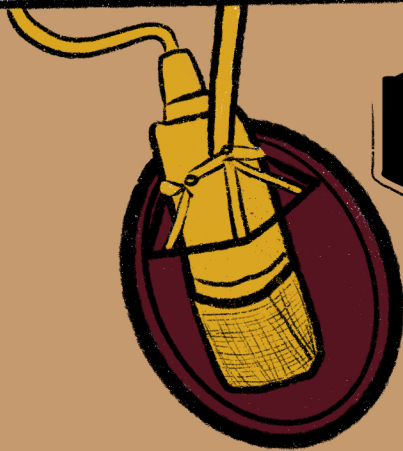
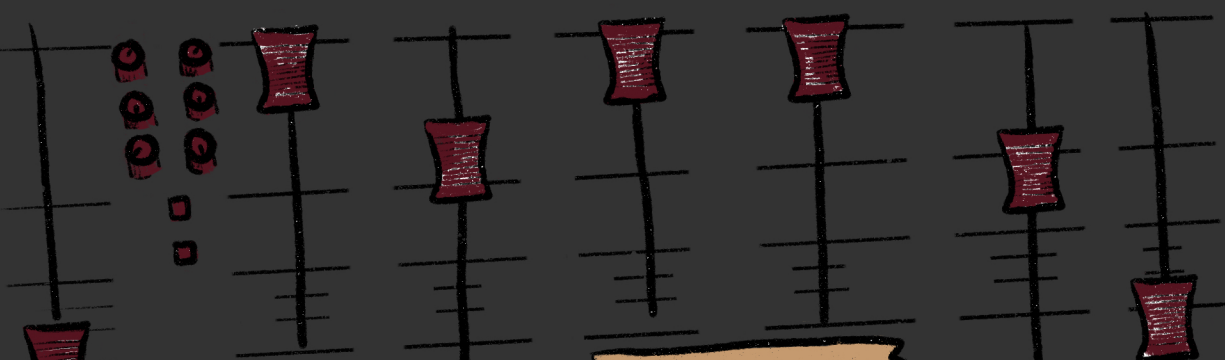
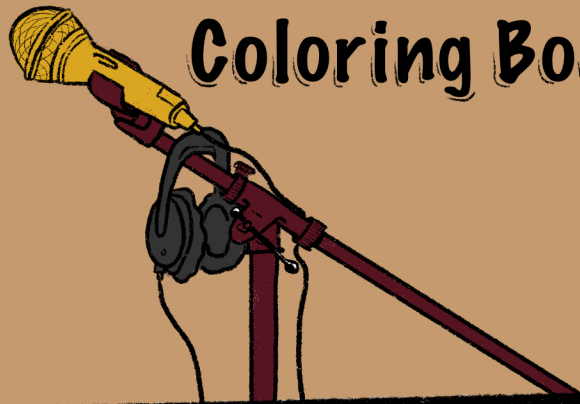


