

Alexis Pauline Gumbs Duke University Press

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. *The Blackademic Life* critically examines academic fictions produced by black writers. In it, Lavelle Porter evaluates the depiction of academic and campus life in literature as a space for black writers to produce counternarratives that celebrate the

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potentials of black intelligence and argue for the importance of black higher education, particularly in the humanistic tradition. Beginning with an examination of W. E. B. Du Bois's creative writing as the source of the first black academic novels, Porter looks at the fictional representations of black intellectual life and the expectations that are placed on faculty and students to be racial representatives and spokespersons, whether or not they ever intended to be. The final chapter examines blackademics on stage and screen, including in the 2014 academic film *Dear White People* and the groundbreaking television series *A Different World*. 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, jay 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

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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.

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.

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.

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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 investigating 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

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Johnson, Kara Keeling, Dwight A. McBride, Charles I. Nero, Marlon B. Ross, Rinaldo Walcott, Maurice O. Wallace

Despite his importance and influence, jazz musician, educator, and community leader Horace Tapscott remains relatively unknown to most Americans. In *Songs of the Unsung* Tapscott shares his life story, recalling his childhood in Houston, moving with his family to Los Angeles in 1943, learning music, and his early professional career. He describes forming the Pan Afrikan Peoples Arkestra in 1961 and later the Union of God's Musicians and Artists Ascension to preserve African American music and serve the community. Tapscott also recounts his interactions with the Black Panthers and law enforcement, the Watts riots, his work in Hollywood movie studios, and stories about his famous musician-activist friends. *Songs of the Unsung* is the captivating story of one of America's most unassuming heroes as well as the story of L.A.'s cultural and political evolution over the last half of the twentieth century. 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

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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.

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.

Marquis Bey offers a meditation on blackness and gender nonnormativity in ways that recalibrate traditional understandings of each, conceiving of black trans feminism as a politics grounded in fugitivity and the subversion of power.

In 1957, Eugene Smith, a thirty-eight-year-old magazine photographer, walked out of his comfortable settled world—his longtime well-paying job at Life and the home he shared with his wife and four children in Croton-on-Hudson, New York—to move into a dilapidated, five-story loft building at 821 Sixth Avenue (between Twenty-eighth and Twenty-ninth streets) in New York City's wholesale flower district. Smith was trying to complete the most ambitious project of his life, a massive photo-essay on the city of Pittsburgh. 821 Sixth Avenue was a late-night haunt of musicians, including some of the biggest names in jazz—Charles Mingus, Zoot Sims, Bill Evans, and Thelonious Monk among them—and countless fascinating, underground characters. As his ambitions broke down for his quixotic Pittsburgh opus, Smith found solace in the chaotic, somnambulistic world of the loft and its artists. He turned his

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documentary impulses away from Pittsburgh and toward his offbeat new surroundings. From 1957 to 1965, Smith exposed 1,447 rolls of film at his loft, making roughly 40,000 pictures, the largest body of work in his career, photographing the nocturnal jazz scene as well as life on the streets of the flower district, as seen from his fourth-floor window. He wired the building like a surreptitious recording studio and made 1,740 reels (4,000 hours) of stereo and mono audiotapes, capturing more than 300 musicians, among them Roy Haynes, Sonny Rollins, Bill Evans, Roland Kirk, Alice Coltrane, Don Cherry, and Paul Bley. He recorded, as well, legends such as pianists Eddie Costa, and Sonny Clark, drummers Ronnie Free and Edgar Bateman, saxophonist Lin Halliday, bassist Henry Grimes, and multi-instrumentalist Eddie Listengart. Also dropping in on the nighttime scene were the likes of Doris Duke, Norman Mailer, Diane Arbus, Robert Frank, Henri Cartier-Bresson, and Salvador Dalí, as well as pimps, prostitutes, drug addicts, thieves, photography students, local cops, building inspectors, marijuana dealers, and others. Sam Stephenson discovered Smith's jazz loft photographs and tapes eleven years ago and has spent the last seven years cataloging, archiving, selecting, and editing Smith's materials for this book, as well as writing its introduction and the text interwoven throughout. W. Eugene Smith's Jazz Loft Project has been legendary in the worlds of art, photography, and music for more than forty years, but until the publication of *The Jazz Loft Project*, no one had seen Smith's extraordinary photographs or read any of the firsthand accounts of those who were there and lived to tell the tale(s) . . .

