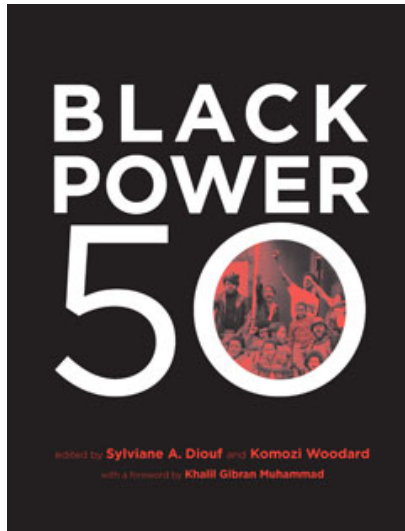


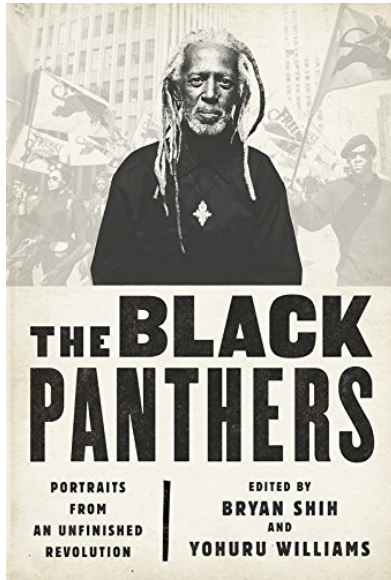
Relevant Books



Diouf, Sylviane A. and Komozi Woodward, eds. *Black Power 50*. New York, NY: The New Press, 2016, pp.160, ISBN: 1620971488.

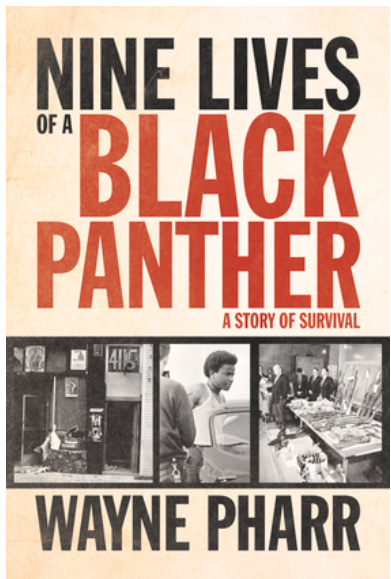
This work is a fully illustrated companion to a major exhibit at New York's Schomburg Center for Research in Black Culture, a sweeping fiftieth-anniversary retrospective of Black Power Movement in America and around the world that includes original interviews with key figures from the movement, essays from today's leading Black Power scholars, and over one hundred stunning images, offering a beautiful and compelling introduction to this pivotal movement. Historically, the Black Power Movement burst onto the world scene in 1966 with ideas, politics, and fashion that opened the eyes of millions of people across the globe. In the United States, the movement

spread like wildfire: high school and college youth organized Black student unions; educators created Black studies programs; Black Power conventions gathered thousands of people from all walks of life; and books, journals, bookstores, and publishing companies spread Black Power Movement messages and imagery throughout the country and abroad. And moreover, the movement inspired the creation of some eight hundred Black theaters and cultural centers, where a generation of writers and artists forged a new and enduring cultural vision. The first editor Sylviane A. Diouf is a curator and the director of the Lapidus Center for the Historical Analysis of Transatlantic Slavery at the Schomburg Center for Research in Black Culture of the New York Public Library, and the second editor is Komozi Woodward, an author, journalist and professor of American history at Sarah Lawrence College in Bronxville, New York.



Shih, Bryan and Yohuru Williams, eds. *The Black Panthers: Portraits from an Unfinished Revolution* Paperback. New York, NY: Nation Books, 2016, pp.288, ISBN: 1568585551.

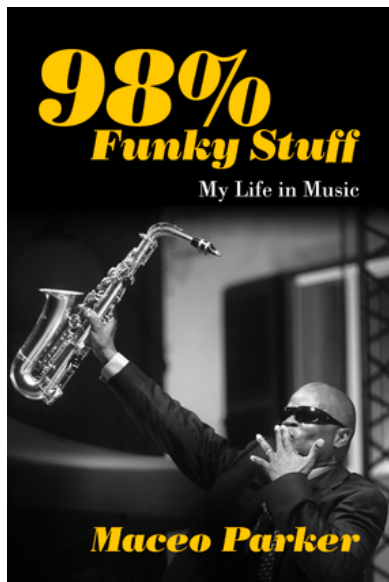
This work is a reappraisal of the history and legacy of the Black Panther Party through portraits, poignant interviews, and illuminating essays to reveal the grit and battle scars of the foot soldiers of the party, some of whom eventually became top party leaders themselves—and the undying love for the people that kept them going. The first editor is a photojournalist and former contributor to the *Financial Times* and National Public Radio in Japan, he holds a master’s degree from the University of California at Berkeley in Journalism and was a Fulbright Scholar in Japan; and Yohuru Williams is an author and professor of history and dean of the College of Arts and Sciences at Fairfield University in Fairfield, Connecticut.



Pharr, Wayne. *Nine Lives of a Black Panther: A Story of Survival*. Chicago, IL: Chicago Review Press, 2016, pp.320, ISBN: 1613749163.

