

# Ambivalent Desire The Exotic Black Other In Jazzage France

**Ambivalent Desire**-Brett A. Berliner 2002 "Through an analysis of popular imagery, exotic fiction, travel writing, and other cultural texts, Berliner shows how the representation and reception of blacks in post-World War I France embodied competing, at times contradictory, perceptions. On the one hand, African and Caribbean blacks were depicted as a source of cultural renewal and a means for celebrating life and sexuality. On the other hand, interracial relationships were seen as a threat to French civilization, a notion reinforced by grotesque advertisements, ethnographic exhibitions, and other aesthetically repulsive images of "primitive" blacks."--BOOK JACKET.

**Race, Gender, and Comparative Black Modernism**-Jennifer M. Wilks 2008-12-01 Race, Gender, and Comparative Black Modernism revives and critiques four African American and Francophone Caribbean women writers sometimes overlooked in discussions of early-twentieth-century literature: Guadeloupean Suzanne Lacascade (dates unknown), African American Marita Bonner (1899--1971), Martinican Suzanne Césaire (1913--1966), and African American Dorothy West (1907--1998). Reexamining their most significant work, Jennifer M. Wilks demonstrates how their writing challenges prevailing racial archetypes -- such as the New Negro and the Negritude hero -- of the period from the 1920s to the 1940s, and explores how these writers tapped into modernist currents from expressionism to surrealism to produce progressive treatments of race, gender, and nation that differed from those of currently canonized black writers of the era, the great majority of whom are men. Wilks begins with Lacascade, whom she deems "best known for being unknown," reading Lacascade's novel *Claire-Solange, âme africaine* (1924) as a protofeminist, proto-Negritude articulation of Caribbean identity. She then examines the fissures left unexplored in New Negro visions of African American community by showing the ways in which Bonner's essays, plays, and short stories highlight issues of economic class. Césaire applied the ideas and techniques of surrealism to the French language, and Wilks reveals how her writings in the journal *Tropiques* (1941-45) directly and insightfully engage the intellectual influences that informed the work of canonical Negritude. Wilks' close reading of West's *The Living Is Easy* (1948) provides a retrospective critique of the forces that continued to circumscribe women's lives in the midst of the social and cultural awakening presumably embodied in the New Negro. To show how the black literary tradition has continued to confront the conflation of gender roles with social and literary conventions, Wilks examines these writers alongside the late twentieth-century writings of Maryse Condé and Toni Morrison. Unlike many literary analysts, Wilks does not bring together the four writers based on geography. Lacascade and Césaire came from different Caribbean islands, and though Bonner and West were from the United States, they never crossed paths. In considering this eclectic group of women writers together, Wilks reveals the analytical possibilities opened up by comparing

works influenced by multiple intellectual traditions.

**Sex, Sea, and Self**-Jacqueline Couiti 2021-10-15 *Sex, Sea, and Self* reassesses the place of the French Antilles and French Caribbean literature within current postcolonial thought and visions of the Black Atlantic. Using a feminist lens, this study examines neglected twentieth-century French texts by Black writers from Martinique and Guadeloupe, making the analysis of some of these texts available to readers of English for the first time. This interdisciplinary study of female and male authors reconsiders their political strategies and the critical role of French creoles in the creation of their own history. This approach recalibrates overly simplistic understandings of the victimization and alienation of French Caribbean people. In the systems of cultural production under consideration, sexuality constitutes an instrument of political and cultural consciousness in the chaotic period between 1924 and 1948. Studying sexual imagery constructed around female bodies demonstrates the significance of agency and the legacy of the past in cultural resistance and political awareness. *Sex, Sea, and Self* particularly highlights Antillean women intellectuals' theoretical contributions to Caribbean critical theory. Therefore, this analysis illuminates debates on the multifaceted and conflicted relationships between France and its overseas departments and expands ideas of nationhood in the Black Atlantic and the Americas.

**Brutality and Desire**-D. Herzog 2008-12-11 Tracing sexual violence in Europe's twentieth century from the Armenian genocide to Auschwitz and Algeria to Bosnia, this pathbreaking volume expands military history to include the realm of sexuality. Examining both stories of consensual romance and of intimate brutality, it also contributes significant new insights to the history of sexuality.

