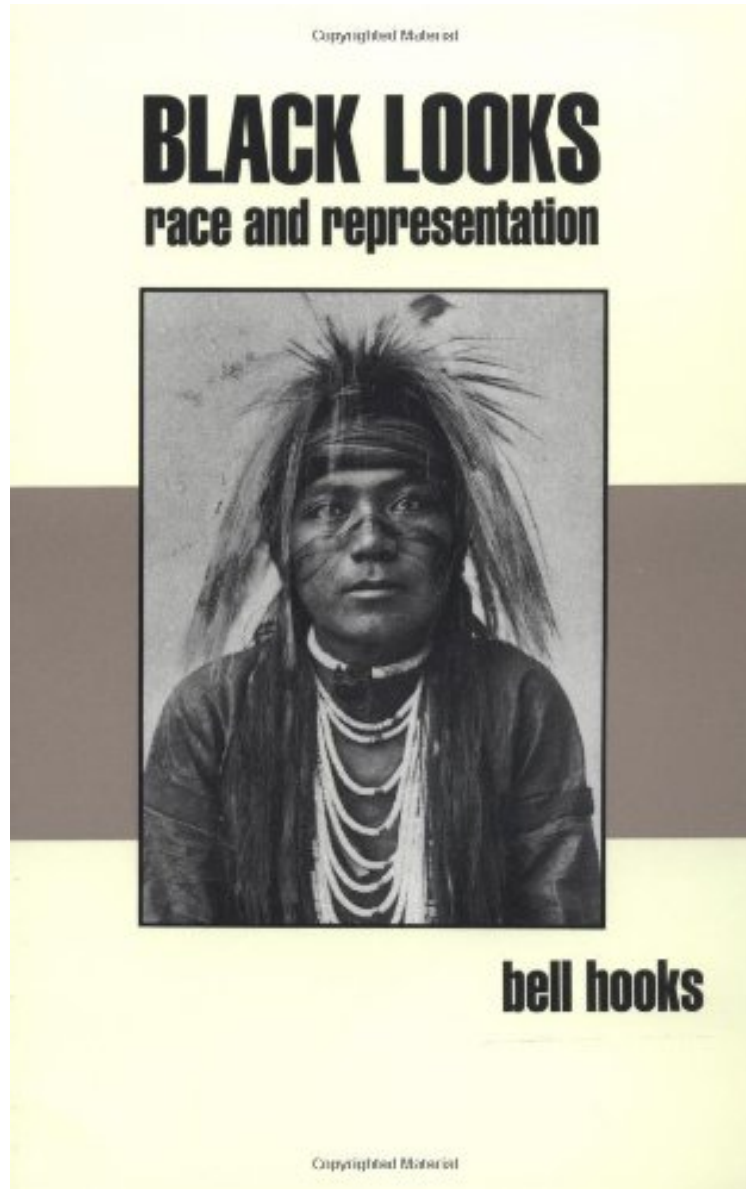


(Download pdf) Black Looks: Race and Representation

Black Looks: Race and Representation

Bell Hooks

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Bell Hooks : Black Looks: Race and Representation before purchasing it in order to gage whether or not it would be worth my time, and all praised Black Looks: Race and Representation:

3 of 3 people found the following review helpful. Great Source By Ross Wright "Dee" Provides a good explanation of how race is represented in America and the psychological impact it has on individuals. Great resource for the classroom 1 of 1 people found the following review helpful. Excellent read. Hooks extremely intelligent and

insightful. By Imoji I began reading this book at a friend's house and I was so motivated by its contents that I had to add it to my personal library. 0 of 0 people found the following review helpful. Five Stars By K. Antares One of her best works ever. She does not mince words, and is a clear speaker of the truth.

In these twelve essays, bell hooks digs ever deeper into the personal and political consequences of contemporary representations of race and ethnicity within a white supremacist culture.

From Publishers Weekly This latest collection from hooks (*Yearning*) contains a dozen recent essays on the representation of the African American experience, an area in which, she argues convincingly, little progress has been made. The author draws more effectively on her own experiences and sense of identity than do most other writers in the critical theory arena. Her gaze often falls on the ostensible recuperation of blackness into advertising, fashion and pop culture. She denounces white radicals' appropriation of an African American Other that revels in the oneness of a "primitive" people with nature. As she points out, the next step in that process is the commodification of the "primitive" by consumer culture. In other essays hooks offers brilliant analyses of the Hill-Thomas hearings and of Madonna, forcing readers to confront issues of race and representation that fans of the Material Girl would probably rather ignore and revealing the underlying reactionary bent of her music and videos. Equally striking is hooks's linkage of feminism and gay and lesbian liberation to black liberation, with a resulting rejection of a narrow and facile nationalism. Imbued with hooks's theoretical rigor, intellectual integrity, breadth of knowledge and passion, this book is a necessary read for anyone concerned with race in America. Copyright 1992 Reed Business Information, Inc. From Library Journal Hooks continues to produce some of the most challenging, insightful, and provocative writing on race and gender in the United States today. In these new essays, the author/academician expands on a theme introduced in *Breaking Bread* with Cornel West (LJ 12/91) and in earlier works: In a society that increasingly substitutes style for substance, how are the races represented to one another? Maintaining that white commodification cannibalizes African American culture, selling blacks a supermacho image that encourages violence and the subjugation of black women, hooks successfully confronts last fall's Senate Judiciary Committee hearings, imperialist images in yuppie mail-order catalogs, Madonna's use of black signifiers, the curious color blindness of feminist film criticism, relations between blacks and Native Americans, and other original and important topics. Highly recommended.- Beverly Miller, Boise State Univ. Lib., Id. Copyright 1992 Reed Business Information, Inc. Praise for the book: "This latest collection from hooks contains a dozen recent essays on the representation of the African American experience, an area in which, she argues convincingly, little progress has been made. . . . Imbued with hooks's theoretical rigor, intellectual integrity, breadth of knowledge and passion, this book is a necessary read for anyone concerned with race in America." Publishers Weekly (1999) "hooks's essays raise many of the most significant debates within black cultural life of recent times, such as relations between the sexes and the dangers of racial essentialism inherent in all forms of black nationalism. . . . She casts a fresh perspective on aspects of black women's writing and black feminist theorising" Sally Keenan, *Journal of American Studies* (1995)