vision shuttles constantly between two distinct yet overlapping narratives.[16]

But theory, as ever, lags behind practice. The guerillas of style who hijacked "terrorist" items into the foreign territory of the U.S. street urge cultural theorists to cultivate double vision to refashion dream images into (multicultural) dialectical images. Images which, according to Benjamin's principle of montage, "interrupt the context into which [they] are inserted" and thereby "counteract illusion" by defamiliarizing the familiar and creating similarities between the dissimilar (cited in Buck-Morss 1989: 67).[17] The juxtapositions we find in tracking the *kufiya* are not just examples of fashion or postmodern pastiche, but instances of the breaking down of official barriers, expressions of real but repressed connections. The cultural critic's task is to bring such linkages to consciousness, to clarify the connections between these juxtaposed artifacts and to make explicit the histories and political-economic conditions that make such a montage possible.

Practice also races ahead of theory on the West Bank. Consider Alan Nairn's 1988 *Village Voice* account of a visit with a Palestinian refugee woman, recently wounded by an Israeli soldier. Tacked to her living-room wall was a poster of the sacred shrines of the Ka'ba at Mecca and the Dome of the Rock at Jerusalem. Beside those holy images, her son had mounted a photo of his favorite singer—the Boss, Bruce Springsteen. Another son showed Nairn a "found object" (also Born in the USA[18]) from the camp's narrow alleys: an expired teargas cannister on which was inscribed, "Should not be fired directly at persons as death or injury may result . . . Federal Laboratories, Saltsburg, Pennsylvania" (Nairn 1988: 30). Another juxtaposition of images, indicating particular economic and political linkages which enable such a strange montage to take place. And double vision advancing ahead of theory—enabled, yet menaced, by noxious fumes.[19]

If culture, as James Clifford suggests, is "migrating as well as rooting" (1987: 126), we should also remember that "culture" often travels in both ways and in tandem with violence. In tracking the *kufiya* as signifier across time and space, we might learn to become less surprised to encounter traces of the exotic at home and traces of ourselves in the field—and to rethink and dissolve such arbitrary categories as the other, the West, the "field," and especially "cul-