This book autobiographically outlines the story of the Los Angeles, California branch of the Black Panther Party for Self-Defense and thus, and gives a blow-by-blow account of how it prepared for and survived the massive military-style attack when in the early morning hours of December 8, 1969, three hundred officers of the newly created elite paramilitary tactical unit known as SWAT (Special Weapons And Tactics) initiated a violent battle with a handful of Los Angeles–based members of the Black Panther Party for Self-Defense wherein five hours and five thousand rounds of ammunition later, three SWAT team members and three Black Panthers lay wounded. The author was a witness to the gun battle and afterwards he was hunted, beaten, and almost killed by the Los Angeles Police Department in four

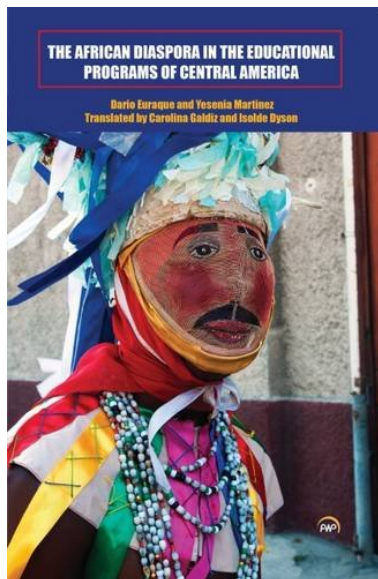
separate events. Here he reveals how the branch survived attacks such as these, and also why Black Panther Party co- founder Huey P. Newton expelled the entire southern California chapter and deemed it “too dangerous to remain a part of the national organization.” Subsequently, Pharr became a political prisoner who was later exonerated of attempted murder and all other serious offenses, and he eventually became a successful realtor in southern California, a subject of the documentary, “41st and Central”.



Parker, Maceo. *98% Funky Stuff: My Life in Music*. Chicago, IL: Chicago Review Press, 2013, pp.208, ISBN: 9781613743461.

An autobiography by the saxophone player who became the lynchpin of James Brown's band when he and his brother Melvin joined the 'Hardest Working Man in Show Business' in 1964 which later helped define Brown's brand of funk. Here the author tells his story, from his Southern upbringing to his career touring the world and playing to adoring fans as he call his approach to the saxophone "2% jazz, 98% funky stuff" and reports on his time playing with George Clinton's P-funk collective and with Bootsy's Rubber Band; in addition to his work with Prince, Ray Charles, Ani DiFranco, James Taylor, De La Soul, the Dave Matthews Band, the Red Hot Chili Peppers, and others. In May 2016, he received the North Carolina National Heritage Award from his home state and in July of 2012 he was presented with

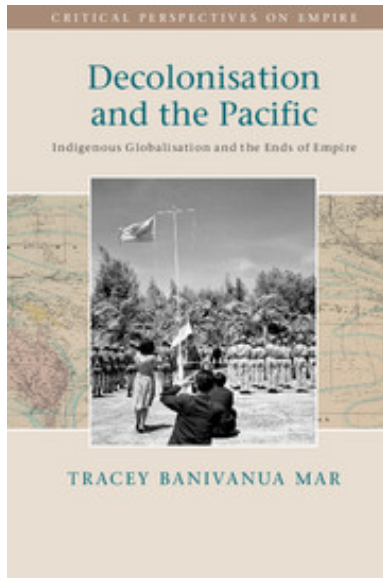
Les Victoires du Jazz in Paris: a Lifetime Achievement Award for his contribution to music; and the same weekend he was presented with an Icon Award at the North Sea Jazz Festival in Rotterdam (a major port city in the Netherlands' province of South Holland).



Euraque, Dario and Yesenia Martinez (translated by Carolina Galdiz, and Isolde Dyson). *The African Diaspora in the Educational Programs of Central America*. Trenton, New Jersey: Africa World Press, 2016, pp.131, ISBN: 1569024898, 9781569024898.

During the last ten years, the historiography of Central America has registered new contributions to the study of colonialism, and the presence and ethno history of African people in this region. This has been especially the case in Costa Rica and Panama, followed by Honduras, Nicaragua, Guatemala, and lastly El Salvador. Some of the most interesting studies have articulated their arguments and problematics with questions and debates associated with the literature on the African world community in the Americas in general and with the older traditions of studying slavery in the region, including comparative perspectives with the

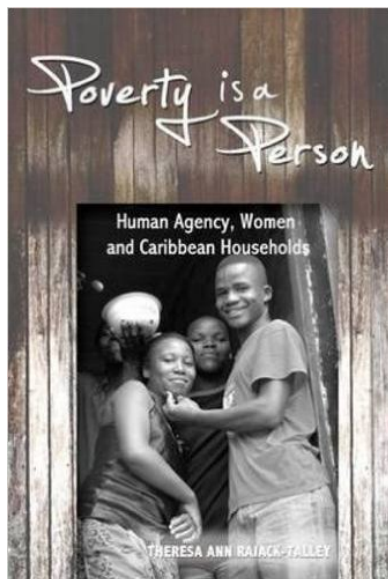
U.S. and the Island Caribbean, particularly the Spanish speaking areas. This book addresses the following questions: To what extent has the new research and publications in the historiography of the African Diaspora in Central America affected the ways that the school curriculums present the history of the African descendant populations in the countries of the region within a colonial nexus.



Mar, Tracey Banivanua. *Decolonisation and the Pacific Indigenous Globalisation and the Ends of Empire*. New York, NY: Cambridge University Press, 2016, pp.275, ISBN: 9781107037595.

