

# Resisting Together



The Africana Studies  
Program Magazine,  
A Co-op Project



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# Table of

## 01

### **AFRICANA STUDIES 2024-2025 EVENTS**

**07 The Fight for Haiti: Film Screening**

**10 Scholar in Residence**

**15 Methods of Carceral War: A Lecture by Dr. Orisanmi**

**17 An Examination of Black Resistance with Kellie Jackson**

**20 the 5<sup>th</sup> annual bell hooks symposium**

**32 Black Women Lead Class Presentations**

## 02

### **AFRICANA STUDIES AND THE COMMUNITY**

**36 Dr. Ramona Edelin Award Recipient**

# Contents

## 03

### RESISTANCE SERIES

- 38 Acknowledgement of the times
- 39 Rest as Resistance
- 40 Knowledge as Resistance
- 41 Community as Resistance
- 42 Media as Resistance

## 04

### UPCOMING IN AFRICANA STUDIES

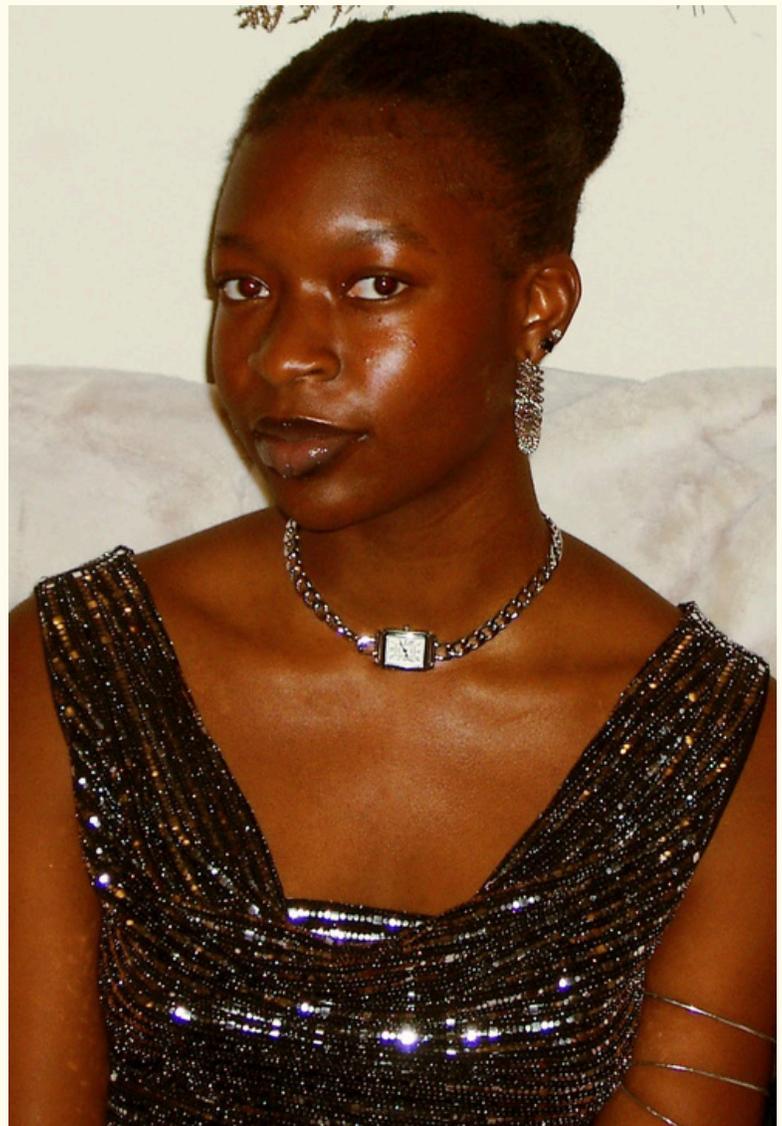
- 44 Black|France|Noire Collective
- 46 Africana Studies Fall 25' courses
- 47 Student Advisory Board
- 48 Fall 2025 Co-op

# Letter from the Editor

# GABRIELLE A. SHYLLON

## GREETINGS!

Thank you for picking up this zine and engaging with this content. Whether you gave your time to review this project, or your encouragement and kind words, thank you! This Zine was born out of reflection, resistance, and love. It is the result of months of my learning, unlearning, creating, and questioning through the wonderful experience of the Africana Studies co-op position. Despite there being doubts along the way, there was so much growth, joy, and clarity that I experienced. I hope my zine reminds you of the power that exists when we commit to telling our stories, honoring our histories, and imagining something greater.



