

RED SUMMER

**IN AMERICA,
RACE RIOTS
CORRESPONDED
WITH THE
RISING
TIDES.**

**CHRISTIAN
SOLDIERS
MARCHED.**

**BLACK
CITIES
BURNED**

NOW, THERE ARE NONE LEFT.



POEM
BY MOOR MOTHER

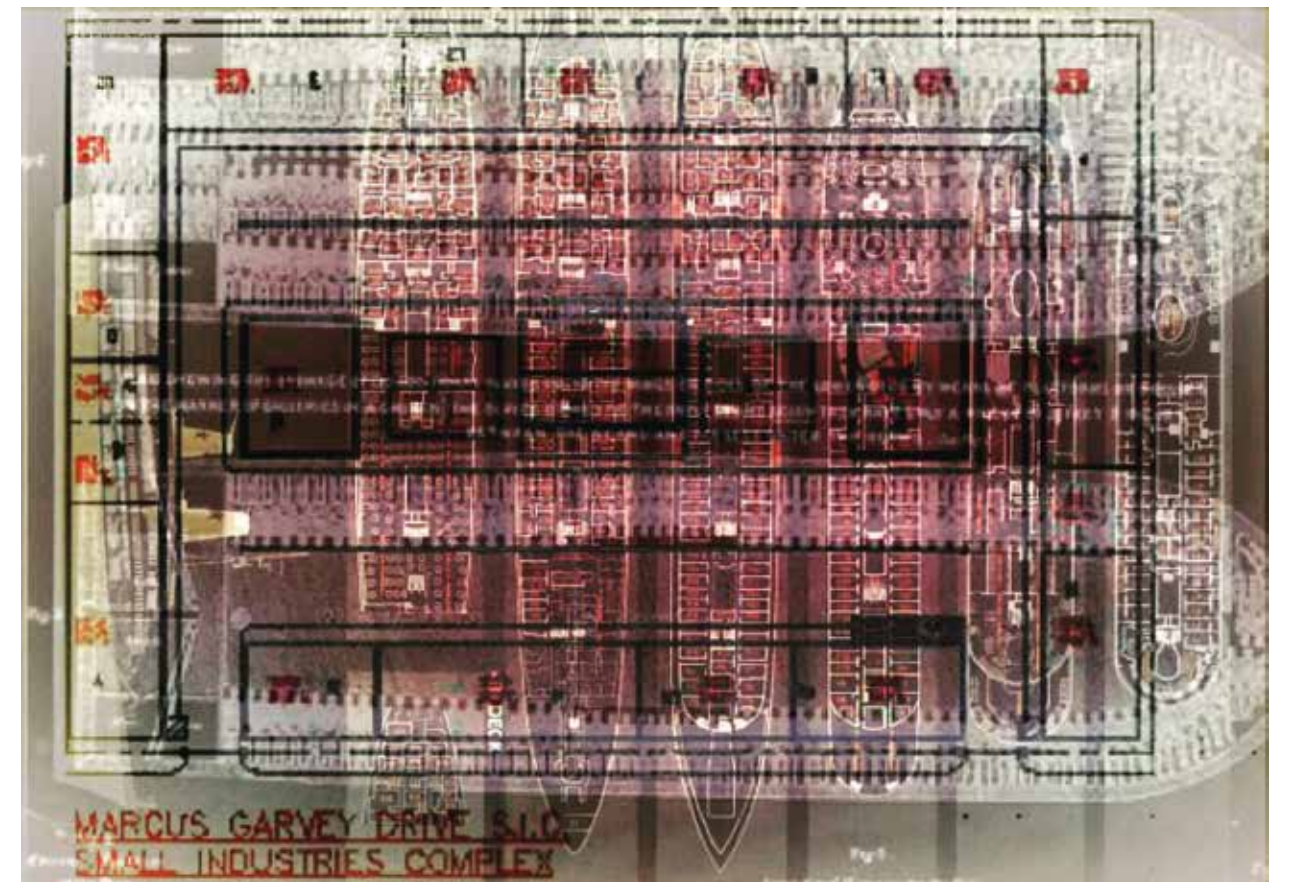
**The Motion Less Present
To meet at the event
and watch it
hanging
by its neck
torn to pieces
as you stand in disbelief
frozen
in time/space**

