

kobena mercer welcome to the jungle

****Kobena Mercer Welcome to the Jungle: Exploring Identity, Art, and Cultural Critique****

kobena mercer welcome to the jungle immediately invites us into an intricate dialogue between art, identity, and cultural politics. This phrase, resonant and evocative, connects to the influential work of Kobena Mercer, a renowned British art historian and cultural theorist known for his groundbreaking analyses of contemporary art, race, and diasporic identity. "Welcome to the Jungle" is not just a catchy phrase; it symbolizes a complex terrain where issues of representation, power, and cultural negotiation play out vividly in the modern art world and beyond.

In this article, we will delve into the significance of Kobena Mercer's contributions, particularly in relation to the themes embedded in "Welcome to the Jungle." We'll explore how Mercer's work navigates the jungle of multiculturalism, postcolonial identity, and artistic expression, offering rich insights into how artists and scholars confront and reimagine cultural narratives.

The Intellectual Landscape of Kobena Mercer

Kobena Mercer is best known for his incisive critiques and essays that challenge traditional understandings of race and identity within contemporary art. His scholarship often intersects with postcolonial theory, cultural studies, and visual analysis, making him a pivotal voice in understanding the experiences of the African diaspora within global art scenes.

Mercer's work grapples with the "jungle" of cultural hybridity — a metaphor for the complex, often chaotic interplay of histories, racial identities, and aesthetic practices. By framing this metaphor within the context of "Welcome to the Jungle," Mercer invites us to consider how cultural spaces are contested and negotiated terrains, much like a dense jungle that requires navigation, understanding, and respect.

Mercer's Role in Postcolonial Art Criticism

One of Mercer's critical contributions lies in his exploration of how artists from marginalized backgrounds challenge and reshape dominant narratives. Through exhibitions, essays, and curatorial projects, Mercer has highlighted the ways artists use visual language to confront colonial histories and assert new forms of identity.

His essays often underscore the tension between mainstream art institutions and artists who bring marginalized perspectives to light. In this sense, "Welcome to the Jungle" can be seen as a metaphor for entering spaces that are traditionally exclusive or hostile, yet filled with potential for transformation and

dialogue.

"Welcome to the Jungle" as a Cultural Metaphor

The phrase "Welcome to the Jungle" is rich with metaphorical meaning, perfectly suited to Mercer's engagement with cultural complexity. Jungles are wild, unpredictable, and full of life — much like the cultural landscapes Mercer explores. The metaphor suggests both danger and excitement, chaos and possibility.

Negotiating Identity in a Complex World

Mercer's work often highlights how identity is not fixed but fluid. In multicultural societies, individuals navigate a "jungle" of cultural references, histories, and social expectations. This is particularly evident in the diaspora, where people live between worlds, negotiating hybrid identities.

In this context, "Welcome to the Jungle" echoes the challenges faced by artists and cultural theorists who seek to articulate these layered identities. Mercer's writings encourage embracing this complexity rather than simplifying or erasing it.

The Jungle of Contemporary Art

Contemporary art is itself a jungle — a space where diverse voices, styles, and narratives compete for visibility and legitimacy. Mercer's critiques often focus on how race and cultural background influence an artist's reception and categorization.

By invoking "Welcome to the Jungle," Mercer highlights the need for awareness and critical engagement with the dynamics at play within the art world. This includes recognizing systemic barriers as well as celebrating the innovative ways artists carve out space for themselves.

Impact of Kobena Mercer's Work on Artists and Scholars

Mercer's writings have had a profound impact on how art history and cultural studies address issues of race, diaspora, and identity. His nuanced approach has opened doors for more inclusive and critical perspectives.

Influence on Emerging Artists

Many contemporary artists cite Mercer's work as instrumental in shaping their understanding of identity politics in art. His encouragement to embrace hybridity and complexity empowers artists to experiment boldly with themes of race and belonging.

Shaping Academic Discourse

In academia, Mercer's essays are widely taught and referenced for their pioneering approach to visual culture and postcolonial theory. His work encourages scholars to move beyond simplistic binaries and explore the "jungle" of intersecting identities and histories.

