

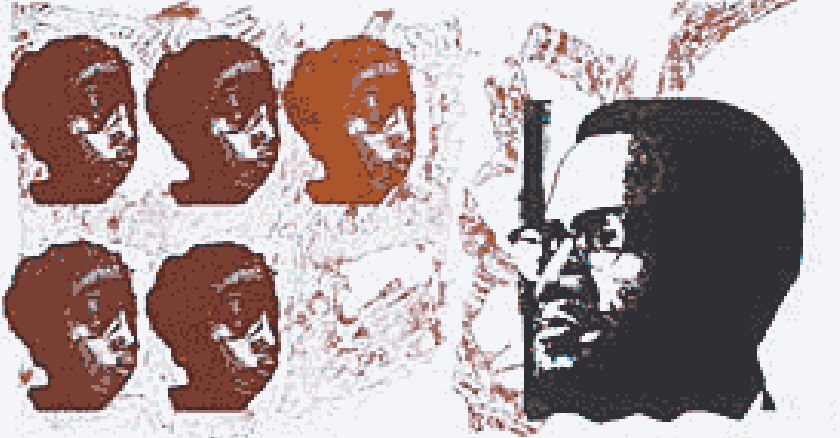
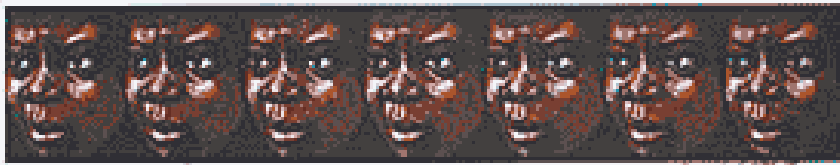
Afro 100 Culture

The role of culture is to enable people to share ways of living and forms of expression. All people have culture, but not all cultural practices are valued by people outside a culture. Black culture has suffered from white racism, but it has also served as the foundation for the survival of the African Americans.

Aaron Douglas 1898 - 1979



Culture can lie or tell the truth



Have you ever wondered what would be said if Black people spoke the truth to people in the United States? Maybe it would come out as a poem. This is what **Amiri Baraka** had to say.

What is the cultural theory behind the **Baraka video clip**?



1. The merger of poetry and music
2. The merger of reason and emotion
3. The poem can represent the voice of Black people, be a cultural consensus
4. Art as a weapon by the oppressed
5. Culture can be a vehicle for change
6. Vision of the future as a necessary revolutionary transformation

There are two perspectives on culture

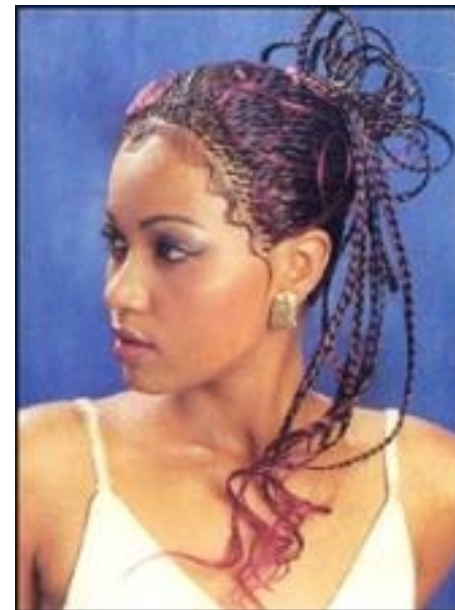
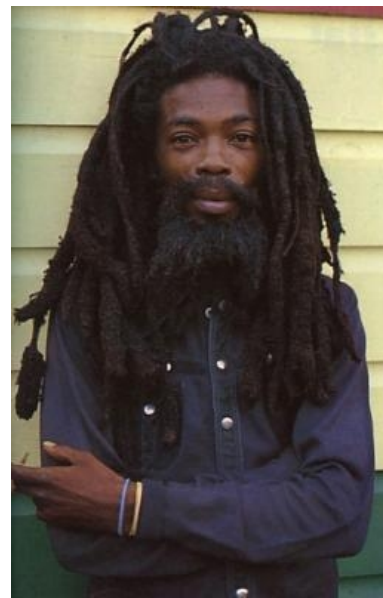
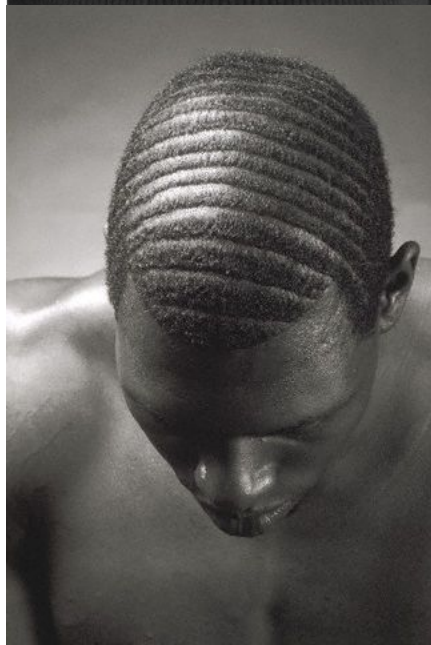