Best,  
*Gabrielle*

Africana  
Studies  
2024-2025  
Events

01

**SEPT 26**  
The Fight  
for Haiti  
Film  
Screening

**OCT 30**  
An  
Examination  
of Black  
Resistance  
with Dr.  
Kellie Carter  
Jackson

**JAN 14**  
Black  
Feminist Book  
Club pt. 1  
Moderated by  
Dr. Layla  
Brown

**OCT 23**  
Race, Human  
Bodies and  
the Spirit of  
the Law: A  
Conversation

**NOV 21**  
Methods of  
Carceral War:  
Lecture by  
Dr. Orisanmi  
Burton of  
American  
University



# Year in Review

**FEB 4**

Reimagining the World: Black Girls, Play, and Photography as Agents of Change  
A Conversation with Scheherazade Tillet

**FEB 7**

the 5<sup>th</sup> annual bell hooks symposium: Black Feminism, Black Art

**FEB 13**

Black Feminist Book Club pt. 2  
Moderated by Dr. Layla Brown

**Mar 27**

GCWS Roundtable: New Books in Black Feminist Studies Featuring: Dr. Amey Victoria Adkins-Jones, Dr. Meredith Clark, and Dr. Mary Frances Phillips  
Moderated by: Dr. Régine Michelle Jean-Charles

**APR 4**

Dr. Patrice Collins Manuscript Workshop

**APR 14**

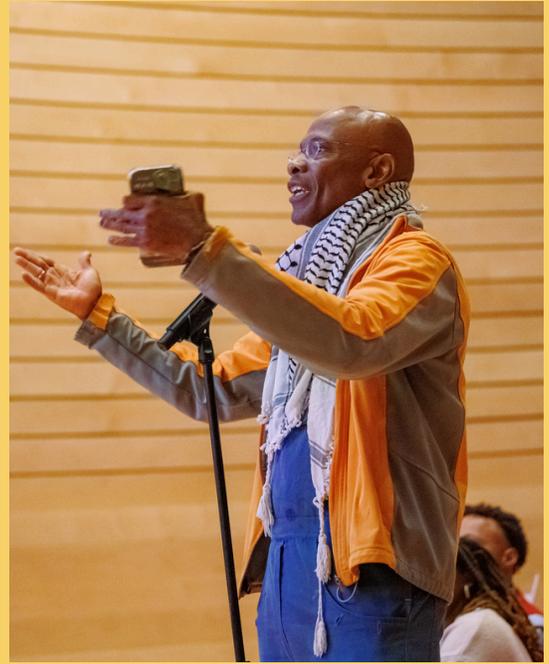
Black Women Lead Class Presentations



# The Fight for Haiti

This article is from the Northeastern University College of Social Sciences and Humanities Africana Studies page, under Recent Events, under the title, The Fight For Haiti: A Film Screening and Panel Discussion





Madan Sara filmmaker Etant Dupain's newest film, *The Fight for Haiti* chronicles the Kot Kòb PetroCaribe movement, a unique grassroots social just movement in Haiti.

In 2018 a seemingly innocuous tweet swiftly took the country of Haiti by storm: Kot kòb PetroCaribe a? Where is the PetroCaribe money? Inquiring about billions of dollars in missing development funds, the question ignited a movement unlike any the nation had seen in decades. It became the rallying cry for a people infuriated by rapidly deteriorating living conditions, years of broken promises, and the endemic corruption and impunity of the local and international elite.



In the face of targeted government repression and devastating state-sanctioned gang violence, the young activists leading the fight are not backing down. As the situation in Haiti evolves at a dramatic pace, the team behind the award-winning film *Madan Sara: Pouwva Fanm Ayisyen* captures the defiant and unwavering energy of the next generation of Haitians fighting to build a better future.

The screening will be followed by a panel conversation with Dupain and two Haitian activists also featured in the film *Pascale Solages*, co-founder of *Nègès Mawon*, and education access advocate Ilio Durandis.

# Visiting Scholar-in- Residence

This article is from the Northeastern University College of Social Sciences and Humanities Africana Studies page, under the title, Reimagining the World: A Conversation with Artist Scheherazade Tillet

**N**amed after the famous feminist storyteller of the “Arabian Nights,” Scheherazade Tillet is a Trinidadian and African American who is a photographer, art therapist, and community organizer. As a curator and social documentary photographer, Scheherazade use site-specific work to explore the themes of gendered vulnerability, racial invisibility, pleasure, and play. In 2003, she co-founded A Long Walk Home (ALWH), a Chicago-based national nonprofit, that uses art to empower young people and end violence against girls and women. She is also the Artistic Director of the award-winning multimedia performance, “Story of a Rape Survivor (SOARS)” which documents her sister, Salamishah’s 20 year healing from being rape twice in college and her journey to become a renowned feminist activist and sexual assault survivor.







