

Alexis Pauline Gumbs Duke University Press

From the 1970s through the 1990s more than one hundred feminist bookstores built a transnational network that helped shape some of feminism’s most complex conversations. Kristen Hogan traces the feminist bookstore movement’s rise and eventual fall, restoring its radical work to public feminist memory. The bookwomen at the heart of this story—mostly lesbians and including women of color—measured their success not by profit, but by developing theories and practices of lesbian antiracism and feminist accountability. At bookstores like BookWoman in Austin, the Toronto Women ’ s Bookstore, and Old Wives ’ Tales in San Francisco, and in the essential Feminist Bookstore News, bookwomen changed people ’ s lives and the world. In retelling their stories, Hogan not only shares the movement’s tools with contemporary queer antiracist feminist activists and theorists, she gives us a vocabulary, strategy, and legacy for thinking through today’s feminisms.

Black, White, and in Color offers a long-awaited collection of major essays by Hortense Spillers, one of the most influential and inspiring black critics of the past twenty years. Spanning her work from the early 1980s, in which she pioneered a broadly poststructuralist approach to African American literature, and extending through her turn to cultural studies in the 1990s, these essays display her passionate commitment to reading as a fundamentally political act—one pivotal to rewriting the humanist project. Spillers is best known for her race-centered revision of psychoanalytic theory and for her subtle account of the relationships between race and gender. She has also given literary criticism some of its most powerful readings of individual authors, represented here in seminal essays on Ralph Ellison, Gwendolyn Brooks, and William Faulkner. Ultimately, the essays collected in Black, White, and in Color all share Spillers’s signature style: heady, eclectic, and astonishingly productive of new ideas. Anyone interested in African American culture and literature will want to read them.

A 2008 cover of The New Yorker featured a much-discussed Black Power parody of Michelle and Barack Obama. The image put a spotlight on how easy it is to flatten the Black Power movement as we imagine new types of blackness. Margo Natalie Crawford argues that we have misread the Black Arts Movement’s call for blackness. We have failed to see the movement’s anticipation of the "new black" and "post-black." Black Post-Blackness compares the black avant-garde of the 1960s and 1970s Black Arts Movement with the most innovative spins of twenty-first century black aesthetics. Crawford zooms in on the 1970s second wave of the Black Arts Movement and shows the connections between this final wave of the Black Arts movement and the early years of twenty-first century black aesthetics. She uncovers the circle of black post-blackness that pivots on the power of anticipation, abstraction, mixed media, the global South, satire, public interiority, and the fantastic.

An explanation of the digital practices of the black Internet From BlackPlanet to #BlackGirlMagic, Distributed Blackness places blackness at the very center of internet culture. Andr é Brock Jr. claims issues of race and ethnicity as inextricable from and formative of contemporary digital culture in the United States. Distributed Blackness analyzes a host of platforms and practices (from Black Twitter to Instagram, YouTube, and app development) to trace how digital media have reconfigured the meanings and performances of African American identity. Brock moves beyond widely circulated deficit models of respectability, bringing together discourse analysis with a close reading of technological interfaces to develop nuanced arguments about how “ blackness ” gets worked out in various technological domains. As Brock demonstrates, there ’ s nothing niche or subcultural about expressions of blackness on social media: internet use and practice now set the terms for what constitutes normative participation. Drawing on critical race theory, linguistics, rhetoric, information studies, and science and technology studies, Brock tabs between black-dominated technologies, websites, and social media to build a set of black beliefs about technology. In explaining black relationships with and alongside technology, Brock centers the unique joy and sense of community in being black online now.

Ancestors

Undrowned

Magical Habits

Academic Repression and Scholarly Dissent

Spill

Black Utopias

And Other Dreams of Transformative Justice

In The Black Shoals **Tiffany Lethabo King** uses the shoal—an offshore geologic formation that is neither land nor sea—as metaphor, mode of critique, and methodology to theorize the encounter between **Black studies and Native studies**. **King conceptualizes the shoal as a space where Black and Native literary traditions, politics, theory, critique, and art meet in productive, shifting, and contentious ways. These interactions, which often foreground Black and Native discourses of conquest and critiques of humanism, offer alternative insights into understanding how slavery, anti-Blackness, and Indigenous genocide structure white supremacy. Among texts and topics, King examines eighteenth-century British mappings of humanness, Nativeness, and Blackness; Black feminist depictions of Black and Native erotics; Black fungibility as a critique of discourses of labor exploitation; and Black art that rewrites conceptions of the human. In outlining the convergences and disjunctions between Black and Native thought and aesthetics, King identifies the potential to create new epistemologies, lines of critical inquiry, and creative practices.**

In Spill, self-described queer Black troublemaker and Black feminist love evangelist Alexis Pauline Gumbs presents a commanding collection of scenes depicting fugitive Black women and girls seeking freedom from gendered violence and racism. In this poetic work inspired by Hortense Spillers, Gumbs offers an alternative approach to Black feminist literary criticism, historiography, and the interactive practice of relating to the words of Black feminist thinkers. Gumbs not only speaks to the spiritual, bodily, and otherworldly experience of Black women but also allows readers to imagine new possibilities for poetry as a portal for understanding and deepening feminist theory.

