4th Annual Black Intersections Conference

February 29, 2020
The Claremont Colleges | Claremont, California

Sponsored by
The Office of Black Student Affairs, The Claremont Colleges Services
Pomona College
Claremont McKenna College
Harvey Mudd College
Scripps College
Claremont Graduate University
The Pomona College Museum of Art
Intercollegiate Department of Africana Studies
Black Intersections Conference Statement

The Office of Black Student Affairs annual Black Intersections Conference explores pertinent issues and events impacting Black communities locally and globally. The conference is designed to be a forum for students, faculty, staff, alumni and community members of African descent to converse and publish their historical and contemporary analyses in the following areas with relation to Black identities and lived experiences: 1. Exploring the factors that shape Black communities; 2. Discussing strategies for people of African descent to obtain autonomy; and 3. Building resilience and solidarity.

The 2020 Black Intersections Conference is dedicated to the activism past that led to the founding of ethnic studies and cultural centers across the United States, including the founding of The Office of Black Student Affairs and The Intercollegiate Department of Africana Studies at The Claremont Colleges. After months of negotiations between the 1969 Black Student Union at The Claremont Colleges and the institutions’ presidents, the departments we now know as the Office of Black Student Affairs, Intercollegiate Department of Africana Studies, Chicano Latino Student Affairs and Intercollegiate Department of Chicano/a-Latino/a Studies were founded. The landmark institutional shift toward consciously creating space for marginalized students and their academic and cultural contributions refers to the many ways people of African descent have been catalysts for institutional change.

The Black Intersections Conference is a community space that supports learning and dialogue, and so it is with great pleasure that we offer a range of panels and workshops that speak to this year’s conference subthemes, “Transition, Transform, Transcend” in education, history, activism, identity, the sciences, media, love and sexuality, (dis)abilities studies, self-care, solidarity and many other engaging areas. This year’s conference theme is also dedicated to explorations of resistance, freedom and health, particularly for those involved in the pursuit of equality. Following a series of concurrent sessions, the half day conference will close with a keynote performance and talk back with NIC Kay entitled pushit! [exercise in getting well soon], at Pomona College Museum of Art. Finally, all conference presenters are invited to upload their research via Scholarship@Claremont for visibility to a global audience. Please be sure to complete individual session and overall conference evaluations to support this event’s continuation and development.
Black Intersections Conference Planning Committee

Conference Chair
Lydia Middleton
Dean and Director, Office of Black Student Affairs

Conference Student Co-Chairs
Tselot Aklilu, Scripps College
Toran Langford, Pomona College

Committee
Dr. Latreace Cox, Assistant Dean, Office of Black Student Affairs; administrative chair

Cleopatre Thelus, doctoral student, Claremont Graduate University; OBSA student manager; assessment, scholarship and external outreach chair

Dr. Mukasa Mubirumusoke, Assistant Professor of Africana Studies, Scripps College; scholarship and faculty outreach chair

Nazia Islam, Africana Studies Librarian, The Claremont Colleges Library; archives and library guide development

Sponsors
Intercollegiate Department of Africana Studies
Claremont McKenna College Civility, Access, Resources and Expression (CARE) Center
Harvey Mudd College Office of the Vice President for Student Affairs and Dean of Students
Scripps College Office of the Vice President for Student Affairs and Dean of Students
Claremont Graduate University Diversity, Equity and Inclusion Committee
Pomona College Academic Dean’s Office
Pomona College Museum of Art
# Program Schedule At-A-Glance

**Saturday, February 29, 2020**

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12-1:15pm</td>
<td>Pomona Smith Campus Center (SCC) 208, 217</td>
<td>Conference Check in, Onsite Registration, Luncheon and Student Art Gallery. Check in and Registration continue in the SCC 2nd floor walkway through 2pm.</td>
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<tr>
<td>1:20-2:10pm</td>
<td>Pomona SCC 217, 218</td>
<td>Concurrent Sessions A &amp; B</td>
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<td>2:15-3:05pm</td>
<td>Pomona SCC 208, 217</td>
<td>Concurrent Sessions C &amp; D</td>
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<tr>
<td>3:10-4:00pm</td>
<td>Pomona SCC 208, 217, 218</td>
<td>Concurrent Sessions E, F &amp; G</td>
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<tr>
<td>4:05-4:55pm</td>
<td>Pomona SCC 208, 217</td>
<td>Concurrent Sessions H &amp; I</td>
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<tr>
<td>4:55pm-5:15pm</td>
<td></td>
<td>BREAK</td>
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<tr>
<td>5:15-6:45pm</td>
<td>Participants meet the Nic KAY walking exhibit at 6th street entrance of SCC and travel to Pomona Museum of Art for remainder of performance and talkback.</td>
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<tr>
<td>7-8pm</td>
<td>Pomona SCC Doms Lounge</td>
<td>Closing Conference Dinner (note that dinner is immediately following the performance and may begin slightly after 7pm)</td>
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</tbody>
</table>
Saturday, February 29, 2020

Noon-8pm

Conference Locations:
Pomona College Smith Campus Center, 170 E 6th street, Claremont. Rooms 208, 217 and 218
Pomona College Museum of Art, 330 N College Ave, Claremont
Pomona College Smith Campus Center basement, Doms Lounge
See maps for more information.

