

**Black Media Beyond Reality:
The Afro-Surrealist Aesthetic and Ubuntu Philosophy in Modern
Storytelling**



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Artist Statement

As a Black artist in a predominantly White environment, I found myself struggling to find my artistic voice and mental footing. To address this, I immersed myself in various art techniques and mediums at Allegheny College to form a Black creative community outside of the school. My photography and film work explores larger concepts that resonate with me on a personal level, often serving as a critique of my mental state. Although I had access to resources and spaces, what I felt was missing was a supportive community that provided a sense of belonging. To combat this, I started collaborating with other Black creatives in my neighborhood and art programs. During my senior year, I undertook the task of directing and filming a studio project named "ManneKin," which delved into the contemporary techniques employed by sneaker brands for their marketing campaigns. This project marked my first attempt at working in a professional studio setting, where I was responsible for the creative direction and cinematography. To me, art is an expression of my inner self and a manifestation of my thoughts and emotions. It serves as a reflection of my innermost being, offering insights into my unique perspective on the world. By creating art, I am able to convey my thoughts and feelings in a way that words cannot fully capture, allowing me to connect with others on a deeper level. Through my art, I am able to share a piece of myself with the world, allowing others to see a glimpse of who I am and what I stand for.

Introduction

“Art is science because it is a form of knowing.” Amiri Baraka, founder and pioneer of the 1960s Black Arts Movement, stated this in a journal article where he commented on Henry Dumas and his ability to create these terrifying, magical, and dream-like realities connected to our own.¹ He says, “They are stories of real life, now or whenever, constructed in weirdness and poetry, in which the contemporaneity of essential themes is clear.” He coined this phenomenon “Afro-Expressionism”. What we now know as “afrosurrealism” has significantly reshaped traditional narrative genres and roles to assist us in comprehending the realities of people of color in the context of White America. The power of this artistic expression to convey complex concepts of individuality, community, and social justice has earned increased recognition and acceptance in recent years. With its distinct approach to storytelling, it allows Black artists to express experiences and perspectives that may have previously been overlooked or ignored by mainstream media. Its ability to defy categorization and break down barriers has enabled a reimagining of Blackness and a celebration of the diversity of Black creators and experiences.

My project delves into the works of avant-garde creators who have pushed the boundaries of storytelling in various artistic genres. I will be analyzing Donald Glover, known for his groundbreaking show *Atlanta*, and Amazon Prime's series *Swarm*. I will also focus on the newly formed creative agency company of Kendrick Lamar and Dave Free, pgLang. My film seeks to bring attention to the experiences of Black students within predominantly White institutions (PWIs), such as Allegheny College. While Afrosurrealism has evolved as a strategic tool for addressing Black realities in relation to White America as a whole, the idea behind my film is to place predominantly White institutions under a magnifying glass. This film is a step toward

¹ Baraka, Amiri. “Henry Dumas: Afro-Surreal Expressionist.” *Black American Literature Forum*, vol. 22, no. 2, JSTOR, 1988, p. 164.

creating a community for Black artists to convey their stories and viewpoints through a multifaceted approach that includes visual art, music, spoken word, etc. This film is not intended to be a documentary or a commercial, but rather an artistic expression that highlights the diversity and vibrancy of Black artistry here in Allegheny. I am dissecting the work of filmmakers like Jordan Peele, Donald Glover, Dave Free, and Hiro Murai as I look for inspiration. Through their dynamic camera movements, deliberate use of negative space, and incorporation of surrealistic elements, these filmmakers are not hesitant to use these techniques to engage in difficult discussions. I want to develop a project that is not only aesthetically pleasing but also thought-provoking like the works of these artistic visionaries.

One of the most important characteristics of Black creative agencies, such as PG Lang, is their ability to merge art with commerce. What distinguishes these agencies is their commitment to authenticity, which allows them to generate engaging and powerful content while maintaining artistic integrity. Through collaborations, mentorship, and community building, these agencies are working to create a more inclusive and equitable industry for Black creatives. These artists have not only produced new marketing methods by infusing afrosurrealism concepts and techniques into their work, but they have also contributed to the development of young Black creative groups.

