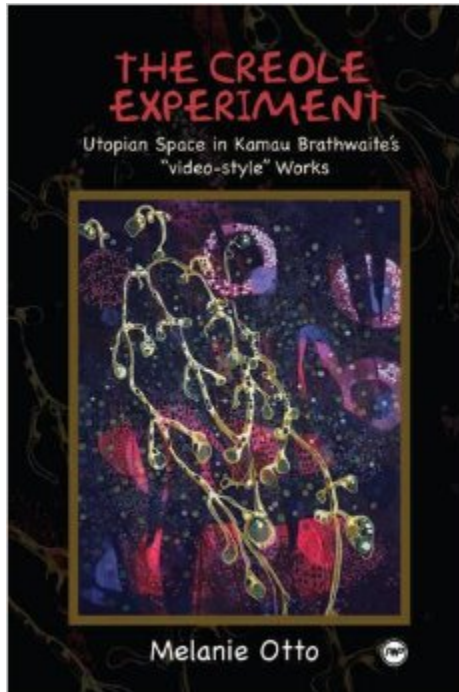
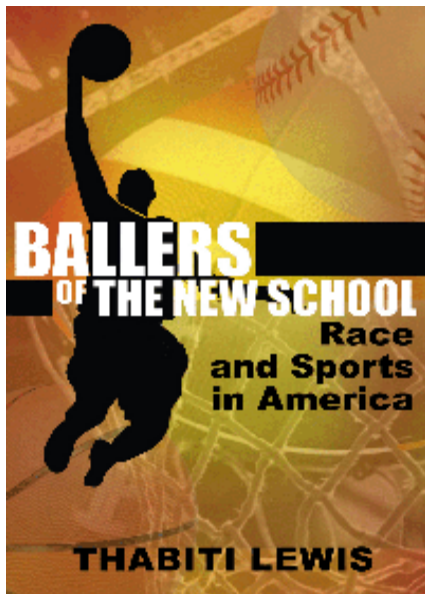


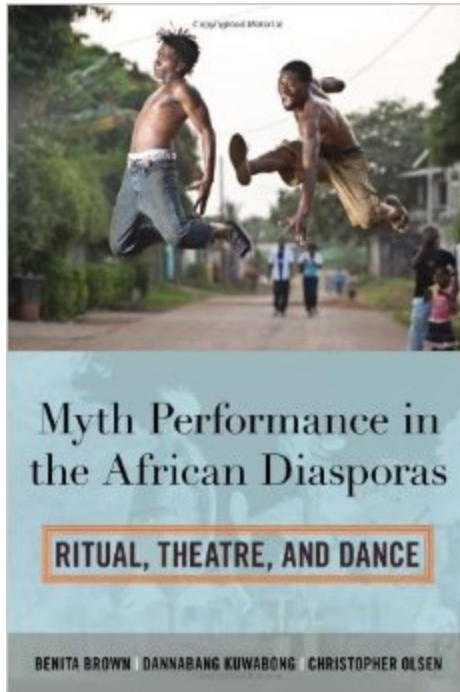
Books of Interest



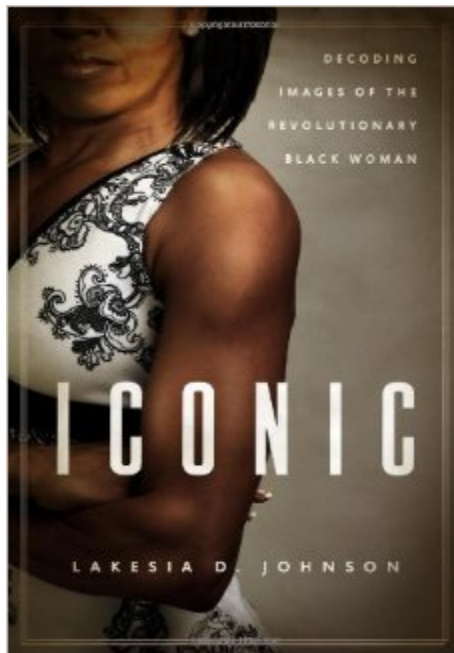
The Creole Experiment: Utopian Space in Kamau Brathwaite's "Video-style" Works (Africa World Press 2009) by Melanie Otto engages the utopian aspect of Kamau Brathwaite's major video-style works in conjunction with the concepts of Heimat (homeland) and concrete utopia developed by philosopher Ernst Bloch in *The Principle of Hope*. As part of the utopian dimension of his writing project, Brathwaite interrogates and reinterprets the conventions of magical realism, and unlike mainstream Latin American magical realism, his work is radical in both form and content as it develops a distinctly creole aesthetics. Brathwaite's vision of the magical reality of the creole cosmos questions the conventional meaning of utopian. His vision of a creole cosmos does not refer to an ideal place, but is concrete in its reference to an often dismal day-to-day existence.



