

Pageants Parlors And Pretty Women

From the civil rights and Black Power era of the 1960s through antiapartheid activism in the 1980s and beyond, black women have used their clothing, hair, and style not simply as a fashion statement but as a powerful tool of resistance. Whether using stiletto heels as weapons to protect against police attacks or incorporating African-themed designs into everyday wear, these fashion-forward women celebrated their identities and pushed for equality. In this thought-provoking book, Tanisha C. Ford explores how and why black women in places as far-flung as New York City, Atlanta, London, and Johannesburg incorporated style and beauty culture into their activism. Focusing on the emergence of the "soul style" movement—represented in clothing, jewelry, hairstyles, and more—Liberated Threads shows that black women’s fashion choices became galvanizing symbols of gender and political liberation. Drawing from an eclectic archive, Ford offers a new way of studying how black style and Soul Power moved beyond national boundaries, sparking a global fashion phenomenon. Following celebrities, models, college students, and everyday women as they moved through fashion boutiques, beauty salons, and record stores, Ford narrates the fascinating intertwining histories of Black Freedom and fashion. In the South, one notion of “ being ugly ” implies inappropriate or coarse behavior that transgresses social norms of courtesy. While popular stereotypes of the region often highlight southern belles as the epitome of feminine power, women writers from the South frequently stray from this convention and invest their fiction with female protagonists described as ugly or chastised for behaving that way. Through this divergence, “ ugly ” can be a force for challenging the strictures of normative southern gender roles and marriage economies. In Being Ugly: Southern Women Writers and Social Rebellion, Monica Carol Miller reveals how authors from Margaret Mitchell to Monique Truong employ “ ugly ” characters to upend the expectations of patriarchy and open up more possibilities for southern female identity. Previous scholarship often conflates ugliness with such categories as the grotesque, plain, or abject, but Miller disassociates these negative descriptors from a group of characters created by southern women writers. Focusing on how such characters appear prone to rebellious and socially inappropriate behavior, Miller argues that ugliness subverts assumptions about gender by identifying those who are unsuitable for the expected roles of marriage and motherhood. As opposed to familiar courtship and marriage plots, Miller locates in fiction by southern women writers an alternative genealogy, the ugly plot. This narrative tradition highlights female characters whose rebellion offers a space for re-imagining alternative lives and households in opposition to the status quo. Reading works by canonical writers like Zora Neale Hurston, Flannery O ’ Connor, and Eudora Welty, along with recent texts by contemporary authors like Helen Ellis, Lee Smith, and Jesmyn Ward, Being Ugly offers an important new perspective on how southern women writers confront regressive ideologies that insist upon limited roles for women.

Recent years have seen the conversation around black hair reach tipping point, yet detractors still proclaim ‘it’s only hair!’ when it never is. This book seeks to re-establish the cultural significance of African hairstyles, using them as a blueprint for decolonisation. Over a series of wry, informed essays, the author takes us from pre-colonial Africa, through the Harlem Renaissance, Black Power and into today’s Natural Hair Movement, the Cultural Appropriation Wars and beyond. We look at the trajectory from hair capitalists like Madam CJ Walker in the early 1900s to the rise of Shea Moisture today, touching on everything from women’s solidarity and friendship, to forgotten African scholars, to the dubious provenance of Kim Kardashian’s braids. The scope of black hairstyling ranges from pop culture to cosmology, from prehistoric times to the (afro)futuristic. Uncovering sophisticated indigenous mathematical systems - the bedrock of modern computing - in black hair styles, alongside styles that served as secret intelligence networks leading enslaved Africans to freedom, Don’t Touch My Hair proves that far from being only hair, black hairstyling culture can be understood as an allegory for black oppression and, ultimately, liberation.

The thoroughly revised and updated second edition of the Routledge Handbook of Cultural Sociology provides an unparalleled overview of sociological and related scholarship on the complex relations of culture to social structures and everyday life. With 70 essays written by scholars from around the world, the book brings diverse approaches into dialogue, charting new pathways for understanding culture in our global era. Short, accessible chapters by contributing authors address classic questions, emergent issues, and new scholarship on topics ranging from cultural and social theory to politics and the state, social stratification, identity, community, aesthetics, and social and cultural movements. In addition, contributors explore developments central to the constitution and reproduction of culture, such as power, technology, and the organization of work. This handbook is essential reading for undergraduate and postgraduate students interested in a wide range of subfields within sociology, as well as cultural studies, media and communication, and postcolonial theory.

