bution, Adodo and Warsame bring to life the ways in which "[f]or fat Black people in both Africa and the diaspora, the power-knowledge relations of fatness, gender, and Blackness takes multiple forms" (109). The authors highlight how layers of cultural expectations in Africa and diasporic contexts generate a web of power relations overlaid onto and in interaction with the body stories they tell. Reflecting on generating an archive of trans experiences of weight stigma, Rinaldi et al. share how participants in their work "confront body policing that they experience at the intersection of their gender identity and their body weight, shape, or size" (183). Through these and other pieces, authors invite rich, nuanced discussions of how fatness is not experienced or interpreted in a silo of its own. Theory is woven through the contributions; from engagement with Puar's debility politics (Bahra) to Berlant's cruel optimism (Crawford) to theorizing joy and vitality around fatness (Munro), authors generate deep analyses of fat experiences. This engagement provides fertile ground for continued theoretical and methodological exploration and thoughtful approaches to blending theory and lived experience.

The afterword not only brings the various threads of the volume together and also situates all of this within the particular temporality of pandemic life. This piece also invites the reader to continue asking questions—rather than offering full closure, it invites an opening to difference and engagement. It offers questions about how we engage with fatness, with "Canadianness," and with normativity. These openings are so welcome.

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FEARING THE BLACK BODY: THE RACIAL ORIGINS OF FAT PHOBIA

Sabrina Strings
New York: NYU Press, 2019

REVIEWED BY KRISTEN A. HARDY

Feminist scholars have devoted significant attention to exploring how the present-day cultural preferences for female thinness, as well as the myth of the "obesity epidemic," have arisen out of highly gendered historical and contemporary discourses and practices.

In her debut monograph, *Fearing the Black Body*, Sabrina Strings, an Associate Professor of Sociology at the University of California, Irvine, brings an intersectional, racially attuned perspective to this conversation. Through her meticulously researched and carefully argued study, Strings examines the role of white supremacy (and, specifically, anti-Black racism) in the historical trajectory of contemporary obsessions with weight, size, and bodily form. While not the first scholar to reflect on the role that racialization has played in fatphobia, Strings's book offers a particularly sustained, detailed, and nuanced account of the mutual constitution of raced, gendered, classed, and sized understandings of humanity, which have emerged over the past half-millennium of Western thought.

Strings deftly moves through a wealth of written and visual archival materials that gesture toward an early modern "predilection for plumpness" (24), followed by an increasingly complex Western cultural relationship with fatness that emerges and transforms over time. Focusing her study around the views of key figures in philosophy, art, literature, media, science, and medicine, the author takes her reader on a winding journey through European and, subsequently, American attitudes, which cannot simply be reduced to a unidirectional path toward valorizing thinness and demonizing fatness. Rather—and this is the book's most significant and game-changing contribution—Strings considers how these perspectives emerged in ongoing interaction with white populations' changing beliefs about, and relationships with, racialized people, especially Black Africans and African Americans. Unsurprisingly, women's bodies, both Black and white, dominate the desires and anxieties of the mostly male artists and authors discussed throughout the book.

A book that could be described as equal parts sociology, history, and visual culture, the chapters unfold in a chronological, tripartite manner. The first pair of chapters considers representations of fatness in Western art up until the end of the seventeenth century, accompanied by many fascinating (and infrequently reproduced) illustrations. The second group of chapters brings the reader into the so-called long eighteenth century and the broader contexts of European colonialism and enslavement, as well as the unique American nexus of race, gender, class, religiosity, fashion, health, eugenics, and nationalism. The final chapters explore and critique the increasing dominance, within the United States, of medicalized conceptions of fatness during the mid-nineteenth, twentieth, and early twenty-first centuries. Notable in the author's final portion is her well-supported examination of how weight bias within biomedicine is primarily rooted in racialized and gendered aesthetic attitudes toward fatness, not in genuine health concerns.

While the attitudes of various historical thinkers toward fatness and thinness differ, the tendency to tie race, gender, and corporeal form to personality characteristics and moralized temperaments is one of the themes that helps to weave together these varied aspects of the study. Sociocultural condemnations of fatness are presented as co-constituted products of multiple, concurrent "doings" of race, gender, and class, pivoting on one dominant note: establishing white supremacy while othering its challengers. "The phobia about fat," notes Strings, "'always already' had a racial element" (210). In this regard, this book genuinely re-envisions the ways we ought to think about the histories, and the present, of fatness.

The work contains little to fault. A short portion of Chapter 2 asserting, seemingly uncritically, that the circulation of sugar as a colonial commodity produced fatter European bodies might earn a quizzical pause, but the rest of the text is thoroughly suffused by a hermeneutics of suspicion toward health claims about fatness. Strings does choose to include the terms "obesity" and "overweight" (sans scare quotes) where that language is relevant to the specific materials considered, so pedagogical use of the book might merit a caution about the contested use of these words within fat studies contexts. Nothing about the work, however, seriously detracts from Strings's superb research, incisive analysis, and appealing, jargon-free writing. Sociological theory is present and utilized where relevant, but does not dominate the study.

Strings's incisive research might fairly be called potentially revolutionary for those who work in gender studies, fat studies, body studies, and racial and ethnic studies—and even for art historians to boot. Medical students seeking to cultivate an anti-oppressive practice would benefit from reading the latter chapters, as well. Thanks to the author's careful historical contextualization and lucid prose, the work should be found accessible by undergraduates, specialist and non-specialist graduate researchers, and general readers with an interest in bodily diversity, systemic inequalities, and/or histories of the present.

DISFIGURED: ON FAIRY TALES, DISABILITY, AND MAKING SPACE

Amanda Leduc
Toronto: Coach House Books, 2020

REVIEWED BY JESSICA DOBERSTEIN

Similar to many children in the Western world, I was told fairy tales as a little girl. I have held a fondness for fairy tales in their various forms since I was young. As an adult disabled woman, I have become very critical of them, even making them the focus of my research. So, when I heard of Amanda Leduc's book *Disfigured: on Fairy Tales, Disability, and Making Space*, I knew this book was one I wanted to read. While Leduc intended to have the book viewed primarily as a memoir mixed with criticisms of fairy tales and not as adding to either fairy tales or disability scholarship, I would say that it is a new contribution to both these fields of scholarship. This book was intended to be a mix of critical analysis and memoir, but the book highlights how the personal is political. Leduc shows how the narratives in fairy tales have had an impact on how she understands herself and the world around her. Her point is that fairy tales are "never only stories," that the language used and the use of disability within fairy tales' narratives have an impact on society (224).

The book is divided into an introduction, nine chapters, and an afterword. I truly enjoyed Leduc's way of writing. If authors write on the topic of disability, then it should be done in an accessible manner. I believe she has done this for the most part. It was easy to read, and she ensured the reader understood what each chapter was discussing,