**Envisioning Black Feminist Voodoo Aesthetics**-Kameelah L. Martin 2016-09-30 In the twenty-first century, American popular culture increasingly makes visible the performance of African spirituality by black women. Disney's *Princess and the Frog* and *Pirates of the Caribbean* franchise are two notable examples. The reliance on the black priestess of African-derived religion as an archetype, however, has a much longer history steeped in the colonial othering of Haitian Vodou and American imperialist fantasies about so-called 'black magic'. Within this cinematic study, Martin unravels how religious autonomy impacts the identity, function, and perception of African women in the American popular imagination. Martin interrogates seventy-five years of American film representations of black women engaged in conjure, hoodoo, obeah, or Voodoo to discern what happens when race, gender, and African spirituality collide. She develops the framework of Voodoo aesthetics, or the inscription of African cosmologies on the black female body, as the theoretical lens through which to scrutinize black female religious performance in film. Martin places the genre of film in conversation with black feminist/womanist criticism, offering an interdisciplinary approach to film analysis. Positioning the black priestess as another iteration of Patricia Hill Collins' notion of controlling images, Martin theorizes whether film functions as a safe space for a racial and gendered embodiment in the performance of African diasporic religion. Approaching the close reading of eight signature films from a black female spectatorship, Martin works chronologically to express the trajectory of the black priestess as cinematic

motif over the last century of filmmaking. Conceptually, Martin recalibrates the scholarship on black women and representation by distinctly centering black women as ritual specialists and Black Atlantic spirituality on the silver screen.

**Metropolitan Fetish**-John Warne Monroe 2019-09-15 From the 1880s to 1940, French colonial officials, businessmen and soldiers, returning from overseas postings, brought home wooden masks and figures from Africa. This imperial and cultural power-play is the jumping-off point for a story that travels from sub-Saharan Africa to Parisian art galleries; from the pages of fashion magazines, through the doors of the Louvre, to world fairs and international auction rooms; into the apartments of avant-garde critics and poets; to the streets of Harlem, and then full-circle back to colonial museums and schools in Dakar, Bamako, and Abidjan. John Warne Monroe guides us on this journey, one that goes far beyond the world of Picasso, Matisse, and Braque, to show how the Modernist avant-garde and the European colonial project influenced each other in profound and unexpected ways. *Metropolitan Fetish* reveals the complex trajectory of African material culture in the West and provides a map of that passage, tracing the interaction of cultural and imperial power. A broad and far-reaching history of the French reception of African art, it brings to life an era in which the aesthetic category of "primitive art" was invented.

**At Home in Our Sounds**-Rachel Anne Gillett 2021-01-18 *At Home in Our Sounds* illustrates the effect jazz music had on the enormous social challenges Europe faced in the aftermath of World War I. Examining the ways African American, French Antillean, and French West African artists reacted to the heightened visibility of racial difference in Paris during this era, author Rachel Anne Gillett addresses fundamental cultural questions that continue to resonate today: Could one be both black and French? Was black solidarity more important than national and colonial identity? How could French culture include the experiences and contributions of Africans and Antilleans? Providing a well-rounded view of black reactions to jazz in interwar Paris, *At Home in Our Sounds* deals with artists from highly educated women like the Nardal sisters of Martinique, to the working black musicians performing at all hours throughout the city. In so doing, the book places this phenomenon in its historical and political context and shows how music and music-making constituted a vital terrain of cultural politics--one that brought people together around pianos and on the dancefloor, but that did not erase the political, regional, and national differences between them.

**Black Shame**-Dick van Galen Last 2015-02-26 *Black Shame* offers a detailed analysis of the recruitment and deployment of - and reactions to - African soldiers in the WWI European theatre of war. In so doing, the book paints a vivid picture of the wider debates of race and national identity provoked by the use of African troops within the main actors on the WWI scene: France, Britain, Germany and even the US. Drawing on war-time attitudes, Dick van Galen Last explores the reality and long-term consequences of the participation of African regiments in the post-war occupation of the German territories. Wide-ranging, both geographically and thematically, the first publication of its kind, *Black Shame* adds a fresh, truly comparative perspective to the scholarship in the fields of imperial and military

history, as well as war studies and postcolonial studies, and will appeal to academics and postgraduate students alike.

**To Be Free and French**-Lorelle Semley 2017-07-10 The Haitian Revolution may have galvanized subjects of French empire in the Americas and Africa struggling to define freedom and 'Frenchness' for themselves, but Lorelle Semley reveals that this event was just one moment in a longer struggle of women and men of color for rights under the French colonial regime. Through political activism ranging from armed struggle to literary expression, these colonial subjects challenged and exploited promises in French Republican rhetoric that should have contradicted the continued use of slavery in the Americas and the introduction of exploitative labor in the colonization of Africa. They defined an alternative French citizenship, which recognized difference, particularly race, as part of a 'universal' French identity. Spanning Atlantic port cities in Haiti, Senegal, Martinique, Benin, and France, this book is a major contribution to scholarship on citizenship, race, empire, and gender, and it sheds new light on debates around human rights and immigration in contemporary France.