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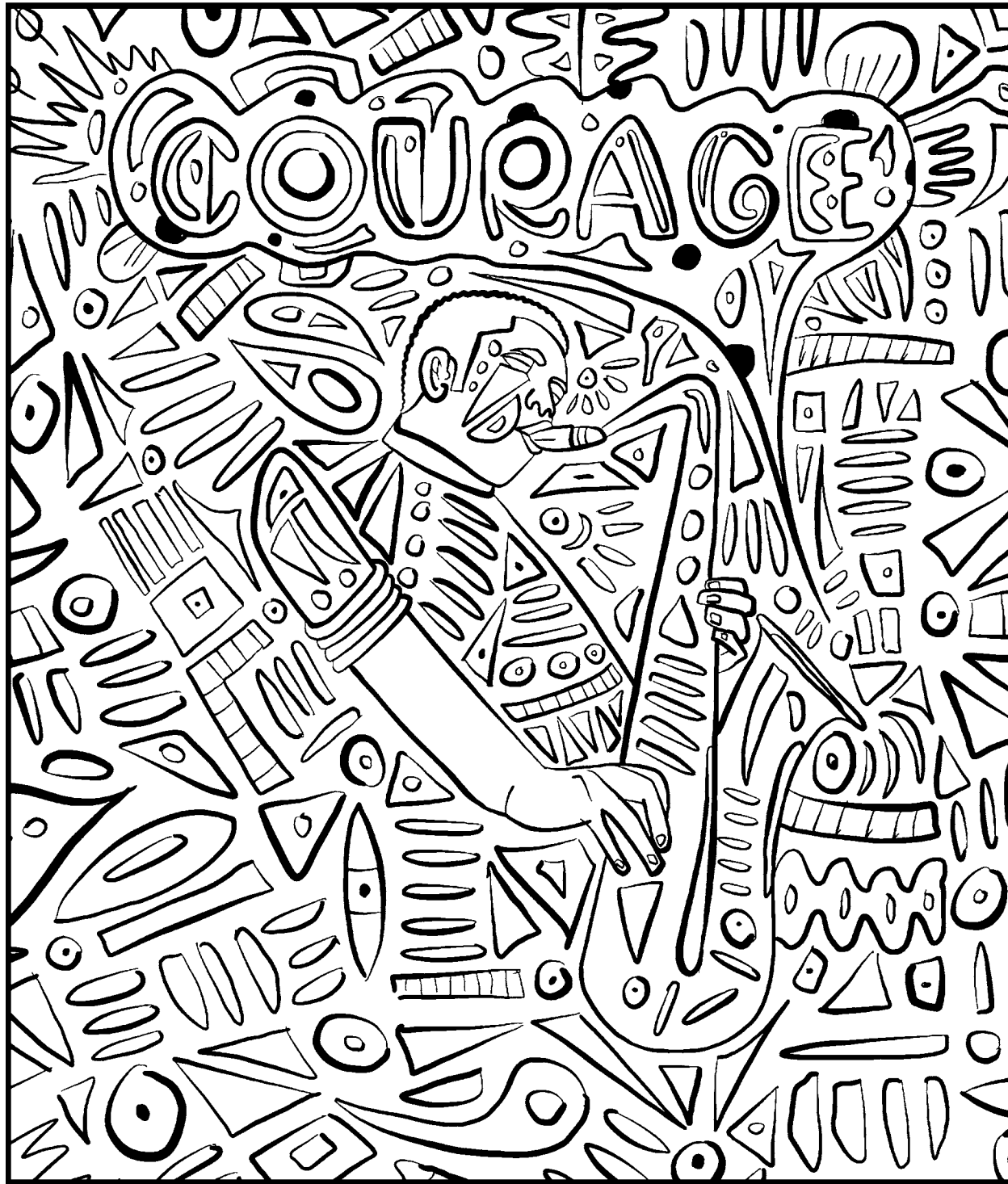


