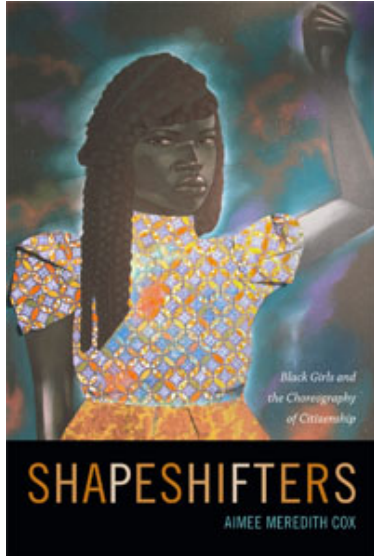
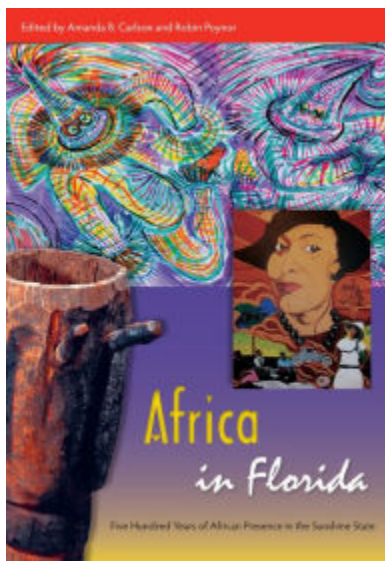


# Books of Interest



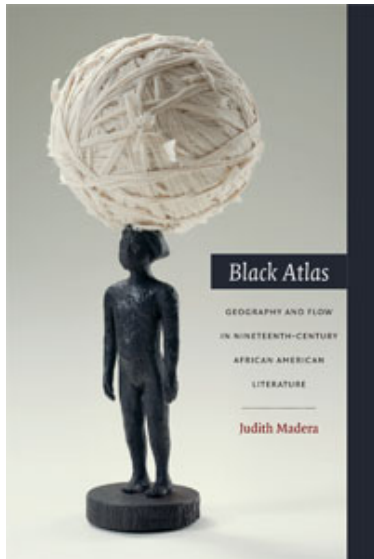
*Shapeshifters: Black Girls and the Choreography of Citizenship.* Durham, NC: Duke University Press, 2015, pp.296, ISBN: 0822359316.

This work explores how young Black women in a Detroit homeless shelter contest stereotypes, critique their status as partial citizens, and negotiate poverty, racism, and gender violence to create and imagine lives for themselves. Based on eight years of fieldwork at the Fresh Start shelter, the author (an Assistant Professor of African and African American Studies at Fordham University) shows how the shelter's residents—who range in age from fifteen to twenty-two—employ strategic methods she characterizes as choreography to disrupt the social hierarchies and prescriptive narratives that work to marginalize them. Among these are dance and poetry, which residents learn in shelter workshops. These outlets for performance and self-expression are essential to the residents exercising their agency, while their creation of alternative family structures demands a rethinking of notions of care, protection, and love



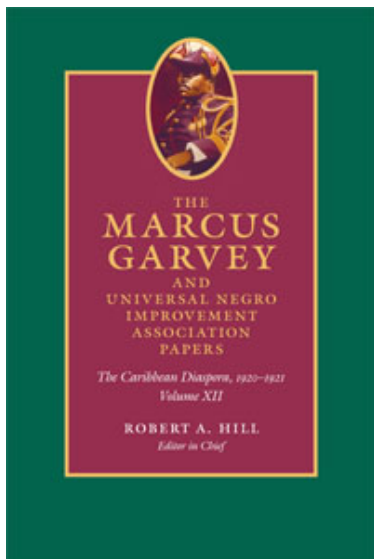
Carlson, Amanda B. and Robin Poyner, eds. *Africa in Florida: Five Hundred Years of African Presence in the Sunshine State.* Gainesville, FL: University Press of Florida, pp.480, ISBN: 978-0-8130-4966-3.

