

# Black Comics Politics Of Race And Representation

Race Rebels  
Black Comix  
Bitch Planet #3  
Green Lantern/Green Arrow  
Scripting the Black Masculine Body  
Black Elephants in the Room  
The Content of Our Caricature  
Black Comics  
Encyclopedia of Black Comics  
Critical Articulations of Race, Gender, and Sexual Orientation  
Blackballed: The Black Vote and US Democracy  
The Black Age of Comics  
Black Teaching Comics Through Multiple Lenses  
Whose Black Politics?  
Black Women in Sequence  
Politics in Black and White  
Black Queer Identity  
Matrix  
Global Manga  
Race and the Politics of Solidarity  
Black and Brown Planets  
The Politics of Race in Britain and South Africa  
Black Comics  
Black Superheroes, Milestone Comics, and Their Fans  
Encyclopedia of Black Comics  
Jackie Ormes  
A Billion Black Anthropocenes or None  
Right to Rock  
Blackballed  
Yellow Negroes and Other Imaginary Creatures  
Incognegro  
Fatal Invention  
Writing through Jane Crow  
Black Comics  
Super Black  
The Black Republic  
Black on the Block  
The Blacker the Ink  
Encyclopedia of Black Comics  
Black Comics

## Race Rebels

When many think of comic books the first thing that comes to mind are caped crusaders and spandex-wearing super-heroes. Perhaps, inevitably, these images are of white men (and more rarely, women). It was not until the 1970s that African American superheroes such as Luke Cage, Blade, and others emerged. But as this exciting new collection reveals, these superhero comics are only one small component in a wealth of representations of black characters within comic strips, comic books, and graphic novels over the past century. *The Blacker the Ink* is the first book to explore not only the diverse range of black characters in comics, but also the multitude of ways that black artists, writers, and publishers have made a mark on the industry. Organized thematically into “panels” in tribute to sequential art published in the funny pages of newspapers, the fifteen original essays take us on a journey that reaches from the African American newspaper comics of the 1930s to the Francophone graphic novels of the 2000s. Even as it demonstrates the wide spectrum of images of African Americans in comics and sequential art, the collection also identifies common character types and themes running through everything from the strip *The Boondocks* to the graphic novel *Nat Turner*. Though it does not shy away from examining the legacy of racial stereotypes in comics and racial biases in the industry, *The Blacker the Ink* also offers inspiring stories of trailblazing African American artists and writers. Whether you are a diehard comic book fan or a casual reader of the funny pages, these essays will give you a new appreciation for how black characters and creators have brought a vibrant splash of color to the world of comics.

## Black Comix

DIVAn account of the Black Rock Coalition, which began in New York in 1985, and its relation to the results of civil rights era integration, and to the larger questions of racialization in the music industry, and American society./div

## **Bitch Planet #3**

The immense popularity of comics and graphic novels cannot be ignored. But in light of the comics boom that has taken place over the past 10 years the artists, writers and publishers that comprise the vibrant African American independent comics community have remained relatively unknown, until now. Black Comix brings together an unprecedented collection of largely unheard of, and undeniably masterful, comics art while also framing the work of these men and women in a broader historical and cultural context. With a foreword by Keith Knight and over 50 contributors, including Phonzie Davis, Jan-Michael Franklin, Frances Liddell, Kenjji Marshall, Lance Tooks, Rob Stull, Ashley A. Woods and many more, the cross section of comics genres represented includes manga, superheroes, humor, history, science fiction and fantasy. This book is a must-have for comics readers of a wide variety of tastes and ages. Damian Duffy is editor in chief of Eye Trauma Comix, the writer and letterer of several graphic novels, including the award winning *The Hole: Consumer Culture*, with John Jennings. He is a curator, PhD candidate in the Graduate School of Library and Information Science at the University of Illinois in Urbana-Champaign, and has presented extensively at international conferences on comics, art and education. John Jennings is a cofounder of Eye Trauma Comix, as well as an illustrator, designer, graphic novelist, curator and associate professor of graphic design at the University of Illinois at Urbana-Champaign. He is a frequent lecturer on comics, visual literacy, popular culture and visual communication in hip-hop. He is currently illustrating the graphic novel *Double Dealing*, written by Damian Duffy and Christopher D. Benson.