ON AIR



Black Educology

Coloring Book Vol. 1



AMPLIFY

DISRUPT

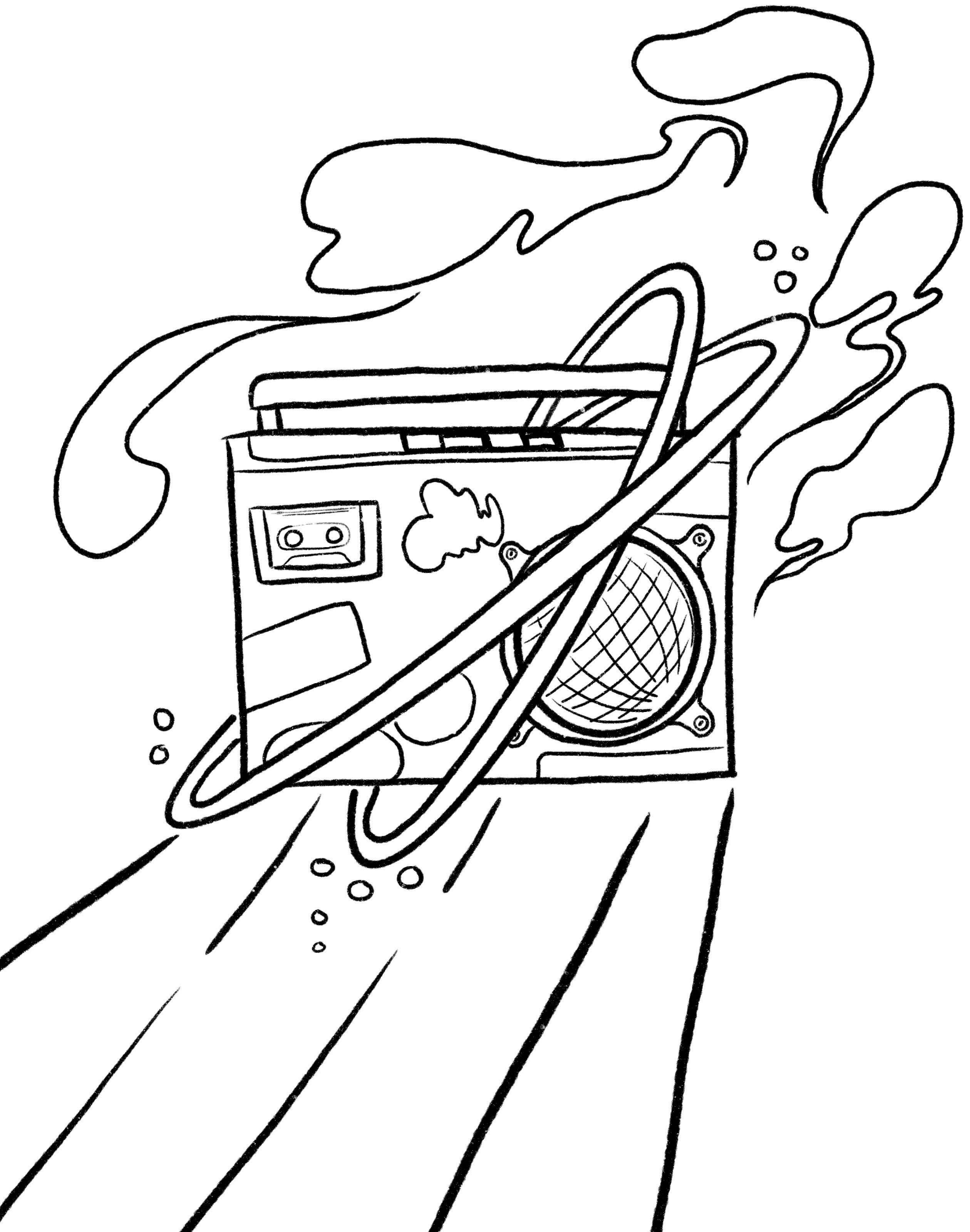


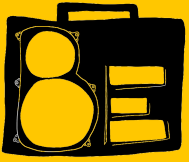
THE CYPHER

**ANDRE CARTER, EGHOSA OBAIZAMOMWAN-
HAMILTON, NOAH MORTON, T. GERTRUDE JENKINS,
BRIAN DAVIS**

ABSTRACT:

THE BLACK EDUCOLOGY MIXTAPE IS A COLLECTIVE OF BLACK PEOPLE WORKING TO AMPLIFY AND EMPOWER BLACK EDUCATIONAL VOICES. BLACK EDUCOLOGY GOES BEYOND THE SCOPE OF ACADEMIA TO RECOGNIZE THE MOVERS AND SHAKERS OF EMANCIPATORY MOVEMENTS. WE IMAGINE THIS MIXTAPE AS A VEHICLE TOWARD REVOLUTION. TO THAT EXTENT, THIS ALBUM INFORMS, CONFERS, AND COLLABORATES WITH EDUCATIONAL VOICES ACROSS THE BLACK DIASPORA. OUR SCOPE AND SEQUENCE FOCUSES ON THE PAST, PRESENT, AND FUTURE OF BLACK EDUCATION, WHICH HAS BEEN HISTORICALLY AND SYSTEMICALLY CAUGHT IN THE UNDERBELLY OF WESTERN EDUCATION. BLACK EDUCOLOGY IS AN OPEN-ACCESS MIXTAPE THAT MOVES BEYOND ACADEMIC ARTICLES TO FEATURE VARIOUS ART FORMS AND VOICES THAT ARE TYPICALLY MUTED. THOUGH TRADITIONAL MIXTAPES ONLY INCLUDE SONGS, WE HIGHLIGHT TEXT, AUDIO, IMAGES, TRANSCRIPTS, AND LYRICS. THE MAIN TENETS OF BLACK EDUCOLOGY'S EDUCATIONAL VISION ARE ROOTED IN CRITICAL RACE THEORY, WITH A FOCUS ON COUNTER-STORYTELLING, BLACK CRITICAL THEORY, AFRO-PESSIMISM, AND BLACK EDUCATIONAL EPISTEMOLOGY. OUR WORK IS GROUNDED IN CREATING MIXTAPES THAT ARE BOTH REVOLUTIONARY AND EMANCIPATORY IN THE NAME OF LOVE, STUDY, STRUGGLE, AND REFUSAL.