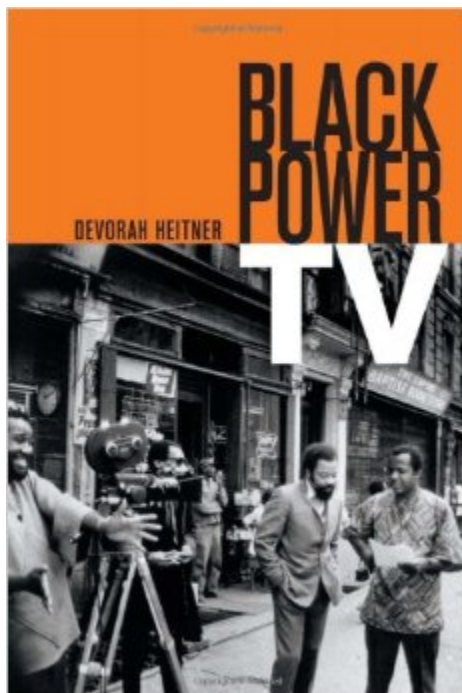
Ballers of the New School: Race and Sports in America by Thabiti Lewis (Third World Press, 2010) explains contemporary athletes and the public response to them, it asks readers to consider the role of race in sports, and challenges the well-worn narrative of sport as America's most significant site of racial progress by scrutinizing the true role of sport in mobilizing and shaping definitions, social relations, and public life as it (sport culture) performs and propagates rituals, symbols, and expressions of fear and difference that sustain racism, and notions of racial supremacy and block bridges to racial progress. And furthermore, the text encourages a restructuring of the power of the racial subtexts in sports and mindsets and hearts of spectators via the racial contract, to provide impetus for readers to emerge with more truthful narratives, and more honest dialogue that can hopefully introduce a new vision of sports culture in America.



In *Myth Performance in the African Diasporas: Ritual, Theatre, and Dance*, (Scarecrow Press, 2013) the authors contend that performance traditions across artistic disciplines reveal a shared—if sometimes varied—journey among diasporic artists to reconnect with their African ancestors. The volume begins with a historical and aesthetic overview of how dramatists, choreographers, and performance artists have approached the task of interpreting African myth. The individual chapters reveal how specific artists, dramatists, and choreographers have interpreted African myth and what performative approaches and traditions they have used. Focusing on theatre practitioners from the nineteenth century through the present, the authors examine performative traditions from Canada, the United States, the Caribbean, and Latin America. Drawing upon research in theatre, dance, and literary texts, the book should be of to academics interested in African performance viewed through the prism of myth making and spiritual/ritualistic stagings.

