

Critical Inquiry

Winter 2020 Volume 46 Number 2

- 259 *Bill Brown*
Re-Assemblage (Theory, Practice, Mode)
- 304 *Barbara N. Nagel*
Slut-Shaming Metaphorologies: On Sexual Metaphor
in Goethe's *Wilhelm Meister*
- 325 *James Chandler*
I. A. Richards and Raymond Williams: Reading Poetry,
Reading Society
- 353 *Arvind Rajagopal*
Communicationism: Cold War Humanism
- 381 *Judith Kasper and Michael G. Levine*
The Persistence of the Witness: Claude Lanzmann's *The Last
of the Unjust*
- 401 *Werner Sollors*
"Better to Die *by* Them than *for* Them": Carl Schmitt Reads
"Benito Cereno"
- 421 *Michael Taussig*
Unpacking My Library: An Experiment in the Technique
of Awakening
- 436 *Paul Mendes-Flohr*
About the Term *Exile*

THE CI REVIEW

- 448 *Sarah Comyn*
Review of Naomi Beck, *Hayek and the Evolution of Capitalism*
- 449 *Michael Dango*
Review of Daniel Shore, *Cyberformalism: Histories of Linguistic
Forms in the Digital Archive*
- 452 *Stijn De Cauwer*
Review of Georges Didi-Huberman, *Atlas, or the Anxious
Gay Science*

- 453 *Jennifer Fay*
Review of Adam O'Brien, *Film and the Natural Environment: Elements and Atmospheres*
- 455 *Arianna Gass*
Review of Aubrey Anable, *Playing with Feelings: Video Games and Affect*
- 457 *Hannah Higgins*
Review of Garrett Stewart, *Transmedium: Conceptualism 2.0 and the New Object Art*
- 459 *Ben Jeffery*
Review of Merve Emre, *Paraliterary: The Making of Bad Readers in Postwar America*
- 461 *Thomas Pavel*
Review of Catherine Gallagher, *Telling It Like It Wasn't: The Counterfactual Imagination in History and Fiction*
- 464 *Miriam Piilonen*
Review of Gary Tomlinson, *Culture and the Course of Human Evolution*
- 465 *Jeffrey Schnapp*
Review of Wang Min'an, *Domestic Spaces in Post-Mao China: On Electronic Household Appliances*
- 467 *Meghan Sutherland*
Review of Giuliana Bruno, *Surface: Matters of Aesthetics, Materiality, and Media*
- 470 *Rachel Teukolsky*
Review of Susan Zieger, *The Mediated Mind: Affect, Ephemera, and Consumerism in the Nineteenth Century*
- 471 *Hu Ying*
Review of Ling Hon Lam, *The Spatiality of Emotion in Early Modern China: From Dreamscapes to Theatricality*

On the cover: Theaster Gates, *So Bitter, This Curse of Darkness* (2019). Ash, bronze, concrete, found objects, sound. Installation from *Amalgam*, Palais de Tokyo, Paris, 2019. © Theaster Gates. Image: Chris Strong.