*Art and everyday life – what is your experience?
Do you do the Warriors dance?*

Styles and values of everyday life, including dialects, food production and preparation, clothing, dancing, morality, and aesthetics

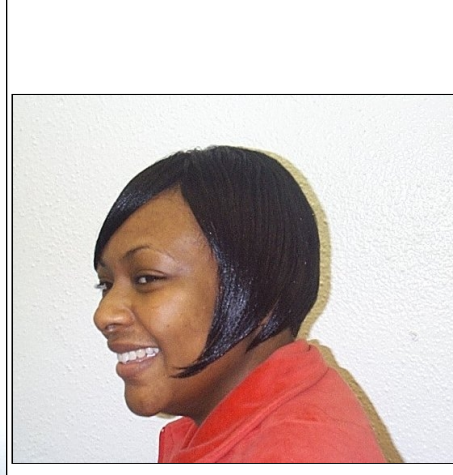
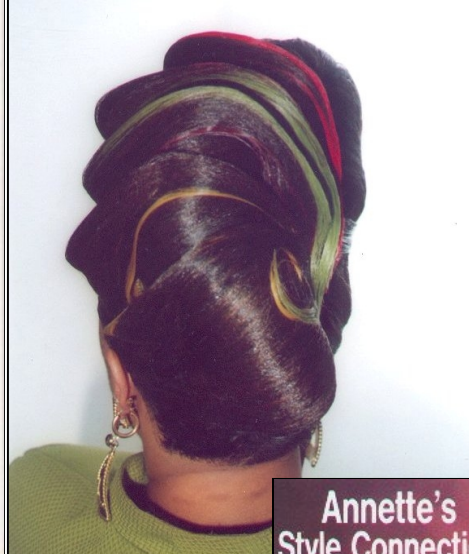
Art forms, representational forms of expression carried out as specialized activity that can be ranked

Culture always involves hair.



Lady Dee
Master Stylist

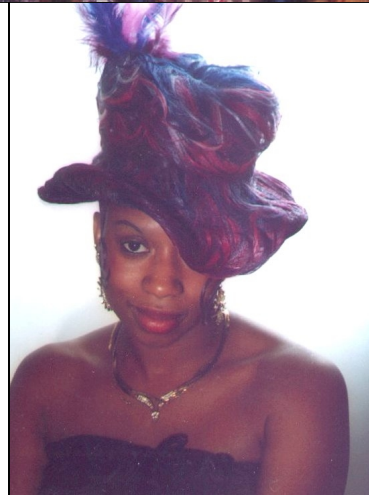
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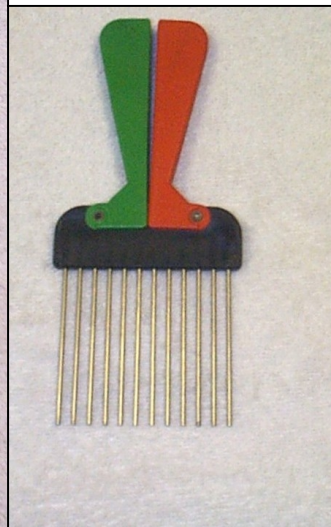
Annette's
Style Connection

