I'm not robot

reCAPTCHA

Continue

I'm not robot

reCAPTCHA

Continue

Black panther google drive english

Image: Marvel Studios Black Panther is a fictional superhero who was created by Stan Lee and Jack Kirby, first appeared in the Marvel Comics fantastic four #52 in 1966. He possessed many enhanced abilities that came from drinking an herb during an ancient Wakandan ritual. The movie Black Panther picks up where Captain America: Civil War left off as it plunges into a new world in the hit Marvel films. It follows Prince T'Challa, whom after his father's death must return home to the technologically advanced African nation of Wakanda to take his father's place. Along the way, viewers met many interesting characters and badass, some of which include; Nakia, T'Challa's love interest, Shuri, his younger sister who is responsible for all his technological and legal apparatus, Erik Killmonger, his cousin who is convinced that the world has harmed him, as well as many other characters. Which black panther character will you be? With so many cool ones, it would be an honor to be any of them, but will you be happy with your result? The only way to find out who you will be is to take this test! EASY TRIVIA Let's give you three tips, you name the harry potter character 6 minutes quiz 6 min trivia is this Marvel or DC character? 6 Minutes Quiz 6 Min PERSONALITY Which Member of Suicide Squad Are You? 5 minutes quiz 5 min personality what star wars character you are, based on your Myers-Briggs type? 5 Minutes Quiz 5 Min TRIVIA HARD Can you guess the Star Wars character from an iconic line of dialogue? 6 Minutes Quiz 6 Min TRIVIA EASY There are over 1100 marvel characters — We'll be impressed if you can name 40! 5 minutes quiz 5 min personality which Star Wars character are you? 5 minute quiz 5 min TRIVIA Can you identify all 40 supervillains from a screenshot? 7 Minutes Quiz 7 Min TRIVIA Can You Combine the Character with the Science Fiction Movie? 6 Minutes Quiz 6 Min TRIVIA Can you name all these children's films from the 90's on image? 7 Minutes Quiz 7 Min How How much do you know about dinosaurs? What is an octanal classification? And how do you use an appropriate noun? Lucky for you, HowStuffWorks Play is here to help. Our award-winning website provides reliable and easy-to-understand explanations of how the world works. From fun trials that bring joy to your day, to eye-catching photos and fascinating lists, HowStuffWorks Play offers something for everyone. Sometimes we explain how things work, other times we ask, but we are always exploring in the name of fun! Because learning is fun, so stay with us! Playing quizzes is free! We send trivial questions and personality tests every week to your inbox. By clicking Sign up you are agreeing to our and confirming that you are 13 years or older. Copyright © 2020 InfoSpace Holdings, LLC, a system1 company get all the best pop culture & entertainment moments delivered to your inbox. 6) The O was filmed in Atlanta, Georgia, and Busan, South Korea. Wakanda's aerial shots are from South Africa, Zambia, Uganda, and even Argentina.7) Lesotho, a closed country in South Africa, became the inspiration for Wakanda after Coogler visited while preparing for the film.8) The Wakanda dialect was inspired by John Kani's real-life Xhosan dialect. As he plays the King of Wakanda, it only seemed certain to have the dialect of all reflecting his.9) In developing the character of M'Baku, Winston Duke used Nigerian and Nigerian igbo influences. He wanted to make sure that the Jabari and M'Baku tribe stood out from the rest of Wakanda.10) Ruth E. Carter created more than 1,000 costumes for the film. She was inspired by the costumes of Afrofuturism, Afropunk fashion, and traditional African tribal clothing.11) The unique color of each character's costume helps establish the character's identity and honors the vibrantly colored comics. T'Challa is purple, Okoye is red, and Nakia is green. From 1968 to 1980, supporters of the Black Panther Party were able to follow the mission and progress of the movement through its weekly newspaper, the Black Panther. In the years following the March on Washington and the signing of the Civil Rights Act in 1964, when the frustrations that fueled the traditional civil rights movement seemed to have subsided, the newspaper voiced the political and social turmoil still boiling beneath the surface. With its bold typographic headlines, powerful language and striking depictions of black people in America, the Black Panther article highlighted persistent inequality. Creating his signature look was the work of Emory Douglas, an activist, graphic designer and culture minister of the Black Panther Party. Brought by Huey Newton and Bobby Seale, the party's co-founders, Douglas quickly began incorporating his revolutionary art into paper, as well as designing posters and pamphlets for community programming. Along with the Black Panther berets, military-style machine guns, and the symbol of the chasing panther, Douglas' work marked the political movement at a time before branding was a thing. Douglas was on a mission to bring up racial issues, and do so in a medium that anyone could understand. Amber Gregory /Font Shop via Flickr Her unique graphic style - bold black outlines, striking use of color, as well as her frequent illustrations of pigs (Douglas is the one who coined the use of the term to describe the police)– still define the Black Panther Party for people today. And over the past decade, Douglas's work has enjoyed renewed popularity: Rizzoli