As Executive Director of A Long Walk Home, Scheherazade inaugurated the Girl/Friends Leadership Institute, a yearlong artist-activist program that empowers girls and young women in Chicago to be social justice leaders in their schools, communities, and Chicago at large. Girl/Friends has been at the forefront of Chicago's recent protests against community, gender, and police violence and is currently designing the Rekia Boyd memorial project, as part of their larger public arts program, "The Visibility Project."

In Spring 2016, she was awarded the School of Art Institute of Chicago's first artist-in-residence in Homan Square, School of the Art Institute of Chicago.



In 2016, she curated a national photography exhibition "Picturing Black Girlhood" at Columbia University, the first national exhibition to feature the works of African American women and girl photographers exploring the theme of girlhood in one show. Scheherazade later featured images in the exhibit, "Black Girl Culture" in St. Louis as well as at the Nathan Cummings and New York University joint-show, "Reimagining Safe Spaces" which was curated by Deborah Willis as well as the NoVo Foundation convening on #MeToo. Currently, Scheherazade is 3Arts artist working on photography project a "Prom Send Off: The Rites of Passage for Chicago's Girls" and the 2018-2019 artist-in-residence at Shine Portrait Studio and New Arts, Newark,



NJ on larger collection of work on Black Girlhood.

In 2014, Gloria Steinem nominated her for the Chicago Foundation for Women's Impact Award. Along with her sister, Salamishah, she was a finalist for Glamour's "Woman of the Year Award" was named Chicago's 100 Women of Inspiration by Today's Chicago Woman Magazine. In 2013, she was chosen as one of twenty Movement Makers by the NoVo Foundation's Move to End Violence. Scheherazade earned a Masters of Art Therapy from the School of the Art Institute of Chicago, and a B.A. from Tufts University and the School of the Museum of Fine Arts in Boston. She studied at Rutgers University's

Mason School of Fine Arts under the tutelage of veteran photojournalist Steve Hart. Her work has been featured in Gagosian Journal, Marie Claire, Teen Vogue, The Chicago Tribune, and MSNBC.



Photo by Scheherazade Tillet



NORTHEASTERN AFRICANA STUDIES PROGRAM PRESENTS  
**REIMAGINING THE WORLD: BLACK GIRLS,  
 PLAY, AND PHOTOGRAPHY  
 AS AGENTS OF CHANGE**

***A Public Conversation with Artist-In-Residence  
 Scheherazade Tillet***



*Scheherazade Tillet is a photographer, curator, and feminist activist who explores the themes of trauma, healing, pleasure, and play. Blending photojournalism, documentary style, archive and autobiography, and a collaborative social engaged practice, Scheherazade photographs those liminal spaces - "the betwixt and between" - shaped by her itinerant black girlhood in order to capture instances in which black freedom dreams are achieved, even if just for a moment, and acts as a blueprints for our collective futures.*

**TUESDAY, FEBRUARY  
 4TH 2025**

 Northeastern University  
 College of Social Sciences and Humanities  
**Africana Studies**

4:00-6:00 PM EST  
 NORTHEASTERN UNIVERSITY, EXP EVENT SPACE  
 815 COLUMBUS AVENUE BOSTON, MA 02120

# Methods of Carceral War: A Lecture by Dr. Orisanmi Burton of American University

This article is from the Northeastern University College of Social Sciences and Humanities Africana Studies page, under Recent Events, under the title, Methods of Carceral War: A Lecture by Dr. Orisanmi Burton





**T**ip of the Spear (University of California Press, 2023) boldly and compellingly argues that prisons are a domain of hidden warfare within US borders. With this book, Orisanmi Burton explores what he terms the Long Attica Revolt, a criminalized tradition of Black radicalism that propelled rebellions in New York prisons during the 1970s. The reaction to this revolt illuminates what Burton calls prison pacification: the coordinated tactics of violence, isolation, sexual terror, propaganda, reform, and white supremacist science and technology that state actors use to eliminate Black resistance within and beyond prison walls.