## **Green Lantern/Green Arrow**

What do you think of when you hear about an African American Republican? Are they heroes fighting against the expectation that all blacks must vote democratic? Are they Uncle Toms or sellouts, serving as traitors to their race? What is it really like to be a black person in the Republican Party? *Black Elephants in the Room* considers how race structures the political behavior of African American Republicans and discusses the dynamic relationship between race and political behavior in the purported "post-racial" context of US politics. Drawing on vivid first-person accounts, the book sheds light on the different ways black identity structures African Americans' membership in the Republican Party. Moving past rhetoric and politics, we begin to see the everyday people working to reconcile their commitment to black identity with their belief in Republican principles. And at the end, we learn the importance of understanding both the meanings African Americans attach to racial identity and the political contexts in which those meanings are developed and expressed.

## **Scripting the Black Masculine Body**

The *Encyclopedia of Black Comics*, focuses on people of African descent who have published significant works in the United States or have worked across various aspects of the comics industry. The book focuses on creators in the field of comics: inkers, illustrators, artists, writers, editors, Black comic historians, Black comic

convention creators, website creators, archivists and academics—as well as individuals who may not fit into any category but have made notable achievements within and/or across Black comic culture.

### **Black Elephants in the Room**

Winner of the 2014 Will Eisner Award for Best Scholarly/Academic Work. Bringing together contributors from a wide-range of critical perspectives, *Black Comics: Politics of Race and Representation* is an analytic history of the diverse contributions of Black artists to the medium of comics. Covering comic books, superhero comics, graphic novels and cartoon strips from the early 20th century to the present, the book explores the ways in which Black comic artists have grappled with such themes as the Black experience, gender identity, politics and social media. *Black Comics: Politics of Race and Representation* introduces students to such key texts as: The work of Jackie Ormes Black women superheroes from Vixen to Black Panther Aaron McGruder's strip *The Boondocks*

### **The Content of Our Caricature**

Outside Japan, the term 'manga' usually refers to comics originally published in Japan. Yet nowadays many publications labelled 'manga' are not translations of Japanese works but rather have been wholly conceived and created elsewhere. These comics, although often derided and dismissed as 'fake manga', represent an important but understudied global cultural phenomenon which, controversially, may even point to a future of 'Japanese' comics without Japan. This book takes seriously the political economy and cultural production of this so-called 'global manga' produced throughout the Americas, Europe, and Asia and explores the conditions under which it arises and flourishes; what counts as 'manga' and who gets to decide; the implications of global manga for contemporary economies of cultural and creative labour; the ways in which it is shaped by or mixes with local cultural forms and contexts; and, ultimately, what it means for manga to be 'authentically' Japanese in the first place. Presenting new empirical research on the production of global manga culture from scholars across the humanities and social sciences, as well as first person pieces and historical overviews written by global manga artists and industry insiders, *Global Manga* will appeal to scholars of cultural and media studies, Japanese studies, and popular and visual culture.

### **Black Comics**

'Too Big to Fail' reveals the specific events leading to zaftig Penny Rolle's incarceration. ROBERT WILSON IV (Knuckleheads) joins KELLY SUE DeCONNICK (PRETTY DEADLY, Captain Marvel) on art duties for this flashback issue.

### **Encyclopedia of Black Comics**

"College" is a word that means many things to many people: a space for knowledge, a place to gain lifelong friends, and an opportunity to transcend one's socioeconomic station. Today, though, this word also recalls a slew of headlines that have revealed a dark and persistent world of racial politics on campus. Does

this association disturb our idealized visions of what happens behind the ivied walls of higher learning? It should—because campus racism on college campuses is as American as college football on Fall Saturdays. From Lawrence Ross, author of *The Divine Nine* and the leading expert on sororities and fraternities, *Blackballed* is an explosive and controversial book that rips the veil off America's hidden secret: America's colleges have fostered a racist environment that makes them a hostile space for African American students. *Blackballed* exposes the white fraternity and sorority system, with traditions of racist parties, songs, and assaults on black students; and the universities themselves, who name campus buildings after racist men and women. It also takes a deep dive into anti-affirmative action policies, and how they effectively segregate predominately white universities, providing ample room for white privilege. A bold mix of history and the current climate, *Blackballed* is a call to action for universities to make radical changes to their policies and standards to foster a better legacy for all students.

