

## A Primer for Teaching Digital History

Ten Design Principles

**JENNIFER GUILIANO**

*A Primer for Teaching Digital History* is a guide for college and high school teachers who are teaching digital history for the first time or for experienced teachers who want to reinvigorate their pedagogy. It can also serve those who are training future teachers to prepare their own syllabi, as well as teachers who want to incorporate digital history into their history courses. Offering design principles for approaching digital history that represent the possibilities that digital research and scholarship can take, Jennifer Guiliano outlines potential strategies and methods for building syllabi and curriculum. Taking readers through the process of selecting data, identifying learning outcomes, and determining which tools students will use in the classroom, Guiliano outlines popular research methods including digital source criticism, text analysis, and visualization. She also discusses digital archives, exhibits, and collections as well as audiovisual and mixed-media narratives such as short documentaries, podcasts, and multimodal storytelling. Throughout, Guiliano illuminates how digital history can enhance understandings of not just what histories are told but how they are told and who has access to them.

DESIGN PRINCIPLES FOR TEACHING HISTORY

A series edited by Antoinette Burton

**Jennifer Guiliano** is Associate Professor of History at IUPUI and author of *Indian Spectacle: College Mascots and the Anxiety of Modern America*.

**July** 240 pages, 11 illustrations

paper, 978-1-4780-1768-4 **\$25.95/£19.99**

cloth, 978-1-4780-1505-5 **\$99.95/£80.00**

history | psychoanalytic theory

## Psychoanalysis and History

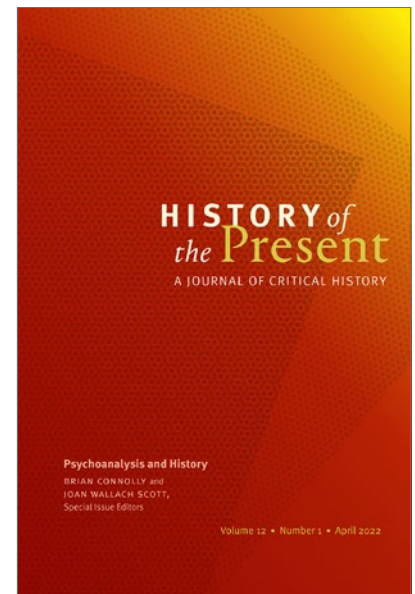
**BRIAN CONNOLLY** and **JOAN WALLACH SCOTT**, issue editors

A special issue of *History of the Present: A Journal of Critical History*

The relationship between history and psychoanalysis has long been contentious, starting with Freud's ambivalence toward history, with some declaring the two fields to be largely incommensurable. The contributors to this special issue rethink this complicated dynamic, demonstrating both the uses of psychoanalysis for interrogating historical narratives and the importance of history for psychoanalytic analysis. Essays address how psychoanalysis reframes the ways historians have represented the Holocaust and the bombings of Hiroshima and Nagasaki, investigate neoliberal group psychology by studying the emergence of QAnon, trace the political trajectories of psychoanalysis in the mid-twentieth century, and find previously unexplored links between Freud and the US plantation economy. Together, the essays testify to the importance of considering the unconscious dimensions of thought when attempting to understand the workings of politics and representations of the past.

**Contributors** Max Cavitch, Zahid R. Chaudhary, Alex Colston, Brian Connolly, Elizabeth Maddock Dillon, David L. Eng, Joan Wallach Scott, Carolyn Shapiro, Michelle Stephens

**Brian Connolly** is Associate Professor of History at the University of South Florida and author of *Domestic Intimacies: Incest and the Liberal Subject in Nineteenth-Century America*. **Joan Wallach Scott** is Professor Emerita in the School of Social Science at the Institute for Advanced Study, and author of many books, including *The Fantasy of Feminist History*, also published by Duke University Press. They are coeditors of *History of the Present*.

