

# Contents

Introduction: “An Apt Cartoon”

QIANA WHITTED

## **Part I. Iconographies of Race and Racism**

1. Rose O’Neill and Visual Tropes of Blackness

IAN GORDON

2. The Passing Fancies of *Krazy Kat*

NICHOLAS SAMMOND

3. “How Else Could I Have Created a Black Boy in That Era?”:

Racial Caricature and Will Eisner’s Legacy

ANDREW J. KUNKA

## **Part II. Formal Innovation and Aesthetic Range**

4. Desegregating Black Art Genealogies: An Invitation

REBECCA WANZO

5. Misdirections in Matt Baker’s *Phantom Lady*

CHRIS GAVALER AND MONALESIA EARLE

6 The Art of Alvin Hollingsworth

BLAIR DAVIS

7. “Hello Public!”: Jackie Ormes in the Print Culture of the

*Pittsburgh Courier*

ELI BOONIN-VAIL

## **Part III. Comics Readership and Respectability Politics**

8. “Never Any Dirty Ones”: Comics Readership among African

American Youth in the Mid-Twentieth Century

CAROL L. TILLEY

9. *All-Negro Comics* and Counterhistories of Race in the Golden Age

[QIANA WHITTED](#)

[10. “This Business of White and Black”: Captain Marvel’s Steamboat, the Youthbuilders, and Fawcett’s \*Roy Campanella\*, \*Baseball Hero\*](#)

[BRIAN CREMINS](#)

[11. Al Hollingsworth’s \*Kandy\*: Race, Colorism, and Romance in African American Newspaper Comics](#)

[MORA J. BEAUCHAMP-BYRD](#)

#### **Part IV. Disrupting Genre, Character, and Convention**

[12. Diabolical Master of Black Magic: Examining Agency through Villainy in “The Voodoo Man”](#)

[PHILLIP LAMARR CUNNINGHAM](#)

[13. Love in Color: Fawcett’s Revolutionary \*Negro Romance\*](#)

[JACQUE NODELL](#)

[14. An Afrofuturist Legacy: Neil Knight and Black Speculative Capital](#)

[JULIAN C. CHAMBLISS](#)

[15. “For They Were There!”: Dell Comics’ \*Lobo\* and the Black Cowboy in American Comic Books](#)

[MIKE LEMON](#)

Acknowledgments

Bibliography

[Notes on Contributors](#)

[Index](#)