**Colonial Metropolis**-Jennifer Anne Boittin 2010-06 World War I gave colonial migrants and French women unprecedented access to the workplaces and nightlife of Paris. After the war they were expected to return without protest to their homes?either overseas or metropolitan. Neither group, however, was willing to be discarded. ø Between the world wars, the mesmerizing capital of France?s colonial empire attracted denizens from Africa, the Caribbean, and the United States. Paris became not merely their home but also a site for political engagement. Colonial Metropolis tells the story of the interactions and connections of these black colonial migrants and white feminists in the social, cultural, and political world of interwar Paris and of how both were denied certain rights lauded by the Third Republic such as the vote, how they suffered from sensationalist depictions in popular culture, and how they pursued parity in ways that were often interpreted as politically subversive. ø This compelling book maps the intellectual and physical locales that the disenfranchised residents of Paris frequented, revealing where their stories intersected and how the personal and local became political and transnational. With a focus on art, culture, and politics, this study reveals how both groups considered themselves inhabitants of a colonial metropolis and uncovers the strategies they used to colonize the city. Together, through the politics of anti-imperialism, communism, feminism, and masculinity, these urbanites connected performances of colonial and feminine tropes, such as Josephine Baker?s, to contestations of the colonial system. ø

**Jack Johnson, Rebel Sojourner**-Theresa Runstedtler 2013-09 Discusses the life and boxing career of Jack Johnson.

**Black is Beautiful**-Paul C. Taylor 2016-03-24 Black is Beautiful identifies and explores the most significant philosophical issues that emerge from the aesthetic dimensions of black life, providing a long-overdue synthesis and the first extended philosophical treatment of

this crucial subject. The first extended philosophical treatment of an important subject that has been almost entirely neglected by philosophical aesthetics and philosophy of art Takes an important step in assembling black aesthetics as an object of philosophical study Unites two areas of scholarship for the first time - philosophical aesthetics and black cultural theory, dissolving the dilemma of either studying philosophy, or studying black expressive culture Brings a wide range of fields into conversation with one another- from visual culture studies and art history to analytic philosophy to musicology - producing mutually illuminating approaches that challenge some of the basic suppositions of each Well-balanced, up-to-date, and beautifully written as well as inventive and insightful Winner of The American Society of Aesthetics Outstanding Monograph Prize 2017

**Encyclopedia of Blacks in European History and Culture [2 volumes]**-Eric Martone  
2008-12-08 Blacks have played a significant part in European civilization since ancient times. This encyclopedia illuminates blacks in European history, literature, and popular culture. It emphasizes the considerable scope of black influence in, and contributions to, European culture. The first blacks arrived in Europe as slaves and later as laborers and soldiers, and black immigrants today along with others are transforming Europe into multicultural states. This indispensable set expands our knowledge of blacks in Western civilization. More than 350 essay entries introduce students and other readers to the white European response to blacks in their countries, the black experiences and impact there, and the major interactions between Europe and Africa, the Caribbean, and the United States that resulted in the settling of blacks in Europe. The range of information presented is impressive, with entries on noted European political, literary, and cultural figures of black descent from ancient times to the present, major literary works that had a substantial impact on European perceptions of blacks, black holidays and festivals, the struggle for civil equality for blacks, the role and influence of blacks in contemporary European popular culture, black immigration to Europe, black European identity, and much more. Offered as well are entries on organizations that contributed to the development of black political and social rights in Europe, representations of blacks in European art and cultural symbols, and European intellectual and scientific theories on blacks. Individual entries on Britain, Spain, Portugal, France, Italy, Germany, the Netherlands, Russia, Central Europe, Scandinavia, and Eastern Europe include historical overviews of the presence and contributions of blacks and discussion of country's role in the African slave trade and abolition and its colonies in Africa and the Caribbean. Suggestions for further reading accompany each entry. A chronology, resource guide, and photos complement the text.

**Black French Women and the Struggle for Equality, 1848-2016**-Félix Germain  
2018-10 Black French Women and the Struggle for Equality, 1848-2016 explores how black women in France itself, the French Caribbean, Gorée, Dakar, Rufisque, and Saint-Louis experienced and reacted to French colonialism and how gendered readings of colonization, decolonization, and social movements cast new light on the history of French colonization and of black France. In addition to delineating the powerful contributions of black French women in the struggle for equality, contributors also look at the experiences of African American women in Paris and in so doing integrate into colonial and postcolonial conversations the strategies black women have engaged in negotiating gender and race

relations à la française. Drawing on research by scholars from different disciplinary backgrounds and countries, this collection offers a fresh, multidimensional perspective on race, class, and gender relations in France and its former colonies, exploring how black women have negotiated the boundaries of patriarchy and racism from their emancipation from slavery to the second decade of the twenty-first century.