Exploring "Welcome to the Jungle" Through Exhibitions and Curatorial Practice

Mercer's influence extends beyond writing into curatorial projects that reflect his critical ethos. Exhibitions he has curated often challenge audiences to rethink assumptions about culture and identity in contemporary art.

Exhibitions as Cultural Dialogues

Curated shows under Mercer's guidance often function as immersive experiences that invite viewers into the metaphorical jungle. These exhibitions foreground artists from diverse backgrounds, highlighting their stories and artistic innovations.

Curating with a Critical Eye

Mercer's curatorial work exemplifies how exhibitions can be sites for cultural critique and education. By carefully selecting works that engage with themes of diaspora, migration, and identity, Mercer creates spaces where complex cultural conversations can unfold.

Why "Kobena Mercer Welcome to the Jungle" Matters Today

The relevance of Kobena Mercer's insights, framed through the evocative phrase "Welcome to the Jungle," is perhaps more urgent now than ever. In an era marked by global migration, cultural clashes, and renewed debates about race and identity, his work offers valuable tools to understand and navigate these challenges.

Embracing Complexity in a Globalized World

Mercer's invitation to enter the jungle encourages us to embrace complexity and resist reductive thinking. Whether in art, culture, or social relations, recognizing the layered realities of identity enriches our collective understanding.

Fostering Cultural Dialogue and Inclusion

By spotlighting marginalized voices and perspectives, Mercer's work promotes inclusion and dialogue. "Welcome to the Jungle" becomes a call to enter spaces that may feel unfamiliar or challenging, with openness and curiosity.

Inspiring Future Generations

For young artists, scholars, and cultural practitioners, Kobena Mercer's approach offers inspiration to explore identity boldly and critically. His work continues to shape conversations that will define cultural production for years to come.

The jungle, with all its complexity and vitality, is a fitting metaphor for the vibrant and ever-evolving field that Kobena Mercer so insightfully navigates. To say "Welcome to the Jungle" in this context is to invite us all to engage deeply with the rich, challenging, and rewarding terrain of culture, identity, and art.

Frequently Asked Questions

Who is Kobena Mercer?

Kobena Mercer is a British art historian, cultural critic, and writer known for his work on contemporary art, identity, and visual culture.

What is 'Welcome to the Jungle' by Kobena Mercer about?

'Welcome to the Jungle' is an essay by Kobena Mercer that explores themes of race, identity, and representation in contemporary art and popular culture.

In which publication did Kobena Mercer's 'Welcome to the Jungle' first appear?

'Welcome to the Jungle' first appeared in a 1994 issue of the art journal 'October'.

What are the main themes discussed in 'Welcome to the Jungle'?

The essay discusses themes such as racial representation, cultural identity, urban experience, and the politics of visibility in art.

How does Kobena Mercer address the concept of the 'jungle' in his essay?

Mercer uses the 'jungle' metaphor to describe the complex, often chaotic social and cultural spaces inhabited by Black youth, highlighting both danger and vitality.

Why is 'Welcome to the Jungle' considered significant in art criticism?

It is significant because it challenges conventional narratives about race and identity in art, encouraging a more nuanced understanding of Black cultural expression.

How has 'Welcome to the Jungle' influenced contemporary discussions on race and art?

The essay has influenced scholars and artists by foregrounding issues of representation and encouraging critical engagement with how Black identities are portrayed.

Can 'Welcome to the Jungle' be connected to specific artists or movements?

Yes, Mercer references artists engaged with postcolonial identity and urban experience, linking the essay to movements like Black British art and hip-hop culture.

Where can readers access Kobena Mercer's 'Welcome to the Jungle'?

The essay can be found in academic journals, anthologies on contemporary art and cultural studies, and sometimes through university library databases.

