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Autore	Patterson Robert J. <1980->
Titolo	Destructive desires : rhythm and blues culture and the politics of racial equality // Robert J. Patterson
Pubbl/distr/stampa	New Brunswick, New Jersey : , : Rutgers University Press, , [2019] ©2019
ISBN	1-9788-0360-5 1-9788-0361-3
Descrizione fisica	1 online resource (xiii, 246 pages) : illustrations
Disciplina	306.484243
Soggetti	Rhythm and blues music - Social aspects - United States - History Rhythm and blues music - Political aspects - United States - History Rhythm and blues music - History and criticism African Americans - Attitudes
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references (pages 225-236) and index.
Nota di contenuto	Front matter -- Contents -- Preface: RJP and the Rhythm and Blues Imagination -- 1. Reading Race, Gender, and Sex: Black Intimate Relations, Black Inequality, and the Rhythm and Blues Imagination -- 2. "Whip Appeal": Reading Kenneth "Babyface" Edmonds -- 3. "Freak Like Me": Reading Adina Howard -- 4. "Didn't We Almost Have It All?": Reading Whitney Houston -- Epilogue: "It's Just Another Sad Love Song": Reading Toni Braxton -- Appendix A: Select List of Kenneth "Babyface" Edmonds's Songs -- Appendix B: Select Awards and Honors -- Appendix C: Robert J. Patterson Interviews Adina Howard -- Acknowledgments -- Notes -- Bibliography -- Index -- About the author
Sommario/riassunto	Despite rhythm and blues culture's undeniable role in molding, reflecting, and reshaping black cultural production, consciousness, and politics, it has yet to receive the serious scholarly examination it deserves. <i>Destructive Desires</i> corrects this omission by analyzing how post-Civil Rights era rhythm and blues culture articulates competing and conflicting political, social, familial, and economic desires within and for African American communities. As an important form of black

cultural production, rhythm and blues music helps us to understand black political and cultural desires and longings in light of neo-liberalism's increased codification in America's racial politics and policies since the 1970's. Robert J. Patterson provides a thorough analysis of four artists-Kenneth "Babyface" Edmonds, Adina Howard, Whitney Houston, and Toni Braxton-to examine black cultural longings by demonstrating how our reading of specific moments in their lives, careers, and performances serve as metacommentaries for broader issues in black culture and politics.

2. Record Nr.

Titolo	UNINA9910299789203321
Pubbl/distr/stampa	New Perspectives on the History of Facial Hair : Framing the Face / / edited by Jennifer Evans, Alun Withey Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2018
ISBN	9783319734972 3319734970
Edizione	[1st ed. 2018.]
Descrizione fisica	1 online resource (252 pages)
Collana	Genders and Sexualities in History, , 2730-9487
Disciplina	391.5
Soggetti	Civilization - History Social history World history Sex History, Modern Cultural History Social History World History, Global and Transnational History Gender Studies Modern History
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Nota di contenuto

Introduction; Jennifer Evans and Alun Withey -- PART I: (RE)BUILDING THE BEARD? -- 1. Beard History as a Map of the Masculine Past; Christopher Oldstone-Moore, Wright State University, US -- 2. 'The head and front of my offending': Beards, Portraiture, and Self-Presentation in Early Modern England; Margaret Pelling, University of Oxford, UK -- 3. Beardless Young Men? Some Notes on the Construction of Masculinities through Facial Hair in Nineteenth-Century Spain; Victoria Alonso Cabezas, Universidad de Valladolid, Spain -- 4. A Tiny Cloak of Privilege: Facial Hair's Role in Performative Storytelling; Helen Casey, Central St Martin's, UK -- 5. 'Shave him like a Federal!': Subjectivities, Beards and Politics in Early Nineteenth-Century Argentina; Marcelo Marino, University of Buenos Aires, Argentina -- 6. Facial Hair and Historical Memory in 1960s and 1970s Britain; Mark Anderson, University of Nottingham, UK -- PART II: MASCULINITY AND THE MOUSTACHE -- 7. Combing Masculine Identity in the Age of the Moustache, 1870-1900; Shannon Twickler, Bard Graduate Center, US -- 8. Whiskers at War: Moustaches, Modernity, Militarism and Masculinity in the Twentieth Century British Army; Alice White, University of Kent, UK -- PART III: FEMININE FACIAL HAIR AND FEMININE RESPONSES TO FACIAL HAIR -- 9. 'Clap on these False Beards': Female Playwrights and their Beards; Morwenna Carr, Lancaster University, UK -- 10. A Feminine Feature: Women's Eyebrows in Early Modern Europe; Sean Williams, University of Sheffield, UK -- 11. Feminine Facial Hair in Eighteenth and Nineteenth-Century France; Aurore Chérry, Lyons University, France.

Sommario/riassunto

This volume brings together a range of scholars from diverse disciplinary backgrounds to re-examine the histories of facial hair and its place in discussions of gender, the military, travel and art, amongst others. Chapters in the first section of the collection explore the intricate history of beard wearing and shaving, including facial hair fashions in long historical perspective, and the depiction of beards in portraiture. Section Two explores the shifting meanings of the moustache, both as a manly symbol in the nineteenth century, and also as the focus of the material culture of personal grooming. The final section of the collection charts the often-complex relationship between men, women and facial hair. It explores how women used facial hair to appropriate masculine identity, and how women's own hair was read as a sign of excessive and illicit sexuality.