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Coming Attractions

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Caitlin Zaloom speculates about the role of financial affect in reasoning about the future through the U.S. Treasury yield curve; Shameem Black explores the sentiment of Internet microloans; Andrew Irving discusses the uncertain relationship between color and pain; Gyanendra Pandey examines the history of members of lower- and underclass “communities” who come to inhabit the positions of the educated, professional middle classes; Michael Ralph navigates black politics in the wake of Hurricane Katrina; Ken Seigneurie reveals a postmodern rhetoric of resistance in contemporary Lebanese society; Daniel Monterescu trespasses the gated community in a critique of ethnogentrification in Jaffa, Israel; and more . . .
Call for Contributions

Miscellany: A collection of various kinds, especially news clippings, literary extracts, postcards, and images. Includes media accounts of items relevant to public discourse and debate throughout the world. The section seeks to highlight not only the reported phenomena as such but also the mediated nature of media coverage. Public Culture especially seeks pieces that are witty or (unintentionally) ironic. Submissions should include all relevant facts of publication and should be no longer than three pages.

Etymologies: Investigates the contemporary uses and meanings of the terms public, publicity, and public opinion. Short essays (of approximately six to eight pages) that consider the semantics and pragmatics of one or more of these interrelated terms in the context of a particular language and a particular people are welcome. How do these terms compare across cultures and languages? Do their meanings “translate,” and what do their “mistranslations” bode for comparative social theory grounded in what may be hidden ontological statements about civil society?

Arts in Circulation: Reflections and reports on innovative critical cultural work and on the work of art in public. Includes pieces on new kinds of museums; alternative or oral history projects; the expansion of musical performance and recording into forgotten musical histories or the dissemination of a broader range of music; alternative publishing ventures or exhibition practices in film, theater, and dance; innovative cultural work with children; public art such as murals and graffiti; innovative uses of television, radio, or other mass media; and reports on past cultural work.

Sites of Knowledge: Reportage and deliberation on institutions that have made a signal mark on a world region. Research centers, journals, publishing ventures, or any other institution of knowledge production and dissemination can be selected for close attention and engagement through interviews with key participants, direct documentation, and critique. How do institutional sites define and engage their publics? How do they position themselves in global networks of knowledge production? What notable qualities and innovations are worth sharing? The aim of the section is to generate an archive of sites of knowledge through a set of informative and critical reflections.

From the Field: Briefly annotated single photographs for inclusion as a photo feature at the end of the issue. Submissions are not limited by style or content. Contact submissions@publicculture.org for art guidelines.

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