Tattoos, Women and the Politics of the Body

Aesthetic Labour

Don't Touch My Hair

Hawaii's Story

Covered in Ink

White Sororities and the Making of American Ladyhood

2nd Edition

Southern Beauty explains a curiosity: why a feminine ideal rooted in the nineteenth century continues to enjoy currency well into the twenty-first. Elizabeth Bronwyn Boyd examines how the continuation of certain gender rituals in the American South has served to perpetuate racism, sexism, and classism. In a trio of popular gender rituals-sorority rush, beauty pageants, and the Confederate Pageant of the Natchez (Mississippi) Pilgrimage-young white southern women have readily ditched contemporary modes of dress and comportment for performances of purity, gentility, and deference. Clearly, the ability to "do" white southern womanhood, convincingly and on cue, has remained a valued performance. But why? Based on ethnographic research and more than sixty taped interviews, Southern Beauty goes behind the scenes of the three rituals to explore the motivations and rewards associated with participation. The picture that Boyd paints is not pretty: it is one of southern beauties securing status and sustaining segregation by making nostalgic gestures to the southern past. Boyd also maintains that the audiences for these rituals and pageants have been complicit, unwilling to acknowledge the beauties' racial work or their investment in it. With its focus on performance, Southern Beauty moves beyond representations to show how femininity in motion-stylized and predictable but ephemeral-has succeeded as an enduring emblem, where other symbols faltered, by failing to draw scrutiny. Continuing to make the moves of region and race even as many Confederate symbols have been retired, the southern beauty has persisted, maintaining power and privilege through consistent performance.

This book explores the significance of the peach as a cultural icon and viable commodity in the American South.

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From the South’s pageant queens to the importance of beauty parlors to African American communities, it is easy to see the ways beauty is enmeshed in southern culture. But as Blain Roberts shows in this incisive work, the pursuit of beauty in the South was linked to the tumultuous racial divides of the region, where the Jim Crow-era cosmetics industry came of age selling the idea of makeup that emphasized whiteness, and where, in the 1950s and 1960s, black-owned beauty shops served as crucial sites of resistance for civil rights activists. In these times of strained relations in the South, beauty became a signifier of power and affluence while it reinforced racial strife. Roberts examines a range of beauty products, practices, and rituals—cosmetics, hairdressing, clothing, and beauty contests—in settings that range from tobacco farms of the Great Depression to 1950s and 1960s college campuses. In so doing, she uncovers the role of female beauty in the economic and cultural modernization of the South. By showing how battles over beauty came to a head during the civil rights movement, Roberts sheds new light on the tactics southerners used to resist and achieve desegregation.

Fashion and Beauty in the Time of Asia

The Power of Food and the Making of an American Region

African American Culture: An Encyclopedia of People, Traditions, and Customs [3 volumes]

Culture, Agriculture, and Environment in the American South

Women of the Storm

Looking for Miss America

Denmark Vesey's Garden

The most important collection of essays on American Women's History This collection incorporates the most influential and groundbreaking scholarship in the area of American women's history, featuring twenty-three original essays on critical themes and topics. It assesses the past thirty years of scholarship, capturing the ways that women's historians confront issues of race, class, gender, and sexuality. This second edition updates essays related to Indigenous women, slavery, the American Revolution, Civil War, the West, activism, labor, popular culture, civil rights, and feminism. It also includes a discussion of laws, capitalism, gender identity and transgender experience, welfare, reproductive politics, oral history, as well as an exploration of the perspectives of free Blacks and migrants and refugees. Spanning from the 15th through the 21st centuries, chapters show how historians of women, gender, and sexuality have challenged established chronologies and advanced new understandings of America's political, economic, intellectual and social history. This edition also features a new essay on the history of women's suffrage to coincide with the 100th anniversary of passage of the 19th Amendment, as well as a new article that carries issues of women, gender and sexuality into the 21st century. Includes twenty-three original essays by leading scholars in American women's, gender and sexuality history Highlights the most recent scholarship on the key debates and future directions of this popular and contemporary field Substantially updates the first edition with new authors and topics that represent the expanding fields of women, gender, and sexuality Engages issues of race, ethnicity, region, and class as they shape and are shaped by women's and gender history Covers the breadth of American Women's history, including Native women, colonial law and religion, slavery and freedom, women's activism, work and welfare, culture and capitalism, the state, feminism, digital and oral history, and more A Companion to American Women's History, Second Edition is an ideal book for advanced undergraduates and graduate students studying American/U.S. women's history, history of gender and sexuality, and African American women's history. It will also appeal to scholars of these areas at all levels, as well as public historians working in museums, archives, and historic sites.