59.
Back to Africa
On ships
of antiquity
Ethiopian

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COLORING TCHE



Art by
Tchaser Holmes

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Black American Improvised Music
and Community Upliftment
By Luke Stewart

This project explores radical music in the tradition of Black American Improvised Music. This cultural tradition has been developed throughout the history of Africans in America, stemming from the collective memory of cultural traditions on the Continent. The interactions forced or otherwise, with European and Native American cultures have resulted in the development of some of the most potent and effective means of expression, having been enjoyed throughout the US and the world. Starting with the Blues as a basis for popular music in the US, it is the power of improvisation which has shown to be the constant characteristic permeating derivative genres. We argue for the foundation of Blackness and Improvisation, or rather being rooted in Black spaces and Black people improvising through Black experiences, as being the constant and basis for almost every popular

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music genre in the United States. It is this potency of Improvised Music which has proven to be a unifying force, as it is applied to changing aesthetics throughout time and place. Black American Improvised Music can thusly encompass not only Blues and Jazz, but also R&B, Rock & Roll, and Hip-Hop, as well as the underground and alternative efforts of the Free Jazz movements of the 60s, a movement most closely associated perhaps with the term “Black American Improvised Music.” Specifically, the area in which “Black American Improvised Music” has been associated, the radical jazz movement of the 1960s and 1970s in the US, has been explored through interviews and research with artists and patrons, focusing on the community movements which sought to pair the personal and collective artistic innovations developed amongst practitioners with community engagement and involvement. Within the context of today’s #BlackLivesMatter movement, there is a new rise to the importance of radical history in the arts, especially the community movements of the 1960s and 1970s.

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It is here where we seek to learn from the successes and failures of community upliftment through collective arts and to inspire solutions while increasing awareness of this underrepresented yet important piece of history. As Stokely Carmichael wrote in 1967, “The concept of Black Power rests on a fundamental premise: Before a group can enter the open society, it must first close ranks. By this we mean that group solidarity is necessary before a group can operate effectively from a bargaining position of strength in a pluralistic society.”

Reasons for Organizing

What is clear across the board in each community arts liberation organization in Black Improvised Music, is that they all shared similar reasons for coming together. Firstly, and perhaps most importantly, musicians and artists came together to develop collective economics and to hopefully garner better opportunities for financial gain. For musicians in the 1960s, many were still beholden to the Cabaret system and the

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Musicians Unions. In many cities musicians who were also involved in the “New Thing” were purposely or otherwise not involved in this system and were thusly practically unemployed. Money made from music was already scarce but being at the margins of the established music industry in aesthetic and in business caused a greater degree of poverty in many of the musicians we now call “innovators.” Organizing under a single self-determined banner forged methods for monetary compensation that would not be possible otherwise. In booking their own performances, the musicians were able to also collect their own proceeds, sometimes collecting more than they would otherwise in the Cabaret system.

Secondly, musicians forming collectives within their communities developed a sense of confidence and liberation. Free from the usual demands of the music industry and the overall “jazz scene,” musicians could feel comfortable to explore and develop their own compositional bodies of work, develop their