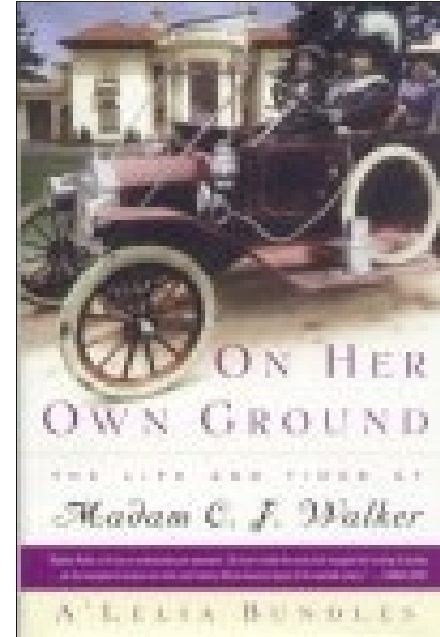
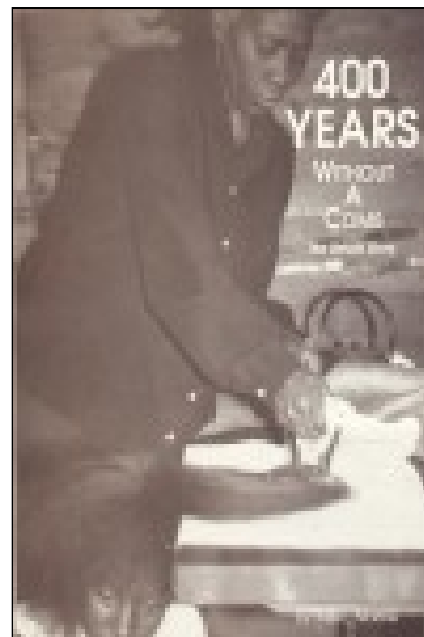
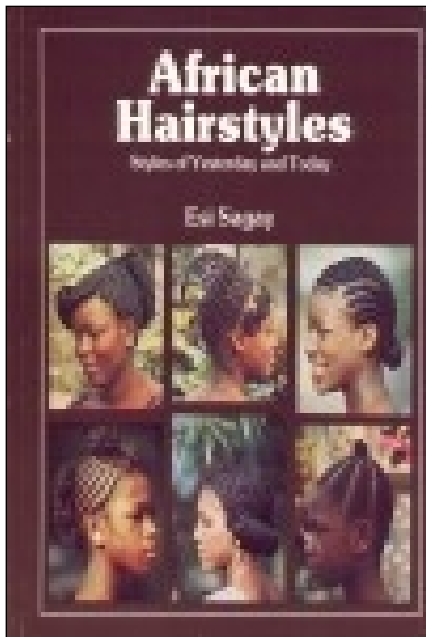
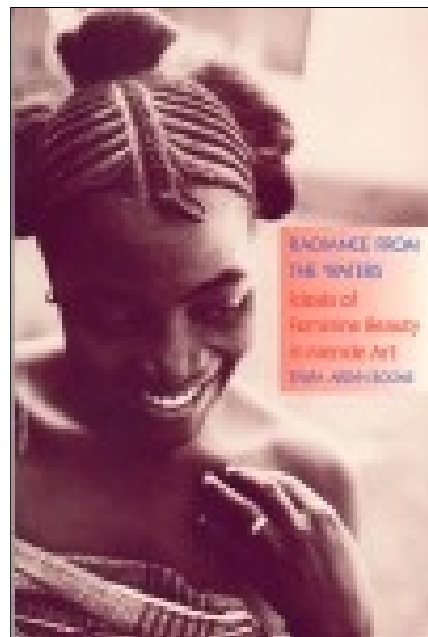
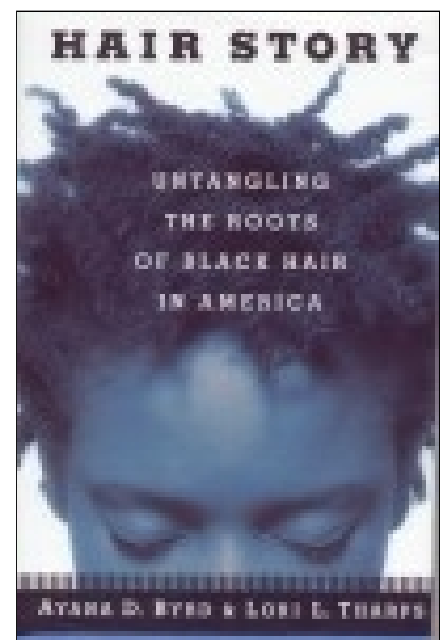
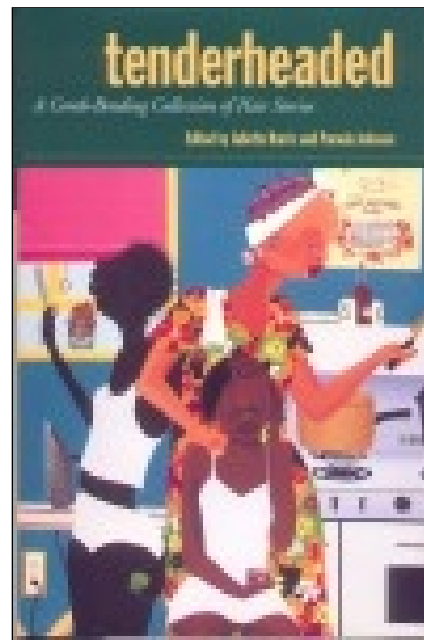
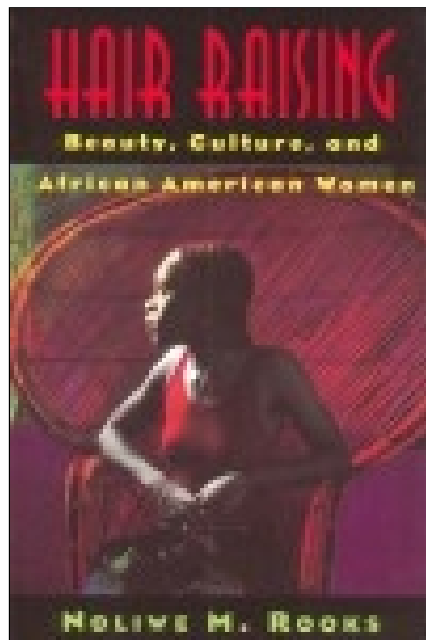
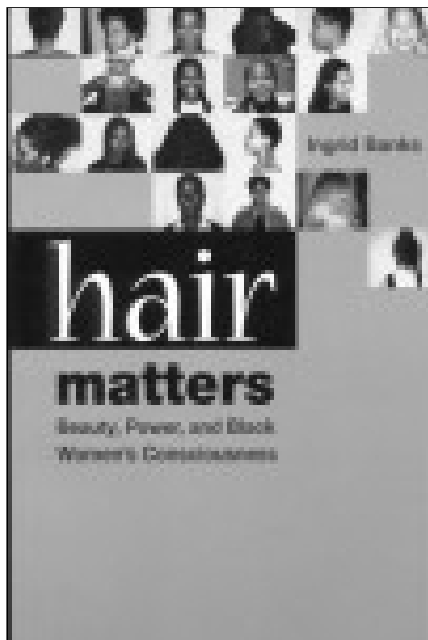
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Black Hair - cover - Microsoft Internet Explorer