### **Critical Articulations of Race, Gender, and Sexual Orientation**

#### **Blackballed: The Black Vote and US Democracy**

One of the *Globe & Mail's* 100 Best Books of 2018 A timely collection of work about race and immigration in Paris by one of France's most revered cult comic book artists. Yvan Alagbé is one of the most innovative and provocative artists in the world of comics. In the stories gathered in *Yellow Negroes and Other Imaginary Creatures*—drawn between 1994 and 2011, and never before available in English—he uses stark, endlessly inventive black-and-white brushwork to explore love and race, oppression and escape. It is both an extraordinary experiment in visual storytelling and an essential, deeply personal political statement. With unsettling power, the title story depicts the lives of undocumented migrant workers in Paris. Alain, a Beninese immigrant, struggles to protect his family and his white girlfriend, Claire, while engaged in a strange, tragic dance of obsession and repulsion with Mario, a retired French Algerian policeman. It is already a classic of alternative comics, and, like the other stories in this collection, becomes more urgent every day. This NYRC edition is an oversized paperback with French flaps, printed endpapers, and extra-thick paper, and features new English hand-lettering and a brand-new story, exclusive to this edition.

#### **The Black Age of Comics**

Looks at the life and career of the first African American woman cartoonist.

#### **Black**

This volume launches the first sustained discussion of the need for a queer of color conceptual framework around Black, lesbian female identity. Specifically, this volume addresses the necessity for a more integrated framework within queer studies, in which the variables of race/ethnicity are taken into consideration. This book is unique in that it highlights a triple-jeopardy minority group that has been historically marginalized and concludes with the proposal of a much-needed

framework for researchers to begin to create a baseline of knowledge/research under the umbrella of the Black Queer Identity Matrix.

## Teaching Comics Through Multiple Lenses

An incisive, groundbreaking book that examines how a biological concept of race is a myth that promotes inequality in a supposedly “post-racial” era. Though the Human Genome Project proved that human beings are not naturally divided by race, the emerging fields of personalized medicine, reproductive technologies, genetic genealogy, and DNA databanks are attempting to resuscitate race as a biological category written in our genes. This groundbreaking book by legal scholar and social critic Dorothy Roberts examines how the myth of race as a biological concept—revived by purportedly cutting-edge science, race-specific drugs, genetic testing, and DNA databases—continues to undermine a just society and promote inequality in a supposedly “post-racial” era. Named one of the ten best black nonfiction books 2011 by AFRO.com, *Fatal Invention* offers a timely and “provocative analysis” (Nature) of race, science, and politics that “is consistently lucid . . . alarming but not alarmist, controversial but evidential, impassioned but rational” (Publishers Weekly, starred review). “Everyone concerned about social justice in America should read this powerful book.” —Anthony D. Romero, executive director, American Civil Liberties Union “A terribly important book on how the ‘fatal invention’ has terrifying effects in the post-genomic, ‘post-racial’ era.” —Eduardo Bonilla-Silva, professor of sociology, Duke University, and author of *Racism Without Racists: Color-Blind Racism and the Persistence of Racial Inequality in the United States* “Fatal Invention is a triumph! Race has always been an ill-defined amalgam of medical and cultural bias, thinly overlaid with the trappings of contemporary scientific thought. And no one has peeled back the layers of assumption and deception as lucidly as Dorothy Roberts.” —Harriet A. Washington, author of *and Deadly Monopolies: The Shocking Corporate Takeover of Life Itself*

## Whose Black Politics?

The Encyclopedia of Black Comics, focuses on people of African descent who have published significant works in the United States or have worked across various aspects of the comics industry. The book focuses on creators in the field of comics: inkers, illustrators, artists, writers, editors, Black comic historians, Black comic convention creators, website creators, archivists and academics—as well as individuals who may not fit into any category but have made notable achievements within and/or across Black comic culture.