BLOCK 1
12-1:15pm
POMONA COLLEGE
SMITH CAMPUS CENTER ROOM 208

PRESENTER AND ATTENDEE CHECK IN
ONSITE REGISTRATION
LUNCHEON
STUDENT ART GALLERY
Check in for pre-registered conference participants and presenters. Onsite registration for unregistered attendees. Conference giveaways and lunch provided (included in registration fee). Vegetarian, vegan, dairy-free and gluten-free options available. Wheelchair access available.

Conference sessions are concurrent (up to 3 per time block) and begin at 1:20pm sharp at SCC 208, 217 and 218 following this event. Please use this booklet as a guide to all sessions.

SCC 208 features an interactive student art gallery curated by Brian Bishop, student, Pomona College from 12-1:15pm.

Where the conference is a setting for discussions on the African diaspora, the purpose of this gallery is to support and inspire students of the diaspora at the Claremont Colleges. This gallery presents a wide range of art forms from illustration, to video installation, to digital prints and photography, all for or by students and Black artists.

Brian Bishop is a Pomona Sophomore, Media Studies and Mathematics major with a concentration in Digital Production and Design. From Albuquerque, New Mexico, he loves creativity and community and does his best to create space for the two in all facets of his life. Furthermore, he tries to express gratitude and exercise curiosity in all his ventures. His work is also included in the gallery and he would love to share a conversation with you!

www.bjakatou.design
@bjakatou

Read additional Artist bios on page 12.
BLOCK 2

CONCURRENT SESSIONS:

1:20PM-2:10PM,
POMONA COLLEGE SMITH CAMPUS CENTER
ROOMS 217 & 218

SESSION A: PANEL, SCC 217
The Uses and Abuses of Blackness and Queerness
Chiugo Akujobi, student, Scripps College:
“Queer Politics: Liberalism’s Pawn in the Mission of Destroying Blackness”

Queer politics itself emerged with the notion of providing equality, a tenet of liberalism, so due to the inherent dismissal of the inequitable positionality of Blackness present within the United States by liberalism, queer political activism are rendered ineffective for Black persons. Additionally, queer political activism essentially require government intervention, intervention that disregards the problem with the police state and prisons. This disregard can be and will be viewed through hate crime reform efforts; queer political activism focused on hate crime reform disregards the possibility of prison abolition and other forms of consequences for committing a hate crime such as rehabilitation. How can this problem be addressed when liberalism as a political philosophy directs many of the social movements in the United States? If prison abolition is pursued as an avenue of reform, how will the problem of Black people existing as the second-largest demographic of hate crime transgressors be addressed? What role does economic liberalism play in contributing to the former problem? Can anything realistically change in regard to decreasing the sentencing of hate crimes as this would mean that victims of biased violence may have to face their abusers sooner? And finally, how exactly are these hate crime cases adjudicated?

Semassa Boko, doctoral student, UC Irvine: “Black Masculinity and Queer Aesthetics?”
Among the many developments in U.S. rap culture over the past decade, few have been as influential as the “post-808s & Heartbreak” turn. This shift allowed for the preponderance of “emo-rap” where (mostly male) artists were less afraid to share their emotional vulnerability in their songs. This new aesthetic - accompanied by changes in acceptable visual presentation in fashion, jewelry, hair color, etc. - contrasted with earlier aesthetics of hyper-masculinity, creating new potentialities for redefinitions of black masculinity. But how much have these aesthetic changes actually affected gender politics and consciousness in U.S. rap culture? This project aims to critically interrogate how male hip hop artists have used or abused what may be termed queer aesthetics in their deployments of black masculinity.

Session Keywords: Queer politics, Modern liberalism, Reform and harm reduction, Black masculinity, Aesthetics, Hip-hop/rap, Queer presentations

SESSION B: WORKSHOP, SCC 218
Conversations from the Couch: Opening Doors in the Arts
Ikia Fletcher, Yvonne Farrow and Danielle Hill; Master of Arts Candidates in Art Management at Claremont Graduate University

The late, great Miles Davis said, “Play what you know, and then play above that.” Black professionals at all levels, across all disciplines, are in a constant state of “playing above.” We are constantly put in positions where we have to not only prove our worth but, subsequently, go beyond ourselves to garner respect. We must exude black excellence, and that black excellence has to appeal to our community and appease our non-black contemporaries at the same time. This often comes with a dose of fatigue —racial, professional, physical, social, and mental —and a need for a safe space, a proverbial couch, to release our frustrations freely.