Additional Resources

****Kobena Mercer Welcome to the Jungle: A Critical Exploration of Identity, Culture, and Visual Politics****

kobena mercer welcome to the jungle marks a significant point of engagement with contemporary art criticism, cultural theory, and the politics of identity. Kobena Mercer, a leading figure in the field of visual culture studies, has long been recognized for his incisive analyses of race, representation, and diasporic identities within the arts. The phrase “welcome to the jungle,” when associated with Mercer’s work, evokes a layered metaphorical landscape—a complex, often chaotic cultural terrain that Mercer navigates with intellectual rigor and sensitivity. This article undertakes a thorough exploration of the themes, methodologies, and broader implications embedded in Mercer’s approach to “welcome to the jungle,” situating it within the larger discourse on art, identity, and multiculturalism.

Understanding Kobena Mercer’s Framework

Kobena Mercer’s scholarship, characterized by its interdisciplinary nature, frequently interrogates the intersections between visual culture and postcolonial identity formation. His critical voice has shaped conversations around how black diasporic artists negotiate the “jungle” of cultural representation and institutional power structures. The phrase “welcome to the jungle” resonates as both an invitation and a challenge—prompting audiences and critics alike to enter a space where conventional narratives about race and culture are unsettled and re-examined.

Mercer’s analytical framework is deeply invested in unpacking how visual tropes of the “exotic,” “primitive,” and “other” have historically been employed in Western art and media to marginalize non-European identities. The “jungle” metaphor here can be read as a symbolic site of both danger and vitality, reflecting the contested terrains through which diasporic subjects assert agency.

The Role of Visual Culture in Navigating Identity

Central to Mercer’s work is the idea that visual culture serves as a critical battlefield where identities are constructed, contested, and reimagined. Whether through photography, painting, or contemporary installations, Mercer emphasizes how black artists and subjects use visual media to resist dominant stereotypes and articulate nuanced self-representations.

In “welcome to the jungle,” Mercer posits that the chaotic and vibrant imagery often associated with diasporic cultural productions is not merely aesthetic but political. It disrupts sanitized narratives of multiculturalism and forces viewers to confront the complexities of racialized experience. This approach aligns with Mercer’s broader commitment to elevating marginalized voices within art history and criticism, challenging Eurocentric canons.

“Welcome to the Jungle”: Thematic Dimensions

The metaphor of the jungle functions on multiple levels within Mercer’s discourse. It is simultaneously a critique of the exoticization of black bodies and a celebration of cultural hybridity and resilience. The jungle, as a space, is untamed and unpredictable—mirroring the experiences of diasporic communities navigating identity in postcolonial societies.

Exoticism and Its Discontents

One of the key themes Mercer addresses is the persistent allure and danger of exoticism in Western art. The “jungle” has historically been depicted as a site of primal wilderness, often coded with racialized fears and fantasies. Mercer’s analysis reveals how such imagery perpetuates reductive stereotypes, relegating black subjects to objects of spectacle rather than subjects of complexity.

Through critical essays and curatorial projects, Mercer dismantles these tropes, arguing for a more nuanced understanding that recognizes the agency of black artists in reclaiming and reinterpreting the “jungle” motif. This reclamation is vital in challenging the lingering colonial gaze embedded in visual culture.

Cultural Hybridity and Diasporic Expression

Conversely, “welcome to the jungle” also signifies the dynamic processes of cultural exchange and hybridization. Mercer highlights how diasporic artists embrace multiplicity, weaving together diverse influences from African, Caribbean, and Western traditions. This hybridity challenges fixed notions of identity, foregrounding fluidity and transformation.

In this context, the jungle is not merely a hostile environment but a fertile ground for creativity and innovation. Mercer’s work underscores the importance of recognizing these contributions to contemporary art, which often defy easy categorization and resist assimilation into mainstream narratives.

Implications for Contemporary Art and Criticism

Mercer’s engagement with “welcome to the jungle” offers critical insights into the evolving landscape of contemporary art and cultural criticism. His perspectives encourage scholars, curators, and audiences to rethink how race and identity are represented and interpreted in visual media.