**Black Masculinity and the U. S. South**-Riche Richardson 2010-01-25 This pathbreaking study of region, race, and gender reveals how we underestimate the South's influence on the formation of black masculinity at the national level. Many negative stereotypes of black men--often contradictory ones--have emerged from the ongoing historical traumas initiated by slavery. Are black men emasculated and submissive or hypersexed and violent? Nostalgic representations of black men have arisen as well: think of the philosophical, hardworking sharecropper or the abiding, upright preacher. To complicate matters, says Riché Richardson, blacks themselves appropriate these images for purposes never intended by their (mostly) white progenitors. Starting with such well-known caricatures as the Uncle Tom and the black rapist, Richardson investigates a range of pathologies of black masculinity that derive ideological force from their associations with the South. Military policy, black-liberation discourse, and contemporary rap, she argues, are just some of the instruments by which egregious pathologies of black masculinity in southern history have been sustained. Richardson's sources are eclectic and provocative, including Ralph Ellison's fiction, Charles Fuller's plays, Spike Lee's films, Huey Newton's and Malcolm X's political rhetoric, the O. J. Simpson discourse, and the music production of Master P, the Cash Money Millionaires, and other Dirty South rappers. Filled with new insights into the region's role in producing hierarchies of race and gender in and beyond their African American contexts, this new study points the way toward more epistemological frameworks for southern literature, southern studies, and gender studies.

**Black Europe and the African Diaspora**-Darlene Clark Hine 2009 Multifaceted analyses of the African diaspora in Europe

**Black France / France Noire**-Trica Danielle Keaton 2012-06-26 In *Black France / France Noire*, scholars, activists, and novelists address the paradox of race in France: the state does not acknowledge race as a meaningful category, but experiences of antiblack racism belie claims of color-blindness.

**Black Germany**-Robbie Aitken 2013-09-26 This groundbreaking history traces the development of Germany's black community, from its origins in colonial Africa to its decimation by the Nazis during World War II. Robbie Aitken and Eve Rosenhaft follow the careers of Africans arriving from the colonies, examining why and where they settled, their working lives and their political activities, and giving unprecedented attention to gender, sexuality and the challenges of 'mixed marriage'. Addressing the networks through which individuals constituted community, Aitken and Rosenhaft explore the ways in which these relationships spread beyond ties of kinship and birthplace to constitute communities as

'black'. The study also follows a number of its protagonists to France and back to Africa, providing new insights into the roots of Francophone black consciousness and postcolonial memory. Including an in-depth account of the impact of Nazism and its aftermath, this book offers a fresh critical perspective on narratives of 'race' in German history.

**Black Soundscapes White Stages**-Edwin C. Hill 2013-09-13 *Black Soundscapes White Stages* explores the role of sound in understanding the African Diaspora on both sides of the Atlantic, from the City of Light to the islands of the French Antilles. From the writings of European travelers in the seventeenth century to short-wave radio transmissions in the early twentieth century, Edwin C. Hill Jr. uses music, folk song, film, and poetry to listen for the tragic *cri nègre*. Building a conceptualization of black Atlantic sound inspired by Frantz Fanon's pioneering work on colonial speech and desire, Hill contends that sound constitutes a terrain of contestation, both violent and pleasurable, where colonial and anti-colonial ideas about race and gender are critically imagined, inscribed, explored, and resisted. In the process, this book explores the dreams and realizations of black diasporic mobility and separation as represented by some of its most powerful soundtexts and cultural practitioners, and it poses questions about their legacies for us today. In the process, the dreams and realities of Black Atlantic mobility and separation as represented by some of its most powerful soundtexts and cultural practitioners, such as the poetry of Léon-Gontran Damas—a founder of the Négritude movement—and Josephine Baker's performance in the 1935 film *Princesse Tam Tam*. As the first in Johns Hopkins's new series on the African Diaspora, this book offers new insight into the legacies of these exceptional artists and their global influence.

**Jazz Diasporas**-Rashida Braggs 2016-01-26 "At the close of the Second World War, waves of African American musicians migrated to Paris, eager to thrive in its reinvigorated jazz scene. *Jazz Diasporas* challenges the notion that Paris was a color-blind paradise for African Americans. On the contrary, musicians--and African American artists based in Europe like writer and social critic James Baldwin--adopted a variety of strategies to cope with the cultural and social assumptions that greeted them throughout their careers in Paris, particularly in light of the cultural struggles over race and identity that gripped France as colonial conflicts like the Algerian War escalated. Through case studies of prominent musicians and thoughtful analysis of personal interviews, music, film, and literature, Rashida K. Braggs investigates the impact of this post-war musical migration. Examining a number of players in the jazz scene, including Sidney Bechet, Inez Cavanaugh, and Kenny Clarke, Braggs identifies how they performed both as musicians and as African Americans. The collaborations that they and other African Americans created with French musicians and critics complicated racial and cultural understandings of who could play and represent "authentic" jazz. Their role in French society challenged their American identity and illusions of France as a racial safe haven. In this post-war era of collapsing nations and empires, African American jazz players and their French counterparts destabilized set notions of identity. Sliding in and out of black and white and American and French identities, they created collaborative spaces for mobile and mobilized musical identities, what Braggs terms 'jazz diasporas.'"--Provided by publisher.