Hidden Human Computers discusses how in the 1950s, black women made critical contributions to NASA by performing calculations that made it possible for the nation's astronauts to fly into space and return safely to Earth. Aligned to

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Common Core Standards and correlated to state standards. Essential Library is an imprint of Abdo Publishing, a division of ABDON.

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.

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

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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.

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;

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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.

Care has re-entered the zeitgeist. In the aftermath of the 2016 U.S. presidential election, #selfcare exploded across media platforms. Beyond this popular focus on self-care rituals, care has also emerged as a driving force within new collective movements. Situating discussions of care within a historical trajectory of feminist, queer, and Black activism, contributors to this special issue consider how individuals and communities receive and provide care in order to survive in environments that challenge their very existence. They explore how trans activists find resilience and vitality through coalitional labor; argue that social movements should expand mutual aid strategies, focusing on solidarity over charity; discuss a neoliberal university wellness culture that seeks to patch up structural care deficits with quick fixes like meditation apps and yoga classes; and more. As the traditionally undervalued labor of caring becomes recognized as a key element of survival, contributors show how radical care provides a roadmap for not only enduring precarious worlds but also envisioning new futures. In the face of state-sanctioned violence, economic crisis, and impending ecological collapse, collective care offers a way forward.

Contributors. Nicole Charles, Elijah Adiv Edelman, Hi'ilei Hobart, Tamara Kneese, Micki McGee, Leyla Savloff, Cotten Seiler, Dean Spade

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

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exceed the human.

In a roving, shimmering conversation that took place in May 2021, scholar, poet, and activist Alexis Pauline Gumbs and playwright, songwriter, performance artist, and educator Daniel Alexander Jones discuss love as a foundational principle of artistic practice and societal change. Reflecting on *Love Like Light*, Daniel Alexander Jones's collection of seven plays and performance texts (published by 53rd State in July 2021), DAJ and APG illuminate the ways in which an attention to care, community, nuance, invitation, perceptual particularities, and embodied conditions can resist the profoundly extractive context in which life is lived and art is made. As they discuss the work of Audre Lorde, Billie Holiday, Beah Richards, Bayard Rustin, and Malcolm X, as well as that of DAJ's grandma Daisy Mae and APG's grandmother, aunt, and niece, DAJ and APG propose that love, like light, suffuses everything, and that love, like light, creates a field in which transformation, justice, healing, and radical beauty are not just possible--they are already, now. 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.

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SpillScenes of Black Feminist FugitivityDuke University Press

In *Dear Science and Other Stories* Katherine McKittrick presents a creative and rigorous study of black and anticolonial methodologies. Drawing on black studies, studies of race, cultural geography, and black feminism as well as a mix of methods, citational practices, and theoretical frameworks, she positions black storytelling and stories as strategies of invention and collaboration. She analyzes a number of texts from intellectuals and artists ranging from Sylvia Wynter to the electronica band Drexciya to explore how narratives of imprecision and relationality interrupt knowledge systems that seek to observe, index, know, and discipline blackness. Throughout, McKittrick offers curiosity, wonder, citations, numbers, playlists, friendship, poetry, inquiry, song, grooves, and anticolonial chronologies as interdisciplinary codes that entwine with the academic form. Suggesting that black life and black livingness are, in themselves, rebellious methodologies, McKittrick imagines without totally disclosing the ways in which black intellectuals invent ways of living outside prevailing knowledge systems.

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

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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.

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,

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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.

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-

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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. From his cavernous voice and unparalleled artistry to his fearless struggle for human rights, Paul Robeson was one of the twentieth century's greatest icons and polymaths. In *Everything Man* Shana L. Redmond traces Robeson's continuing cultural resonances in popular culture and politics. She follows his appearance throughout the twentieth century

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in the forms of sonic and visual vibration and holography; theater, art, and play; and the physical environment.

Redmond thereby creates an imaginative cartography in which Robeson remains present and accountable to all those he inspired and defended. With her bold and unique theorization of antiphonal life, Redmond charts the possibility of continued communication, care, and collectivity with those who are dead but never gone.

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-Sheftall'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

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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.