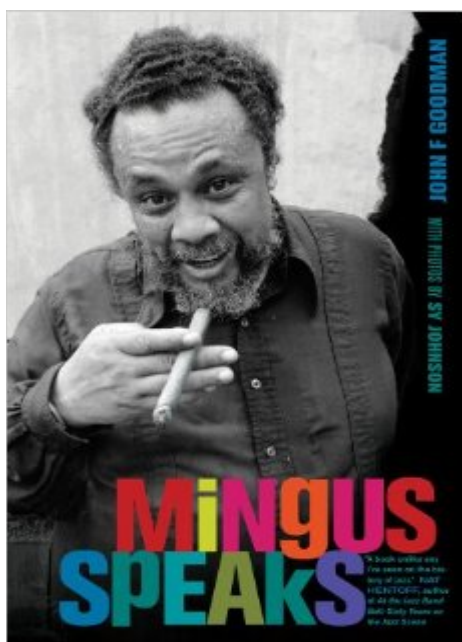


Revolutionary Black women have evoked strong reaction throughout American history. Magazines, political campaigns, music, television, and movies have relied upon deep-seated archetypes and habitually cast strong, countercultural black women as mammies and sexual objects. In *Iconic: Decoding Images of the Revolutionary Black Woman* by Lakesia D. Johnson (Baylor University Press, 2012) explores how this belittling imagery is imposed by American media, revealing an immense cultural fear of Black women's power and potential. Thus, she chronicles how strong Black women--truly revolutionary Black women--have nonetheless taken control of their own imaging despite consistent negative characterizations, and demonstrates how the revolutionary Black woman in many public forums has been--and continues to be a central figure in challenging long-standing social injustices.

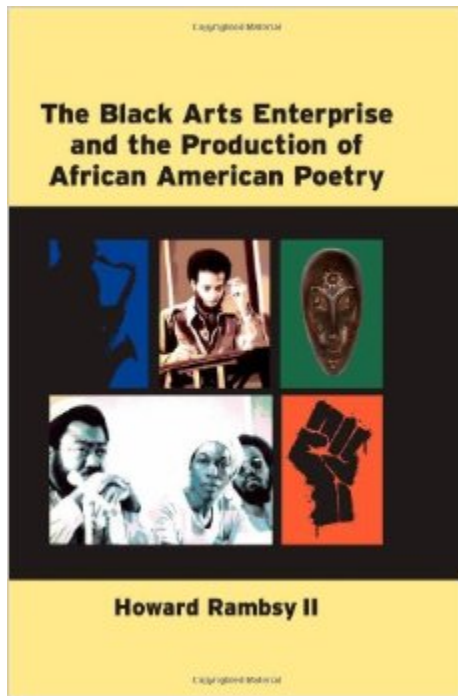


In *Black Power TV* (Duke University Press, 2013), Devorah Heitner chronicles the emergence of Black public affairs television starting in 1968. She examines two local shows, New York's *Inside Bedford-Stuyvesant* and Boston's *Say Brother*, and the national programs *Soul!* and *Black Journal*. These shows offered viewers radical and innovative programming: the introspections of a Black police officer in Harlem, African American high school students discussing visionary alternatives to the curriculum, and Miriam Makeba comparing race relations in the United States to apartheid in South Africa. While *Inside Bedford-Stuyvesant* and *Say Brother* originated from a desire to contain Black discontent during a period of urban uprisings and racial conflict, these shows were re-envisioned by their African American producers as venues for expressing Black critiques of mainstream discourse, disseminating Black culture, and modeling Black empowerment. At the national level, *Soul!* and *Black Journal* allowed for the imagining

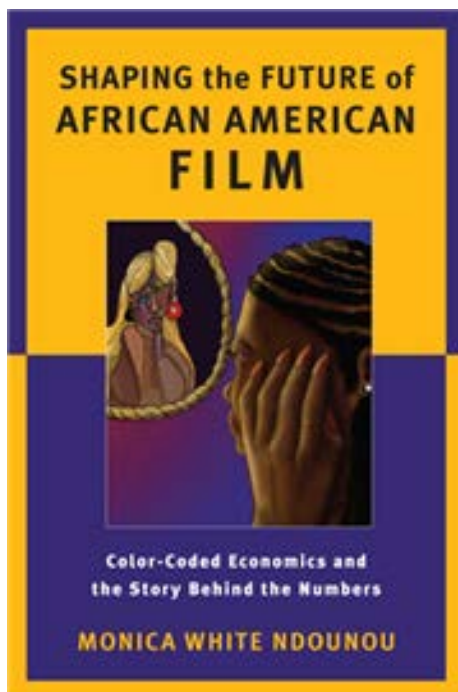
of a Black nation and a distinctly African American consciousness, and they played an influential role in the rise of the Black Arts Movement. The book also reveals how regulatory, activist, and textual histories are interconnected and how Black public affairs television redefined African American representations in ways that continue to reverberate today.