Arguably, in the arts, African Americans are one of the most underrepresented ethnic groups from the boardroom to the gallery to stage, but visibly the most culturally consumed (and often appropriated) group in America. We believe Black people must understand the importance of being placeholders for our own knowledge, arts, and culture as well as using our voices to advocate for ourselves and our money to pursue ownership while educating the next generation to step up and continue legacies.

Session Keywords: Activism, Education, Mentoring, Career pathways in the arts, Diversity, Workplace environments
SESSION C: WORKSHOP, SCC 208
AfriKan Digitz: Afrikanity and New Media

Valery Otieno, Betel Tesfamariam, Sei-kashe M’pfunya, students, Pomona College

For the love of the continent, who is an Afrikan? In this workshop we will confront the ever complicated politics of being Afrikan born through blood, soil and travel. We will dive deep into the subject of digital culture, online activism and the shifting spatial imaginary of what constitutes Afrikanity through the lens of Black feminism and African critical theory. Join us in a conversation as we navigate wake work, as introduced by Christina Sharpe, while we confront the -isms in their dominating and liberatory forms. In this workshop, we strive to create space for participants to share in our continuing journeys living with racism, sexism, classicism and other systems of domination so that we can go the extra mile of cultivating accountability and solidarity. The critical interventions we will be making in discussions on Afrikanity, as Afrikan women from Ethiopia, Kenya, and Zimbabwe, aim to situate transnational solidarity and futurity at the center of Black imaginings of liberation within the African continent and diaspora. Our hope is to shed light on our capacity to dream and heal through communion.

Session Keywords: Conceptual Afrikanity, Transnational Solidarity, Transformations of New Media, Black Feminist Praxis, Global impact, Refugees, Water Crisis, Entrepreneurship

SESSION D: PANEL, SCC 217
Word Play: Blackness and Linguistics

Amin Nash, student, Claremont Graduate University: “A Slave’s Cognition in Bondage: A Close Reading of Omar ibn Said’s Life”

In 1831, Omar ibn Said authored his autobiography, dubbed his Life, while under the bondage of the Owens family. Said’s sixteen-page document stands as the only American slave narrative written entirely in Arabic and has elicited numerous scholarly observations in concern with his religion and the period of abolition. By using W.E.B. DuBois’s theories of double-consciousness, I look to argue that the Arabic in Omar ibn Said’s Life reflects the psychological and intellectual attrition between a past identity and a dominant hegemon. Said’s Arabic is grammatically broken and problematic, but is written in a way that reveals Arabic was not his first language and that he has been under the influence of an English speaking environment for dozens of years. I look to prove this point by using linguistic case studies associated with language attrition, decay, and entrenchment conducted by Kaspian, Ecke, and Schmid, who argue that external factors can and will alter the previous language of a traveler. Given that Omar ibn Said was forced from Africa and sold into slavery, the attrition between his old language and a new environment reveals the story of a human being struggling between multiple identities, languages and religions, both accentuating and complimenting W.E.B. DuBois’s concepts of the African American double consciousness.

Marie-Emmanuelle Tano, student, Pomona College: “Linguistically Black: Highlighting the racial presuppositions surrounding the usage of African-American English”

African-American English (AAE), also known as Ebonics, AAVE, has been commonly regarded by linguists and scholars as the modern day lingua franca of the youth. Despite its mainstream status, it has historically been regarded as an inferior form of English for decades, causing discrimination and lowered opportunities for native speakers of African-Americans descent. Although there have been constant attempts to prove the validity of the dialect, society has continued to propel this negative view of it, while giving space for non-Black populations to freely use the dialect for either comedic effect or social capital. Through surveying students of the Claremont Colleges, my research delineates the ways in which race affects how people perceive AAE usage on social media.

Session Keywords: AAE, Anti-blackness, Cultural appropriation, Double-Consciousness, Slavery, Scholarly misinterpretations and re-interpretations, African American Islam, Islamic and Muslim History in America
Amiri Mahnzili, MA, Claremont Graduate University: “GET OUT: Schooling as Spirit Possession”

In this chapter, the authors propose that education, which historically has been mainly under the jurisdiction of religious institutions and has been administered by spiritual leaders and attendants, is a sacred and spiritual transaction. Thus, churches and schools are equivalent and have the same spiritual obligation, which is to create in an individual a new spirit. Given the spiritual nature of education, we see the colonial schooling system as a conduit for spirit infusion that provides the opportunity for not only “acting White” but also for the possibility of becoming White by spirit possession. This line of thought leads to the main objective, which is to dismantle current notions of African American student success that is often positioned as going to or graduating from college rather than getting out of the schooling process altogether.


