

Race On The Qt Blackness And The Films Of Quentin

EVENUALLY, YOU WILL VERY DISCOVER A FURTHER EXPERIENCE AND ACHIEVEMENT BY SPENDING MORE CASH. YET WHEN? PULL OFF YOU BOW TO THAT YOU REQUIRE TO GET THOSE ALL NEEDS NEXT HAVING SIGNIFICANTLY CASH? WHY DONT YOU ATTEMPT TO GET SOMETHING BASIC IN THE BEGINNING? THATS SOMETHING THAT WILL GUIDE YOU TO COMPREHEND EVEN MORE ON THE GLOBE, EXPERIENCE, SOME PLACES, NEXT HISTORY, AMUSEMENT, AND A LOT MORE?

IT IS YOUR CATEGORICALLY OWN TIMES TO PERFORMANCE REVIEWING HABIT. ACCOMPANIED BY GUIDES YOU COULD ENJOY NOW IS **RACE ON THE QT BLACKNESS AND THE FILMS OF QUENTIN** BELOW.

ALLEGORIES OF THE END OF CAPITALISM - MILO SWEEDLER
2020-01-31

IN ALLEGORIES OF THE END OF CAPITALISM, MILO SWEEDLER EXAMINES HOW FILMMAKERS FROM SIX DIFFERENT COUNTRIES, ACROSS FOUR CONTINENTS, GIVE NARRATIVE AND AUDIO-VISUAL FORM TO THE FRUSTRATION AND ANGER THAT BURST INTO PUBLIC VIEW IN 2011, THE ONGOING CLASS WAR BETWEEN THE SUPER-RICH AND THE REST OF THE WORLD'S POPULATION, AND THE INSURRECTION THAT IT YET TO COME. FILMS EXAMINED INCLUDE MELANCHOLIA, COSMOPOLIS,

SUFFRAGETTE, DJANGO UNCHAINED, ELYSIUM AND SNOWPIERCER. "ALLEGORIES OF THE END OF CAPITALISM VENTURES BEYOND THE TYPICAL AMBIT OF HOLLYWOOD LEFT PRODUCTIONS TO PROVIDE ASTUTE READINGS OF SIX FILMS FROM AROUND THE GLOBE THAT AGITATE FOR REVOLUTION." - KIRK BOYLE, CO-EDITOR OF THE GREAT RECESSION IN FICTION, FILM, AND TELEVISION
THE AMERICAN CIVIL WAR ON FILM AND TV - DOUGLAS BRODE 2017-10-05
IN THE AMERICAN CIVIL WAR ON FILM AND TV: BLUE AND

GRAY IN BLACK AND WHITE AND COLOR, DOUGLAS BRODE, SHEA T. BRODE, AND CYNTHIA J. MILLER BRING TOGETHER NINETEEN ESSAYS BY A DIVERSE ARRAY OF SCHOLARS TO EXPLORE ISSUES OF MORALITY, RACE, GENDER, NATION, AND HISTORY IN FILMS AND TELEVISION SHOWS FEATURING THE AMERICAN CIVIL WAR.

GRAPHIC BORDERS - FREDERICK LUIS ALDAMA 2016-04-12
FROM THE INFLUENTIAL WORK OF LOS BROS HERNANDEZ IN LOVE & ROCKETS, TO COMIC STRIPS AND POLITICAL CARTOONS, TO TRADITIONAL SUPERHEROES MADE NONTRADITIONAL BY MEANS OF RACIAL AND SEXUAL IDENTITY (E.G., MILES MORALES/SPIDER-MAN), COMICS HAVE BECOME A VIBRANT MEDIUM TO EXPRESS LATINO IDENTITY AND CULTURE. INDEED, LATINO FICTION AND NONFICTION NARRATIVES ARE RAPIDLY PROLIFERATING IN GRAPHIC MEDIA AS DIVERSE AND VARIED IN FORM AND CONTENT AS IS THE WHOLE OF LATINO CULTURE TODAY. GRAPHIC BORDERS PRESENTS THE MOST THOROUGH EXPLORATION OF COMICS BY AND ABOUT LATINOS CURRENTLY AVAILABLE. THIRTEEN ESSAYS AND ONE INTERVIEW BY EMINENT AND RISING SCHOLARS OF COMICS BRING TO LIFE THIS EXCITING GRAPHIC GENRE THAT CONVEYS THE DISTINCTIVE AND WIDE-RANGING EXPERIENCES OF LATINOS IN THE UNITED STATES. THE CONTRIBUTORS' EXHILARATING EXCAVATIONS DELVE INTO THE FOLLOWING AREAS: COMICS CREATED BY LATINOS THAT PUSH THE BOUNDARIES OF GENERIC CONVENTIONS; LATINO COMIC BOOK AUTHOR-

ARTISTS WHO COMPLICATE ISSUES OF RACE AND GENDER THROUGH THEIR CAREFUL RECONFIGURATIONS OF THE BODY; COMIC STRIPS; LATINO SUPERHEROES IN MAINSTREAM COMICS; AND THE COMPLEX WAYS THAT LATINO SUPERHEROES ARE CREATED AND CONSUMED WITHIN LARGER POPULAR CULTURAL TRENDS. TAKEN AS A WHOLE, THE BOOK UNVEILS THE RESPLENDENT RICHES OF COMICS BY AND ABOUT LATINOS AND PROVES THAT THERE ARE NO LIMITS TO THE WAYS IN WHICH LATINOS CAN BE REPRESENTED AND IMAGINED IN THE WORLD OF COMICS.

SPAGHETTI WESTERNS - ALIZA S. WONG 2018-12-15
THIS BOOK IDENTIFIES THE MOST SIGNIFICANT SPAGHETTI WESTERNS PRODUCED AND THE INDIVIDUALS WHO CONTRIBUTED TO THE GENRE, INCLUDING ACTORS CLINT EASTWOOD, COMPOSERS SUCH AS ENNIO MORRICONE, AND DIRECTORS LIKE SERGIO LEONE. THE MOST MEMORABLE MOVIES OF THE GENRE ARE ALSO EXAMINED, INCLUDING DJANGO, A FISTFUL OF DOLLARS, AND THEY CALL ME TRINITY.

THEIR EYES WERE WATCHING GOD - ZORA NEALE HURSTON 2020-05-30

THEIR EYES WERE WATCHING GOD IS A 1937 NOVEL BY AFRICAN-AMERICAN WRITER ZORA NEALE HURSTON. IT IS CONSIDERED A CLASSIC OF THE HARLEM RENAISSANCE OF THE 1920s, AND IT IS LIKELY HURSTON'S BEST KNOWN WORK.

QUENTIN TARANTINO - QUENTIN TARANTINO 2013-10-17
HERE, IN HIS OWN COLORFUL, SLANGY WORDS, IS THE TRUE

AMERICAN DREAM SAGA OF A SELF-PROCLAIMED "FILM GEEK," WITH FIVE INTENSE YEARS WORKING IN A VIDEO STORE, WHO BECAME ONE OF THE MOST POPULAR, RECOGNIZABLE, AND IMITATED OF ALL FILMMAKERS. HIS DAZZLING, MOVIE-INFORMED WORK MAKES QUENTIN TARANTINO'S REPUTATION, FROM HIS BREAKOUT FILM, RESERVOIR DOGS (1992), THROUGH KILL BILL: VOL. 1 (2003) AND KILL BILL: VOL. 2 (2004), HIS ENCHANTED HOMAGES TO ASIAN ACTION CINEMA, TO HIS ROUSING TRIBUTE TO GUYS-ON-A-MISSION WORLD WAR II MOVIE, INGLOURIOUS BASTERDS (2009). FOR THOSE WHO PREFER A MORE MATURE, CONTEMPLATIVE CINEMA, TARANTINO PROVIDED THE TENDER, VERY TOUCHING JACKIE BROWN (1997). A MASTERPIECE--PULP FICTION (1994). A DELIGHTFUL MASH OF UNABASHED EXPLOITATION AND FELT SOCIAL CONSCIOUSNESS--HIS LATEST OPUS, DJANGO UNCHAINED (2012). FROM THE BEGINNING, TARANTINO (B. 1963)--AFFABLE, OPEN, AND ENTHUSIASTIC ABOUT SHARING HIS ADORATION OF MOVIES--HAS BEEN A JOURNALIST'S DREAM. QUENTIN TARANTINO: INTERVIEWS, REVISED AND UPDATED WITH TWELVE NEW INTERVIEWS, IS A JOY TO READ COVER TO COVER BECAUSE ITS SUBJECT HAS SO MUCH INTERESTING AND PROVOCATIVE TO SAY ABOUT HIS OWN MOVIES AND ABOUT CINEMA IN GENERAL, AND ALSO ABOUT HIS UNUSUAL LIFE. HE IS FRANK AND REVEALING ABOUT GROWING UP IN LOS ANGELES WITH A SINGLE, HALF-CHEROKEE MOTHER, AND DROPPING OUT OF NINTH GRADE TO TAKE ACTING

CLASSES. LOST AND CONFUSED, HE STILL MANAGED A GUTSY AMBITION: YOUNG QUENTIN DECIDED HE WOULD BE A FILMMAKER. TARANTINO HAS CONCEDED THAT ORDELL (SAMUEL L. JACKSON), THE HOMICIDAL AFRICAN AMERICAN CON MAN IN JACKIE BROWN, IS AN AUTOBIOGRAPHICAL PORTRAIT. "IF I HADN'T WANTED TO MAKE MOVIES, I WOULD HAVE ENDED UP AS ORDELL," TARANTINO HAS EXPLAINED. "I WOULDN'T HAVE BEEN A POSTMAN OR WORKED AT THE PHONE COMPANY. . . . I WOULD HAVE GONE TO JAIL."

