

ACKNOWLEDGMENTS

In the long course of writing this book I have accumulated incalculable debt to artists and scholars, teachers and activists, family and friends, and cultural and intellectual communities in Asia, Europe, and North America. In striving to acknowledge these contributions I begin with those who have helped most in shaping the book's contents.

The art of Araya Rasdjarmrearnsook and the activist vision of Anjana Suvarnananda formed the initial inspiration for this project. Araya and Anjana were then and remain today at the forefront of transformations in aesthetic form and sexual citizenship in Thailand. I thank them for generously sharing their work and insights with me over many years. The work of Pimpaka Towira and Apichatpong Weerasethakul soon came to exert a mesmerizing influence on me as well. Both Pimpaka and Apichatpong showed me exceptional kindness in making their work available to me.

When the time came to put these observations into writing, Yang Hull stood out in the amount of time he invested, and his formative influence remains evident in the text. Hoang Tan Nguyen provided rigorous critiques of successive drafts; only with his generous input was I able to turn my manuscript into a book. My greatest intellectual debt reaches back to my graduate education in Chicago, where Lauren Berlant was most instrumental in helping to shape the contours of this project.

Some of my greatest gratitude is reserved for Tani Barlow. Not only do her profound interventions into Asia critique inspire my work, but I have

also been fortunate to receive her feedback as well as her unwavering support for all my scholarly endeavors.

Since I first met her in person in 2008, Bliss Cua Lim has been one of my most profoundly supportive interlocutors. She is one of Duke University Press's readers who has allowed me to thank her by name. I would like to express my gratitude to Bliss for the inordinate amount of intellectual energy that she invested in this project. I would also like to extend heartfelt thanks to the other, anonymous reader, whose succinct reviews likewise helped to improve the book tremendously.

Many others provided valuable feedback on parts of this book at various stages: In Chicago, my project benefited immensely from the intellectual input and resolute support of my committee members Danilyn Rutherford and Wendy Doniger. Jonathan M. Hall, Andy Rotman, Sivan Schneider, Malte Fuhrmann, Julia Eksner, Olivia Pils, Daniel Monterescu, and Wasana Wongsurawat all brought further precious expertise to its improvement. Special thanks to Sudarat Musikawong and Lawrence Chua for their incisive reading of large parts of the manuscript.

In Ken Wissoker I was extremely fortunate to have the best possible editor. Whether we met in North America, Hong Kong, or Bangkok, Ken unstintingly provided astute guidance, gracious encouragement, and wonderful company. I thank Ken for his belief in this project and careful nurture of its development. At Duke University Press I am also very grateful to Elizabeth Ault, Amy Buchanan, and Liz Smith, who lent their valuable expertise to different stages of the publishing process. I am grateful to Daniel McNaughton for lending his sharp eye to the indexing and proofing process.

Many cultural and intellectual communities in Thailand made this book possible. The acumen of Kong Rithdee's film and cultural critique and the crucial insights of Chalida Uabumrungjit, Sanchai Chotirosseranee, and Wimonrat Aroonrojsuriya at the Thai Film Archive were instrumental in propelling this project forward. I thank the filmmakers and artists Thunska Pansithivorakul, Nonzee Nimibutr, Chaisiri Jiwarangsan, Panu Aree, Anocha Suwichakornpong, and Michael Shaowanasai for significant contributions and engaging conversations.

With regard to my analysis of Thai sexual politics, I found wonderful and resourceful interlocutors in Nantiya Sukontapatipark, Phra Chai Warathammo, Sulaiporn Chonwilai, Matthana Chetamee, Chantalak Raksayu, Suchada Taweeseit, Kritaya Archavanitkul, Timo Ojanen, and Paisarn Likhitpreechakul.

I thank a diverse contingent of interlocutors, teachers, and friends that includes Chutima Prakatwutisarn, Trisilpa Boonkhachorn, Thanapol Limapichart, Thosaeng Chaochuti, Nalinee Tanthuwanit, Villa Vilaithong, Gridthiya Gaweewong, Ida Aroonwong, Chusak Pattarakulvanit, Oradol Kaewprasert, Thassanan Trinok, Ranwarat Poonsri, and Phatthanaphol Engsusophon. In the Wongsurawat family I thank Janice, Kovit, Winai, and Pare for warm hospitality, and John, Rosie, and Khun Amh (Nattapong Tiendee) for teaching me so much about media politics.