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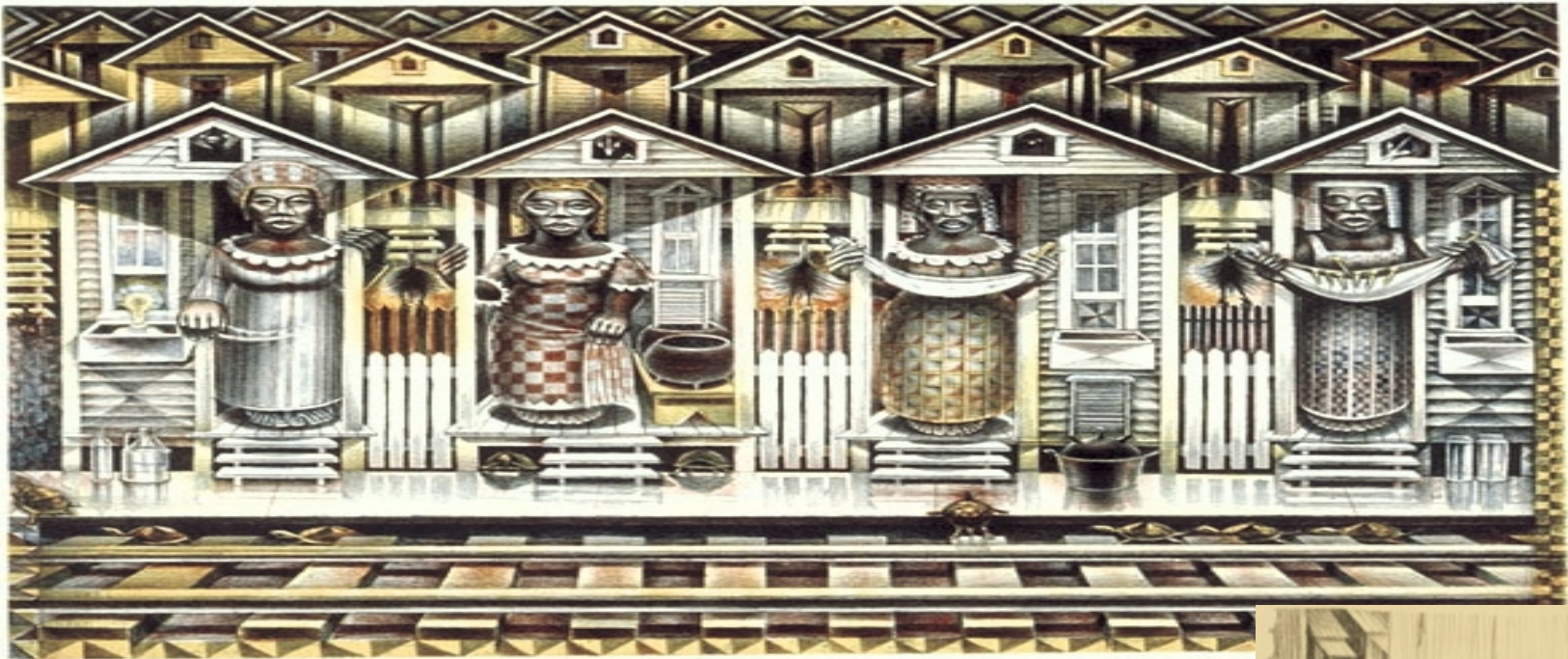
BLACK PEOPLE'S HAIR