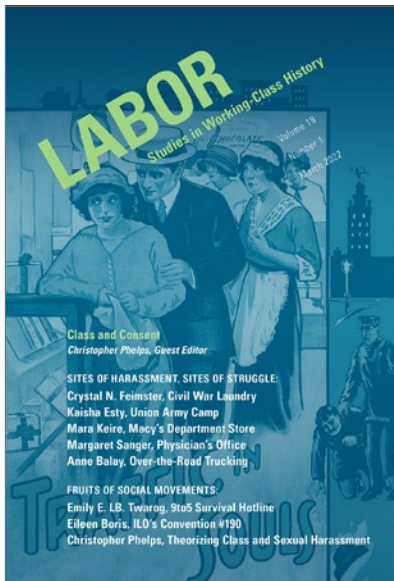


**March** 145 pages, 4 illustrations

Volume 12, number 1

paper, 978-1-4780-1734-9 **\$15.00/£11.99**





**March** 185 pages, 9 illustrations  
Volume 19, number 1  
paper, 978-1-4780-1738-7 **\$14.00/£10.99**

## Class and Consent

**CHRISTOPHER PHELPS**, issue editor

a special issue of *Labor: Studies in Working-Class History*

Since numerous allegations of sexual harassment and assault were leveled at Harvey Weinstein in 2017, the #MeToo movement has affected public discussions of sexual abuse in the workplace, the experience of survivors, and methods of resistance to sexual violence. Spanning the Civil War era to the present, the essays in this issue reveal the extent to which recent events represent a continuation of a long-standing history of the sexualization of exploitation and violence experienced by the US working class. Contributors explore how working-class women—from launderers to sales assistants to truck drivers—reframed unwelcome advances as “sexual harassment” and developed strategies of survival, negotiation, resistance, and remediation. The issue also includes *The Unrecorded Battle*, a previously unpublished melodrama written by Margaret Sanger in 1912 that highlights the hazards of sexual harassment faced by a young nurse. Together, the essays represent a diverse historical exploration of the racial, gendered, and classed natures of workplace power.

**Contributors** Anne Balay, Eileen Boris, Kaisha Esty, Crystal N. Feimster, Mara Keire, Annelise Orleck, Christopher Phelps, Margaret Sanger, Emily E. LB. Twarog

**Christopher Phelps** is Associate Professor of American History at the University of Nottingham.



**December** 190 pages, 35 illustrations  
Number 142  
paper, 978-1-4780-1748-6 **\$14.00/£10.99**

## Visual Archives of Sex

**HEIKE BAUER, MELINA PAPPADEMOS, KATIE SUTTON,**  
and **JENNIFER TUCKER**, issue editors

a special issue of *Radical History Review*

Contributors to this special issue study the visual histories of sex by examining symbols, images, film, and other visual forms ranging from medieval religious icons to twenty-first-century selfies. They argue that engaging BIPOC, antiracist, queer, and feminist perspectives of the past is vital to understanding the complex historical relationships between sex and visual culture and how these relationships continue to shape sexual lives, bodies, myths, and desires. Essay topics include trans visual archives in Francoist Spain, a visual archive of British escort and nightclub hostess Ruth Ellis, pornography and queer pleasure in East Germany, swimsuit advertisements and “bikini blondes” in the age of the atom bomb, and teaching the history of sexuality with images. This issue also contains a roundtable on curating exhibitions devoted to sex and to queer and trans experience; conversations with historians, artists, and curators who study visual culture and the history of sexuality; and an exploration of the photographic archives of Carol Leigh, a.k.a. Scarlot Harlot.

**Contributors** Heike Bauer, Roland Betancourt, Alexis L. Boylan, Topher Campbell, João Florêncio, Kyle Frackman, Javier Fernández Galeano, Sarah Jones, Carol Leigh, Conor McGrady, Ben Miller, Derek Conrad Murray, Lynda Nead, Melina Pappademos, Ashkan Sepahvand, David Serlin, Meg Slater, Katie Sutton, Annette F. Timm, Jennifer Tucker, Jeanne Vaccaro, Sunny Xiang

**Heike Bauer** is Professor of Modern Literature and Cultural History at Birkbeck, University of London. **Melina Pappademos** is Associate Professor of History and Africana Studies at the University of Connecticut. **Katie Sutton** is Associate Professor of Gender and German Studies at Australian National University. **Jennifer Tucker** is Associate Professor of Feminist, Gender, and Sexuality Studies at Wesleyan University.