**The Thinking Space**-Leona Rittner 2016-03-03 The cafe is not only a place to enjoy a cup of coffee, it is also a space - distinct from its urban environment - in which to reflect and take part in intellectual debate. Since the eighteenth century in Europe, intellectuals and artists have gathered in cafes to exchange ideas, inspirations and information that has driven the cultural agenda for Europe and the world. Without the café, would there have been a Karl Marx or a Jean-Paul Sartre? The café as an institutional site has been the subject of renewed interest amongst scholars in the past decade, and its role in the development of art, ideas and culture has been explored in some detail. However, few have investigated the ways in which cafés create a cultural and intellectual space which brings together multiple influences and intellectual practices and shapes the urban settings of which they are a part. This volume presents an international group of scholars who consider cafés as sites of intellectual discourse from across Europe during the long modern period. Drawing on literary theory, history, cultural studies and urban studies, the contributors explore the ways in which cafes have functioned and evolved at crucial moments in the histories of important cities and countries - notably Paris, Vienna and Italy. Choosing these sites allows readers to understand both the local particularities of each café while also seeing the larger cultural connections between these places. By revealing how the café operated as a unique cultural context within the urban setting, this volume demonstrates how space and ideas are connected. As our global society becomes more focused on creativity and mobility the intellectual cafés of past generations can also serve as inspiration for contemporary and future knowledge workers who will expand and develop this tradition of using and thinking in space.

**The politics of Jean Genet's late theatre**-Carl Lavery 2017-10-03 Jean Genet and the politics of theatre is the first publication to situate the politics of Genet's theatre within the social, spatial and political contexts of France in the 1950s and 1960s. The book's innovative approach departs significantly from existing scholarship on Genet. Where scholars have tended to bracket Genet as either an absurdist, ritualistic or, more recently, a resistant playwright, this study argues that his theory and practice of political theatre have more in common with the affirmative ideas of thinkers such as Henri Lefebvre, Jacques Rancière and Alain Badiou. By doing so, the monograph positions Genet as a revolutionary playwright, interested in producing progressive forms of democracy. This original and interdisciplinary reading of Genet's late work will be of interest to students and practitioners of Theatre, as well as those interested in French and History.

**Hip Hop's Amnesia**-Reiland Rabaka 2012 What did rap music and hip hop culture inherit from the spirituals, classic blues, ragtime, classic jazz, and bebop? What did rap music and hip hop culture inherit from the Black Women's Club Movement, New Negro Movement, Harlem Renaissance, Hipster Movement, and Black Muslim Movement? In *Hip Hop's Amnesia* award-winning author, spoken-word artist, and multi-instrumentalist Reiland Rabaka answers these questions by rescuing and reclaiming the often-overlooked early twentieth century origins and evolution of rap music and hip hop culture.

**Exhausting Dance**-Andre Lepecki 2006-07-13 The only scholarly book in English dedicated  
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to recent European contemporary dance, *Exhausting Dance: Performance and the Politics of Movement* examines the work of key contemporary choreographers who have transformed the dance scene since the early 1990s in Europe and the US. Through their vivid and explicit dialogue with performance art, visual arts and critical theory from the past thirty years, this new generation of choreographers challenge our understanding of dance by exhausting the concept of movement. Their work demands to be read as performed extensions of the radical politics implied in performance art, in post-structuralist and critical theory, in post-colonial theory, and in critical race studies. In this far-ranging and exceptional study, Andre Lepecki brilliantly analyzes the work of the choreographers: \* Jerome Bel (France) \* Juan Dominguez (Spain) \* Trisha Brown (US) \* La Ribot (Spain) \* Xavier Le Roy (France-Germany) \* Vera Mantero (Portugal) and visual and performance artists: \* Bruce Nauman (US) \* William Pope.L (US). This book offers a significant and radical revision of the way we think about dance, arguing for the necessity of a renewed engagement between dance studies and experimental artistic and philosophical practices.

**Jazz and Postwar French Identity**-Elizabeth Vihlen McGregor 2016-06-23 In the decades following World War II, French jazz audiences engaged in a process that both challenged and reinforced ideas about their own nation and culture. By negotiating subjects such as youth culture, gender expectations, American consumer society, citizenship, racism, civil rights, and decolonization, the French jazz public expressed important beliefs about France's place in a fast-changing world and a desire to maintain a strong national identity in the face of globalization.