This book is about the story of decolonization in the oceanic world of the Pacific, Australia and New Zealand, presenting it as an indigenous and international phenomenon to demonstrate how imperial powers conceived decolonization as a new form of imperialism. Thus, the author also shows how Indigenous peoples responded to limits by developing rich intellectual, political and cultural networks transcending colonial and national borders, with localized traditions of protest and dialogue connected to the global ferment of the twentieth century. There is an interesting report on the Black Power Movement in Australia relationship to the U.S. Black Power Movement and the 1972

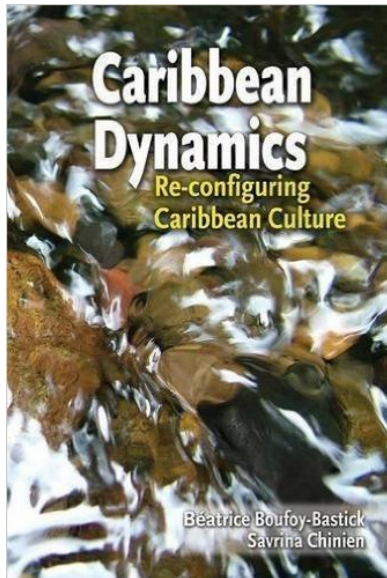
founding of the Black Panther Party in Brisbane, Australia by Denis Walker on January 19th; and a chapter titled 'Black: Internalizing Decolonization and Networks of Solidarity'.



Rajack-Talley, Theresa Ann. *Poverty is a Person: Human Agency, Women and Caribbean Households*. Kingston, Jamaica: Ian Randle Publishers, 2016, pp.270, ISBN: 9766378959.

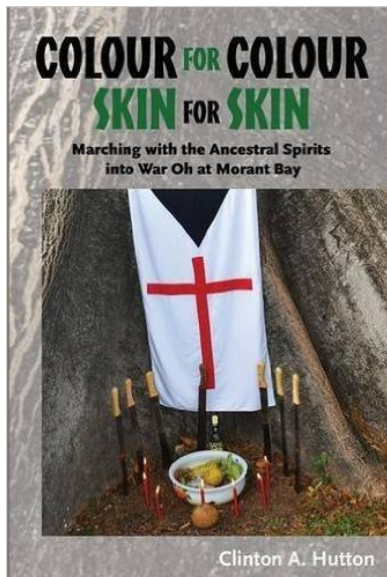
This work is a participatory approach to development studies that raises the voices of those usually muted in poverty research focused on the questioning of statistical data on poverty and how that data is used to craft responses and solutions to meeting the needs of the most marginalized persons in the Caribbean. The book also provides a synopsis of poverty from a "people perspective" and is supported by case studies of households and communities. And it highlights how social inclusion can influence positive change and improvement and how the employment of social capital can be harnessed as an important element in poverty reduction to call for a need to remove the prohibitive parameters of traditional poverty studies and suggests

a paradigm shift in the approach of Caribbean countries so they can employ a more effective and targeted approach to the multidimensional facets of poverty.



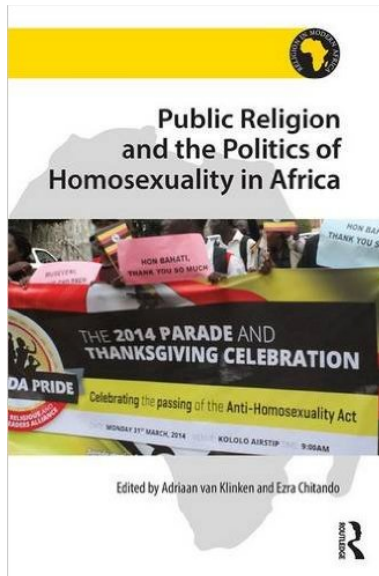
Boufoy-Bastick, Beatrice and Savrina Chinien, eds. *Caribbean Dynamics: Re-configuring Caribbean Culture*. Kingston, Jamaica: Ian Randle Publishers, 2015, pp.330, ISBN: 9766378606.

In this book the authors present the multi-vocality of Caribbean culture with an overview of the social, political and cultural themes that dominate the Caribbean landscape. Francophone, Anglophone, Dutch and Spanish creolization in the Caribbean is examined to reveal reconfigured national and regional identities. Divided into 3 main sections, the first, 'The Dynamics of Carib-being', looks at how literature has helped to shape Caribbean identities. The second section, 'Performing Arts: Mapping out the Caribscape' presents the diversity of Caribbean culture, while the third section, 'Transcending Adversity to Foster a Caribbean Culturalist Ethos' examines how Caribbean cultural identity is articulated and translated in social and government policies. The book also investigates both the collectiveness and singularity of the Caribbean and reveals the mosaic that is Caribbean cultural identity; hewn from the past, honed by trans-border diasporic influences and woven into the tapestry of a new globalized cultural landscape.



Hutton, Clinton A. *Colour for Colour Skin for Skin: Marching with the Ancestral Spirits into War Oh at Morant Bay*. Kingston, Jamaica: Ian Randle Publishers, 2015, ISBN: 9766379068.

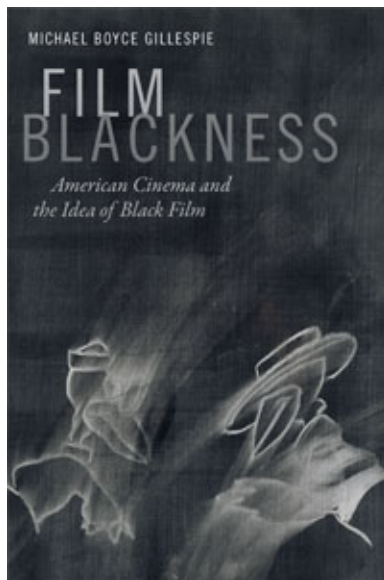
This work deconstructs the ideological, cultural, philosophical, economic, social and political rationale for the uprising at Morant Bay in October 1865 and the ensuing 'reign of terror' as the formerly enslaved African peoples and their descendants and their violent suppression by the colonial forces, and thus, it articulates the significance in the development of a national Black consciousness. The author argues that this consciousness, and fight for freedom and justice, has strengthened over periods of Jamaica's short history, evidenced by the emergence of Garveyism and Rastafari, the 1938 labour riots, and therefore articulated in Jamaican popular music and more recently, the resurgence of Revival worship. Using fascinating first-hand accounts of the uprising and its aftermath from the Report of the Royal Commission of 1866 and numerous newspaper reports among other sources, the author presents the 'Morant Bay Rebellion' at the forefront of the continuing expression of a national complex in a post-colonial society.