## Workers Like All the Rest of Them

Domestic Service and the Rights of Labor in Twentieth-Century Chile

**ELIZABETH QUAY HUTCHISON**

In *Workers Like All the Rest of Them*, Elizabeth Quay Hutchison recounts the long struggle for domestic workers' recognition and rights in Chile across the twentieth century. Hutchison traces the legal and social history of domestic workers and their rights, outlining their transition from slavery to servitude. For most of the twentieth century, domestic service remained one of the key "underdeveloped" sectors in Chile's modernizing economy. Hutchison argues that the predominance of women in that underpaid, under-regulated labor sector provides one key to persistent gender and class inequality. Through archival research, firsthand accounts, and interviews with veteran activists, Hutchison challenges domestic workers' exclusion from Chilean history and reveals how and under what conditions they mobilized for change, forging alliances with everyone from Church leaders and legislators to feminists and political party leaders. Hutchison contributes to a growing global conversation among activists and scholars about domestic workers' rights, providing a lens for understanding how the changing structure of domestic work and worker activism have both perpetuated and challenged forms of ethnic, gender, and social inequality.

**Elizabeth Quay Hutchison** is Professor of Latin American History and Associate Vice President for Equity and Inclusion at The University of New Mexico. She is the author of *Labors Appropriate to Their Sex: Gender, Labor, and Politics in Urban Chile, 1900–1930* and coeditor of *The Chile Reader: History, Culture, Politics*, both also published by Duke University Press.

latin american studies

## The Impasse of the Latin American Left

**FRANCK GAUDICHAUD, MASSIMO MODONESI,**

and **JEFFERY R. WEBBER**

In *The Impasse of the Latin American Left*, Franck Gaudichaud, Massimo Modonesi, and Jeffery R. Webber explore the region's Pink Tide as a political, economic, and cultural phenomenon. At the turn of the twenty-first century, Latin American politics experienced an upsurge in progressive movements, as popular uprisings for land and autonomy led to the election of left and center-left governments across Latin America. These progressive parties institutionalized social movements and established forms of state capitalism that sought to redistribute resources and challenge neoliberalism. Yet, as the authors demonstrate, these governments failed to transform the underlying class structures of their societies or challenge the imperial strategies of the United States and China. Now, as the Pink Tide has largely receded, the authors offer a portrait of this watershed period in Latin American history in order to evaluate the successes and failures of the left and to offer a clear-eyed account of the conditions that allowed for a right-wing resurgence.

**RADICAL AMÉRICAS**

A series edited by Bruno Bosteels and Geo Maher

**Franck Gaudichaud** is Professor of History and Latin American Studies at Toulouse Jean Jaurès University. **Massimo Modonesi** is Professor of Sociology at Universidad Nacional Autónoma de México. **Jeffery R. Webber** is Associate Professor of Politics at York University.

## Workers Like All the Rest of Them

Domestic Service and the Rights of Labor in Twentieth-Century Chile

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## Queer African Cinemas

**LINDSEY B. GREEN-SIMMS**

In *Queer African Cinemas*, Lindsey B. Green-Simms examines films produced by and about queer Africans in the first two decades of the twenty-first century in an environment of increasing antqueer violence, efforts to criminalize homosexuality, and other state-sanctioned homophobia. Green-Simms argues that these films not only record the fear, anxiety, and vulnerability many queer Africans experience; they highlight how queer African cinematic practices contribute to imagining new hopes and possibilities. Examining globally circulating international art films as well as popular melodramas made for local audiences, Green-Simms emphasizes that in these films queer resistance—contrary to traditional narratives about resistance that center overt and heroic struggle—is often practiced from a position of vulnerability. By reading queer films alongside discussions about censorship and audiences, Green-Simms renders queer African cinema as a rich visual archive that documents the difficulty of queer existence as well as the potentials for queer life-building and survival.

A CAMERA OBSCURA BOOK

**Lindsey B. Green-Simms** is Associate Professor of Literature at American University and author of *Postcolonial Automobility: Car Culture in West Africa*.



"Students from the National School of Law and Administration, Leopoldville, the Congo, debate some points between classes," c.1963. Photo by Jacques Surbez.

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## Students of the World

Global 1968 and Decolonization in the Congo

**PEDRO MONAVILLE**

On June 30, 1960—the day of the Congo's independence—Prime Minister Patrice Lumumba gave a fiery speech in which he conjured a definitive shift away from a past of colonial oppression toward a future of sovereignty, dignity, and justice. His assassination a few months later showed how much neocolonial forces and the cold war jeopardized African movements for liberation. In *Students of the World*, Pedro Monaville traces a generation of Congolese student activists who refused to accept the foreclosure of the future Lumumba envisioned. These students sought to decolonize university campuses, but the projects of emancipation they articulated went well beyond transforming higher education. Monaville explores the modes of being and thinking that shaped their politics. He outlines a trajectory of radicalization in which gender constructions, cosmopolitan dispositions, and the influence of a dissident popular culture mattered as much as access to various networks of activism and revolutionary thinking. By illuminating the many worlds inhabited by Congolese students at the time of decolonization, Monaville charts new ways of writing histories of the global 1960s from Africa.

