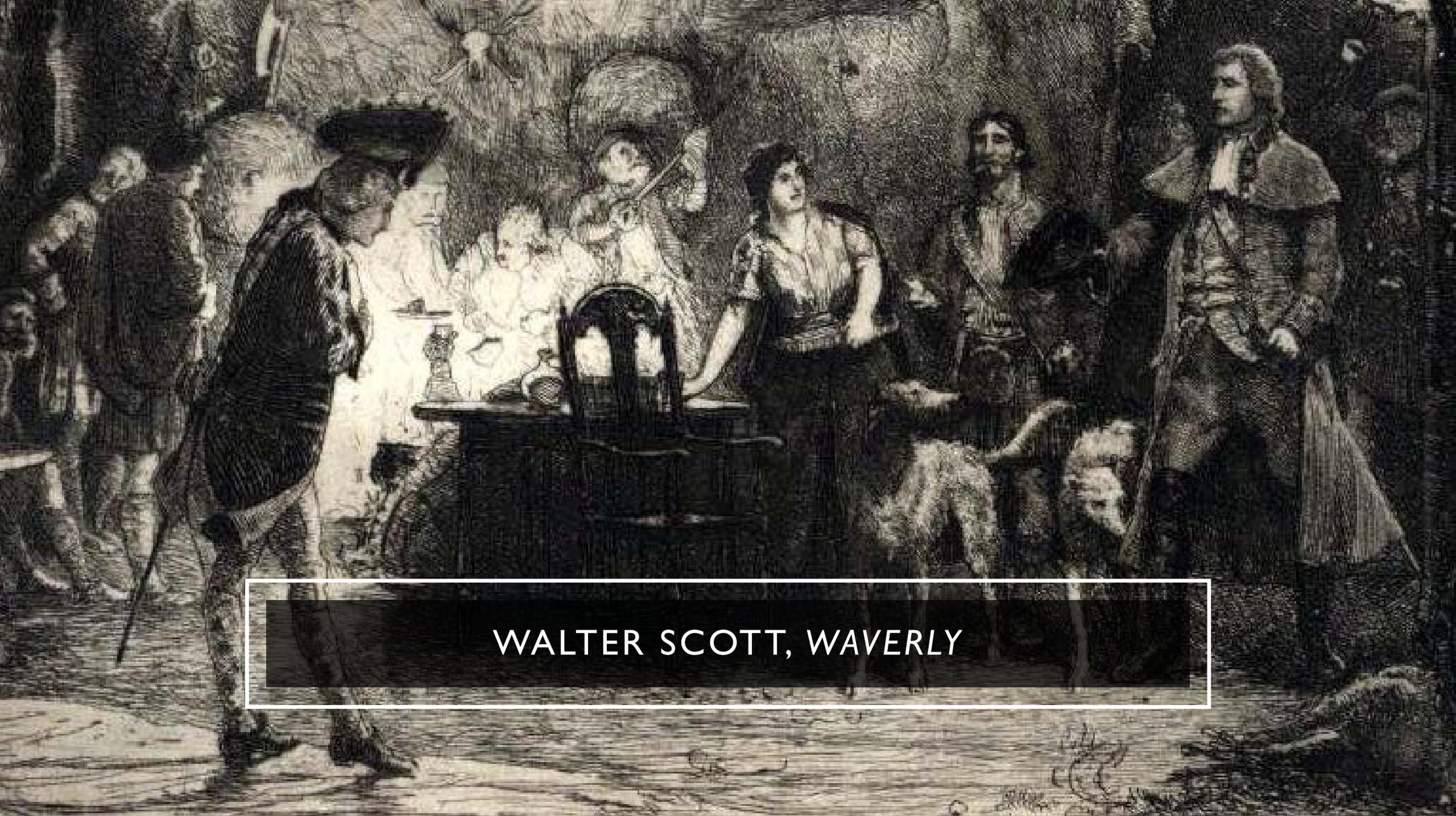


RACIAL REGIMES OF OWNERSHIP:
THINKING THROUGH PROPERTY
WITH CEDRIC J. ROBINSON

Brenna Bhandar

EDWARD SAID, *CULTURE
AND IMPERIALISM* (1993)

