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Coming Attractions

Volume 33, no. 1:

Andrew Long investigates the materiality of extraction; Achille Mbembe examines the futures of life and the fate of reason in an age of technological escalation, and Erica Robles-Anderson responds; Thomas Blom Hansen reflects on theories of modern sovereignty from the Indian Ocean; Rose Salane considers how individual lives relate to, and are shaped by, concurrent sociopolitical events; Ann Laura Stoler considers the dark new ways in which colonialism is politically positioned and temporally framed; Ignacio Gatica works through systems and elemental objects that shape social landscapes and personal experiences; Emily Apter analyzes the untranslatability of terms for stateless subjects and noncitizens as a problem of "justicing" in language; Martín La Roche presents a nomad museum inside a hat; and Arjun Appadurai wonders how museums could reinvent themselves for a planetary and postimperial epoch.

Call for Contributions

Public Culture aims to publish original research of the highest caliber, and we welcome your submissions. We value strong writing, clear argumentation, imaginative theory, and an engaging prose style. *Public Culture* reaches an audience that transcends scholarly disciplines and extends beyond the academy. We seek work that persuades through evidence, logic, and analysis and that presumes no shared theoretical proclivities, political values, or specialized vocabularies.

Brief opinion-oriented pieces (of 500–3,000 words) run at the front of each issue in the Forum section. Full-length articles (of 6,000–9,000 words) based on original research are at the core. We also feature in-depth discussions with leading contemporary thinkers. Typically, we are familiar only with scholarly labor's final results, published books and articles, or occasional lectures. The interviews we publish call attention to the backstage of intellectual practice. In addition to original research essays, opinion pieces, and conversations, *Public Culture* welcomes translations of previously unpublished, groundbreaking essays.

All submissions should be sent through *Public Culture*'s submissions manager at publicculture.submittable.com/submit.

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About the cover art

Helga Tawil-Souri

It is a privilege to contribute to this issue of *Public Culture* and to do so in a format not usually expected of academics. I have spent my professional career writing, but two recent occurrences have led me to experiment with ways of expressing research and thought other than the traditional academic writing piece. The first was simply the experience of being in a classroom with younger and younger generations who do not read in the same way as previous generations, and, rather than see this is a crisis, I wondered whether there is a way for us "old school academics" to challenge and revisit how we present and share what we do. The second was a deeper existential question about whether writing could express the political impasse I was experiencing. How, I wondered, can I put into words the impasse, paralysis, sense of anger and destitution that I was confronted with both in my own research (about Israel/Palestine) and more generally in thinking about the world we live in (faced as we are with increasing inequality, populist politics, environmental doom, and health pandemics to name but four phenomena)? Is a different vocabulary possible? A different way to address a "reader"? A different way to construct one's argument? A different way to present research? I do not pretend to know the answer. Nor do I know whether the outcome that emerged from the challenge of creating a piece that reflected some of the written ideas in this issue presents a new kind of vocabulary. I do however thank the editors for allowing me the space for such expression and, more importantly, for providing such a space for others who may want to experiment with more "creative" forms of academic expression.