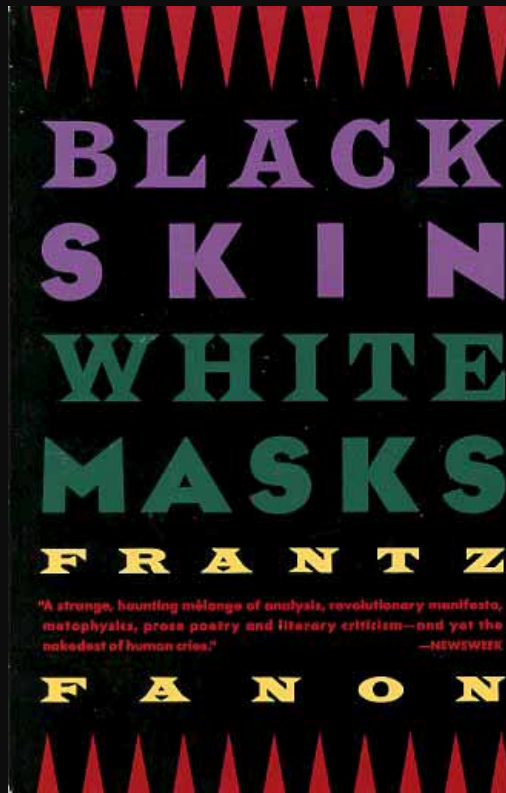


ARTHIST 283-01 / AAAS 227-01
MODERN & CONTEMPORARY AFRICAN AMERICAN ART

January 18, 2022

“The Dark Center” & “Art,
Culture & the Souls of Black Folk”





**BLACK
SKIN
WHITE
MASKS**

FRANTZ

"A strange, haunting mélange of analysis, revolutionary manifesto, metaphysics, prose poetry and literary criticism—and yet the nakedest of human cries."

—NEWSWEEK

FANON



Slave Drum (collected in colonial Virginia), late 17th century. Wood & deerskin.

Anonymous (Mexican), *Las Castas (the Castes)*, late 18th century. Oil on canvas.



1. Black Diasporal Cultures struggle against claims, both from within and without, of racial quintessence, as well as against dominant cultural and political forces.
2. Black Diasporal Cultures have sufficient demographic numbers and critical mass to proclaim common beliefs, value systems, and goals towards building community-based institutions and products.
3. Black Diasporal Cultures are structurally dependent upon an acknowledged collection of life experiences, social encounters, and personal ordeals; the sum of which promote a solidarity and camaraderie that creates community.

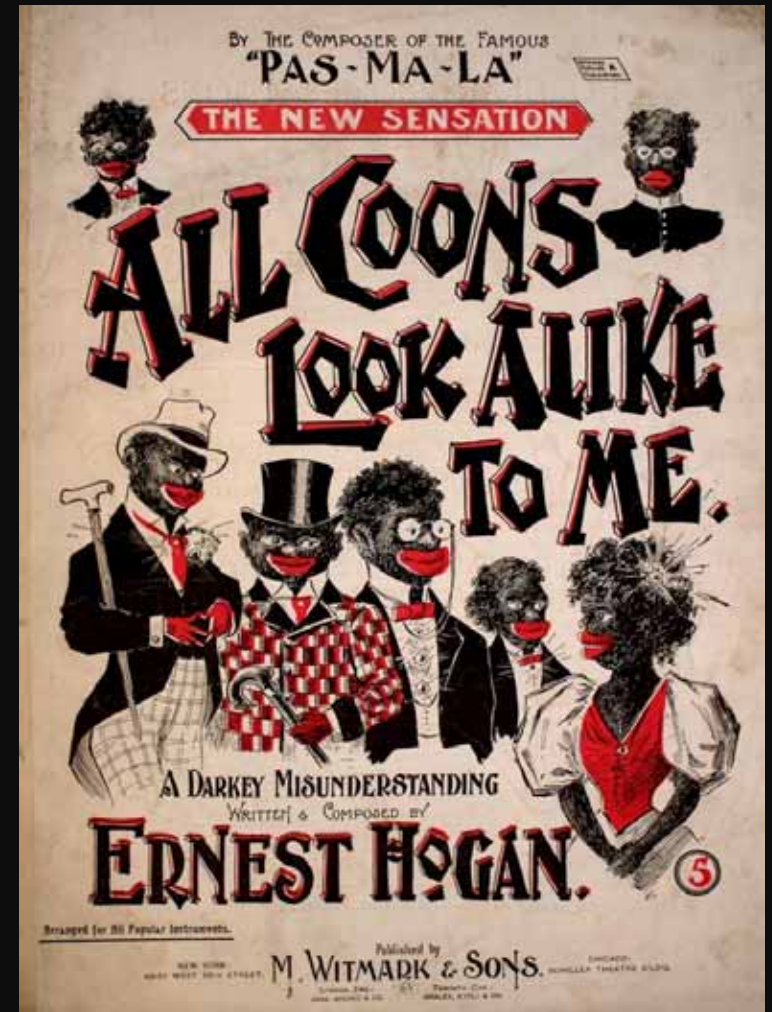
4. Black Diasporal Cultures are defined, in part, by their adherence to something that might be described as a “black aesthetic” or, rather, a philosophy grounded in the idea of a post-Emancipation and post-colonial black identity that proliferates in black communities where artistic creativity and performance are key cultural currents.
5. Black Diasporal Cultures are proactive and aggressive in their desire to articulate, testify, and bear witness to their difference vis-à-vis what might be described as a European American cultural mainstream.