van Klinken, Adriaan and Ezra Chitando, eds. *Public Religion and the Politics of Homosexuality in Africa*. New York, NY: Routledge, 2016, pp.290, ISBN: 1472445511.

This work provides multidisciplinary perspectives on religion and homosexuality in Africa, and thus, presents case studies from across the continent, from Egypt to Zimbabwe and from Senegal to Kenya to cover religious traditions such as Islam, Christianity and Rastafarianism. The contributors explore the role of religion in the politicization of homosexuality, investigate local and global mobilizations of power, critically examine dominant religious discourses, and highlight the emergence of counter-discourses. Hence, they reveal the crucial yet ambivalent public role of religion in matters of sexuality, social justice and human rights in contemporary Africa. The lead editor is an Associate Professor of Religion and African Studies in the School of

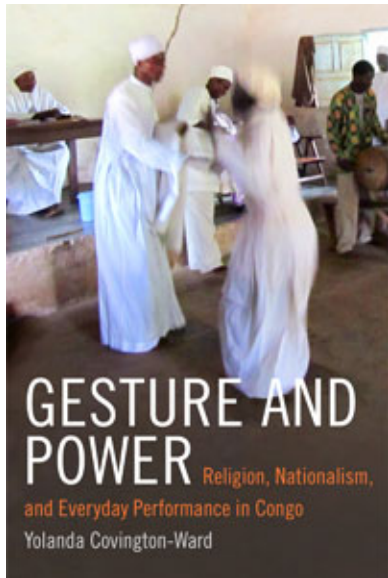
Philosophy, Religion and History of Science at the University of Leeds (UK), and the other is a Professor of Religious Studies in the Department of Religious Studies, Classics and Philosophy at the University of Zimbabwe.



Gillespie, Michael Boyce. *Film Blackness: American Cinema and the Idea of Black Film*. Durham, NC: Duke University Press, 2016, pp.248, ISBN-10: 0822362260.

This book works to challenge expectations that Black film can or should represent the reality of Black life or provide answers to social problems. Instead, the author frames Black film alongside literature, music, art, photography, and new media, treating it as an interdisciplinary form that enacts Black visual and expressive culture. Hence, the racial grotesque in Ralph Bakshi's *Coonskin* (1975), Black performativity in Wendell B. Harris Jr.'s *Chameleon Street* (1989), Blackness and noir in Bill Duke's *Deep Cover* (1992), and how place and desire impact Blackness in Barry Jenkins's *Medicine for Melancholy* (2008) is discussed. Considering how each film represents a distinct conception of the relationship between race and cinema. The

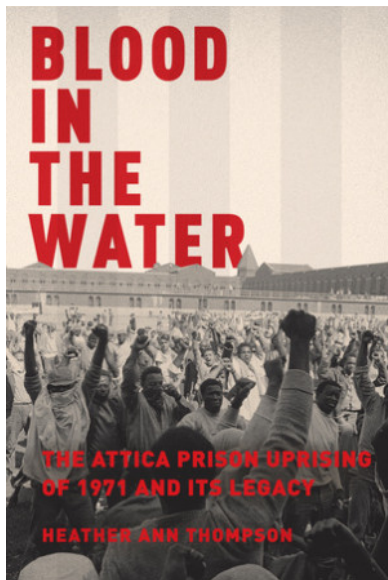
author is an Associate Professor of Film in the Department of Media and Communication Arts and the Black Studies Program at the City College of New York, City University of New York.



Covington-Ward, Yolanda. *Gesture and Power: Religion, Nationalism, and Everyday Performance in Congo*. Durham, NC: Duke University Press, 2015, pp.304, ISBN: 978-0-8223-6020-9.

This contribution examines the everyday embodied practices and performances of the BisiKongo people of lower Congo to show how their gestures, dances, and spirituality are critical in mobilizing social and political action. Conceiving of the body as the center of analysis, a catalyst for social action and as a conduit for the social construction of reality, the author focuses on specific flash points in the last ninety years of Congo's troubled history, when embodied performance was used to stake political claims, foster dissent, and enforce power. Thus, the book provides a framework for understanding how embodied practices transmit social values, identities, and cultural history throughout

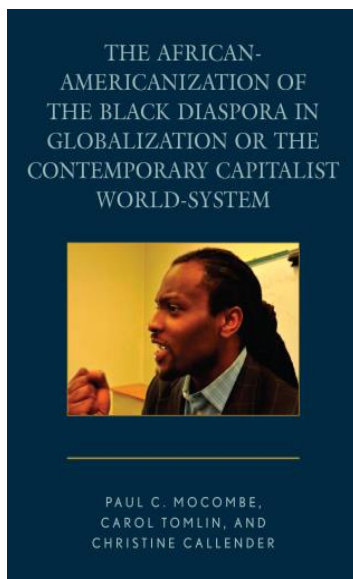
Africa and the diaspora. The author is an Assistant Professor of Africana Studies at the University of Pittsburgh.



