

Black Panther: Afro-Futurism, Gender, Identity and the Re-Making of Blackness

Call for Papers

Co-edited volume by Renée T. White and Karen A. Ritzenhoff
Lexington Press, Rowman and Littlefield

The Marvel release of *Black Panther* in 2018 ignited a US national and international tidal wave of excitement, critical reflection and debate. The almost exclusively African diasporan cast and creative team behind the scenes contributed to Ryan Coogler's directorial vision that a black Superhero movie would sell and find a large global audience; the movie also exceeded any box office hopes and made over 1.3 billion Dollars worldwide.

The movie has not only changed storytelling conventions in Hollywood. It has also crafted a vision about African heritage and identity that is tied to a legacy of an ancestor-driven past that is independent from the traumatic memory of the transatlantic passage and slavery. *Black Panther* embraces afro-futurism, an eco-system in Wakanda that is self-contained and highly functional. As Renée T. White writes, "Black Panther looks to the past and pulls those threads into an alternate present and future, conjuring a fully liberated African nation into being for the audience" (2018).

Our volume will gather scholars from different disciplinary fields to analyze how *Black Panther* was able to succeed and how it has opened up space to critique the idea of African identity and contributed to the Re-Making of Blackness. We are interested in submissions ranging from ones engaging in a close reading of *Black Panther* as a narrative or visual text to ones using *Black Panther* as a point of departure to explore wide-ranging questions raised by the film. We hope to attract submissions that will engage with the following topics but are open to other suggestions as well:

- *Stunt Work in *Black Panther*
- *Amazons and women warriors: historical roots
- *The role of digital animation in creating Wakanda
- *Action cinema tropes and fight scenes
- **Black Panther* and the Marvel Avenger series
- *Costuming and Afro-Futurism
- *Shuri and Gender role reversal in the sciences
- *African Colonialism and *Black Panther*
- *Fan-Culture and Trending
- *Global reception of *Black Panther*
- *Father-son conflicts; Mother-son conflicts?
- *Killmonger's ideology of armed (liberation) struggle
- *Patriarchy and the Mistakes of our Fathers
- *Comics legacy of *Black Panther*
- *What next?: the Future of Wakanda on Film
- *Global politics and T'Challa at the United Nations
- *Tribal culture and matriarchy in Wakanda
- *Amazons in Wakanda and resistance
- *Masks of femininity

- *Black heroism and Blaxploitation Film Legacy
- *Ethno-Musicology and *Black Panther's* Soundtrack
- *Blockbuster Magic; Blockbuster Poison?
- *The role of Wakanda for children and national identity
- *Black Lives Matter and echoes in *Black Panther*
- *African Diaspora and Performance
- *White Spectatorship in Trump's America
- *The Role of Black Power in Film
- *The historical legacy of the "Black Panthers" in the United States
- *Toxic Masculinity in *Black Panther*
- **Black Panther* and Third Cinema
- *The legacy of the Black Arts Movement in the Marvel Universe
- *Female spirituality and sisterhood in *Black Panther*
- *Is there a "black aesthetic"?
- *Heart-shaped magic flowers: How does superpower strength work on *Black Panther*?
- *International arm trading and the role of the CIA?
- *African Diaspora and the vulnerability to White Supremacy
- *What does African Royalty look like?
- *Killmonger's Radicalism and Rage
- *Global Leadership in a Post-Obama world

Each chapter should be comprised of about 6000 words, including endnotes and works cited. Please use Chicago Style. We will send out a sample chapter to our contributors.

We are suggesting the following timeline:

May 30, 2019: Submission of abstract (300 to 400 words), title and a short bio

October 30, 2019: First draft of chapters are due

November 30, 2019: Feedback sent out to authors

February 15, 2020: Finalized chapter resubmitted to the editors

April 1, 2020: Manuscript will be submitted to Lexington Press so that the book can be published in the summer of 2020, and could possibly be available for teaching in the fall 2020 semester.

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