My analysis highlights the importance of Afrosurrealism, or Afro-Expressionism, in bringing awareness to the lived realities of people of color and revitalizing the cultural and artistic landscape through the lens of Ubuntu philosophy, an African humanist philosophy that emphasizes that an individual's sense of self is fundamentally tied to their relationships with others and their position within their community. Through my film, I seek to explore how the Ubuntu philosophy can be applied ethically and artistically to the creative process and highlight

the importance of communal collaboration in the arts. By bringing together a diverse group of Black artists, including actors, musicians, photographers, poets, and fashion designers, I aim to showcase the power of collective creativity.

Process



Taking inspiration from Amazon Prime's popular series *Swarm*, created by Donald Glover and Janine Nabers, my film draws from actual events and offers an alternate reality grounded in the Black experience, particularly concerning being a person of color in a predominantly White institution (PWI). Following the comedic-thriller genre of *Swarm*, my film also explores the uneasy and risky nature of trying to fit into spaces not designed for underrepresented groups. The plot revolves around two Black college students on a quest to find a ghost in an abandoned frat house. Named "Ubuntu," the movie embodies the essence of African humanist philosophy's personhood principle. One of the main characters contemplates transferring to another college and embarks on this mysterious adventure. The conclusion of the

story leaves the audience wondering if he will indeed transfer, reflecting the reality for some people of color in PWIs who feel the need to leave but may not have that option.

Media goes beyond mere fiction when it offers insights into our societies and prompts us to rethink and reevaluate our collective consciousness. My role as a director is limited to tracing the truths of our society; it is up to the audience to investigate the significance of and meaning behind the surreal elements that are used in the movie. It is crucial to consider cases like the motivation behind the addition of these surreal elements and the message the film is attempting to convey in order to grasp the qualities of the work.

Black Creative Agencies: pgLANG & AWGE

pgLANG

Early in 2021, Kendrick Lamar and Dave Free announced the launch of their own creative agency, pgLang. It is an "at-service company," according to pg-lang.com, with a focus on a variety of creative mediums such as music, film, television, art, books, and podcasts.² The agency's central goal is to deliver stories that appeal to people of all ages, races, and nationalities. To accomplish this, the pgLang team of writers, singers, directors, musicians, and producers continuously challenges the limits of traditional commercial and storytelling formats while bringing their creative concepts to life. The website claims that pgLang thrives in chaos and adversity, which hardens its resolve to produce influential and understandable content that connects with audiences across a variety of media platforms.

One of the critical distinguishing factors of pgLang is its capability to harmoniously unite the realms of art and commercialism. This skill enables the agency to produce content that not only grabs the audience's attention but also connects with them on a deeper level, making it more memorable and significant. This strategy enables pgLang to achieve an equilibrium between

² Highsnobiety. "What Is Kendrick Lamar's New Company pgLang?," January 14, 2021.

artistic expression and financial viability. Additionally, pgLang emphasizes fostering collaborations, mentoring, and building a community that is more inclusive and equitable for Black creatives. Through these efforts, the agency strives to make a meaningful impact on the industry and create positive change.

Among pgLang's short films, *That's Money*, a collaboration with CashApp, stands out as one of my favorite advertisements.³ The film, which lasts just under two minutes, portrays the story of a young Black man, Exavier, an up-and-coming comedian and YouTuber, who, instead of investing in himself, squanders his funds on gambling. The film begins with Exavier recalling the events of Kendrick Lamar, a well-known artist in the Black community, he acts as a translator for the audience, and Ray Dalio, who we find out is in the video as the camera slowly pans to its left. Ray Dalio, a successful American investor, and billionaire, offers guidance to Exavier. This exchange takes place in a white space, solely focused on the conversation. This encounter between a White and Black man discussing investment and entrepreneurship is rare and demonstrates the film's power.



³ YouTube. "Cash App I That's Money - Kendrick Lamar & Ray Dalio," August 15, 2022.