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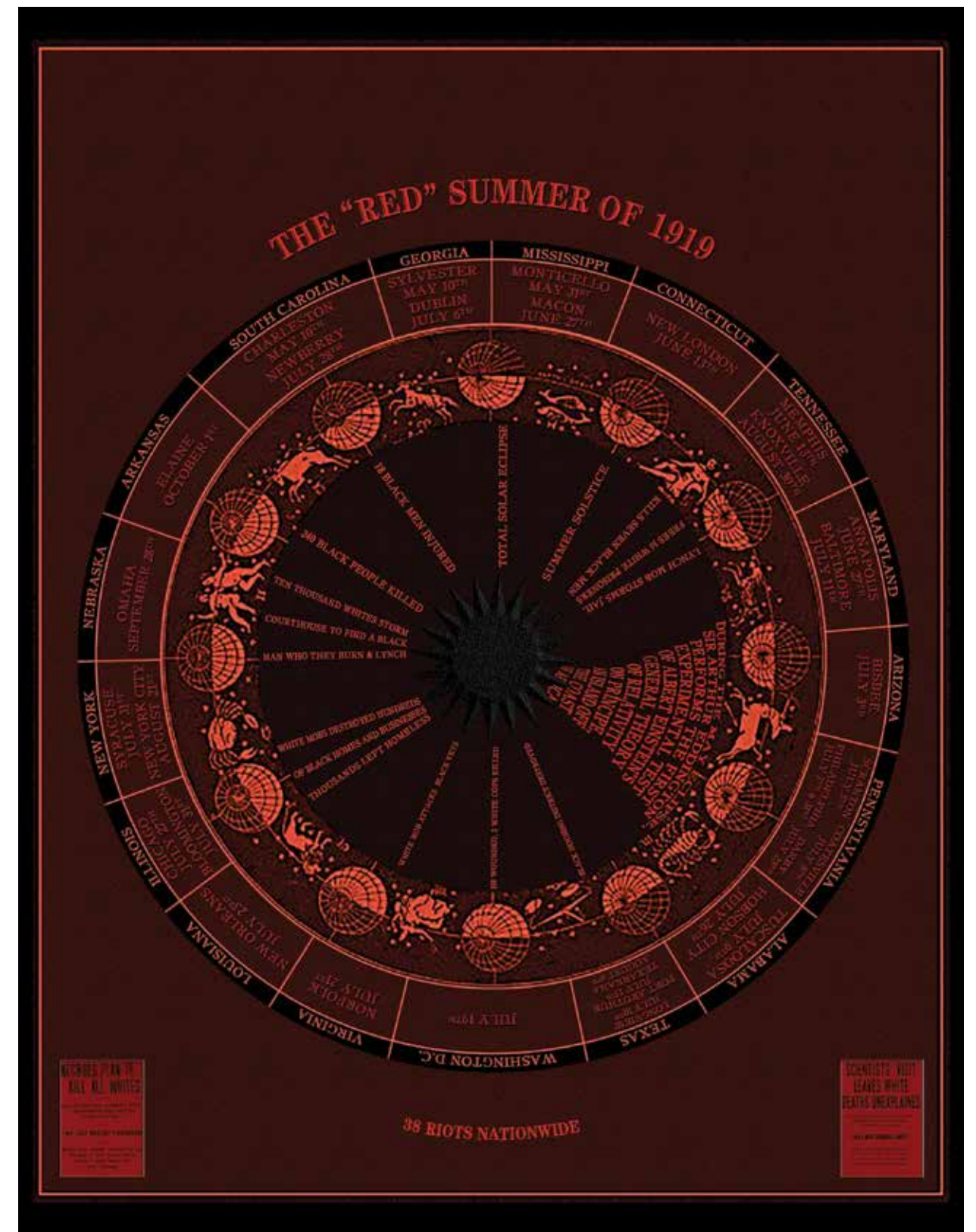
improvisational language, and ultimately create more effective and potent music, artistically raising the bar among the greater music community. The effects of the Liberation Movements of the time were undeniably influential in the formation of these organizations, with musicians striving to share their sense of freedom with the greater community. In each organization, focused attention was given to forging relationships with other political and social organizations, and with the community at-large. Through educational programs, schools, artist-run venues, alternative venues such as schools, parks, sidewalks and others, meetups, and overall interaction with the community, the musicians’ organizations were able to create a lasting partnerships within their hometowns and establish legacies that continue to be felt in the present.