Nellie Y. McKay (1930-2006) was a pivotal figure in contemporary American letters. The author of several books, McKay is best known for coediting the canon-making Norton Anthology of African American Literature with Henry Louis Gates Jr., which helped secure a place for the scholarly study of Black writing that had been ignored by white academia. However, there is more to McKay's life and legacy than her literary scholarship. After her passing, new details about McKay's life emerged, surprising everyone who knew her. Why did McKay choose to hide so many details of her past? Shanna Greene Benjamin examines McKay's path through the professoriate to learn about the strategies, sacrifices, and successes of contemporary Black women in the American academy. Benjamin shows that McKay's secrecy was a necessary tactic that a Black, working-class woman had to employ to succeed in the white-dominated space of the American English department. Using extensive archives and personal correspondence, Benjamin brings together McKay's private life and public work to expand how we think about Black literary history and the place of Black women in American culture. At colleges and universities throughout the United States, political protest and intellectual dissent are increasingly being met with repressive tactics by administrators, politicians, and the police—from the use of SWAT teams to disperse student protestors and the profiling of Muslim and Arab American students to the denial of tenure and dismissal of politically engaged faculty. The Imperial University brings together scholars, including some who have been targeted for their open criticism of American foreign policy and settler colonialism, to explore the policing of knowledge by explicitly linking the academy to the broader politics of militarism, racism, nationalism, and neoliberalism that define the contemporary imperial state. The contributors to this book argue that “academic freedom” is not a sufficient response to the crisis of intellectual repression. Instead, they contend that battles fought over academic containment must be understood in light of the academy’s relationship to U.S. expansionism and global capital. Based on multidisciplinary research, autobiographical accounts, and even performance scripts, this urgent analysis offers sobering insights into such varied manifestations of “the imperial university” as CIA recruitment at black and Latino colleges, the connections between universities and civilian and military prisons, and the gender and sexual politics of academic repression. Contributors: Thomas Abowd, Tufts U; Victor Bascara, UCLA; Dana Collins, California State U, Fullerton; Nicholas De Genova; Ricardo Dominguez, UC San Diego; Sylvanna Falcón, UC Santa Cruz; Farah Godrej, UC Riverside; Roberto J. Gonzalez, San Jose State U; Alexis Pauline Gumbs; Sharmila Lodhia, Santa Clara U; Julia C. Oparah, Mills College; Vijay Prashad, Trinity College; Jasbir Puar, Rutgers U; Laura Pulido, U of Southern California; Ana Clarissa Rojas Durazo, California State U, Long Beach; Steven Salaita, Virginia Tech; Molly Talcott, California State U, Los Angeles.

The Life and Legacy of Nellie Y. McKay

Fannie Lou Hamer

On the Subject of Feminist Alliances

The Imperial University

Eroticism between Women in Caribbean Literature

Essays on American Literature and Culture

Gut Feminism

In Black Utopias Jayna Brown looks to utopia as a way of exploring new states of being, doing, and imagining in Black culture. Brown uses the lives and work of Black women mystics Sojourner Truth and Rebecca Cox Jackson, musicians Alice Coltrane and Sun Ra, and speculative fiction writers Samuel Delany and Octavia Butler to develop a concept of utopia that radically refuses the terms of liberal humanism. For Brown, utopia consists of those moments in the here and now when Black people—untethered from the hope of rights, recognition, or redress—celebrate themselves as elements in a cosmic effluvium. In such moments, musical, literary, and mystic practices become utopian enclaves in which Black people can take part in modes of alternative worldmaking. Brown demonstrates that engaging in such practices gives Black people the power to destabilize humanism and to create new genres of existence and models of collectivity.