THE BIG BOOK OF BTS - KATY SPRINKEL 2019-10-01
BETWEEN SELLING OUT ARENAS, PRESENTING AT THE GRAMMY AWARDS, AND DROPPING MIXTAPES, BTS HAS STILL FOUND TIME TO RELEASE CHART-TOPPING HITS LIKE "FAKE LOVE" AND "IDOL." FOR THESE K-POP ICONS, THE BEST MAY STILL BE YET TO COME. THE BIG BOOK OF BTS IS THE ULTIMATE GUIDE TO ALL THINGS BANGTAN. INCLUDING MORE THAN 100 FULL-COLOR PHOTOGRAPHS, FANS ARE PROVIDED AN IN-DEPTH LOOK AT THE LIVES OF RM, J-HOPE, SUGA, JIMIN, V, JIN, AND JUNGKOOK. THIS KEEPSAKE EXPLORES THEIR METEORIC RISE, MUSICAL INFLUENCES, UNBEATABLE STYLE, FAR-REACHING ACTIVISM, AND BOND WITH FANS. A MUST-HAVE FOR ARMYS AS WELL AS NEW K-POP FANS EVERYWHERE!

AS BLACK AS RESISTANCE - WILLIAM C. ANDERSON
2018-06-05

BOTH THEORETICAL AND PRAGMATIC, THIS REFRESHINGLY SAVVY BOOK CHARTS A COURSE FOR THE BLACK LIVES

MATTER GENERATION. IN THE UNITED STATES, BOTH STRUGGLES AGAINST OPPRESSION AND THE GAINS MADE BY VARIOUS MOVEMENTS FOR EQUALITY HAVE OFTEN BEEN LED BY BLACK PEOPLE. STILL, THOUGH PROGRESS HAS REGULARLY BEEN FUELED BY RADICAL BLACK EFFORTS, LIBERAL POLITICS ARE BASED ON IDEAS AND PRACTICES THAT IMPEDE THE CONTINUED PROGRESS OF BLACK AMERICA. BUILDING ON THEIR ORIGINAL ESSAY "THE ANARCHISM OF BLACKNESS," SAMUDZI AND ANDERSON SHOW THE CENTRALITY OF ANTI-BLACKNESS TO THE FOUNDATIONAL VIOLENCE OF THE UNITED STATES AND TO THE RACIAL STRUCTURES UPON WHICH IT IS BASED AS A NATION. RACISM IS NOT, THEY SAY, SIMPLY A PRODUCT OF CAPITALISM. RATHER, WE MUST UNDERSTAND HOW ANTI-BLACKNESS SHAPED THE CONTOURS AND LOGICS OF EUROPEAN COLONIALISM AND ITS MANY LEGACIES, TO THE EXTENT THAT "BLACKNESS" AND "CITIZENSHIP" ARE EXCLUSIVE CATEGORIES. AS BLACK AS RESISTANCE MAKES THE CASE FOR A NEW PROGRAM OF SELF-DEFENSE AND TRANSFORMATIVE POLITICS FOR BLACK AMERICANS, ONE ROOTED IN AN ANARCHISTIC FRAMEWORK THAT THE AUTHORS LIKEN TO THE BLACK EXPERIENCE ITSELF. THIS BOOK ARGUES AGAINST COMPROMISE AND NEGOTIATION WITH INTOLERANCE. IT IS A MANIFESTO FOR EVERYONE WHO IS READY TO CONTINUE PROGRESSING TOWARDS LIBERATION. "AS BLACK AS RESISTANCE IS AN URGENTLY NEEDED BOOK . . . A CALL TO ACTION THROUGH AN EMBRACE OF THE ANARCHY OF

BLACKNESS AS A RECOGNITION AND A REFUSAL OF THE DEATHLY LOGICS OF LIBERALISM AND CONSUMPTION. IN THE FACE OF THE EVER EXPANDING CARCERAL STATE, LEVELS OF INEQUALITY, ENVIRONMENTAL DEGRADATION, AND RESURGENT FASCISM, THIS BOOK OFFERS A MAP TO IMAGINING THE LIBERATED FUTURES THAT WE CAN AND MUST AND DO MAKE."

—CHRISTINA SHARPE, AUTHOR OF *IN THE WAKE: ON BLACKNESS AND BEING*

THE DELECTABLE NEGRO - VINCENT WOODARD
2014-06-27

WINNER OF THE 2015 LGBT STUDIES AWARD PRESENTED BY THE LAMBDA LITERARY FOUNDATION SCHOLARS OF US AND TRANSATLANTIC SLAVERY HAVE LARGELY IGNORED OR DISMISSED ACCUSATIONS THAT BLACK AMERICANS WERE CANNIBALIZED. VINCENT WOODARD TAKES THE ENSLAVED PERSON'S CLAIMS OF HUMAN CONSUMPTION SERIOUSLY, FOCUSING ON BOTH THE LITERAL STARVATION OF THE SLAVE AND THE TROPES OF CANNIBALISM ON THE PART OF THE SLAVEHOLDER, AND FURTHER DRAWS ATTENTION TO THE WAYS IN WHICH BLACKS EXPERIENCED THEIR CONSUMPTION AS A FUNDAMENTALLY HOMOEROTIC OCCURRENCE. *THE DELECTABLE NEGRO* EXPLORES THESE CONNECTIONS BETWEEN HOMOEROTICISM, CANNIBALISM, AND CULTURES OF CONSUMPTION IN THE CONTEXT OF AMERICAN LITERATURE AND US SLAVE CULTURE. UTILIZING MANY STAPLES OF AFRICAN AMERICAN LITERATURE AND CULTURE, SUCH AS THE SLAVE

NARRATIVES OF OLAUDAHEQUIANO, HARRIET JACOBS, AND FREDERICK DOUGLASS, AS WELL AS OTHER LESS CIRCULATED MATERIALS LIKE JAMES L. SMITH'S SLAVE NARRATIVE, RUNAWAY SLAVE ADVERTISEMENTS, AND NUMEROUS ARTICLES FROM BLACK NEWSPAPERS PUBLISHED IN THE NINETEENTH CENTURY, WOODARD TRACES THE RACIAL ASSUMPTIONS, POLITICAL ASPIRATIONS, GENDER CODES, AND PHILOSOPHICAL FRAMEWORKS THAT DICTATED BOTH EUROPEAN AND WHITE AMERICAN AROUSAL TOWARDS BLACK MALES AND HUNGER FOR BLACK MALE FLESH. WOODARD USES THESE TEXTS TO UNPACK HOW SLAVES STRUGGLED NOT ONLY AGAINST SOCIAL CONSUMPTION, BUT ALSO AGAINST ENDEMIC MECHANISMS OF STARVATION AND HUNGER DESIGNED TO BREAK THEM. HE CONCLUDES WITH AN EXAMINATION OF THE CONTROVERSIAL CHAIN GANG ORAL SEX SCENE IN TONI MORRISON'S BELOVED, SUGGESTING THAT EVEN AT THE END OF THE TWENTIETH AND BEGINNING OF THE TWENTY-FIRST CENTURY, WE ARE STILL AT A LOSS FOR LANGUAGE WITH WHICH TO DESCRIBE BLACK MALE HUNGER WITHIN A PLANTATION CULTURE OF CONSUMPTION.

IF YOU PLEASE, PRESIDENT LINCOLN! - HARRIETTE GILLEM ROBINET 1995-06-01

BECAUSE THE EMANCIPATION PROCLAMATION DID NOT FREE SLAVES IN THE BORDER STATES, MOSES, A MARYLAND SLAVE BOY OF ABOUT 14, RAN AWAY. TRICKED INTO BEING PART OF A SCHEME TO SEND FREED SLAVES TO HAITI, MOSES WAS

AMONG MORE THAN 400 SLAVES WHO ENDURED HUNGER AND DISEASE BEFORE EVENTUALLY BEING RESCUED. BASED ON A TRUE INCIDENT.

BOUNDARIES OF EUROPEAN SOCIAL CITIZENSHIP - ANNA AMELINA 2019-10-10

THIS EDITED COLLECTION CONTRIBUTES TO STUDIES OF INTRA-EU MIGRATION AND MOBILITY, WELFARE, AND EUROPEAN SOCIAL CITIZENSHIP BY FOCUSING ON TRANSNATIONAL LABOUR MOVEMENTS FROM NEW TO THE OLD EU MEMBER STATES (HUNGARY-AUSTRIA, BULGARIA-GERMANY, POLAND-UK AND ESTONIA-SWEDEN). THE VOLUME PROVIDES A COMPARATIVE ANALYSIS OF FORMAL ORGANIZATION AND MOBILE INDIVIDUALS' USE OF EUROPEAN SOCIAL SECURITY COORDINATION, WHICH INVOLVES MOBILE EUROPEANS' ACCESS TO AND PORTABILITY OF SOCIAL SECURITY RIGHTS FROM THE SENDING TO THE RECEIVING COUNTRY (AND BACK). THE BOOK DISCLOSES THE SELECTIVITY CRITERIA OF WELFARE PROVISION IN FOUR AREAS (UNEMPLOYMENT, FAMILY BENEFITS, HEALTH INSURANCE, AND PENSIONS) THAT LAY AT HEART OF EUROPEAN CROSS-BORDER SOCIAL SECURITY GOVERNANCE. IT ALSO IDENTIFIES SPECIFIC DISCOURSES OF BELONGING (GENDERED, ETHNICIZED/RACIALIZED AND CLASS-RELATED IMAGES OF 'US' AND 'THEM') THAT FRAME THE INSTITUTIONAL SELECTIVITY BY CONSTRUCTING IMAGES OF MOBILE EUCITIZENS' 'DESERVING' OR 'NON-DESERVING' SOCIAL MEMBERSHIP. THE COLLECTION OFFERS A

DETAILED EXAMINATION OF INEQUALITY EXPERIENCES MOBILE EU CITIZENS FROM THE NEW EU COUNTRIES ENCOUNTER WHILE ACCESSING AND PORTING SOCIAL SECURITY RIGHTS ACROSS BORDERS. IT WILL BE OF INTEREST TO A WIDE RANGE OF SOCIAL SCIENCE AND INTERDISCIPLINARY RESEARCHERS, STUDENTS, AND PRACTITIONERS AS WELL AS THOSE INTERESTED IN INTRA-EU MIGRATION AND MOBILITY, SOCIAL SECURITY, EUROPEAN SOCIAL CITIZENSHIP, AND TRANSNATIONAL STUDIES.