"BAD TASTE IN MOVIES" HACKING FILMS AS A SITE OF PRAXIS FOR BLACK EMBODIMENT

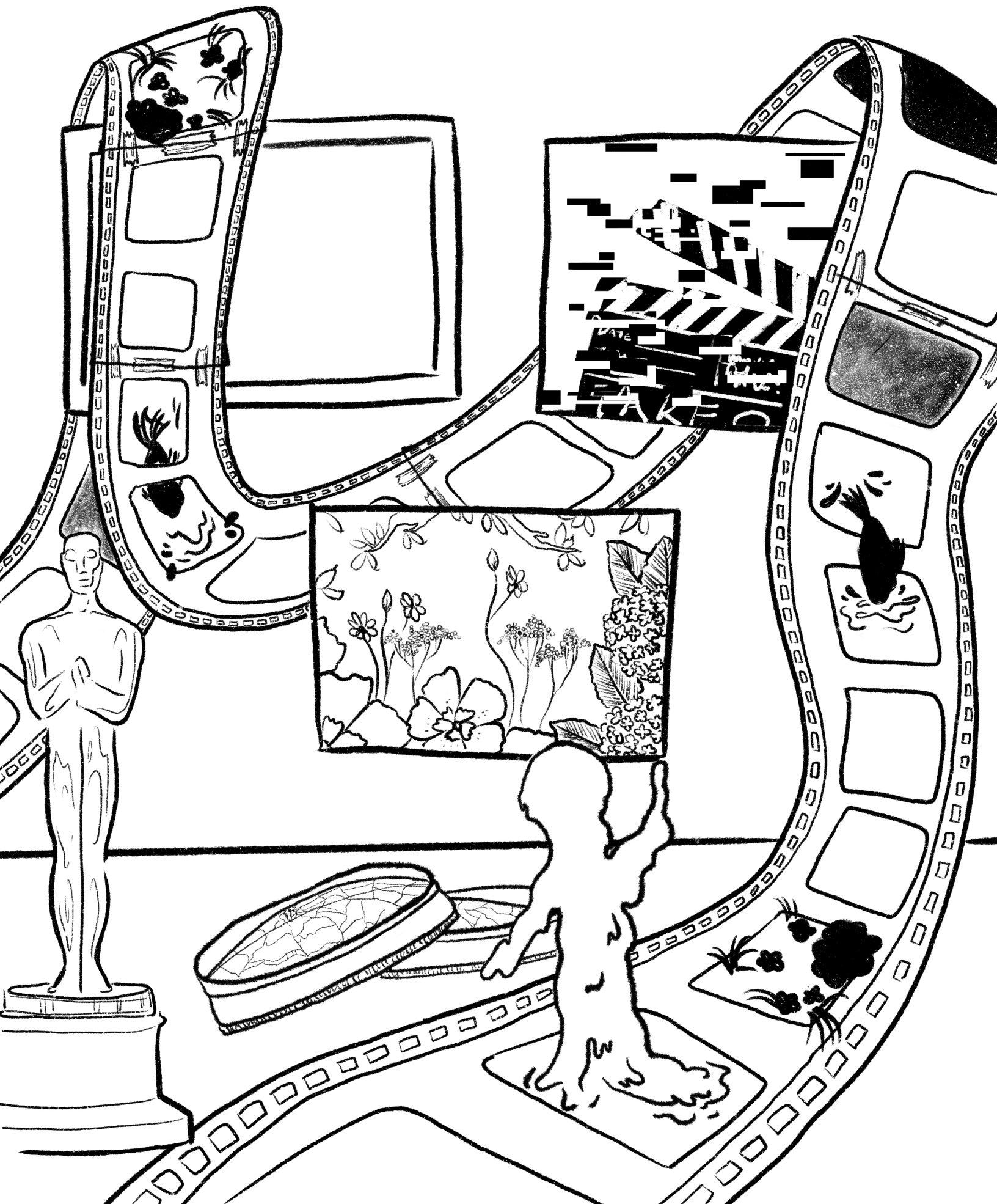
EGHOSA OBAIZAMOMWAN-HAMILTON, ANDRE CARTER, NOAH MORTON

ABSTRACT:

