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Black Power Imagery as Resistive Memory-making

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Black Power Imagery as Resistive Memory-Making

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Background

- “Four Black Panthers” first circulated to the public in 1993 but was originally taken in the 1960s.
- Disruptive, militant protests a norm pre-1950s.
- The Civil Rights movement of the 1960s and the re-ignited Black Power movement of the 1990s are typically characterized as peaceful and non-violent.
- Any disruptive militancy that occurred during these periods is declared illegitimate, ineffective, and villainized by the hegemonic narrative.

Memory

- “Memory-making is the resistive process through which untold stories can be brought to the surface and a suppressed, even subaltern account can be made a part of history.”
(Mookherjee, p. 202, 2018)



“Salute”
Tommie Smith (center),
John Carlos (right), and
Peter Norman (left)

“Four Black Panthers”
Assata Shakur (middle left), Dhoruba bin-Wahad
(far left), and two unidentified individuals (middle
and far right)



Thesis

“Four Black Panthers” challenges the hegemonic narrative that peaceful, non-violence associated with the Civil Rights movement is more legitimate and effective than disruptive, militancy. In this analysis, memory-making as a resistive process is used to analyze how “Four Black Panthers” challenges the hegemonic narrative of the Black Power Movement.

Analysis

- Black Panther Party uniform symbolism.
- Co-opting of mainstream media.
- Armed propaganda.

Conclusion

- Black Power imagery challenges the hegemonic narrative regarding disruptive, militancy.
- Drives the public to rethink existing beliefs.



“Huey”
Huey P. Newton

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