Superficially, the films The Skeleton Key (2005) and Get Out (2017) possess numerous similarities—they include “fish out of water” protagonists navigating dangerous terrains with narrative plot twists involving body switching. However, upon closer analysis, these two films directly oppose each other in their racial implications. While The Skeleton Key (Skeleton) follows what director Iain Softley considers a real person in an extreme situation, Get Out reveals the prevalence of racism surrounding every aspect of life, even in the “liberal” homes of those who would have voted for Obama a third time. Following Noël Carroll’s “complex discovery plot,” both protagonists endure a process of discovering a monster, investigating its presence, and engaging in a fight to the death. In each film, the monster is, in fact, racism. Yet, in Skeleton, the true monster is the ostensible representation of black empowerment that is actually a fetishization of Vodou coupled with an eliding of black bodies and voices. In contrast, Get Out manifests a powerful visual imaginary of Du Bois’s “double consciousness” and the concepts delineated in Franz Fanon’s Black Skins, White Masks (1952) to reveal the pervasiveness of normalized racism, which the main character Chris must battle through his “returned gaze” and appropriation of objects—such as cotton—associated with enslavement. Ultimately, both films demonstrate America’s ongoing struggles with race, gender, and identity, where both the physical realms of bodies and the mental realms of consciousness represent the objects of attack and the vantage points for resistance. (WC: 246)

Session Keywords: Schooling, Education, Framework for Academic Success, Cinematic “re-presentations” of race, The Fetishization of Vodou, Double Consciousness, White Skins, Black Masks, Realms of Resistance

Elise-Alexandria Green, M.ED candidate, Claremont Graduate University: “Being “Blative”: An interpretation of Black identity and acceptance among Native American Indians

Among the Native American Indian community there is a dilemma with racism and colorism. I have experienced this firsthand as a self-identified “Blative”, or Black Native American Indian. I often wonder why my identity is questioned in regard to my Native American Indian tribal affiliation, and have realized that it is due to my phenotypic characteristics. I researched the effects of colonization and scientific racism as well as other Anglo-American customs that Native American Indians adopted throughout history. With the support of my personal experiences as a Hualapai tribal member, I can attest to the mistreatment of racially mixed people of Native American descent. Through archival research of both the Hualapai sociopolitical structure and white racist ideologies, it can be concluded that eurocentrism and colonization have altered the original perception of Blative people and Hualapai identity.
Adia James, student, Pomona College: “Black Motherhood: An American Phenomenon”

From slavery to forced sterilizations to media and film representations, black motherhood is constantly being examined and criticized in the United States. The late American sociologist, Daniel Moynihan, once stated that the longer black households stay headed by the female parent or parent figure, the sooner the black race will reach its demise. Today, almost half of black households with children under the age of 18 are headed by a single mother, and these households also have some of the highest poverty rates. In this presentation, I will examine the public portrayal of black motherhood and compare it to reality. I will first examine how black women cannot access femininity in the way that white women can and show how this effects how black motherhood is portrayed to America. Then, I will examine how Mass Media plays a role in solidifying the stereotypes of bad black mothers. Finally, I will show how many of these misrepresentations of black mothers are rooted in America’s perceptions of what a woman should be. Moreover, I will show how these images of the “bad black mother” are a result from the historical mistreatment of black women in the United States and how this mistreatment has a lasting effect on black women’s social and emotional state.

Session Keywords: Eurocentricism and modernity, Scientific racism, Settler colonialism, Tribal enrollment and qualifications, Indigenous identity, Black American identities, Motherhood, Womanhood, Femininity

SESSION G: PANEL, SCC 218
Transgressing Limits: Academia and Ontology

Ryan Collins, student, Pomona College: “Interrogating the role of Blackness within Traditionally White Academia”

White supremacy and anti-Blackness are extremely pervasive structures which have had profound effects upon not only the political landscape of the world, but also the academic production of various disciplines of knowledge. Perhaps most insidiously, anti-Blackness has found footing in disciplines which theorize around the liberation of oppressed groups of people such as Queer theory and feminism. In response, Black scholars have addressed the anti-Blackness within these respective fields through various techniques. Some scholars have attempted to re-work the various fields and imagine the possibility of Black people comfortably being able to interact with the scholarship. Whereas other scholars have decided to dismantle these fields of study altogether and create new Black oriented disciplines in place of the traditionally Western ones.

Elease Willis, student, Pomona College: “Falling for Race, Falling Short: The Limitations of Ontological Blackness”

Various black liberation movements throughout history and across continents have conceptualized different manners in which to recover not only the black body from physically violent othering, but also the black being from metaphysically violent othering. However, even within this pursuit of liberating blackness from dehumanizing conceptualizations of blackness, tension still remains. By putting forth efforts to redefine an ontological blackness, or black being, it is taken for granted that there is an essential black being that exists beyond a colonialist, white supremacist paradigm. An overdetermination of blackness has in many ways been used to hinder the progression of marginalized identities within the black community, like LGBTQ and women-identified people. The conflation of the social creation of blackness with a supposed metaphysical, ontological fact of blackness has contributed to this overdetermination. A postmodern blackness, as posited by bell hooks, would allow the full breadth of black expression while still remaining cognizant of the systems of oppression that act against the black body.