The cultural influence and status of Kendrick Lamar, a well-respected figure among young Black men, add to the film's impact. "That's Money" captures the reality of the financial struggles faced by Black men in America. Many are quick to waste their resources on frivolous items and gambling, as depicted in the film. However, it challenges viewers to re-evaluate their perspective in the "white space" of society, both figuratively and literally. The use of White space in the film's setting could represent how many financial discussions, especially those related to investment, often occur in white spaces or with White individuals. This choice could symbolize the lack of diversity and representation within the financial industry, highlighting the need for greater inclusion and representation of marginalized communities in finance.

AWGE

Limiting A\$AP Rocky's background as a rapper would be a disservice, as he is unquestionably an artist that embraces not only his musical abilities but also his fashion sense and acoustic and visual aesthetics, all of which are meticulously merged into one cohesive medium: ASAP Worldwide Global Entertainment. AWGE, a renowned yet elusive creative agency, brings together a diverse array of talents to fuel their creative pursuits, often operating behind the scenes to unlock their full potential. ⁴Rocky revealed in an interview with Trevor Noah in 2018 that the team collaborates to strategize how they can use their collective creative talents to shape the worlds of music culture, film, and art. ⁵ Rocky has also collaborated with numerous artists, including musicians like Tyler the Creator and fashion designers like Raf Simons, to realize their distinctive visions. The collaborations between AWGE and other brands, like Guess, Needles, and Mercedes Benz, for clothing lines and pop-up stores go beyond music and fashion.

⁴ YouTube. "A\$AP Rocky - 'Testing' and the Launch of AWGE | The Daily Show," August 7, 2018.

⁵ Highsnobiety. "What Is AWGE, the A\$AP Mob's Mysterious Creative Collective?" December 12, 2022.

Focusing on authenticity and elevating the voices of underrepresented artists is another feature that distinguishes AWGE from other organizations. This is consistent with pgLang's core principles, which also seek to elevate the voices of underrepresented communities through artistic expression. Diverse artists are frequently featured in AWGE's work, which also honors the distinctive viewpoints they each bring to the table.

Creative Agencies

The changing nature of storytelling has made audience engagement more important. Nonetheless, a new challenge is emerging as the stories we tell are sometimes altered to comfort a particular audience, which may not accurately reflect the underrepresented. This means that White-owned agencies must take affirmative action to promote artistic diversity within their organizations to ensure that their narratives are inclusive and representative of all voices. Black-owned creative agencies, on the other hand, have more leeway. They do not need to be concerned about diversity because each of their artists has a distinguishable and genuine point of view that will naturally captivate their audience.

While it is widely acknowledged that diversity within teams can contribute to a company's success, achieving diversity can be a difficult task, especially for White-owned companies. For years, Black artists have been subjected to inaccurate portrayals in film and media, which are frequently centered on tragedy and harmful stereotypes. As a result, many Black creatives have taken the initiative to gain creative control and ownership over their work. Many people of color have expressed dissatisfaction with Hollywood's profit-driven approach. However, the establishment of agencies such as AWGE and pgLANG, which prioritize Black artists and provide them with creative autonomy, is a step in the right direction. These agencies not only cater to a specific demographic, but they also provide a level of artistic security.

Recognizing the underrepresentation of Black creatives in the storytelling industry is crucial since it has led to a distorted narrative that does not accurately reflect reality.

White-owned agencies can play a critical role in promoting artistic diversity and authentic representation by collaborating with Black creatives. This will ensure that the stories they tell are not only relevant but also resonate with their intended audience. Embracing and engaging with diverse voices is essential to prioritizing inclusivity and representation in storytelling, and it is high time to make this a top priority.

Afro-Surrealism, Afro-Futurism, and the Media

In his journal article on Afro-Surreal Expressionism, Amiri Baraka argues that truth is a critical component of the significance and beauty of art. ⁶ For generations, art has served as a vehicle for conveying difficult truths and encouraging audiences to engage with them.

Afro-Surrealism, a creative movement inspired by the African diaspora and envisioning futuristic, alternative realities, draws on African Americans' shared experiences and struggles for survival. Black artists have embraced this genre across multiple media platforms, including television, movies, music, and commerce, to explore their identity and history while challenging conventional narratives and stereotypes. They use Afro-Surrealism as a powerful tool to communicate messages and raise awareness of social issues in this way.

