

In The Wake On Blackness And Being

"A collection of essays that unsettle normative ways of understanding Blackness, Black feminism, and queerness"--Provided by publisher.

The Future is Black presents Afropessimism as an opportunity to think in provocative and disruptive ways about race, racial equality, multiculturalism, and the pursuit of educational justice. The vision is not a coherent, delimited conversation, but a series of experiences with Afropessimism as a radical analytic situated within critical Black studies. Activists, educators, caregivers, kin, and all those who love Black children are invited to make sense of the contemporary Black condition, including a theorization of Black suffering, Black fugitivity, and Black futurity. These three concepts provide the foundation for the book's inquiry, and contribute to the examination of Black educational opportunity, experience, and outcomes. The book not only explores how schooling becomes complicit in, and serves as, a site of Black material and psychic suffering, but also examines the possibilities of education as a site of fugitivity, of hope, of escape, and as a space within which to imagine an emancipation yet to be realized.

In Critique of Black Reason eminent critic Achille Mbembe offers a capacious genealogy of the category of Blackness—from the Atlantic slave trade to the present—to critically reevaluate history, racism, and the future of humanity. Mbembe teases out the intellectual consequences of the reality that Europe is no longer the world's center of gravity while mapping the relations among colonialism, slavery, and contemporary financial and extractive capital. Tracing the conjunction of Blackness with the biological fiction of race, he theorizes Black reason as the collection of discourses and practices that equated Blackness with the nonhuman in order to uphold forms of oppression. Mbembe powerfully argues that this equation of Blackness with the nonhuman will serve as the template for all new forms of exclusion. With Critique of Black Reason, Mbembe offers nothing less than a map of the world as it has been constituted through colonialism and racial thinking while providing the first glimpses of a more just future.

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.

Fugitive Essays on Radical Black Feminism

Textual Constructions of Race Since 1850

A Billion Black Anthropocenes or None

Black Life Matter

Black on Both Sides

Becoming Human

Finding Blackness in a White World

In the WakeOn Blackness and Being

Using the multiple meanings of wake to illustrate the ways Black lives are determined by slavery's afterlives, Christina Sharpe weaves personal experiences with readings of literary and artistic representations of Black life and death to examine what survives in the face of insistent violence and the possibilities for resistance."

An in-depth look at Black food and the challenges it faces today For Black Americans, the food system is broken. When it comes to nutrition, Black consumers experience an unjust and inequitable distribution of resources. Black Food Matters examines these issues through in-depth essays that analyze how Blackness is contested through food, differing ideas of what makes our sustenance "healthy," and Black individuals' own beliefs about what their cuisine should be. Primarily written by nonwhite scholars, and framed through a focus on Black agency instead of deprivation, the essays here showcase Black communities fighting for the survival of their food culture. The book takes readers into the real world of Black sustenance, examining animal husbandry practices in South Carolina, the work done by the Black Panthers to ensure food equality, and Black women who are pioneering urban agriculture. These essays also explore individual and community values, the influence of history, and the ongoing struggle to meet needs and affirm Black life. A comprehensive look at Black food culture and the various forms of violence that threaten the future of this cuisine, Black Food Matters centers Blackness in a field that has too often framed Black issues through a white-centric lens, offering new ways to think about access, privilege, equity, and justice. Contributors: Adam Bledsoe, U of Minnesota; Billy Hall; Analena Hope Hassberg, California State Polytechnic U, Pomona; Yuson Jung, Wayne State U; Kimberly Kasper, Rhodes College; Tyler McCreary, Florida State U; Andrew Newman, Wayne State U; Gillian Richards-Greaves, Coastal Carolina U; Monica M. White, U of Wisconsin-Madison; Brian Williams, Mississippi State U; Judith Williams, Florida International U; Psyche Williams-Forsen, U of Maryland, College Park; Willie J. Wright, Rutgers U.

Drawing on memoir, history, and theory, Eli Clare complicates the understanding of cure, seeing it as an ideology that serves contradictory purposes from saving lives to social control while critiquing cure rhetoric and the drive to cure disabled people through an insistence of the value of disability."

Who's Afraid of Post-Blackness?