SUPER BLACK - ADILIFU NAMA 2011-10-01

WINNER, AMERICAN BOOK AWARD, BEFORE COLUMBUS FOUNDATION, 2012 SUPER BLACK PLACES THE APPEARANCE OF BLACK SUPERHEROES ALONGSIDE BROAD AND SWEEPING CULTURAL TRENDS IN AMERICAN POLITICS AND POP CULTURE, WHICH REVEALS HOW BLACK SUPERHEROES ARE NOT DISPOSABLE POP PRODUCTS, BUT RATHER A FASCINATING RACIAL PHENOMENON THROUGH WHICH FUTURISTIC EXPRESSIONS AND FANTASTIC VISIONS OF BLACK RACIAL IDENTITY AND SYMBOLIC POLITICAL MEANING ARE PRESENTED. ADILIFU NAMA SEES THE VALUE—AND FINDS NEW AVENUES FOR EXPLORING RACIAL IDENTITY—IN BLACK SUPERHEROES WHO ARE OFTEN DISMISSED AS SIDEKICKS, IMITATORS OF ESTABLISHED WHITE HEROES, OR ARE ACCUSED OF HAVING NO ROLE OUTSIDE OF BLAXPLOITATION FILM CONTEXTS. NAMA EXAMINES SEMINAL BLACK COMIC BOOK SUPERHEROES SUCH AS BLACK PANTHER, BLACK LIGHTNING, STORM, LUKE CAGE,

BLADE, THE FALCON, NUBIA, AND OTHERS, SOME OF WHOM ALSO APPEAR ON THE SMALL AND LARGE SCREENS, AS WELL AS HOW THE IMAGINARY BLACK SUPERHERO HAS COME TO LIFE IN THE IMAGE OF PRESIDENT BARACK OBAMA. SUPER BLACK EXPLORES HOW BLACK SUPERHEROES ARE A POWERFUL SOURCE OF RACIAL MEANING, NARRATIVE, AND IMAGINATION IN AMERICAN SOCIETY THAT EXPRESS A MYRIAD OF RACIAL ASSUMPTIONS, POLITICAL PERSPECTIVES, AND FANTASTIC (RE)IMAGININGS OF BLACK IDENTITY. THE BOOK ALSO DEMONSTRATES HOW THESE FIGURES OVERTLY REPRESENT OR IMPLICITLY SIGNIFY SOCIAL DISCOURSE AND ACCEPTED WISDOM CONCERNING NOTIONS OF RACIAL RECIPROCITY, EQUALITY, FORGIVENESS, AND ULTIMATELY, RACIAL JUSTICE.

TEACHING GIRLS ON FIRE - SARAH HENTGES 2020-05-18

THE RISE OF YA DYSTOPIAN LITERATURE HAS SEEN AN EXPLOSION OF FEMALE PROTAGONISTS WHO ARE STIRRING YOUNG PEOPLE'S INTEREST IN SOCIAL AND POLITICAL TOPICS, AWAKENING THEIR CIVIC IMAGINATION, AND INSPIRING THEM TO WORK FOR CHANGE. THESE "GIRLS ON FIRE" ARE INTERSECTIONAL AND MULTIDIMENSIONAL CHARACTERS. THEY ARE LEADERS IN THEIR COMMUNITIES AND THEY CHALLENGE INJUSTICE AND LIMITED REPRESENTATIONS. THE GIRL ON FIRE FIGHTS FOR HERSELF AND FOR THOSE WHO ARE OPPRESSED, VOICELESS, OR POWERLESS. SHE IS THE HOPE FOR OUR SHARED FUTURE. THIS COLLECTION OF NEW ESSAYS BRINGS TOGETHER TEACHERS AND STUDENTS FROM A VARIETY OF

EDUCATIONAL CONTEXTS TO EXPLORE HOW TO HARNESS THE CULTURAL POWER OF THE GIRL ON FIRE AS WE EDUCATE REAL-WORLD STUDENTS. EACH ESSAY PROVIDES BOTH THEORETICAL FOUNDATIONS AS WELL AS PRACTICAL, HANDS-ON TEACHING TOOLS THAT CAN BE USED WITH DIVERSE GROUPS OF STUDENTS, IN FORMAL AS WELL AS INFORMAL EDUCATIONAL SETTINGS. THIS VOLUME CHALLENGES READERS TO REALIZE THE SYMBOLIC POWER THE GIRL ON FIRE HAS TO RAISE CONSCIOUSNESS AND INFORM ACTION AND TO KEEP THAT FIRE BURNING.

INDEFINITE VISIONS - BEUGNET MARTINE BEUGNET
2017-07-07

MOVING IMAGE CULTURE SEEMS TO PRIVILEGE THE INSTANTLY IDENTIFIABLE: THE RECOGNIZABLE FACE, THE WELL-TIMED STUNT, THE PERFECTLY SYNCHRONIZED LINE OF DIALOGUE. YET PERFECT, IN-FOCUS VISIBILITY DOES NOT COME 'NATURALLY' TO THE MOVING IMAGE, AND IF THERE IS ONE VISUAL EFFECT THE EYE OF THE CAMERA CAN RECORD BETTER THAN THE HUMAN EYE IT IS BLUR. LOOKING BEYOND POPULAR MEDIA TO WORKS OF EXPERIMENTAL CINEMA AND VIDEO ART, THIS GROUNDBREAKING COLLECTION ADDRESSES THE AESTHETICS AND POLITICS OF MOVING IMAGES IN STATES OF DECAY, DISTORTION, INDISTINCTNESS AND FRAGMENTATION. A RANGE OF INTERNATIONAL SCHOLARS EXAMINES WHAT IS AT STAKE IN THESE IMAGES' SOMETIMES RADICAL FOREGROUNDING OF MATERIALITY AND MEDIATION, OR OF EVANESCENCE AND

SPECTRALITY, AS WELL AS THEIR CHALLENGING OF THE DOMINANT POSITION ACCORDED TO 'LEGIBLE' IMAGES. HOW HAVE ARTISTS AND FILMMAKERS RENDERED THE 'INDEFINITE' IMAGE, AND WHAT QUESTIONS DOES IT POSE? WITH A RANGE OF APPROACHES, FROM AESTHETICS TO PHENOMENOLOGY TO PRODUCTION STUDIES, THE AUTHORS IN THIS VOLUME INVESTIGATE TECHNIQUES, THEMES AND CONCEPTS THAT EMERGE FROM THIS WILFUL EXCAVATION OF THE MOVING IMAGE'S MATERIAL BASE.

THE ENCYCLOPEDIA OF RACISM IN AMERICAN FILMS - SALVADOR JIMENEZ MURGUJÁ a 2018-04-12
FROM D.W. GRIFFITH'S BIRTH OF A NATION IN 1915 TO THE RECENT GET OUT, AUDIENCES AND CRITICS ALIKE HAVE RESPONDED TO RACISM IN MOTION PICTURES FOR MORE THAN A CENTURY. WHETHER SUBTLE OR BLATANT, RACIALLY BIASED IMAGES AND NARRATIVES ERASE MINORITIES, PERPETUATE STEREOTYPES, AND KEEP ALIVE PRACTICES OF DISCRIMINATION AND MARGINALIZATION. EVEN IN THE 21ST CENTURY, THE AMERICAN FILM INDUSTRY IS NOT "COLOR BLIND," EVIDENCED BY FILMS SUCH AS BABEL (2006), A BETTER LIFE, (2011), AND 12 YEARS A SLAVE (2013). THE ENCYCLOPEDIA OF RACISM IN AMERICAN FILM DOCUMENTS ONE FACET OF RACISM IN THE FILM INDUSTRY, WHEREIN HISTORICALLY UNDERREPRESENTED PEOPLES ARE MISREPRESENTED—THROUGH A LACK OF ROLES FOR ACTORS OF COLOR, STEREOTYPING, NEGATIVE ASSOCIATIONS, AND AN ABSENCE OF RICH, NUANCED

CHARACTERS. OFFERING INSIGHTS AND ANALYSIS FROM OVER SEVENTY SCHOLARS, CRITICS, AND ACTIVISTS, THE VOLUME HIGHLIGHTS ISSUES SUCH AS: HOLLYWOOD'S DIVERSITY CRISIS WHITE SAVIOR FILMS MAGIC NEGRO TROPES THE DISCONNECT BETWEEN SCREEN IMAGES AND LIVED REALITIES OF AFRICAN AMERICANS, LATINOS, NATIVE AMERICANS, AND ASIANS A COMPANION TO THE EVER-GROWING FIELD OF RACE STUDIES, THIS VOLUME OPENS UP A CRITICAL DIALOGUE ON AN ALWAYS TIMELY ISSUE. THE ENCYCLOPEDIA OF RACISM IN AMERICAN FILM WILL APPEAL TO SCHOLARS OF CINEMA, RACE AND ETHNICITY STUDIES, AND CULTURAL HISTORY.