Challenges in Institutional Representation

A significant aspect of Mercer's critique involves the role of art institutions in shaping public perceptions of black identity. Museums and galleries have historically marginalized or tokenized black artists, often framing their work within exotic or ethnographic tropes. Mercer calls for a reevaluation of these practices, advocating for more inclusive and contextually sensitive curatorial approaches.

This call to action is especially relevant in the ongoing debates about diversity and representation in the art world. By invoking the "jungle" metaphor, Mercer highlights the complexity and urgency of these challenges, urging institutions to move beyond superficial inclusion toward genuine engagement.

Expanding the Discourse on Race and Art

Mercer's contributions also expand critical discourse by bridging art history, cultural studies, and postcolonial theory. His work on "welcome to the jungle" exemplifies how multidisciplinary approaches can deepen understanding of race and identity in the arts.

By foregrounding the voices and experiences of black artists, Mercer disrupts dominant paradigms and enriches the field of visual culture studies. His scholarship serves as a vital resource for anyone interested in the intersections of art, politics, and identity in the 21st century.

Key Takeaways from Kobena Mercer's "Welcome to the Jungle" Concept

- **Metaphorical richness:** The "jungle" operates as a layered symbol for cultural complexity, danger, and creative potential.
- **Critique of exoticism:** Mercer exposes the problematic history of racialized representation in Western art.
- **Celebration of hybridity:** Diasporic identities are understood as fluid and multifaceted rather than static or monolithic.
- **Institutional critique:** Calls for reform in how museums and galleries present black artists and narratives.
- **Interdisciplinary approach:** Combines art history, cultural theory, and postcolonial studies to offer a

comprehensive analysis.

The phrase “kobena mercer welcome to the jungle” encapsulates a significant intellectual engagement with the challenges and possibilities inherent in contemporary cultural representation. Mercer’s work invites us to reconsider the visual and ideological landscapes we inhabit, encouraging a more critical and inclusive understanding of art and identity. As debates about race, culture, and power continue to evolve, Mercer’s insights remain profoundly relevant, offering pathways toward greater equity and richness in the global art discourse.

Kobena Mercer Welcome To The Jungle

kobena mercer welcome to the jungle: Welcome to the Jungle Kobena Mercer, 1994 On Black cultural studies

kobena mercer welcome to the jungle: *New Views on Pornography* Lynn Comella, Shira Tarrant Ph.D., 2015-02-17 This book presents thought-provoking research and data about pornography that will prompt readers to reconsider their positions on a highly controversial and current issue. Why do people use pornography? Is porn addiction a fact or myth? What is revenge porn and is it illegal? Can pornography be more diverse? This interdisciplinary collection presents well-researched facts and up-to-date data that encourage informed discussion about controversial and relevant issues in contemporary society. Chapters address topics such as the history and cultural trends of pornography, labor and production practices in creating porn, the effects of technology, current issues in obscenity law, and myths and facts about the effects of pornography. *New Views on Pornography: Sexuality, Politics, and the Law* challenges assumptions about this popular yet controversial industry. Contributors include top scholars from media studies, sociology, psychology, gender studies, criminology, politics, and the law. This book provides a comprehensive overview of pornography that will help students, educators, and general readers deepen their understanding of this provocative subject.

kobena mercer welcome to the jungle: *Pierre Loti and the Theatricality of Desire* Peter James Turberfield, 2008 *Pierre Loti and the Theatricality of Desire* offers an original analysis of patterns of unconscious desire observable in the life and work of the French orientalist writer Pierre Loti. It aims to reconcile attitudes and conduct that have been regarded as contradictory and not amenable to analysis by locating the unconscious urges that motivate them. It looks at the ambiguous feelings Loti expresses towards his mother, the conflicting desires inherent in his bisexuality, and his deeply ambiguous sense of a cultural identity as expressed through his cross-cultural transvestism. The political implications of this reappraisal are also considered, offering a potential reassessment of the apparently exploitative nature of much of Loti's writing. This new reading in terms of the unconscious not only serves as a way of understanding inconsistencies, but also suggests how such new interpretations can offer an alternative way of viewing the hierarchies of power his work portrays on both a sexual and political level. This volume is consequently of interest to those interested in gender studies and sexual politics, and offers a way of appreciating writing that might otherwise appear dated and embarrassingly sexist and colonialist in content to twenty-first century readers.