- To think about distant places, to colonize them, to populate or depopulate them: all of this occurs on, about, or because of land. The actual geographical possession of land is what empire in the final analysis is all about. At the moment when a coincidence occurs between real control and power, the idea of what a given place was (could be, might become), and an actual place – at that moment the struggle for empire is launched. This coincidence is the logic both for Westerners taking possession of land and, during decolonisation, for resisting natives reclaiming it



WALTER SCOTT, WAVERLY



“Mr. and Mrs. Andrews”, Thomas Gainsborough circa 1750

“Moving pictures appear at that juncture when a new racial regime was being stitched together from remnants of its predecessors and new cloth accommodating the disposal of immigrants, colonial subjects, and insurgencies among the native poor. With the first attempts at composing a national identity in disarray, a new whiteness became the basis for the reintegration of American society.”

Cedric J. Robinson, *Forgeries of Memory and Meaning: Blacks and Regimes of Race in American Film and Theatre Before WWII.*

SECOND WEEK

of Griffith's Half Million Dollar Masterpiece, the

Birth of a Nation

FOUNDED ON "THE CLANSMAN"



RALPH LEWIS
As Hon. Austin Stoneman



HENRY WALTHALL
As Col. Ben Cameron



KU KLUX KLAN GATHERING

8th
Wonder
of the
World
●
Accompanied
by
Augmented
Orchestra



JOSEPH HENABERY as Abraham Lincoln

Most Tremendous
Dramatic
Spectacle That
the Brain of
Man Has
Yet Produced

Three Hours of
Gripping
Appealing
Blood-Tingling
Soul-Stirring
Interest

Daily Matinee 2 P. M.
25c and 50c

Reserve Your Seats Early!

HEILIG

HIGHLY IMPORTANT: "The Birth of a Nation" will never be presented in any but the highest class theaters and at prices customarily charged in such playhouses. D. W. GRIFFITH.

Every Evening, 8 o'Clock
50c and 75c

Reserve Your Seats Early!

OSCAR MICHEAUX'S *WITHIN
OUR GATES*, 1920

OSCAR MICHEAUX'S
SCREEN MASTERPIECE

**“ WITHIN
OUR
GATES ”**

A STORY OF THE RACE WITH AN
ALL-STAR COLORED CAST!
—FEATURING—
EVELYN PREER
AND OTHER CAPABLE ARTISTS

The Greatest Treatment Against Race Prejudice and the Glaring
Injustices Practiced Upon Our People

IT WILL HOLD YOU SPELLBOUND!
FULL OF DETAILS THAT WILL MAKE YOU
GRIT YOUR TEETH IN SILENT INDIGNATION

On Account of Emergency Rental of This Victory Prices **WILL BE**
ADULTS 30¢, CHILDREN 15¢, INCLUDING WAR TAX

THURS., FRI. AND SAT., JAN. 29, 30 AND 31

**HAMMOND'S
PICKFORD THEATER**
35th St. at Michigan Ave.

“But the pecuniary loss is not the worse feature [of conveyancing]. The harassing, spirit-wearing perplexity in which the land-owner is too frequently involved is yet more distressing... How many purchasers for *bona fide* consideration, having parted with their money, pass their days in anxiety and bitterness, dreading lawsuits, eviction and ruin.”

Robert Richard Torrens, South Australia
parliamentary debates, 1857-58

RACIAL LOGICS OF ABSTRACTION:

Ruth Wilson Gilmore:

“Racism is a practice of abstraction, a death-dealing displacement of difference into hierarchies that organise relations within and between the planet’s sovereign political territories.”

“I imagine myself at seven [years of age] running through a stand of maples with the first warmth of spring marking my cheeks with warmth. I imagine everything good in the world. My heart, my mind and my spirit are open and engaged and I feel as if I could accomplish anything. I imagine myself grasping at feelings I haven’t felt before – that maybe life is so good that it is too short; that there really isn’t enough time to love everything.”

Leanne Simpson, “Land as Pedagogy” 2014