RACE ON THE QT - ADILIFU NAMA 2015-04-15

KNOWN FOR THEIR VIOLENCE AND PROLIFIC PROFANITY, INCLUDING FREE USE OF THE N-WORD, THE FILMS OF QUENTIN TARANTINO, LIKE THE DIRECTOR HIMSELF, CHRONICALLY BLURT OUT IN POLITE COMPANY WHAT IS EXTREMELY PROBLEMATIC EVEN WHEN DELIBERATED IN PRIVATE. CONSEQUENTLY, THERE IS AN UNCOMFORTABLE AND OFTEN AWKWARD FRANKNESS ASSOCIATED WITH VIRTUALLY ALL OF TARANTINO'S FILMS, PARTICULARLY WHEN IT COMES TO RACE AND BLACKNESS. YET BEYOND THE DEBATE OVER WHETHER TARANTINO IS OR IS NOT RACIST IS THE FACT THAT HIS FILMS EFFECTIVELY ARTICULATE RACIAL ANXIETIES CIRCULATING IN AMERICAN SOCIETY AS THEY ENGAGE LONGSTANDING RACIAL DISCOURSES AND HINT AT EMERGING TRENDS. THIS RADICAL RACIAL POLITICS—ALWAYS PRESENT IN TARANTINO'S FILMS

BUT KEPT VERY MUCH ON THE QUIET—IS THE SUBJECT OF RACE ON THE QT. ADILIFU NAMA CONCISELY DECONSTRUCTS AND REASSEMBLES THE RACIAL DYNAMICS WOVEN INTO RESERVOIR DOGS, TRUE ROMANCE, PULP FICTION, JACKIE BROWN, KILL BILL: VOL. 1, KILL BILL: VOL. 2, DEATH PROOF, INGLOURIOUS BASTERDS, AND DJANGO UNCHAINED, AS THEY RELATE TO HISTORICAL AND CURRENT RACIAL ISSUES IN AMERICA. NAMA'S ECLECTIC FUSION OF CULTURAL CRITICISM AND FILM ANALYSIS LOOKS BEYOND THE DIRECTOR'S PERSONAL RACIAL ATTITUDES AND FOCUSES ON WHAT TARANTINO'S FILMIC BODY OF WORK HAS SAID AND IS SAYING ABOUT RACE IN AMERICA SYMBOLICALLY, METAPHORICALLY, LITERALLY, IMPOLITELY, CYNICALLY, SARCASTICALLY, CRUDELY, CONTROVERSIAALLY, AND BRILLIANTLY.

FROM THE MARGINS TO THE MAINSTREAM - MARIANNE KAC-VERGNE 2022-07-14

THIS BOOK EXPLORES THE VARIOUS ISSUES RAISED BY WOMEN'S FRAUGHT INTEGRATION INTO THE MAINSTREAM IN FILM AND TELEVISION, WHETHER IT BE OFF SCREEN AS FILMMAKERS AND FILM CRITICS OR ON SCREEN IN FILM AND TV SERIES. MARIANNE KAC-VERGNE AND JULIE ASSOULY CONSIDER THE VARIED REPRESENTATIONS OF WOMEN IN FILMS SUCH AS JACKIE BROWN (1997), MARIE ANTOINETTE (2006), IT'S A FREE WORLD... (2007) AND WONDER WOMAN (2017). THEY PARTICULARLY LOOK INTO THE OVERLOOKED GENDERED ASPECTS OF VOICE-OVERS AND THE ADVERSE TROPES USED

TO REPRESENT MATERNITY IN TELEVISION SERIES AS WELL AS THE COMPLEX MOTIF OF THE VAGINA DENTATA IN CONTEMPORARY FILM AND TELEVISION. THE CHAPTERS ANALYZE INDEPENDENT, ART-HOUSE, HOLLYWOOD AND TV PRODUCTIONS OFTEN IN TRANSNATIONAL CONTEXTS, SHEDDING LIGHT ON HOW DEFINITIONS OF FEMININITY ARE CULTURALLY SPECIFIC YET CROSS NATIONAL, CLASS AND RACIAL LINES. THE CONTRIBUTORS INCLUDE RENOWNED SCHOLARS SUCH AS YVONNE TASKER, CELESTINO DELEYTO, DAVID ROCHE AND NICOLE CLOAREC, AS WELL AS EMERGING YET WELL-PUBLISHED FILM SCHOLARS.

ME AND WHITE SUPREMACY - LAYLA SAAD 2020-01-28
THE NEW YORK TIMES AND USA TODAY BESTSELLER! THIS EYE-OPENING BOOK CHALLENGES YOU TO DO THE ESSENTIAL WORK OF UNPACKING YOUR BIASES, AND HELPS WHITE PEOPLE TAKE ACTION AND DISMANTLE THE PRIVILEGE WITHIN THEMSELVES SO THAT YOU CAN STOP (OFTEN UNCONSCIOUSLY) INFLECTING DAMAGE ON PEOPLE OF COLOR, AND IN TURN, HELP OTHER WHITE PEOPLE DO BETTER, TOO. "LAYLA SAAD IS ONE OF THE MOST IMPORTANT AND VALUABLE TEACHERS WE HAVE RIGHT NOW ON THE SUBJECT OF WHITE SUPREMACY AND RACIAL INJUSTICE."—NEW YORK TIMES BESTSELLING AUTHOR ELIZABETH GILBERT BASED ON THE VIRAL INSTAGRAM CHALLENGE THAT CAPTIVATED PARTICIPANTS WORLDWIDE, **ME AND WHITE SUPREMACY** TAKES READERS ON A 28-DAY JOURNEY, COMPLETE WITH

JOURNAL PROMPTS, TO DO THE NECESSARY AND VITAL WORK THAT CAN ULTIMATELY LEAD TO IMPROVING RACE RELATIONS. UPDATED AND EXPANDED FROM THE ORIGINAL WORKBOOK (DOWNLOADED BY NEARLY 100,000 PEOPLE), THIS CRITICAL TEXT HELPS YOU TAKE THE WORK DEEPER BY ADDING MORE HISTORICAL AND CULTURAL CONTEXTS, SHARING MOVING STORIES AND ANECDOTES, AND INCLUDING EXPANDED DEFINITIONS, EXAMPLES, AND FURTHER RESOURCES, GIVING YOU THE LANGUAGE TO UNDERSTAND RACISM, AND TO DISMANTLE YOUR OWN BIASES, WHETHER YOU ARE USING THE BOOK ON YOUR OWN, WITH A BOOK CLUB, OR LOOKING TO START FAMILY ACTIVISM IN YOUR OWN HOME. THIS BOOK WILL WALK YOU STEP-BY-STEP THROUGH THE WORK OF EXAMINING: EXAMINING YOUR OWN WHITE PRIVILEGE WHAT ALLYSHIP REALLY MEANS ANTI-BLACKNESS, RACIAL STEREOTYPES, AND CULTURAL APPROPRIATION CHANGING THE WAY THAT YOU VIEW AND RESPOND TO RACE HOW TO CONTINUE THE WORK TO CREATE SOCIAL CHANGE AWARENESS LEADS TO ACTION, AND ACTION LEADS TO CHANGE. FOR READERS OF **WHITE FRAGILITY**, **WHITE RAGE**, **SO YOU WANT TO TALK ABOUT RACE**, **THE NEW JIM CROW**, **HOW TO BE AN ANTI-RACIST AND MORE** WHO ARE READY TO CLOSELY EXAMINE THEIR OWN BELIEFS AND BIASES AND DO THE WORK IT WILL TAKE TO CREATE SOCIAL CHANGE. "LAYLA SAAD MOVES HER READERS FROM THEIR HEADS INTO THEIR HEARTS, AND ULTIMATELY, INTO THEIR PRACTICE. WE WON'T

END WHITE SUPREMACY THROUGH AN INTELLECTUAL UNDERSTANDING ALONE; WE MUST PUT THAT UNDERSTANDING INTO ACTION.”—ROBIN DIANGELO, AUTHOR OF NEW YORK TIMES BESTSELLER *WHITE FRAGILITY*

QUENTIN TARANTINO - DAVID ROCHE 2018-09-17

QUENTIN TARANTINO'S FILMS BEG TO BE CONSIDERED METAFICTION: METACOMMENTARIES THAT ENGAGE WITH THE HISTORY OF CULTURAL REPRESENTATIONS AND EXALT THE AESTHETIC, ETHICAL, AND POLITICAL POTENTIAL OF CREATION AS RE-RE-CREATION AND RESIGNIFICATION. COVERING ALL EIGHT OF QUENTIN TARANTINO'S FILMS ACCORDING TO CERTAIN THEMES, DAVID ROCHE COMBINES CULTURAL STUDIES AND NEOFORMALIST APPROACHES TO HIGHLIGHT HOW CLOSELY THE FILMS' POETICS AND POLITICS ARE INTERTWINED. EACH IN-DEPTH CHAPTER FOCUSES ON A SALIENT FEATURE, SOME WHICH HAVE DRAWN MUCH ATTENTION (HISTORY, RACE, GENDER, VIOLENCE), OTHERS LESS SO (NARRATIVE STRUCTURE, STYLE, MUSIC, THEATRICALITY). ROCHE SETS TARANTINO'S FILMS FIRMLY IN THE LEGACY OF HOWARD HAWKS, JEAN-LUC GODARD, SERGIO LEONE, AND THE NEW HOLLYWOOD, REVISING THE IMAGE OF A COOL POP-CULTURE PURVEYOR THAT THE AMERICAN DIRECTOR CULTIVATED AT THE BEGINNING OF HIS CAREER. ROCHE EMPHASIZES THE BREADTH AND DEPTH OF HIS FILMS' ENGAGEMENT WITH CULTURE, Highbrow AND LOWBROW, SCREEN AND PRINT, AMERICAN, EAST ASIAN, AND EUROPEAN.

THE MASK OF ART - CLYDE TAYLOR 1998-11-22

TAYLOR EXPOSES THE CONCEPT OF 'ART' AS A TOOL OF ETHNOCENTRICITY AND RADICAL IDEOLOGY. HE CHALLENGES THE HISTORY OF AESTHETICS AS A RECENT INVENTION OF PRIVILEGED WESTERN CONSUMERISM AND QUESTIONS THE MYTH OF ITS ANCIENT GREEK ORIGIN.