Orisanmi Burton is an assistant professor of anthropology at American University. His research employs ethnographic and archival methods to examine historical collisions between Black radical organizations and state repression in the United States. Dr. Burton received his B.A. in interdisciplinary social inquiry from Hampshire College, a master's in library and information science from Long Island University, and a Ph. D. in sociocultural anthropology from the University of North Carolina at Chapel Hill. Dr. Burton's work has been published in *North American Dialogue*, *The Black Scholar*, *Radical History Review*, *American Anthropologist*, among other outlets and has received support from the Wenner-Gren Foundation, the Radcliffe Institute for Advanced Study at Harvard University, and The Margarite Casey Foundation, which selected him as a 2021 Freedom Scholar.



# An Examination of Black Resistance with Kellie Carter Jackson

This article is from the Northeastern University College of Social Sciences and Humanities Africana Studies page, under the title, *We Refuse: An Examination of Black Resistance*

**B**lack resistance to white supremacy is often reduced to a simple binary, between Dr. Martin Luther King Jr.'s nonviolence and Malcolm X's "by any means necessary." In *We Refuse*, historian Kellie Carter Jackson urges us to move past this false choice, offering an unflinching examination of the breadth of Black responses to white oppression, particularly those pioneered by Black women.

The dismissal of "Black violence" as an illegitimate form of resistance is itself a manifestation of white supremacy, a distraction from the insidious, unrelenting violence of structural racism. Force—from work stoppages and property destruction to armed revolt—has played a pivotal part in securing freedom and justice for Black people since the days of the American and Haitian Revolutions. But violence is only one tool among many. Carter Jackson examines other, no less vital tactics that have shaped the Black struggle, from the restorative power of finding joy in the face of suffering to the quiet strength of simply walking away.





Clear-eyed, impassioned, and ultimately hopeful, *We Refuse* offers a fundamental corrective to the historical record, a love letter to Black resilience, and a path toward liberation.

Kellie Carter Jackson is the Michael and Denise '68 Associate Professor of Africana Studies and the Chair of the Africana Studies Department Wellesley College. She is the author of *We Refuse: A Forceful History of Black Resistance* (Seal Press) and the award winning book, *Force & Freedom: Black Abolitionists and the Politics of Violence*. Her essays have been published in *The New York Times*, *Washington Post*, *The Atlantic*, *The Nation*, the *Boston Globe*, *CNN*, and a host of other outlets. She has been featured in numerous documentaries for Netflix, PBS, MSNBC, CNN, and AppleTV.

She has also been interviewed on *Good Morning America*, *CBS Mornings*, *MSNBC*, and countless podcasts. She co-hosts the podcast, “This Day in Political Esoteric History” with Jody Avirgan and Nicole Hemmer. She is Executive Producer and Host of the award winning “You Get a Podcast! The Study of the Queen of Talk,” formerly known as “Oprahdemics” with co-host Leah Wright Rigueur. Carter Jackson served as a Historian-in-Residence for the Museum of African American History in Boston and is commissioner for the Massachusetts Historical Commission. She lives in the suburbs of Boston with her husband and three children.

# the 5<sup>th</sup> annual bell hooks symposium

Some gatherings feel like inheritances—spaces where legacy is not just acknowledged but lived, embodied, and carried forward. For nearly eight hours on February 7, the top floor of Northeastern University’s East Village became an incubator of Black feminist worldmaking in honor of the late scholar, writer, and teacher bell hooks, bringing a buzz of students, professors, community members, and artists alike to a convening of minds and hearts.

This article is from the Boston Art Review, titled Celebrating Art, Legacy, and Liberation at Northeastern’s bell hooks symposium by Gabrielle Mitchell-Bonds on February 25, 2025

Soft music flowed from the speakers as empty seats quickly began to fill up beside me. At every turn, a Black woman exclaimed at the sight of a familiar colleague or a former student, creating rows of smiling faces in the crowd.

“Black Feminism, Black Art” was the fifth iteration of the Africana Studies Program’s annual bell hooks symposium, a day-long event honoring hooks’s legacy and





celebrating the impact of Black feminism and art in all its forms. The symposium actively engaged attendees in a Black feminist artistic legacy that is not static; it is ongoing, evolving, and expansive.

Multimedia portraits of Black femme subjects, intricately outlined against vibrant colorways, decorative patterns, and stitched detailing by printmaker Delita Martin flashed on a large screen at the front of the room as attendees settled in. Régine Michelle Jean-Charles, dean's professor of culture and social justice and professor of Africana studies and women's, gender, and sexuality studies at Northeastern, opened



the event to ground the audience in hooks's influence. The goal, she said, was to “break the binary between theory and praxis ... between the academy and the world.”

