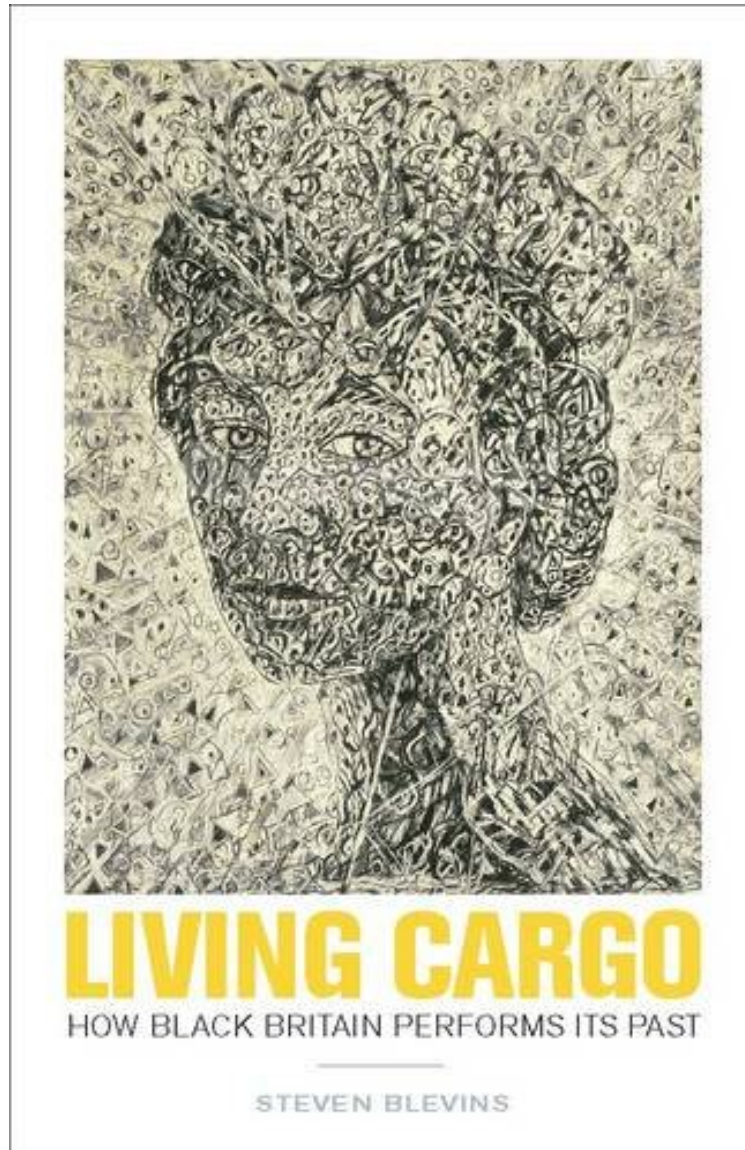


(Download) Living Cargo: How Black Britain Performs Its Past

Living Cargo: How Black Britain Performs Its Past

Steven Blevins

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Steven Blevins : Living Cargo: How Black Britain Performs Its Past before purchasing it in order to gage whether or not it would be worth my time, and all praised Living Cargo: How Black Britain Performs Its Past:

1 of 1 people found the following review helpful. Asks The Hard QuestionsBy B.B. BuchananThis book not only develops a strong analytic and philosophical argument, but bears with it the heavy question of what liberation can be for a society wrestling with a past which always exceeds it's housing. As I read I found it asking tough questions about remuneration and redress, the legal system and Black bodies, and about the complex ways that Blackness is connected

and divided by the ocean which sets the scene for the atrocities of the Trans-Atlantic Slave Trade. This book has important contributions to today's public and academic spheres, and I hope you enjoy it as much as I have!

Offering a wide-ranging study of contemporary literature, film, visual art, and performance by writers and artists who live and work in the United Kingdom but also maintain strong ties to postcolonial Africa and the Caribbean, *Living Cargo* explores how contemporary black British culture makers have engaged with the institutional archives of colonialism and the Atlantic slave trade in order to reimagine blackness in British history and to make claims for social and political redress. Steven Blevins calls this reimagining unhousing history an aesthetic and political practice that animates and improvises on the institutional archive, repurposing it toward different ends and new possibilities. He discusses the work of novelists, including Caryl Phillips, Fred D'Aguiar, David Dabydeen, and Bernardine Evaristo; filmmakers Isaac Julien and Inge Blackman; performance poet Dorothea Smartt; fashion designer Ozwald Boateng; artists Hew Locke and Yinka Shonibare; and the urban redevelopment of Bristol, England, which unfolded alongside the public demand to remember the city's slave-trading past. *Living Cargo* argues that the colonial archive is neither static nor residual but emergent. By reassembling historical fragments and traces consolidated in the archive, these artists not only perform a kind of counter-historiography, they also imagine future worlds that might offer amends for the atrocities of the past.

"*Living Cargo* is an elegant and beautifully imagined book that reactivates archival records and makes them speak anew." Shane Vogel, Indiana University
"Grounded in rigorous theoretical inquiry, archival research, and sophisticated textual analysis, *Living Cargo* is a rich and nuanced contribution to black Atlantic studies, gender and sexuality studies, and cultural theory." Nicole Fleetwood, Rutgers University