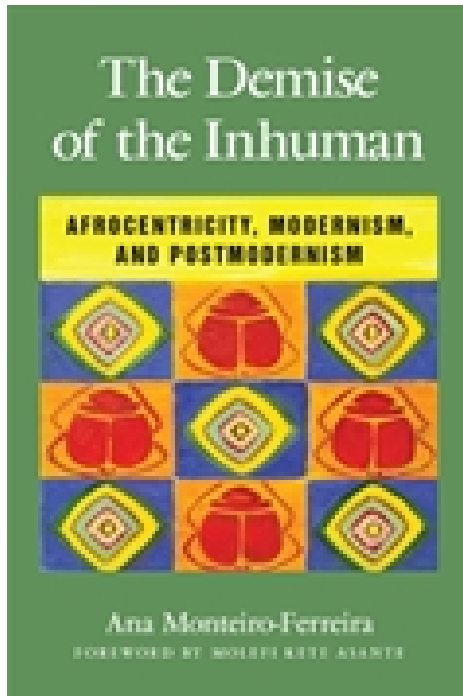
Mingus Speaks (University of California Press, 2013) by John Goodman (Sy Johnson, photographer) is a collection of in-depth interviews, conducted several years before Mingus died, that capture the composer's spirit and voice, revealing how he saw himself as composer and performer, how he viewed his peers and predecessors, how he created his extraordinary music, and how he looked at race. Augmented with interviews and commentary by ten close associates—including Mingus's wife Sue, Teo Macero, George Wein, and Sy Johnson. Charles Mingus (1922-1979) was among jazz's greatest composers, bandleader and perhaps its most talented bass player. He was blunt and outspoken about the place of jazz in music history and American culture.



The Black Arts Enterprise and the Production of African American Poetry (University of Michigan Press, 2013) edited by Howard Ramsby II offers an examination of the literary culture in which the Black Arts Movement's poets (including Amiri Baraka, Nikki Giovanni, Sonia Sanchez, Larry Neal, Haki Madhubuti, Carolyn Rodgers, and others) operated and of the small presses and literary anthologies that first published the movement's authors. The book also describes the role of the Black Arts Movement in reintroducing readers to poets such as Langston Hughes, Robert Hayden, Margaret Walker, and Phillis Wheatley. Specifically, focusing on the material production of Black Arts poetry, the book combines genetic criticism with cultural history to shed new light on the period, its publishing culture, and the writing and editing practices of its participants, and demonstrates how the circulation and format of Black poetic texts were to the formation of an artistic movement.



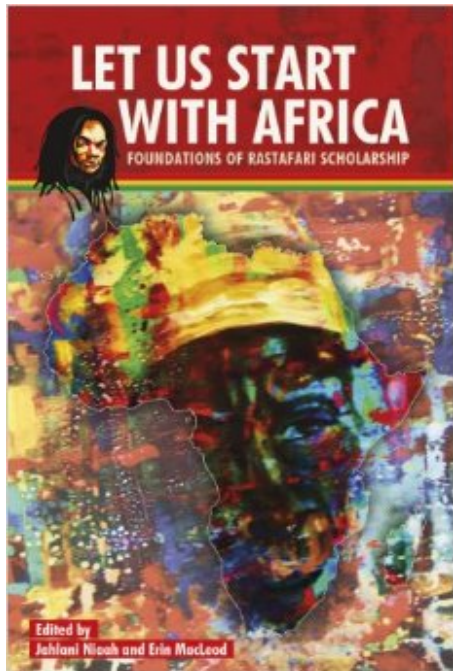
Shaping the Future of African American Film; Color-Coded Economics and the Story Behind the Numbers (Rutgers University Press, 2014) by Monica White Ndounou reveals the process of history and film development where race-based economics and the politics of distribution hamstring the making, the expression, and the creative freedom of films about, by, or for people of color. Hence, the book exposes the cultural and racial constraints that limit not just the production but also the expression and creative freedom of black films. Her wide-ranging analysis reaches into questions of literature, language, speech and dialect, film images and narrative, acting, theater and film business practices, production history and financing, and organizational history. And therefore the book uncovers the ideology behind profit-driven industry practices that reshape narratives by, about, people of color, and brings to light existing limitations and possibilities for reworking stories and business practices in theater, literature, and film.