Scenes of Subjection

Blackness and Disability

The Condemnation of Blackness

Afropessimism

Key Concepts in Critical Discourse

Making Post-Slavery Subjects

*Argues that blackness disrupts our essential ideas of race, gender, and, ultimately, the human. Rewriting the pernicious, enduring relationship between blackness and animality in the history of Western science and philosophy, *Becoming Human: Matter and Meaning in an Antiracist World* breaks open the rancorous debate between black critical theory and posthumanism. Through the cultural terrain of literature by Toni Morrison, Nalo Hopkinson, Audre Lorde, and Octavia Butler, the art of Wangechi Mutu and Ezrom Legae, and the oratory of Frederick Douglass, Zakiyyah Iman Jackson both critiques and displaces the racial logic that has dominated scientific thought since the Enlightenment. In so doing, *Becoming Human* demonstrates that the history of racialized gender and maternity, specifically antiracism, is indispensable to future thought on matter, materiality, animality, and posthumanism. Jackson argues that African diasporic cultural production alters the meaning of being human and engages in imaginative practices of world-building against a history of the bestialization and thingification of blackness—the process of imagining the black person as an empty vessel, a non-being, an ontological zero—and the violent imposition of colonial myths of racial hierarchy. She creatively responds to the animalization of blackness by generating alternative frameworks of thought and relationality that disrupt not only the racialization of the human/animal distinction found in Western science and philosophy but also by challenging the epistemic and material terms under which the specter of animal life acquires its authority. What emerges is a radically unruly sense of a being, knowing, feeling existence: one that necessarily ruptures the foundations of "the human." The first of its kind, this volume sets in dialogue African Americanist and textual scholarship, exploring a wide range of African American textual history and work*

*In the tradition of Eric Lott's award-winning *Love and Theft*, Hartman's new book shows how the violence of captivity and enslavement was embodied in many of the performance practices that grew from, and about, slave culture in antebellum America. Using tools from anthropology and history as well as literary criticism, she examines a wealth of material, including songs, dance, stories, diaries, narratives, and journals to provide new insights into a range of issues. She looks particularly at the presentations of slavery and blackness in minstrelsy, melodrama, and the sentimental novel; the disparity between actual slave culture and "managed" plantation amusements; the construction of slave culture in nineteenth-century ethnographic writing; the rhetorical performance of slave law and slave narratives; the dimension of slave performance practice; and the political consciousness of folklore. Particularly provocative is her analysis of the slave pen and auction block, which transmogrified terror into theatre, and her reading of the rhetoric of seduction in slavery law and legal cases concerning rape. Persuasively showing that the exercise of power is inseparable from its display, *Scenes of Subjection* will interest readers involved in a wide range of historical, literary, and cultural studies.*

Blackness and Disability makes a unique contribution to Disability Studies scholarship. Christopher Bell and the other contributors to this volume help fill a glaring gap in the literature by examining the intersection between race - specifically, blackness - and disability. This volume should be in the library of every Disability Studies scholar. (Series: FORECAAST - Vol. 21)

Matter and Meaning in an Antiracist World

The Hidden History of Women-Led Slave Revolts

What It Means to Be Black Now

Offshore Formations of Black and Native Studies

Racial Justice in the Wake of Food Justice

The Black Shoals

Progressive Dystopia

The Jamaican writer and cultural theorist Sylvia Wynter is best known for her diverse writings that pull together insights from theories in history, literature, science, and black studies, to explore race, the legacy of colonialism, and representations of humanness. *Sylvia Wynter: On Being Human as Praxis* is a critical genealogy of Wynter's work, highlighting her insights on how race, location, and time together inform what it means to be human. The contributors explore Wynter's stunning reconceptualization of the human in relation to concepts of blackness, modernity, urban space, the Caribbean, science studies, migratory politics, and the interconnectedness of creative and theoretical resistances. The collection includes an extensive conversation between Sylvia Wynter and Katherine McKittrick that delineates Wynter's engagement with writers such as Frantz Fanon, W. E. B. DuBois, and Aimé Césaire, among others; the interview also reveals the ever-extending range and power of Wynter's intellectual project, and elucidates her attempts to rehistoricize humanness as praxis. The story of Christine Jorgensen, America's first prominent transsexual, famously narrated trans embodiment in the postwar era. Her celebrity, however, has obscured other mid-century trans narratives—ones lived by African Americans such as Lucy Hicks Anderson and James McHarris. Their erasure from trans history masks the profound ways race has figured prominently in the construction and representation of transgender subjects. In *Black on Both Sides*, C. Riley Snorton identifies multiple intersections between blackness and transness from the mid-nineteenth century to present-day anti-black and anti-trans legislation and violence. Drawing on a deep and varied archive of materials—early sexological texts, fugitive slave narratives, Afro-modernist literature, sensationalist journalism, Hollywood films—Snorton attends to how slavery and the production of racialized gender provided the foundations for an understanding of gender as mutable. In tracing the twinned genealogies of blackness and transness, Snorton follows multiple trajectories, from the medical

