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10 May 2016

Rationale for Mixed Media Final Showcase

For the final celebration of knowledge during the #BlackLivesMatter Showcase, I created a mixed media art project and presentation. The mixed media first consists of web articles compiled from three nonprofit organizations that track social justice, police violence, and legal outcomes in America since 2014. The media also uses clippings from *Essence* and *Ebony* magazine spanning 2014-2016 (although there are historical references throughout both magazines). I also incorporated my personal NAACP membership card and rusted, discarded wind-chimes of various sizes which are symbolic jail bars. Marker was also used. These media are all located in the middle of the trifold. On the two flanking sides, marker, glue, and printed paper was used to construct lists and headers. I also included a soundtrack that moves the struggle for social justice as an artistic, sonic representation of Black liberation. This piece is meant to be interactive and self-sufficient. My rationale for incorporating the various media was intended to capture the historical context of the #BLM movement both as a contemporary exigency and within the larger evolutionary struggle for Black personhood; this is represented by the use of mixed media (as seen symbolized by the evolution of technological development). When I began creating this project, I had your end goal of a #BlackLivesMatter archive in mind, so I tried to generate something that was both entertaining, sustainable, informative, free, and user-friendly, thus the use of Prezi.

In this same line of thought, I do understand that this project was biased. Only using clippings from two magazines not only limited my possibilities for creative outlets, but it also narrowed my scope for representation of the movement in the larger historical and global context, which I wanted to demonstrate. I also recognize that the very foundation I wanted to stand out, the personal stories, were

not fully represented. I could only incorporate 1/3 of the victims documented in 2015. Although I could have included more on the side panels, I still would have covered their stories with the soundtrack information and the works cited.

However, I wanted the stories of the people who had been victimized to be told. One of the foremost, reoccurring themes discussed during the semester was that there was so many thing we DON'T know. So often reports are not documented, or falsified, and the public goes unaware of the injustices. The reports that we do have are almost unbelievable because either, for some, we've been lulled into thinking generations prior "had it easier" or that "times were harder" or "different." The policing of Black bodies has only changed in this "post-racial" or "post- Jim Crow" era; it has not disintegrated, as Sally Hadden, Monique Morris, and Michelle Alexander argue.

Similarly, within a Black Feminist, Critical Race Feminist, and Critical Hip Hop framework, the ability to see the various representations of Black womanhood (or the lack of representations) in media, art, and the struggle for Black personhood really informed this project. Because that aspect carried so much weight for me, I envisioned this project as sort of supplemental to the movement, thus providing a quick overview showing both disparity and involvement for Black womanhood with regard to police violence and social justice over time with a particular emphasis on #BlackLivesMatter.