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Black Power Imagery as Resistive Memory-making

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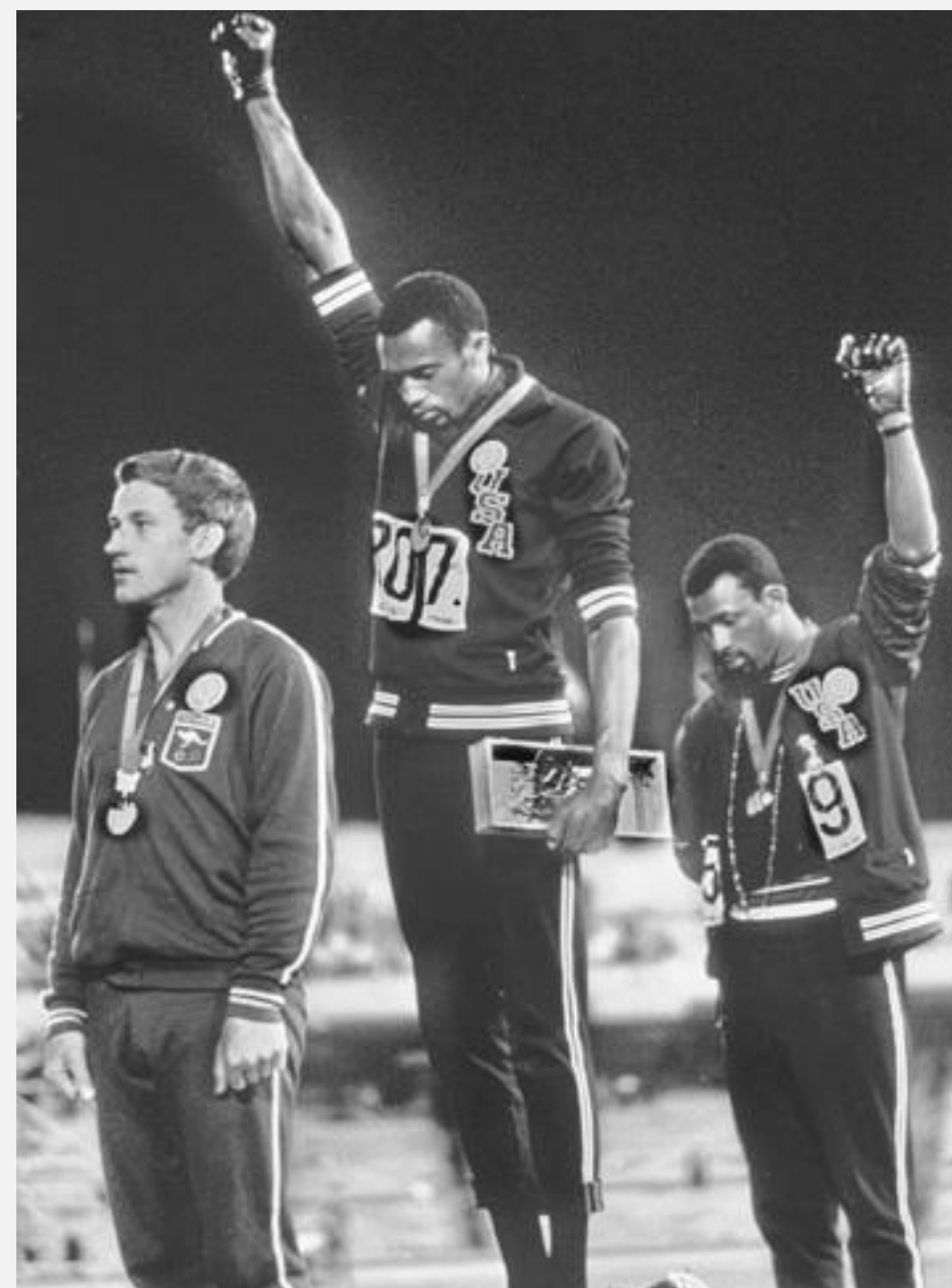# Black Power Imagery as Resistive Memory-Making

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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)

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

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

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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