experiments conducted on enslaved black women by J. Marion Sims, the “father of American gynecology,” to the negation of blackness that makes transnormativity possible. Revealing instances of personal sovereignty among blacks living in the antebellum North that were mapped in terms of “cross dressing” and canonical black literary works that express black men’s access to the “female within,” Black on Both Sides concludes with a reading of the fate of Phillip DeVine, who was murdered alongside Brandon Teena in 1993, a fact omitted from the film Boys Don’t Cry out of narrative convenience. Reconstructing these theoretical and historical trajectories furthers our imaginative capacities to conceive more livable black and trans worlds.

A Best Book of 2021 by NPR and The Washington Post Part graphic novel, part memoir, Wake is an imaginative tour-de-force that tells the “powerful” (The New York Times Book Review) story of women-led slave revolts and chronicles scholar Rebecca Hall’s efforts to uncover the truth about these women warriors who, until now, have been left out of the historical record. Women warriors planned and led revolts on slave ships during the Middle Passage. They fought their enslavers throughout the Americas. And then they were erased from history. Wake tells the “riveting” (Angela Y. Davis) story of Dr. Rebecca Hall, a historian, granddaughter of slaves, and a woman haunted by the legacy of slavery. The accepted history of slave revolts has always told her that enslaved women took a back seat. But Rebecca decides to look deeper, and her journey takes her through old court records, slave ship captain’s logs, crumbling correspondence, and even the forensic evidence from the bones of enslaved women from the “negro burying ground” uncovered in Manhattan. She finds women warriors everywhere. Using a “remarkable blend of passion and fact, action and reflection” (NPR), Rebecca constructs the likely pasts of Adono and Alele, women rebels who fought for freedom during the Middle Passage, as well as the stories of women who led slave revolts in Colonial New York. We also follow Rebecca’s own story as the legacy of slavery shapes her life, both during her time as a successful attorney and later as a historian seeking the past that haunts her. Illustrated beautifully in black and white, Wake will take its place alongside classics of the graphic novel genre, like Marjane Satrapi’s Persepolis and Art Spiegelman’s Maus. This story of a personal and national legacy is a powerful reminder that while the past is gone, we still live in its wake.

Simone Browne shows how racial ideologies and the long history of policing black bodies under transatlantic slavery structure contemporary surveillance technologies and practices. Analyzing a wide array of archival and contemporary texts, she demonstrates how surveillance reifies boundaries, borders, and bodies around racial lines.

A Journey Along the Atlantic Slave Route

Lose Your Mother

The Future is Black

Black Madness : : Mad Blackness

Reflections on Blackness and Our Political Future

Distributed Blackness

Grappling with Cure

An honest and courageous examination of what it means to navigate the in-between Cole has heard it all before—token, bougie, oreo, Blackish—the things we call the kids like him. Black kids who grow up in white spaces, living at an intersection of race and class that many doubt exists. He needed to get far away from the preppy site of his upbringing before he could make sense of it all. Through a series of personal anecdotes and interviews with his peers, Cole transports us to his adolescence and explores what it’s like to be young and in search of identity. He digs into the places where, in youth, a greyboy’s difference is most acutely felt: parenting, police brutality, Trumpism, depression, and dating, to name a few. Greyboy: Finding Blackness in a White World asks an important question: What is Blackness? It also provides the answer: Much more than you thought, dammit.