- Introduction
- Search Toledo's Hair Salons
- Afro comb exhibit
- 1997 Hair symposium,
University of Toledo
- National Directory of Salons
- Webliography
- Bibliography
- Discussion
- Feedback

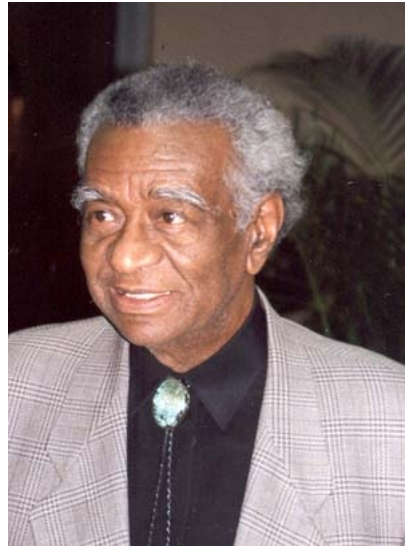


Africana Studies | Murchison Center | Cyberchurch | Cyberschools | Virtual Dorr Street

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ART can be beautiful, historical, and educational.



John T Biggers 1921 - 2001

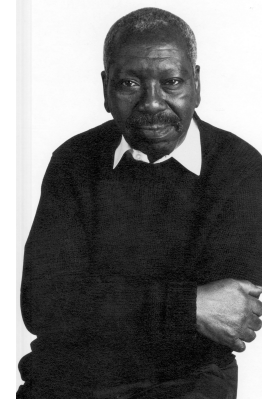


Historical Periodization



Elizabeth Catlett 1915 -

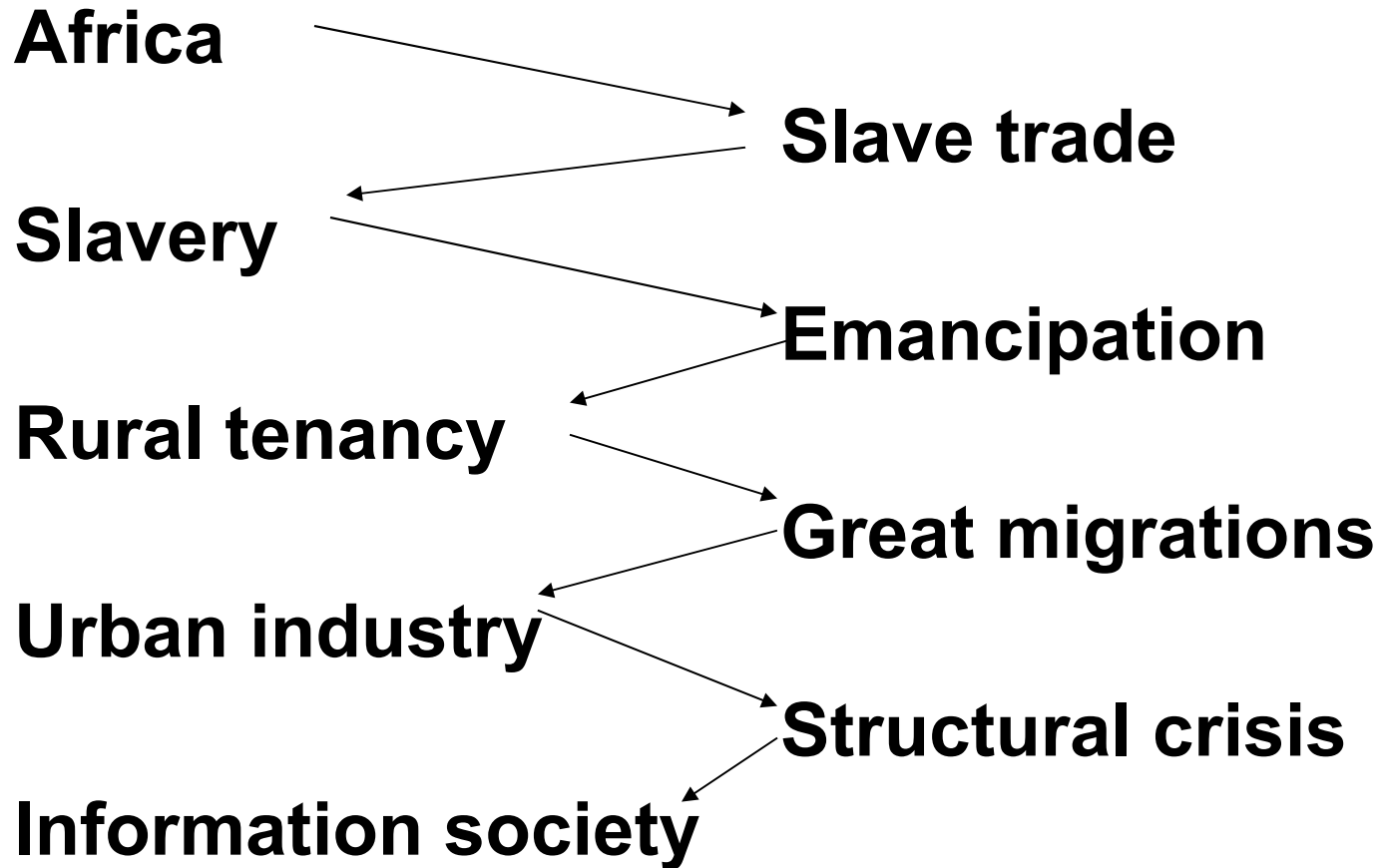
Art and culture always reflects the social conditions and individual experiences of the artists and people involved. African American art and culture is based in the historical periodization of the African American people.