THEORY IN FORMS

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**Pedro Monaville** is Assistant Professor of History at New York University Abu Dhabi.



## Nkrumah and the Ghana Revolution

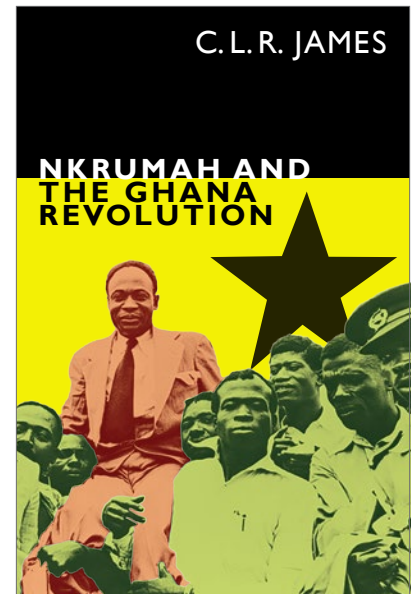
C. L. R. JAMES

In this new edition of *Nkrumah and the Ghana Revolution*, C. L. R. James tells the history of the socialist revolution led by Kwame Nkrumah, the first president and prime minister of Ghana. Although James wrote it in the immediate post-independence period around 1958, he did not publish it until nearly twenty years later, when he added a series of his own letters, speeches, and articles from the 1960s. Although Nkrumah led the revolution, James emphasizes that it was a popular mass movement fundamentally realized by the actions of everyday Ghanaians. Moreover, James shows that Ghana's independence movement was an exceptional moment in global revolutionary history: it moved revolutionary activity to the African continent and employed new tactics not seen in previous revolutions. Featuring a new introduction by Leslie James, an unpublished draft of the manuscript, and correspondence, this definitive edition of *Nkrumah and the Ghana Revolution* offers a revised understanding of Africa's shaping of freedom movements and insight into the possibilities for decolonial futures.

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**C. L. R. James** (1901–1989), a Trinidadian historian, political activist, and writer, is the author of *Beyond a Boundary*, *World Revolution, 1917–1936: The Rise and Fall of the Communist International*, and other books, all also published by Duke University Press.



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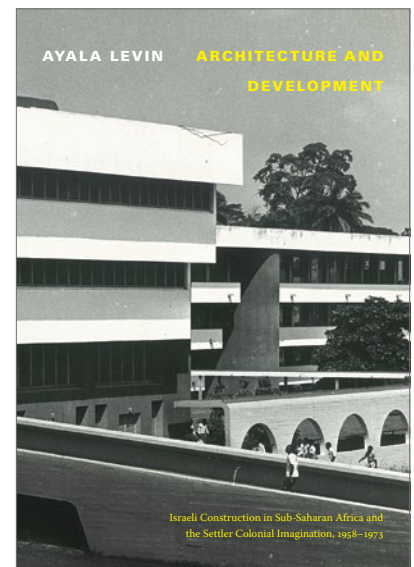
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AYALA LEVIN

In *Architecture and Development* Ayala Levin charts the settler colonial imagination and practices that undergirded Israeli architectural development aid in Africa. Focusing on the “golden age” of Israel's diplomatic relations in and throughout the continent from 1958 to 1973, Levin finds that Israel positioned itself as a developing-nation alternative in the competition over aid and influence between global North and global South. In analyses of the design and construction of prestigious governmental projects in Nigeria, Sierra Leone, and Ethiopia, she details how architects, planners, and a trade union–owned construction company staged Israel as a new center of nonaligned expertise. These actors and professionals paradoxically capitalized on their settler colonial experience in Palestine, refashioning it as an alternative to Western colonial expertise. Levin traces how Israel became involved in the modernization of governance, education, and agriculture in Africa, as well as how African leaders chose to work with Israel to forge new South-South connections. In so doing, she offers new ways of understanding the role of architecture as a vehicle of postcolonial development and in the mobilization of development resources.