Rewriting the “origin stories” of the Anthropocene No geology is neutral, writes Kathryn Yusoff. Tracing the color line of the Anthropocene, A Billion Black Anthropocenes or None examines how the grammar of geology is foundational to establishing the extractive economies of subjective life and the earth under colonialism and slavery. Yusoff initiates a transdisciplinary conversation between feminist black theory, geography, and the earth sciences, addressing the politics of the Anthropocene within the context of race, materiality, deep time, and the afterlives of geology. Forerunners is a thought-in-process series of breakthrough digital works. Written between fresh ideas and finished books, Forerunners draws on scholarly work initiated in notable blogs, social media, conference plenaries, journal articles, and the synergy of academic exchange. This is gray literature publishing: where intense thinking, change, and speculation take place in scholarship.

Kimberly Juanita Brown explores the literary and visual representations of how black women bear the marks of slavery, centers black women in narratives of slavery, and uncovers and critiques the refusal to see the violence done to black women’s bodies.

“...a well-rooted resource for bodywork courses and a useful introductory text for a broad audience.” Caduceus “It’s not a big book but it’s got a vast amount of information and knowledge in it. ...if you are interested in getting a good overall picture of the subject you couldn’t do better.” The Fulcrum Body psychotherapy is an holistic therapy which approaches human beings as united bodymind, and offers embodied relationship as its central therapeutic stance. Well-known forms include Reichian Therapy, Bioenergetics, Dance Movement Therapy, Primal Integration and

Process Oriented Psychology. This new title examines the growing field of body psychotherapy: Surveys the many forms of body psychotherapy Describes what may happen in body psychotherapy and offers a theoretical account of how this is valuable drawing in current neuroscientific evidence Defines the central concepts of the field, and the unique skills needed by practitioners Accessible and practical, yet grounded throughout in current research Body Psychotherapy: An Introduction is of interest to practitioners and students of all forms of psychotherapy and counselling, and anyone who wants to understand how mind and body together form a human being. Terror, Slavery, and Self-making in Nineteenth-century America Beyond the Middle Passage Epistemology Abolition, Antiracism, and Schooling in San Francisco On Being Human as Praxis

Mama Africa
Sylvia Wynter

Brilliant Imperfection

San Francisco is the endgame of gentrification, where racialized displacement means that the Black population of the city hovers at just over 3 percent. The Robeson Justice Academy opened to serve the few remaining low-income neighborhoods of the city, with the mission of offering liberatory, social justice--themed education to youth of color. While it features a progressive curriculum including Frantz Fanon and Audre Lorde, the majority Latinx school also has the district's highest suspension rates for Black students. In Progressive Dystopia Savannah Shange explores the potential for reconciling the school's marginalization of Black students with its sincere pursuit of multiracial uplift and solidarity. Drawing on ethnographic fieldwork and six years of experience teaching at the school, Shange outlines how the school fails its students and the community because it operates within a space predicated on antiracism. Seeing San Francisco as a social laboratory for how Black communities survive the end of their worlds, Shange argues for abolition over revolution or progressive reform as the needed path toward Black freedom.

For fans of Bad Feminist and The Sum of Us, Black Skinhead sparks a radical conversation about Black America and political identity. In Black Skinhead, Brandi Collins-Dexter, former Senior Campaign Director for Color Of Change, explores the fragile alliance between Black voters and the Democratic party. Through sharp, timely essays that span the political, cultural, and personal, Collins-Dexter reveals decades of simmering disaffection in Black America, told as much through voter statistics as it is through music, film, sports, and the baffling mind of Kanye West. While Black Skinhead is an outward look at Black votership and electoral politics, it is also a funny, deeply personal, and introspective look at Black culture and identity, ultimately revealing a Black America that has become deeply disillusioned with the failed promises of its country.

----- We had been told that everything was fine, that America was working for everyone and that the American Dream was attainable for all. But for those who had been paying attention, there had been warning signs that the Obamas' version of the American Dream wasn't working for everyone. That it hadn't been working for many white Americans was immediately and loudly discussed, but the truth--and what I set out to write this book about--was that it hadn't been working for many Black Americans either. For many, Obama's vision had been more illusion than reality all along. When someone tells you everything is fine, but around you, you see evidence that it's not, where will the quest to find answers lead you? As I went on the journey of writing this book, I found a very different tale about Black politics and Black America, one that countered white America's long-held assumption that Black voters will always vote Democrat--and even that the Democratic party is the best bet for Black Americans. My ultimate question was this: how are Black people being led away--not towards--each other, and what do we lose when we lose each other? What do we lose when, to quote Kanye West, we feel lost in the world.