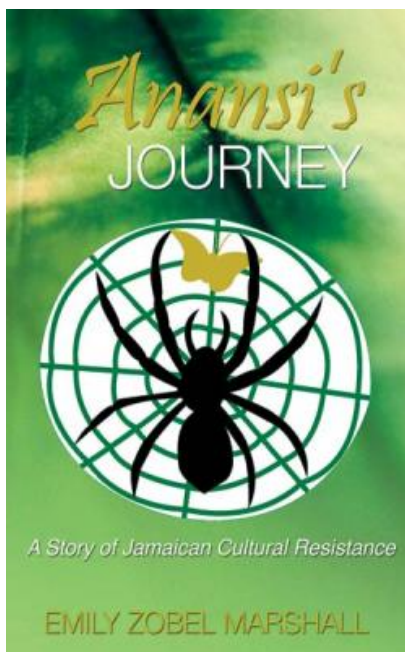
In *The Demise of the Inhuman: Afrocentricity, Modernism and Postmodernism* (State University of New York Press, 2014) by Ana Monteiro-Ferreira [foreword by Molefi Kete Asante], the author reviews what Molefi Kete Asante has called the “infrastructures of dominance and privilege,” arguing that Western concepts such as individualism, colonialism, race and ethnicity, universalism, and progress, are insufficient to overcome various forms of oppression. Hence, the author argues that via Afrocentricity, a paradigm/philosophy rooted in African cultures and values that fundamentally challenges major epistemological traditions in Western thought, such as modernism and post-modernism, Marxism, existentialism, feminism, and postcolonialism; we can be directed beyond Western structures of thought that have held sway since the early fifteenth century, towards a new epistemological framework that will allow a more *human* construct of humanity.



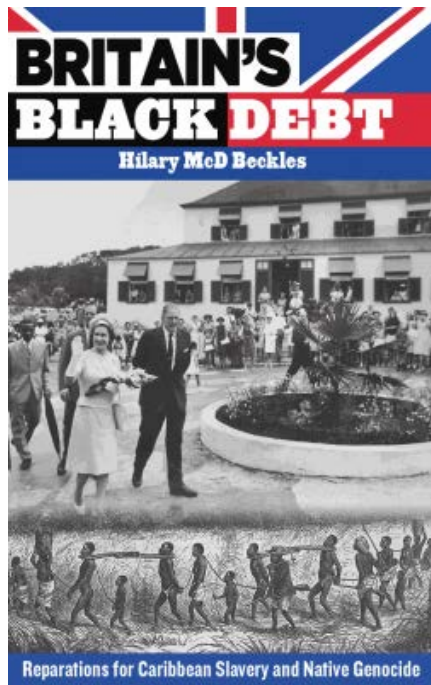
Sight: Unveiling Black Student Achievement and the Meaning of Hope (African American Images, 2012) by Amanishakete Ani [foreword by Molefi Kete Asante]. Revealing the methods successful Black students employ to achieve greatness, this study gives positive perspectives from a markedly difficult environment. Many questions are explored, including how do Black students become successful leaders if teachers have low expectations? When faced with a boring curriculum, what can be done to foster enthusiasm and interest in the subject matter? How can Black students excel if lesson plans are not congruent with their learning style? If the school is headed by an ineffective principal, what can be done, and how can Black students perform to their utmost in a demoralizing school culture? The answers in this examination replace despondence with optimism and provide educators, parents, and students with strategies of hope.