## Black Women in Sequence

What do the comic book figures Static, Hardware, and Icon all have in common? *Black Superheroes, Milestone Comics, and Their Fans* gives an answer that goes far beyond “tights and capes,” an answer that lies within the mission Milestone Media, Inc., assumed in comic book culture. Milestone was the brainchild of four young black creators who wanted to part from the mainstream and do their stories their own way. This history of Milestone, a “creator-owned” publishing company, tells how success came to these mavericks in the 1990s and how comics culture was

expanded and enriched as fans were captivated by this new genre. Milestone focused on the African American heroes in a town called Dakota. Quite soon these black action comics took a firm position in the controversies of race, gender, and corporate identity in contemporary America. Characters battled supervillains and sometimes even clashed with more widely known superheroes. Front covers of Milestone comics often bore confrontational slogans like “Hardware: A Cog in the Corporate Machine is About to Strip Some Gears.” Milestone's creators aimed for exceptional stories that addressed racial issues without alienating readers. Some competitors, however, accused their comics of not being black enough or of merely marketing Superman in black face. Some felt that the stories were too black, but a large cluster of readers applauded these new superheroes for fostering African American pride and identity. Milestone came to represent an alternative model of black heroism and, for a host of admirers, the ideal of masculinity. *Black Superheroes, Milestone Comics, and Their Fans* gives details about the founding of Milestone and reports on the secure niche its work and its image achieved in the marketplace. Tracing the company's history and discussing its creators, their works, and the fans, this book gauges Milestone alongside other black comic book publishers, mainstream publishers, and the history of costumed characters.

### **Politics in Black and White**

*Black Women in Sequence* takes readers on a search for women of African descent in comics subculture. From the 1971 appearance of the Skywald Publications character “the Butterfly” - the first Black female superheroine in a comic book - to contemporary comic books, graphic novels, film, manga, and video gaming, a growing number of Black women are becoming producers, viewers, and subjects of sequential art. As the first detailed investigation of Black women's participation in comic art, *Black Women in Sequence* examines the representation, production, and transnational circulation of women of African descent in the sequential art world. In this groundbreaking study, which includes interviews with artists and writers, Deborah Whaley suggests that the treatment of the Black female subject in sequential art says much about the place of people of African descent in national ideology in the United States and abroad. For more information visit the author's website: <http://www.deborahelizabethwhaley.com/#!black-women-in-sequence/c65q>

### **Black Queer Identity Matrix**

*Super Black* places the appearance of black superheroes alongside broad and sweeping cultural trends in American politics and pop culture, which reveals how black superheroes are not disposable pop products, but rather a fascinating racial phenomenon through which futuristic expressions and fantastic visions of black racial identity and symbolic political meaning are presented. Adilifu Nama sees the value—and finds new avenues for exploring racial identity—in black superheroes who are often dismissed as sidekicks, imitators of established white heroes, or are accused of having no role outside of blaxploitation film contexts. Nama examines seminal black comic book superheroes such as Black Panther, Black Lightning, Storm, Luke Cage, Blade, the Falcon, Nubia, and others, some of whom also appear on the small and large screens, as well as how the imaginary black superhero has come to life in the image of President Barack Obama. *Super Black* explores how

black superheroes are a powerful source of racial meaning, narrative, and imagination in American society that express a myriad of racial assumptions, political perspectives, and fantastic (re)imaginings of black identity. The book also demonstrates how these figures overtly represent or implicitly signify social discourse and accepted wisdom concerning notions of racial reciprocity, equality, forgiveness, and ultimately, racial justice.

### **Global Manga**

Building off the argument that comics succeed as literature—rich, complex narratives filled with compelling characters interrogating the thought-provoking issues of our time—this book argues that comics are an expressive medium whose moves (structural and aesthetic) may be shared by literature, the visual arts, and film, but beyond this are a unique art form possessing qualities these other mediums do not. Drawing from a range of current comics scholarship demonstrating this point, this book explores the unique intelligence/s of comics and how they expand the ways readers engage with the world in ways different than prose, or film, or other visual arts. Written by teachers and scholars of comics for instructors, this book bridges research and pedagogy, providing instructors with models of critical readings around a variety of comics.

