

Black Comics Politics Of Race And Representation

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.

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.

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 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.

"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.

In 2018, the Marvel Cinematic Universe finally delivered on something fans had long been waiting for: a feature film with a solo Black superhero. *Black Panther* introduced viewers to the stunning world of Wakanda, a fictional African country with incredible technological advancements, and to T'Challa, a young man stepping into his role as king and taking up the mantle of the Black Panther title from his late father. The unforgettable story, coupled with the film's mega-success, has undoubtedly shaped the future of superhero cinema, in addition to genuinely changing viewers' lives. *Why Wakanda Matters* gives this iconic film the in-depth analysis it deserves under the lens of the latest psychological concepts—as well as delving into the lasting cultural impact of this unforgettable story. Edited by Sheena C. Howard, an award-winning author, filmmaker, and scholar, *Why Wakanda Matters: What Black Panther Reveals About Psychology, Identity, and Communication* features a collection of essays from leading experts in a variety of fields who offer insightful perspectives on topics such as: • Cognitive dissonance: The important messages within T'Challa's nuanced identity and eventual shift from nationalism to globalism. • Intergenerational trauma and resistance: How N'Jadaka (aka Erik/Killmonger) identifies with the trauma that his ancestors have suffered. • Social identity: How Nakia, Shuri, Okoye, and Ramonda—all empowered, intelligent, and assertive women of color—can make a

lasting impression on women and girls. • Collective identity: How Black Panther has created a shared fantasy for Black audience members—and why this is groundbreaking. • Cultural and racial identity: What we can learn from Black Panther's portrayal of a culture virtually untouched by white supremacy. Fans of the movie and those interested in deeper discussions about the film will revel in this thought-provoking examination of all aspects of Black Panther and the power of psychology.

Combining trenchant philosophy with lyrical memoir, *Afropessimism* is an unparalleled account of Blackness. Why does race seem to color almost every feature of our moral and political universe? Why does a perpetual cycle of slavery—in all its political, intellectual, and cultural forms—continue to define the Black experience? And why is anti-Black violence such a predominant feature not only in the United States but around the world? These are just some of the compelling questions that animate *Afropessimism*, Frank B. Wilderson III's seminal work on the philosophy of Blackness. Combining precise philosophy with a torrent of memories, Wilderson presents the tenets of an increasingly prominent intellectual movement that sees Blackness through the lens of perpetual slavery. Drawing on works of philosophy, literature, film, and critical theory, he shows that the social construct of slavery, as seen through pervasive anti-Black subjugation and violence, is hardly a relic of the past but the very engine that powers our civilization, and that without this master-slave dynamic, the calculus bolstering world civilization would collapse. Unlike any other disenfranchised group, Wilderson argues, Blacks alone will remain essentially slaves in the larger Human world, where they can never be truly regarded as Human beings, where, "at every scale of abstraction, violence saturates Black life." And while *Afropessimism* delivers a formidable philosophical account of being Black, it is also interwoven with dramatic set pieces, autobiographical stories that juxtapose Wilderson's seemingly idyllic upbringing in mid-century Minneapolis with the abject racism he later encounters—whether in late 1960s Berkeley or in apartheid South Africa, where he joins forces with the African National Congress. *Afropessimism* provides no restorative solution to the hatred that abounds; rather, Wilderson believes that acknowledging these historical and social conditions will result in personal enlightenment about the reality of our inherently racialized existence. Radical in conception, remarkably poignant, and with soaring flights of lyrical prose, *Afropessimism* reverberates with wisdom and painful clarity in the fractured world we inhabit. It positions Wilderson as a paradigmatic thinker and as a twenty-first-century inheritor of many of the African American literary traditions established in centuries past.

"In this book, William Jones, founder of Afrofuturism Network, breaks down the origins of four black comic book characters - Luke Cage, Papa Midnite, Storm, and Black Panther - and analyzes their representation throughout comic book history"--Back cover.

Syndicated cartoonist and illustrator Tim Jackson offers an unprecedented look at the rich yet largely untold story of African American cartoon artists. This book provides a historical record of the men and women who created seventy-plus comic strips, many editorial cartoons, and illustrations for articles. The volume covers the mid-1880s, the early years of the self-proclaimed black press, to 1968, when African American cartoon artists were accepted in the so-called mainstream. When the cartoon world was preparing to celebrate the one hundredth anniversary of the American comic strip, Jackson anticipated that books and articles published upon the anniversary would either exclude African American artists or feature only the three whose work appeared in mainstream newspapers after Dr. Martin Luther King Jr.'s assassination in 1968. Jackson was determined to make it impossible for critics and scholars to plead an ignorance of black cartoonists or to claim that there is no information on them. He began in 1997 cataloging biographies of African American cartoonists, illustrators, and graphic designers, and showing samples of their work. His research involved searching historic newspapers and magazines as well as books and "Who's Who" directories. This project strives not only to record the contributions of African American artists, but also to place them in full historical context. Revealed chronologically, these cartoons offer an invaluable perspective on American history of the black community during pivotal moments, including the Great Migration, race riots, the Great Depression, and both World Wars. Many of the greatest creators have already died, so Jackson recognizes the stakes in remembering them before this hidden yet vivid history is irretrievably lost.

