

## ACKNOWLEDGMENTS

A friend of mine (an editor at a major press) once gave me a simple bit of advice: every good book should be structured around a paradox. He was referring to arguments, ideas, and, you know, contents, but to someone who has written a book deeply skeptical of the “we” of black studies, I suppose one of its paradoxes is that it should have one. That collective includes Anjali Arondekar, Jennifer Ashton, Andrew Ayers, Mieke Bal, Lauren Berlant, Jennifer Devere Brody, Marshall Brown, Vincent Brown, Tina Campt, Joseph Cleary, Lou Cubba, Nan Z. Da, Colin (Joan) Dayan, Nadia Ellis, Jed Esty, Jennifer Fleissner, Christopher Freeburg, Catherine Gallagher, Eric Ganther, Thomas Germaine, Saidiya Hartman, Charles Hirschkind, Neils Hooper, Mary Johnson, Amy Kashiwabara, Richard Kaye, Doug Krehbiel, David Kurnick, Jonathan Lamb, Heather Love, Colleen Lye, Sharon Marcus, Saba Mahmood, David Marriot, D. A. Miller, Fred Moten, Tim Murphy, Chris Nealon, Tavia Nyong’o, Sam Otter, Neil Penick, Leigh Raiford, Michael Ralph, Darieck Scott, David Scott, Namwali Serpell, Anita Sokolsky, Kathleen Stewart, Elisa Tamarkin, Bryan Wagner, Julia Bryan Wilson, Tobias Barrington Wolff, and Damon Young. Hidden among this list of names is a congeries entitled the Black Room, a group that has taught me much about the power of intellectual generosity. I am incredibly grateful, too, to have had my enthusiasm for this project reflected back to me in the engagements and in the work of specific students, including Brandon Callender, Monica Huerta, Sarah Johnson, Ismail Muhammad, and, at the University of Chicago, James Duesterberg and Jean Thomas Tremblay.

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