Donald Glover is an artist who has mastered Afro-Surrealism. As a director, writer, and creator of the FX series *Atlanta*, Glover's work reflects this artistic expression. The show is a prime example of Afro-Surrealism on television, featuring bizarre, dream-like elements that blend reality and fantasy. In *Atlanta*, Earnest "Earn" Marks, as played by Glover, is a college dropout struggling to make ends meet. His experiences reflect the difficulties that many Black Americans face when attempting to navigate a society that is not always welcoming or fair. The show also makes references to historical events such as the Tuskegee syphilis experiment and the Atlanta child murders, emphasizing America's ongoing legacy of racism and violence against Black people. The show features surreal elements such as a Black man in a White face mask and a trans-racial character who identifies as a White man. These elements serve to highlight the absurdity of race and class distinctions in American society and invite viewers to question their assumptions and biases.

⁶ Dumas, 164.

Glover skillfully uses cinematic techniques in the "Teddy Perkins" episode of *Atlanta* to highlight the story's use of Afro-surrealist elements. The *Atlanta* episode follows Darius as he heads to a decrepit mansion to collect a piano from a peculiar individual named Theodore "Teddy" Perkins. Teddy explains that the piano belonged to his brother, Benny Hope, a pianist who has secluded himself due to a skin condition. While waiting for the paperwork, Darius hears piano music from an upstairs room, but Teddy refuses to let him enter, claiming that Benny is sleeping. Later, when Darius tries to leave with the piano, Teddy parks his car in front of Darius's truck. In his attempt to escape, Darius stumbles upon Benny, who is wheelchair-bound, mute, and wearing a mask. Benny informs Darius that Teddy plans to kill them both and urges him to retrieve a shotgun from the attic. Teddy attempts to frame Darius for killing Benny, but Benny intervenes and kills Teddy before taking his own life. The authorities arrive and take away the bodies and the piano as evidence, leaving Darius disturbed as he drives off.

The use of cinematic techniques, particularly the long take, adds an extra layer of complexity and immersion to the Afro-Surrealist narrative. The technique of the long take, which is used in the episode's key scene where Darius explores Teddy Perkins' mansion, allows for an uninterrupted and continuous shot that can convey a sense of time and space in a way that cuts and edits cannot.⁷ The long take also allows the viewer to experience the scene in real time, creating a sense of being present at the moment and heightening the tension and emotion of the scene. This sense of unease is further intensified by the use of dark and moody lighting, tight framing, and unusual camera angles, which add to the overall sense of disorientation and disquiet. The long take allows for a more immersive and emotionally impactful experience for the viewer, creating a sense of intimacy and immediacy that would be impossible to achieve with

⁷ YouTube. "Atlanta's Director Hiro Murai Breaks Down 'Teddy Perkins' | Notes on a Scene | Vanity Fair," August 9, 2018.