With session commentator Dr. Laura Harris, Professor of English and World Literature and Africana Studies, Pitzer College

Session Keywords: Racecraft and Ontological Blackness, Negritude, Postmodern Blackness, Intersections of Blackness and Queerness, Feminism and Philosophy

BLOCK 5
4:05PM-4:55PM
POMONA COLLEGE
SMITH CAMPUS CENTER ROOMS 208 & 217

SESSION H: PANEL, SCC 208
Black Community at the Claremont Colleges and Abroad
Dray Denson, student, Pomona College and Dr. Maryan Soliman, professor, Scripps College: “Mining History for Our Future: On 50 Years of Black Studies

Over the past four years, through the guidance and collaborative spirit of Dr. Maryan Soliman, we have been piecing together a chronology and oral history of the Black Studies Center, founded at the Claremont Colleges in 1969. We analyzed and digitally archived the Black student movement for an autonomous, holistic site wherein Black students could study themselves and access resources toward their mental, physical, and social welfare. To be an Africana Studies major is to be imbued within multiple legacies of survival and resistance, and to commit to uncovering the historical precedents set by Afro-ascended forbearers that cause our pasts to remain visceral and present. Our research informs the future of our institutions, by uncovering what once was, and using past initiatives to shape trajectories forward. We want to hold a panel to discuss those trajectories forward, informed by our findings and students’ experiences of Claremont. Our panel will present our findings to a student body, or anyone invested in legacies of resistance, who are living in the afterlife of this particular struggle, which is ongoing. The goal of this panel, however, is to hold a dialogue with people on what an IDAS at Claremont might evolve to be: how it might chip at and dissolve the Ivory Tower ideology of the university; how it might attend to the emotional and physical concerns of students; etc. We intend to step back from a lecture format and have a conversation oriented around breakout groups; around the generation of thoughts and futurity.

Yaquana Williams, Avery Jonas, students, Pitzer College and Pomona College: “La Revolución es Necesaria (The Revolution is Necessary): Cuba and Black Socialist Strategies Towards Liberation”

“Where do we go from here?” Is a question often asked by people wondering where the ongoing fight for Black Liberation will lead us. In discussions of the history of Black freedom struggles, it is imperative that the history of Cuba is highlighted, because its process of Socialism offers insight to how Cubans are continuously resisting and surviving after the Cuban Revolution and fighting to remain autonomous from U.S control. From December 15th-24th, a group of working class students across the Claremont Colleges joined long-time solidarity organization Witness For Peace for a delegation titled Black, Socialist Strategies in Holistic Healing and Healthcare. We came to Cuba as a collective of healers, organizers, social workers, educators, and students, to learn about the Cuban revolution and its connection to global Black liberation. The delegation focused on Cuba’s socialist government and how Cubans have challenged colonialism, capitalism, and imperialism throughout its history. The goal of the delegation was to build authentic and collaborative relationships between Cuba and the U.S delegates, in efforts to “normalize” Cuba in discussions of the ongoing history of global Black struggles for liberation. We met with activists, traditional healers, dancers, and organizers to discuss the history of Cuba and how healing takes place after the Cuban Revolution and U.S terror. Three key takeaways we will be discussing in the panel are: 1. Socialism as an ongoing process-History of Cuban Revolution; 2. Connection between Afro-spirituality, Cuba, and Black generation Healing-What can be learned from Cuba’s process; 3. De-Mystifying Cuba-Normalizing Cuba in discussions of global Black Liberation This panel is a collection of our experience and aims to present an analysis of Cuba and its relationship to Black Socialism and international solidarity efforts.

Session Keywords: Black Studies, Community Engagement, Ethnic Studies Movement, Cuban Revolution, Black Socialism, Afro-Spirituality, Holistic Medicine and Healthcare

SESSION I: WORKSHOP, SCC 217

African American Influence On Early Jamaican Music

Linden Beckford, Jr., community member, South West Oral History

This presentation will discuss African American influence on early Jamaican music during the Post WW2 period as well as on sound technology. While there were musicians in Jamaica who were playing Jazz music during WW2, Rhythm and Blues during the 1950’s impacted youth greatly and spread virally outside the United States. Via the internet, we are used to information and culture spreading immediately around the globe, but we may assume that things stayed more local 60 or 70 years ago. However, when Jamaicans got work in Florida cutting sugar cane or picking oranges, they were exposed to the latest R&B songs. There was also the exposure to the music by
way of shortwave radio. The first Sound System was developed for outside dance where a Selector (Disc Jockey) would play the latest tunes from America. Eventually, young Jamaicans recorded songs in an R&B style. By the 1960’s, Jamaicans developed genres like Ska, Rock Steady, and Reggae. Each has been influenced by R&B, Soul, and Funk. Jamaicans of that era have publicly made clear that their American cousins (African Americans) have been very influential in giving them a boost. Participants in this session will better understand the Post WW2 impact of R&B music. This uniquely African American art form that arose in the US has had an even broader and longer impact than they realized.