Led by performer Dzidzor Azaglo, we began with a seated exercise of embodied movement. Instructed to close our eyes, Azaglo's voice guided us gracefully into meditation. She started, “If we must begin, let us begin with breath ... If we must begin, let us begin with grace imagined.” She continued, “Let us begin with imagining what is possible.” Azaglo concluded the session by asking us to say the names of those who allowed us to be there that day. I heard scatters of Toni Morrison, Audre Lorde, and many others in the Black feminist tradition. I decided to speak life to the name of my maternal grandmother, Christine. Audible sighs of relief—or maybe comfort, or maybe connection—resounded as we breathed as one, moving our bodies to release any tension holding back our ability to dream. As the imitable bell hooks observed, “The function of art is to do more than tell it like it is—it's to imagine what is possible.”

The three panels that filled nearly five hours

of the symposium spanned generations, disciplines, and creative mediums, with a singular idea woven through every discussion: Black feminist art is an ongoing practice of legacy, an inheritance passed through hands, voices, and visions. The panelists urged the audience to consider Black feminist art as synonymous to social justice work that creates forward-thinking Black feminist artmaking wholly informed by the past. Black feminist art operates within its own lineage of liberation.

The keynote conversation, “Talking Art,” engaged two practicing artists, Martin, whose works had just filled the screen at the front of the room, and jazz musician Terri Lyne Carrington, in a talkback across form and genre. They delved deep into how Black feminism has not only informed their respective work but has been inherent to their processes. Conversations of legacy and lineage underscored their memories of artmaking: Martin’s grandmother taught her about quiltmaking which she carries on today to “piece together the women in her work.” Carrington recounted being brought to jazz clubs with her father as a child, taking her on a journey of navigating the male-dominated soundscapes to becoming the founder of Berklee Institute of Jazz and Gender Justice. Both women understood their Black womanhood as central to their work, a driving factor for creative collaboration across disciplines and an artistic dynamism making their work a call to action: “This is precisely the time when the artist must go to work,” Carrington said.





Following the keynote, the first panel, “Art on My Mind,” moderated by undergraduate student Alana Fields, unfolded as an exploration of Black feminist thought and artistic practice across media. While the presentations varied in scope and approach, they all engaged with the politics of looking—how Black women are positioned as viewers and subjects, occupying multidimensional space. Concordia University associate professor Nathalie Batrville examined the infamous reality TV show *Love Island* through the lens of hooks’s “oppositional gaze,” questioning how Black women navigate what Batrville described as “ocular-centric constructions of the truth.” Batrville underscored how Black women’s visibility is often shaped by structures that render them hypervisible yet undervalued. However, Black women can use art to see and be seen on their own terms.

Grisha Coleman, an artist working in areas of choreography, performance, experiential technology, and sound composition expanded this inquiry into the corporeal, presented a video of a movement-based performance that merged Blackness, technology, and ecological systems played behind her. Highlighting the body as both a site of resistance and a conduit for knowledge, Coleman made clear the kinesthetic experience of ritual, binding somatic Black culture to the land and environmental justice.

L’Merchie Frazier, multimedia visual activist, public artist, and historian, educator, and poet,



traced a historical lineage of Black feminist art, mapping how Black women have imprinted Black feminist thought in historical domains. From considerations of the trauma of the Black Atlantic to Western beauty standards, Frazier reiterated that “the pressing down of the image of us delays action.” Amidst the threat of this delay, a roll call of women embodying Black feminist thought beyond the framework ensued: Saidiya Hartman. Phillis Wheatley. Frances Ellen Watkins Harper. Edmonia Lewis. Augusta Savage. Meta Vaux Warrick Fuller. Betye Saar. María



Magdalena Campos Pons. Simone Leigh. Grada Kilomba. Ericka Huggins. Zipporah Potter Atkins. Ntozake Shange.

Their names echoed through the conference room, disrupting any act of what Batrville pointed out as passive spectatorship.

We broke for lunch pondering a broader question: How have Black women, across time and medium, reclaimed the act of looking—at themselves, at each other, at the worlds they create?

We excitedly lined up with full plates from Sanon’s Kitchen, home to Haitian-American cuisine, expressing gratitude for the day so far. Exclaims of “Is that plantain?!” followed by a chorus of deep mm-hmm’s brought a feeling of home to the room as an array of brown hands served food with love and a side of wisdom. For those not leaving with a plate, Frugal Bookstore and Black Owned Bos. manned tables lined with books by Black women authors, greeting cards, accessories, and more.

