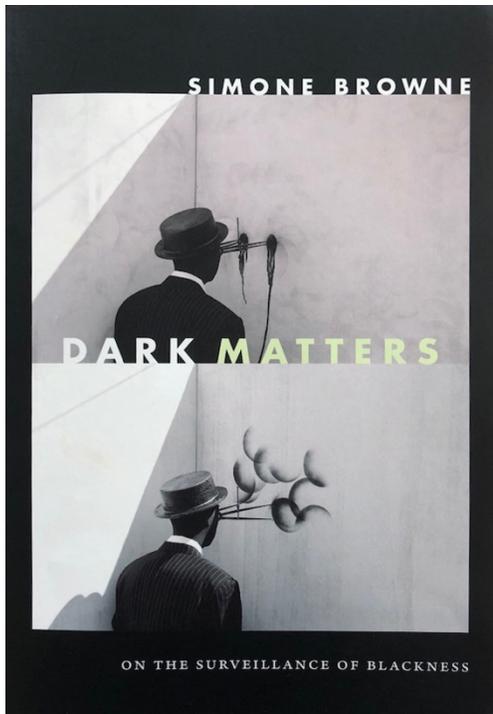
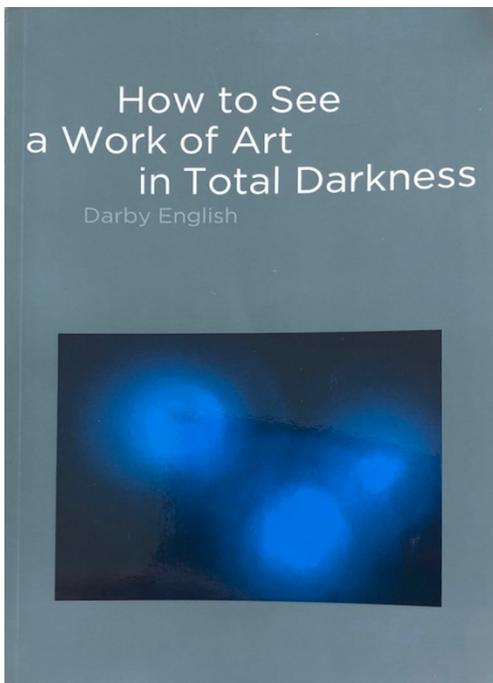


Simone Browne, *Dark Matters: On the Surveillance of Blackness*



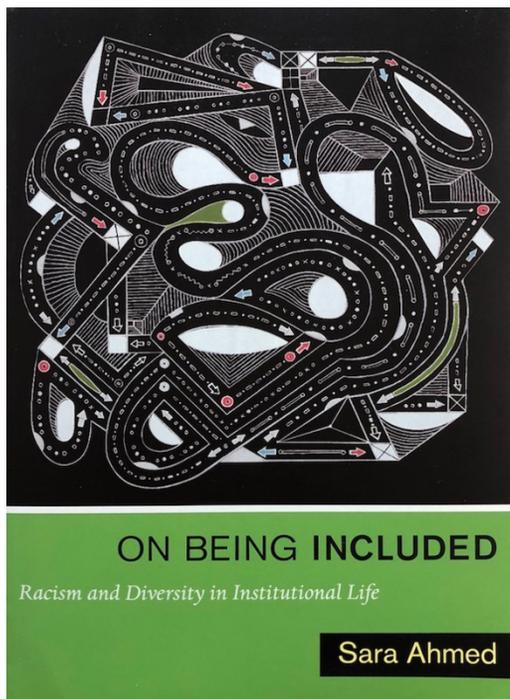
In *Dark Matters* Simone Browne locates the conditions of blackness as a key site through which surveillance is practiced, narrated, and resisted. She shows how contemporary surveillance technologies and practices are informed by the long history of racial formation and by the methods of policing black life under slavery, such as branding, runaway slave notices, and lantern laws. Placing surveillance studies into conversation with the archive of transatlantic slavery and its afterlife, Browne draws from black feminist theory, sociology, and cultural studies to analyze texts as diverse as the methods of surveilling blackness she discusses: from the design of the eighteenth-century slave ship *Brooks*, Jeremy Bentham's Panopticon, and *The Book of Negroes*, to contemporary art, literature, biometrics, and post-9/11 airport security practices. Surveillance, Browne asserts, is both a discursive and material practice that reifies boundaries, borders, and bodies around racial lines, so much so that the surveillance of blackness has long been, and continues to be, a social and political norm.