Session Keywords: Black musical tradition, Jamaican Music, Diasporic connections

BLOCK 6
4:55PM-5:15PM
POMONA SCC 6th street entrance
BREAK
Meet attendees en route for traveling performance, “NIC Kay” ending path at Pomona College Museum of Art

BLOCK 7
5:15-6:45PM
POMONA COLLEGE MUSEUM OF ART

KEYNOTE PERFORMANCE
NIC Kay pushit!!
[an exercise in getting well soon]

5:15 p.m. Traveling performance. Conference attendees will join NIC Kay and other attendees on a performance path to Pomona Museum of Art. Conference attendees should meet outside of Pomona SCC at the 6th street entrance.


With pushit!! [an exercise in getting well soon], performance artist NIC Kay investigates the possibility of wellness for Black bodies in a system that is not built for Black people to be truly well. The saying “Get well soon!” is a cultural trope that is deeply embedded in the neoliberal cultural economy. Why must we be #carefree and #joyfilled? Whom does this shift away from #blacklivesmatter and #sayhername conversations truly benefit? What is wellness in a culture that touts speedy recovery and self-help, while living with the constant of Black death and trauma?

The discussion following NIC Kay’s performance will question when Black performativity ends and when a performance starts. This performance asks, can resistance be choreographed? Problematic representations of the Black body as a sight for entertainment and stereotyping pervade the history of Black performance. Black bodies in public space are both hyper-visible and invisible, a threat or too insignificant to be cared for. This event will challenge audiences to revisit their own viewing positions.

pushit!! [an exercise in getting well soon] is supported by the Marian and Charles Holmes Performing Arts Fund at The Claremont Colleges and is presented by the Pomona College Museum of Art, in partnership with the 4th Annual Black Intersections Conference.

BLOCK 8
7-8PM, POMONA COLLEGE
SMITH CAMPUS CENTER DOMS LOUNGE (BASEMENT)

FOOD & BEVERAGE

Closing Conference Dinner and Art Gallery
Join conference attendees, keynote performer, organizers and guests for dinner and community at the closing celebration, including student art on display in foyer. Vegan, vegetarian, gluten-free and dairy-free options available.
**Artist Biographies**

Exhibits at Noon-1:15pm (SCC 208) and 7-8pm (Doms Lounge foyer)

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**Biography of NIC Kay**

**5:15 Performance with artist talkback**

*Pomona College Museum of Art*

NIC Kay is from the Bronx. They are a person who makes performances and creates/organizes performative spaces. They are obsessed with the act and process of moving the change of place, production of space, position, and the clarity/meaning gleaned from shifting of perspective.

NIC has shown work, spoken on panels and hosted workshops throughout the United States and Internationally.

www.nic-kay.com

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**Dani**

Dani Payne was born in 2000 in Brooklyn, NYC. She is expected to receive her BA from Claremont McKenna College in 2022 and is currently majoring in Media and Africana Studies. Her work has been exhibited at the Carter Burden Gallery in NYC. She currently lives in Brooklyn, NY.

www.danipayne.myportfolio.com

@_danispictures_

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**Ellington**

I’ve always found fascination depicting depth and an unknown vastness that can connect people and emotions. Fueling these ideas are inner reflections and ideas to how I negotiate escapism, vulnerability, body movement and experiences of the spectator. As a Chicagoan I split my early after school years between sports and the city’s art culture before studying Media and Studio Art at Pomona College. My current practice in the Art Institute of Chicago’s graduate Fashion, Body and Garment program allows me to further explore these ideas through visual imagery, sculpture and garment.

www.projectsubtl.com

@another_prototype

bramwell.ellington@gmail.com

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**Daniel**

Daniel Park is a Media Studies (Film/Video Production) Senior at Pomona College (’20). Having focused his studies on the relationship of media and their (re) presentation(s) to structures of power, his
highest creative priority is translating theories of (re) presentation, Transformative Justice, and Intersectional Black Feminism/Liberation into practice through visual arts. He has experienced so much love through his artistic practice, in collaboration and community, creating new imaginaries toward liberation.

www.dpfilmandphoto.com  
@danyulpark

Fred
Fred uses photography to capture the beauty of the people and places that he’s able to witness, and as a medium to carry the rhythm of his poetry. He likes to say that he is art and life is art history. A Pan-Africanist, One Kulture Kid and Fighting-for-the-revolution hair goals.  
@alpxca.amrphs  
rainezucule@gmail.com

Dela
Delanisse is a videographer and film maker who uses these skills to touch on notions of black joy and celebrations of the diaspora at the 5C’s. She’s used her art to create media representations of black and brown students’ joy. Videography and film making is also a way for Dela to advertise and promote her handmade crochet pieces.