Debra Dickerson pulls no punches in this electrifying manifesto. Outspoken journalist and author of the critically acclaimed memoir An American Story, she challenges black Americans to stop obsessing about racism and start focusing on problems they can fix. The way out of the ghetto, she asserts, is to take a good, hard look in the mirror. Get angry, Dickerson says, but use that anger to fuel excellence and civic participation rather than crime or drug addiction. Drawing richly on black history and thought, as well as her own hard-won wisdom, she urges blacks to let go of the past and claim their full freedom. It's only by shaping their own future, she argues, that blacks will finally abolish the myth of white superiority.

"The Idea of Black Criminality was crucial to the making of modern urban America. Khalil Gibran Muhammad chronicles how, when, and why modern notions of black people as an exceptionally dangerous race of criminals first emerged. Well known are the lynch mobs and racist criminal justice practices in the South that stoked white fears of black crime and shaped the contours of the New South. In this illuminating book, Muhammad shifts our attention to the urban North as a crucial but overlooked site for the production and dissemination of those ideas and practices. Following the 1890 census - the first to measure the generation of African Americans born after slavery - crime statistics, new migration and immigration trends, and symbolic references to America as the promised land were woven into a cautionary tale about the exceptional threat black people posed to modern urban society. Excessive arrest rates and overrepresentation in northern prisons were seen by many whites - liberals and conservatives, northerners and southerners - as indisputable proof of blacks' inferiority. What else but pathology could explain black failure in the land of opportunity? Social scientists and reformers used crime statistics to mask and excuse anti-black racism, violence, and discrimination across the nation, especially in the urban North. The Condemnation of Blackness is the most thorough historical account of the enduring link between blackness and criminality in the making of modern urban America. It is a startling examination of why the echoes of America's Jim Crow past continue to resonate in 'color-blind'

crime rhetoric today."--Book jacket.

Film Blackness

On Blackness and Being

The Repeating Body

A Memoir in Fractures

Reinventing Blackness in Bahia

Fictions of Race and Blackness in Postwar Japanese Literature

Returning the Souls of Black Folk to Their Rightful Owners

"For a long time, everything only happened to other people," Julie Wade writes. Or so she thought. She records her falls. The "stunned body, the purloined speech" she experiences after crashing to the ground from a swing. The sensation of slipping from the platform saddle atop a circus elephant, sliding "flat as a penny against his wrinkled skin, rattling the bones of my ribs." The shame and uncertainty of being spilled from the security of parental love. And, finally, triumphantly, the *felix culpa*, the fortunate fall, of love. Juxtaposed against the fragmentary structure of the memoir, this fall comprises both the energy source, the burning center of the book, and its thematic vantage point. Falling in love is an explosion in Julie's mind as well as her body, an epiphany that remakes the map of her world, slicing the knot of her parents' shame, unmasking the visceral truths of her body. In love she is in motion, reimagining the past, striking out on road trips. Suddenly, she is living, grabbing, tasting, writing, her mouth full of "honey and moonlight," her mind afire. And we are reminded yes, this is what love does, this is how it saves us. Julie Wade has received the Oscar Wilde Poetry Prize (2005), the Literal Latte Nonfiction Award (2006), the AWP Intro Journals Award for Nonfiction (2009), the American Literary Review Nonfiction Prize (2010), the Arts & Letters Nonfiction Prize (2010), the Thomas J. Hruska Nonfiction Prize (2011), the Lambda Literary Award for Lesbian Memoir (2011), and seven Pushcart Prize nominations.

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.

Biko Mandela Gray offers a philosophical eulogy for Aiyana Stanley-Jones, Tamir Rice, Alton Sterling, and Sandra Bland that attests to their irreducible significance in the face of unremitting police brutality.