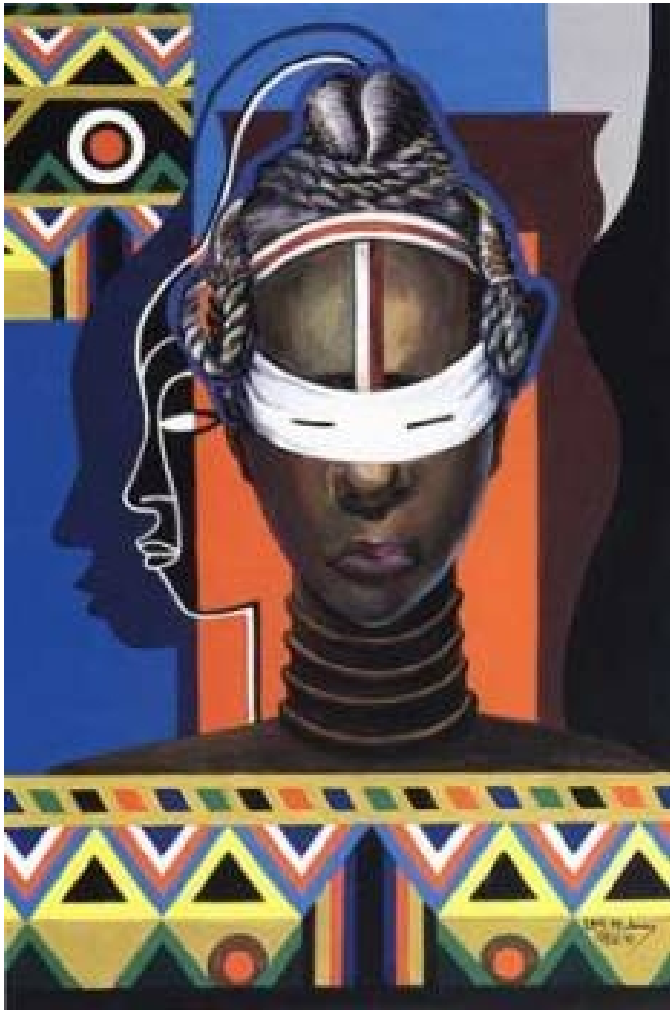
Jacob
Lawrence
1917-2000

The logic of Black history:

modes of social cohesion, modes of social disruption



African retention is a vital aspect of African American Culture



Lois Mailou Jones
1905-1998



Basic aesthetics, religion, language, food, music and dancing, hair care and styling, and much more

Kwanzaa

Some African cultural practices have been imagined and created by African Americans in search of their past.

A 1960's movement called cultural nationalism utilized the search for a value system to anchor their cultural views in African tradition.

Karenga was a major figure in popularizing a seven point system and a holiday ritual to replace Christmas.

NGUZO SABA (The Seven Principles)



December 26th. Umoja (Unity)
To strive for and maintain unity in the family, community, nation and race.



December 27th. Kujichagulia (Self-Determination)
To define ourselves, name ourselves, create for ourselves and speak for ourselves.



December 28th. Ujima (Collective Work and Responsibility)
To build and maintain our community together and make our brother's and sister's problems our problems and to solve them together.