Lastly, musicians formed collectives out of the basic need for musical development and creativity. Many were turned off or disbanded from the established music industry and popular trends. Plus, in the 1960s,

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there were truly innovative artistic movements happening largely under the radar. In order to further develop these innovations, many thought it useful to collectivize. This made it possible to learn from and share with peers in healthy and sometimes fierce creative competition, which raises the artistic level of the collective. Standards were established and continuously elevated for both creative work and morals.

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Battlefield
Replica Symmetry
Retrospectra
Moor Mother

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The idea is to travel throughout the race riots
from 1866 to the present time
a speedy dicaptation
by time, musk and thickness
sacrificing blood for hate
making it to the front line with ease
like how mamma made biscuits outa nothing,
all while having a dope needle in her arm.

The blueprint provided by a black cemetery
of hopeful dead rattling their coffins with cheer.
A new type of happiness
a black happiness
that's filled with grief.
somehow ending up at the portal in time
with just your torso nothing else

no mind just the innate wiring, of your dna,
the processes of your chromosomes,
systematically forming to prevent
one's own annihilation.

I mean extermination.

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The labor of existence.

reconstruction error/horror

the first time

you heard the whisper of death

/the death that has always been lingering/here with you

/since the day you were born.

heard it telling you/

that you must be both /dead and alive

want us to be

dead when a man wants to beat us

when they wanna rape us

dead when the police kill me

alive when the police kill you

alive when it's time to be in they kitchens

when it's time to push out they babies

living a double conscience/both dead and alive

I've been bleeding since 1866

dragged my bloody self to 1919

and bled thru the summer

being slaughtered by whites

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A klux of chaos came after

an influx of terror from German and Irish immigrants.

amerikkkan imperialist wasted no time

joining mobs of riots even the descendants of the

pilgrims still licking knives clean from the trail of tears

joined in to slaughter and rampage.

All because of a feeling

an emotion/ fear

by the time I got to watts

I was missing most of my limbs

still had enough blood in my throat

to gargle up 9 words

I resist to being both the survivor and victim

but I know the reality

and some of us did just die

under a boot

/under a pounding fist

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in the back of a car raped
/our vagina mangled guts
some of us did just die

while giving birth /(past oure)
while protesting for the freedom of our sons/
(future hora)

only god knows
how I made it to Ferguson

Renisha didn't make it
Rekia didn't make it
Aiyanna didn't make it
Yvette didn't make it
Pearlie didn't make it
Shantel didn't make it

Tarika didn't make it

Tyisha didn't make it

Kathryn didn't make it

Gabriella didn't make it

Miriam didn't make it

Shereese didn't make it

Sharmel didn't make it

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I was sure I was dead
in Oakland
after being dragged by a pickup truck
in jasper texas
where 81 pieces of me/my body
was scattered across a back road.

The white men dropped me off at a black cemetery

/see that's how I got over. here.

the same place I was in 1866.

A bleeding black body
blowing in the wind
dripping a ironic thickness of things never changing.

time is a balancing act
that encompasses all things
suspended in illusion.

(reconstructing errors)

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Moor Mother's new collaborative performance work "Red Summer" occurs near and in memoriam of the 100th year anniversary of the first events of "Red Summer" – the flood of heightened anti-Black deadly racial terror that swept cities across America in 1919. Featuring a large-scale performance curated by Moor Mother with Amina Claudine Myers, HPrizm, Ono, Irreversible Entanglements, Joy Kmt, Thomas Stanley, Faye Victor, James Brandon Lewis, Elon, and Johnny Mercer, and installation and digital and print zine by Black Quantum Futurism, "Red Summer" will entangle and bind the temporal present with these historical events, enacting a retro-current wave that binds space and time.

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- 1
BLACK QUANTUM FUTURISM x
JOY KMT x EULICID x THOMAS STANLEY
x FAY VICTOR x HPRIZM
2.
IRREVERSIBLE ENTANGLEMENTS
x AMINA CLAUDINE MYERS x TOMEKA REID
3.
ONO
4.
MOOR MOTHER x JOHNNIE MERCER
x ELON x JAMES BRANDON LEWIS

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