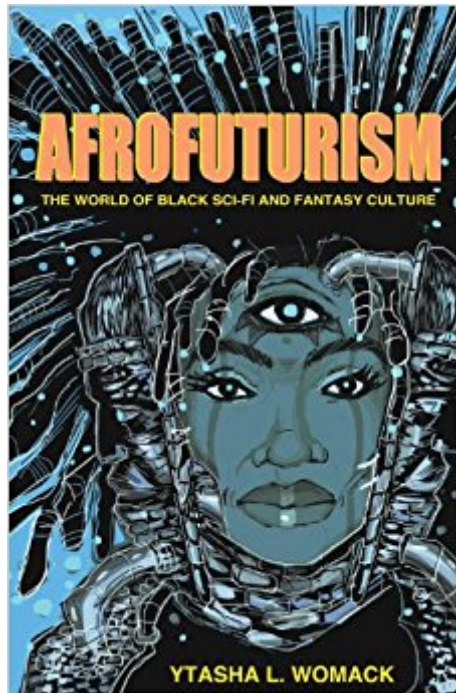




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Afrofuturism: The World Of Black Sci-Fi And Fantasy Culture



Synopsis

2014 Locus Awards Finalist, Nonfiction Category Â In this hip, accessible primer to the music, literature, and art of Afrofuturism, author Ytasha Womack introduces readers to the burgeoning community of artists creating Afrofuturist works, the innovators from the past, and the wide range of subjects they explore. From the sci-fi literature of Samuel Delany, Octavia Butler, and N. K. Jemisin to the musical cosmos of Sun Ra, George Clinton, and the Black Eyed Peasâ™ will.i.am, to the visual and multimedia artists inspired by African Dogon myths and Egyptian deities, the bookâ™s topics range from the âœalienâ• experience of blacks in America to the âœwake upâ• cry that peppers sci-fi literature, sermons, and activism. With a twofold aim to entertain and enlighten, Afrofuturists strive to break down racial, ethnic, and social limitations to empower and free individuals to be themselves.

Book Information

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Customer Reviews

Reading Ytasha L. Womack's book AFROFuturism is like having a fascinating conversation with a knowledgeable friend while sharing a generous cup of Earl Grey tea, hot. For anyone who has not heard of AFROFuturism, Womack's book is an excellent starting point. For those of us who have been involved in AFROCentric speculative fiction, photography, art or multimedia with a futuristic feel, Womack's book is a delightful confirmation that we are not alone in the universe. Womack did considerable research and her notes at the end provide helpful guidance for readers and writers of speculative fiction who want to get more involved. Womack tell us that AFROFuturism is much more

than sci-fi stories about starship captains bouncing throughout the galaxy on sexual conquests. Literature, music, art, dance, politics are all linked to inspire us to create a new future. People of African descent are seeking to go where no "person" has gone before. Each chapter explores a different aspect of AFROFuturism. She manages to meld together anecdotal material, research facts as well as personal insight without being too preachy or lofty. This is not a dry "thesis" written for academic credit, nor smoky, whimsical abstraction. It is a thoughtful document crammed with personal insights. She suggests that the word "AFROFuturism" is fairly new to the cultural scene. It was first mentioned in 1992 by a writer named Mark Dery. But George Clinton's Mothership had landed long before Dery popularized the term. Sun Ra had been creating music that talked about space and other planets in the 1950s and 60s. Samuel Delany was winning awards for his sci-fi writings in the 1970s. The Dogon nation in Africa had revealed discoveries that puzzled modern scientists long before NASA had been created.

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