



## "BAD TASTE IN MOVIES" HACKING FILMS AS A SITE OF PRAXIS FOR BLACK EMBODIMENT

EGHOSA OBAIZAMOMWAN-HAMILTON, ANDRE  
CARTER, NOAH MORTON

### **ABSTRACT:**

*DURING A TIME OF RACIAL UNREST AND A HYPER-FOCUS ON INCLUSION AND REPRESENTATION, THREE BLACK SCHOLARS FROM DIFFERENT TIME ZONES MET ON ZOOM TO DISCUSS RECENT MOVIES. INITIALLY, OUR CONVERSATION REVOLVED AROUND THE ROLE OF REPRESENTATION OF BLACK PEOPLE IN FILM AND CONTENTIOUS ARGUMENTS AROUND THE QUALITY OF MARVEL'S BLACK PANTHER. WE SHIFTED TOWARDS A MORE ANALYTICAL TREND WHEN WE BEGAN TO INTERROGATE HOW THE WORLD OF CINEMA HAS ATTEMPTED TO TAKE PROGRESSIVE STEPS IN REGARDS TO REPRESENTATION SUCH AS MOVING AWAY FROM OBVIOUS RACIALIZED TROPES. ESSENTIALLY, WE CONCLUDED THAT THE INDUSTRY HAS YET TO ADDRESS ITS DEEPER AND PREVAILING FLAWS WHEN IT COMES TO ITS PERCEPTION OF BLACKNESS. WHILE MUCH OF THE PREVIOUS RESEARCH ON FILM UNPACKS THE TROPES AND STEREOTYPES THAT WORK AS LIMITING FACTORS, OUR WORK SEEKS TO UNDERSTAND HOW BLACK CHARACTERIZATIONS IN FILM SERVE AS SITES OF PRAXIS, WHEREBY AUDIENCES LEARN HOW TO READ AND UNDERSTAND BLACKNESS (WRIGHT, 2004). USING FRAMEWORKS BASED IN BLACKCRIT, CRITICAL MEDIA ANALYSIS, AND CRITICAL RACE THEORY AS WELL AS ALIGNING THAT WITH OUR FOCUS GROUP STUDY, WE HAVE CONCEPTUALIZED THE HACK (HUMANIZING APPROACHES TO CINEMATIC KNOWLEDGE) METHOD. OUR FINDINGS SUGGEST THAT HACK WILL SERVE AS A TOOL AND MECHANISM TO DISRUPT THE PATTERNS IN FILM THAT ACT AS A GENERATIONAL STAGNATION TO THE WAY WE VIEW THE BLACK COMMUNITY ON AND OFF THE SCREEN.*

### **NOTES FROM THE ARTIST:**

*WITH ZOOM AS A VEHICLE FOR CONVERSATION AND GROWTH FOR THE HACK METHOD, THIS IMAGE USES THAT FAMILIAR LAYOUT AS A BACKDROP FOR IMAGINING PAST, PRESENT, AND FUTURES OF FILM. THE FILM WRAPS AROUND THESE PORTALS IN REFERENCE TO US BEING SURROUNDED BY MEDIA. THE FILM IS EDITED TOGETHER AS FISH, FLOWERS, AND BODY SPROUTS FROM THE RIBBON. HACKED LENSES, ALTERING MEDIA AND AWARDING IT.*