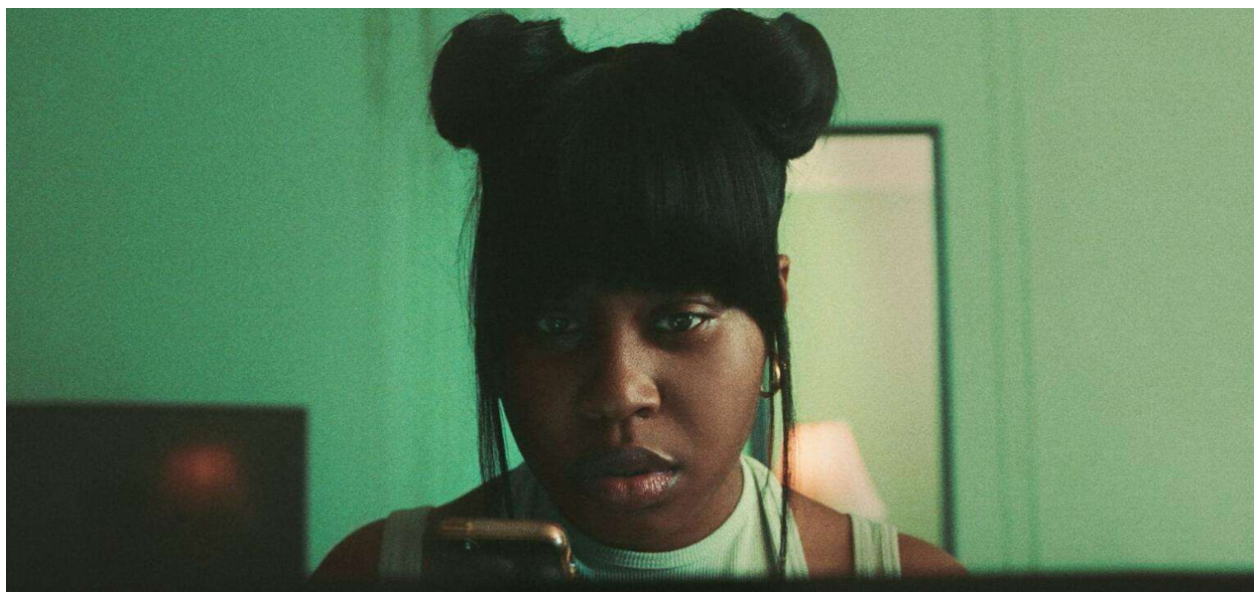
traditional editing techniques. Additionally, the use of the long take in this episode serves as a testament to the show's commitment to exploring new and innovative ways of storytelling, further cementing *Atlanta* as a groundbreaking and creative piece of television.



Another example of Donald Glover's masterful use of Afro-Surrealism in *Atlanta* is the episode "B.A.N.," which satirizes a talk show that explores Black culture from a White perspective. Through the use of absurd humor and satire, Glover critiques the way mainstream media portrays Black culture. The segment "Montague," in particular, employs surreal elements, such as a Black man discussing his desire to be White. This segment's use of reverse racism and absurdity highlights the ridiculousness of White privilege and the cultural appropriation of Black culture. The visual style of "B.A.N." is also notable for its use of graphic design and animation to create detachment and irony. The show's host is often framed against a static, artificial background, emphasizing the artificiality of the talk show format and the media's tendency to reduce complex issues to simplistic soundbites. Additionally, the use of animated interludes creates disorientation, highlighting the absurdity of the show's content.

Glover continues to employ various techniques in his artistic projects to create engaging and dramatic adaptations of real-life events. One of his recent directorial works is the highly popular Amazon Prime series *Swarm*. The show centers around Dre, a young Black woman who is struggling with a tragic loss and ultimately turns to murder. However, the twist is that she is an emotionally unstable Ni'Jah fanatic who travels to different American cities to be closer to her idol, known to be the show's Beyonce. The series features a disclaimer before each episode that states, "This is not a work of fiction," highlighting that Glover and his co-creator, Janine Nabers, intentionally drew from real-life events to create their characters and plot.

Glover's experience working in *Atlanta* influenced the direction he took with *Swarm*, even though the two projects are very different from each other. *Swarm* portrays the dangers of social media and its ability to breed parasocial relationships. Dre embodies a generation of young adults who struggle with grief and turn to social media as a means of finding solace, becoming attached to and emulating the harmful ideologies that some pop culture icons and celebrities promote. Dre's unhealthy fixation with Ni'Jah is an example of this phenomenon, leading her to view her idol as a godlike figure.



Glover's ability to blend humor, satire, and social commentary in *Swarm* showcases his talent as an artist and writer, highlighting the potential of afrosurrealism to challenge conventions and provoke thought. His works, including *Atlanta* and *This is America*, have been praised for their unapologetic exploration of Black life and culture, paving the way for other artists to experiment with afrosurrealism.