Corralling us back to our seats, undergraduate student Sophia Idrissou moderated the next panel, “Art Moves Us,” between Nikki Greene, Taliyah Williams, and Scheherazade Tillet. Each panelist’s presentation explored Black feminist art as a mobilizing force to bring different communities together. Greene, an associate professor of art history at Wellesley College, articulated her Black feminist pedagogical and curatorial approach. In her curation of



Taking the White Gloves Off: A Performance Art Series in Honor of Lorraine O’Grady ‘55, she said, “I wanted as many Black performers in as many spaces as possible.” The performance featured six multidisciplinary artists—Dominique Duroseau, Ayana Evans, Eleanor Kipping, M Lamar, Tsedaye Makonnen, and Nyugen E. Smith—to accompany the exhibition “Lorraine O’Grady: Both/And” at the Davis Museum at Wellesley College. Students of color and unassuming university affiliates got to engage with O’Grady’s work beyond limitation, recovering their own interests and possibilities.

A fourth-year health science student and master of public health candidate at Northeastern, panelist Williams presented her relationship with Black feminist art as a sort of homecoming, centering the memories she shared with her grandmother, who spearheaded Women’s History Month film festivals in





Newark, New Jersey for decades. Williams's hometown ultimately shaped her inextricably personal engagement with art, and she spoke life into the Black women artists pivotal to her childhood experiences: Kara Walker and Gladys Barker Grauer. "Black feminism, innovation, and curation are not just passions," she said. "They're inheritances."

The current Africana Studies artist in residence, photographer, curator, and feminist activist Tillet presented her photographic and moveable artwork that is at all times tied to Black feminist survival: the Black Girlhood Altar project. Whether honoring her own sister, missing and murdered women of color in Chicago, or the life of Breonna Taylor, Tillet's



work brought her community of mothers and daughters together in an effort of both social justice organizing and collective dreaming. Inspired by the City of Newark’s removal of the Christopher Columbus statue in Washington Park on June 26, 2020, a public installation of Tillet’s work asked young Black girls to be her monument instead. Taking up a four-story building, the public art installation featured a photograph of a young Black girl who celebrated her eighth birthday in Washington Park that night, as well as reflective typography and acrylic mirrors to reflect Newark’s diverse community. Black girls were also encouraged to create their own altars as reflections of their beauty, community, and homeplaces. “You are the altar,” Tillet

explained.

During the subsequent Q&A, an audience member posed a question that left everyone in the room pondering what art meant to them: What are the possibilities in thinking about Black creativity as inheritance and legacy? In response, the panelists reflected on how Black feminist scholars, artists, and perhaps most importantly, family members, continue to expand an inheritance in ways that are both intimate and transformative.

We broke for what N. Fadeke Castor, Black feminist ethnographer and African diaspora studies scholar, called “a kitchen table moment” in the tradition of the kitchen as “a central portal of knowledge and

worldmaking.” From Carrie Mae Weems’s photographic Kitchen Table Series to Paule Marshall’s essay “Poets in the Kitchen” and the iconic Kitchen Table: Women of Color Press, we understood this room transformed as deeply intimate, where Castor “remember[ed] the kitchen table as a space—as a women’s space, as a femme space, as a queer space, as a conjure space.”

Castor asked us to get up, move our bodies, and pair up with another attendee to share with each other something we saw, heard, or felt that touched us and how it could be connected to our day-to-day lives. We moved slowly out of our seats, traveling across the room or turning to the person next to us. For what seemed like ages, no one wanted to stop sharing. Undoubtedly, the day had moved our spirits.

For the last panel, “Art Matters,” student Marli Mason moderated a vulnerable conversation between Tchaiko Omawale, Bimbola Akinbola, and Aja Burrell Wood. Their respective presentations spoke to the deeply laborious forces at play in pursuing Black feminist art and how to navigate those feelings in unity. Writer and director Omawale shared a film sketch, centering her experiences navigating infertility. Audio of her journals, diaries, medical records, and doctor’s visits backgrounded experimental footage of Omawale’s nude body in a practice of what she called “radical vulnerability.”

After several miscarriages, the bright laughter and voice of her young son was a beautiful reminder of healing.