Thompson, Heather Ann. *Blood in the Water: The Attica Prison Uprising of 1971 and Its Legacy*. New York: Pantheon, 2016, pp.752, ISBN: 0375423222.

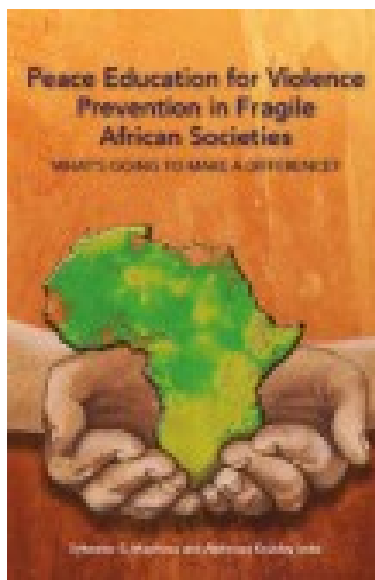
Drawing from more than a decade of extensive research, the author sheds light on the Attica Correctional Facility uprising when on September 9, 1971, nearly 1,300 prisoners took over the prison to protest years of mistreatment wherein they held guards and civilian employee hostages, negotiated with officials for improved conditions during the four long days and nights. Thus, on September 13, the state abruptly sent hundreds of heavily armed troopers and correction officers to retake the prison by force. Their gunfire killed thirty-nine men, hostages as well as prisoners, and severely wounded more than one hundred others. In the ensuing hours, weeks, and months, troopers and officers brutally retaliated against the prisoners. And, ultimately,

New York State authorities prosecuted only the prisoners, never once bringing charges against the officials involved in the retaking and its aftermath and neglecting to provide support to the survivors and the families of the men who had been killed. This book reports on this action and its legacy, giving voice to all those who took part in a forty-five-year fight for justice as the author interviewed former Attica prisoners, hostages, families of victims, lawyers, judges, law enforcement, and state officials as well as significant amounts of new material.



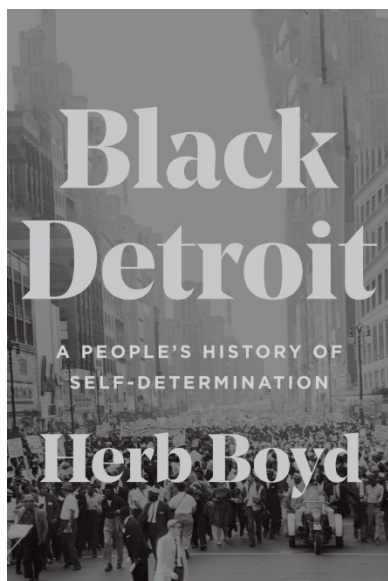
Mocombe, Paul C., Carol Tomlin, Christine Callender, eds. *The African-Americanization of the Black Diaspora in Globalization or the Contemporary Capitalist World-System*. Lanham, Maryland: University Press of America, 2016, pp.146, ISBN: 978-0-7618-6721-0.

This work sets forth the argument that in the age of (neoliberal) globalization, Black people around the world are ever-so slowly becoming “African-Americanized”. They are integrated and embourgeoisied in the racial-class dialectic of Black America by the material and ideological influences of the Protestant ethic and the spirit of capitalism as promulgated throughout the diaspora by two social class language games of the Black American community, for example the Black underclass/Hip-Hop culture, speaking for and representing Black youth practical consciousness; and Black American charismatic liberal/conservative bourgeois Protestant preachers like TD Jakes, Creflo Dollar, etc., speaking for and representing the Black bourgeois (educated) professional and working classes. And although on the surface the practical consciousness and language of the two social class language games appear to diametrically oppose one another, the authors argue, given the two groups’ material wealth within the Protestant ethic and the spirit of capitalism of corporate (neoliberal) America, they do not because both groups have the same underlying practical consciousness, subjects/agents of the Protestant Ethic and the spirit of capitalism. The divergences, where they exist, are due to interpellation, embourgeoisement, and differentiation via different ideological apparatuses of the society: church and education, i.e., schools, for the latter; and prisons, the streets, and athletic and entertainment industries for the former. And also, the authors argue that both groups have become the bearers of ideological and linguistic domination in Black neoliberal America, and are antagonistically, converging the practical consciousness of the Black or African diaspora towards their respective social class language games to suggest that the socialization of other Black people in the diaspora ought to be examined against and within the dialectical backdrop of this class power dynamic and the cultural and religious heritages of the Black Americans responsible for this phenomenon or process of convergence, i.e., the “African-Americanization” of the Black diaspora.



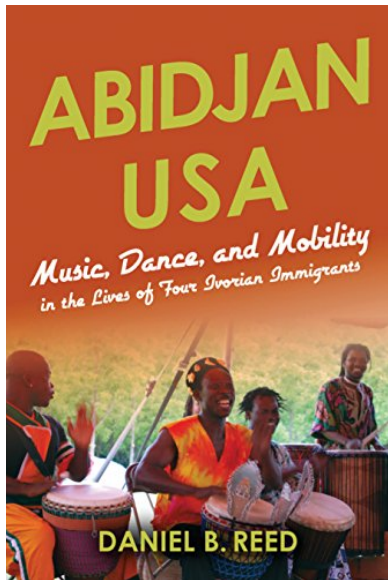
Maphosa, Sylvester B. and Alphonse Keasley, eds. *Peace Education for Violence Prevention in Fragile African Societies: What's Going to Make a Difference?* Pretoria, South Africa: Africa Institute of South Africa [Human Science Research Council, Private Bag X41, Pretoria 0001, Tel: +12 302 2000 switchboard, email: publish@hsrc.ac.za], 2016, pp.414, ISBN: 978-0-7983-0496-2.