### **Race and the Politics of Solidarity**

Traces the origins of Black body politics in the United States and its contemporary manifestations in hip-hop music and film.

### **Black and Brown Planets**

Traces the history of racial caricature and the ways that Black cartoonists have turned this visual grammar on its head. Revealing the long aesthetic tradition of African American cartoonists who have made use of racist caricature as a black diasporic art practice, Rebecca Wanzo demonstrates how these artists have resisted histories of visual imperialism and their legacies. Moving beyond binaries of positive and negative representation, many black cartoonists have used caricatures to criticize constructions of ideal citizenship in the United States, as well as the alienation of African Americans from such imaginaries. The Content of Our Caricature urges readers to recognize how the wide circulation of comic and cartoon art contributes to a common language of both national belonging and exclusion in the United States. Historically, white artists have rendered white caricatures as virtuous representations of American identity, while their caricatures of African Americans are excluded from these kinds of idealized discourses. Employing a rich illustration program of color and black-and-white reproductions, Wanzo explores the works of artists such as Sam Milai, Larry Fuller, Richard “Grass” Green, Brumsic Brandon Jr., Jennifer Cruté, Aaron McGruder, Kyle Baker, Ollie Harrington, and George Herriman, all of whom negotiate and navigate this troublesome history of caricature. The Content of Our Caricature arrives at a gateway to understanding how a visual grammar of citizenship, and hence American identity itself, has been constructed.

## **The Politics of Race in Britain and South Africa**

The past decade has witnessed the emergence of a new vanguard in African American political leaders. They came of age after Jim Crow segregation and the Civil Rights Movement, they were raised in integrated neighborhoods and educated in majority white institutions, and they are more likely to embrace deracialized campaign and governance strategies. Members of this new cohort, such as Cory Booker, Artur Davis, and Barack Obama, have often publicly clashed with their elders, either in campaigns or over points of policy. And because this generation did not experience codified racism, critics question whether these leaders will even serve the interests of African Americans once in office. With these pressing concerns in mind, this volume uses multiple case studies to probe the implications of the emergence of these new leaders for the future of African American politics. Editor Andra Gillespie establishes a new theoretical framework based on the interaction of three factors: black leaders' crossover appeal, their political ambition, and connections to the black establishment. She sheds new light on the changing dynamics not only of Black politics but of the current American political scene.

## **Black Comics**

In *Writing through Jane Crow*, Ayesha Hardison examines African American literature and its representation of black women during the pivotal but frequently overlooked decades of the 1940s and 1950s. At the height of Jim Crow racial segregation—a time of transition between the Harlem Renaissance and the Black Arts movement and between World War II and the modern civil rights movement—black writers also addressed the effects of "Jane Crow," the interconnected racial, gender, and sexual oppression that black women experienced. Hardison maps the contours of this literary moment with the understudied works of well-known writers like Gwendolyn Brooks, Zora Neale Hurston, Ann Petry, and Richard Wright as well as the writings of neglected figures like Curtis Lucas, Pauli Murray, and Era Bell Thompson. By shifting her focus from the canonical works of male writers who dominated the period, the author recovers the work of black women writers. Hardison shows how their texts anticipated the renaissance of black women's writing in later decades and initiates new conversations on the representation of women in texts by black male writers. She draws on a rich collection of memoirs, music, etiquette guides, and comics to further reveal the texture and tensions of the era. A 2014 CHOICE Outstanding Academic Title