This collection addresses the burgeoning interest in the body as a site of affective and somatic, as well as sociocultural, communication. It explores what performers do with bodies in practice, rehearsal, and performance and how that translates to audiences and their sociopolitical contexts.

One of Janet Maslin’s Favorite Books of 2018, The New York Times One of John Warner’s Favorite Books of 2018, Chicago Tribune Named one of the “Best Civil War Books of 2018” by the Civil War Monitor “A fascinating and important new historical study.” --Janet Maslin, The New York Times “A stunning contribution to the historiography of Civil War memory studies.” --Civil War Times The stunning, groundbreaking account of “the ways in which our nation has tried to come to grips with its original sin” (Providence Journal) Hailed by the New York Times as a “fascinating and important new historical study that examines. . . . the place where the ways slavery is remembered mattered most,” Denmark Vesey’s Garden “maps competing memories of slavery from abolition to the very recent struggle to rename or remove Confederate symbols across the country” (The New Republic). This timely book reveals the deep roots of present-day controversies and traces them to the capital of slavery in the United States: Charleston, South Carolina, where almost half of the slaves brought to the United States stepped onto our shores, where the first shot at Fort Sumter began the Civil War, and where Dylann Roof murdered nine people at Emanuel A.M.E. Church, which was co-founded by Denmark Vesey, a black revolutionary who plotted a massive slave insurrection in 1822. As they examine public rituals, controversial monuments, and competing musical traditions, “Kytle and Roberts’s combination of encyclopedic knowledge of Charleston’s history and empathy with its inhabitants’ past and present struggles make them ideal guides to this troubled history” (Publishers Weekly, starred review). A work the Civil War Times called “a stunning contribution, ” Denmark Vesey’s Garden exposes a hidden dimension of America’s deep racial divide, joining the small bookshelf of major, paradigm-shifting interpretations of slavery’s enduring legacy in the United States.

"Black is Beautiful!" The words were the exuberant rallying cry of a generation of black women who threw away their straightening combs and adopted a proud new style they called the Afro. The Afro, as worn most famously by Angela Davis, became a veritable icon of the Sixties. Although the new beauty standards seemed to arise overnight, they actually had deep roots within black communities. Tracing her story to 1891, when a black newspaper launched a contest to find the most beautiful woman of the race, Maxine Leeds Craig documents how black women have negotiated the intersection of race, class, politics, and personal appearance in their lives. Craig takes the reader from beauty parlors in the 1940s to late night political meetings in the 1960s to demonstrate the powerful influence of social movements on the experience of daily life. With sources ranging from oral histories of Civil Rights and Black Power Movement activists and men and women who stood on the sidelines to black popular magazines and the black movement press, Ain't I a Beauty Queen? will fascinate those interested in beauty culture, gender, class, and the dynamics of race and social movements.

Cultivating Achievement, Respect, and Empowerment (CARE) for African American Girls in PreK?12 Settings

Patriarchy and the Politics of Beauty

Southern Women Writers and Social Rebellion

The Routledge History of Twentieth-Century America

Drag Queens and Beauty Queens

Black Women's Activism in Rural Arkansas, 1914-1965

Thinking alongside the Human

Women of Discriminating Taste examines the role of historically white sororities in the shaping of white womanhood in the twentieth century. As national women’s organizations, sororities have long held power on college campuses and in American life. Yet the groups also have always been conservative in nature and inherently discriminatory, selecting new members on the basis of social class, religion, race, or physical attractiveness. In the early twentieth century, sororities filled a niche on campuses as they purported to prepare college women for “ladyhood.” Sorority training led members to comport themselves as hyperfeminine, heterosocially inclined, traditionally minded women following a model largely premised on the mythical image of the southern lady. Although many sororities were founded at non-southern schools and also maintained membership strongholds in many non-southern states, the groups adhered to a decidedly southern aesthetic—a modernized version of Lost Cause ideology—in their social training to deploy a conservative agenda. Margaret L. Freeman researched sorority archives, sorority-related materials in student organizations, as well as dean of women’s, student affairs, and president’s office records collections for historical data that show how white southerners repeatedly called upon the image of the southern lady to support southern racial hierarchies. Her research also demonstrates how this image could be easily exported for similar uses in other areas of the United States that shared white southerners’ concerns over changing social demographics and racial discord. By revealing national sororities as significant players in the grassroots conservative movement of the twentieth century, Freeman illuminates the history of contemporary sororities’ difficult campus relationships and their continuing legacy of discriminatory behavior and conservative rhetoric.

