

## ***Explorations in Sights and Sounds***

Janken deftly employs a mixture of primary and secondary sources to situate Logan's experiences in their contemporary contexts. His work is well documented and includes an extensive bibliography. The bulk of Janken's study focuses on Logan's activities from 1930's - 1950's, leaving the reader curious as to Logan's activities during the pinnacle of the Civil Rights Movement. Logan remained an active scholar until his death in 1982, but Janken offers only a tangential examination of his twilight years (1952-1982). This deduction does not, however, nullify the worth and importance of this book dedicated to shedding light on the obscure shadow of a brilliant man who dedicated his life and his career to the pursuit of racial justice.

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**Clinton M. Jean. *Behind the Eurocentric Veils: The Search for African Realities.* (Amherst: The University of Massachusetts Press, 1991).**

This book represents a thoughtful critique of Eurocentric traditions of social and historical analysis. The principal thesis, advanced in the idea of moving along the same cultural ideals and the same dynamic forces as the west, is an exceptionally brilliant idea. Both the liberal and Marxist systems subsume Third World cultural processes under universalist theories of evolution that do not apply universally.

In this book, special emphasis is expressed on Africa and African people. It attempts to show that African traditions have different motivations and consequences from western traditions. Actually, this is quite similar to the Afrocentric work of Molefi Asante and Marimba Ani.

Jean elaborates on mainstream thinking and modern life by providing radical alternatives and suggesting the national approach to Black studies, making the book unique. He provides very valuable information which is not present in the existing scholarly works.

Although the book addresses the above issues very well, it would have served more of its stated purpose if it had considered the socio-economic and political environment of Africa and African people before the beginning of so called "western civilization." The inclusion of such a section would have reinforced the outstanding civilization and advancement of the African people in all aspects of life before colonization.

A general chronological approach outlining the major achievements of the African institutions, their style of governance, and their contributions to science and education compared to the contemporary styles of the West and of contemporary Africa may have elevated the book to major proportions. As it stands, it is a very good work and clearly identifies the points which have skewed the verdict on African people and African civilizations.

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**Vicki Kopf & Dennis Szacks, eds. *Next Generation: Southern Black Aesthetic*. (Winston-Salem: Southeastern Center for Contemporary Art, 1990) 163 pp., \$29.95 paper.**

This catalogue, named for the 1990 Southeastern Center for Contemporary Art (SCCA) exhibition in Winston-Salem, features not only many reproductions from the exhibition but also essays by artist/philosopher Adrian Piper and curator Lowery S. Sims, a panel featuring Richard Powell and Judith Wilson, and two group artist interviews. Also excerpted is a brief segment from a 1990 panel at SCCA which features Piper, Kinshasha Conwill, Coco Fusco, and Leslie King-Hammond. Both panel segments are of value, especially as they broadly contextualize the eighty-one pages of reproductions. Unfortunately, each of the written segments is quite brief, with Powell and Wilson's discussion ending far too abruptly.

Offering trenchant commentary on African American life in the South (and in the United States as a whole), these works are visually stunning, from the "found object" sculpture of Lonnie Holley, Gregory Henry, and Jesse Lott to the multimedia photo-pieces and installations of Pat Ward-Williams. The Dallas Museum of Art's larger 1989 exhibit and book, *Black Art: Ancestral Legacy*, focused less on contemporary artists like these twenty, instead addressing ancestry and diasporic history. While these topics are present in the essays/discussions in *Next Generation*, they are so in a less vivid and circumspect manner. Of course this is a smaller catalogue from a smaller publisher.

Addressing the differences between the art at the SCCA's exhibit and that of the Euroethnic "postmodern," Adrian Piper argues in her essay that "the ideology of postmodernism functions to repress and exclude colored women artists from the art-historical canon of the Euroethnic mainstream" with an "attitude of mourning for the past glories and achievements of all previous stages of Euroethnic art history...memorialized and given iconic status through