DURING A TIME OF RACIAL UNREST AND A HYPER-FOCUS ON INCLUSION AND REPRESENTATION, THREE BLACK SCHOLARS FROM DIFFERENT TIME ZONES MET ON ZOOM TO DISCUSS RECENT MOVIES. INITIALLY, OUR CONVERSATION REVOLVED AROUND THE ROLE OF REPRESENTATION OF BLACK PEOPLE IN FILM AND CONTENTIOUS ARGUMENTS AROUND THE QUALITY OF MARVEL'S BLACK PANTHER. WE SHIFTED TOWARDS A MORE ANALYTICAL TREND WHEN WE BEGAN TO INTERROGATE HOW THE WORLD OF CINEMA HAS ATTEMPTED TO TAKE PROGRESSIVE STEPS IN REGARDS TO REPRESENTATION SUCH AS MOVING AWAY FROM OBVIOUS RACIALIZED TROPES. ESSENTIALLY, WE CONCLUDED THAT THE INDUSTRY HAS YET TO ADDRESS ITS DEEPER AND PREVAILING FLAWS WHEN IT COMES TO ITS PERCEPTION OF BLACKNESS. WHILE MUCH OF THE PREVIOUS RESEARCH ON FILM UNPACKS THE TROPES AND STEREOTYPES THAT WORK AS LIMITING FACTORS, OUR WORK SEEKS TO UNDERSTAND HOW BLACK CHARACTERIZATIONS IN FILM SERVE AS SITES OF PRAXIS, WHEREBY AUDIENCES LEARN HOW TO READ AND UNDERSTAND BLACKNESS (WRIGHT, 2004). USING FRAMEWORKS BASED IN BLACKCRIT, CRITICAL MEDIA ANALYSIS, AND CRITICAL RACE THEORY AS WELL AS ALIGNING THAT WITH OUR FOCUS GROUP STUDY, WE HAVE CONCEPTUALIZED THE HACK (HUMANIZING APPROACHES TO CINEMATIC KNOWLEDGE) METHOD. OUR FINDINGS SUGGEST THAT HACK WILL SERVE AS A TOOL AND MECHANISM TO DISRUPT THE PATTERNS IN FILM THAT ACT AS A GENERATIONAL STAGNATION TO THE WAY WE VIEW THE BLACK COMMUNITY ON AND OFF THE SCREEN.

NOTES FROM THE ARTIST:

WITH ZOOM AS A VEHICLE FOR CONVERSATION AND GROWTH FOR THE HACK METHOD, THIS IMAGE USES THAT FAMILIAR LAYOUT AS A BACKDROP FOR IMAGINING PAST, PRESENT, AND FUTURES OF FILM. THE FILM WRAPS AROUND THESE PORTALS IN REFERENCE TO US BEING SURROUNDED BY MEDIA. THE FILM IS EDITED TOGETHER AS FISH, FLOWERS, AND BODY SPROUTS FROM THE RIBBON. HACKED LENSES, ALTERING MEDIA AND AWARDING IT.





RECOVERING ELLEN IRENE DIGGS: RACE, GENDER, AND VISIBILITY

CONSTANCE HOLDEN

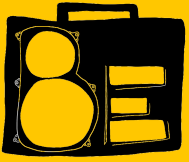
ABSTRACT:

THIS BIOGRAPHICAL ESSAY TELLS A STORY OF DR. ELLEN IRENE DIGGS (1906–1998), A BLACK WOMAN ANTHROPOLOGIST WHO SPECIALIZED IN AFRICAN DIASPORIC CULTURAL AND HISTORICAL STUDIES. BEST KNOWN FOR HER WORK WITH THE HERALDED SCHOLAR W. E. B. DU BOIS, DR. DIGGS WAS A WRITER, TRAVELER, AND EDUCATOR WHO IMAGINED AN INCLUSIVE, EXPANSIVE, AND REPRESENTATIVE HISTORICAL CANON THAT CAPTURED THE BREADTH AND DEPTH OF BLACK POLITICS AND CULTURES. THIS ESSAY ARGUES THAT IN SO DOING, DR. DIGGS CHARTED A “RIVAL GEOGRAPHY” THAT CHALLENGED THE DOMINANT NARRATIVES OF THE ACADEMY. BUILDING ON THE WORK OF STEPHANIE CAMP IN HER EXAMINATION OF RIVAL GEOGRAPHIES AS A THEORETICAL FRAMING FOR UNDERSTANDING ENSLAVED WOMEN’S MOBILITY IN THE PLANTATION SOUTH, THIS ESSAY APPLIES THIS CONCEPT TO THE WAYS IN WHICH IRENE DIGGS RESEARCHED THE AFRICAN DIASPORA ACROSS THE WORLD. IN PARTICULAR, I ARGUE THAT HER 1946 TRAVELS TO URUGUAY REFLECTED A COLLISION BETWEEN DR. DIGGS’S VISIONS FOR BLACK FUTURES AND THE LIVED EXPERIENCES OF AFRICAN-DESCENDED URUGUAYANS. IN HER ANALYSES OF BLACK POLITICAL PROGRESS IN URUGUAY, DIGGS REVEALED THE TENSIONS BETWEEN CLASS, RACE, AND NATIONALITY THAT HAVE INFORMED PERCEPTIONS AND ASSESSMENTS OF SOCIAL REALITIES. THIS ESSAY INVITES US TO EXAMINE THE INTELLECTUAL FORMATIONS OF DR. DIGGS AND TO QUESTION THE INTIMATE PROCESSES, EMOTIONAL STAKES, AND PEDAGOGICAL OUTCOMES OF BLACK KNOWLEDGE PRODUCTION. THROUGH THE EXPERIENCES, WRITINGS, AND RELATIONSHIPS OF DR. DIGGS, WE SEE THE ENDURING COMPLEXITIES AND CHALLENGES OF RESEARCHING BLACK HISTORIES THAT INFORM THE OPPORTUNITIES AND LIMITS OF ACADEMIA FOR BLACK WOMEN EDUCATORS.