## **Black Superheroes, Milestone Comics, and Their Fans**

In *The Black Republic*, Brandon R. Byrd explores the ambivalent attitudes that African American leaders in the post-Civil War era held toward Haiti, the first and only black republic in the Western Hemisphere. Following emancipation, African American leaders of all kinds—politicians, journalists, ministers, writers, educators, artists, and diplomats—identified new and urgent connections with Haiti, a nation long understood as an example of black self-determination. They celebrated not only its diplomatic recognition by the United States but also the renewed relevance

of the Haitian Revolution. While a number of African American leaders defended the sovereignty of a black republic whose fate they saw as intertwined with their own, others expressed concern over Haiti's fitness as a model black republic, scrutinizing whether the nation truly reflected the "civilized" progress of the black race. Influenced by the imperialist rhetoric of their day, many African Americans across the political spectrum espoused a politics of racial uplift, taking responsibility for the "improvement" of Haitian education, politics, culture, and society. They considered Haiti an uncertain experiment in black self-governance: it might succeed and vindicate the capabilities of African Americans demanding their own right to self-determination or it might fail and condemn the black diasporic population to second-class status for the foreseeable future. When the United States military occupied Haiti in 1915, it created a crisis for W. E. B. Du Bois and other black activists and intellectuals who had long grappled with the meaning of Haitian independence. The resulting demand for and idea of a liberated Haiti became a cornerstone of the anticapitalist, anticolonial, and antiracist radical black internationalism that flourished between World War I and World War II. Spanning the Reconstruction, post-Reconstruction, and Jim Crow eras, *The Black Republic* recovers a crucial and overlooked chapter of African American internationalism and political thought.

### **Encyclopedia of Black Comics**

"Winner of the 2014 Will Eisner Award for Best Scholarly/Academic Work. Bringing together contributors from a wide-range of critical perspectives, *Black Comics: Politics of Race and Representation* is an analytic history of the diverse contributions of Black artists to the medium of comics. Covering comic books, superhero comics, graphic novels and cartoon strips from the early 20th century to the present, the book explores the ways in which Black comic artists have grappled with such themes as the Black experience, gender identity, politics and social media. *Black Comics: Politics of Race and Representation* introduces students to such key texts as: The work of Jackie Ormes Black women superheroes from Vixen to Black Panther Aaron McGruder's strip *The Boondocks*"--Provided by publisher.

### **Jackie Ormes**

When a black writer is found dead at a scandalous interracial party in 1920s' New York, Harlem's cub reporter Zane Pinchback is the only one determined to solve the murder. Zane must go 'Incognegro' for the first time, using his light appearance to pass as a white man to find the true killer, in this prequel miniseries to the critically acclaimed Vertigo graphic novel. A cryptic manuscript his only clue, and a beautiful woman the murder's only witness, Zane find himself on the hunt through the dark, dangerous streets of Harlem in search of justice.

### **A Billion Black Anthropocenes or None**

This book reaches deep into the past of the city of Los Angeles and carries through to the dramatic events that have recently received global attention--the Rodney King beating and the uprising in South Central L.A. Tracing the evolution of an extraordinary biracial coalition in Los Angeles behind Mayor Tom Bradley, Raphael

Sonenshein shows how "crossover" politics and racial violence coexist in urban America. While challenging the prevailing pessimism about biracial coalitions in general, he also compares their relative successes in Los Angeles to their disheartening failures in New York City. What emerges is a probing look at a crucial issue of politics in the United States: can whites and minorities find common ground?

### **Right to Rock**

Black and Brown Planets embarks on a timely exploration of the American obsession with color in its look at the sometimes contrary intersections of politics and race in science fiction. The contributors, including De Witt D. Kilgore, Edward James, Lisa Yaszek, and Marleen S. Barr, among others, explore science fiction worlds of possibility (literature, television, and film), lifting blacks, Latin Americans, and indigenous peoples out from the background of this historically white genre. This collection considers the role of race and ethnicity in our visions of the future. The first section emphasizes the political elements of black identity portrayed in science fiction from black America to the vast reaches of interstellar space framed by racial history. In the next section, analysis of indigenous science fiction addresses the effects of colonization, helps discard the emotional and psychological baggage carried from its impact, and recovers ancestral traditions in order to adapt in a post-Native-apocalyptic world. Likewise, this section explores the affinity between science fiction and subjectivity in Latin American cultures from the role of science and industrialization to the effects of being in and moving between two cultures. By infusing more color in this otherwise monochrome genre, Black and Brown Planets imagines alternate racial galaxies with viable political futures in which people of color determine human destiny.