'A must read ... a new analytical agenda for the Anthropocene, coherently drawing out the power of thinking with islands.' – Elena Burgos Martínez, Leiden University ' This is an essential book. [The] analytics they propose ... offer both a critical agenda for island studies and compass points through which to navigate the haunting past, troubling present, and precarious future. ' – Craig Santos Perez, University of Hawai ’ i, Manoa ' All academic books should be like this: hard to put down. Informative, careful, sometimes devastating, yet absolutely necessary - if you read one book about the Anthropocene let it be this. You will never think of islands in the same way again. ' – Kimberley Peters, University of Oldenburg ' ... a unique journey into the Anthropocene. Critical, generous and compelling ' . — Nigel Clark, Lancaster University The island has become a key figure of the Anthropocene – an epoch in which human entanglements with nature come increasingly to the fore. For a long time, islands were romanticised or marginalised, seen as lacking modernity ’ s capacities for progress, vulnerable to the effects of catastrophic climate change and the afterlives of empire and coloniality. Today, however, the island is increasingly important for both policy-oriented and critical imaginaries that seek, more positively, to draw upon the island ’ s liminal and disruptive capacities, especially the relational entanglements and sensitivities its peoples and modes of life are said to exhibit. Anthropocene Islands: Entangled Worlds explores the significant and widespread shift to working with islands for the generation of new or alternative approaches to knowledge, critique and policy practices. It explains how contemporary Anthropocene thinking takes a particular interest in islands as ‘ entangled worlds ’ , which break down the human/nature divide of modernity and enable the generation of new or alternative approaches to ways of being (ontology) and knowing (epistemology). The book draws out core analytics which have risen to prominence (Resilience, Patchworks, Correlation and Storiation) as contemporary policy makers, scholars, critical theorists, artists, poets and activists work with islands to move beyond the constraints of modern approaches. In doing so, it argues that engaging with islands has become increasingly important for the generation of some of the core frameworks of contemporary thinking and concludes with a new critical agenda for the Anthropocene.

A groundbreaking collection tracing the history of intellectual thought by Black Lesbian writers, in the tradition of The New Press ’ s perennial seller Words of Fire African American lesbian writers and theorists have made extraordinary contributions to feminist theory, activism, and writing. Mouths of Rain, the companion anthology to Beverly Guy-Sheftal ’ s classic Words of Fire, traces the long history of intellectual thought produced by Black Lesbian writers, spanning the nineteenth century through the twenty-first century. Using “ Black Lesbian ” as a capacious signifier, Mouths of Rain includes writing by Black women who have shared intimate and loving relationships with other women, as well as Black women who see bonding as mutual, Black women who have self-identified as lesbian, Black women who have written about Black Lesbians, and Black women who theorize about and see the word lesbian as a political descriptor that disrupts and critiques capitalism, heterosexism, and heteropatriarchy. Taking its title from a poem by Audre Lorde, Mouths of Rain addresses pervasive issues such as misogynoir and anti-blackness while also attending to love, romance, “ coming out, ” and the erotic. Contributors include: Barbara Smith Beverly Smith Bettina Love Dionne Brand Cheryl Clarke Cathy J. Cohen Angelina Weld Grimke Alexis Pauline Gumbs Audre Lorde Dawn Lundy Martin Pauli Murray Michelle Parkerson Mecca Jamilah Sullivan Alice Walker Jewelle Gomez

In Black Trans Feminism Marquis Bey offers a meditation on blackness and gender nonnormativity in ways that recalibrate traditional understandings of each. Theorizing black trans feminism from the vantages of abolition and gender radicality, Bey articulates blackness as a mutiny against racializing categorizations; transness as a nonpredetermined, wayward, and deregulated movement that works toward gender ’ s destruction; and black feminism as an epistemological method to fracture hegemonic modes of racialized gender. In readings of the essays, interviews, and poems of Alexis Pauline Gumbs, jayy dodd, Venus Di ’ Khadija Selenite, and Dane Figueroa Edidi, Bey turns black trans feminism away from a politics of gendered embodiment and toward a conception of it as a politics grounded in fugitivity and the subversion of power. Together, blackness and transness actualize themselves as on the run from gender. In this way, Bey presents black trans feminism as a mode of enacting the wholesale dismantling of the world we have been given.

We Will Not Cancel Us

Thieving Sugar

The Pursuit of Happiness

Scenes of Black Feminist Fugitivity

Anthropocene Islands

Song in a Weary Throat: Memoir of an American Pilgrimage

Maroon Choreography

In which Marinetti used the language of machines and explosions to express his view of poetry as reportage from the front: "Words in Freedom," in which he declared war on poetry by destroying syntax and spelling and by experimenting with typography; and finally love poems to his wife, Benedetta, in which he returned in part to subjects and forms that he had previously rejected.

In Maroon Choreography fahima ife speculates on the long (im)material, ecological, and aesthetic afterlives of black fugitivity. In three long-form poems and a lyrical essay, they examine black fugitivity as an ongoing phenomenon we know little about beyond what history tells us. As both poet and scholar, ife unsettles the history and idea of black fugitivity, troubling senses of historic knowing while moving inside the continuing afterlives of those people who disappeared themselves into rural spaces beyond the reach of slavery. At the same time, they interrogate how writing itself can be a fugitive practice and a means to find a way out of ongoing containment, indebtedness, surveillance, and ecological ruin. Offering a philosophical performance in black study, ife prompts us to consider how we—in our study, in our mutual refusal, in our belatedness, in our habitual assemblage—linger beside the unknown. Duke University Press Scholars of Color First Book Award recipient

