

MODERNISM RACE AND MANIFESTOS WINKIEL LAURA%0A

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The modernist avant-garde used manifestos to outline their ideas, cultural programs and political agendas. Yet the manifesto, as a document of revolutionary change and a formative genre of modernism, has heretofore received little critical attention.

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Laura Winkiel's *Modernism, Race and Manifestos* reaches beyond Janet Lyon's foundational *Manifestoes: Provocations of the Modern* (1999) and *Geomodernisms: Race, Modernism, Modernity*, coedited by Winkiel with Laura Doyle (2005).

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Modernism, Race, and Manifestos suggests that modernists grapple with race in order to imagine revolutionary change and, in the process, make evident the performative that is, the contested and contingent nature of race and racial belonging. Though many of the manifestos I examine are staunchly pro-imperialist, their rewritings of history and national myths make visible competing

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Winkiel's readings of manifestos' racial, national, and imperial crossings demonstrate that texts from the Women's Social and Political Union's "The Battle Cry" to W. E. B. Du Bois's "London Manifesto" disrupt master narratives of race and nation that define European superiority and progress through the exclusion of nonwhite colonial subjects. Winkiel's counterhistory of modernism, then

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