This Is America is a powerful allegory of the Black experience in America. Hiro Murai, the music video's director, successfully creates a surreal atmosphere that represents the harsh realities of existence for many Black Americans by adding Afro-surrealism. The music video highlights American society's paradoxes, particularly those relating to how Black people are treated, by contrasting joyful music with frightful visuals. The video's use of tracking shots successfully conveys the chaos and violence of the world it depicts. A very powerful image from the music video is the shot-out choir. Referencing the 2015 Charleston tragedy, in which White supremacist Dylann Roof killed nine Black people in a church basement, the video emphasizes the needless violence that Black Americans frequently suffer daily. The lyrics of the song discuss racism, gun violence, and the monetization of Black culture. Hiro Murai's use of Afro-Surrealism in the video, combined with Glover's powerful lyrics, makes a compelling statement about Black Americans' enduring problems in a highly divided and unequal society. It's likely that Donald Glover will continue to have a significant influence on the industry and that he will continue to operate as a potent catalyst for change in the years to come.



Exploring the Intersection of Ubuntu, Storytelling, and Media in Today's World

As South Africa underwent a tumultuous transition from apartheid to democracy during the 1990s, the country experienced a period of radical transformation. This change prompted a widespread reconsideration of the media's contribution to the development of national identity. It provided a favorable environment for the growth and expression of Ubuntu, a sophisticated and multifaceted philosophy that has profoundly influenced South African culture and society. Ubuntu is a fundamental principle of African culture that emphasizes the interconnectedness of people and the notion that our common humanity ties us all together.⁸ It is a concept that transcends race or ethnicity, and it is rooted in the idea that we are all inextricably linked to one another. Many South Africans have embraced Ubuntu as a guiding principle for social interaction and community building, and it has become a vital component of the country's communities.

The media has played a significant role in promoting the principles of Ubuntu and contributing to the development of a more unified national identity in South Africa. By sharing stories of individuals and communities who embody the spirit of Ubuntu, the media has helped foster a sense of shared purpose and common identity. It has also provided a platform for marginalized voices to be heard, promoting greater inclusion and representation in society. Integrating the principles of Ubuntu into art and culture has the potential to produce works that are not only visually attractive but also meaningful and powerful. It can create more inclusive works that are representative of the diversity of the Black experience. By fostering a sense of shared humanity that transcends cultural and societal boundaries, Ubuntu can be especially effective in a globalized environment where people from various backgrounds increasingly come

⁸ Financial Study Association Groningen. "Ubuntu: Vague Philosophy or Valuable Concept?" - Financial Study Association Groningen," November 30, 2018.

into contact with one another. The possibilities for creative expression and social impact are endless when the principles of Ubuntu are fully embraced.

In the film *Tsotsi*, directed by Gavin Wood and written by Athol Fugard, several techniques are employed to convey the themes of interconnectedness and redemption. One of the primary techniques is symbolism. When Tsotsi encounters a baby after hijacking a car, it is a symbol of innocence and vulnerability, prompting him to reevaluate his life and actions. By using the baby as a symbol, the director conveys the idea that our actions have consequences that extend beyond ourselves. The baby also acts as a catalyst for Tsotsi's transformation, as he begins to recognize his humanity and that of others. The director contrasts Tsotsi's violent actions with his growing sense of empathy and compassion. For instance, in one scene, Tsotsi beats a man to death, but in the next scene, he is shown caring for the baby he has found. This contrast highlights the complexity of Tsotsi's character and the potential for growth and change. Through visual storytelling, the director conveys the idea that even those who have committed terrible acts can be redeemed. Artists can utilize these techniques to convey similar themes in their own artwork. By incorporating symbolism and visual storytelling, artists can explore the themes of interconnectedness and humanity and question the dominant narratives that have historically excluded Black voices.

South African artist Mary Sibande exemplifies this by using her art to explore issues of race, gender, and identity. Sibande's work, such as her sculpture "A Terrible Beauty is Born," which depicts a female figure breaking free from a colonial-era maid's uniform, challenges dominant narratives that have long excluded the voices of Black people. This sculpture illustrates the theme of liberation and serves as a call to action for others to use their creativity to challenge the status quo. The surreal elements in her art symbolize the possibilities that arise when

oppressive structures are dismantled and new ways of being and seeing become possible. Her work reflects other principles of Ubuntu, such as resilience and self-determination. By exploring the lived experiences of marginalized groups and amplifying their voices, Sibande's art empowers individuals to take control of their narratives and assert their humanity.