Let Us Start with Africa: Foundations of Rastafari Scholarship (Rastafari Studies Initiative, University of the West Indies, 2013) edited by Jahloni Niaah, Erin MacLeod [foreword by Rupert Lewis] commemorates the inaugural 2010 Rastafari Studies Conference, and thus collects, for the first time, some of the main thinkers on Rastafari (Roy Augier, Barry Chevannes, John Homiak, Erin MacLeod, Rex Nettleford, Jahloni Niaah, Mortimo Planno) which provides insights on the last fifty years of investigations into Rastafari, detailing some of the most significant unpublished work from pioneering scholars of Rastafari as they examine the history, development and future of Rastafari scholarship.

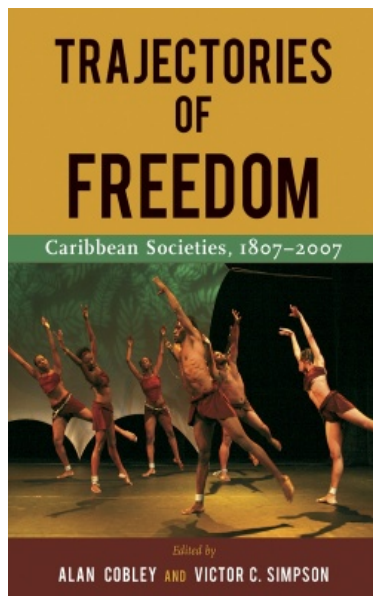


Anansi's Journey: A Story of Jamaican Cultural Resistance (University of the West Indies, 2014) by Emily Zobel Marshall is an interdisciplinary study that examines the cultural and historical significance of the Jamaican Anansi folktales of a spider trickster folk hero from West Africa transported to the Caribbean that symbolizes key aspects of Afro-Caribbean culture. Thus, the book traces Anansi's journey from West Africa to Jamaica, where he is celebrated as a survivor of a cultural metamorphosis symbolizing the resistance of the Jamaican people. *Anansi's Journey* begins by examining Anansi's roots in Ghana and moves on to detail the changes Anansi underwent during the Middle Passage and his potential for inspiring tactics of resistance in a plantation context, and ends with an analysis of Anansi's role in postcolonial Jamaica, illustrating how he is interpreted as a symbol of individualism and celebrated as an emblem of resistance.

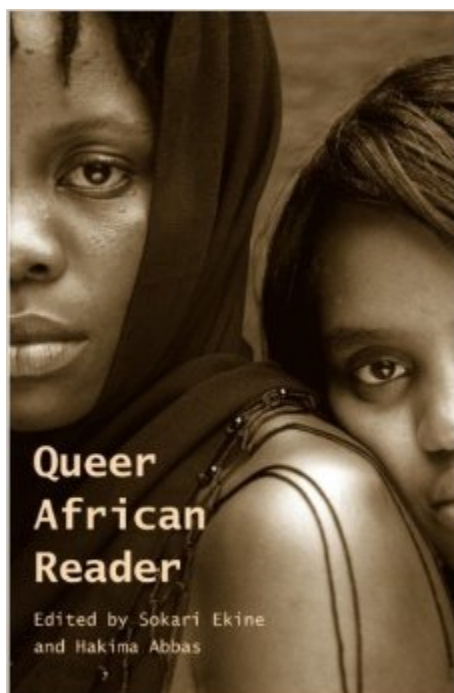


Arguing that it is the first scholarly work that looks comprehensively at the reparations discussion in the Caribbean written by a economic historian of the region, and activist in the wider movement for social justice and advocacy of historical truth, *Britain's Black Debt: Reparations for Caribbean Slavery and Native Genocide* (University of the West Indies, 2013) by Hilary McD. Beckles looks at the origins and development of reparations as a regional and international process. Weaving detailed historical data on Caribbean slavery and the transatlantic human enslavement enterprise together with legal principles and the politics of post-colonialism, the author sets out an analysis of the evidence; the author concludes that Britain has a case of reparations to answer which the Caribbean should litigate. And specifically, citing the legal principles of unjust and criminal enrichment, the author presents a compelling argument for Britain's payment of its debt to Black people, a debt that it continues to deny in the face of overwhelming evidence to the contrary, although chattel slavery as practiced