### **Blackballed**

This collection features engaging scholarly essays and creative writings that examine the meaning of race, gender, and sexual orientation as interlocking systems of oppression. It provides a meaningful space to analyze identity and identity politics, highlighting the complexities of identity formation in the twenty-first century.

### **Yellow Negroes and Other Imaginary Creatures**

"Black, Collecting issues 1-6, October 2017."

### **Incognegro**

Many black strategies of daily resistance have been obscured--until now. Race rebels, argues Kelley, have created strategies of resistance, movements, and entire subcultures. Here, for the first time, everyday race rebels are given the historiographical attention they deserve, from the Jim Crow era to the present.

### **Fatal Invention**

This volume collects GREEN LANTERN from the early 1970s, featuring classic team-ups written by Dennis O'Neil with art by Neal Adams! In these stories, Green Lantern Hal Jordan continued his usual cosmic-spanning adventures, as he used his amazing Power Ring to police Sector 2814 against universe-threatening menaces. Meanwhile, on Earth, Oliver Queen, the archer known as Green Arrow, was confronting menaces of a different kind: racism, poverty, drugs, and other social ills! Collects GREEN LANTERN #76-87 and 89, and stories from THE FLASH #217-219 and 226.

### **Writing through Jane Crow**

The Encyclopedia of Black Comics, focuses on people of African descent who have published significant works in the United States or have worked across various aspects of the comics industry. The book focuses on creators in the field of comics: inkers, illustrators, artists, writers, editors, Black comic historians, Black comic convention creators, website creators, archivists and academics--as well as individuals who may not fit into any category but have made notable achievements within and/or across Black comic culture.

### **Black Comics**

Winner of the 2014 Will Eisner Award for Best Scholarly/Academic Work. Bringing together contributors from a wide-range of critical perspectives, Black Comics: Politics of Race and Representation is an analytic history of the diverse contributions of Black artists to the medium of comics. Covering comic books, superhero comics, graphic novels and cartoon strips from the early 20th century to the present, the book explores the ways in which Black comic artists have grappled with such themes as the Black experience, gender identity, politics and social media. Black Comics: Politics of Race and Representation introduces students to such key texts as: The work of Jackie Ormes Black women superheroes from Vixen to Black Panther Aaron McGruder's strip The Boondocks

### **Super Black**

### **The Black Republic**

The postwar government of South Africa, led by H.F. Verwoerd, implemented wide-ranging racial segregation laws, beginning the open policy of apartheid in one of Africa's most prosperous and internationally influential states. During the apartheid era, the British government faced an uneasy dilemma: while repudiating apartheid laws it maintained an ambiguous stance towards the South African government. As black South African's were reduced to the status of non-citizens after the 1970 Citizenship Act, increasing numbers of exiles and fugitives were finding refuge in Britain, which was now home to a growing anti-apartheid protest movement. This is the first book to examine the British support for the anti-apartheid movement among its own black communities. Elizabeth Williams highlights the connection between domestic anti-racism struggles and the struggle in South Africa, showing how black Britons who were themselves fighting racism in British society identified

and expressed solidarity with black South Africans during the Apartheid years. Williams further assesses the way in which Black communities in Britain viewed Margaret Thatcher's support of South Africa despite the international call for sanctions. Featuring the work of acclaimed documentary photographer and civil rights activist Vanley Burke, this will be an essential book for students and scholars of race, British history, international relations, post-colonial studies and South African history.

### **Black on the Block**

In *Black on the Block*, Mary Pattillo—a Newsweek Woman of the 21st Century—uses the historic rise, alarming fall, and equally dramatic renewal of Chicago's North Kenwood–Oakland neighborhood to explore the politics of race and class in contemporary urban America. There was a time when North Kenwood–Oakland was plagued by gangs, drugs, violence, and the font of poverty from which they sprang. But in the late 1980s, activists rose up to tackle the social problems that had plagued the area for decades. *Black on the Block* tells the remarkable story of how these residents laid the groundwork for a revitalized and self-consciously black neighborhood that continues to flourish today. But theirs is not a tale of easy consensus and political unity, and here Pattillo teases out the divergent class interests that have come to define black communities like North Kenwood–Oakland. She explores the often heated battles between haves and have-nots, home owners and apartment dwellers, and newcomers and old-timers as they clash over the social implications of gentrification. Along the way, Pattillo highlights the conflicted but crucial role that middle-class blacks play in transforming such districts as they negotiate between established centers of white economic and political power and the needs of their less fortunate black neighbors. “A century from now, when today's sociologists and journalists are dust and their books are too, those who want to understand what the hell happened to Chicago will be finding the answer in this one.”—Chicago Reader “To see how diversity creates strange and sometimes awkward bedfellows . . . turn to Mary Pattillo's *Black on the Block*.”—Boston Globe