A small dolphin on the ankle, a black line on the lower back, a flower on the hip, or a child’s name on the shoulder blade—among the women who make up the twenty percent of all adults in the USA who have tattoos, these are by far the most popular choices. Tattoos like these are cute, small, and can be easily hidden, and they fit right in with society’s preconceived notions about what is ‘gender appropriate’ for women. But what about women who are heavily tattooed? Or women who visibly wear imagery, like skulls, that can be perceived as masculine or ugly when inked on their skin? Drawing on autoethnography, and extensive interviews with heavily tattooed women, Covered in Ink provides insight into the increasingly visible subculture of women with tattoos. Author Beverly Thompson visits tattoos parlors, talking to female tattoo artists and the women they ink, and she attends tattoo conventions and Miss Tattoo pageants where heavily tattooed women congregate to share their mutual love for the art form. Along the way, she brings to life women’s love of ink, their very personal choices of tattoo art, and the meaning tattooing has come to carry in their lives, as well as their struggles with gender norms, employment discrimination, and family rejection. Thompson finds that, despite the stigma and social opposition heavily tattooed women face, many feel empowered by their tattoos and strongly believe they are creating a space for self-expression that also presents a positive body image. A riveting and unique study, Covered in Ink provides important insight into the often unseen world of women and tattooing. Instructor’s Guide

"Better Living by Their Own Bootstraps is the first major study to consider Black women's activism in rural Arkansas. The text explores Arkansas's rural history to foreground Black women's navigation of racial and gender politics as a means to uplift African Americans, develop opportunities for social mobility, and subvert the formidable structures of white supremacy during the Jim Crow years"--

Only in recent decades has the American academic profession taken women’s history seriously. But the very concept of women’s history has a much longer past, one that’s intimately entwined with the development of American advertising and consumer culture. Selling Women’s History reveals how, from the 1900s to the 1970s, popular culture helped teach Americans about the accomplishments of their foremothers, promoting an awareness of women’s wide-ranging capabilities. On one hand, Emily Westkaemper examines how this was a marketing ploy, as Madison Avenue co-opted women’s history to sell everything from Betsy Ross Red lipstick to Virginia Slims cigarettes. But she also shows how pioneering adwomen and female historians used consumer culture to publicize histories that were ignored elsewhere. Their feminist work challenged sexist assumptions about women’s subordinate roles. Assessing a dazzling array of media, including soap operas, advertisements, films, magazines, calendars, and greeting cards, Selling Women’s History offers a new perspective on how early- and mid-twentieth-century women saw themselves. Rather than presuming a drought of female agency between the first and second waves of American feminism, it reveals the subtle messages about women’s empowerment that flooded the marketplace.

Rethinking Beauty Politics in Neoliberalism

Shade Shifters

Being Ugly

The Edible South

Denmark Vesey's Garden

Ain't I a Beauty Queen?

Packaging Feminism in Twentieth-Century American Popular Culture

Pageants, Parlors, and Pretty WomenRace and Beauty in the Twentieth-Century SouthUNC Press Books

How transnational modernity is taking shape in and in relation to Asia Fashion and Beauty in the Time of Asia considers the role of bodily aesthetics in the shaping of Asian modernities and the formation of the so-called “Asian Century.” S. Heijin Lee, Christina H. Moon, and Thuy Linh Nguyen Tu train our eyes on sites as far-flung, varied, and intimate as Guangzhou and Los Angeles, Saigon and Seoul, New York and Toronto. They map the transregional connections, ever-evolving aspirations and sensibilities, and new worlds and life paths forged through engagements with fashion and beauty. Contributors consider American influence on plastic surgery in Korea, Vietnamese debates about “the fashionable,” and the costs and commitments demanded of those who make and wear fast fashion, from Chinese garment workers to Nepalese nail technicians in New York who are mandated to dress “fashionably.” In doing so, this interdisciplinary anthology moves beyond common characterizations of Asians and the Asian diaspora as simply abject laborers or frenzied consumers, analyzing who the modern Asian subject is now: what they wear and how they work, move, eat, and shop. In Earline’s Pink Party Elizabeth Findley Shores sits through her family’s scattered artifacts to understand her grandmother’s life in relation to the troubled racial history of Tuscaloosa, Alabama. A compelling, genre-bending page-turner, Earline’s Pink Party: The Social Rituals and Domestic Relics of a Southern Woman analyzes the life of a small-city matron in the Deep South. A combination of biography, material culture analysis, social history, and memoir, this volume offers a new way of thinking about white racism through Shores’s conclusion that Earline’s earliest childhood experiences determined her worldview. Set against a fully drawn background of geography and culture and studded with detailed investigations of social rituals (such as women’s parties) and objects (such as books, handwritten recipes, and fabric scraps), Earline’s Pink Party tells the story of an ordinary woman, the grandmother Shores never knew. Looking for more than the details and drama of bourgeois Southern life, however, the author digs into generations of family history to understand how Earline viewed the racial terror that surrounded her during the Jim Crow years in this fairly typical southern town. Shores seeks to narrow a gap in the scholarship of the American South, which has tended to marginalize and stereotype well-to-do white women who lived after Emancipation. Exploring her grandmother’s home and its contents within the context of Tuscaloosa society and historical events, Shores evaluates the belief that women like Earline consciously engaged in performative rituals in order to sustain the “fantastical” view of the white nobility and the contented black underclass. With its engaging narrative, illustrations, and structure, this fascinating book should interest scholars of memory, class identity, and regional history, as well as sophisticated lay readers who enjoy Southern history, foodways, genealogy, and material culture.