I am indebted to the patrons of the shrine of Mae Nak at Wat Mahabut and to the practitioners of *asupha-kammathan* in Bang Yi Khan, Bangkok, who generously shared their thoughts and motivations with me, as well as to numerous government officials who made valuable materials and background information available.

At Cornell University I am above all grateful for the faith that my colleagues in the Department of Asian Studies have placed in this project. Chair Keith Taylor enabled my work in every way, Anne Blackburn provided invaluable guidance, and Brett de Bary opened up new opportunities and challenges at every turn. I have also been extremely fortunate to enjoy the collegiality and friendship of Nick Admussen.

Many others across the campus welcomed me into their midst with warmth: Amy Villarejo, Andrea Hammer, Saida Hodžić, Lucinda Ramberg, Eric Cheyfitz, Naminata Diabate, Andrea Bachner, Itziar Rodriguez, Sabine Haenni, Emily Fridlund, Mostafa Minawi, Tim Murray, Kent Kleinman, Lily Chi, Jeremy Foster, Lorenzo Perillo, and Christine Balance. In the Southeast Asia Program I have enjoyed the collegiality of Thamora Fishel, Kaja McGowan, Abby Cohn, Tamara Loos, Eric Tagliacozzo, and Thak Chaloentiarana.

I will never forget the moment in 2010 when Daniel Chua, then head of the School of Humanities at the University of Hong Kong, invited me to spend two years in the Society of Scholars in the Humanities and the Department of Comparative Literature. I am grateful to have had the opportunity to deepen my understanding of cinematic representation and urban culture across East and Southeast Asia through interactions with a wider Hong Kong academic community: Esther Cheung, Esther Yau, Yau Ching, Lucetta Kam, Rajeev Balasubramanyam, Divya Ghelani, Denise Tang, Vivian Chu, Alma Mikulinsky, Giorgio Biancorosso, and Derek Lam. I am particularly grateful for Gina Marchetti's hospitality and unwavering support.

Having to return to Berlin in late 2008 was one of the best things that could have happened to me. Over the course of 2009–10 I was initiated into

the vivid intellectual and cultural Berlin of Sun-ju Choi, Anja Michaelson, Kimiko Suda, and Feng-Mei Heberer. This was the beginning of enduring friendship and long-term collaboration. Later encounters with Grada Kilomba, Amy Evans, Tobaron Waxman, Michaela Wunsch, and Alana Lentin at the Institute for Cultural Inquiry prompted renewed engagement with questions of performance, race, and embodiment in transnational frameworks. One of the greatest pleasures of living in Berlin came from Olivia Pils's art, thought, and company.

Scattered across the academic diaspora of Asian studies, gender studies, and other scholarly and artistic contexts, many people have made this project possible. Both their work and their friendship reminded me again and again of why it might be worth persevering. I thank Jonathan M. Hall, Gopika Solanki, Riki Rosenfeld, and Suphak Chawla for friendship across continents and decades; Justin McDaniel and Orit Bashkin for their unstinting support, especially during difficult times; and old and new friends Tyrell Haberkorn, Sukit Manthachitra, Martin Platt, Ayu Saraswati, Megan Sinnott, Adele Tan, Cathy Davidson, Dredge Kang, Ara Wilson, Peter Jackson, Jin Haritaworn, Ricco Siasoco, Farid Muttaqin, and Joya Escobar for inspiring conversations and encounters across the globe.

Since the mid-2000s, when I had the good fortune to come into contact with the Southeast Asian Cinemas crowd, I have benefited from the irreplaceable knowledge of Mariam Lam, Lan Duong, May Adadol Ingawanij, Sophia Harvey, Gaik Cheng Khoo, Adam Knee, Tamara Ho, Natalie Böhler, Tilman Baumgärtel, Aryo Danusiri, Brett Farmer, Rachel Harrison, and Fiona Lee.

In Germany I had the good fortune to share intellectual projects with Michael Zimmermann, Benjamin Baumann, Wolfram Schaffar, Christian Bauer, Volker Grabowsky, Barend Terwiel, Vincent Houben, Nadja Schneider, and Monika Arnez.