Darby English, *How to See a Work of Art in Total Darkness*



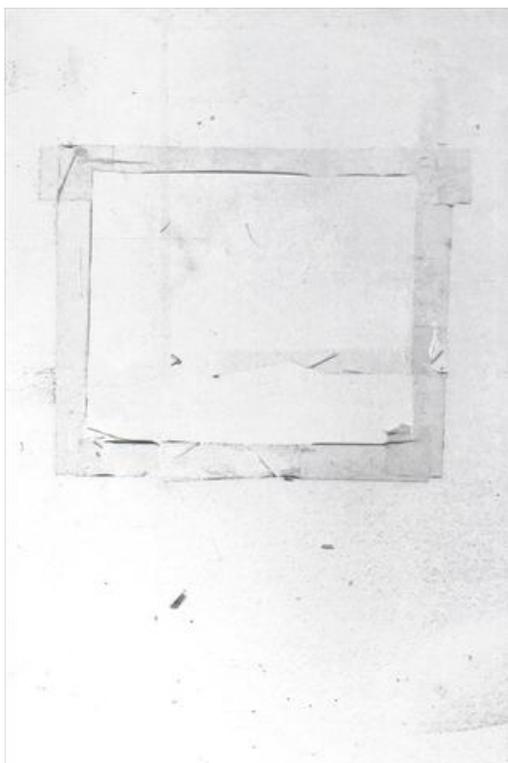
Work by black artists today is almost uniformly understood in terms of its "blackness," with audiences often expecting or requiring it to "represent" the race. In *How to See a Work of Art in Total Darkness*, Darby English shows how severely such expectations limit the scope of our knowledge about this work and how different it looks when approached on its own terms. Refusing to grant racial blackness—his metaphorical "total darkness"—primacy over his subjects' other concerns and contexts, he brings to light problems and possibilities that arise when questions of artistic priority and freedom come into contact, or even conflict, with those of cultural obligation. English examines the integrative and interdisciplinary strategies of five contemporary artists—Kara Walker, Fred Wilson, Isaac Julien, Glenn Ligon, and William Pope.L—stressing the ways in which this work at once reflects and alters our view of its informing context: the advent of postmodernity in late twentieth-century American art and culture.

Sara Ahmed: *On Being Included: Racism and Diversity in Institutional Life*



What does diversity do? What are we doing when we use the language of diversity? Sara Ahmed offers an account of the diversity world based on interviews with diversity practitioners in higher education, as well as her own experience of doing diversity work. Diversity is an ordinary, even unremarkable, feature of institutional life. Yet diversity practitioners often experience institutions as resistant to their work, as captured through their use of the metaphor of the "brick wall." *On Being Included* offers an explanation of this apparent paradox. It explores the gap between symbolic commitments to diversity and the experience of those who embody diversity. Commitments to diversity are understood as "non-performatives" that do not bring about what they name. The book provides an account of institutional whiteness and shows how racism can be obscured by the institutionalization of diversity. Diversity is used as evidence that institutions do not have a problem with racism. *On Being Included* offers a critique of what happens when diversity is offered as a solution. It also shows how diversity workers generate knowledge of institutions in attempting to transform them.

Aruna d'Souza: *Whitewalling: Art, Race, & Protest in 3 Acts*

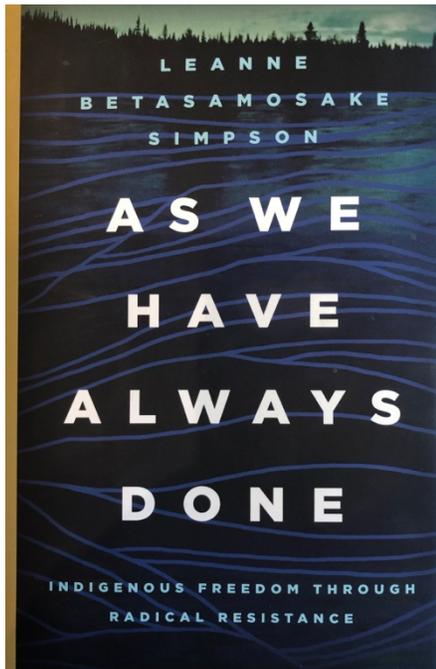


Whitewalling: Art, Race & Protest in 3 Acts is an exploratory case study in institutional racism as it has manifested in the New York City art world over the past half century. Centering public protest as the platform of the oppressed—and, in Dr. Martin Luther King, Jr.'s words, "riot as the language of the unheard"—author Aruna D'Souza offers an uncensored look at the role black artists, activists, and their allies have played in forging more equitable practices within the field of contemporary art.