Patriarchy has been justified by philosophies of beauty, but such paradigms have come into conflict with contemporary international law governing human rights. This book analyzes how feminist philosophy has undermined dualistic notions of sexual identity, and is transforming human consciousness.

The World of Jim Crow America: A Daily Life Encyclopedia [2 volumes]

Better Living by Their Own Bootstraps

Civic Activism after Hurricane Katrina

Race, Ritual, and Memory in the Modern South

Arkansas Review

Earline's Pink Party

Queen of the Maple Leaf

This volume approaches questions about gender and the politics of appearance from a new perspective by developing the notion of aesthetic labour. Bringing together feminist writing regarding the ‘beauty myth’ with recent scholarship about new forms of work, the book suggests that in this moment of ubiquitous photography, social media, and 360 degree surveillance, women are increasingly required to be ‘aesthetic entrepreneurs’, maintaining a constant state of vigilance about their appearance. The collection shows that this work is not just on the surface of bodies, but requires a transformation of subjectivity itself, characterised by notions of personal choice, risk-taking, self-management, and individual responsibility. The book includes analyses of online media, beauty service work, female genital cosmetic surgery, academic fashion, self-help literature and the seduction community, from a range of countries. Discussing beauty politics, postfeminism, neoliberalism, labour and subjectivity, the book will be of interest to scholars and students with an interest in Gender, Media Studies, Cultural Studies, Sociology, Social Psychology and Management Studies. “This highly engaging, smart, and wide-ranging collection analyzes how, under the self-governing mandates of neoliberalism, the demands that girls and women regulate and control their bodies and appearance have escalated to new, unforgiving levels. A special strength of the book is its emphasis on the rise of ‘aesthetic labour’ as a global, transnational and ever-colonizing phenomenon that seeks to sweep up women of all races, ages and locales into its disciplinary grip. Highly recommended.” -Susan J Douglas, University of Michigan, USA the inherited responsibility that remains women’s particular burden to manage.” -Melissa Gregg, Intel Corporation, USA “This book incisively conceptualizes how neo-liberalist and postfeminist tendencies are ramping up pressures for glamour, aesthetic, fashion, and body work in the general public. In a moment when YouTube ‘makeup how to’ videos receive millions of hits; what to wear and how to wear it blogs clock massive followings; and staying ‘on brand’ is sold to us as the key to personal and financial success, ‘aesthetic entrepreneurship’ is bound to become a go-to concept for anyone seeking to understand the profound shifts shaping labor and life in the 21st century.”

-Elizabeth Wissinger, City University of New York, USA

The Routledge History of the Twentieth-Century United States is a comprehensive introduction to the most important trends and developments in the study of modern United States history. Driven by interdisciplinary scholarship, the thirty-four original chapters underscore the vast range of identities, perspectives and tensions that contributed to the growth and contested meanings of the United States in the twentieth century. The chronological and topical breadth of the collection highlights critical political and economic developments of the century while also drawing attention to relatively recent areas of research, including borderlands, technology and disability studies. Dynamic and flexible in its possible applications, The Routledge History of the Twentieth-Century United States offers an exciting new resource for the study of modern American history.