SUPER BLACK - ADILIFU NAMA 2011-10-01

“A WELCOME OVERVIEW OF BLACK SUPERHEROES AND AFROCENTRIC TREATMENTS OF BLACK-WHITE RELATIONS IN US SUPERHERO COMICS SINCE THE 1960s.”—IMAGE TEXT JOURNAL WINNER, AMERICAN BOOK AWARD, BEFORE COLUMBUS FOUNDATION *SUPER BLACK* PLACES THE APPEARANCE OF BLACK SUPERHEROES ALONGSIDE BROAD AND SWEEPING CULTURAL TRENDS IN AMERICAN POLITICS AND POP CULTURE, WHICH REVEALS HOW BLACK SUPERHEROES ARE NOT DISPOSABLE POP PRODUCTS, BUT RATHER A FASCINATING RACIAL PHENOMENON THROUGH WHICH FUTURISTIC EXPRESSIONS AND FANTASTIC VISIONS OF BLACK RACIAL IDENTITY AND SYMBOLIC POLITICAL MEANING ARE PRESENTED. ADILIFU NAMA SEES THE VALUE—AND FINDS NEW AVENUES FOR EXPLORING RACIAL IDENTITY—IN BLACK SUPERHEROES WHO ARE OFTEN DISMISSED AS SIDEKICKS, IMITATORS OF ESTABLISHED WHITE HEROES, OR ARE ACCUSED OF HAVING NO ROLE OUTSIDE OF BLAXPLOITATION FILM CONTEXTS. NAMA EXAMINES SEMINAL BLACK COMIC BOOK SUPERHEROES SUCH AS BLACK PANTHER, BLACK LIGHTNING, STORM, LUKE CAGE,

BLADE, THE FALCON, NUBIA, AND OTHERS, SOME OF WHOM ALSO APPEAR ON THE SMALL AND LARGE SCREENS, AS WELL AS HOW THE IMAGINARY BLACK SUPERHERO HAS COME TO LIFE IN THE IMAGE OF PRESIDENT BARACK OBAMA. SUPER BLACK EXPLORES HOW BLACK SUPERHEROES ARE A POWERFUL SOURCE OF RACIAL MEANING, NARRATIVE, AND IMAGINATION IN AMERICAN SOCIETY THAT EXPRESS A MYRIAD OF RACIAL ASSUMPTIONS, POLITICAL PERSPECTIVES, AND FANTASTIC (RE)IMAGININGS OF BLACK IDENTITY. THE BOOK ALSO DEMONSTRATES HOW THESE FIGURES OVERTLY REPRESENT OR IMPLICITLY SIGNIFY SOCIAL DISCOURSE AND ACCEPTED WISDOM CONCERNING NOTIONS OF RACIAL RECIPROCITY, EQUALITY, FORGIVENESS, AND ULTIMATELY, RACIAL JUSTICE. "A REFRESHINGLY NUANCED APPROACH . . . NAMA COMPLICATES THE BLACK SUPERHERO BY ALSO SEEING THE WAYS THAT THEY PUT ISSUES OF POST-COLONIALISM, RACE, POVERTY, AND IDENTITY STRUGGLES FRONT AND CENTER."
-RAIN TAXI

QUEERING THE SOUTH ON SCREEN - TISON PUGH

2020-04-22

WITHIN THE REALM OF AMERICAN CULTURE AND ITS CONSTRUCTION OF ITS CITIZENRY, GEOGRAPHY, AND IDEOLOGY, WHO ARE SOUTHERNERS AND WHO ARE QUEERS, AND WHAT IS THE SOUTH AND WHAT IS QUEERNESS? QUEERING THE SOUTH ON SCREEN ADDRESSES THESE QUESTIONS BY EXAMINING THE INTERSECTIONS OF QUEERNESS,

REGIONALISM, AND IDENTITY DEPICTED IN FILM, TELEVISION, AND OTHER VISUAL MEDIA ABOUT THE SOUTH DURING THE TWENTIETH AND TWENTY-FIRST CENTURIES. SOUTHERN QUEERS ON SCREEN OFTEN REFLECT THE FANTASY OF CULTURAL STEREOTYPES. EDITOR TISON PUGH CONTENDS THAT WHEN SOUTHERN QUEERS APPEAR IN FILMS AND ON TELEVISION, AND WHEN SOUTHERN QUEERS WATCH THESE PORTRAYALS, THE INHERENT CONTRADICTIONS OF THESE CULTURAL DEPICTIONS REVEAL THE FAULT LINES OF GENDER, GEOGRAPHY, AND DESIRE. THESE UNDERLYING SCHISMS POINT TO THE INFINITE, IF INFREQUENTLY PORTRAYED, POSSIBILITIES OF ACTUAL QUEER SOUTHERN LIFE. EXAMINING A RANGE OF MATERIALS, INCLUDING GOTHIC HORROR FILMS AND DRAG QUEENS ON PUBLIC-ACCESS TELEVISION, THE CONTRIBUTORS SHOW THAT QUEER SOUTHERNERS HAVE ALWAYS EXPRESSED DESIRES FOR DISTINCTIVENESS IN THE MAKING AND CONSUMPTION OF VISUAL MEDIA. READ TOGETHER, THE INTRODUCTION AND TWELVE CHAPTERS DECONSTRUCT PREMEDITATED LABELS OF IDENTITY SUCH AS QUEER AND SOUTHERN. IN DOING SO, THEY EXPOSE THE REFLEXIVE NATURE OF THESE LABELS TO CONSTRUCT IDEOLOGICAL FANTASIES OF SOUTHERNERS REGARDLESS OF THE COMPLEXITY OF THEIR LIVES.

SOUTHERN HISTORY ON SCREEN - BRYAN M. JACK

2019-01-08

HOLLYWOOD FILMS HAVE BEEN INFLUENTIAL IN THE

PORTRAYAL AND REPRESENTATION OF RACE RELATIONS IN THE SOUTH AND HOW AFRICAN AMERICANS ARE CINEMATICALLY DEPICTED IN HISTORY, FROM *THE BIRTH OF A NATION* (1915) AND *GONE WITH THE WIND* (1939) TO *THE HELP* (2011) AND *12 YEARS A SLAVE* (2013). WITH AN ABILITY TO REACH MASS AUDIENCES, FILMS REPRESENT THE POWER TO INFLUENCE AND SHAPE THE PUBLIC'S UNDERSTANDING OF OUR COUNTRY'S PAST, CREATING LASTING IMAGES -- BOTH REAL AND IMAGINED -- IN AMERICAN CULTURE. IN *SOUTHERN HISTORY ON SCREEN: RACE AND RIGHTS, 1976--2016*, EDITOR BRYAN JACK BRINGS TOGETHER ESSAYS FROM AN INTERNATIONAL ROSTER OF SCHOLARS TO PROVIDE NEW CRITICAL PERSPECTIVES ON HOLLYWOOD'S RELATIONSHIPS BETWEEN HISTORICAL FILMS, SOUTHERN HISTORY, IDENTITY, AND THE PORTRAYAL OF JIM CROW--ERA SEGREGATION. THIS COLLECTION ANALYZES FILMS THROUGH THE LENS OF RELIGION, POLITICS, RACE, SEX, AND CLASS, BUILDING A COMPREHENSIVE LOOK AT THE SOUTH AS SEEN ON SCREEN. BY ILLUMINATING DEPICTIONS OF THE SOUTHERN BELLE IN *GONE WITH THE WIND*, THE RELIGIOUS RHETORIC OF SOUTHERN WHITE CHRISTIANS AND THE PROGRESSIVE IDENTITY OF THE "WHITE HEROES" IN *A TIME TO KILL* (1996) AND *MISSISSIPPI BURNING* (1988), AS WELL AS MANY OTHER ARCHETYPES FOUND ACROSS FILMS, THIS BOOK EXPLORES THE INTERSECTION BETWEEN FILM, HISTORICAL MEMORY, AND SOUTHERN IDENTITY.

AMERICA'S ORIGINAL SIN - JIM WALLIS 2016-01-12

AMERICA'S PROBLEM WITH RACE HAS DEEP ROOTS, WITH THE COUNTRY'S FOUNDATION TIED TO THE NEAR EXTERMINATION OF ONE RACE OF PEOPLE AND THE ENSLAVEMENT OF ANOTHER. RACISM IS TRULY OUR NATION'S ORIGINAL SIN. "IT'S TIME WE RIGHT THIS UNACCEPTABLE WRONG," SAYS BESTSELLING AUTHOR AND LEADING CHRISTIAN ACTIVIST JIM WALLIS. FIFTY YEARS AGO, WALLIS WAS DRIVEN AWAY FROM HIS FAITH BY A WHITE CHURCH THAT CONSIDERED DEALING WITH RACISM TO BE TABOO. HIS PARTICIPATION IN THE CIVIL RIGHTS MOVEMENT BROUGHT HIM BACK WHEN HE DISCOVERED A FAITH THAT COMMANDS RACIAL JUSTICE. YET AS RECENT TRAGEDIES CONFIRM, WE CONTINUE TO SUFFER FROM THE LEGACY OF RACISM. THE OLD PATTERNS OF WHITE PRIVILEGE ARE COLLIDING WITH THE CHANGING DEMOGRAPHICS OF A DIVERSE NATION. THE CHURCH HAS BEEN SLOW TO RESPOND, AND SUNDAY MORNING IS STILL THE MOST SEGREGATED HOUR OF THE WEEK. IN *AMERICA'S ORIGINAL SIN*, WALLIS OFFERS A PROPHETIC AND DEEPLY PERSONAL CALL TO ACTION IN OVERCOMING THE RACISM SO INGRAINED IN AMERICAN SOCIETY. HE SPEAKS CANDIDLY TO CHRISTIANS--PARTICULARLY WHITE CHRISTIANS--URGING THEM TO CROSS A NEW BRIDGE TOWARD RACIAL JUSTICE AND HEALING. WHENEVER DIVIDED CULTURES AND GRIDLOCKED POWER STRUCTURES FAIL TO END SYSTEMIC SIN, FAITH COMMUNITIES CAN HELP LEAD THE WAY TO GRASSROOTS CHANGE. PROBING YET POSITIVE, BIBLICALLY ROOTED YET HIGHLY PRACTICAL, THIS BOOK SHOWS PEOPLE

OF FAITH HOW THEY CAN WORK TOGETHER TO OVERCOME THE EMBEDDED RACISM IN AMERICA, GALVANIZING A MOVEMENT TO CROSS THE BRIDGE TO A MULTIRACIAL CHURCH AND A NEW AMERICA.