December 29th. Ujamaa (Cooperative Economics)
To build and maintain our own stores, shops and other businesses and to profit from them together.



December 30th. Nia (Purpose)
To make our collective vocation the building and developing of our community in order to restore our people to their traditional greatness.



December 31st. Kuumba (Creativity)
To do always as much as we can, in the way we can, in order to leave our community more beautiful and beneficial than we inherited it.



January 1st. Imani (Faith)
To believe with all our heart in our people, our parents, our teachers, our leaders and the righteousness and victory of our struggle.

Maulana Karenga

Cultural innovation during slavery



Cotton production and brutality conditioned Black people to harness their emotions and focus on describing their suffering, while praising God.

The “Negro spiritual” was the greatest cultural genius during slavery.



M. PORTER. E. W. WATKINS. H. D. ALEXANDER. F. J. LOUDIN. T. RUTLIN.
JENNIE JACKSON. MABEL LEWIS. ELLA SHEPPARD. MAGGIE CARNES. AMERICA W. ROBINSON.

Original Fisk University Jubilee Singers

The Low moans and melodies of Black Christians revealed the soul of a new people, out of Africa and being reshaped by the pain of white racism and creative Black genius. The Fisk Jubilee singers popularized these songs all over the world.

Culture of the Black Belt Nation



R.L. Burnside
Holly Springs, Mississippi 1990

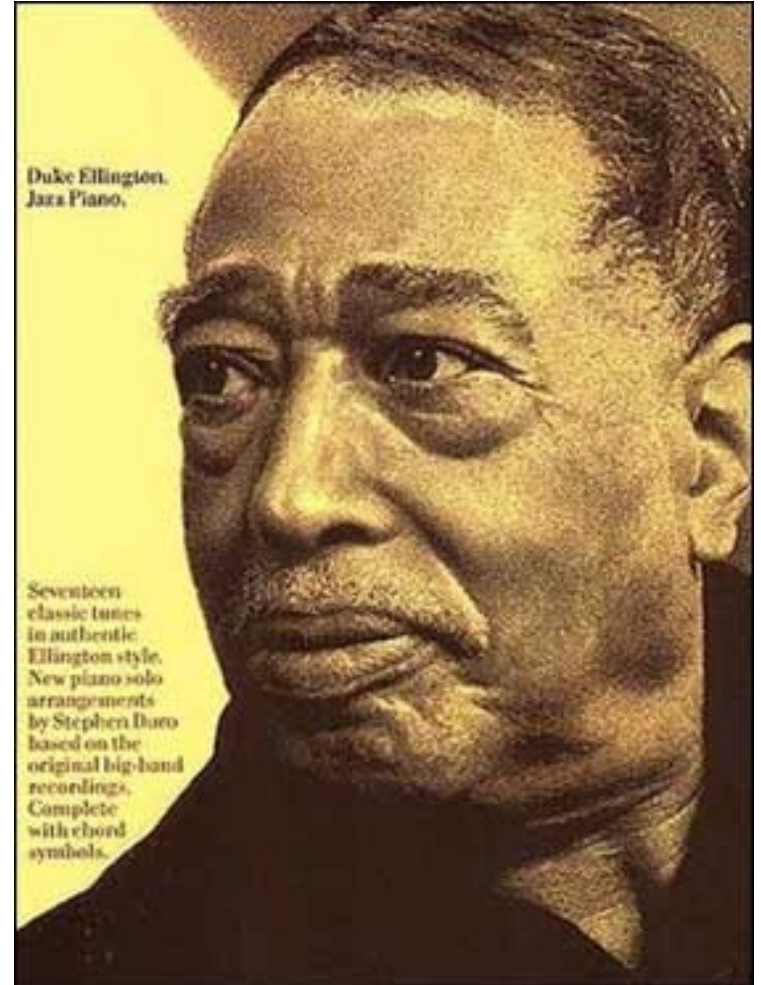
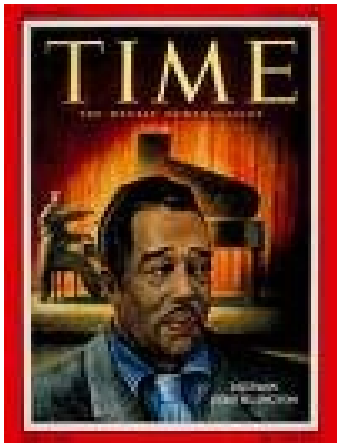
BLUES – the musical foundation of African American culture and all of American popular music. This music is important as musical composition, as poetry and as philosophy. The harder the life, the better the blues.