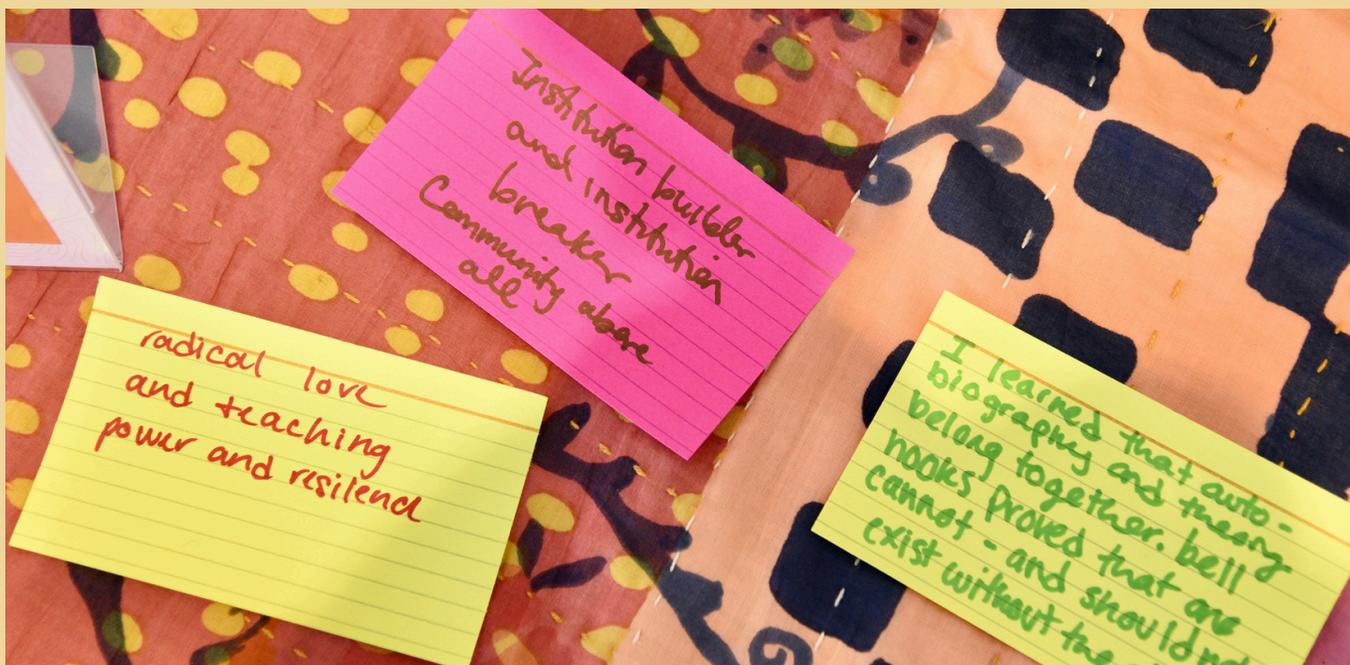
Akinbola, Chicago-based artist and scholar and an assistant professor of performance studies at Northwestern University, explored how performance art can help us engage in the messy tendencies of fear, uncertainty, and grief. She called on the fearless practices of Wura-Natasha Ogunji, Kemi Adeyemi, and Zina Saro-Wiwa. In her piece, *You Gotta Know It*, Akinbola performed the Electric Slide for seven hours with three other Black women. Investigating Blackness, belonging, and affect, the Electric Slide in the middle of a white-dominated art institution was a sustaining of Black queer joy. Her later work was informed by her own grief and unintentionally invited viewers to grieve together. Wood, the managing director for Berklee’s Institute of Jazz and Gender Justice, closed the panel with a peek into the origins, programs, and future of the institute, grounded in an idea of jazz without patriarchy.



From bridging female jazz artists and composers to visual artists and archival history, she celebrated the work of the institute through multimedia art, making space at one point for the publication of 101 lead sheets by women composers. “In doing so, we seek to set new standards,” Wood said. “That is also what Black feminist thought does. It sets new standards—it raises standards.” She chose to lift up some of the names of the Black women composers in the publication: Lil Hardin Armstrong. Dorothy Ashby. Geri Allen. Abbey Lincoln. Mary Lou Williams. Terri Lyne Carrington. Lakecia Benjamin. Cindy Blackman. Carmen Lundy. Cécile McLorin Salvant. Jazzmeia Horn. Elena Pinderhughes. Camille Thurman. Esperanza Spalding. Alice Coltrane. And so many more. Wood ended by quoting jazz dancer Princess Orelia Benskina, beautifully encapsulating the day: “Our Black women are an assorted conglomeration of

vivaciousness.”

Walking away from the symposium, panelists and attendees alike spoke life into the generations, past and present, of Black feminist artists whose practice and lived experiences are wholly connected. “Black Feminism, Black Art” was remarkably timely considering the recent loss of iconic artists like Nikki Giovanni and Lorraine O’Grady, who now join bell hooks in our host of ancestors. How urgent it is that right now, the luminous possibilities of Black feminist art, creativity, and imagination are needed in every form. In multiple mediums, Black feminist artists—named and unnamed—all exist in our artistic lineage, with the depth and urgency that the legacy of hooks, and Black feminist artistry itself, demands.