Whitewalling: Art, Race & Protest in 3 Acts reflects on three incidents in the long and troubled history of art and race in America. It lays bare how the art world—no less than the country at large—has persistently struggled with the politics of race, and the ways this struggle has influenced how museums, curators and artists wrestle with notions of free speech and the specter of censorship.

Whitewalling takes a critical and intimate look at these three "acts" in the history of the American art scene and asks: when we speak of artistic freedom and the freedom of speech, who, exactly, is free to speak?

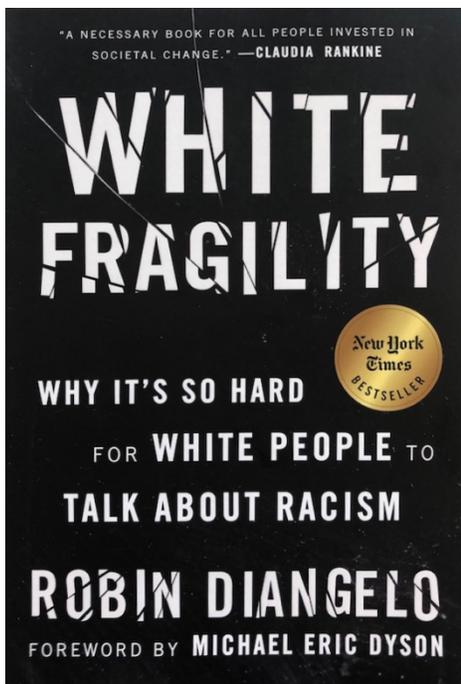
Leanne Betasamosake Simpson: *As We Have Always Done*



Across North America, Indigenous acts of resistance have in recent years opposed the removal of federal protections for forests and waterways in Indigenous lands, halted the expansion of tar sands extraction and the pipeline construction at Standing Rock, and demanded justice for murdered and missing Indigenous women. In *As We Have Always Done*, Leanne Betasamosake Simpson locates Indigenous political resurgence as a practice rooted in uniquely Indigenous theorizing, writing, organizing, and thinking.

Indigenous resistance is a radical rejection of contemporary colonialism focused around the refusal of the dispossession of both Indigenous bodies and land. Simpson makes clear that its goal can no longer be cultural resurgence as a mechanism for inclusion in a multicultural mosaic. Instead, she calls for unapologetic, place-based Indigenous alternatives to the destructive logics of the settler colonial state, including heteropatriarchy, white supremacy, and capitalist exploitation.

Robin Diangelo: *White Fragility: Why It's So Hard for White People to Talk About Racism*



White people in North America live in a social environment that protects and insulates them from race-based stress. This insulated environment of racial protection builds white expectations for racial comfort while at the same time lowering the ability to tolerate racial stress. Although white racial insulation is somewhat mediated by social class (with poor and working class urban whites being generally less racially insulated than suburban or rural whites), the larger social environment insulates and protects whites as a group through institutions, cultural representations, media, school textbooks, movies, advertising, and dominant discourses. Racial stress results from an interruption to what is racially familiar. In turn, whites are often at a loss for how to respond in constructive ways, as we have not had to build the cognitive or affective skills or develop the stamina that that would allow for constructive engagement across racial divides leading to White Fragility. White Fragility is a state in which even a minimum amount of racial stress becomes intolerable, triggering a range of defensive moves. These moves include the outward display of emotions such as anger, fear, and guilt, and behaviors such as argumentation, silence, and leaving

the stress-inducing situation. These behaviors, in turn, function to reinstate white racial equilibrium. This book explicates the dynamics of White Fragility and how we might build our capacity in the on-going work towards racial justice.