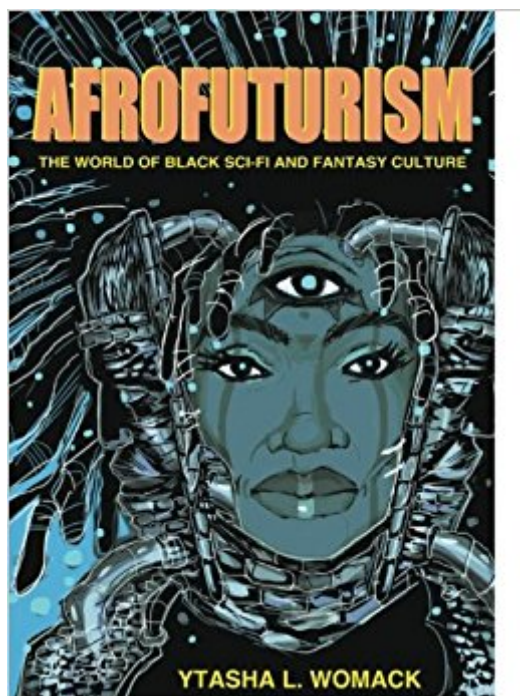


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Afrofuturism: The World Of Black Sci-Fi And Fantasy Culture



Synopsis

Comprising elements of the avant-garde, science fiction, cutting-edge hip-hop, black comix, and graphic novels, Afrofuturism spans both underground and mainstream pop culture. With a twofold aim to entertain and enlighten, Afrofuturists strive to break down racial, ethnic, and all social limitations to empower and free individuals to be themselves. This book introduces readers to the burgeoning artists creating Afrofuturist works, the history of innovators in the past, and the wide range of subjects they explore. From the sci-fi literature of Samuel Delaney, Octavia Butler, and NK Jemison to the musical cosmos of Sun Ra, George Clinton, and the Black Eye Peas Will.i.am, who debuted "Reach for the Stars" on Mars, to the visual and multimedia artists inspired by African Dogon myths and Egyptian deities. Topics range from the "alien" experience of blacks in America to the "wake up" cry peppering sci-fi literature, sermons, and activism. Interviews with rappers, composers, musicians, singers, authors, comic illustrators, painters, and DJs, as well as Afrofuturist professors, will provide a firsthand look at this fascinating movement. Ytasha L. Womack is a filmmaker, futurist and the author of *Post Black: How a New Generation is Redefining African American Identity* and the coeditor of *Beats Rhymes and Life: What We Love and Hate About Hip Hop*. She is also the creator of the *Rayla 2212* sci fi/multimedia series and author of *2212: Book of Rayla*. She lives in Chicago.

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Customer Reviews

"At last! A real book about a deeply elusive topic—Black people and the possibility of what

Sun Ra used to call the *Alter Destiny*. Ytasha Womack takes us on a quantum romp through the Afro-Multiverse: she explains some of the biggest, brightest, fastest, heaviest and loudest things in the known world and beyond! At heart, Afrofuturism gives you a vast and intuitive feel for some of the most pressing issues facing young progressives in the early 21st Century.

• DJ Spooky

“Ytasha L. Womack’s book *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture* is one of the most comprehensive and relevant reads in the black science fiction realm to date. I highly recommend this book as it masterfully covers the genre’s humble past, its flourishing present and promising future. This is definitely a fantastically, engaging read. I couldn’t put it down.”

• Jarvis Sheffield, The Black Science Fiction Society

“When I coined the term “Afrofuturism” in 1992, who knew young cultural critics like Ytasha Womack would make it their own? Accessibly written, with an emphasis on the politics of the here and now, *Afrofuturism* beckons us through an intellectual wormhole, into a universe where dark matter is, at last, visible.”

• Mark Dery, cultural critic, author, lecturer

“This book is the gravity that holds the universe of ideas that define Afrofuturism. Finally, the starting point for our welcomed explorers.”

• King Britt, universal sonic architect

A smooth blend between a personal memoir and a reference source for those interested in delving into the world of afrofuturism.”

• *Futuristically Ancient*

Provocative and highly detailed, accessible to both geeks and laymen... a fascinating glimpse into what Sun Ra called ‘the *Alter Destiny*.’”

• *Smooth Magazine*

Ytasha L. Womack is a filmmaker, futurist, and the author of *Post Black: How a New Generation Is Redefining African American Identity* and *2212: Book of Rayla*. She is the creator of the *Rayla 2212* sci-fi multimedia series, the director of the award-winning film *The Engagement*, the producer and writer of *Love Shorts*, and the coeditor of *Beats Rhymes and Life: What We Love and Hate About Hip Hop*. She has written for many publications including *Ebony* and the *Chicago Tribune* and has appeared on *E! True Hollywood Stories: Rappers Wives*.

I bought this book right after reading Octavia Butler’s “*Bloodchild*” (which I highly recommend) because I wanted a little more insight regarding black’s in science fiction. I have sadly read very little author’s that are Black/African American, and I’m glad I’m correcting that. Without spoiling it, I will say that this definitely a book you may not necessarily read for pleasure, though I did. This is one of those books you could take notes in, learn something, use as a reference. This could be a gateway book to other books in the genre of afrofuturism. Of course, I did enjoy it because I learned some

history regarding famous artists and where afrofuturism originated from (to an extent) and where that influence has led since. I would recommend this to anyone interested in a little history lesson, some more author's and artists to discover, etc.

As a self proclaimed Afrofuturist author and artist, I found Ms. Womack's work to be both informative and inspiring. Growing up in the inner city of Cleveland, OH, I often felt alone and isolated while watching Star Trek and dreaming of a better and diverse future. I now feel a sense of community...I have truly found my tribe. :D Many thanks to Ms. Womack for her thought provoking and well researched work. Power Up!

There are a few interesting ideas here, but this book is not clear about what it wants to be. It is not really deep dive into the ideas, it is not really a history, it is not really a reading list... it is a bit of all those things but ends up feeling more like a personal testimonial about how cool afrofuturism is than anything else.

Nice over-view of the journey through sci-fi diversity. Interesting facts and interviews.

I was under the impression that this book with be a collection of sci-fi works by black afrofuturists and speculative fiction writers. Not so. This book traces the beginnings of afrofuturistic thought before afrofuturism was a word. I'm still reading the book, however, I am very, very pleased.

A very good, well documented look into a history I was not totally aware of.

For anyone wondering what it is and what it encompasses, this is a wonderful book that is thoughtful and insightful. I usually don't like books *about* genres/movements, they usually do too much pigeonholing, but Womack gives great examples to back up her explanations of the art, philosophy and emergence of the Afrofuturism. The book is more like a window giving a glimpse of the movement rather than an attempt to simplistically define it.

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