On a lonely wharf a clerk in an ink-blue coat inspects bales and bales of paper that hold a poet's accumulated left-hand pages—the unwritten, the withheld, the unexpressed, the withdrawn, the restrained, the word-shard. In The Blue Clerk renowned poet Dionne Brand stages a conversation and an argument between the poet and the Blue Clerk, who is the keeper of the poet's pages. In their dialogues—which take shape as a series of haunting prose poems—the poet and the clerk invoke a host of writers, philosophers, and artists, from Jacob Lawrence, Lola Kiepja, and Walter Benjamin to John Coltrane, Josephine Turalba, and Jorge Luis Borges. Through these essay poems, Brand explores memory, language, culture, and time while intimately interrogating the act and difficulty of writing, the relationship between the poet and the world, and the link between author and art. Inviting the reader to engage with the resonant meanings of the withheld, Brand offers a profound and moving philosophy of writing and a wide-ranging analysis of the present world.

In Gut Feminism Elizabeth A. Wilson urges feminists to rethink their resistance to biological and pharmaceutical data. Turning her attention to the gut and depression, she asks what conceptual and methodological innovations become possible when feminist theory isn't so instinctively antibiological. She examines research on anti-depressants, placebos, transference, phantasy, eating disorders and suicidality with two goals in mind: to show how pharmaceutical data can be useful for feminist theory, and to address the necessary role of aggression in feminist politics. Gut Feminism's provocative challenge to feminist theory is that it would be more powerful if it could attend to biological data and tolerate its own capacity for harm.

Selected Poems and Related Prose

Ars Poetica in 59 Versos

Revolutionary Mothering

Black Feminist Lessons from Marine Mammals

Living a Feminist Life

Finding Ceremony

African American Cybercultures

Like the complex systems of man-made power lines that transmit electricity and connect people and places, feminist alliances are elaborate networks that have the potential to provide access to institutional power and to transform relations. In *Power Lines*, Aimee Carrillo Rowe explores the formation and transformative possibilities of transracial feminist alliances. She draws on her conversations with twenty-eight self-defined academic feminists, who reflect on their academic careers, alliances, feminist struggles, and identifications. Based on those conversations and her own experiences as an Anglo-Chicana queer feminist researcher, Carrillo Rowe investigates when and under what conditions transracial feminist alliances in academia work or fail, and how close attention to their formation provides the theoretical and political groundwork for a collective vision of subjectivity. Combining theory, criticism, and narrative nonfiction, Carrillo Rowe develops a politics of relation that encourages the formation of feminist alliances across racial and other boundaries within academia. Such a politics of relation is founded on her belief that our subjectivities emerge in community; our affective investments inform and even create our political investments. Thus experience, consciousness, and agency must be understood as coalitional rather than individual endeavors. Carrillo Rowe’s conversations with academic feminists reveal that women who restrict their primary allies to women of their same race tend to have limited notions of feminism, whereas women who build transracial alliances cultivate more nuanced, intersectional, and politically transformative feminisms. For Carrillo Rowe, the institutionalization of feminism is not so much an achievement as an ongoing relational process. In *Power Lines*, she offers a set of critical, practical, and theoretical tools for building and maintaining transracial feminist alliances.

Culled from the private writings of the black lesbian feminist poet, this chronicle of her uncompromising life covers Lorde's childhood in Harlem, her groundbreaking career as a poet, her advocacy for various causes, and her final ten years in St. Croix battling breast cancer. 15,000 first printing.

While over the past decade a number of scholars have done significant work on questions of black lesbian, gay, bisexual, and transgendered identities, this volume is the first to collect this groundbreaking work and make black queer studies visible as a developing field of study in the United States. Bringing together essays by established and emergent scholars, this collection assesses the strengths and weaknesses of prior work on race and sexuality and highlights the theoretical and political issues at stake in the nascent field of black queer studies. Including work by scholars based in English, film studies, black studies, sociology, history, political science, legal studies, cultural studies, and performance studies, the volume showcases the broadly interdisciplinary nature of the black queer studies project. The contributors consider representations of the black queer body, black queer literature, the pedagogical implications of black queer studies, and the ways that gender and sexuality have been glossed over in black studies and race and class marginalized in queer studies. Whether exploring the closet as a racially loaded metaphor, arguing for the inclusion of diaspora studies in black queer studies, considering how the black lesbian voice that was so expressive in the 1970s and 1980s is all but inaudible today, or investigatng how the social sciences have solidified racial and sexual exclusionary practices, these insightful essays signal an important and necessary expansion of queer studies. Contributors. Bryant K. Alexander, Devon Carbado, Faedra Chatard Carpenter, Keith Clark, Cathy Cohen, Roderick A. Ferguson, Jewelle Gomez, Phillip Brian Harper, Mae G. Henderson, Sharon P. Holland, E. Patrick Johnson, Kara Keeling, Dwight A. McBride, Charles I. Nero, Marlon B. Ross, Rinaldo Walcott, Maurice O. Wallace