NOTES FROM THE ARTIST:

KNOWLEDGE WHICH IS KEPT IN WRITING, AND LIVES WITHIN THE PEOPLE, AND THEIR OBJECTS WHICH WE HOLD CLOSE. THIS IMAGE OF A FIGURE WHO SITS AT THE DIGITAL ALTAR (HENCE THE ONES AND ZEROES), TAKING IN ANCESTRAL AND COMMUNITY KNOWLEDGE, WHICH IS INVITED TO BE Poured INTO AN OPEN BOOK. THIS BOOK IS OPEN TO BOTH THE WOMAN IN THE IMAGE AND TO YOU THE VIEWER. WITH BLANK PAGES RAINING DOWN INVITING YOU TO ADD YOUR OWN KNOWLEDGE.





BLACK MAGIC: A COLLECTIVE OF LIVED EXPERIENCE

JANISE POWELL

ABSTRACT:

ANTI-BLACKNESS IS A PANDEMIC THAT PLAGUES SOCIETIES ACROSS THE WORLD AND ACROSS HISTORIES FILLED WITH THE MURDER OF BLACK LIVES, SPIRITS, AND DREAMS. YET, THROUGHOUT IT ALL, BLACK FOLX HAVE FOUND STRENGTH AND BEEN LEADERS OF RESISTANCE, RADICALIZATION, SELF-EMANCIPATION, AND LIBERATION. BLACK MAGIC IS A COLLECTION OF TRACK THAT POWELL HAS FORMED IN RELATION TO CRITICAL RACE THEORY AND THE WAYS IN WHICH BLACK FOLX HAVE FOUND SOLIDARITY, LIBERATION, FREEDOM, AND HEALING IN A WORLD THAT SEEKS TO DESTROY THEM. UTILIZING SHORT STORIES TOLD THROUGH SPOKEN-WORD POETRY, POWELL SHARES HER EXPERIENCES AND THE EXPERIENCES OF THOSE WHO SHE HAS BEEN BLESSED TO BE IN COMMUNITY WITH. SHE ENDEAVORS TO GO BEYOND SHARING ABOUT SYSTEMS THAT PREVENT ERADICATION OF ANTI-BLACKNESS, INSTEAD HIGHLIGHTING THE WAYS IN WHICH BLACK FOLX ARE EXPERIENCING ANTI-BLACKNESS AND FINDING JOY DESPITE THEM. THIS COLLECTION OF TRACKS SEEKS TO NAME AND DRAW TO LIGHT THAT WHICH WE KNOW THROUGH LIVED EXPERIENCE: THE MAGIC OF BLACKNESS. EACH TRACK IS NAMED AFTER A BLACK WOMAN WHO IS THE LIVING OR LIVED PERSONIFICATION OF THAT STORY. A REAL LIFE EXAMPLE OF BLACK MAGIC, SPECIFICALLY A REAL LIFE EXAMPLE OF BLACK GIRL MAGIC.