### **The Blacker the Ink**

An incisive reflection on black electoral politics, disenfranchisement, and the lasting legacy of the civil rights movement—now with a brand-new essay on the Covid-19 pandemic, reparations, and the 2020 George Floyd protests. *Blackballed* is Darryl Pinckney's meditation on a century and a half of participation by blacks in US electoral politics. In this combination of memoir, historical narrative, and contemporary political and social analysis, he investigates the struggle for black voting rights from Reconstruction through the civil rights movement to Barack Obama's two presidential campaigns. Drawing on the work of scholars, the memoirs of civil rights workers, and the speeches and writings of black leaders like Martin Luther King and Stokely Carmichael, Andrew Young and John Lewis, Pinckney traces the disagreements among blacks about the best strategies for achieving equality in American society as well as the ways in which they gradually came to create the Democratic voting bloc that contributed to the election of the first black president. Interspersed through the narrative are Pinckney's own memories of growing up during the civil rights era and the reactions of his parents

to the changes taking place in American society. He concludes with an examination of ongoing efforts by Republicans to suppress the black vote, with particular attention to the Supreme Court's recent decision striking down part of the Voting Rights Act of 1965. Also included here is Pinckney's essay "What Black Means Now," on the history of the black middle class, stereotypes about blacks and crime, and contemporary debates about "post-blackness," as well as a new essay, "Buck Moon in Harlem," which reflects on Juneteenth and the ongoing fight for racial justice, and offers a glimpse of New York City amid the Covid-19 pandemic and the protests following the killing of George Floyd.

### **Encyclopedia of Black Comics**

Solidarity--the reciprocal relations of trust and obligation between citizens that are essential for a thriving polity--is a basic goal of all political communities. Yet it is extremely difficult to achieve, especially in multiracial societies. In an era of increasing global migration and democratization, that issue is more pressing than perhaps ever before. In the past few decades, racial diversity and the problems of justice that often accompany it have risen dramatically throughout the world. It features prominently nearly everywhere: from the United States, where it has been a perennial social and political problem, to Europe, which has experienced an unprecedented influx of Muslim and African immigrants, to Latin America, where the rise of vocal black and indigenous movements has brought the question to the fore. Political theorists have long wrestled with the topic of political solidarity, but they have not had much to say about the impact of race on such solidarity, except to claim that what is necessary is to move beyond race. The prevailing approach has been: How can a multicultural and multiracial polity, with all of the different allegiances inherent in it, be transformed into a unified, liberal one? Juliet Hooker flips this question around. In multiracial and multicultural societies, she argues, the practice of political solidarity has been indelibly shaped by the social fact of race. The starting point should thus be the existence of racialized solidarity itself: How can we create political solidarity when racial and cultural diversity are more or less permanent? Unlike the tendency to claim that the best way to deal with the problem of racism is to abandon the concept of race altogether, Hooker stresses the importance of coming to terms with racial injustice, and explores the role that it plays in both the United States and Latin America. Coming to terms with the lasting power of racial identity, she contends, is the starting point for any political project attempting to achieve solidarity.

### **Black Comics**

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.

[ROMANCE](#) [ACTION & ADVENTURE](#) [MYSTERY & THRILLER](#) [BIOGRAPHIES & HISTORY](#) [CHILDREN'S](#) [YOUNG ADULT](#) [FANTASY](#) [HISTORICAL FICTION](#) [HORROR](#) [LITERARY FICTION](#) [NON-FICTION](#) [SCIENCE FICTION](#)