Purple is a significant color used by Mary Sibande in her sculptures because it alludes to the legacy of colonialism in South Africa and the effects it had on Black people, especially Black women. Domestic workers were required to wear purple uniforms during the colonial era as a visible representation of their subjugation and powerlessness. Sibande chose to use the color purple in her artwork as a way to highlight the ongoing harm that colonialism and systemic oppression have caused Black people. Additionally, the use of purple in her sculptures highlights the transformative power of her art in opening up new opportunities for Black people and creating a visually striking contrast.

Sibande's art is impactful because she can effectively draw from the experiences of others and apply them to her artwork. An example of this is her sculpture *A Terrible Beauty is Born*, which references the Yeats poem of the same name and deals with the poet's torn emotions regarding the Easter Rising in Ireland against British rule.⁹ By referencing this historical event, Sibande connects with audiences who may not have had direct experience with the issues she addresses in her work. This ability to draw from diverse sources of inspiration speaks to the universality of her themes and ensures that her work has broad appeal.

Through her alter-ego Sophie, Sibande can create a space that is both real and surreal, exploring issues of race, gender, and identity. Sophie is a symbolic figure that stands in to speak for femininity, Blackness, labor, post-coloniality, and marginalized communities as a whole. Her

⁹Kavi Gupta Gallery. "Mary Sibande, *A Terrible Beauty Is Born*, 2013," n.d..

various outfits, including traditional maid attire and colorful Victorian garb, critique the histories of oppression and subjugation that continue to linger in society. Sophie's active and passive poses, from wielding a larger-than-life calvary mare to singing to an anonymous orchestra, celebrate the strength and resilience of women in South Africa today. Sibande's work is impactful because it transcends the histories of oppression and subjugation that it critiques, reclaiming space for women as subjects in historical and contemporary narratives. Her art celebrates the strength and resilience of women in South Africa today and inspires others to challenge the status quo through their creativity.



Limitations of Ubuntu's Philosophical Framework

While the Ubuntu philosophy offers more artistic opportunities and new experiences to draw from, there are significant drawbacks to this philosophy due to its vastness and lack of specific definition, leaving it open to interpretation. Individuality and community are two of the guiding ideas that I want to emphasize here. Although the Ubuntu ideology states that "I am because we are," there are instances when people find it difficult to show their individuality because of their shared culture. Comparing African and Western cultures reveals the differences and downsides more clearly. The Black community is vulnerable to prejudices that rob it of its unique identity. Whereas when a White person does something wrong, they are not recognized as a member of a collective group when a person of color commits a misdeed, it affects the entire community. In African culture, it is normal to correct a child who is not your own and show concern for your neighbor, since it depicts how a village functions. Western culture, in contrast, encourages individualism. It's essential to find the right balance between individuality and community, even as Ubuntu helps people discover their identities by pointing out their commonalities to others.

Conclusion

It is impossible to overstate the influence of Afrosurrealism and the Ubuntu philosophy on Black media and art. Black creatives can now explore their identity, experiences, and emotions in ways that were previously impossible because of this space. Black artists have used cinematic genres like magical realism, surrealism, and Afrofuturism to express their ideas distinctively and potently. The Ubuntu philosophy, which encourages human connection, community, and resistance, has been incorporated into this movement, strengthening it even more. The potential for unending exploration and innovation in Black media and art would be enormous if more artists could incorporate these components into their work. It is our responsibility to keep promoting and elevating these works and artists, making sure that their voices are heard.

The fundamental themes and truths that apply to our reality are what truly make the stories memorable and enduring, regardless of how fantastical they may appear. This is particularly important when sharing stories that are rooted in reality. The trick to engaging the audience and having an impact may lie in these fundamental principles and truths. Creatives can produce a sense of resonance that will stick with the audience long after the story has ended by incorporating relatable themes and timeless ideas. The difference between truly great storytelling and forgettable tales is their capacity to arouse an emotional response.

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