**Race on Display in 20th- and 21st-century France**-Katelyn E. Knox 2016 *Race on Display in 20th- and 21st-Century France* argues that the way France displayed its colonized peoples in the twentieth century continues to inform how minority authors and artists make immigrants and racial and ethnic minority populations visible in contemporary France.

**Advertising Empire**-David Ciarlo 2011-01-03 At the end of the nineteenth century, Germany turned toward colonialism, establishing protectorates in Africa, and toward a mass consumer society, mapping the meaning of commodities through advertising. These developments, distinct in the world of political economy, were intertwined in the world of visual culture. David Ciarlo offers an innovative visual history of each of these transformations. Tracing commercial imagery across different products and media, Ciarlo shows how and why the "African native" had emerged by 1900 to become a familiar figure in the German landscape, selling everything from soap to shirts to coffee. The racialization of black figures, first associated with the American minstrel shows that toured Germany, found ever greater purchase in German advertising up to and after 1905, when Germany waged war against the Herero in Southwest Africa. The new reach of advertising not only expanded the domestic audience for German colonialism, but transformed colonialism's political and cultural meaning as well, by infusing it with a simplified racial cast. The visual realm shaped the worldview of the colonial rulers, illuminated the importance of commodities, and in the process, drew a path to German modernity. The powerful vision of racial difference at the core of this modernity would have profound consequences for the

future.

**Races on Display**-Dana S. Hale 2008-03-27 While European commerce in race was substantial, the colonial trade in ideas of race was highly profitable as well. Looking at official propaganda and commercial representations in France during the Third Republic, this book explores the way the French increased the value of their racial identity at home at the expense of their colonized brothers and sisters. The French did not create the identity-effacing stereotypes of Africans, Arabs, and Indochinese. Instead they refined or remolded these images, and as they did so they redefined and remolded their images of themselves. Focusing on world's fairs, colonial expositions, and mundane manufacturers' trademarks, *Races on Display* shows not only the prevalence of racial stereotypes, but also how complex these representations prove to be.

**Diversity in Intellectual Property**-Irene Calboli 2015-05-28 This book aims to create an interface between intellectual property and diversity - including cultural, biological, religious, racial, and gender-based diversity. While acknowledging that the historical rationale for intellectual property protection is based on theories of utilitarian incentives and property rights, the authors of this volume assert that the current intellectual property framework is not incompatible with including diversity as part of its objectives. Through its various themes, this book delves into the debate of whether such inclusion can be made possible and how intellectual property norms could be effectively used to protect and promote diversity. In this volume, leading scholars address ongoing regional, national, and international debates within the contexts of diversity, the existing legal framework, and the broader political and economic climate. The authors tackle such wide-ranging topics as the prohibition against trademarking slurs and concepts of intellectual property in ancient Indian texts.

**Le Queer Impérial**-Julin Everett 2018-07-19 In *Le Queer Impérial* Julin Everett explores the taboo subject of male homoerotic desire between black Africans and white Europeans in francophone colonial and postcolonial literatures.

**Henry Ossawa Tanner**-Henry Ossawa Tanner 2012 "This book constitutes a very welcome contribution to the public appreciation and scholarly study of Henry Ossawa Tanner, a painter of considerable significance in both Europe and America, and one whose religious imagery merits careful consideration. These well-researched essays by an international team of scholars offer substantial reflections on complex issues of race and religion, and situate the artist's work and career within the context of his life and times. This is a robust framing of Tanner as a cultural phenomenon and one that readers will find quite rewarding."—David Morgan, Professor of Religion at Duke University and author of *The Embodied Eye: Religious Visual Culture and the Social Life of Feeling* "Henry Ossawa Tanner has finally been recognized as an important artist in the last twenty years, and is now firmly part of the American canon as the first major African American painter to emerge from the academy. This book enriches our understanding of Tanner's historic place

in American art by considering his work as an early modernist religious artist—a status entwined with his race, but not defined by it. These essays, by an impressive collection of scholars, are full of substantially new material, and succeed in broadening our conception of Tanner’s life and work.”—Bruce Robertson, Professor of Art and Architecture at the University of California, Santa Barbara.