I Wonder U - ADILIFU NAMA 2019-11-15

REVEALING HOW HE CONTINUALLY SUBVERTED CULTURAL EXPECTATIONS, THIS BOOK EXAMINES THE ENTIRETY OF PRINCE'S DIVERSE CAREER AS A SINGER, MULTI-INSTRUMENTALIST, SONGWRITER, PRODUCER, RECORD LABEL MOGUL, MOVIE STAR, AND DIRECTOR. "FOR THE ACADEMICALLY INCLINED PRINCE FAN, IT IS A MUST READ." [P] MATTHEW OWARE, AUTHOR OF I GOT SOMETHING TO SAY: GENDER, RACE, AND SOCIAL CONSCIOUSNESS IN RAP MUSIC

INSTITUTIONAL RACISM - SHIRLEY JEAN BETTER 2002

IN THE UNITED STATES THE ECONOMIC EXPLOITATION OF NON-WHITE GROUPS HAS INCLUDED THE RELIANCE ON AFRICAN AMERICAN SLAVE LABOR BY SOUTHERN PLANTATION OWNERS, THE SYSTEMATIC REMOVAL OF NATIVE AMERICANS FROM THEIR HOMELANDS TO MAKE ROOM FOR WHITE SETTLERS, AND THE RELEGATION OF NON-WHITE WORKERS TO THE MOST LOW-PAID, DANGEROUS AND DIRTY JOBS. THROUGH NUMEROUS EXAMPLES SHIRLEY BETTER DEMONSTRATES THAT RACISM IS EMBEDDED WITHIN THE FABRIC OF AMERICAN SOCIETY, RESTRICTING EQUAL ACCESS TO EDUCATIONAL OPPORTUNITIES, EMPLOYMENT, AND HOUSING. SHE EXPLORES

THE INFLUENCE OF RACISM IN THE CRIMINAL JUSTICE SYSTEM WHERE IT LEADS TO HARSHER PENALTIES FOR MEMBERS OF NON-WHITE GROUPS. HAVING OUTLINED THE CAUSES AND EFFECTS OF INSTITUTIONAL RACISM, THE AUTHOR PRESENTS NUMEROUS STRATEGIES FOR INDIVIDUALS AND GROUPS TO COMBAT THIS PERVERSIVE SOCIAL PROBLEM.

THE AWKWARD THOUGHTS OF W. KAMAU BELL - W. KAMAU BELL 2018-08-07

YOU MAY KNOW W. KAMAU BELL FROM HIS NEW, EMMY-NOMINATED HIT SHOW ON CNN, UNITED SHADES OF AMERICA. OR MAYBE YOU'VE READ ABOUT HIM IN THE NEW YORK TIMES, WHICH CALLED HIM "THE MOST PROMISING NEW TALENT IN POLITICAL COMEDY IN MANY YEARS." OR MAYBE FROM THE NEW YORKER, FAWNING OVER HIS BRAND OF HUMOR WRITING: "BELL'S GIMMICK IS INTERSECTIONAL PROGRESSIVISM: HE TREATS RACIAL, GAY, AND WOMEN'S ISSUES AS INSEPARABLE." AFTER ALL THIS LOVE AND PRAISE, IT'S TIME FOR THE NEXT STEP: A BOOK. THE AWKWARD THOUGHTS OF W. KAMAU BELL IS A HUMOROUS, WELL-INFORMED TAKE ON THE WORLD TODAY, TACKLING A WIDE RANGE OF ISSUES, SUCH AS RACE RELATIONS; FATHERHOOD; THE STATE OF LAW ENFORCEMENT TODAY; COMEDIANS AND SUPERHEROES; RIGHT-WING POLITICS; LEFT-WING POLITICS; FAILURE; HIS INTERRACIAL MARRIAGE; WHITE MEN; HIS UP-BRINGING BY VERY STRONG-WILLED, RACE-CONSCIOUS, YET IDEOLOGICALLY OPPOSITE PARENTS; HIS EARLY DAYS STRUGGLING TO FIND HIS

COMEDIC VOICE, THEN HIS LATER DAYS STRUGGLING TO FIND HIS COMEDIC VOICE; WHY HE NEVER SEEMED TO FIT IN WITH THE BLACK COMEDY SCENE . . . OR THE WHITE COMEDY SCENE; HOW HE WAS A BLACK NERD WAY BEFORE THAT BECAME A THING; HOW IT TOOK HIS WIFE AND AN EAST BAY LESBIAN TO TEACH HIM THAT RACISM AND SEXISM OFTEN WALK HAND IN HAND; AND MUCH, MUCH MORE.

FROM UNCLE TOM'S CABIN TO THE HELP - C. GARCIA
2014-08-13

THIS BOOK SURVEYS THE CULTURAL, LITERARY, AND CINEMATIC IMPACT OF WHITE-AUTHORED FILMS AND IMAGINATIVE LITERATURE ON AMERICAN SOCIETY FROM HARRIET BEECHER STOWE'S UNCLE TOM'S CABIN TO KATHRYN STOCKETT'S THE HELP.

IMPERIAL LEATHER - ANNE MCCLINTOCK 2013-10-01
IMPERIAL LEATHER CHRONICLES THE DANGEROUS LIAISONS BETWEEN GENDER, RACE AND CLASS THAT SHAPED BRITISH IMPERIALISM AND ITS BLOODY DISMANTLING. SPANNING THE CENTURY BETWEEN VICTORIAN BRITAIN AND THE CURRENT STRUGGLE FOR POWER IN SOUTH AFRICA, THE BOOK TAKES UP THE COMPLEX RELATIONSHIPS BETWEEN RACE AND SEXUALITY, FETISHISM AND MONEY, GENDER AND VIOLENCE, DOMESTICITY AND THE IMPERIAL MARKET, AND THE GENDERING OF NATIONALISM WITHIN THE ZONES OF IMPERIAL AND ANTI-IMPERIAL POWER.

RACE ON THE QT - ADILIFU NAMA 2015-04-15

KNOWN FOR THEIR VIOLENCE AND PROLIFIC PROFANITY, INCLUDING FREE USE OF THE N-WORD, THE FILMS OF QUENTIN TARANTINO, LIKE THE DIRECTOR HIMSELF, CHRONICALLY BLURT OUT IN POLITE COMPANY WHAT IS EXTREMELY PROBLEMATIC EVEN WHEN DELIBERATED IN PRIVATE. CONSEQUENTLY, THERE IS AN UNCOMFORTABLE AND OFTEN AWKWARD FRANKNESS ASSOCIATED WITH VIRTUALLY ALL OF TARANTINO'S FILMS, PARTICULARLY WHEN IT COMES TO RACE AND BLACKNESS. YET BEYOND THE DEBATE OVER WHETHER TARANTINO IS OR IS NOT RACIST IS THE FACT THAT HIS FILMS EFFECTIVELY ARTICULATE RACIAL ANXIETIES CIRCULATING IN AMERICAN SOCIETY AS THEY ENGAGE LONGSTANDING RACIAL DISCOURSES AND HINT AT EMERGING TRENDS. THIS RADICAL RACIAL POLITICS—ALWAYS PRESENT IN TARANTINO'S FILMS BUT KEPT VERY MUCH ON THE QUIET—IS THE SUBJECT OF RACE ON THE QT. ADILIFU NAMA CONCISELY DECONSTRUCTS AND REASSEMBLES THE RACIAL DYNAMICS WOVEN INTO RESERVOIR DOGS, TRUE ROMANCE, PULP FICTION, JACKIE BROWN, KILL BILL: VOL. 1, KILL BILL: VOL. 2, DEATH PROOF, INGLOURIOUS BASTERDS, AND DJANGO UNCHAINED, AS THEY RELATE TO HISTORICAL AND CURRENT RACIAL ISSUES IN AMERICA. NAMA'S ECLECTIC FUSION OF CULTURAL CRITICISM AND FILM ANALYSIS LOOKS BEYOND THE DIRECTOR'S PERSONAL RACIAL ATTITUDES AND FOCUSES ON WHAT TARANTINO'S FILMIC BODY OF WORK HAS SAID AND IS SAYING ABOUT RACE IN AMERICA SYMBOLICALLY, METAPHORICALLY,

LITERALLY, IMPOLITELY, CYNICALLY, SARCASTICALLY, CRUELY, CONTROVERSIALLY, AND BRILLIANTLY.

THE CINEMA OF ROBERT RODRIGUEZ - FREDERICK LUIS ALDAMA 2014-10-15

ROBERT RODRIGUEZ STANDS ALONE AS THE MOST SUCCESSFUL U.S. LATINO FILMMAKER TODAY, WHOSE WORK HAS SINGLE-HANDEDLY BROUGHT U.S. LATINO FILMMAKING INTO THE MAINSTREAM OF TWENTY-FIRST-CENTURY GLOBAL CINEMA. RODRIGUEZ IS A PROLIFIC (EIGHTEEN FILMS IN TWENTY-ONE YEARS) AND ALL-ENCOMPASSING FILMMAKER WHO HAS SCRIPTED, DIRECTED, SHOT, EDITED, AND SCORED NEARLY ALL HIS FILMS SINCE HIS FIRST BREAKOUT SUCCESS, *EL MARIACHI*, IN 1992. WITH NEW FILMS CONSTANTLY COMING OUT AND THE LAUNCH OF HIS *EL REY* NETWORK TELEVISION CHANNEL, HE RECEIVES UNCEASING COVERAGE IN THE ENTERTAINMENT MEDIA, BUT SYSTEMATIC SCHOLARLY STUDY OF RODRIGUEZ'S FILMS IS ONLY JUST BEGINNING. *THE CINEMA OF ROBERT RODRIGUEZ* OFFERS THE FIRST EXTENDED INVESTIGATION OF THIS IMPORTANT FILMMAKER'S ART. ACCESSIBLY WRITTEN FOR FANS AS WELL AS SCHOLARS, IT ADDRESSES ALL OF RODRIGUEZ'S FEATURE FILMS THROUGH *SPY KIDS 4* AND *MACHETE KILLS*, AND HIS FILMMAKING PROCESS FROM INITIAL INSPIRATION, TO SCRIPT, TO FILM (WITH ITS MYRIAD VISUAL AND AUDITORY ELEMENTS AND CHOICES), TO FINAL PRODUCT, TO (USUALLY) CRITICAL AND COMMERCIAL SUCCESS. IN ADDITION TO HIS CLOSE ANALYSIS

OF RODRIGUEZ'S WORK, FREDERICK LUIS ALDAMA PRESENTS AN ORIGINAL INTERVIEW WITH THE FILMMAKER, IN WHICH THEY DISCUSS HIS CAREER AND HIS RELATIONSHIP TO THE FILM INDUSTRY. THIS ENTERTAINING AND MUCH-NEEDED SCHOLARLY OVERVIEW OF RODRIGUEZ'S WORK SHINES NEW LIGHT ON SEVERAL KEY TOPICS, INCLUDING THE FILMMAKER'S CREATIVE, LOW-COST, EFFICIENT APPROACH TO FILMMAKING; THE ACCEPTANCE OF LATINO FILMS AND FILMMAKERS IN MAINSTREAM CINEMA; AND THE CONSUMPTION AND RECEPTION OF FILM IN THE TWENTY-FIRST CENTURY.