Over the course of centuries, immigrants from numerous countries in contemporary Africa have influenced Florida's history and culture. Through a critical evaluation of the influences and effects of African and African-influenced cultures that have been a part of the state's history, this collection of essays and art explores how Florida both shapes and is shaped by the multiple African diasporas that move through it. The book challenges the way American history and southern studies have characterized African contributions to the development of the United States by showing how Africans, both free and enslaved, asserted themselves as explorers, farmers, owners enslaved people, artists, and more.



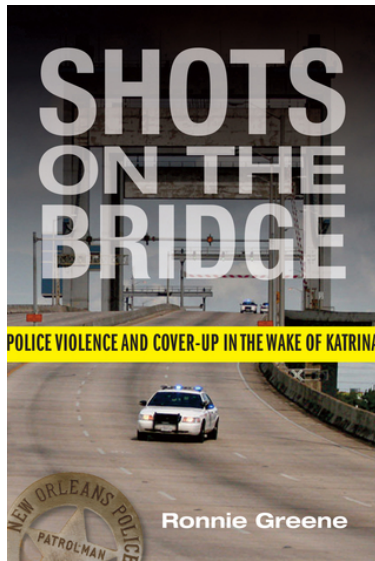
Madera, Judith. *Black Atlas: Geography and Flow in Nineteenth-Century African American Literature*. Durham, NC: Duke University Press, 2015, 12 illustrations, pp.312, ISBN: 978-0-8223-5797-1.

This book is focused on the dynamic relationship between place and African American literature during the long nineteenth century (a volatile epoch of national expansion that gave rise to the Civil War, Reconstruction, pan-Americanism, and the African American novel). Hence, the author (an Associate Professor of English and Environmental Studies at Wake Forest University) argues that spatial reconfiguration was a critical concern for the era's Black writers, how the possibility for new modes of representation could be found in the radical redistricting of space, how crucial geography was to the genre-bending works of writers such as William Wells Brown, Martin Delany, James Beckwourth, Pauline Hopkins, Charles Chesnutt, and Alice Dunbar-Nelson, authors who intervened in major nineteenth-century debates about free soil, regional production, Indian deterritorialization, internal diasporas, pan-American expansionism, and hemispheric circuitry.



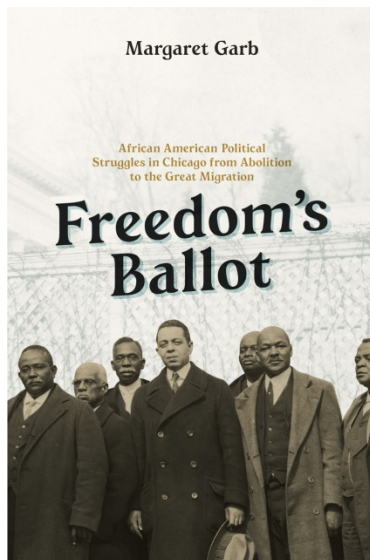
Dixon, John, Mariela Haro Rodriguez, Anthony Yuen, Robert A. Hill, eds. *The Marcus Garvey and Universal Negro Improvement Association Papers, Volume XII: The Caribbean Diaspora, 1920-1921*. Durham, NC: Duke University Press, 2014, 15 illustrations, pp.472, ISBN: 978-0-8223-5737-7.

This volume covers a period of twelve months from the opening of the UNIA's historic first international convention in N.Y. in August 1920 to Garvey's return to the U.S. in July 1921 after an extended tour of Cuba, Jamaica, Panama, Costa Rica, and Belize. The 1920 convention marked a high-point of the Garvey movement in the U.S. as his tour of the Caribbean in the winter and spring of 1921 registered the greatest outpouring of popular support for the UNIA in its history. The period covered here was the moment of the movement's political apotheosis, as well as when the finances of the Black Star Line went into free fall. Also, the volume highlights the centrality of the Caribbean people to the convention and to the movement as the reports to the convention discussed the range of social and economic conditions in the Caribbean. The quality of the discussions and debates were impressive, which contained some of the earliest and most clearly enunciated statements in defense of social and political freedom in the Caribbean.