A fresh exploration of American feminist history told through the lens of the beauty pageant world. Many predicted that pageants would disappear by the 21st century. Yet they are thriving. America’s most enduring contest, Miss America, celebrates its 100th anniversary in 2020. Why do they persist? In Here She Is, Hilary Levey Friedman reveals the surprising ways pageants have been an empowering feminist tradition. She traces the role of pageants in many of the feminist movement’s signature achievements, including bringing women into the public sphere, helping them become leaders in business and politics, providing increased educational opportunities, and giving them a voice in the age of #MeToo. Using her unique perspective as a NOW state president, daughter to Miss America 1970, sometimes pageant judge, and scholar, Friedman explores how pageants became so deeply embedded in American life from their origins as a P.T. Barnum spectacle at the birth of the suffrage movement, through Miss Universe’s bathing beauties to the talent- and achievement-based competitions of today. She looks at how pageantry has morphed into culture everywhere from The Bachelor and RuPaul’s Drag Race to cheer and specialized contests like those for children, Indigenous women, and contestants with disabilities. Friedman also acknowledges the damaging and unrealistic expectations pageants place on women in society and discusses the controversies, including Miss America’s ableist and racist history, Trump’s ownership of the Miss Universe Organization, and the death of child pageant-winner JonBenét Ramsey. Presenting a more complex narrative than what’s been previously portrayed, Here She Is shows that as American women continue to evolve, so too will beauty pageants.

As modern versions of the settler nation took root in twentieth-century Canada, beauty emerged as a business. Queen of the Maple Leaf deftly uncovers the codes of femininity, class, sexuality, and race that beauty pageants exemplified, whether they took place on local or national stages. A union-organized pageant such as Queen of the Dressmakers, for example, might uplift working-class women, but immigrant women need not apply. Patrizia Gentile demonstrates how beauty contests connected female bodies to white, wholesome, respectable, middle-class femininity, locating their longevity squarely within their capacity to reassert the white heteropatriarchy at the heart of settler societies.

Review of Pageants, Parlors, & Pretty Women: Race and Beauty in the Twentieth-Century South (Blain Roberts, 2014)

A Companion to American Women’s History

Southern Beauty

Implications for Access, Equity and Achievement

Beauty Contests and Settler Femininity

The Georgia Peach

This two-volume set is a thematically-arranged encyclopedia covering the social, political, and material culture of America during the Jim Crow Era. • Gives readers hard to find but important details about the daily lives of African Americans during the Jim Crow era • Offers insights based on social history into the daily experiences of the average person, engaging students' curiosity rather than focusing on the events, dates, and names of "traditional history" • Presents information within a thematic organization that encourages a more in-depth study of specific aspects of daily life under Jim Crow • Includes related primary documents that enable students to view history more directly and reach their own conclusions about past events • Examines a wide range of topics such as work, family life, clothing and fashion, food and drink, housing and community, politics, social customs, and spirituality • Provides a general introduction to each volume, individual topic introductions, numerous images and illustrations, a timeline of events, and a bibliography identifying print and non-print resources

This book explores the life and contributions of groundbreaking attorney, Elreta Melton Alexander Ralston (1919–98). In 1945 Alexander became the first African American woman to graduate from Columbia Law School. In 1947 she was the first African American woman to practice law in the state of North Carolina, and in 1968 she became the first African American woman to become an elected district court judge. Despite her accomplishments, Alexander is little known to scholars outside of her hometown of Greensboro, North Carolina. Her life and career deserve recognition, however, not just because of her impressive lists of “firsts,” but also owing to her accomplishments during the civil rights movement in the U.S. South. While Alexander did not actively participate in civil rights marches and demonstrations, she used her professional achievements and middle-class status to advocate for individuals who lacked a voice in the southern legal system. Virginia L. Summey argues that Alexander was integral to the civil rights movement in North Carolina as she, and women like her, worked to change discriminatory laws while opening professional doors for other minority women. Using her professional status, Alexander combatted segregation by demonstrating that Black women were worthy and capable of achieving careers alongside white men, thereby creating environments in which other African Americans could succeed. Her legal expertise and ability to reach across racial boundaries made her an important figure in Greensboro history.

chapters discuss issues impacting the education of African American girls and many of challenges that they encounter during their schooling experiences. The chapters were written by 24 authors including a school superintendent, university administrator and professors, classroom teacher, mother and a 10th grade African American student. The 20 chapters of the book are organized into four sections. Section one introduces the book and provides critical perspectives. Section Two focuses on Curriculum and instruction. Section Three shares information from significant stakeholders while the last section includes other schooling experiences and ends with a powerful poem by a tenth grade African American girl, entitled “Proud.” The forward of the book, written by a Japanese American scholar, Valerie Pang, denotes the urgency of the book noting that the book “warms the heart.” The book ends with an epilogue, written by an African American scholar, Tyrone Howard, who has a vested interest in African American males. He shares commanding interest in this scholarship, because what happens to African American females, impacts African American males and the entire African American community.