An anthology that gives access to the voices of mothers of color and marginalized mothers "Revolutionary Mothering: Love on the Frontlines" is an anthology that centers mothers of color and marginalized mothers voices women who are in a world of necessary transformation. The challenges faced by movements working for antiviolence, anti-imperialist, and queer liberation, as well as

racial, economic, reproductive, gender, and food justice are the same challenges that marginalized mothers face every day. Motivated to create spaces for this discourse because of the authors passionate belief in the power of a radical conversation about mothering, they have become the go-to people for cutting-edge inspired work on this topic for an overlapping committed audience of activists, scholars, and writers. "Revolutionary Mothering" is a movement-shifting anthology committed to birthing new worlds, full of faith and hope for what we can raise up together. Contributors include alba onofrio, Alexis Pauline Gumbs, Ariel Gore, Arielle Julia Brown, Autumn Brown, Cheryl Boyce-Taylor, China Martens, Christy NaMee Eriksen, Claire Barrera, Cynthia Dewi Oka, Esteli Juarez Boyd, Fabielle Georges, Fabiola Sandoval, Gabriela Sandoval, H. Bindy K. Kang, Irene Lara, June Jordan, Karen Su, Katie Kaput, Layne Russell, Lindsey Campbell, Lisa Factora-Borchers, Loretta J. Ross, Mai a Williams, Malkia A. Cyril, Mamas of Color Rising, Micaela Cadena, Noemi Martinez, Norma A. Marrun, Panquetzani, Rachel Broadwater, Sumayyah Talibah, Tara CC Villaba, Terri Nilliasca, tk karakashian tunchez, Victoria Law, and Vivian Chin."

Loosing the Black Female Body in Religion and Culture

Mouths of Rain

Warrior Poet

The Black Arts Movement and Twenty-First-Century Aesthetics

Black Trans Feminism

We Travel the Space Ways

An Anthology of Black Lesbian Thought

M. Jacqui Alexander is one of the most important theorists of transnational feminism working today. Pedagogies of Crossing brings together essays she has written over the past decade, uniting her incisive critiques, which have had such a profound impact on feminist, queer, and critical race theories, with some of her more recent work. In this landmark interdisciplinary volume, Alexander points to a number of critical imperatives made all the more urgent by contemporary manifestations of neoimperialism and neocolonialism. Among these are the need for North American feminism and queer studies to take up transnational frameworks that foreground questions of colonialism, political economy, and racial formation; for a thorough re-conceptualization of modernity to account for the heteronormative regulatory practices of modern state formations; and for feminists to wrestle with the spiritual dimensions of experience and the meaning of sacred subjectivity. In these meditations, Alexander deftly unites large, often contradictory, historical processes across time and space. She focuses on the criminalization of queer communities in both the United States and the Caribbean in ways that prompt us to rethink how modernity invents its own traditions; she juxtaposes the political organizing and consciousness of women workers in global factories in Mexico, the Caribbean, and Canada with the pressing need for those in the academic factory to teach for social justice; she reflects on the limits and failures of liberal pluralism; and she presents original and compelling arguments that show how and why transgenerational memory is an indispensable spiritual practice within differently constituted women-of-color communities as it operates as a powerful antidote to oppression. In this multifaceted, visionary book, Alexander maps the terrain of alternative histories and offers new forms of knowledge with which to mold alternative futures.

In Jezebel Unhinged Tamura Lomax traces the historical and contemporary use of the jezebel trope in the black church and in black popular culture, showing how it disciplines black women and girls and preserves gender hierarchy, black patriarchy, and heteronormativity in black families, communities, cultures, and institutions.

E. Patrick Johnson's Honeypot opens with the fictional trickster character Miss B. barging into the home of Dr. EPJ, informing him that he has been chosen to collect and share the stories of her people. With little explanation, she whisks the reluctant Dr. EPJ away to the women-only world of Hymen, where she serves as his tour guide as he bears witness to the real-life stories of queer Black women throughout the American South. The women he meets come from all walks of life and recount their experiences on topics ranging from coming out and falling in love to mother/daughter relationships, religion, and political activism. As Dr. EPJ hears these stories, he must grapple with his privilege as a man and as an academic, and in the process he gains insights into patriarchy, class, sex, gender, and the challenges these women face. Combining oral history with magical realism and poetry, Honeypot is an engaging and moving book that reveals the complexity of identity while offering a creative method for scholarship to represent the lives of other people in a rich and dynamic way.