kobena mercer welcome to the jungle: *Swinging Single* Hilary Radner, Moya Luckett, 1999 Critics and defenders alike connect today's widespread anxieties about sexuality and culture to the political activism of the 1960s and the counterculture's preoccupation with the individual pursuit of

pleasure. In contrast, the essays in *Swindling Single* attribute the new sexual mores of that era not to its political upheavals but to a confluence of social, cultural, and economic factors that encouraged personal gratification and altered traditionally defined gender roles. Contributors analyze a broad range of topics: the commercialization of avant-garde and exploitation films; new visions of female sexuality in *That Girl* and *The Avengers*; the social context of such cultural icons as Hugh Hefner and Charles Manson; the intersection of race and sexuality in Eldridge Cleaver's *Soul on Ice*; and depictions of sexual pleasure in pornography and scientific films.

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kobena mercer welcome to the jungle: China's Literary and Cultural Scenes at the Turn of the 21st Century Jie Lu, 2013-10-18 China's literary and cultural production at the turn of the twenty-first century is marked by heterogeneity, plurality, and diversity. Given its complexity, the literary/cultural production of this period perhaps can be understood most productively as a response to a global modernity that has touched and transformed all aspects of contemporary Chinese reality. The eleven essays in this book offer an introduction to some of the most important works published at the turn of the twenty-first century. In combining textual analysis of specific works with theoretical insights, and in locating the texts in their sociocultural and socioeconomic contexts, the essays explore key theoretical issues and intellectual concerns of the time. They collectively draw a broad contour of new developments, major trends, and radical changes, capturing the intellectual and cultural Zeitgeist of the age. All in all, these essays offer new theoretical approaches to, and critical perspectives on, contemporary Chinese literature and culture.

kobena mercer welcome to the jungle: Eating and Identity in Postcolonial Fiction Paul Vlitos, 2018-10-11 This book focuses on the fiction of four postcolonial authors: V.S. Naipaul, Anita Desai, Timothy Mo and Salman Rushdie. It argues that meals in their novels act as sites where the relationships between the individual subject and the social identities of race, class and gender are enacted. Drawing upon a variety of academic fields and disciplines — including postcolonial theory, historical research, food studies and recent attempts to rethink the concept of world literature — it dedicates a chapter to each author, tracing the literary, cultural and historical contexts in which their texts are located and exploring the ways in which food and the act of eating acquire meanings and how those meanings might clash, collide and be disputed. Not only does this book offer suggestive new readings of the work of its four key authors, but it challenges the reader to consider the significance of food in postcolonial fiction more generally.

kobena mercer welcome to the jungle: Living Black Theology Anthony G. Reddie, 2025-05-22 *Living Black Theology* provides a challenging and radical critique of the present world order. It argues that the world as we experience it presently has its roots in the era of slavery and European colonialism, especially the British empire, the largest example of imperialism in human history. Written by the first Professor of Black Theology in the history of the University of Oxford, *Living Black Theology* offers a bold reassessment of how we can rethink the past that will challenge our contemporary ways of living. Ultimately, this text seeks to help us reimagine and remake the future, one that is more equitable and just for all peoples. This is a landmark book.

kobena mercer welcome to the jungle: *Everyday Culture* David Trend, 2015-12-03 *Everyday Culture* examines the confluence of cultural and material possibility--the bringing together of thought and action in daily life. David Trend argues that an informed and invigorated citizenry can help reverse patterns of dehumanization and social control. The impetus for *Everyday Culture* can be described in the observation by Raymond Williams that the culture is ordinary, and that the fabric of meanings that inform and organize everyday life often go undervalued and unexamined. *Everyday Culture* shares with thinkers like Williams the conviction that it is precisely the ordinariness of culture that makes it extraordinarily important. The ubiquity of everyday culture means that it affects all aspects of contemporary economic, social, and political life.