**Empire Lost**-Elisabeth Mudimbe-Boyi 2009-03-16 Despite the loss of the French Empire, France and its former colonies are still bound by a common historical past. With the new global promotion of la Francophonie, the relation between the various constituencies of the French-speaking regions of the world is reexamined and debated in this book, through the conversation between scholars dealing with diverse texts and contexts that present the colonial contact and its imprint. The book illustrates how, in France and in its other worlds, that contact, its repercussions, and its memory are lived and expressed today in a variety of textual representations. The historical contact between France and its other worlds has given birth to new kinds of cross-cultural expressions in the arts, in literature, and in aesthetics, establishing interrelations and generating appropriations from both sides of the Hexagon frontier, highlighting the fluidity and the permeability of its cultural borders. The book subtext tells that the frontier between France and its other worlds is no more an unshakable geographical, political, and cultural limit, but rather a line that has become mobile, fluctuating, and permeable, and across which currents, ideas, sensitivities, and creativity are expressed, bearing testimony to vitality and diversity but also to a cross-fertilization of cultures and societies (re) crossing or meeting at that line. Seen from this latter perspective, the book comes also as an interrogation of the inclusiveness or exclusiveness of the words francophone and Francophonie, and, at an academic level, a mutual exclusion of French and Francophone Studies.

**The Culture of Sports in the Harlem Renaissance**-Daniel Anderson 2017-03-28 "Despite the many library shelves filled with books about the Harlem Renaissance and its leaders and participants, sports and what was written about sports is largely absent. This book offers a more complete understanding of African American history and, therefore, of American history by looking at how sports were and were not written about."--Brian Carroll, author of *The Black Press and Black Baseball, 1915-1955*. During the African American cultural resurgence of the 1920s and 1930s, professional athletes shared the spotlight with artists and intellectuals. Negro League baseball teams played in New York City's major-league stadiums and basketball clubs shared the bill with jazz bands at late night casinos. Yet sports remain conspicuously absent from much of the literature on the popular culture of the Harlem Renaissance. Although the black intelligentsia largely dismissed the popularity of sports, the press celebrated athletics as a means to participate in the debates of the day. A few prominent writers, such as Claude McKay and James Weldon Johnson, used sports in distinctive ways to communicate their vision of the Renaissance. Meanwhile, the writers of the Harlem press promoted sports with community consciousness, insightful analysis and a playful love of language, and argued for their importance in the fight for racial equality.

**From Fetish to Subject**-Carole Sweeney 2004 Investigates how historical and cultural  
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contexts in the 1920s and 1930s in France created an intense period of interest in cultural primitivism as well as an emergent anti-colonialism.

**Message to Our Folks**-Paul Steinbeck 2016-12-21 This year marks the golden anniversary of the Art Ensemble of Chicago, the flagship band of the Association for the Advancement of Creative Musicians. Formed in 1966 and flourishing until 2010, the Art Ensemble distinguished itself by its unique performance practices—members played hundreds of instruments on stage, recited poetry, performed theatrical sketches, and wore face paint, masks, lab coats, and traditional African and Asian dress. The group, which built a global audience and toured across six continents, presented their work as experimental performance art, in opposition to the jazz industry's traditionalist aesthetics. In *Message to Our Folks*, Paul Steinbeck combines musical analysis and historical inquiry to give us the definitive study of the Art Ensemble. In the book, he proposes a new theory of group improvisation that explains how the band members were able to improvise together in so many different styles while also drawing on an extensive repertoire of notated compositions. Steinbeck examines the multimedia dimensions of the Art Ensemble's performances and the ways in which their distinctive model of social relations kept the group performing together for four decades. *Message to Our Folks* is a striking and valuable contribution to our understanding of one of the world's premier musical groups.

**Becoming African Americans**-Clare Corbould 2009-07-31 Africa has always played a role in black identity, but it was in the tumultuous period between the two world wars that black Americans first began to embrace a modern African American identity. Throwing off the legacy of slavery and segregation, black intellectuals, activists, and organizations sought a prouder past in ancient Egypt and forged links to contemporary Africa. Their consciousness of a dual identity anticipated the hyphenated identities of new immigrants in the years after World War II, and an emerging sense of what it means to be a modern American.

**Other Combatants, Other Fronts**-Alisa Miller 2011-01-18 The First World War is a subject that has fascinated the public as well as the academic community since the close of hostilities in 1918. Over the past thirty years in particular, the historiography associated with the conflict has expanded considerably to include studies whose emphases range between the economic, social, cultural, literary, and imperial aspects of the war, all coinciding with revisions to perceptions of its military context. Nevertheless, much of the discussion of the First World War remains confined to the experiences of a narrow collection of European armies on the battlefields of Northern France and Belgium. This volume seeks to push the focus away from the Western Front and to draw out the multi-spectral nature of the conflict, examining forgotten theatres and neglected experiences. The chapters explore the question of what 'total war' meant for the lives of people around the world implicated in this momentous event, broadening current debates on the First World War as well as developing, reinforcing, and refining the existing categories of analysis. The chapters are grouped into sections that reflect neglected elements of the transnational interpretation of the conflict and aspects of the total war debate. These encompass alternative forms of mobilisation, issues of neutrality, ideas of racial identity, and the scope of violence. The