@delanisse  
@endlessknotqueen  
delanissevaldez@gmail.com

Malik
I’m a cisgender black first-generation low-income student from Chicago, IL attending Pomona College. I recently declared an Art major, however my portfolio extends back to 2017. I specialize in fashion design, but I’m interested in conceptual and installation art through experiential design which is encompassing of a variety of disciplines/ mediums i.e. industrial design, furniture design, architectural design, fashion design, interior and spatial design, etc. I’m working towards getting to a point where I can confidently commit my life to my art.

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mhsa2017@mymail.pomona.edu

Eliamani
Eliamani is a Scripps senior. A writer and filmmaker, she hails from Washington DC.

@eli.amqni

Tsion
I am an artist born in Ethiopia and raised in Northern Virginia. I have always loved art and have been creating it since I could pick up a pencil. I recently started practicing digital art and hope to improve my skills with every project.

tmamo8358@scrippscollege.edu

Mouminatou
Mouminatou Thiaw is an Africana Studies, Media Studies dusk major and Scripps Collage, class of ‘22. Born in Senegal and raised mostly in Oregon, she is interested in media that centers Black experiences and hopes to be part of a conceptual liberation within the African Diaspora through the arts.

@mouminatou.thiaw
The 2020 Black Intersections Conference would like to thank Scripps College for their support.

The 2020 Black Intersections Conference would like to thank Pomona College for their support.

The 2020 Black Intersections Conference would like to thank Claremont McKenna CARE ( Civility, Access, Resources and Education) Center for their support.

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The 2020 Black Intersections Conference would like to thank the Claremont Graduate University Diversity, Equity and Inclusion Committee for their support.

The 2020 Black Intersections Conference would like to thank the Intercollegiate Department of Africana Studies for their support.

Create Your Future
Claremont Graduate University offers master’s and doctoral degrees in over 20 areas of study. Students at The Claremont Colleges are eligible for accelerated bachelor to master’s degree programs. cg.edu
Claremont Graduate University

Pomona College Museum of Art and the 2020 Black Intersections Conference jointly thank The Marian and Charles Holmes Performing Arts Fund for their support of NIC Kay pushit!! [an exercise in getting well soon]”
Pomona College Smith Campus Center

Pomona College Museum of Art
About the Office of Black Student Affairs

The Office of Black Student Affairs is a cultural center and service unit of The Claremont Colleges. OBSA is dedicated to providing support, resources and space for students of African descent to feel safe, valued, informed and connected. To this end, OBSA staff has developed a range of programs, services and activities on behalf of 7C students of African descent enrolled at The Claremont Colleges, faculty, staff and allies. These include identity-based workshops, skill building activities, mentoring, arts engagement activities, professional/career development workshops, the sharing of 7C resources and referrals, heritage month programming and other monthly celebrations, and collaborative partnerships with 7C colleges, departments and organizations. Therefore, the Conference aligns with the core values and administrative goals of OBSA and The Claremont Colleges Services.

The Office of Black Student Affairs
The Claremont Colleges Services
139 E. Seventh Street
Claremont, CA 91711
www.claremont.edu/obsa
obsa@claremont.edu
(909) 607-3669

Special Thanks

Charlotte Johnson, Vice President for Student Affairs and Dean of Students, Scripps College
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Pomona College Campus Center Audio/Visual Event Services
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Linda DeChaine, Administrative Coordinator, Africana Studies
Tony Boston, Ph.D., Senior Associate Dean of Pomona College
Vince Greer, Associate Dean of Students for Diversity, Inclusion and Residential Life; Director, CARE Center, Claremont McKenna College
The Claremont Colleges Library
The Holmes Fund Committee
Tongva Land Acknowledgement

We, the taraaxotam (indigenous people), the traditional land owners of Tovaangar (Los Angeles Basin, So. Channel Islands) are direct descendants of the beings, ‘Amuupavetam (First People) who formed our lands during Creation Time.

We have always been here.

They prepared the landscape/world (Tovaangar) for the coming of humans with nahoo’enax (natural law, order, knowledge) and maxaax, “gifts” (food, clothing, shelter, medicine, archetypes in the landscape).

From our Honuukvetam (Ancestors), we were imbued the responsibility and obligation, guided by protocol and etiquette, to be a part of, take care of, and ensure the welfare of the family, our “extended family”... defined in its most inclusive expression (Human, Animal, Plant, Spirit, Ancestor, Landscape) THE NATURE, and to pass these teaching and responsibilities onto our children and grandchildren.

(And all who now inhabit this place.)

What is a Land Acknowledgment?