JAZZ:

The culture of the Black metropolis



Edward "Duke" Ellington
1899 - 1974



The Harlem Renaissance, 1920's



This is the Black counterpart to the “Roaring 20’s” as Black people were expressing a breakout cultural impulse. These were bold and exciting times. The activists were called “New Negroes,” with a militant attitude and freedom on their mind. Harlem was the capital of Blacks in the US during this period.

The Weary Blues

Droning a drowsy syncopated tune,
Rocking back and forth to a mellow croon,
I heard a Negro play.
Down on Lenox Avenue the other night
By the pale dull pallor of an old gas light
He did a lazy sway . . .
He did a lazy sway . . .
To the tune o' those Weary Blues.
With his ebony hands on each ivory key
He made that poor piano moan with melody.
O Blues!
Swaying to and fro on his rickety stool
He played that sad raggy tune like a musical fool.

Sweet Blues!
Coming from a black man's soul.
O Blues!
In a deep song voice with a melancholy tone
I heard that Negro sing, that old piano moan--
"Ain't got nobody in all this world,
Ain't got nobody but ma self.
I's gwine to quit ma frownin'
And put ma troubles on the shelf."

Thump, thump, thump, went his foot on the floor.

He played a few chords then he sang some
more--

"I got the Weary Blues



Langston Hughes 1902-1967

Got the Weary Blues
And can't be satisfied--
I ain't happy no mo'
And I wish that I had died."
And far into the night he crooned that
tune.
The stars went out and so did the moon.
The singer stopped playing and went to
bed
While the Weary Blues echoed through
his head.
He slept like a rock or a man that's dead.

**If we must die, let it not be like hogs
Hunted and penned in an inglorious spot,
While round us bark the mad and hungry dogs,
Making their mock at our accursed lot.
If we must die, O let us nobly die,
So that our precious blood may not be shed
In vain; then even the monsters we defy
Shall be constrained to honor us though dead!
O kinsmen we must meet the common foe!
Though far outnumbered let us show us brave,
And for their thousand blows deal one deathblow!
What though before us lies the open grave?
Like men we'll face the murderous, cowardly pack,
Pressed to the wall, dying, but fighting back!**



Claude McKay
1890 - 1948

The Chicago Renaissance, 1940's



Richard Wright 1908-1960

The Harlem Renaissance was a celebration of the middle class, while the Chicago Renaissance of the 1940's was a celebration of the working class.

Wright wrote: "...the Negro writer must create in his readers' minds a relationship between a Negro woman hoeing cotton in the South and the men who toil in swivel chairs in Wall Street and take the fruits of her toil."

The Black Arts Movement, 1960's



The Black arts movement was the cultural arm of the Black Power movement. Jeff Donaldson said "We wanted to try to establish an aesthetic that reflected our heritage as people of African descent in the United States, an aesthetic that also reflected social responsibility and technical excellence."



Jeff Donaldson 1932-2004

Hip Hop emerged after the final end of the 1960's – conscious victims of the American dream.



Corporate takeover of Black culture

The carnival festival:
originally a slave ritual
protest, expression of
freedom



Now Mardi Gras
and Carnival is
controlled by city
governments
and police to
protect the
financial
interests





**Stevie Wonder answers
the American nightmare.**



Black Studies approach to culture



1. It is important to always include the culture of everyday life as well as the arts, popular culture and the museums.
2. Always contextualize art and culture in terms of the historical and economic forces shaping artists and their audience
3. Identify African retentions
4. Codify how the people interpret their own cultural expression

Webliography

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- Slide 02: <http://video.google.com/videoplay?docid=-4839280096979675505&q=amiri+baraka&total=55&start=10&num=10&so=0&type=search&plindex=9>
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- Slide 11: http://en.wikipedia.org/wiki/John_T._Biggers
- Slide 12: http://en.wikipedia.org/wiki/Elizabeth_Catlett and http://en.wikipedia.org/wiki/Jacob_Lawrence
- Slide 14: http://en.wikipedia.org/wiki/Lois_Mailou_Jones
- Slide 15: <http://en.wikipedia.org/wiki/Kwanzaa>
<http://video.google.com/videoplay?docid=8350545555560382614&q=karenga&total=11&start=0&num=10&so=0&type=search&plindex=1>
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- Slide 19: http://en.wikipedia.org/wiki/Duke_Ellington
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- Slide 23: [http://en.wikipedia.org/wiki/Richard_Wright_\(author\)](http://en.wikipedia.org/wiki/Richard_Wright_(author))
- Slide 24: http://en.wikipedia.org/wiki/Black_Arts_Movement and <http://thehistorymakers.com/biography/biography.asp?bioindex=125>
- Slide 27: <http://www.youtube.com/watch?v=aAthMi5Kz5g>