Drawing on his own experience, as well as interviews with more than 100 black Americans--including Henry Louis Gates Jr., Malcolm Gladwell, Chuck D, Soledad O'Brien, the Reverend Jesse Jackson, Aaron McGruder and more--the author explores what it means to be black in a post-2008 United States. By the author of *Never Drank the Kool-Aid*

American Cinema and the Idea of Black Film

Black Skinhead

Black Food Matters

African American Cybercultures

Publishing Blackness

In the Wake

Wake

Antiblackness investigates the ways in which the dehumanization of Black people has been foundational to the establishment of modernity. Drawing on Black feminism, Afropessimism, and critical race theory, the book's contributors trace forms of antiblackness across time and space, from nineteenth-century slavery to the categorization of Latinx in the 2020 census, from South Africa and Palestine to the Chickasaw homelands, from the White House to convict lease camps, prisons, and schools. Among other topics, they examine the centrality of antiblackness in the introduction of Carolina rice to colonial India, the presence of Black people and Native Americans in the public discourse of precolonial Korea, and the practices of denial that obscure antiblackness in contemporary France. Throughout, the contributors demonstrate that any analysis of white supremacy---indeed, of the world---that does not contend with antiblackness is incomplete. Contributors. Mohan Ambikaipaker, Jodi A. Byrd, Iyko Day, Anthony Paul Farley, Crystal Marie Fleming, Sarah Haley, Tanya Katerí Hernández, Sarah Ihmoud, Joy James, Moon-Kie Jung, Jae Kyun Kim, Charles W. Mills, Dylan Rodríguez, Zach Sell, João H. Costa Vargas, Frank B. Wilderson III, Connie Wun

In *Film Blackness* Michael Boyce Gillespie shifts the ways we think about black film, treating it not as a category, a genre, or strictly a representation of the black experience but as a visual negotiation between film as art and the discursivity of race. Gillespie challenges expectations that black film can or should represent the reality of black life or provide answers to social problems. Instead, he frames black film alongside literature, music, art, photography, and new media, treating it as an

interdisciplinary form that enacts black visual and expressive culture. Gillespie discusses the racial grotesque in Ralph Bakshi's *Coonskin* (1975), black performativity in Wendell B. Harris Jr.'s *Chameleon Street* (1989), blackness and noir in Bill Duke's *Deep Cover* (1992), and how place and desire impact blackness in Barry Jenkins's *Medicine for Melancholy* (2008). Considering how each film represents a distinct conception of the relationship between race and cinema, Gillespie recasts the idea of black film and poses new paradigms for genre, narrative, aesthetics, historiography, and intertextuality. What does it mean to be Black? If Blackness is not biological in origin but socially and discursively constructed, does the meaning of Blackness change over time and space? In *Physics of Blackness: Beyond the Middle Passage Epistemology*, Michelle M. Wright argues that although we often explicitly define Blackness as a "what," it in fact always operates as a "when" and a "where." By putting lay discourses on spacetime from physics into conversation with works on identity from the African Diaspora, *Physics of Blackness* explores how Middle Passage epistemology subverts racist assumptions about Blackness, yet its linear structure inhibits the kind of inclusive epistemology of Blackness needed in the twenty-first century. Wright then engages with bodies frequently excluded from contemporary mainstream consideration: Black feminists, Black queers, recent Black African immigrants to the West, and Blacks whose histories may weave in and out of the Middle Passage epistemology but do not cohere to it. *Physics of Blackness* takes the reader on a journey both known and unfamiliar—from Isaac Newton's laws of motion and gravity to the contemporary politics of diasporic Blackness in the academy, from James Baldwin's postwar trope of the Eiffel Tower as the site for diasporic encounters to theoretical particle physics' theory of multiverses and superpositioning, to the almost erased lives of Black African women during World War II. Accessible in its style, global in its perspective, and rigorous in its logic, *Physics of Blackness* will change the way you look at Blackness.

In *Black Madness :: Mad Blackness* Therí Alyce Pickens rethinks the relationship between Blackness and disability, unsettling the common theorization that they are mutually constitutive. Pickens shows how Black speculative and science fiction authors such as Octavia Butler, Nalo Hopkinson, and Tananarive Due craft new worlds that reimagine the intersection of Blackness and madness. These creative writer-theorists formulate new parameters for thinking through Blackness and madness. Pickens considers Butler's *Fledgling* as an archive of Black madness that demonstrates how race and ability shape subjectivity while constructing the building blocks for antiracist and anti-ableist futures. She examines how Hopkinson's *Midnight Robber* theorizes mad Blackness and how Due's *African Immortals* series contest dominant definitions of the human. The theorizations of race and disability that emerge from these works, Pickens demonstrates, challenge the paradigms of subjectivity that white supremacy and ableism enforce, thereby pointing to the potential for new forms of radical politics.