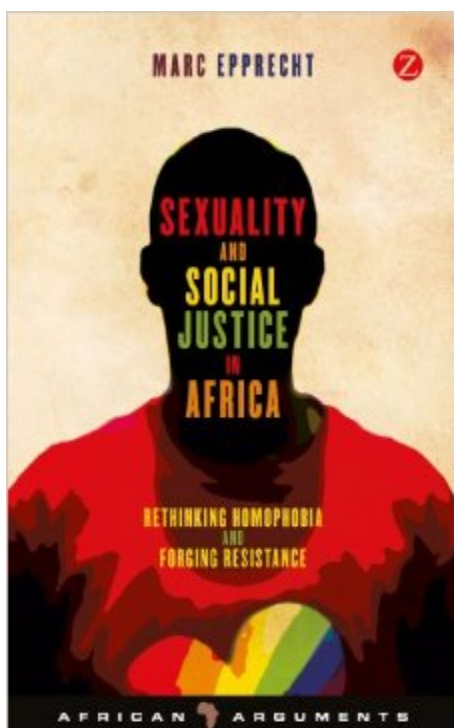
by Britain was a crime against humanity; the 'royal family', the government, the established church, most elite families, and large public institutions in the private and public sector invested in slavery. In short, the book is a report on Britain's dominance of the enslavement markets that enriched the economy and thus conceptual their journey into the hidden politics and public posturing of leaders on both sides of the Atlantic.



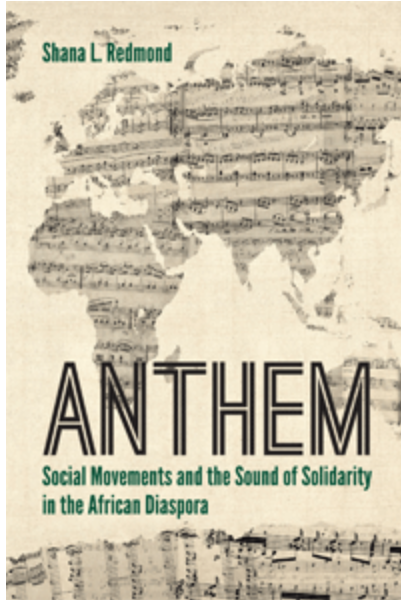
Trajectories of Freedom: Caribbean Societies, 1807-2007 (University of the West Indies, 2013) edited by Alan Cobley and Victor C. Simpson is a collection of selected papers from the "Trajectories of Freedom: Caribbean Societies, 1807-2007" conference inspired by the two-hundredth anniversary of the abolition of the transatlantic human enslavement enterprise in the British Empire. The papers interrogate and problematize shifting notions and expressions of "freedom" as they have evolved in Caribbean societies over the past two hundred years and as they have been applied in the context of the contemporary Caribbean. Together, the essays illustrate the historical and continuing efforts in the various spheres of human endeavor in the Caribbean, including culture, education, language, social organization, gender and politics – notwithstanding the constraints placed on Caribbean people by the legacies of enslavement and colonialism – to finish the business of emancipation.



As increasing homophobia and transphobia across Africa threatens to silence the voices of African Lesbian, Gay, Bisexual, Transgender and Intersex (LGBTI) people, the *Queer African Reader* (Pambazuka Press, 2013) edited by Sokari Ekine and Hakim Abbas brings together a collection of writings, analysis and artistic works that engage with the struggle for LGBTI liberation and inform sexual orientation and gender variance. The book aims to engage a primarily African audience and focuses on intersectionality while including experiences from a variety of contexts including rural communities, from exile, from conflict and post-conflict situations as well as diverse religious and cultural contexts. Contributions from across the continent explore issues such as identity, tactics for activism, international solidarity, homophobia and global politics, intersections with the broader social justice movement in Africa, the feminist movement and LGBTI rights, religion and culture, reconciling the personal with the political.