ENGLAND'S OTHER COUNTRYMEN - ONYEKA NUBIA 2019-06-15

THE TUDOR PERIOD REMAINS A SOURCE OF TIMELESS FASCINATION, WITH ENDLESS NOVELS, TV PROGRAMMES AND FILMS DEPICTING THE PERIOD IN MYRIAD WAYS. AND YET OUR IMAGE OF THE TUDOR ERA REMAINS OVERWHELMINGLY WHITE. THIS GROUND-BREAKING AND PROVOCATIVE NEW BOOK SEEKS TO REDRESS THE BALANCE: REVEALING NOT ONLY HOW BLACK PRESENCE IN TUDOR ENGLAND WAS FAR GREATER THAN HAS PREVIOUSLY BEEN RECOGNISED, BUT THAT TUDOR CONCEPTIONS OF RACE WERE FAR MORE COMPLEX THAN WE HAVE BEEN LED TO BELIEVE. ONYEKA NUBIA'S ORIGINAL RESEARCH SHOWS THAT TUDORS FROM MANY WALKS OF LIFE REGULARLY INTERACTED WITH PEOPLE OF AFRICAN DESCENT, BOTH AT HOME AND ABROAD, REVEALING A GENUINE PRAGMATISM TOWARDS RACE AND ACCEPTANCE OF

DIFFERENCE. NUBIA ALSO REJECTS THE INFLUENCE OF THE 'CURSE OF HAM' MYTH ON TUDOR THINKING, PERSUASIVELY ARGUING THAT MANY OF THE IDEAS ASSOCIATED WITH MODERN RACISM ARE IN FACT RELATIVELY RECENT DEVELOPMENTS. ENGLAND'S OTHER COUNTRYMEN IS A BRAVURA AND ELOQUENT FORGOTTEN HISTORY OF DIVERSITY AND CULTURAL EXCHANGE, AND CASTS A NEW LIGHT ON OUR OWN ATTITUDES TOWARDS RACE.

CORE STATISTICS - SIMON N. WOOD 2015-04-13

CORE STATISTICS IS A COMPACT STARTER COURSE ON THE THEORY, MODELS, AND COMPUTATIONAL TOOLS NEEDED TO MAKE INFORMED USE OF POWERFUL STATISTICAL METHODS.

BLACK SPACE - ADILIFU NAMA 2010-01-01

SCIENCE FICTION FILM OFFERS ITS VIEWERS MANY PLEASURES, NOT LEAST OF WHICH IS THE POSSIBILITY OF IMAGINING OTHER WORLDS IN WHICH VERY DIFFERENT FORMS OF SOCIETY EXIST. NOT SURPRISINGLY, HOWEVER, THESE ALTERNATIVE WORLDS OFTEN BECOME SPACES IN WHICH FILMMAKERS AND FILM AUDIENCES CAN EXPLORE ISSUES OF CONCERN IN OUR OWN SOCIETY. THROUGH AN ANALYSIS OF OVER THIRTY CANONIC SCIENCE FICTION (SF) FILMS, INCLUDING LOGAN'S RUN, STAR WARS, BLADE RUNNER, BACK TO THE FUTURE, GATTACA, AND MINORITY REPORT, BLACK SPACE OFFERS A THOROUGH-GOING INVESTIGATION OF HOW SF FILM SINCE THE 1950S HAS DEALT WITH THE ISSUE OF RACE AND SPECIFICALLY WITH THE REPRESENTATION OF BLACKNESS. SETTING HIS STUDY

AGAINST THE BACKDROP OF AMERICA'S ONGOING RACIAL STRUGGLES AND COMPLEX SOCIOECONOMIC HISTORIES, ADILIFU NAMA PURSUES A NUMBER OF THEMES IN BLACK SPACE. THEY INCLUDE THE STRUCTURED ABSENCE/TOKEN PRESENCE OF BLACKS IN SF FILM; RACIAL CONTAMINATION AND RACIAL PARANOIA; THE TRAUMATIZED BLACK BODY AS THE ULTIMATE SIGNIFIER OF DIFFERENCE, ALIENNESS, AND "OTHERNESS"; THE USE OF CLASS AND ECONOMIC ISSUES TO SUBSUME RACE AS AN ISSUE; THE RACIALLY SUBVERSIVE PLEASURES AND ALLEGORIES ENCODED IN SOME MAINSTREAM SF FILMS; AND THE WAYS IN WHICH INDEPENDENT AND EXTRA-FILMIC PRODUCTIONS ARE SUBVERTING THE SF GENRE OF HOLLYWOOD FILMMAKING. THE FIRST BOOK-LENGTH STUDY OF AFRICAN AMERICAN REPRESENTATION IN SCIENCE FICTION FILM, BLACK SPACE DEMONSTRATES THAT SF CINEMA HAS BECOME AN IMPORTANT FIELD OF RACIAL ANALYSIS, A SITE WHERE DEFINITIONS OF RACE CAN BE CONTESTED AND POST-CIVIL RIGHTS RACE RELATIONS (RE)IMAGINED.

BLACK IN AMERICA - 2018-06-14

BLACK IN AMERICA SAMPLES THE BREADTH OF NON-FICTION WRITING ON AFRICAN AMERICAN EXPERIENCES IN THE UNITED STATES. THE EMPHASIS IS ON TWENTY-FIRST-CENTURY AUTHORS SUCH AS TA-NEHISI COATES, CLAUDIA RANKINE, AND ROXANE GAY, BUT A SUBSTANTIAL REPRESENTATION OF VITALLY IMPORTANT WRITING FROM OTHER ERAS IS ALSO INCLUDED, FROM OLAUDAH EQUIANO AND SOJOURNER TRUTH

TO JAMES BALDWIN, AUDRE LORDE, AND ALICE WALKER; IN ALL THERE ARE OVER 50 SELECTIONS. SELECTIONS ARE ARRANGED BY AUTHOR IN ROUGH CHRONOLOGICAL ORDER; THE BOOK ALSO INCLUDES ALTERNATIVE TABLES OF CONTENTS LISTING MATERIAL BY THEMATIC SUBJECT AND BY GENRE AND RHETORICAL STYLE. A HEADNOTE, EXPLANATORY NOTES, AND DISCUSSION QUESTIONS FACILITATE STUDENT ENGAGEMENT WITH EACH PIECE. A PERCENTAGE OF THE REVENUE FROM THIS BOOK'S SALES WILL BE DONATED TO THREE ORGANIZATIONS: BLACK LIVES MATTER, EQUAL JUSTICE INITIATIVE, AND COLOR OF CHANGE.

BLACK SKIN, WHITE MASKS - FRANTZ FANON 2017

BLACK SKIN, WHITE MASKS IS A CLASSIC, DEVASTATING ACCOUNT OF THE DEHUMANISING EFFECTS OF COLONISATION EXPERIENCED BY BLACK SUBJECTS LIVING IN A WHITE WORLD. FIRST PUBLISHED IN ENGLISH IN 1967, THIS BOOK PROVIDES AN UNSURPASSED STUDY OF THE PSYCHOLOGY OF RACISM USING SCIENTIFIC ANALYSIS AND POETIC GRACE. FRANZ FANON IDENTIFIES A DEVASTATING PATHOLOGY AT THE HEART OF WESTERN CULTURE, A DENIAL OF DIFFERENCE, THAT PERSISTS TO THIS DAY. A MAJOR INFLUENCE ON CIVIL RIGHTS, ANTI-COLONIAL, AND BLACK CONSCIOUSNESS MOVEMENTS AROUND THE WORLD, HIS WRITINGS SPEAK TO ALL WHO CONTINUE THE STRUGGLE FOR POLITICAL AND CULTURAL LIBERATION. WITH AN INTRODUCTION BY PAUL GILROY, AUTHOR OF THERE AIN'T NO BLACK IN THE UNION JACK.

QUENTIN TARANTINO AND FILM THEORY - FEDERICO PAGELLO 2020-10-20

THIS BOOK EXAMINES A SET OF THEORETICAL PERSPECTIVES THAT CRITICALLY ENGAGE WITH THE NOTION OF POSTMODERNISM, INVESTIGATING WHETHER THIS CONCEPT IS STILL USEFUL TO APPROACH CONTEMPORARY CINEMA. THIS QUESTION IS EXPLORED THROUGH A DISCUSSION OF THE FILMS WRITTEN AND DIRECTED BY QUENTIN TARANTINO, LARGELY REGARDED AS THE EPITOME OF POSTMODERN CINEMA AND CONSIDERED HERE AS THEORETICAL CONTRIBUTIONS IN THEIR OWN RIGHT. EACH CHAPTER FIRST PRESENTS KEY IDEAS PROPOSED BY A SPECIFIC THEORIST AND THEN PUTS THEM IN CONVERSATION WITH TARANTINO'S FILMS. JACQUES RANCIÈRE'S THEORY OF ART IS USED TO REJECT POSTMODERNISM'S CLAIMS ABOUT THE 'DEATH' OF THE AESTHETIC IMAGE IN CONTEMPORARY CINEMA. FREDRIC JAMESON'S AND SLAVOJ ŽIŽEK'S DIALECTICAL THINKING IS MOBILIZED TO CHALLENGE SIMPLISTIC, IDEOLOGICAL READINGS OF POSTMODERN CINEMA IN GENERAL, AND TARANTINO'S FILMS IN PARTICULAR. FINALLY, THE DIRECT INFLUENCE OF CAROL CLOVER'S PSYCHOANALYTICAL APPROACH TO THE HORROR GENRE ON TARANTINO'S WORK IS DISCUSSED TO PROVE THE DIRECTOR'S SPECIFIC CONTRIBUTION TO A THEORETICAL UNDERSTANDING OF CONTEMPORARY FILM AESTHETICS.

