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Becoming Black

This paper explores what the Deleuzian-inflected formulation “becoming black” offers to conceptualizations of both the structural antagonisms that “blackness” continues to organize and the range of (un)foreseeable futures that “blackness” indexes in the narratives produced by selected multinational corporations’ efforts to anticipate and thereby minimize their risk. Part of my larger project entitled, “Queer Times, Black Futures,” this paper focuses specifically on the artwork of Wangechi Mutu in order to posit a “becoming black” that defies foreseeable futures and continues to produce risk, as it remarks upon, and perhaps intervenes in the habitual reception of, the current state of things animated by common conceptualizations of “blackness.”