This book is a collection of scholar practitioner essays that address the query ‘what’s going to make a difference in contemporary peace education around Africa?’ The contributing authors draw from daily headlines as well as African literature to unearth twenty-first century quandaries with which educators in formal and informal contexts are called upon to grapple. Thus, the authors offer insights to educators, peace education practitioners and parents for everyday living as they probe the wisdom of the recent and ancient past and bring forth pearls for contemporary moments. All in a discerning effort to respond to the guiding question, the editors and their contributing colleagues deliver a compelling set of revelations for making a difference in peace education for African and world citizens.



Boyd, Herb. *Black Detroit: A People's History of Self-Determination*. New York, NY: HarperCollins Publishers (Amistad Press), 2017, pp.352, ISBN: 0062346628.

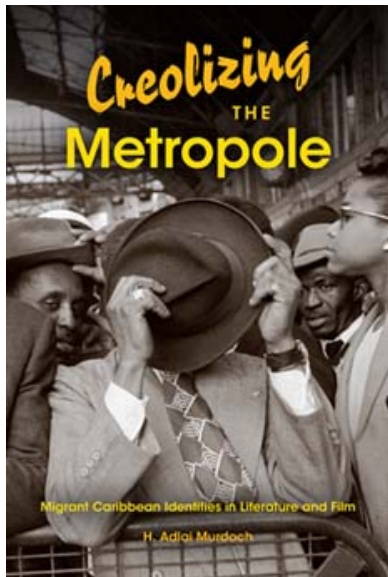
This contribution is a study of Detroit’s African American population, tracing that history from their first arrival in the city to the recent settlement of the bankruptcy. The book’s content, including thoroughgoing discussions of such luminaries as the esteemed abolitionist William Lambert, school pioneer Fannie Richards, former Mayor Coleman Young, as well as the city’s legendary Black Bottom and Paradise Valley, the Motown sound and its acclaimed founder and artists, and several of the nationally prominent political formations—the League of Revolutionary Black Workers, the Republic of New Afrika, and the Shrine of the Black Madonna. The author’s personal experiences in the city, along with his probing research and a number of insightful interviews provide the book with a special resonance not only for Detroit’s history but the global economic, political and cultural impact of its Black residents and their contributions. The author is an activist, journalist, author, and teacher; he has been teaching African and African American history for nearly forty years, currently he teaches at the College of New Rochelle in New Rochelle, New York.



Reed, Daniel B. *Abidjan USA: Music, Dance, and Mobility in the Lives of Four Ivorian Immigrants*. Bloomington, IN: Indiana University Press, 2016, pp.350, ISBN: 978-0-253-02236-3.

In this work, the author integrates individual stories with the study of performance to understand the forces of diaspora and mobility in the lives of musicians, dancers, and mask performers originally from Côte d'Ivoire who now live in the U.S. Through the lives of four Ivorian performers, the author finds that dance and music, being transportable media, serve as effective ways to understand individual migrants in the world today. As members of an immigrant community who are geographically dispersed, these performers are unmoored from their place of origin and yet deeply engaged in presenting their symbolic roots to North American audiences. By looking at performance, the author shows how translocation has led to transformations on stage, but

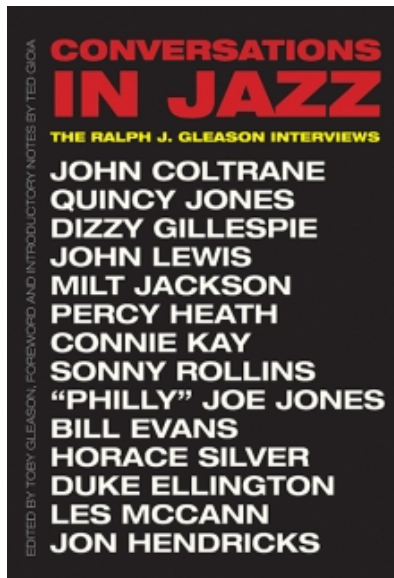
he is also sensitive to how performance acts as a way to reinforce and maintain community. The author is an Associate Professor in the Department of Folklore and Ethnomusicology at Indiana University, Bloomington.



Murdoch, H. Adlai. *Creolizing the Metropole: Migrant Caribbean Identities in Literature and Film*. Bloomington, IN: Indiana University Press, 2012, pp.408, ISBN: 9780253001320.

This book is a comparative study of postwar West Indian migration to the former colonial capitals of Paris and London. It studies the effects of this population shift on national and cultural identity and traces the postcolonial Caribbean experience through analyses of the concepts of identity and diaspora. Through close readings of selected literary works and film, the author explores the how these immigrants and their descendants represented their metropolitan identities. Though British immigrants were colonial subjects and, later, residents of British Commonwealth nations, and the French arrivals from the overseas departments were citizens of France by law, both groups became subject to otherness and exclusion stemming from their ethnicities. Hence,

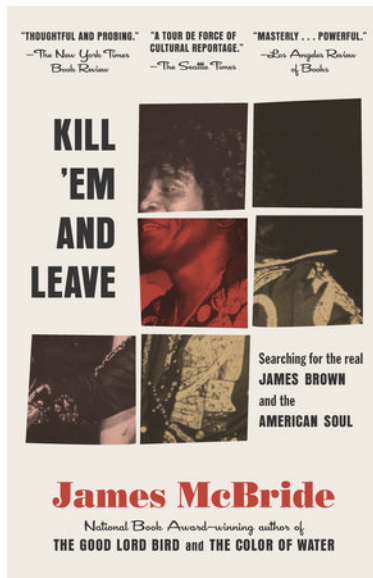
the author examines this phenomenon and the questions it raises about borders and boundaries, nationality and belonging. The author is a Professor of Francophone Studies and Director of Africana Studies at Tufts University.



