Editor’s Letter 217

**DOXA AT LARGE**

Hijacked by Realism 219  
*Beatriz Jaguaribe*

The Violence of the Real: A Conversation with Rogério Reis 229  
*Beatriz Jaguaribe*

**AFFECTING THE MARKET**

How to Read the Future: The Yield Curve, Affect, and Financial Prediction 245  
*Caitlin Zaloom*

Microloans and Micronarratives: Sentiment for a Small World 269  
*Shameem Black*

**PHOTO-ESSAY**

The Color of Pain 293  
*Andrew Irving*

**PLOTTING DISTINCTION AND EXCLUSION**

Can There Be a Subaltern Middle Class? Notes on African American and Dalit History 321  
*Gyanendra Pandey*
“It’s Hard Out Here for a Pimp . . . with . . . a Whole Lot of Bitches Jumpin’ Ship”: Navigating Black Politics in the Wake of Katrina 343

    Michael Ralph

The Wrench and the Ratchet: Cultural Mediation in a Contemporary Liberation Struggle 377

    Ken Seigneurie

To Buy or Not to Be: Trespassing the Gated Community 403

    Daniel Monterescu

Books Received 431

Contributors 433

Erratum 435
Coming Attractions

Volume 21, no. 3:

Judith Farquhar takes up space in Beijing’s parks; Christine Harold explores aura and affect in Target’s “democratization of design”; Jie Li explores Chinese cybermemories of the Cultural Revolution through two banned documentaries; Mari­ana Valverde looks back at Walter Benjamin’s last days in the Catalan border town of Port Bou; Rihan Yeh examines the exclusions involved in public formation on Mexico’s northern border; Claudia Grinnell discusses the change in consumer behavior with the advent of Web 2.0 and social media; Andrea Muehlebach asks what Carl Schmitt’s reflections on Catholicism may tell us about neoliberalism and the Left today; Kabir Tambar considers the populist ambitions of secularism; 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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