In The Lonely Letters, A tells Moth: “Writing about and thinking with joy is what sustains me, daily. It nourishes me. I do not write about joy primarily because I always have it. I write about joy, Black joy, because I want to generate it, I want it to emerge, I want to participate in its constant unfolding.” But alongside joy, A admits to Moth, come loneliness, exclusion, and unfulfilled desire. The Lonely Letters is an epistolary blackqueer critique of the normative world in which Ashon T. Crawley—writing as A—meditates on the interrelation of blackqueer life, sounds of the Black church, theology, mysticism, and love. Throughout his letters, A explores blackness and queerness in the musical and embodied experience of Blackpentecostal spaces and the potential for platonic and erotic connection in a world that conspires against blackqueer life. Both a rigorous study and a performance, The Lonely Letters gestures toward understanding the capacity for what we study to work on us, to transform us, and to change how we inhabit the world.

Lesbian Antiracism and Feminist Accountability

Speculative Life and the Music of Other Worlds

The Blue Clerk

Black Southern Women Who Love Women

Dub

Love on the Front Lines

After the End of the World

In Magical Habits Monica Huerta draws on her experiences growing up in her family's Mexican restaurants and her life as a scholar of literature and culture to meditate on how relationships among self, place, race, and storytelling contend with both the afterlives of history and racial capitalism. Whether dwelling on mundane aspects of everyday life, such as the smell of old kitchen grease, or grappling with the thorny, unsatisfying question of authenticity, Huerta stages a dynamic conversation among genres, voices, and archives: personal and critical essays exist alongside a fairy tale; photographs and restaurant menus complement fictional monologues based on her family's history. Developing a new mode of criticism through storytelling, Huerta takes readers through Cook County courtrooms, the Cristero Rebellion (in which her great-grandfather was martyred by the Mexican government), Japanese baths in San Francisco—and a little bit about Chaucer too. Ultimately, Huerta sketches out habits of living while thinking that allow us to consider what it means to live with and try to peer beyond history even as we are caught up in the middle of it. Duke University Press Scholars of Color First Book Award recipient

In this original and trenchant work, Christina Sharpe interrogates literary, visual, cinematic, and quotidian representations of Black life that comprise what she calls the “orthography of the wake.” Activating multiple registers of “wake”—the path behind a ship, keeping watch with the dead, coming to consciousness—Sharpe illustrates how Black lives are swept up and animated by the afterlives of slavery, and she delineates what survives despite such insistent violence and negation. Initiating and describing a theory and method of reading the metaphors and materiality of “the wake,” “the ship,” “the hold,” and “the weather,” Sharpe shows how the sign of the slave ship marks and haunts contemporary Black life in the diaspora and how the specter of the hold produces conditions of containment, regulation, and punishment, but also something in excess of them. In the weather, Sharpe situates anti-Blackness and white supremacy as the total climate that produces premature Black death as normative. Formulating the wake and “wake work” as sites of artistic production, resistance, consciousness, and possibility for living in diaspora, In the Wake offers a way forward.

Undrowned is a book-length meditation for social movements and our whole species based on the subversive and transformative guidance of marine mammals. Our aquatic cousins are queer, fierce, protective of each other, complex, shaped by conflict, and struggling to survive the extractive and militarized conditions our species has imposed on the ocean. Gumbs employs a brilliant mix of poetic sensibility and naturalist observation to show what they might teach us, producing not a specific agenda but an unfolding space for wondering and questioning. From the relationship between the endangered North Atlantic Right Whale and Gumbs’s Shinnecock and enslaved ancestors to the ways echolocation changes our understandings of “vision” and visionary action, this is a masterful use of metaphor and natural models in the service of social justice.

In her first book-length collection of nonfiction, Cliff interweaves reflections on her life in Jamaica, England, and the United States with a powerful and sustained critique of racism, homophobia, and social injustice. If I Could Write This in Fire begins by tracing her transatlantic journey from Jamaica to England, coalescing around a graceful, elliptical account of her childhood friendship with Zoe, who is dark-skinned and from an impoverished, rural background: the divergent life courses that each is forced to take; and the class and color tensions that shape their lives as adults. In other essays and poems, Cliff writes about the discovery of her distinctive, diasporic literary voice, recalls her wild colonial girlhood and sexual awakening, and recounts traveling through an American landscape of racism, colonialism, and genocide - a history of violence embodied in seemingly innocuous souvenirs and tourist sites.

If I Could Write this in Fire

Black Women, Diasporic Dreams, and the Politics of Emotional Transnationalism

Black Post-Blackness

Honeypot

Entangled Worlds

Black Queer Studies

The Feminist Bookstore Movement

In The Pursuit of Happiness Bianca C. Williams traces the experiences of African American women as they travel to Jamaica, where they address the perils and disappointments of American racism by looking for intimacy, happiness, and a connection to their racial identities. Through their encounters with Jamaican online communities and their participation in trips organized by Girlfriend Tours International, the women construct notions of racial, sexual, and emotional belonging by forming relationships with Jamaican men and other “girlfriends.” These relationships allow the women to exercise agency and find happiness in ways that resist the damaging intersections of racism and patriarchy in the United States. However, while the women require a spiritual and virtual connection to Jamaica in order to live happily in the United States, their notion of happiness relies on travel, which requires leveraging their national privilege as American citizens. Williams’s theorization of “emotional transnationalism” and the construction of affect across diasporic distance attends to the connections between race, gender, and affect while highlighting how affective relationships mark nationalized and gendered power differentials within the African diaspora.