Gleason, Toby, ed (foreword and Introductory notes by Ted Gioia). *Conversations in Jazz: The Ralph J. Gleason Interviews*. New Haven, CT: Yale University Press, 2016, pp.296, ISBN: 0300214529.

During his nearly forty years as a music journalist, Ralph J. Gleason recorded many in-depth interviews with some of the greatest jazz musicians of all time. These informal sessions, conducted mostly in Gleason's Berkeley, California, home, have never been transcribed and published in full until now. This volume reveals fascinating, little-known details about these gifted artists, their lives, their personas, and, of course, their music. Bill Evans discusses his battle with severe depression, while John Coltrane talks about McCoy Tyner's integral role in shaping the sound of the Coltrane quartet, praising the pianist enthusiastically. Included also are interviews with Dizzy

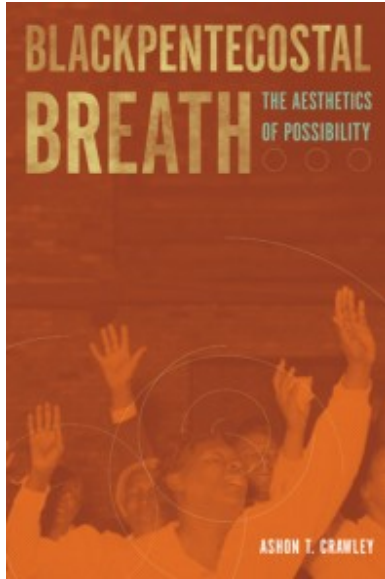
Gillespie, Sonny Rollins, Quincy Jones, Jon Hendricks, and the immortal Duke Ellington, plus seven more of the most notable names in twentieth-century jazz. One of the most influential music journalists of his era, Ralph J. Gleason (1917-1975) was co-founder of *Rolling Stone* magazine and the author of numerous articles and three highly regarded books on music and musicians. The editor, Toby Gleason is a veteran jazz radio producer, programmer, and host, and a former assistant editor at *Rolling Stone*.



McBride, James. *Kill 'Em and Leave: Searching for James Brown and the American Soul*. New York, NY: Spiegel & Grau [Random House], 2016, pp.256, ISBN: 0812993500.

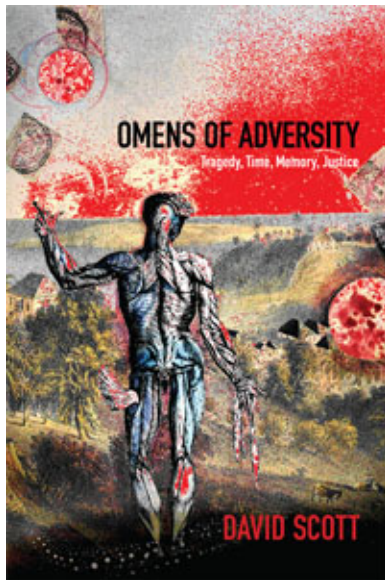
James Brown's rough-and-tumble life, through the author's lens, is an unsettling metaphor for American life: the tension between North and South, black and white, rich and poor as he travels to forgotten corners of Brown's country town where his family and thousands of others were displaced by America's largest nuclear power bomb-making facility; a South Carolina field where a long-forgotten cousin recounts, in the dead of night, a fuller history of Brown's sharecropping childhood, which until now has been a mystery. Thus, the author seeks out the American expatriate in England who co-created the James Brown sound, visits the trusted right-hand manager who worked with Brown for forty-one years, and interviews Brown's most influential nonmusical creation, his

"adopted son," the Reverend Al Sharpton. He also describes the stirring visit of Michael Jackson to the Augusta, Georgia, funeral home where the King of Pop sat up all night with the body of his musical godfather, and spends hours talking with Brown's first wife, and lays bare the Dickensian legal contest over James Brown's estate, a fight that has consumed careers; prevented any money from reaching the poor schoolchildren in Georgia and South Carolina, as instructed in his will; cost Brown's estate millions in legal fees; and left James Brown's body to lie for more than eight years in a gilded coffin in his daughter's yard in South Carolina.



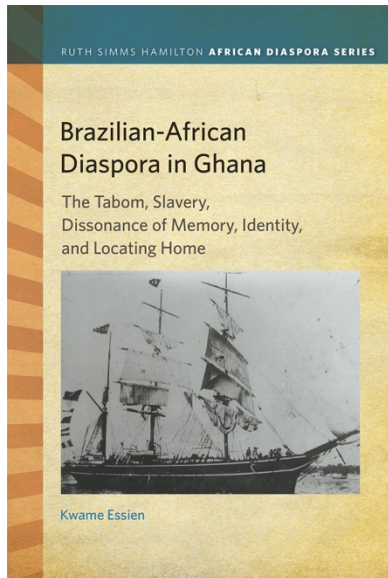
Crawley, Ashon T. *Blackpentecostal Breath: The Aesthetics of Possibility*. Bronx, NY: Fordham University Press, 2016, pp. 320, 20 black and white illustrations, ISBN: 9780823274550.

