

exoticism of brown-skinned persons born within and outside U.S. borders. “Hollywood Latinidad” has always already been a hybrid pastiche of color and flavor highly constructed by the American media and, most often, not by the Latina/o artists themselves.

Working in a similar vein, Mask explores the Hollywood careers of Dorothy Dandridge, Pamela Grier, Whoopi Goldberg, Oprah Winfrey, and Halle Berry. According to Mask, a major gap in cinematic scholarship is the inclusivity/exclusivity politics surrounding African-American women. Mask even points to the increasing visibility of Latina stars in recent popular films and television series—a nuanced visibility that often functions as an adequate substitute for Blackness on camera.

Using a wide range of theoretical foregrounding, including neo-Marxism, feminism, and critical race theory, Mask identifies the challenges in Hollywood for African-American actresses. More critically, Mask draws on the successes of certain Black actresses to help her audience better understand Black women film stars’ necessary compliances and deflections in order to achieve fuller inclusion in the American mainstream film and television industries. These women’s varied “charismas” allow them to permeate spaces that most African-American actors and actresses have not been able to enter and abide.

Beltrán and Mask assert the positive sides of ethnic celebrity status for Latina/o and African-American women artists while, simultaneously, cutting to the grit of ongoing Hollywood Jim Crowism. For these two authors and film critics, ole’ Jim Crow is certainly not dead. Instead, Jim has masterfully reinvented himself through the changing faces of American cinema.

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19-2-0155

Harrison, Anthony Kwame. *Hip Hop Underground*. Philadelphia: Temple Univ. Press, 2009. 224 pp. ISBN 978-1-4399-0061-1, \$24.95 (pb).

Hip Hop Underground covers a different sort of “ground” not heretofore explored in print. While film documentaries like *Rize* and *I Am Hip Hop* work to espouse homespun, hip hop-based traditions, little written scholarship has focused on the variety of grassroots hip hop present across the globe. Harrison challenges scholars to fill in the gaps with his own ethnography of local, underground hip hop artists in the San Francisco Bay area. Joining rank and file with these underground artists, Harrison is able to tell their stories more effectively.

Exposing his own vulnerabilities, Harrison seeks out popular underground hip hop MCs and DJs on the West Coast as a means of analyzing growing American shifts in musical tastes and racial perspectives. Harrison enters the multiethnic enclaves of Black, White, Filipino, and Hispanic hip hop performers. These performers’ regular cipher circles are testaments to the sustaining force of hip hop around the globe as the genre is now often criticized as having faded out of youthful consciousness in the late 1990s and early twenty-first century. In his interactions with Bay area underground hip hop artists, Harrison resurrects the notion

of a global hip hop underground that continues to be the heartbeat of hip hop as a legitimate culture. In a major anthropological move, Harrison suggests the use of his multiethnic, underground hip hop adventure as a nuanced vantage point from which serious cultural critics may rethink race politics in the United States.

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19-2-0156

Hofstetter, Phillip. *Maya Yucatan: An Artist’s Journey*. Albuquerque: Univ. of New Mexico Press, 2010. 160 pp. Illus. with photos by the author. Foreword by David Friedel. ISBN 978-0-8263-4694-0, \$60.00.

Analysis of stone fragments from medieval buildings in Egypt prove that building blocks were “quarried” from ancient temple structures at Luxor and that Tutankamun himself approved the reuse of *talatat* blocks from Akhenaten’s Luxor Temple’s second pylon for the construction of his own mortuary temple, in the late Eighteenth Dynasty, in the thirteenth century B.C.E. No surprise, then, that Spanish colonists quarried Mesoamerican pyramids and temples for materials to build their churches and haciendas. Yet (and sadly), little has been made of this significant appropriation. The original *Catedral de la Asunción de Maria* in Mexico City sits atop the Aztec “Templo Mayor” of Tenochtitlán, and is built of its stones. Happily, this phenomenon is the thrust of Hofstetter’s book: the pervasive Mayanism to be found in the Northern Lowlands of the Yucatán Peninsula—the unbroken life ways—and the reuse of Mayan masonry to construct a Spanish Catholic vision of America. The strength of the book is in the photographs (varnished duotones and color images), carefully chosen and shown to excellent advantage in both layout and design by Mina Yamashita.

Employing as his source many years of personal experience—the book is in large part a memoir—Hofstetter shows how the Maya have been hiding in plain sight since the fifteenth century (by Western means of counting time), participating in, and shaping, the European colonization of their traditional homeland.

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19-2-0157

Perry, Susan, ed. *Holiness & the Feminine Spirit: The Art of Janet McKenzie*. Maryknoll, N.Y.: Orbis Books, 2009. 146 pp. Illus. by Janet McKenzie. ISBN 978-1-57075-844-7, \$28.00.