**Ayala Levin** is Associate Professor in the department of Architecture and Urban Design at the University of California, Los Angeles, and coeditor of *Architecture in Development: Systems and the Emergence of the Global South*.



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Aerial view of Luanda. Photo by John Liebenberg.

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## In the Skin of the City

Spatial Transformation in Luanda

**ANTÓNIO TOMÁS**

With *In the Skin of the City*, António Tomás traces the history and transformation of Luanda, Angola, the nation's capital as well as one of the oldest settlements founded by the European colonial powers in the Southern Hemisphere. Drawing on ethnographic and archival research alongside his own experiences growing up in Luanda, Tomás shows how the city's physical and social boundaries—its skin—constitute porous and shifting interfaces between center and margins, settler and native, slave owner and slave, formal and informal, and the powerful and powerless. He focuses on Luanda's "asphalt frontier"—the (colonial) line between the planned urban center and the ad hoc shantytowns that surround it—and the ways squatters are central to Luanda's historical urban process. In their relationship with the state and their struggle to gain the right to the city, squatters embody the process of negotiating Luanda's divisions and the sociopolitical forces that shape them. By illustrating how Luanda emerges out of the continual redefinition of its skin, Tomás offers new ways to understand the logic of urbanization in cities across the global South.

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**António Tomás** is an Associate Professor in the Graduate School of Architecture at the University of Johannesburg and author of *Amílcar Cabral: The Life of a Reluctant Nationalist*.



Hong Kong's "stargazing assembly." Photo by Studio Incendo, CC BY 2.0.

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urban studies | geography | social theory

## Grammars of the Urban Ground

**ASH AMIN** and **MICHELE LANCIONE**, editors

The contributors to *Grammars of the Urban Ground* develop a new conceptual framework and vocabulary for capturing the complex, ever-shifting, and interactive processes that shape contemporary cities. Building on Marxist, feminist, queer, and critical race theory as well as the ontological turn in urban studies, they propose a mode of analysis that resists the staple of siloed categories such as urban "economy," "society," and "politics." In addition to addressing key concepts of urban studies such as dispossession and scale, the contributors examine the infrastructures of plutocratic life in London, reconfigure notions of gentrification as a process of racial banishment, and seek out alternative archives for knowledge about urban density. They also present case studies of city life in the margins and peripheries of São Paulo, Kinshasa, Nairobi, and Jakarta. In so doing, they offer a foundation for better understanding the connective and aggregative forces of city-making and the entanglements and relations that constitute cities and their everyday politics.

**Contributors** Ash Amin, Teresa Caldeira, Filip De Boeck, Suzanne Hall, Caroline Knowles, Michele Lancione, Colin McFarlane, Natalie Oswin, Edgar Pieterse, Ananya Roy, AbdouMaliq Simone, Tatiana Thieme, Nigel Thrift, Mariana Valverde

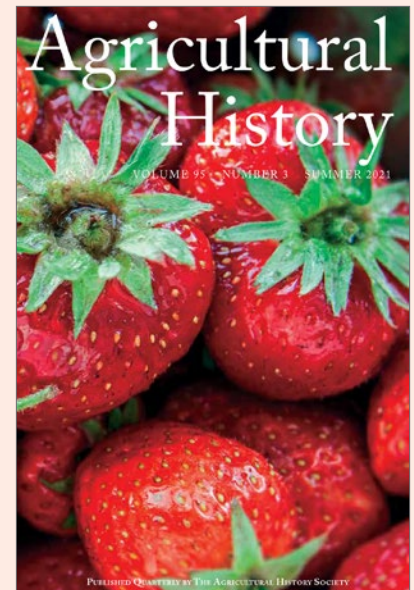
**Ash Amin** is 1931 Chair of Geography at the University of Cambridge and author, coauthor, and editor of many books, including *Seeing Like a City* and *Land of Strangers*. **Michele Lancione** is Professor of Economic and Political Geography, DIST, Polytechnic of Turin, Italy, coeditor of *Global Urbanism: Knowledge, Power, and the City*, and editor of *Rethinking Life at the Margins: The Assemblage of Contexts, Subjects, and Politics*.

## Agricultural History

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*Agricultural History* is the journal of record in its field. As such, it publishes articles that explore agriculture and rural life over time, in all geographies and among all people. Articles in *Agricultural History* use a wide range of methodologies to illuminate the history of farming, food, agricultural science and technology, the environment, rural life, and beyond. The journal includes innovative research, timely book and film reviews, and special features that unite diverse historical approaches under agriculture-related themes. *Agricultural History* is the official journal of the Agricultural History Society.