NEW WAVE, NEW HOLLYWOOD - NATHAN ABRAMS 2021-09-23

AS A PERIOD OF FILM HISTORY, THE AMERICAN NEW WAVE (ORDINARILY UNDERSTOOD AS BEGINNING IN 1967 AND ENDING IN 1980) REMAINS A PREOCCUPATION FOR SCHOLARS AND AUDIENCES ALIKE. IN TRADITIONAL ACCOUNTS, IT IS CONSIDERED TO BE BOOKENDED BY TWO PERIODS OF CONSERVATISM, AND VIEWED AS A (BRIEF) PERIOD OF EXPLOSIVE CREATIVITY WITHIN THE HOLLYWOOD SYSTEM. FROM BONNIE AND CLYDE TO HEAVEN'S GATE, IT PRODUCED FILMS THAT CONTINUE TO BE WATCHED, DISCUSSED, ANALYSED AND POURED OVER. IT HAS, HOWEVER, ALSO BECOME RIGIDLY DEFINED AS A CINEMA OF DIRECTOR-AUTEURS WHO MADE A NUMBER OF AESTHETICALLY AND POLITICALLY SIGNIFICANT FILMS. THIS HAS LED TO MARGINALIZATION AND EXCLUSION OF MANY IMPORTANT ARTISTS AND FILMMAKERS, AS WELL AS A TEMPORAL RIGIDITY ABOUT WHAT AND WHO IS CONSIDERED PART OF THE 'NEW WAVE PROPER'. THIS COLLECTION SEEKS TO REINVIGORATE DEBATE AROUND THIS AREA OF FILM HISTORY. IT ALSO LOOKS IN PART TO DEMONSTRATE THE LEGACY OF AESTHETIC EXPERIMENTATION AND POLITICAL RADICALISM AFTER 1980 AS PART OF THE 'LEGACY' OF THE NEW WAVE. THANKS TO IMPORTANT NEW WORK THAT QUESTIONS RECEIVED SCHOLARLY WISDOM, REVEALS PREVIOUSLY MARGINALISED FILMMAKERS (AND THE FILMS THEY MADE), CONSIDERS NEW GENRES, PERSONNEL, AND FILMS UNDER THE BANNER OF 'NEW WAVE, NEW HOLLYWOOD', AND REEVALUATES THE TRADITIONAL

APPROACHES AND PERSPECTIVES ON THE FILMS THAT HAVE ENJOYED MOST CRITICAL ATTENTION, NEW WAVE, NEW HOLLYWOOD: REASSESSMENT, RECOVERY, LEGACY LOOKS TO BEGIN A NEW DISCUSSION ABOUT HOLLYWOOD CINEMA AFTER 1967.

TRAP DOOR - REINA GOSSETT 2017-12-15

ESSAYS, CONVERSATIONS, AND ARCHIVAL INVESTIGATIONS EXPLORE THE PARADOXES, LIMITATIONS, AND SOCIAL RAMIFICATIONS OF TRANS REPRESENTATION WITHIN CONTEMPORARY CULTURE. THE INCREASING REPRESENTATION OF TRANS IDENTITY THROUGHOUT ART AND POPULAR CULTURE IN RECENT YEARS HAS BEEN NOTHING IF NOT PARADOXICAL. TRANS VISIBILITY IS TOUTED AS A SIGN OF A LIBERAL SOCIETY, BUT IT HAS COINCIDED WITH A POLITICAL MOMENT MARKED BOTH BY HEIGHTENED VIOLENCE AGAINST TRANS PEOPLE (ESPECIALLY TRANS WOMEN OF COLOR) AND BY THE SUPPRESSION OF TRANS RIGHTS UNDER CIVIL LAW. TRAP DOOR GRAPPLES WITH THESE CONTRADICTIONS. THE ESSAYS, CONVERSATIONS, AND DOSSIERS GATHERED HERE DELVE INTO THEMES AS WIDE-RANGING YET INTERCONNECTED AS BEAUTY, PERFORMATIVITY, ACTIVISM, AND POLICE BRUTALITY. COLLECTIVELY, THEY ATTEST TO HOW TRANS PEOPLE ARE FREQUENTLY OFFERED "DOORS"—ENTRANCES TO VISIBILITY AND RECOGNITION—THAT ARE ACTUALLY "TRAPS," ACCOMMODATING TRANS BODIES AND COMMUNITIES ONLY INsofar AS THEY COOPERATE WITH DOMINANT NORMS.

THE VOLUME SPECULATES ABOUT A THIRD TERM, PERHAPS UNIQUELY SUITED FOR OUR TIME: THE TRAPDOOR, NEITHER ENTRANCE NOR EXIT, BUT A SECRET PASSAGEWAY LEADING ELSEWHERE. TRAP DOOR BEGINS A CONVERSATION THAT EXTENDS THROUGH AND BEYOND TRANS CULTURE, SHOWING HOW THESE ISSUES HAVE RELEVANCE FOR ANYONE INVESTED IN THE ETHICS OF VISUAL CULTURE. CONTRIBUTORS LEXI ADSIT, SARA AHMED, NICOLE ARCHER, KAI LUMUMBA BARROW, JOHANNA BURTON, MICHAEL RENDAS, MEL Y. CHEN, GRACE DUNHAM, TREVA ELLISON, SYDNEY FREELAND, CHE GOSSETT, REINA GOSSETT, STAMATINA GREGORY, MISS MAJOR GRIFFIN-GRACY, ROBERT HAMBLIN, EVA HAYWARD, JULIANA HUXTABLE, YVE LARIS COHEN, ABRAM J. LEWIS, HEATHER LOVE, PARK McARTHUR, CeCe McDONALD, TOSHIO MERONEK, FRED MOTEN, TAVIA NYONG'O, MORGAN M. PAGE, ROY PEREZ, DEAN SPADE, ERIC A. STANLEY, JEANNINE TANG, WU TSANG, JEANNE VACCARO, CHRIS E. VARGAS, GEO WYETH, KALANIOPUA YOUNG, CONSTANTINA ZAVITSANOS

WRITING HISTORY WITH LIGHTNING - MATTHEW CHRISTOPHER HULBERT 2019-02-05

FILMS POSSESS VIRTUALLY UNLIMITED POWER FOR CRAFTING BROAD INTERPRETATIONS OF AMERICAN HISTORY. NINETEENTH-CENTURY AMERICA HAS PROVEN ESPECIALLY CONDUCIVE TO HOLLYWOOD IMAGINATIONS, PRODUCING INDELIBLE IMAGES LIKE THE PLIGHT OF DAVY CROCKETT AND THE DEFENDERS OF THE ALAMO, PICKETT'S DOOMED CHARGE AT GETTYSBURG,

THE PROLIFERATION AND DESTRUCTION OF PLANTATION SLAVERY IN THE AMERICAN SOUTH, CUSTER'S FATEFUL DECISION TO DIVIDE HIS FORCES AT LITTLE BIG HORN, AND THE ONSET OF IMMIGRATION AND INDUSTRIALIZATION THAT SAW OLD WORLD LIFESTYLES AND CUSTOMS DISSOLVE AMID RAPIDLY CHANGING ENVIRONMENTS. BALANCING HISTORICAL NUANCE WITH PASSION FOR CINEMATIC NARRATIVES, *WRITING HISTORY WITH LIGHTNING* CONFRONTS HOW MOVIES ABOUT NINETEENTH-CENTURY AMERICA INFLUENCE THE WAYS IN WHICH MASS AUDIENCES REMEMBER, UNDERSTAND, AND ENVISION THE NATION'S PAST. IN THESE TWENTY-SIX ESSAYS—DIVIDED BY THE EDITORS INTO SECTIONS ON TOPICS LIKE FRONTIERS, SLAVERY, THE CIVIL WAR, THE LOST CAUSE, AND THE WEST—NOTABLE HISTORIANS ENGAGE WITH FILMS AND THE HISTORICAL EVENTS THEY OSTENSIBLY DEPICT. INSTEAD OF JUST SEPARATING FACT FROM FICTION, THE ESSAYS CONTEMPLATE THE EXTENT TO WHICH MOVIES GENERATE AND PROMULGATE COLLECTIVE MEMORIES OF AMERICAN HISTORY. ALONG WITH NEW TAKES ON FAMILIAR CLASSICS LIKE *YOUNG MR. LINCOLN* AND *THEY DIED WITH THEIR BOOTS ON*, THE VOLUME COVERS SEVERAL FILMS RELEASED IN RECENT YEARS, INCLUDING *THE REVENANT*, *12 YEARS A SLAVE*, *THE BIRTH OF A NATION*, *FREE STATE OF JONES*, AND *THE HATEFUL EIGHT*. THE AUTHORS ADDRESS HOLLYWOOD EPICS LIKE *THE ALAMO* AND *AMISTAD*, ARGUING THAT THESE MOVIES FLATTEN THE HISTORICAL RECORD TO PROMOTE NATIONALIST

VISIONS. THE CONTRIBUTORS ALSO EXAMINE OVERLOOKED FILMS LIKE *HESTER STREET* AND *DAUGHTERS OF THE DUST*, CONSIDERING THEIR PORTRAITS OF MARGINALIZED COMMUNITIES AS TRANSFORMATIVE PERSPECTIVES ON AMERICAN CULTURE.

BY SURVEYING FILMS ABOUT NINETEENTH-CENTURY AMERICA, *WRITING HISTORY WITH LIGHTNING* ANALYZES HOW MOVIES CREATE POPULAR UNDERSTANDINGS OF AMERICAN HISTORY AND WHY THOSE INTERPRETATIONS CHANGE OVER TIME.