One of Janet Maslin ’s Favorite Books of 2018, The New York Times One of John Warner ’s Favorite Books of 2018, Chicago Tribune Named one of the “Best Civil War Books of 2018” by the Civil War Monitor “A fascinating and important new historical study.” —Janet Maslin, The New York Times “A stunning contribution to the historiography of Civil War memory studies.” —Civil War Times The stunning, groundbreaking account of “the ways in which our nation has tried to come to grips with its original sin” (Providence Journal) Hailed by the New York Times as a “fascinating and important new historical study that examines... the place where the ways slavery is remembered mattered most,” Denmark Vesey ’s Garden “maps competing memories of slavery from abolition to the very recent struggle to rename or remove Confederate symbols across the country” (The New Republic). This timely book reveals the deep roots of present-day controversies and traces them to the capital of slavery in the United States: Charleston, South Carolina, where almost half of the slaves brought to the United States stepped onto our shores, where the first shot at Fort Sumter began the Civil War, and where Dylann Roof murdered nine people at Emanuel A.M.E. Church, which was co-founded by Denmark Vesey, a black revolutionary who plotted a massive slave insurrection in 1822. As they examine public rituals, controversial monuments, and competing musical traditions, “Kylie and Roberts ’s combination of encyclopedic knowledge of Charleston ’s history and empathy with its inhabitants ’ past and present struggles make them ideal guides to this troubled history” (Publishers Weekly, starred review). A work the Civil War Times called “a stunning contribution,” Denmark Vesey ’s Garden exposes a hidden dimension of America ’s deep racial divide, joining the small bookshelf of major, paradigm-shifting interpretations of slavery ’s enduring legacy in the United States.

Experiments in Skin

A Pageant’s 100-Year Quest to Define Womanhood

Liberated Threads

Here She Is

Professionalizing Rural Life in North America and Europe, 1880-1965

Race and Beauty in the Twentieth-Century South

Activism within the Courts

Taking readers into the rural hinterlands of the rapidly urbanizing societies of the United States, Canada, Great Britain, and the Netherlands, the essays in Women in Agriculture tell the stories of a cadre of professional women who worked as agricultural researchers, producers, marketers, educators, and community organizers, and acted to bridge the growing rift between those who grew food and those who only consumed it.

This book’s discussion of skin bleaching, lightening and toning in Black Atlantic zones disengages with the usual tropes of Black Nationalism and global white supremacy such as ‘the desire to be white’, ‘low self-esteem’ and ‘self-hatred’ and instead engages with the global multi-billion dollar market in lighter skins with products from local cosmetic and pharmaceutical companies and entrepreneurs. This practice can be for short-term strategic purposes and the production of bleached lightness and new subjectivities through skin shades across Black Atlantic zones - the UK, USA, Caribbean, Latin America and the Africa continent- is also a simultaneous critique of continuing pigmentocracy and darker skin disadvantage. This book seeks to decolonize skin bleaching, lightening and toning by exploring its racialized gender political and libidinal economies in the Black Atlantic. In so doing it moves past the notion that global white supremacy dynamizes the practice to a position where the interaction of colourism and ‘post-race’ neo-liberal racialization aesthetics becomes the focus.

In Experiments in Skin Thuy Linh Nguyen Tu examines the ongoing influence of the Vietnam War on contemporary ideas about race and beauty. Framing skin as the site around which these ideas have been formed, Tu foregrounds the histories of militarism in the production of US biomedical knowledge and commercial cosmetics. She uncovers the efforts of wartime scientists in the US Military Dermatology Research Program to alleviate the environmental and chemical risks to soldiers’ skin. These dermatologists sought relief for white soldiers while denying that African American soldiers and Vietnamese civilians were also vulnerable to harm. Their experiments led to the development of pharmaceutical cosmetics, now used by women in Ho Chi Minh City to tend to their skin, and to grapple with the damage caused by the war’s lingering toxicity. In showing how the US military laid the foundations for contemporary Vietnamese consumption of cosmetics and practices of beauty, Tu shows how the intersecting histories of militarism, biomedicine, race, and aesthetics become materially and metaphorically visible on skin.