Some of today’s most imaginative writers consider what it means to be made and fashioned by others. It is rare now for people to stay where they were raised, and when we encounter one another--whether in person or, increasingly, online--it is usually in contexts that obscure if not outright hide details about our past. But even in moments of pure self-invention, we are always shaped by the past. In Ancestors, some of today’s most imaginative writers consider what it means to be made and fashioned by others. Are we shaped by grandparents, family, the deep past, political forebears, inherited social and economic circumstances? Can we choose our family, or is blood always thicker? And looking forward, what will it mean to be ancestors ourselves, and how will our descendants remember us? Contributors Bennet Bergman, Sam Bett, Tyree Daye, Diamond Forde, Duana Fullwiley, José B. González, Racquel Goodison, Terrance Hayes, Day Heisinger-Nixon, Tyehimba Jess, Christina Knight, Emily Lordi, Vuyelwa Maluleke, Reginald McKnight, Cheswayo Mphanza, Achal Prabhala, Domenica Ruta, Metta Sáma, Sonia Sanchez, Izumi Suzuki, Deborah Taffa, Kyoko Uchida, Ocean Vuong, Binyavanga Wainaina, Yeoh Jo-Ann, Felicia Zamora

Cancel culture addresses real harm...and sometimes causes more. It's time to think this through. “Cancel” or “call-out” culture is a source of much tension and debate in American society. The infamous “Harper’s Letter,” signed by public intellectuals of both the left and right, sought to settle the matter and only caused greater division. Originating as a way for marginalized and disempowered people to take down more powerful abusers, often with the help of social media, cancel culture is seen by some as having gone “too far.” Adrienne maree brown, a respected cultural voice and a professional mediator, reframes the discussion for us, in a way that points to possible ways beyond the impasse. Most critiques of cancel culture come from outside the milieu that produce it, sometimes from even from its targets. Brown explores the question from a Black, queer, and feminist viewpoint that gently asks, how well does this practice serve us? Does it prefigure the sort of world we want to live in? And, if it doesn’t, how do we seek accountability and redress for harm in a way that reflects our values?

In Living a Feminist Life Sara Ahmed shows how feminist theory is generated from everyday life and the ordinary experiences of being a feminist at home and at work. Building on legacies of feminist of color scholarship in particular, Ahmed offers a poetic and personal meditation on how feminists become estranged from worlds they critique—often by naming and calling attention to problems—and how feminists learn about worlds from their efforts to transform them. Ahmed also provides her most sustained commentary on the figure of the feminist killjoy introduced in her earlier work while showing how feminists create inventive solutions—such as forming support systems—to survive the shattering experiences of facing the walls of racism and sexism. The killjoy survival kit and killjoy manifesto, with which the book concludes, supply practical tools for how to live a feminist life, thereby strengthening the ties between the inventive creation of feminist theory and living a life that sustains it.

A Biography of Audre Lorde

Jezebel Unhinged

Meditations on Feminism, Sexual Politics, Memory, and the Sacred

Offshore Formations of Black and Native Studies

A Critical Anthology

M Archive

Half in Shadow

The concluding volume in a poetic trilogy, Alexis Pauline Gumbs's Dub: Finding Ceremony takes inspiration from theorist Sylvia Wynter, dub poetry, and ocean life to offer a catalog of possible methods for remembering, healing, listening, and living otherwise. In these prose poems, Gumbs channels the voices of her ancestors, including whales, coral, and oceanic bacteria to tell stories of diaspora, indigeneity, migration, blackness, genius, mothering, grief, and harm. Tracing the origins of colonialism, genocide, and slavery as they converge in Black feminist practice, Gumbs explores the potential for the poetic and narrative undoing of the knowledge that underpins the concept of Western humanity. Throughout, she reminds us that dominant modes of being human and the oppression those modes create can be challenged, and that it is possible to make ourselves and our planet anew.

In this engaging and moving book, E. Patrick Johnson combines magical realism, poetry, and performative writing to bear witness to the real-life stories of black southern queer women in ways that reveal the complexity of identity and the challenges these women face.