Greene, Ronnie. *Shots On the Bridge: Police Violence and Cover-Up in the Wake of Katrina*. Boston, MA: Beacon Press, 2015, ISBN: 978-0807033500.

This book explores one of the most dramatic cases of police violence seen in the U.S. in the last decade—the massacre of innocent and unarmed Black people, carried out by members of the New Orleans Department, in the brutal, disorderly days following Hurricane Katrina. It reveals the fear that gripped the police of a city that slid into anarchy, the circumstances that drove desperate survivors to the bridge, and the horror that erupted when the police opened fire. It carefully unearths the cover-up that nearly buried the truth, and finally, it traces the legal maze that, a decade later, leaves the victims and their loved ones still searching for justice.



Garb, Margaret. *Freedom's Ballot: African American Political Struggles in Chicago from Abolition to the Great Migration*. Chicago, IL: University of Chicago Press, 2014, 11 halftones, 4 maps, pp.304, ISBN: 9780226135908.

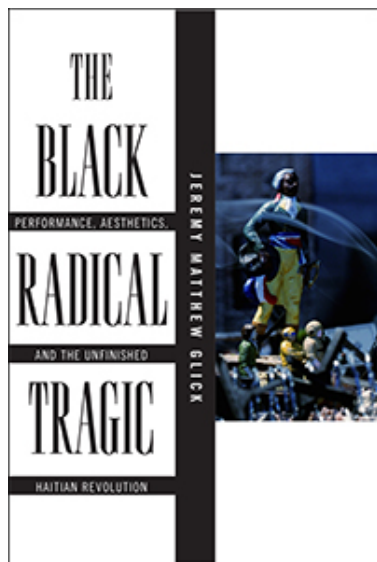
This contribution is about the history of three generations of African American activists—the ministers, professionals, labor leaders, clubwomen, and entrepreneurs—who transformed twentieth-century urban politics, hence, a complex and important story of how Black political power was institutionalized in Chicago in the half-century following the Civil War which came alive in the spring of 1915 when Chicagoans elected the city's first Black alderman, Oscar De Priest in a city where African Americans made up less than five percent of the voting population, and in a nation that dismissed and denied Black political participation, De Priest's victory was astonishing. It did not, however, surprise the unruly group of Black activists who had been working for several decades to win representation on the city council. Here the author also explores the social and political fabric of Chicago, revealing how the physical makeup of the city was shaped by both political corruption and racial empowerment—in ways that can still be seen and felt today.



Herz, Manuel, ed. *African Modernism: The Architecture of Independence. Ghana, Senegal, Côte d'Ivoire, Kenya, Zambia.* Chicago, IL: University of Chicago Press, 2015, pp.640, 909 color plates, 54 halftones, 246 line drawings, ISBN: 9783906027746.

The late 1950s and early 1960s saw a large number of African countries gaining independence, and one of the key ways they expressed their newly established national identity was through distinctive architecture. Parliament buildings, stadiums, universities, central banks, convention centers, and other major public buildings and housing projects were built in daring, even heroic designs—markers of the bright future these nations envisioned after independence. In this book, a close look is done on the relationship between these cutting-edge architectural projects and the processes of nation building in Ghana,

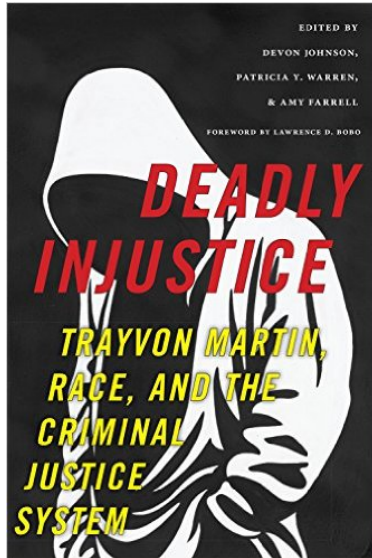
Senegal, Côte d'Ivoire, Kenya, and Zambia via some seven hundred color photographs by photographers Iwan Baan and Alexia Webster with insightful analyses of the interactions of architectural innovation and the developing of national political and social culture.