From an author praised for writing “delicious social history” (Dwight Garner, The New York Times) comes a lively account of memorable Miss America contestants, protests, and scandals—and how the pageant, nearing its one hundredth anniversary, serves as an unintended indicator of feminist progress Looking for Miss America is a fast-paced narrative history of a curious and contradictory institution. From its start in 1921 as an Atlantic City tourist draw to its current incarnation as a scholarship competition, the pageant has indexed women’s status during periods of social change—the post-suffrage 1920s, the Eisenhower 1950s, the #MeToo era. This ever-changing institution has been shaped by war, evangelism, the rise of television and reality TV, and, significantly, by contestants who confounded expectations. Spotlighting individuals, from Yolande Betbeze, whose refusal to pose in swimsuits led an angry sponsor to launch the rival Miss USA contest, to the first black winner, Vanessa Williams, who received death threats and was protected by sharpshooters in her hometown parade, Margot Mifflin shows how women made hard bargains even as they used the pageant for economic advancement. The pageant’s history includes, crucially, those it excluded; the notorious Rule Seven, which required contestants to be “of the white race,” was retired in the 1950s, but no women of color were crowned until the 1980s. In rigorously researched, vibrant chapters that unpack each decade of the pageant, Looking for Miss America examines the heady blend of capitalism, patriotism, class anxiety, and cultural mythology that has fueled this American ritual.

Black Women, Style, and the Global Politics of Soul

Black Women, Beauty, and the Politics of Race

The Social Rituals and Domestic Relics of a Southern Woman

Slavery and Memory in the Cradle of the Confederacy

The Complicated Reign of the Beauty Pageant in America

Sentient Performativities of Embodiment

Routledge Handbook of Cultural Sociology

Discusses how food has shaped Southern identity, including the food slaves served in the Plantation South, how home economics and domestic science became part of the school curriculum in the South, and Southern-style food counterculture.

Hurricanes Katrina and Rita made landfall less than four weeks apart in 2005. Months later, much of New Orleans and the Gulf Coast remained in tatters. As the region faded from national headlines, its residents faced a dire future. Emmanuel David chronicles how one activist group confronted the crisis. Founded by a few elite white women in New Orleans, Women of the Storm quickly formed a broad coalition that sought to represent Louisiana’s diverse population. From its early lobbying of Congress through its response to the 2010 BP oil spill, David shows how members’ actions were shaped by gender, race, class, and geography. Drawing on in-depth interviews, ethnographic observation, and archival research, David tells a compelling story of collective action and personal transformation that expands our understanding of the aftermath of an historic American catastrophe.

The Miss America pageant has been held in Atlantic City for the past hundred years, helping to promote the city as a tourist destination. But just a few streets away, the city hosts a smaller event that, in its own way, is equally vital to the local community: the Miss’d America drag pageant. Drag Queens and Beauty Queens presents a vivid ethnography of the Miss’d America pageant and the gay neighborhood from which it emerged in the early 1990s as a moment of campy celebration in the midst of the AIDS crisis. It examines how the pageant strengthened community bonds and activism, as well as how it has changed now that Rupaul’s Drag Race has brought many of its practices into the cultural mainstream. Comparing the Miss’d America pageant with its glitzy cisgender big sister, anthropologist Laurie Greene discovers how the two pageants have influenced each other in unexpected ways. Drag Queens and Beauty Queens deepens our understanding of how femininity is performed at pageants, exploring the various ways that both the Miss’d America and Miss America pageants have negotiated between embracing and critiquing traditional gender roles. Ultimately, it celebrates the rich tradition of drag performance and the community it engenders.

Covering everything from sports to art, religion, music, and entrepreneurship, this book documents the vast array of African American cultural expressions and discusses their impact on the culture of the United States. According to the latest census data, less than 13 percent of the U.S. population identifies as African American; African Americans are still very much a minority group. Yet African American cultural expression and strong influences from African American culture are common across mainstream American culture—in music, the arts, and entertainment; in education and religion; in sports; and in politics and business. African American Culture: An Encyclopedia of People, Traditions, and Customs covers virtually every aspect of African American cultural expression, addressing subject matter that ranges from how African culture was preserved during slavery hundreds of years ago to the richness and complexity of African American culture in the post-Obama era. The most comprehensive reference work on African American culture to date, the book covers topics such as black contributions to literature and the arts, music and entertainment, religion, and professional sports. It also provides coverage of less-commonly addressed subjects, such as African American fashion practices and beauty culture, the development of jazz music across different eras, and African American business. • Identifies influential aspects of African American culture through entries on topics such as African Americans in sports, in musical genres such as blues, gospel, hip hop, and jazz, and in religions such as Christianity, Islam, and Yoruba • Makes clear the numerous ways African Americans have produced, maintained, and evolved their culture in the United States • Enables readers to truly comprehend what "diversity" is by gaining substantive knowledge of how a particular group of persecuted people has learned to thrive artistically and culturally in the United States

Selling Women’s History

Contesting Femininity in the World’s Playground

Race and Beauty in the Shadows of Vietnam

Skin Bleaching in Black Atlantic Zones

Women of Discriminating Taste

KQAR.

The Life of Elreta Melton Alexander