**Albert Way** is Associate Professor of History at Kennesaw State University. He is the author of *Conserving Southern Longleaf: Herbert Stoddard and the Rise of Ecological Land Management*.



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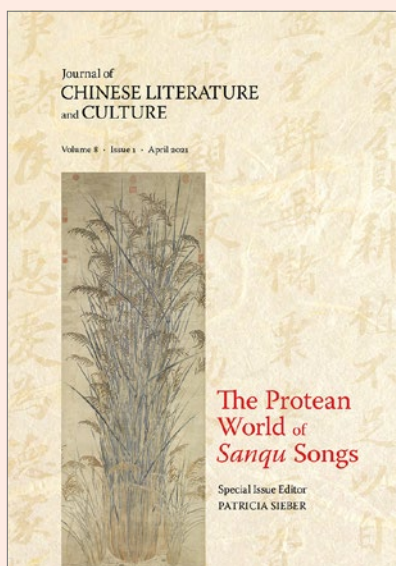
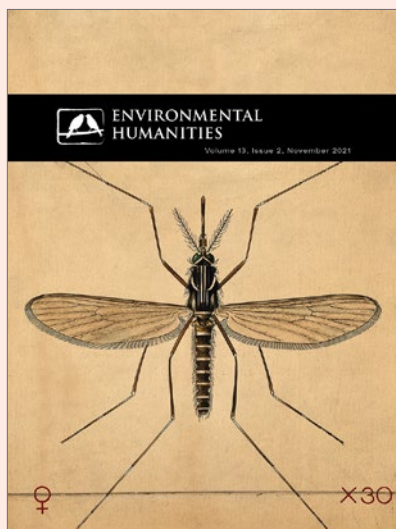
*Trans Asia Photography* is the first and only open-access international peer-reviewed journal devoted to the interdisciplinary exploration of historic and contemporary photography from Asia and across the Asian diaspora. The journal examines all aspects of photographic history, theory, and practice by centering images in or of Asia, conceived here as a territory, network, and cultural imaginary. Bridging photography and area studies, the journal rethinks transnational and transcultural approaches and methodologies. By centering photographic practices of Asia and its diasporas, the journal foregrounds multiple ways of seeing, knowing, and being that are distinct yet inseparable from other regional formations. The journal brings together the perspectives of scholars, critics, and artists across the humanities and social sciences to advance original and innovative research on photography and Asia, and to reflect and encourage quality, depth, and breadth in the field's development.

**Deepali Dewan** is Dan Mishra Curator of South Asian Art and Culture at the Royal Ontario Museum and Associate Professor of Art History at the University of Toronto. **Yi Gu** is Associate Professor in the Department of Art, Culture, and Media at the University of Toronto. **Thy Phu** is Professor of Media Studies at the University of Toronto, Scarborough.



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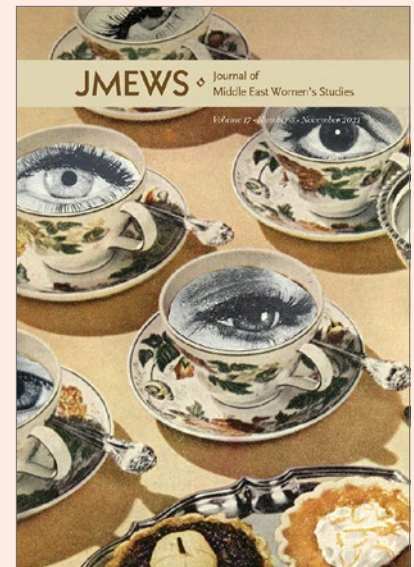
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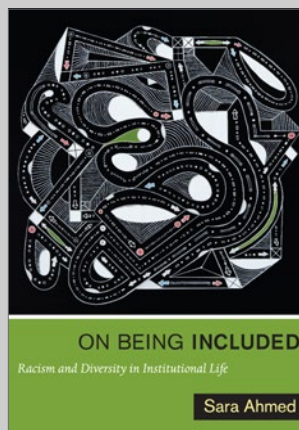