NOTES FROM THE ARTIST:

WEAVINGS AND TEXTILES, COMMON ITEMS COMMUNITIES, STITCH THE LABOR AND TIME OF CREATORS INTO A BACKDROP THAT FRAMES THE PRESENT MOMENT FRAMING A PERSON IN THE ACT OF CREATION. THIS PERSON WEAVES HERSELF TOGETHER NOT BECAUSE SHE ISN'T WHOLE, BUT TO EMBELLISH, ASSEMBLE, AND CREATE A REINFORCEMENT OF SELF. HER HANDS ARE BOTH HER OWN AND SOMEONE ELSE'S.





GO GOOD: REFLECTIONS ON THE JOURNEY

CHRISTIN WASHINGTON

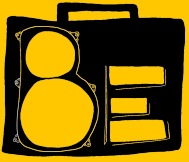
ABSTRACT:

GO GOOD WILL TAKE THE FORM OF A DIGITAL MEMORIAL, INCORPORATING SHORT STORIES, VOICE NOTES, MUSIC, AND PHOTOGRAPHS, AMONGST OTHER FRAGMENTED ARTIFACTS, TO HONOR MYTHICAL LIFE, DEATH, AND SPIRITUAL AFTERLIFE. IT WILL BORROW FROM THE TRANSNATIONAL ACCOUNT OF A GUYANESE WOMAN WHO TRAVELS WITH, HIDES, AND PASSES ALONG HER SPIRITUAL POSSESSIONS. RELIANT ON AFFECT AND MEMORY, THIS DIGITAL ALTAR AIMS TO SWELL THE IMAGINATION, ENCOUNTER NEW WORLDS, AND RESTRUCTURE THE FRAMES PLACED AROUND CONTROL, MATERIALITY, HOME, AND HUMANITY. THIS SONG OFFERS REFLECTIONS ON THE BEGINNING OF THE PRODUCTION PROCESS FOR THE FORTHCOMING DIGITAL RESEARCH PROJECT. WHILE THIS SONG IS A MEDITATION ON MANY OF TONI MORRISON'S WRITINGS, IT IS MAINLY A SITE WHERE WASHINGTON PLACES LESSONS LEARNED FROM THE GUYANESE ELDER IN CONVERSATION WITH SYLVIA WYNTER'S PIECE, "ON HOW WE MISTOOK THE MAP FOR THE TERRITORY, AND RE-IMPRISONED OURSELVES IN OUR UNBEARABLE WRONGNESS OF BEING, OF DÉSÊTRE" AND TONI MORRISON AND ANGELA DAVIS' 2010 CONVERSATION AT THE NEW YORK PUBLIC LIBRARY. THIS COMMUNITY REMAINS APT FOR A WOMAN AND IMMIGRANT WHO NOT ONLY NAVIGATED MULTIPLE TERRITORIES, BUT THROUGH HER TEACHINGS, OFFERED A RICH MAP OF HUMANITY THAT EXTENDED TO A PLACE SHE COULD NEVER FULLY KNOW BUT COULD DEEPLY PERCEIVE. PRODUCED WITH THE PRINCIPLE OF MEMORY AS GENERATIVE, "GO GOOD: READING, MAPPING, AND TEACHING THE TERRITORY THROUGH SPACE AND TIME" WILL PROVIDE STRONG RATIONALE FOR METHODOLOGICAL APPROACHES THAT EXPLORE AND SHOWCASE DIFFERENT GENRES OF THE HUMAN.

NOTES FROM THE ARTIST:

KNOWLEDGE WHICH IS KEPT IN WRITING, AND LIVES WITHIN THE PEOPLE, AND THEIR OBJECTS WHICH WE HOLD CLOSE. THIS IMAGE OF A FIGURE WHO SITS AT THE DIGITAL ALTAR (HENCE THE ONES AND ZEROES), TAKING IN ANCESTRAL AND COMMUNITY KNOWLEDGE, WHICH IS INVITED TO BE Poured INTO AN OPEN BOOK. THIS BOOK IS OPEN TO BOTH THE WOMAN IN THE IMAGE AND TO YOU THE VIEWER. WITH BLANK PAGES RAINING DOWN INVITING YOU TO ADD YOUR OWN KNOWLEDGE.