From experimental shorts and web series to Hollywood blockbusters and feminist porn, the work of African American lesbian filmmakers has made a powerful contribution to film history. But despite its importance, this work has gone largely unacknowledged by cinema historians and cultural critics. Assembling a range of interviews, essays, and conversations, *Sisters in the Life* tells a full story of African American lesbian media-making spanning three decades. In essays on filmmakers including Angela Robinson, Tina Mabry and Dee Rees; on the making of Cheryl Dunye's *The Watermelon Woman* (1996); and in interviews with Coquie Hughes, Pamela Jennings, and others, the contributors center the voices of black lesbian media makers while underscoring their artistic influence and reach as well as the communities that support them. *Sisters in the Life* marks a crucial first step in narrating the history and importance of these compelling yet unsung artists. Contributors: Jennifer DeVere Brody, Jennifer

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DeClue, Raul Ferrera-Balanquet, Alexis Pauline Gumbs, Thomas Allen Harris, Devorah Heitner, Pamela L. Jennings, Alexandra Juhasz, Kara Keeling, Candace Moore, Marlon Moore, Michelle Parkerson, Roya Rastegar, L. H. Stallings, Yvonne Welbon, Patricia White, Karin D. Wimbley

Named a Best Book of 2018 by the New York Times, Publishers Weekly, NPR, Broadly, BuzzFeed (Nonfiction), The Undeclared, Library Journal (Biography/Memoirs), The Washington Post (Nonfiction), Southern Living (Southern), Entertainment Weekly, and The New York Times Critics In this powerful, provocative, and universally lauded memoir—winner of the Andrew Carnegie Medal and finalist for the Kirkus Prize—genre-bending essayist and novelist Kiese Laymon “provocatively meditates on his trauma growing up as a black man, and in turn crafts an essential polemic against American moral rot” (Entertainment Weekly). In *Heavy*, Laymon writes eloquently and honestly about growing up a hard-headed black son to a complicated and brilliant black mother in Jackson, Mississippi. From his early experiences of sexual violence, to his suspension from college, to time in New York as a college professor, Laymon charts his complex relationship with his mother, grandmother, anorexia, obesity, sex, writing, and ultimately gambling. *Heavy* is a “gorgeous, gutting...generous” (The New York Times) memoir that combines personal stories with piercing intellect to reflect both on the strife of American society and on Laymon’s experiences with abuse. By attempting to name secrets and lies he and his mother spent a lifetime avoiding, he asks us to confront the terrifying possibility that few in this nation actually know how to responsibly love, and even fewer want to live under the weight of actually becoming free. “A book for people who appreciated Roxane Gay’s memoir *Hunger*” (Milwaukee Journal Sentinel), *Heavy* is defiant yet vulnerable, an insightful, often comical exploration of weight,

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identity, art, friendship, and family through years of haunting implosions and long reverberations. “You won’t be able to put [this memoir] down...It is packed with reminders of how black dreams get skewed and deferred, yet are also pregnant with the possibility that a kind of redemption may lie in intimate grappling with black realities” (The Atlantic).

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,

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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.

Ten years ago, Mark Anthony Neal's *New Black Man* put forth a revolutionary model of Black masculinity for the twenty-first century—one that moved beyond patriarchy to embrace feminism and combat homophobia. Now, Neal's book is more vital than ever, urging us to imagine a New Black Man whose strength resides in family, community, and diversity. Part memoir, part manifesto, this book celebrates the Black man of our times in all his vibrancy and virility. The tenth anniversary edition of this classic text includes a new foreword by Joan Morgan and a new introduction and postscript from Neal, which bring the issues in the book up to the present day.

"No Tea, No Shade" brings together nineteen essays from the next generation of black queer studies scholars, activists, and community leaders who build on the foundational work of black queer studies, pushing the field in new and exciting directions.

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

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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

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 antiviolenace, 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

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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." 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

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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.

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,

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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

In her first posthumous work, the revered poet crafts a personal history of Black dance and captures the careers of legendary dancers along with her own rhythmic beginnings. Many learned of Ntozake Shange's ability to blend movement with words when her acclaimed choreopoem for colored girls who have considered suicide/when the rainbow is enuf made its way to Broadway in 1976, eventually winning an Obie Award the following year. But before she found fame as a writer, poet, performer, dancer, and storyteller, she was an untrained student who found her footing in others' classrooms. *Dance We Do* is a tribute to those who taught her and her passion for rhythm, movement, and dance. After 20 years of research, writing, and devotion, Ntozake Shange tells her history of Black dance through a series of portraits of the dancers who trained her, moved with her, and inspired her to share the power of the Black body with her audience. Shange celebrates and honors the contributions of the often unrecognized pioneers who continued the path Katherine Dunham paved through the twentieth century. *Dance We Do* features a stunning photo insert along with personal interviews with Mickey Davidson, Halifu Osumare,

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Camille Brown, and Dianne McIntyre. In what is now one of her final works, Ntozake Shange welcomes the reader into the world she loved best.

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 *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,

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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

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