

AFAM SURVIVAL GUIDE

"Girl in Red." Lithograph by Robert Blackburn, [1950]

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JON BATISTE ON HIS OSCAR-NOMINATED SOUL SCORE AND BEING A 'BLACK POP STAR MAKING BLACK POP MASTERPIECES'



LISTEN IN



INFLUENCES AND IDENTITY WITH ADRIAN YOUNGE AND ALI SHAHEED MUHAMMAD

They go deep on the decade that most inspired them musically, the fight for equality in the music industry, and using their music to show respect for what's come before.

JORDAN STEPHENS AND BENJAMIN ZEPHANIAH

In this episode, Vick is joined by Rizzle Kicks singer Jordan Stephens and poet Benjamin Zephaniah. They talk about spoken word, lyrics and life



STREAMING NOW

AFRONTIA

Streaming on: Netflix
This docuseries spotlights Afro-Brazilian thinkers sharing their individual journeys and discussing representation, entrepreneurship and community.

TIME

Streaming on: Amazon Prime
In this intimate yet epic love story filmed over two decades, indomitable matriarch Fox Rich strives to raise her six sons and keep her family together as she fights for her husband's release from the Louisiana State Penitentiary, commonly known as Angola.

MFA BOSTON

ROBERT PRUITT: THE BANNER PROJECT



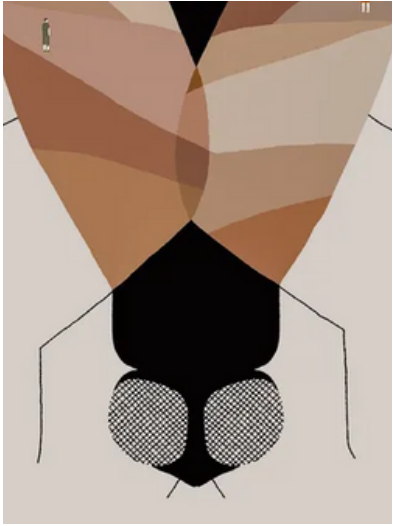
Robert Pruitt, *Cut Piece* (2019).



Robert Pruitt, *Red Starbursts* (2019).

For the inaugural installation of the MFA’s “Banner Project,” the Museum invited artist Robert Pruitt to create three large-scale banners to hang from the ceiling of the Linde Family Wing for Contemporary Art. Pruitt is best known for his oversized figurative drawings that explore the diversity of the African Diaspora by juxtaposing contrasting cultural symbols. He has said that most of his works “have some reference to the Past, Present, and Future... This idea is to collapse time.”

INTERESTING READS



THE BOUNDARY BY JHUMPA LAHIRI

No, I've never personally used them (never needed to, thank you very much). But I know that every fetish priest in every village sells them. The potions are made according to a recipe passed down from an unidentified ancestor, with a list of ingredients that we mere mortals are not allowed to know. The fetish priests all store their potions in similar-looking white bottles, and charge the same ludicrous fee to those who come to buy them—a goat, a pig, and three hens.



THE ANGEL OF KHAN EL-KHALILI BY P. DJÈLÍ CLARK

As the door closes behind you, your mind wanders to stories of unfortunate servants, sealed alive in the tombs of ancient despots too selfish to make their own lonely journey into death. You are surprised at how long it takes to reach the bottom, and you wonder how this space came to be. Did the boiler eunuch mender dig it out himself? Perhaps his automatons did: the last slaves of Egypt, destined to toil without respite.

A HISTORY OF RESOURCE PLUNDER

SINCE COLONIZATION, AFRICA HAS PROVIDED ITS BEST RAW MATERIALS FOR THE GLOBAL NORTH. CAN COUNTRIES FINALLY BREAK THIS PATTERN?

By Tetteh Hormeku-Ajei and
Camden Goetz

WHAT IS WHITENESS TO A CYBORG?

TRACING THE DIGITAL CONTOURS OF THE SETTLER COLONY HELPS US UNDERSTAND HOW OLD INEQUALITIES WILL SHAPE A FUTURE WITH ARTIFICIAL INTELLIGENCE.

By Boima Tucker

STUDENT SPOTLIGHT

A CONVERSATION WITH MA STUDENT JOANNE LAFORTUNE



"...we ought to actively search for those whose bulbs can be lit by reading good literature and history. They, and all of us, will be the better for it."

[Read the full interview here](#)

How did you manage to transition to graduate work at BU's African American Studies Program?

Even as an English teacher I always gravitated towards history. My passion has always been integrating African history and African American history in my classroom. Given the nature of the subject, it has not always been easy broaching complicated topics like systemic racism and white privilege with my students.

And yet something must have worked. I had a particular student who was especially animated and engaged in class. I was surprised—and overjoyed—to find him at a BLM rally I attended later in the summer. Placard in hand, he came up to me and said that our class discussions had inspired him to become an activist!

CONVERSATIONS ON CAMPUS

THE ALGORITHM WILL SPEAK FOR YOU: LOUIS CHUDE-SOKEI AND JAN WERNER IN CONVERSATION WITH CHRISTINE KAKAIRE



On February 26, Mouse On Mars will release their new album AAI (Anarchic Artificial Intelligence), a deep meditation on Werner and Andi Toma's preoccupation with technology, in collaboration with Chude-Sokei and percussionist Dodo NKishi. The project is a fascinating AI narrative framework modelled on the writing and voice of Chude-Sokei and DJ/producer Yağmur Uçkunkaya, exploring artificial intelligence as both infrastructure and compositional tool, while rendered

speech is engaged as a malleable instrument with increasing autonomy. AAI is presented online at CTM Cyberia in February and March 2021, and will be shown as an in situ installation later this year at silent green Betonhalle. On the day of release of AAI's first single, »Artificial Authentic,« Chude-Sokei and Werner connected for another chapter of deep, discursive inquiry.



"What if we creolised or hijacked or bootlegged mainstream dominant technologies as we do in music? What if AI gets downloaded and remixed by people who don't work for dominant corporations and political systems?"
-Louis Chude-Sokei