COMMUNITY VOICES: BLACK HEALING & LEARNING CIRCLES

DANIEL MANGO

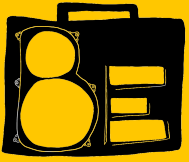
ABSTRACT:

FOR NEARLY 400 YEARS, AFRICAN-AMERICANS HAVE EXPERIENCED ENSLAVEMENT, COLONIZATION, AND SUBJUGATION. THIS TRAUMA HAS LEFT ITS MARK ON THE BLACK COMMUNITY. THIS TRAUMA CONTRIBUTES TO HEALTH DISPARITIES, TO THE BLACK-WHITE ACADEMIC ACHIEVEMENT GAP, TO THE EPIDEMIC OF VIOLENCE AMONG OUR YOUTH, TO THE MASS INCARCERATION OF BLACK PEOPLE, AND MANY OF THE OTHER CHALLENGES FACING BLACK FOLKS AS A COMMUNITY. RACISM AND RACIAL DISCRIMINATION ADVERSELY AFFECT MENTAL HEALTH BY DIMINISHING THE PERSON'S SELF-IMAGE, CONFIDENCE, AND OPTIMAL MENTAL FUNCTIONING. IN ORDER TO HEAL FROM TRAUMA, RACISM, AND THE LIE OF BLACK INFERIORITY, WE NEED A SAFE SPACE TO HEAL. BLACK HEALING CIRCLES ARE THE SPACES TO DO THIS WORK. BLACK HEALING CIRCLES ARE SUPPORT GROUPS FOR PEOPLE OF AFRICAN DESCENT. THESE GROUPS BUILD UNITY, SOLIDARITY, AND HOPE. THEY ALSO ENHANCE BLACK FOLK'S SELF-ESTEEM, SELF-IMAGE AND SENSE OF SELF-WORTH. BLACK HEALING CIRCLES HASTEN THE HEALING PROCESS BY PROVIDING A SAFE SPACE FOR HEALING, GROWTH, AND CRITIQUE.

NOTES FROM THE ARTIST:

THIS IMAGE IS OF ABSTRACTED FIGURES COMPILED IN THE SAME WAYS EVEN THOUGH THEY ARE MADE UP OF DIFFERENT PARTS. TOGETHER THEY SIT AND HOLD THEIR INNER FLAMES CLOSE AND IN EACH OTHER'S COMFORT. EYES WATCH THEM, WATCH YOU, OR REFUSE TO WATCH AS THE BACKDROP TO THIS HEALING SPACE. THESE FIGURES ARE SHELTERED UNDER A LUPIN FLOWER, WHICH REPRESENTS HAPPINESS, IMAGINATION, AND CREATIVITY. THE HEIGHT OF THIS FLOWER, WHOSE LEAVES REACH LIKE HANDS, INDICATES PROXIMITY TO WATER, JUST AS WE REACH AND GROW WITH COMMUNITY RESOURCES, INDICATING GROWTH AND SUSTAINABILITY.