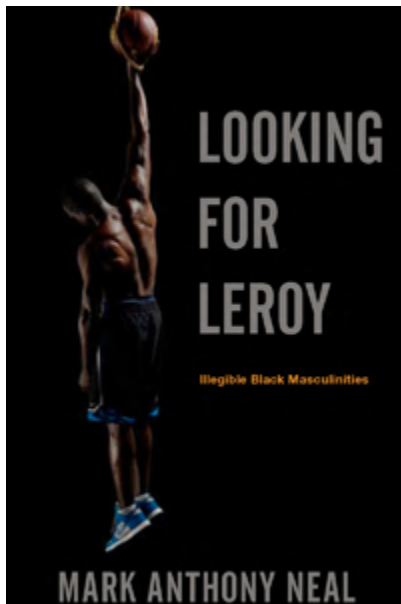


Sexuality and Social Justice in Africa: Rethinking Homophobia and Forging Resistance (Zed Books, 2013) by Marc Epprecht. This work concerns the persecution of people in Africa on the basis of their assumed or perceived homosexual orientation has received considerable coverage in the popular media in recent years. Gay-bashing by high political and religious figures in Zimbabwe and Gambia; draconian new laws against lesbians and gays and their supporters in Malawi, Nigeria, Uganda; the imprisonment and extortion of gay men in Senegal and Cameroon; and so-called corrective rapes of lesbians in South Africa have all rightly sparked international condemnation. However, much of the analysis thus far has been highly critical of African leadership and culture without considering local nuances, historical factors and external influences that are contributing to the problem. Such commentary also overlooks grounds for optimism in the struggle for sexual rights and justice in Africa, not just for sexual minorities but for the majority population as well.



Anthem: Social Movements and the Sound of Solidarity in the African Diaspora (New York University Press, 2013) by Shana L. Redmond. For people of African descent, music constitutes a unique domain of expression. From traditional West African drumming to South African kwaito, from spirituals to hip-hop, Black life and history has been dynamically displayed and contested through sound. Thus, Redmond excavates the sonic histories of these communities through a genre emblematic of Black solidarity and citizenship: anthems. An interdisciplinary cultural history, the book reveals how this “sound franchise” contributed to the growth and mobilization of the modern, Black citizen. Providing new political frames and aesthetic articulations for protest organizations and activist-musicians, the author also reveals the anthem as a crucial musical form following World War I.

Beginning with the premise that an analysis of the composition, performance, and uses of Black anthems allows for a more complex reading of racial and political formations within the twentieth century, Redmond expands on how and why Diaspora was a formative conceptual and political framework of modern Black identity.



Looking for Leroy: Illegible Black Masculinities by Mark Anthony Neal (New York University Press, 2013) provides an analysis of how Black masculinity has been read and misread through contemporary American popular culture. Neal argues that Black men and boys are bound, in profound ways, to and by their legibility, and thus, the most “legible” Black male bodies are often rendered as criminal, bodies in need of policing and containment. Ironically, Neal argues, this sort of legibility brings welcome relief to white America, providing easily identifiable images of Black men in an era defined by shifts in racial, sexual, and gendered identities.

Neal highlights the radical potential of rendering legible Black male bodies—those bodies that are all too real as illegible, while simultaneously rendering illegible black male bodies—those versions of Black masculinity that we can’t believe are real—as legible. In examining figures such as hip-hop entrepreneur and artist Jay-Z, R&B singer R. Kelly, the late vocalist Luther Vandross, and characters from the hit HBO series *The Wire*, among others, the author demonstrates how distinct representations of Black masculinity can break the links in the public imagination that create antagonism toward Black men.