Read about the riveting stories of Black artists who drew, mostly behind the scenes, superhero, horror, and romance comics in the early years of the industry. The life stories of each man's personal struggles and triumphs are represented as they broke through into a world formerly occupied only by white artists. Using primary source material from World War II-era Black newspapers and magazines, this compelling book profiles pioneers like E.C. Stoner, a descendant of one of George Washington's slaves. Stoner became a renowned fine artist of the Harlem Renaissance. Perhaps more fascinating is Owen Middleton who was sentenced to life in Sing Sing. Then there is Matt Baker, the most revered of the Black artists, whose exquisite art spotlights stunning women and men, and who drew the first groundbreaking Black comic book hero, Vooda! Gorgeously illustrated with rare examples of each artist's work, including full stories from mainstream comic books to rare titles like *All-Negro Comics* and *Negro Heroes*, plus unpublished artist's photos and art. *Invisible Men: The Trailblazing Black Artists of Comic Books* features Ken Quattro's over 20 years of impeccable research and writing. The social and cultural environments that formed these extraordinary artists are deftly detailed by Quattro in this must-have book!

Black Panther, Storm, Luke Cage, Misty Knight and Manifold band together to take on a dangerous wave of street-level threats in a new series by co-writers Ta-Nehisi Coates (New York Times best-selling author of *Between the World and Me* and *Marvel's Black Panther*) and Yona Harvey (*Black Panther: World of Wakanda*), and legendary artist Butch Guice! The death of a Harlem activist kicks off a mystery that will reveal surprising new secrets about the Marvel Universe's past - and set the stage for a huge story in the near future! Fear, hate and violence loom, but don't worry, The Crew's got this: They are the streets. **COLLECTING: BLACK PANTHER AND THE CREW #1-6.**

Entertaining Comics Group (EC Comics) is perhaps best-known today for lurid horror comics like *Tales from the Crypt* and for a publication that long outlived the company's other titles, *Mad* magazine. But during its heyday in the early 1950s, EC was also an early innovator in another genre of comics: the so-called "preachies," socially conscious stories that boldly challenged the conservatism and conformity of Eisenhower-era America. EC Comics examines a selection of these works—sensationally-titled comics such as "Hate!," "The Guilty!," and "Judgment Day!"—and explores how they grappled with the civil rights struggle, antisemitism, and other forms of prejudice in America. Putting these socially aware stories into conversation with EC's better-known horror stories, Qiana Whitted discovers surprising similarities between their narrative, aesthetic, and marketing strategies. She also recounts the controversy that these stories inspired and the central role they played in congressional hearings about offensive content in comics. The first serious critical study of EC's social issues comics, this book will give readers a

greater appreciation of their legacy. They not only served to inspire future comics creators, but also introduced a generation of young readers to provocative ideas and progressive ideals that pointed the way to a better America.

In 2010, Professor John Jennings and Dr. Damian Duffy compiled and published a 176-page collection of art and essays celebrating the vibrant African American independent comics community. *Black Comix* featured over 50 contributors, including Dawud Anyabwile, Eric Battle, Kenji Marshall, Afua Richardson, Larry Stroman, Rob Stull, Lance Took, and many, many more. It met high praise throughout the industry and quickly sold through its respectable print run despite interest and demand--used copies now fetch \$60-150 on Amazon and eBay. Flash-forward eight years: the comic industry has changed a lot since then, and the amount of African American talent continues to grow and amaze. While huge strides in diversity have been made, John and Damian felt the time was right for another spotlight on the topic. Rather than simply reprinting the first edition, considering the number of fresh new voices and changes in the industry, a whole new volume felt necessary. This massive volume will be a brand-new milestone spotlight on the amazing diversity in comics today.

Contextualizes the history of race within comic books and the unspoken whiteness that overwhelms American superhero narratives.

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

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.