METAPHOR FOR A POST-WHITE HORIZON

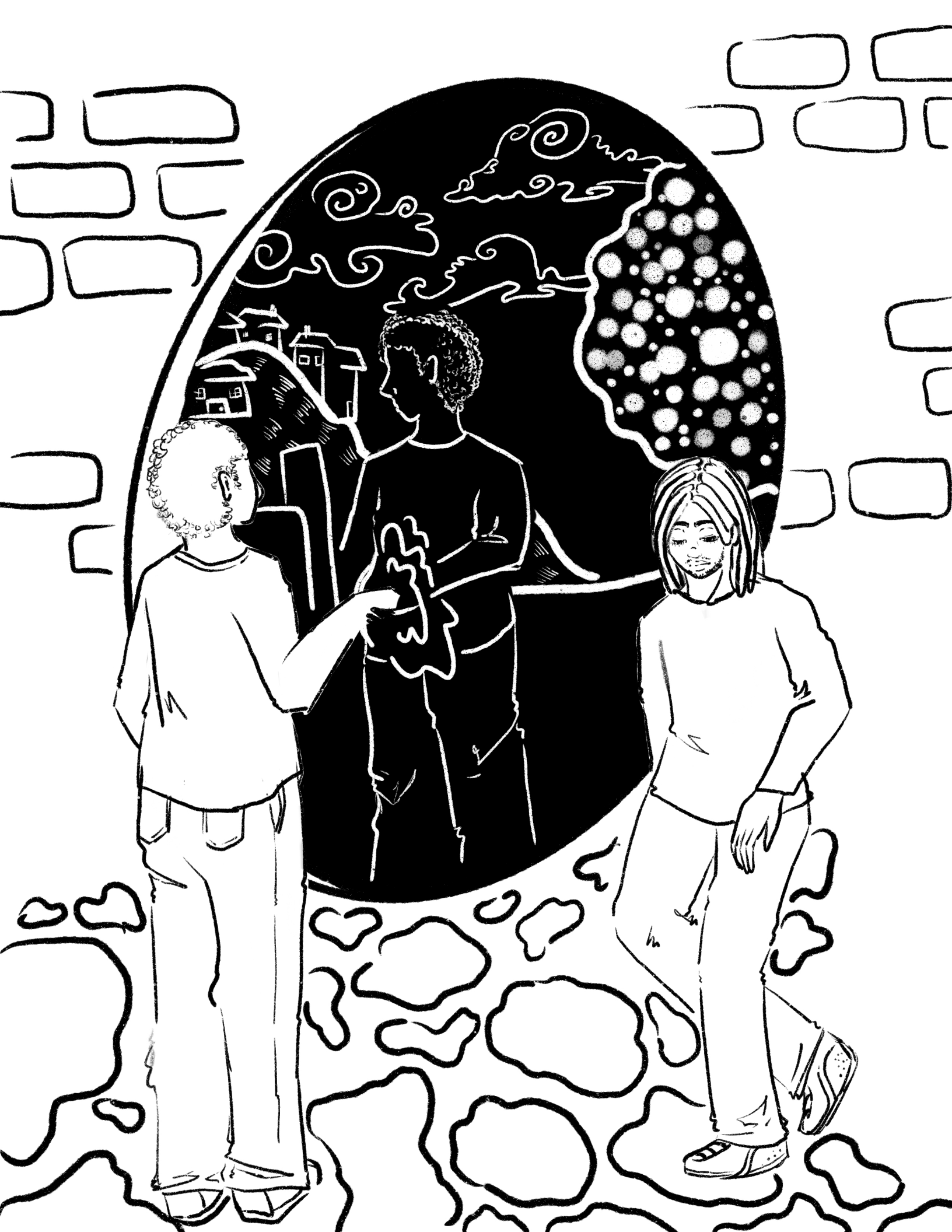
DR. DWAYNE WRIGHT AND DR. TYLER DERRETH

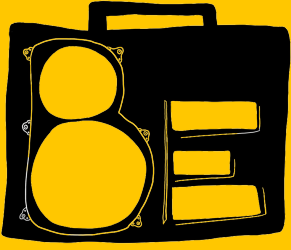
ABSTRACT:

THIS PROJECT IS A COUNTERNARRATIVE, IN THE TRADITION OF RICHARD DELGADO'S THE RODRIGO CHRONICLES, USING CRITICAL RACE THEORY'S STORYTELLING METHODOLOGY. WE PRESENT A DISCUSSION BETWEEN A BLACK SCHOLAR AND WHITE SCHOLAR SHARING THEIR EXPERIENCES AS THEY EXPLORE THE RELATIONSHIP BETWEEN BLACKNESS/WHITENESS AND ANTI-BLACKNESS/WHITE SUPREMACY. THE CRUX OF THIS COUNTERNARRATIVE LIES IN THE INTERSECTION BETWEEN THE HOPELESSNESS ONE BLACK SCHOLAR FEELS TOWARD RACIAL PROGRESS IN AMERICA AND THE DESPERATION OF A WHITE SCHOLAR AS THEY PROCESS THE POSSIBILITIES FOR A POST-WHITE ONTOLOGICAL FUTURE WITHIN THE WESTERN ACADEMY IN THE WAKE OF THE JANUARY 6TH INSURRECTION. THE COUNTER-STORY INTEGRATES AFROPESSIMISTIC THOUGHT WITH THE CREATIVITY OF AFROFUTURISM TO COMMENT ON THE USES AND ABUSES OF BLACK LABOR UNDER THE WHITE GAZE. THE CONCLUSION OF THE COUNTER-STORY ARGUES FOR THE NEED OF A POST-WHITE FUTURISM THAT IMAGINES A POSSIBLE FUTURE WITHOUT WHITENESS AND A FUTURE THAT IS ALSO NOT SUBSISTENT UPON THE FOUNDATIONAL ABUSE AND OVERUSE OF BLACK LABOR.

NOTES FROM THE ARTIST:

WITH ZOOM AS A VEHICLE FOR CONVERSATION AND GROWTH FOR THE HACK METHOD, THIS IMAGE USES THAT FAMILIAR LAYOUT AS A BACKDROP FOR IMAGINING PAST, PRESENT, AND FUTURES OF FILM. THE FILM WRAPS AROUND THESE PORTALS IN REFERENCE TO US BEING SURROUNDED BY MEDIA. THE FILM IS EDITED TOGETHER AS FISH, FLOWERS, AND BODY SPROUTS FROM THE RIBBON. HACKED LENSES, ALTERING MEDIA AND AWARDING IT.





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