



## The Iconography Of Malcolm X.

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By Abernethy, Graeme.

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"Abernethy's fascinating *The Iconography of Malcolm X* blurs the distinction between cultural history and intellectual history . . . the force of his argument benefits from his steady focus on an archive of visual representations of Malcolm and the diverse (and global) publics that consume them.--American Studies. "By successfully merging history, art criticism, and semiotics, [this book] offers a captivating approach to analyzing the wealth of images depicting one of the most mediagenic figures of the twentieth century, at various stages of his life. . . . Without question, *Abū al-Ḥajj Malik al-Shabazz* (Arabic: *Abū al-Ḥajj Malik al-Shabazz*; born Malcolm Little; May 19, 1925 – February 21, 1965), better known as Malcolm X, was an African American minister, and human rights activist who was a popular figure during the civil rights movement. He is best known for his time spent as a vocal spokesman for the Nation of Islam.



Graeme Abernethy, *The Iconography of Malcolm X* (Lawrence: University Press of Kansas, 2013, \$34.95). Pp. 328. isbn978 0 7006 1920 7. SALADIN M. AMBAR (a1). Graeme Abernethy. From Detroit Red to El-Hajj Malik El-Shabazz, the man best known as Malcolm X restlessly redefined himself throughout a controversial life. His transformations have appeared repeatedly in books, photographs, paintings, and films, while his murder set in motion a series of tugs-of-war among journalists, biographers, artists, and his ideological champions over the interpretation of his cultural meaning. This book marks the first systematic examination of the images generated by this iconic cultural figure—images readily found on everything from T-shirts and hip-hop album covers. Malcolm X bestrides the postwar age of decolonization alongside global icons like Martin Luther King Jr. and Mahatma Gandhi. If King and Gandhi evoked nonviolence and disciplined civil disobedience as a shield to protect the world from imperial wars, racism, and rampant materialism, Malcolm wielded the specter of self-defense, violence, and revolution as a sword to permanently alter power relations between the global North and South. Marable takes pains to illustrate that the iconography in Haley's *Autobiography* at times presumptuously crafted an image of Malcolm in line with Haley's own political views as a liberal Republican—and one apt to sell commercially. Abernethy's use of iconography aesthetically effectively locates Malcolm X in place, space, and time. It is a significant contribution to our understanding of a key figure in African American history. —James L. Conyers, Jr., coeditor of *Malcolm X: A Historical Reader*. See fewer reviews

Abernethy explores Malcolm's visual prominence in the eras of civil rights, Black Power, and hip-hop. He analyzes this enigmatic figure's representation across a variety of media from 1960s magazines to urban murals, tracking the evolution of Malcolm's iconography from his autobiography and its radical milieu. Pp. 328. isbn 978 0 7006 1920 7. | Graeme Abernethy, *The Iconography of Malcolm X* (Lawrence: University Press of Kansas, 2013, \$34.95). Pp. 328. isbn978 0 7006 1920 7. - Volume 49 | Find, read and cite all the research you need on ResearchGate. A close examination of the personal and political context of the artist's life, suggests that the iconography is based upon the Litany of Loreto, a supplication of honorary titles bestowed upon the Virgin. This abstract [Show full abstract] of sixty two words is approved as to form and content.