Runyon Heights, a community in Yonkers, New York, has been populated by middle-class African Americans for nearly a century. This book—the first history of a black middle-class community—tells the story of Runyon Heights, which sheds light on the process of black suburbanization and the ways in which residential development in the suburbs has been shaped by race and class. Relying on both interviews with residents and archival research, Bruce D. Haynes describes the progressive stages in the life of the community and its inhabitants and the factors that enabled it to form in the first place and to develop solidarity, identity and political consciousness. He shows how residents came to recognize common political interests within the community, how racial consciousness provided an axis for social solidarity as well as partial insulation from racial slights, and how the suburb afforded these middle-class residents a degree of physical and social distance from the ghetto. As Haynes explores the history of Runyon Heights, we learn the ways in which its black middle class dealt with the tensions between the political interests of race and the material interests of class.

Persuasively arguing that because urban apartheid was intentionally erected it can be intentionally dismantled, *The Black Butterfly* demonstrates that America cannot reflect that Black lives matter until we see how Black neighborhoods matter.

A provocative, lively deep-dive into the meaning of America's first black president and first black presidency, from "one of the most graceful and lucid intellectuals writing on race and politics today" (*Vanity Fair*)

The fullest account to date of African American young people in a segregated city *Coming of Age in Jim Crow DC* offers a complex narrative of the everyday lives of black young people in a racially, spatially, economically, and politically restricted Washington, DC, during the 1930s. In contrast to the ways in which young people have been portrayed by researchers, policy makers, law enforcement, and the media, Paula C. Austin draws on previously unstudied archival material to present black poor and working class young people as thinkers, theorists, critics, and commentators as they reckon with the boundaries imposed on them in a Jim Crow city that was also the American emblem of equality. The narratives at the center of this book provide a different understanding of black urban life in the early twentieth century, showing that ordinary people were expert at navigating around the limitations imposed by the District of Columbia’s racially segregated politics. *Coming of Age in Jim Crow DC* is a fresh take on the New Negro movement, and a vital contribution to the history of race in America.

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.

Billionaire industrialist, cold warrior, weapons designer, alcoholic, philanthropist, Avenger—Tony Stark, alter-ego of Marvel Comics' Iron Man, has played many roles in his five decades as a superhero. From his 1963 comics debut in *Tales of Suspense* to the recent film adaptations—*The Avengers* (2012), *Iron Man 3* (2013)—hundreds of creators have had a hand in writing the character with evolving depictions and distinct artistic styles. This collection of essays provides an historical overview of an important figure in American popular culture and a close reading of Iron Man's most iconic story lines, including his origin in Vietnam, "Demon in a Bottle," "Civil War," and "Extremis."

As Senator Ernest Chambers returns to the public forum with a 2012 bid for reelection to the Nebraska office he held for thirty-eight years, Omaha native Tekla Agbala Ali Johnson presents the first public biography of this influential leader. Documenting Chambers's experience, influences, and struggles, Johnson traces the growth of the Black Power Movement in Nebraska, within the context of similar developments throughout the United States.

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.

From the beginning, both Robert Kirkman's comics and AMC's series of *The Walking Dead* have brought controversy in their presentations of race, gender and sexuality. Critics and fans have contended that the show's identity politics have veered toward the decidedly conservative, offering up traditional understandings of masculinity, femininity, heterosexuality, racial hierarchy and white supremacy. This collection of new essays explores the complicated nature of relationships among the story's survivors. In the end, characters demonstrate often-surprising shifts that consistently comment on identity politics. Whether agreeing or disagreeing with critics, these essays offer a rich view of how gender, race, class and sexuality intersect in complex new ways in the TV series and 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.

J.G. Jones (*52, Wanted*) and Mark Waid (*Irredeemable, Superman: Birthright, Kingdom Come*) weave a powerful, literary, fully-painted piece of historical fiction that examines the heroic myth while exploring themes of racism, cultural legacy, and human nature. During the Great Flood of 1927 in Chatterlee, Mississippi, the River is rising as fast as the racial and social tensions in town. But when an otherworldly being falls from the sky and challenges everything these divided people know, it changes things . . . forever. Includes a foreword by renowned film critic Elvis Mitchell. Collects the complete limited series and never-before-seen process art by J.G. Jones. "...a must read for anyone who is a fan of the medium." - *Comic Book Resources*

This tenth anniversary edition of the acclaimed and fearless graphic novel features enhanced toned art, an afterword by Mat Johnson, character sketches, and other additional material. In the early 20th Century, when lynchings were commonplace throughout the American South, a few courageous reporters from the North risked their lives to expose these atrocities. They were African-American men who, due to their light skin color, could "pass" among the white folks. They called this dangerous assignment going "incognegro." Zane Pinchback, a reporter for the New York-based *New Holland Herald*, is sent to investigate the arrest of his own brother, charged with the brutal murder of a white woman in Mississippi. With a lynch mob already swarming, Zane must stay "incognegro" long enough to uncover the truth behind the murder in order to save his brother -- and himself. Suspenseful, unsettling and relevant, *Incognegro* is a tense graphic novel of shifting identities, forbidden passions, and secrets that run far deeper than skin color. 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* *Black Comics* *Politics of Race and Representation* A&C Black