In this book the author engages a wide range of critical paradigms from Black Studies, queer theory, and sound studies to theology, continental philosophy, and performance studies to theorize the ways in which alternative or “otherwise” modes of existence can serve as disruptions against the marginalization of and violence against minoritarian lifeworlds and possibilities for flourishing. Examining the whooping, shouting, noise-making, and speaking in tongues of Black Pentecostalism—a multi-racial, multi-class, multi-national Christian sect with one strand of its modern genesis in 1906 Los Angeles, the book reveals how these aesthetic practices allow for the emergence of alternative modes of social organization. As the author reveal, these choreographic, sonic, and visual practices and the sensual experiences they create are not only important for imagining what is identified as “otherwise worlds of possibility,” they also yield a general hermeneutics, a methodology for reading culture in an era when such expressions are increasingly under siege.



Scott, David. *Omens of Adversity: Tragedy, Time, Memory, Justice*. Durham, NC: Duke University Press, 2014, pp.232, 978-0-8223-5606-6.

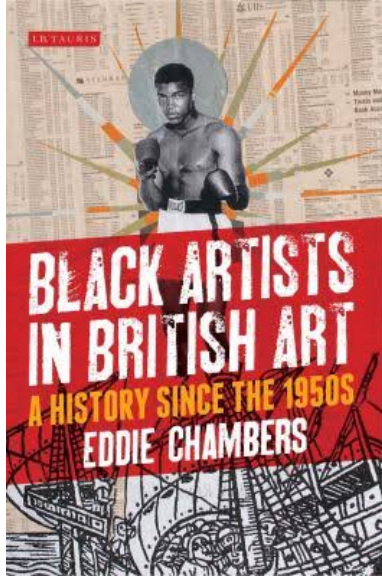
This work is a critique of the experience of postcolonial, postsocialist temporality. The case study at its core is the demise of the Grenada Revolution (1979–1983), and the repercussions of its collapse. Hence, it examines related texts and phenomena on the Grenada Revolution to engage broader enduring issues of political action and tragedy, generations and memory, liberalism and transitional justice, and the possibility of forgiveness. Ultimately, the author argues that the palpable sense of the neoliberal present as time stalled, without hope for emancipatory futures, and has had far-reaching effects on how people think about the nature of political action and justice. The author is a Professor of Anthropology and Director of Graduate Studies (Spring 2016) at Columbia University.



Essien, Kwame. *Brazilian-African Diaspora in Ghana: The Tabom, Slavery, Dissonance of Memory, Identity, and Locating Home*. East Lansing, MI: Michigan State University Press, 2016, pp.364, ISBN: 9781611862195.

This work seeks a fresh approach by challenging both pre-existing and established notions of the African Diaspora via engaging new regions, conceptualizations, and articulations that move the field forward. This book examines the untold story of the formerly enslaved in Brazil who thrived socially, culturally, and economically despite the challenges they encountered after they settled in Ghana. Thus, the author goes beyond the one-dimensional approach that only focuses on British abolitionists' funding of the formerly enslaved resettlements in Africa. The new interpretation of reverse migrations examines the paradox of freedom in discussing how emancipated African people from

Brazil came under threat from British colonial officials who introduced stringent land ordinances that deprived them from owning land, particularly "Brazilian land." Hence, the author considers anew contention between the returnees and other entities that were simultaneously vying for control over social, political, commercial, and religious spaces in Accra and tackles the fluidity of memory and how it continues to shape Ghana's history. The ongoing search for lost connections with the support of the Brazilian government—inspiring multiple generations of Tabom (offspring of the returnees) to travel across the Atlantic and back, especially in the last decade—illustrates the unending nature of the transatlantic diaspora journey and its impacts.



Chambers, Eddie. *Black Artists in British Art: A History from 1950 to the Present*. London: I.B.Tauris & Co. Ltd, 2014, pp.288, ISBN: 1780762720.

In this book, the author tells the story of Black artists in Britain from the 1950s onwards, including recent developments and successes, beginning with discussions of the pioneering generation of artists such as Ronald Moody, Aubrey Williams and Frank Bowling, as he candidly discusses the problems and progression of several generations, including contemporary artists such as Steve McQueen, Chris Ofili and Yinka Shonibare. Meticulously researched, this book tells a fascinating story of practitioners who have frequently been overlooked in the dominant history of twentieth-century British art. Hence, the truth is that Black artists have been making major contributions to the British art scene for decades, since at least the mid-twentieth century, and sometimes they were regarded and embraced as practitioners of note; at times they faced challenges of visibility - and in response they collaborated and made their own exhibitions and gallery spaces.



Bangura, Abdul Karim. *African-Centered Research Methodologies: From Ancient Times to the Present*. San Diego, California: Cognella Academic Publishing, 2011, pp.322, ISBN: 160927086X.

This book argues that after almost three centuries of employing Western research methodologies, many African communities, both on the continent and throughout the world, remain marginalized in contemporary discourse; and it is obvious that these Western methodologies have done relatively little good for African people. To rectify this oversight and bring these African communities to the fore, a shift in perspective is needed, and this book posits the adoption of alternative, African-centered research methodologies as a solution to further argue that by employing such methodologies would enable African communities to define their unique identities from their unique perspectives and would help offer a long-overdue challenge to entrenched European paradigms of Africans as the “other.” Hence, to enable readers to apply a methodology systematically in investigating a phenomenon of interest to him/her, chapters in the book provides: an introduction to the method discussed, a definition of the method, the sub-areas of the method, a brief history and brief backgrounds of the pioneers of the method, major research questions investigated by the method, major concepts and/or theories of the method, major research topics covered by the method, an outline on the types of methodological approaches employed, a list of major academic journals and publications that publish works utilizing the method, and a sample of scholarly works that have employed the method.