A Land Acknowledgement is a formal statement that recognizes and respects Indigenous Peoples as traditional stewards of this land and the enduring relationship that exists between Indigenous Peoples and their traditional territories.

Why do we recognize the land?

To recognize the land is an expression of gratitude and appreciation to those whose territory you reside on, and a way of honoring the Indigenous people who have been living and working on the land from time immemorial. It is important to understand the long standing history that has brought you to reside on the land, and to seek to understand your place within that history. Land acknowledgements do not exist in a past tense, or historical context: colonialism is a current ongoing process, and we need to build our mindfulness of our present participation. It is also worth noting that acknowledging the land is Indigenous protocol.

http://www.lspirg.org/knowtheland
SANBONANI!

~ I SEE YOU ~
Film Festival Spring 2020
PRESENTS

LIYANA

With Q&A Discussion with Nigerian filmmaker and lead animator Shofela Coker

LOCATION
Pomona College
Art Building
Theatre,
Room 122

SHOWTIMES
April 3rd
2020
7:00 - 9:00 PM

Contact:
smac2017@mymail.pomona.edu

Refreshments:
Will be provided
post-screening
discussion

Funders
The Pomona College President’s Fund, Pomona College Art History Department, OBSA, Pomona ASPC,
The Intercollegiate Media Cinematheque Series at Pitzer, Pomona College Art Department
SANKOFA 2020: CELEBRATING THE MATRIARCH

SAVE THE DATE
SAT APR 25
EDMUNDS BALLROOM
PRESENTED BY THE PAN AFRICAN STUDENT ASSOCIATION
THE QUEER RESOURCE CENTER OF THE CLAREMONT COLLEGES

Lavender GRADUATION 2020

Join us to recognize graduating LGBTQ+ students of the Claremont Colleges with keynote speaker Nick Daily.

Light refreshments will be provided.

May 1st, 2020
5:30pm - 7:30pm

Benson Auditorium
1050 N. MILLS AVENUE
CLAREMONT, CA 91711

QRCCCLAREMONT@GMAIL.COM
SUNDAY MAY 3, 2020 - 11 AM-1 PM

JOINT OBSA/CLSA ALUMNI WEEKEND OPEN HOUSE BRUNCH

Mingle with Alumni, Students, Faculty, Staff, and Families. Learn more about OBSA and CLSA at our first ever joint alumni brunch to celebrate our 50th anniversaries. Enjoy an early afternoon of great food and community!

Honnold Library front lawn
800 N Dartmouth Street, Claremont, CA 91711

CONTACT: OBSA_CLEOPATRET@CUC.CLAREMONT.EDU
The Office of Black Student Affairs presents the Annual Dr. Agnes Moreland Jackson Service Awards and

BLACK GRADUATION 2020
Friday, May 15 | 11am-2pm
POMONA COLLEGE SEAVER THEATRE | 300 E BONITA AVE, CLAREMONT
Free and open to all. Includes lunch reception in Seaver courtyard.

featuring OBSA's 50th Anniversary Alumni Keynote
DR. EILEEN WILSON-OYELARAN (POM '69, CGU '77)

VISIT HTTPS://SERVICES.CLAREMONT.EDU/OBSA/BLACKGRAD FOR INFORMATION ABOUT:

REGISTRATION FOR GRADUATES BY MAY 4 | DRESS REHEARSAL MAY 13
ALL DEGREE PROGRAMS AND CLAREMONT COLLEGES INSTITUTIONS WELCOME. REGISTRATION INCLUDES FREE KENTE STOLE. DRESS REHEARSAL MAY 13, 2PM AT SEAVER THEATRE.

FACULTY & STAFF ONSTAGE SEATING REGISTRATION BY MAY 10
SIT ONSTAGE TO CHEER FOR YOUR STUDENTS! REGLAIA ENCOURAGED BUT NOT REQUIRED.

SERVICE AWARD NOMINATIONS BY APRIL 30
RECOGNIZING POSITIVE COMMUNITY IMPACT BY STUDENTS, STAFF & FACULTY ACROSS THE COLLEGES
Session A: The Uses and Abuses of Blackness and Queerness (Black Intersections 2020)


Session B: Conversations from the Couch: Opening Doors in the Arts (Black Intersections 2020)


Session C: Africa: Inter-Continental Transformation and Solidarity (Black Intersections 2020)


Session D: Word Play: Blackness and Linguistics (Black Intersections 2020)

Session E: Black Bodies, White World (Black Intersections 2020)


Session F: Deconstructing Anti-Black Ideologies (Black Intersections 2020)


Session G: Transgressing Limits: Academia and Ontology (Black Intersections 2020)


Session H: Black Community at the Claremont Colleges and Abroad (Black Intersections 2020)

Session I: African American Influence on Early Jamaican Music (Black Intersections 2020)


Black Intersections Conference
2020 Overall Feedback Survey