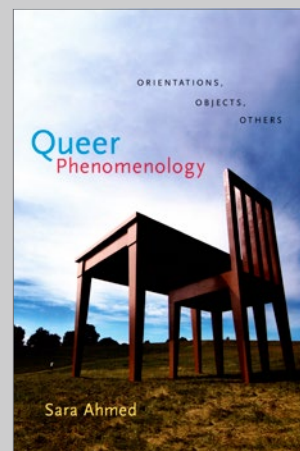
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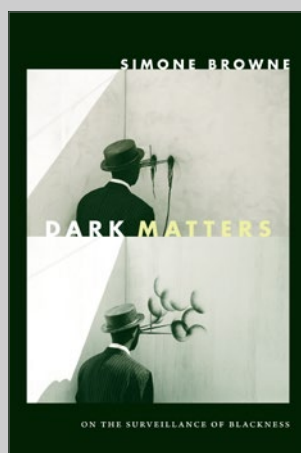
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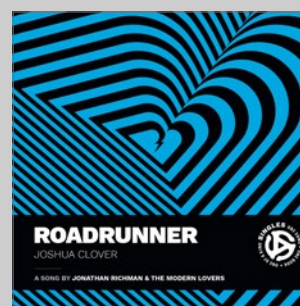
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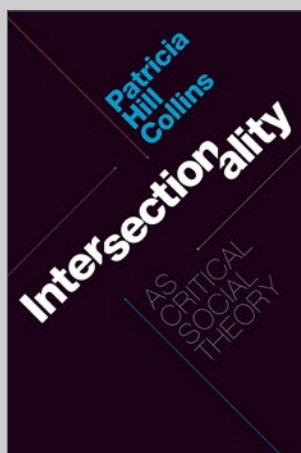
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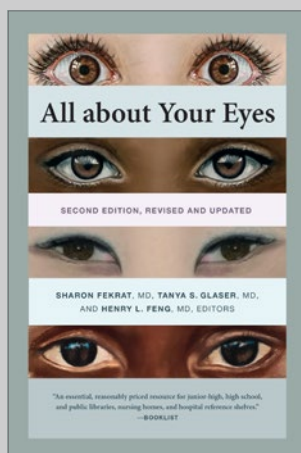
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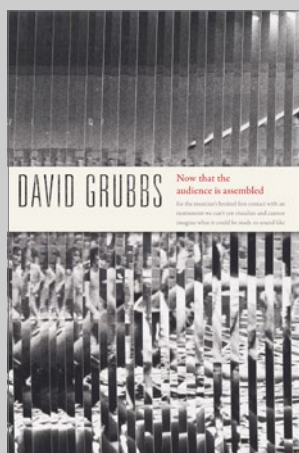
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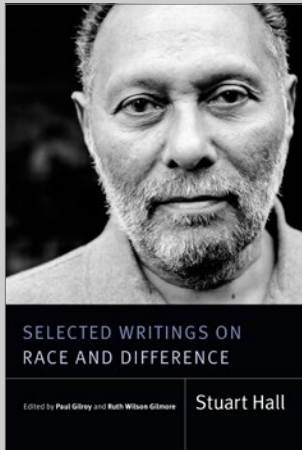