Sosa Adede, *King Glele in the Guise of a Lion*, late 19th century. Wood, metal & pigment.



Jeff Donaldson, *Victory in Zimbabwe*, 1977-80. Mixed media on corrugated board.



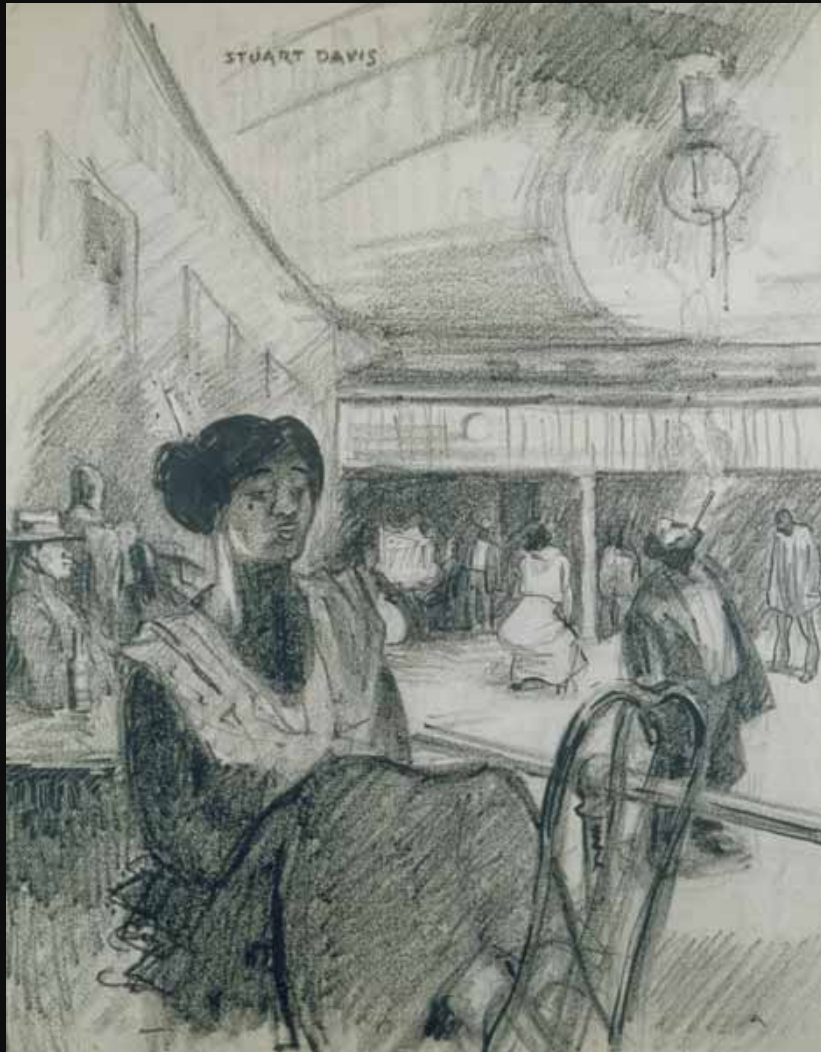
Above: Exhibit of American Negroes at the Paris Exposition, 1900. Right: Cover of sheet music for "All Coons Look Alike to Me" by Ernest Hogan, 1896.



Henry Ossawa Tanner, *The Banjo Lesson*, 1893. Oil on canvas.



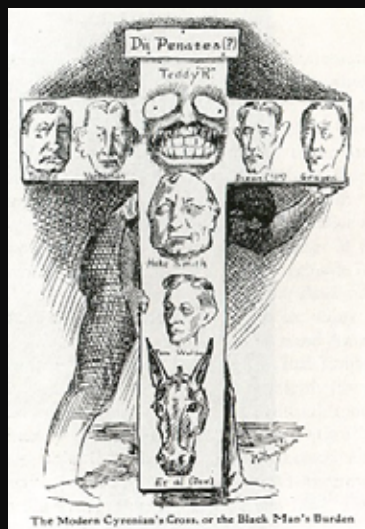
Harriet Powers, *Bible Quilt*, circa 1895-98. Pieced, appliquéd and printed cotton embroidered with plain and metallic yarns.



Stuart Davis, *Negro Dance Hall*, 1913. Crayon and ink on paper.



Leigh Richmond Miner, Frontispiece for Paul Laurence Dunbar's *Candle Lightin' Time*, 1901. Photograph.



Left: John Henry Adams, *The Modern Cyrenian's Cross, or the Black Man's Burden*, 1907. Drawing; Right: Film still from D.W. Griffith's *Birth of a Nation*, 1915.

Meta Warrick Fuller, *The Awakening of Ethiopia*, circa 1921. Plaster.





Left: Advertisement for Banania, 1917. Color Lithograph. Center: A Session of the Pan African Congress, Paris, February 1919. Right: Edwin A. Harleston, *The Soldier*, 1919. Oil on canvas.