Looking back to the time of my graduate education, I am incredibly grateful for the enduring connections forged at the University of Chicago: Sean MacDonald, Guy Leavitt, Yang Hull, Smadar Winter, Andy Rotman, Daniel Monterescu, Maria Garrett, Moeen Lashari, Lale Uner, Orit Siman-Tov, Po-Chen Tsai, Siri Jenthanomma, John Emerzian, David Wise, Rebecca Zorach, Julia Cassaniti, Yigal Bronner, Galila Spharim, Sultan Doughan, Jean Ma, Erik Davis, and Manan Ahmed each contributed immeasurably to my well-being and the progress of this project. I could never have done it without Sivan Schneider.

It is a pleasure to be able to acknowledge the considerable institutional and financial support that I received for the revision of this book. At Cornell

University my completion of the manuscript was enabled by research support through the Department of Asian Studies in 2012–13, the College of Arts and Sciences, the President’s Council of Cornell Women, and the Society for the Humanities in 2012–13 and 2014. As a faculty member of the Diversity Fellowship Seminar I received valuable feedback on this work from 2013 to 2014. The position of scholar in the Society of the Humanities at the University of Hong Kong from 2010 to 2012, a fellowship at the Institute for Cultural Inquiry in Berlin in 2009–10, and welfare payments through the Agentur für Arbeit Friedrichshain-Kreuzberg, Berlin, in 2009 had previously allowed me to develop the project further.

I am fortunate to have had the chance to present parts of this book at larger professional conferences as well as to more intimate audiences in Riverside, London, Hamburg, Bangkok, Chiang Mai, Istanbul, Berlin, Ann Arbor, Canberra, Houston, Göteborg, Hong Kong, Jerusalem, Berkeley, Yogyakarta, Zürich, Toronto, Singapore, Philadelphia, Chicago, Göttingen, Ithaca, Hamilton, New York City, and Bryn Mawr. I benefited immensely from the generous responses of my hosts and interlocutors at the Center for Southeast Asia Studies in Berkeley; the Beyond “Asian Extremes” workshop at New York University; the SculptureCenter, New York; the Visual Culture Colloquium and the Lesbian, Gay, Bisexual, and Transgender Studies Program at Cornell; the workshop Emotions and Ethical Life, organized by Chulalongkorn University in Bangkok; New Media Configurations at Humboldt University, Berlin; the Center for Visual Culture Colloquium at Bryn Mawr College; The Politics of Criticism in Thailand at Cornell; Ghost Movies in Southeast Asia and Beyond at the University of Göttingen; the Thai Studies conference at Humboldt University, Berlin; the Asian Horror Cinema and Beyond Symposium at Berkeley; Ghosts in Asian Cinemas at the University of Zurich; The Supernatural in Southeast Asian Studies at the University of California, Riverside; the Berlin Institute for Cultural Inquiry; the Society of Scholars in the Humanities Lecture Series at the University of Hong Kong; and the Chao Center for Asian Studies at Rice University. I thank especially Pheng Cheah, Angela Zito, Intan Paramaditha, Zhen Zhang, Ruba Katrib, Kaja McGowan, Anissa Rahadi, Asli Menevse, Lucinda Ramberg, Suwanna Satha-anand, Wasana Wongsurawat, Nadja-Christina Schneider, Marcus Michaelsen, Homy King, Hoang Tan Nguyen, Tamara Loos, Peter Braeunlein, Martin Schalbruch, Dan O’Neill, Andrea Riemenschnitter, Mariam Lam, Lan Duong, Justin McDaniel, Christoph Holzhey, Daniel Chua, and Tani Barlow for providing me with these unique opportunities.

Some sections of chapter 1 were previously published in *Discourse: Journal for Theoretical Studies in Media and Culture* 31, no. 3 (2009): 220–47. A previous version of chapter 4 was published in *positions: asia critique* 21, no. 4 (2013): 769–99.

Finally, it is one of the greatest pleasures to be able to thank the people closest to me. In my new surroundings in Ithaca, Shelley Feldman's friendship has been work- and life-sustaining and made Ithaca into a real home.

Wasana Wongsurawat's (re)entry into my life in 2011 brought with it many good surprises. Her generosity, brilliance, and company across three continents brought *fun* and happiness to the endeavor of completing this book.

My brother, Malte, continues to be a stellar example of how to think, write, and live. His support and hospitality through long years and many global locations has been a vital source of encouragement.

This book is written in memory of my unforgettable aunts Veronika Geyer-Iwand and Anemone Iwand.

It is dedicated to my parents, Malve Iwand and Gunther Fuhrmann. They made this book (and so much more) possible through their adventurous spirit, sagacious humor, and knowledge of what is important.