kobena mercer welcome to the jungle: *Narrative Projections of a Black British History* Eva Ulrike Pirker, 2012-03-29 This book analyses narratives that center on, construct, or comment on black British history. Outlining the emergence of black history in Britain and shifts in the politics of history, it principally focuses on recent narratives that engage critically with the historical culture surrounding black Britain.

kobena mercer welcome to the jungle: *After Poststructuralism* Rosi Braidotti, 2014-09-11 The end of the Cold War revitalised continental philosophy and, more particularly, interest in it from outside philosophy. *After Poststructuralism: Transitions and Transformations* analyses the main developments in continental philosophy between 1980-1995, a time of great upheaval and profound social change. The volume ranges across the birth of postmodernism, the differing traditions of France, Germany and Italy, third generation critical theory, radical democracy, postcolonial philosophy, the turn to ethics, feminist philosophies, the increasing engagement with religion, and the rise of performativity and post-analytic philosophy. Analyses of the major figures are integrated within the discussion. *After Poststructuralism* reveals how continental philosophy - fuelled by an intense ethical and political desire to reflect changing social and political conditions - responded to the changing world and to the key issues of the time, notably globalisation, technology and ethnicity.

kobena mercer welcome to the jungle: *Dwelling Places* James Procter, 2003 Extending geographically from London to Glasgow James Procter's study explores black literary and cultural production across the post World War Two period. The author considers how places like dwellings, bedsits and public spaces, contribute to the travelling theories of diaspora discourse.

kobena mercer welcome to the jungle: *Gendering Orientalism* Reina Lewis, 2013-06-17 In contrast to most cultural histories of imperialism, which analyse Orientalist images of rather than by women, *Gendering Orientalism* focuses on the contributions of women themselves. Drawing on the little-known work of Henriette Browne, other 'lost' women Orientalist artists and the literary works of George Eliot, Reina Lewis challenges masculinist assumptions relating to the stability and homogeneity of the Orientalist gaze. *Gendering Orientalism* argues that women did not have a straightforward access to an implicitly male position of western superiority. Their relationship to the shifting terms of race, nation and gender produced positions from which women writers and artists could articulate alternative representations of racial difference. It is this different, and often less degrading, gaze on the Orientalized 'Other' that is analysed in this book. By revealing the extent of women's involvement in the popular field of visual Orientalism and highlighting the presence of Orientalist themes in the work of Browne, Eliot and Charlotte Bronte, Reina Lewis uncovers women's roles in imperial culture and discourse. *Gendering Orientalism* will appeal to students, lecturers and researchers in cultural studies, literature, art history, women's studies and anthropology.

kobena mercer welcome to the jungle: *Andre Gide and Curiosity* Victoria Reid, 2009 This comprehensive exploration of curiosity in the fiction and life-writing of André Gide (1869-1951) is an important modernist contribution to the field of curiosity in literature and cultural studies more broadly. *Curiosity* was a credo for Gide. By observing the world and then manifesting in writing these observations, he stimulates the curiosity of readers, conceived as virtual conduits of a curiosity once his own. Using a thematic structure of sexual, scientific and writerly curiosity, this volume identifies processes of curiosity in the life-writing (including the travel-writing) which illuminate processes in the fiction, and vice versa. Theories of fetishism, gender and sexuality are applied to

Gide's corpus to illustrate his championing of a masculine curiosity of enlightenment and adventure over a feminised 'curiosité-défaillance' of disobedience and harm, and to explore objects eliciting his incuriosity. Gide's creativity is nourished by his curiosity, as close readings of his work informed by Melanie Klein's psychoanalytic writing on epistemophilia reveal. Curiosity is a rewarding, non-reductionist perspective from which the exceptional variety of Gide's subject matter, style and genre can be more coherently understood. Research draws principally on the six Pléiade volumes of Gide's oeuvre, published 1996-2009.

kobena mercer welcome to the jungle: SCM Core Text: Black Theology Anthony G. Reddie, 2013-01-26 An accessible introduction to Black Theology, helping readers understand the inherited legacy of 'race', ethnicity, difference and racism, as well as the diversity and vibrancy of this movement.