Holiness & the Feminine Spirit examines a series of beautiful religious paintings by artist Janet McKenzie. McKenzie, best known for her controversial painting *Jesus of the People*, which won the *National Catholic Reporter’s* Jesus 2000 international competition and which had its official unveiling on NBC’s *Today Show*, puts a whole new spin on religious art. In her paintings, McKenzie takes

images of women and a few men from the Bible and paints them as people from different ethnic backgrounds and traditions. Mary, Jesus, and even Mary Magdalene often appear as Asians, Africans, and Native Americans. By painting these religious figures as belonging to a variety of ethnic backgrounds, McKenzie is trying to illustrate the idea that holiness lies within all women and men and in all traditions.

Twenty-eight paintings (including *Jesus of the People*) are examined by a group of female writers, scholars, and theologians, including Sister Wendy Beckett and Ann Patchett. Each author was allowed to write what she wanted to about the painting she was examining; so one finds essays, poetry, and personal stories. A gorgeous book, it will be a welcome addition to public and academic libraries. Highly recommended.

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19-2-0158

Willis, Deborah. *Posing Beauty: African American Images from the 1980s to the Present*. New York: W.W. Norton, 2009. 242 pp. Illus. with photos. ISBN 978-0-383-06696-8, \$49.95.

What is beauty? This is a very powerful and thoughtprovoking question and one that author Willis tries to answer. Willis (a professor at New York University and an art photographer) has been researching this question for over ten years and responds to this question by exploring the idea of beauty in African Americans from the 1890s to the present, including images of President and Michelle Obama. The book is broken down into the themes of constructing a pose, body, and image; modeling beauty and contests; and a final section of color plates.

The strikingly beautiful images (and they really are beautiful) range from photos of slaves, to businesswomen and men, to celebrities and athletes, to images of people in bathing suits, to everyday people on the street. Over two hundred black-and-white and color photographs are included in the book, as well as a bibliography and index. Willis has created a remarkable work that poses interesting and hard to answer questions, on aspects of our society that have long been neglected in the historical record. Highly recommended.

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Biography/Autobiography

19-2-0159

Caistor, Nick. *Che Guevara: A Life*. Northampton, Mass.: Interlink, 2010. 160 pp. ISBN 978-1-56656-759-6, \$15.00 (pb).

The rebel iconography of Ernesto "Che" Guevara (1928-1967) is uniquely modern. For the pilgrimage of his youth he mounted not

a mightily steed but a motorcycle. His afterlife is commemorated in a silhouette photograph of bold heroism stamped on posters and tee-shirts around the world. Beyond such images, what is the reality? Caistor, a veteran BBC correspondent for Latin America, chronicles the facts of Che's life in this summary biography, presented with numerous black-and-white photographs and a brief bibliography.

During Che's childhood and youth in Argentina, he struggled with asthma and against the status quo. Becoming a doctor, he traveled Latin America, particularly intrigued by the revolutionary governments in Bolivia and Guatemala. Fleeing the latter after a U.S.-backed overthrow of its leftist regime, Che proceeded to Mexico. There in 1955 he met another exiled revolutionary, the Cuban leader, Fidel Castro. Together in 1956 they entered Cuba, mounting a guerilla campaign that swept from east to west, consolidating victory in Havana in 1959. Che's government role became supervising industrialization and globetrotting as spokesman for the new regime. His final years, though, were spent outside Cuba, attempting to establish revolutionary governments in the Congo during 1965 and Bolivia, where he was assassinated late in 1967. The people who ended his life hallowed it with martyrdom, ensuring iconic witness by future generations.

Edward A. Riedinger
Ohio State Univ. Libraries

19-2-0160

Charron, Katherine Mellen. *Freedom's Teacher: The Life of Septima Clark*. Chapel Hill: Univ. of North Carolina Press, 2009. 462 pp. ISBN 978-0-8078-3333-2, \$35.00.

Rosa Parks is a name familiar to most Americans. Septima Clark is known to very few, and that's a shame. Clark deserves recognition equal to Parks, for her work fostering citizenship among African Americans. Born in 1898, Septima Poinsette grew to maturity in an era when the rights of African Americans were nearly extinguished. At 18 she began teaching on Johns Island, South Carolina. There she learned to compensate for inadequate educational resources by improvising. When school was not in session, she taught basic literacy skills to adults.

For 30 years Clark combined teaching with extensive civic involvement. Her career took a decisive turn in 1953 when she attended a workshop at the Highlander Folk School. On her return to South Carolina she developed a program to prepare Johns Island residents to become registered voters. Clark was fired from her public school teaching job for refusing to resign from the NAACP. She then joined the staff at Highlander where she created a network of citizenship schools. Operating with a philosophy that stressed the leadership potential of ordinary working people, these schools became an integral part of the emerging civil rights movement. Her Citizenship Education Program trained southern activists to nurture grass-roots leaders and prepare African Americans to pass voter registration tests.

When she retired in 1970, Clark was celebrated for more than half a century of dedicated service. She never marched at the head of a demonstration or delivered a fiery sermon in front of television

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