published a book of his work in 2007, both the New Museum in New York and the Museum of Contemporary Art in Los Angeles held retrospectives, and in the year the New New Dress Code producer made it the subject of a short documentary that was widely shared. Nowadays, Douglas gives lectures and makes politically charged works of art, but he is no longer affiliated with a particular movement. Many of the same issues he had been visualizing for more than 50 years have not gone away, and are being confronted by movements like Black Lives Matter and others – which makes it an especially relevant time to revisit his work. We talked to Douglas about how he joined the Black Panther Party, how the Internet changed the art of protest, and what are the images and icons of racial justice movements today. Co.Design: You have discovered printing in more unusual circumstances than most. You started working at a printing press while you were at the Youth Training School in Ontario, California, when you were a teenager. What attracted you to the printing process back then? Emory Douglas: Well, it was basically just the beginning of learning this process. You had an option where you wanted to work, and I chose to work at the printer. At the time, the teacher and the person who ran the printing press were developing labels that they would use to send the packages. They asked me to design the labels and showed me the specific process of how this was done at that time. So that was my first introduction to graphic production and that kind of art. You went on to study graphic design at City College in San Francisco, which is where you also engaged in political activism. Have graphic design and activism always been intertwined for you? Well, you could say that, yes. Going to City College in San Francisco, I was introduced to the Black Arts Movement, which introduced me to many of the political icons I didn't know at the time. When I went to ccsf, it was also when I developed my basic skills in commercial arts. The counselor suggested that I take on commercial art, and it's a good thing I did because commercial art teaches you a very broad basic production process in design, from drawing classes to printing to layout and design. All these skills you learn in the field of commercial art. So that played into the work I did while I was at the Black Panther Party. While I was at CCSF I became involved in the political activity of the time, which was linked to many of the people who were involved in the Black Arts Movement. Many of them went to San Francisco State College, which was about a 15 to 20-minute drive from ccsf. Much of the cultural and civic activity of the time would take place at the State College. I would go out there because many people I knew from the Black Arts Movement were inviting people like [civil rights activist] Stokely Carmicheal and many others to campus chat and make presentations. And then you have [Black Arts Movement activist] Sonya Sanchez, Sanchez, was a professor at State College. So I got involved with them doing social programs. At CCSF, my first introduction to these issues was when I got involved in the group trying to change the name of the student association that was then called the Black Student Association for the Black Student Association. This was during the era of the dark power of conscious race and self-determination: defining to yourself who you are beyond the fact of being defined as black. Defining himself as black or African-American. That was the debate at the time. And that was a very revolutionary thing within you. It was anti-establishment; he was going against the colonial situation in relation to how they had defined you as black. So this was resistance to the establishment not only in the CCSF, but throughout the country. Were you designing for these different organizations and causes? I was designing for the Black Arts Movement. I was dating Marvin X, who was a playwright and who knew [the writer] Amiri Baraka well. They were doing a lot of street theater, and I would do a lot of flyers for the different programs and different performances they were putting together, along with icon posters within the Black Arts Movement itself. © Emory Douglas/Artists Rights Society (ARS) 2016, New York What was your introduction to the Black Panther Party? At CCSF we also had an organization that was concerned about what was happening in the country. We, like many young people, were trying to figure out what we could do and how we could contribute to changing the situation. It was similar to today, a very intense period. A lot of rebellion all over the country... Young black men being murdered and always being justified. We had an off-campus meeting and one of the young people in our group said he had heard of a group in Oakland patrolling the community and he didn't know what it was. It was the first i've heard of anyone patrolling the community with guns. So I was invited to a meeting that i planned to bring Malcom X's widow to the Bay Area. I was invited because the people of the Black Arts Movement knew about my work and my contributions to the movement. So they asked me to go to the meetings so I could do the poster for that event. When I was at that meeting they were discussing some brothers coming to the next meeting, when they would make security for the event or not. When they came - who were [black panther co-founders] Huey Newton and Bobby Seale - they came and gave the talk to what their contribution would be. I went there and asked how I could join the black panther