volume thus not only expands First World War studies but also contributes to the wider discourse on the shifting nature of warfare in the nineteenth and twentieth centuries. With chapters by leading scholars and early career researchers, this volume draws on a diverse range of original archival research undertaken across disciplinary and national boundaries. The contributions to the volume provide an analysis of the conflict that draws out its full breadth and complexity. The First World War demonstrated the critically important relationship between national mobilisation and total war, and saw multiple mobilisations and re-mobilisations of European populations. This theme is explored at the national, regional, and local levels through examinations of the Sicilian province of Catania, the role of science in France and Britain, and the utilisation of the narrative of maritime heroism surrounding the British sailor Jack Cornwell. For Europe's neutrals the First World War was often as total in its effects as for those states engaged in military operations. Chapters analyse the diverse range of these experiences of neutrality, from the economy and people of the Netherlands to the attitudes of Switzerland's intellectuals. Racial interpretations of modern conflict have defined much of the historiography of total war. The complexities of racial analysis with respect to total war are highlighted in chapters dealing with white colonial internees in German East Africa, the treatment of prisoners of war in Europe, and the recruitment of India's 'primitive' peoples for service in labour units. The final section of the volume considers the scale and broad scope of the violence unleashed during the First World War. Chapters on the continuation of German naval war culture after the conflict, the shaping of personal narratives of the war in the Ottoman Empire, and anti-alien violence among veterans in Canada serve to reinforce the extent to which the conflict affected wider aspects of twentieth-century history around the globe. *Other Combatants, Other Fronts* sheds light on the diverse experiences of neutral and belligerent states, and their combatants and civilians, during the tumultuous events of 1914-18. This brings to the fore the extent to which the mechanisms of conflict developed during the struggle had a truly global reach, and the impact this has had ever since in defining modern conflict. The collection reinforces the notion that although the First World War was a vast and often bewildering industrial conflict, it was ultimately a very human phenomenon.

**Frommodernisms: Paris, Harlem and the Avant-Garde**-Fionnghuala Sweeney

2013-02-06 Makes a persuasive case for a black Atlantic literary renaissance & its impact on modernist studies. These 10 new chapters stretch and challenge current canonical configurations of modernism in two key ways: by considering the centrality of black artists, writers and intellectuals as key actors and core presences in the development of a modernist avant-garde; and by interrogating 'blackness' as an aesthetic and political category at critical moments during the twentieth century. This is the first book-length publication to explore the term 'Frommodernisms' and the first study to address together the cognate fields of modernism and the black Atlantic.

**Finding Monte Cristo**-Eric Martone 2018-08-21 During his lifetime, Alexandre Dumas (1802-1870)--grandson of a Caribbean slave and author of *The Three Musketeers* and *The Count of Monte Cristo*--faced racial prejudice in his homeland of France and constantly strove to find a sense of belonging. For him, "Monte Cristo" was a symbol of this elusive quest. It proved equally elusive for those struggling to overcome slavery and its legacy in

the former French colonies. Exiled to the margins of society, 19th and 20th century black intellectuals from the Caribbean and Africa drew on Dumas' work and celebrity to renegotiate their full acceptance as French citizens. Their efforts were influenced by earlier struggles of African Americans in the decades after the Civil War, who celebrated Dumas as a black American hero.

**Zoological Surrealism**-James Leo Cahill 2019-02-19 An archive-based, in-depth analysis of the surreal nature and science movies of the pioneering French filmmaker Jean Painlevé. Before Jacques-Yves Cousteau, there was Jean Painlevé, a pioneering French scientific and nature filmmaker with a Surrealist's eye. Creator of more than two hundred films, his studies of strange animal worlds doubled as critical reimaginations of humanity. With an unerring eye for the uncanny and unexpected, Painlevé and his assistant Geneviève Hamon captured oneiric octopuses, metamorphic crustaceans, erotic seahorses, mythic vampire bats, and insatiable predatory insects. *Zoological Surrealism* draws from Painlevé's early oeuvre to rethink the entangled histories of cinema, Surrealism, and scientific research in interwar France. Delving deeply into Painlevé's archive, James Leo Cahill develops an account of "cinema's Copernican vocation"—how it was used to forge new scientific discoveries while also displacing and critiquing anthropocentric viewpoints. From Painlevé's engagements with Sergei Eisenstein, Georges Franju, and competing Surrealists to the historiographical dimensions of Jean Vigo's concept of social cinema, *Zoological Surrealism* taps never-before-examined sources to offer a completely original perspective on a cutting-edge filmmaker. The first extensive English-language study of Painlevé's early films and their contexts, it adds important new insight to our understanding of film while also contributing to contemporary investigations of the increasingly surreal landscapes of climate change and ecological emergency.

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