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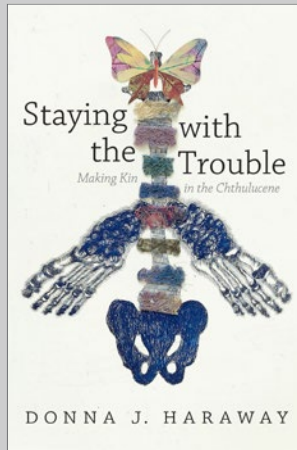
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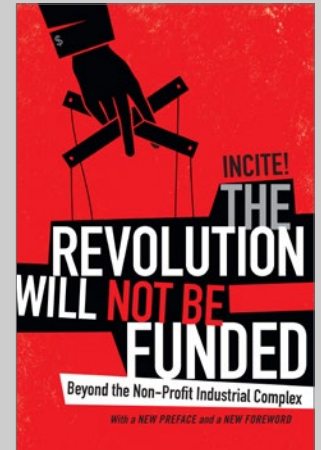
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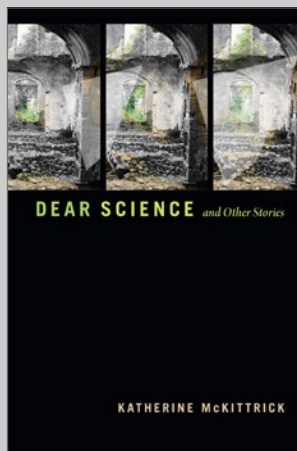
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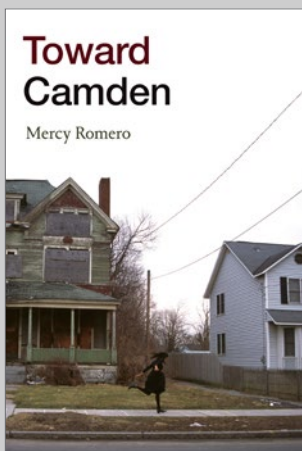
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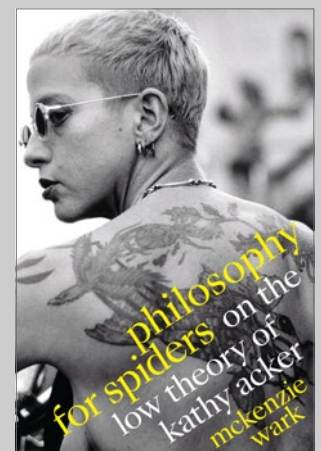
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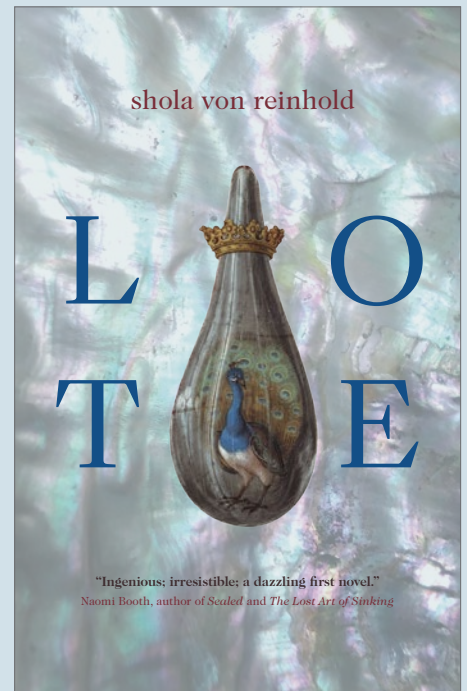
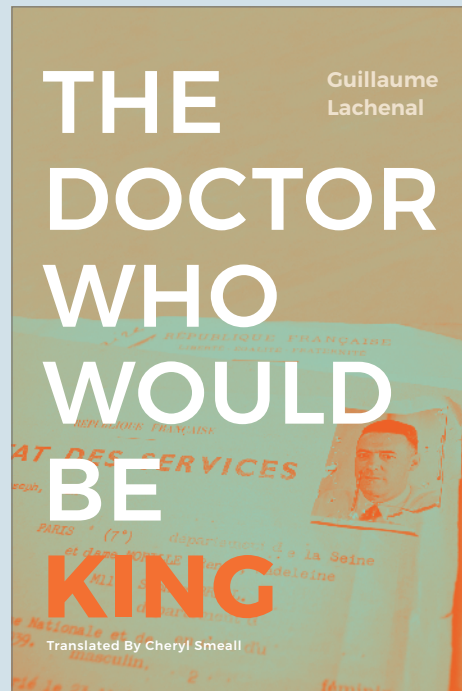
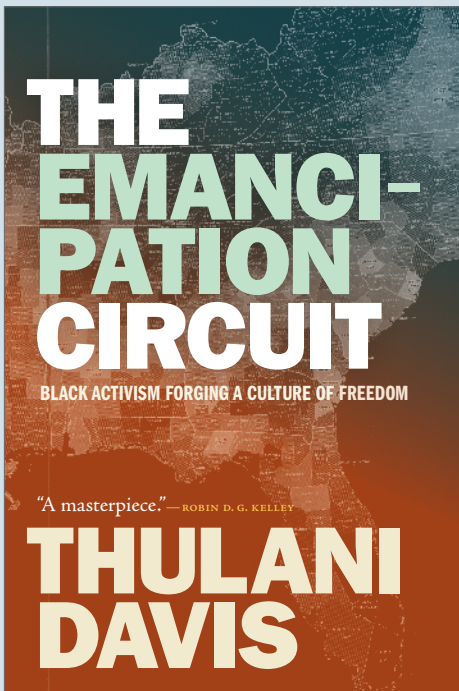
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