Glick, Jeremy Matthew. *The Black Radical Tragic: Performance, Aesthetics, and the Unfinished Haitian Revolution.* New York: New York University Press, 2016, pp. 296, ISBN: 9781479813193.

This work examines twentieth-century performances engaging the revolution as laboratories for political thinking. Asking readers to consider revolution less a fixed event than an ongoing and open-ended history resonating across the work of Atlantic world intellectuals, the author argues that these writers use the Haitian Revolution as a watershed to chart their own radical political paths, animating, enriching, and framing their artistic and scholarly projects. Thus, the book spans the disciplines of literature, philosophy, and political thought ultimately enacting a speculative encounter between Bertolt Brecht and C.L.R. James to reconsider the relationship between tragedy and revolution. In

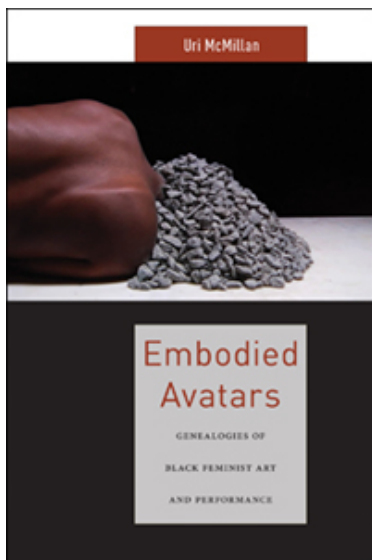
its grand refusal to forget that the first successful revolution emanating from an enslaved rebellion, and therefore, the Haitian Revolution remains an inspired site of investigation for a remarkable range of artists and activist-intellectuals in the African Diaspora.



Johnson, Devon Johnson , Patricia Y. Warren and Amy Farrell, eds (foreword by Lawrence D. Bobo). *Deadly Injustice: Trayvon Martin, Race, and the Criminal Justice System*. New York: New York University Press, 2015, pp.384, ISBN: 9781479894291.

This book uses the Martin/Zimmerman case as a springboard to examine race, crime, and justice in our current criminal justice system. The murder of unarmed African American teenager Trayvon Martin and the subsequent trial and acquittal of his assailant, George Zimmerman, sparked a passionate national debate about race and criminal justice in America that involved everyone from bloggers to mayoral candidates to President Obama himself. With increased attention to these causes, from St. Louis to Los Angeles, intense outrage at New York City’s Stop and Frisk program and escalating anger over the effect of mass incarceration on the nation’s African American community, the

Trayvon Martin case brought the racialized nature of the American justice system to the forefront of our national consciousness. Hence, the contributors explore how race and racism informs how Americans think about criminality, how crimes are investigated and prosecuted, and how the media interprets and reports on crime. At the center of their analysis sit examples of the Zimmerman trial and Florida’s controversial ‘Stand Your Ground’ law, providing current and resonant examples for readers as they work through the bigger-picture problems plaguing the American justice system.



McMillan, Uri. *Embodied Avatars Genealogies of Black Feminist Art and Performance*. New York: New York University Press, 2015, pp.304, ISBN: 9781479852475.

Tracing a dynamic genealogy of performance from the nineteenth to the twenty-first century, in this book the author contends that Black women artists practiced a purposeful self-objectification, transforming themselves into art objects. In doing so, these artists raised new ways to ponder the intersections of art, performance, and Black female embodiment. Hence, McMillan reframes the concept of the avatar in the service of Black performance art, describing Black women performers’ skillful manipulation of synthetic selves and adroit projection of their performances into other representational mediums. Also, the work analyzes daring performances of alterity staged by “ancient negress” Joice Heth

and fugitive enslaved person Ellen Craft, seminal artists Adrian Piper and Howardena Pindell, and contemporary visual and music artists Simone Leigh and Nicki Minaj.