movement, and they gave me their letters. I used to take a bus to Huey's house early in the morning. We went to the community, and he introduced me to the people of the movement. And then we'd go to Bobby. Bobby. House. That was my first introduction to the Black Panther Party. It was late January 1967 and I began to make my transition from the Black Arts Movement to the Panther party. You developed a very specific graphic style while you were there that came to define the Black Panther Party visually. How did you take what Huey Newton and Bobby Seale were saying and translated into a protruding visual message? It was more about the Ten-Point Program that Huey and Bobby had created as a philosophical, theoretical, and political guide to the Black Panther Party and the organization's own practice. The work was guided by this and the concerns that the organization had about the injustice that was occurring and the lack of services to the community. Dealing with concepts like what we now call a prison industrial complex, as well as black men being killed from military service. In the early stages I not only made the artwork, but also the production of the newspaper. I was cutting and pasting the newspapers together too because I learned these skills at CCSF. And then I started integrating my artwork into the newspaper at the request of Huey Newton when he asked me to do the first pig drawing for the newspaper. The Black Panther Party was targeted by the FBI, but I saw you say in interviews that if people today confronted the police like the Black Panthers did in the '60s, they'd be killed. How has the social and political climate changed in relation to the racial justice movement? And how did that influence the work of art? It changed because they have think tanks for many years on how to defeat any kind of conscious revolt, like what happened in the 1960s. The things that [the police] did illegally at the time, they're doing legally now, so they can't be confronted with allegations of illegality. What's the example of that? Well, the simplest example is that the protesters get eight years for protesting. That there's a fascist act. That there is injustice in itself. When you care about your constitution, the right to freedom of speech and go out to demonstrate, and they put you in jail for eight years. Now they continue to put people in positions in law enforcement and the judicial system that they know will agree to the status quo. In this context, it is repression. It was repression at the time, but it's a different kind of repression today because they tried to deny any kind of mass lighting and report that they could. But it's a blessing that people in the digital age can use the Internet as a tool to connect, almost in real time, with people around the world. Okay, so the Black Lives Matter movement started online and is largely powered by the digital tools we have now. When he started working with the Black Panthers, the newspaper was a very low operation Diy. As you saw the the change the art of protest? As far as the production aspect is concerned, you can turn it faster. You can do something with an hour that would take days and days to produce at that time. At that time you had to visualize drawing, understand how it would be applied, and guess how it would look in advance. Now you can do it digitally, and it's right there. Flickr user Elvert Barnes Have you seen any image or symbol come out of the Black Lives Matter movement that seems particularly powerful? Maybe it's coming, but I haven't really seen much of it. I've seen t-shirts and stuff with Black Matter, but not art dealing with different issues. Not on a large scale. They are not dealing with housing issues, unemployment, antiwar, solidarity with people around the world. I've seen them engage, interact and owe these issues, but I haven't seen art reflect that. Do you have advice for politically motivated artists on how they might be doing this better? Basically, just be informed. You can only go so far in the emotions of this because sometimes emotion is a direct experience of being confronted with oppression. But after that, to broaden the scope and understanding and bring it to your art, you have to have a basic understanding of the issues you are being confronted with. You have to have a relevant reference to get your information. Have you been approached by someone asking you to work for Black Lives Matter? No, I tell everyone I'm retired [laughs]. It's too much stress to meet the deadline. I put in 50 years designing for the Black Panther Party and beyond. I still make art that has social meaning to it, but I try to do it just whenever I can, not meet the deadline. The Black Lives Matter brand has been co-opted by advertisers, people who have adopted the slogans All Lives Matter, or Blue Lives Matter. Have you seen your graphic style for the Black Panthers co-opted or misused within or outside the civil rights movement? Well, in the old day the mainstream wasn't really trying to co-opt us [laughs]. Once art focuses on people and the multiple forms that injustice can take, they won't want to try to co-opt it. At that time, we had no problem sharing jobs for political purposes, as long as it was requested for specific purposes and continued the sharing and exit of the message. That was a way to transcend beyond the party. This is all part of the growth process. What I'm looking at is that Black Lives Matter is a broad movement, so it has to come from the movement itself as they will deal with social issues through art. Art.