Greyboy

Playing in the Shadows

Them Goon Rules

Afropessimism, Fugitivity, and Radical Hope in Education

Slavery's Visual Resonance in the Contemporary

On the Surveillance of Blackness

Wishbone

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. André 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.

Playing in the Shadows considers the literature engendered by postwar Japanese authors' robust cultural exchanges with African Americans and African American literature. The Allied Occupation brought an influx of African American soldiers and culture to Japan, which catalyzed the writing of black characters into postwar Japanese literature. This same influx fostered the creation of organizations such as the Kokujin kenkyu no kai (The Japanese Association for Negro Studies) and literary endeavors such as the Kokujin bungaku zenshu (The Complete Anthology of Black Literature). This rich milieu sparked Japanese authors'—Nakagami Kenji and Oe Kenzaburo are two notable examples—interest in reading, interpreting, critiquing, and, ultimately, incorporating the tropes and techniques of African American literature and jazz performance into their own literary works. Such incorporation leads to literary works that are "black" not by virtue of their representations of black characters, but due to their investment in the possibility of technically and intertextually black Japanese literature. Will Bridges argues that these "fictions of race" provide visions of the way that postwar Japanese authors reimagine the ascription of race to bodies—be they bodies of literature, the body politic, or the human body itself.

Arguing that the fundamental, familiar, sexual violence of slavery and racialized subjugation have continued to shape black and white subjectivities into the present, Christina Sharpe interprets African diasporic and Black Atlantic visual and literary texts that address those "monstrous intimacies" and their repetition as constitutive of post-slavery subjectivity. Her illuminating readings juxtapose Frederick Douglass's narrative of witnessing the brutal beating of his Aunt Hester with Essie Mae

Washington-Williams's declaration of freedom in *Dear Senator: A Memoir by the Daughter of Strom Thurmond*, as well as the "generational genital fantasies" depicted in Gayl Jones's novel *Corregidora* with a firsthand account of such "monstrous intimacies" in the journals of an antebellum South Carolina senator, slaveholder, and vocal critic of miscegenation. Sharpe explores the South African-born writer Bessie Head's novel *Maru*—about race, power, and liberation in Botswana—in light of the history of the KhoiSan woman Saartje Baartman, who was displayed in Europe as the "Hottentot Venus" in the nineteenth century. Reading Isaac Julien's film *The Attendant*, Sharpe takes up issues of representation, slavery, and the sadomasochism of everyday black life. Her powerful meditation on intimacy, subjection, and subjectivity culminates in an analysis of Kara Walker's black silhouettes, and the critiques leveled against both the silhouettes and the artist.

This book explores the relations among blackness, antiblackness, and Black people within the critical discourse of the blackness of black. In addition to Saidiya Hartman's axial concept of the "afterlife of slavery," the book explores Frank Wilderson's "Afropessimism," Fred Moten's "generative blackness," and Calvin Warren's "black nihilism."

EBOOK: Body Psychotherapy

A Racial History of Trans Identity

Critique of Black Reason

Dark Matters

Physics of Blackness

Blackness, Religion, and the Subject

Traces the history of the Atlantic slave trade by recounting a journey the author took along a slave route in Ghana, vividly dramatizing the effects of slavery on three centuries of African and African-American history. "Wilderson's thinking teaches us to believe in the miraculous even as we decry the brutalities out of which miracles emerge"—Fred Moten Praised as "a trenchant, funny, and unsparing work of memoir and philosophy" (Aaron Robertson, Literary Hub), Frank B. Wilderson's Afropessimism arrived at a moment when protests against police brutality once again swept the nation. Presenting an argument we can no longer ignore, Wilderson insists that we must view Blackness through the lens of perpetual slavery. Radical in conception, remarkably poignant, and with soaring flights of memoir, Afropessimism reverberates with wisdom and painful clarity in the fractured world we inhabit. "Wilderson's ambitious book offers its readers two great gifts. First, it strives mightily to make its pessimistic vision plausible. . . . Second, the book depicts a remarkable life, lived with daring and sincerity."—Paul C. Taylor, Washington Post

An examination of the meanings of blackness in the Brazilian state of Bahia, which is often called the most African part of Brazil.

The Blackness of Black

The End of Blackness

Antiblackness

Monstrous Intimacies

Critical Examinations and Cultural Interventions