How fantasy meets reality as popular culture evolves and ignites postwar gender, sexual, and race revolutions. 2017 The Association for the Studies of the Present Book Prize Finalist Mention, 2017 Lora Romero First Book Award Presented by the American Studies Association Winner of the 2012 CLAGS Fellowship Award for Best First Book Project

in LGBT Studies In 1964, noted literary critic Leslie Fiedler described American youth as “new mutants,” social rebels severing their attachments to American culture to remake themselves in their own image. 1960s comic book creators, anticipating Fiedler, began to morph American superheroes from icons of nationalism and white masculinity into actual mutant outcasts, defined by their genetic difference from ordinary humanity. These powerful misfits and “freaks” soon came to embody the social and political aspirations of America’s most marginalized groups, including women, racial and sexual minorities, and the working classes. In *The New Mutants*, Ramzi Fawaz draws upon queer theory to tell the story of these monstrous fantasy figures and how they grapple with radical politics from Civil Rights and The New Left to Women’s and Gay Liberation Movements. Through a series of comic book case studies – including *The Justice League of America*, *The Fantastic Four*, *The X-Men*, and *The New Mutants* – alongside late 20th century fan writing, cultural criticism, and political documents, Fawaz reveals how the American superhero modeled new forms of social belonging that counterculture youth would embrace in the 1960s and after. *The New Mutants* provides the first full-length study to consider the relationship between comic book fantasy and radical politics in the modern United States.

Re-inking the nation: Jackie Ormes's black cultural front comics -- Black cat got your tongue? Catwoman, blackness, and postracialism -- African goddesses, mixed-race wonders, and baadasssss women: black women as "signs" of Africa in US comics -- Anime dreams for African girls: Nadia: the secret of blue water -- Where I'm coming from: black female artists and postmodern comix -- Conclusion: Comic book divas and the making of sequential subjects

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*

In *Speculative Blackness*, André M. Carrington analyzes the highly racialized genre of speculative fiction—including science fiction, fantasy, and utopian works, along with their fan cultures—to illustrate the relationship between genre conventions in media and the meanings ascribed to blackness in the popular imagination. Carrington’s argument about authorship, fandom, and race in a genre that has been both marginalized and celebrated offers a black perspective on iconic works of science fiction. He examines the career of actor Nichelle Nichols, who portrayed the character Uhura in the original *Star Trek* television series and later became a recruiter for NASA, and the spin-off series *Star Trek: Deep Space Nine*, set on a space station commanded by a black captain. He recovers a pivotal but overlooked moment in 1950s science fiction fandom in which readers and writers of fanzines confronted issues of race by dealing with a fictitious black fan writer and questioning the relevance of race to his ostensible contributions to the 'zines. Carrington mines the productions of Marvel comics and the black-owned comics publisher Milestone Media, particularly the representations of black sexuality in its flagship title, *Icon*. He also interrogates online fan fiction about black British women in *Buffy the Vampire Slayer* and the *Harry Potter* series. Throughout this nuanced analysis, Carrington theorizes the relationship between race and genre in cultural production, revealing new understandings of the significance of blackness in twentieth-century American literature and culture.

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.

Taking a multifaceted approach to attitudes toward race through popular culture and the American superhero, *All New, All Different?* explores a topic that until now has only received more discrete examination. Considering Marvel, DC, and lesser-known texts and heroes, this illuminating work charts eighty years of evolution in the portrayal of race in comics as well as in film and on television. Beginning with World War II, the authors trace the vexed depictions in early superhero stories, considering both Asian villains and nonwhite sidekicks. While the emergence of Black Panther, Black Lightning, Luke Cage, Storm, and other heroes in the 1960s and 1970s reflected a cultural revolution, the book reveals how nonwhite superheroes nonetheless remained grounded in outdated assumptions. Multiculturalism encouraged further diversity, with 1980s superteams, the minority-run company Milestone’s new characters in the 1990s, and the arrival of Ms. Marvel, a Pakistani-American heroine, and a new Latinx Spider-Man in the 2000s. Concluding with contemporary efforts to make both a profit and a positive impact on society, *All New, All Different?* enriches our understanding of the complex issues of racial representation in American popular culture.

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