A new take on Afrofuturism, this book gathers together a range of contemporary voices who, carrying legacies of 500 years of contact between Africa, Europe, and the Americas, reach towards the stars and unknown planets, galaxies, and ways of being. Writing from queer and feminist perspectives and circumnavigating continents, they recalibrate definitions of Afrofuturism. The editors and contributors of this exciting volume thus reflect upon the re-emergence of Black visions of political and cultural futures, proposing practices, identities, and collectivities. With contributions from AfroFuturist Affair, John Akomfrah, Jamika Ajalon, Stefanie Alisch, Jim Chuchu, Grisha Coleman, Thomas F. DeFrantz, Abigail DeVille, M. Asli Dukan with Wildseeds, Kodwo Eshun, Anna Everett, Raimi Gbadamosi, Alexis Pauline Gumbs, Milumbe Haimbe, Ayesha Hameed, Kiluanji Kia Henda, Kara Keeling, Carla J. Maier, Tobias Nagl, Tavia Nyong'o, Rasheedah Phillips, Daniel Kojo Schrade, Nadine Siegert, Robyn Smith, Greg Tate and Frohawk Two Feathers.

In Thieving Sugar, Omise'eke Natasha Tinsley explores the poetry and prose of Caribbean women writers, revealing in their imagery a rich tradition of erotic relations between women. She takes the book’s title from Dionne Brand’s novel In Another Place, Not Here, where eroticism between women is likened to the sweet and subversive act of cane cutters stealing sugar. The natural world is repeatedly reclaimed and reinterpreted to express love between women in the poetry and prose that Tinsley analyzes. She not only recuperates stories of Caribbean women loving women, stories that have been ignored or passed over by postcolonial and queer scholarship until now, she also shows how those erotic relations and their literary evocations form a poetics and politics of decolonization. Tinsley’s interpretations of twentieth-century literature by Dutch-, English-, and French-speaking women from the Caribbean take into account colonialism, migration, labor history, violence, and revolutionary politics. Throughout Thieving Sugar, Tinsley connects her readings to contemporary matters such as neoimperialism and international LGBT and human-rights discourses. She explains too how the texts that she examines intervene in black feminist, queer, and postcolonial studies, particularly when she highlights the cultural limitations of the metaphors that dominate queer theory in North America and Europe, including those of the closet and “coming out.”

Power Lines

On Blackness and Being

Black Imagination, Fragments, and Diffractions

The Lonely Letters

Black, White, and in Color

In the Wake

The Black Shoals

A brief biography of one of the first black organizers of voter registration in Mississippi.

A prophetic memoir by the activist who “articulated the intellectual foundations” (The New Yorker) of the civil rights and women’s rights movements. First published posthumously in 1987, Pauli Murray’s Song in a Weary Throat was critically lauded, winning the Robert F. Kennedy Book Award and the Lillian Smith Book Award among other distinctions. Yet Murray’s name and extraordinary influence receded from view in the intervening years; now they are once again entering the public discourse. At last, with the republication of this “beautifully crafted” memoir, Song in a Weary Throat takes its rightful place among the great civil rights autobiographies of the twentieth century. In a voice that is energetic, wry, and direct, Murray tells of a childhood dramatically altered by the sudden loss of her spirited, hard-working parents. Orphaned at age four, she was sent from Baltimore to segregated Durham, North Carolina, to live with her unflappable Aunt Pauline, who, while strict, was liberal-minded in accepting the tomboy Pauli as “my little boy-girl.” In fact, throughout her life, Murray would struggle with feelings of sexual “in-betweenness”—she tried unsuccessfully to get her doctors to give her testosterone—that today we would recognize as a transgendered identity. We then follow Murray north at the age of seventeen to New York City’s Hunter College, to her embrace of Gandhi’s Satyagraha—nonviolent resistance—and south again, where she experienced Jim Crow firsthand. An early Freedom Rider, she was arrested in 1940, fifteen years before Rosa Parks’ disobedience, for sitting in the whites-only section of a Virginia bus. Murray’s activism led to

relationships with Thurgood Marshall and Eleanor Roosevelt—who respectfully referred to Murray as a “firebrand”—and propelled her to a Howard University law degree and a lifelong fight against “Jane Crow” sexism. We also read Betty Friedan’s enthusiastic response to Murray’s call for an NAACP for Women—the origins of NOW. Murray sets these thrilling high-water marks against the backdrop of uncertain finances, chronic fatigue, and tragic losses both private and public, as Patricia Bell-Scott’s engaging introduction brings to life. Now, more than thirty years after her death in 1985, Murray—poet, memoirist, lawyer, activist, and Episcopal priest—gains long-deserved recognition through a rediscovered memoir that serves as a “powerful witness” (Brittney Cooper) to a pivotal era in the American twentieth century.

Engaging with the work of M. Jacqui Alexander and Black feminist thought more generally, Alexis Pauline Gumbs’s *M Archive* is a series of prose poems that speculatively documents the survival of Black people following a worldwide cataclysm while examining the possibilities of being that exceed the human.

Pedagogies of Crossing

Distributed Blackness