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kobena mercer welcome to the jungle: Visualising Slavery Celeste-Marie Bernier, Hannah Durkin, 2016 This book adopts a comparative and interdisciplinary perspective to investigate the experimental bodies of works produced by African, African American, African Caribbean and Black British artists in order to excavate and theorise the formal and thematic contours of an African Diasporic visual arts tradition.

kobena mercer welcome to the jungle: *The Cambridge History of Black and Asian British Writing* Susheila Nasta, Mark U. Stein, 2020-01-16 The Cambridge History of Black and Asian British Writing provides a comprehensive historical overview of the diverse literary traditions impacting on this field's evolution, from the eighteenth century to the present. Drawing on the expertise of over forty international experts, this book gathers innovative scholarship to look forward to new readings and perspectives, while also focusing on undervalued writers, texts, and research areas. Creating new pathways to engage with the naming of a field that has often been contested, readings of literary texts are interwoven throughout with key political, social, and material contexts. In making visible the diverse influences constituting past and contemporary British literary culture, this Cambridge History makes a unique contribution to British, Commonwealth, postcolonial, transnational, diasporic, and global literary studies, serving both as one of the first major reference works to cover four centuries of black and Asian British literary history and as a compass for future scholarship.

kobena mercer welcome to the jungle: *Radical Theatrics* Craig J. Peariso, 2014-12-01 From burning draft cards to staging nude protests, much left-wing political activism in 1960s America was distinguished by deliberate outrageousness. This theatrical activism, aimed at the mass media and practiced by Abbie Hoffman and the Yippies, the Black Panthers, and the Gay Activists Alliance, among others, is often dismissed as naive and out of touch, or criticized for tactics condemned as silly and off-putting to the general public. In *Radical Theatrics*, however, Craig Peariso argues that these over-the-top antics were far more than just the spontaneous actions of a self-indulgent radical impulse. Instead, he shows, they were well-considered aesthetic and political responses to a jaded cultural climate in which an unreflective "tolerance" masked an unwillingness to engage with challenging ideas. Through innovative analysis that links political protest to the art of contemporaries such as Andy Warhol, Peariso reveals how the "put-on" — the signature activist performance of the radical left — ended up becoming a valuable American political practice, one that continues to influence contemporary radical movements such as Occupy Wall Street.

kobena mercer welcome to the jungle: *Afro-Fabulations* Tavia Nyong'o, 2018-11-27 Winner, 2019 Barnard Hewitt Award for Outstanding Research in Theatre History, given by the American Society for Theatre Research Honorable Mention, 2021 Errol Hill Award, given by the American Society for Theatre Research Argues for a conception of black cultural life that exceeds

post-blackness and conditions of loss In *Afro-Fabulations: The Queer Drama of Black Life*, cultural critic and historian Tavia Nyong'o surveys the conditions of contemporary black artistic production in the era of post-blackness. Moving fluidly between the insurgent art of the 1960's and the intersectional activism of the present day, *Afro-Fabulations* challenges genealogies of blackness that ignore its creative capacity to exceed conditions of traumatic loss, social death, and archival erasure. If black survival in an anti-black world often feels like a race against time, *Afro-Fabulations* looks to the modes of memory and imagination through which a queer and black polytemporality is invented and sustained. Moving past the antirelational debates in queer theory, Nyong'o posits queerness as "angular sociality," drawing upon queer of color critique in order to name the gate and rhythm of black social life as it moves in and out of step with itself. He takes up a broad range of sites of analysis, from speculative fiction to performance art, from artificial intelligence to Blaxploitation cinema. Reading the archive of violence and trauma against the grain, *Afro-Fabulations* summons the poetic powers of queer world-making that have always been immanent to the fight and play of black life.

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