Delita Martin, *Soul Keeper* (2016)  
Image courtesy of the artist and Galerie Myrtis

THE AFRICANA STUDIES  
PROGRAM PRESENTS...

the 5th annual  
bell hooks symposium

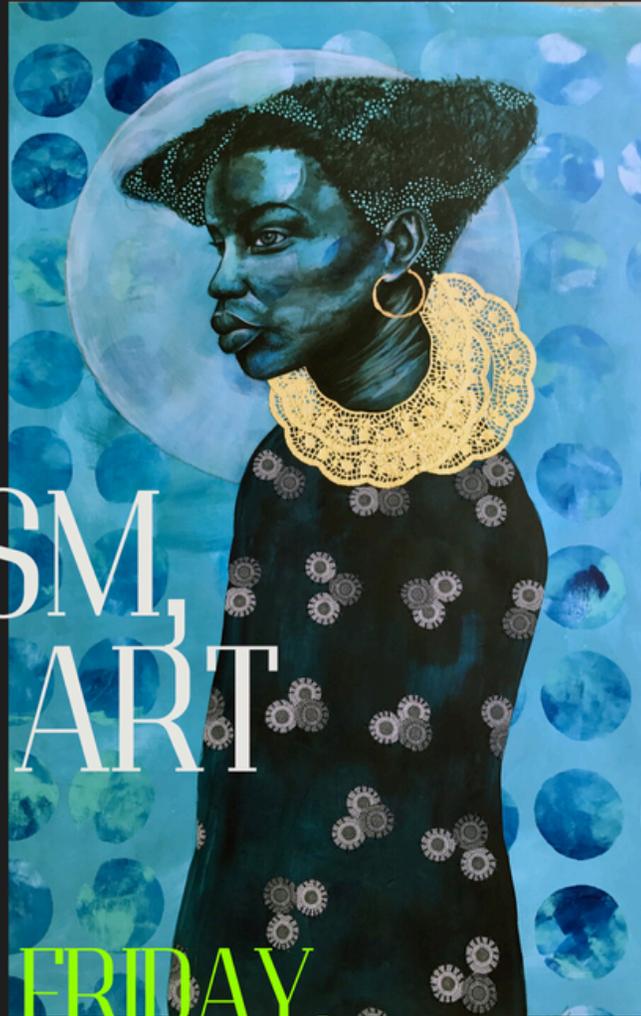
# BLACK FEMINISM, BLACK ART

*"Black women's art is a radical act  
of survival and a bold assertion of  
their humanity."*

- bell hooks (1995)



[BIT.LY/BFBA2025](https://bit.ly/BFBA2025)



FRIDAY,  
FEBRUARY 7TH  
2025

10:00 AM - 5:00 PM EST

**NORTHEASTERN UNI., EAST VILLAGE 17**  
291 ST. BOTOLPH ST., BOSTON, MA 02115

**WEBSITE**  
[cssh.northeastern.edu/africana](https://cssh.northeastern.edu/africana)

**EMAIL US**  
[africanastudies@northeastern.edu](mailto:africanastudies@northeastern.edu)

# Black Women Lead Class Presentations



Taught by Dr. Regine Michelle Jean-Charles, this service-learning class introduced students to the breadth of Black women's leadership with a local focus on the city of Boston. Inspired by the Black Women Lead initiative for which 212 portraits of Black women were placed along Blue Hill Avenue in Roxbury and Dorchester, this course focuses on the how, why, and what of Black women's leadership.



Students worked directly with local Black women leaders in various environments and organizations. To complement these experiences, they were assigned course materials in literature, history, and film that represent Black women as leaders. Students had the opportunity to explore the diverse perspectives and ranges of experience of these Black women leaders. They examined the challenges encountered by Black women leaders and analyzed them through an intersectional lens.

## IN CONJUNCTION WITH THE COURSE MATERIAL, STUDENTS ALSO HAD THE OPPORTUNITY TO PARTNER WITH THE FOLLOWING ORGANIZATIONS:

### BLACK WOMEN LEAD

Greater Grove Hall Main Streets (creators of the Black Women Lead Project) which partners with the City of Boston and local stake holders to take an active role in advocating, planning and supporting economic development in the Greater Grove Hall area.

### MOTHER CAROLINE ACADEMY

Mother Caroline Academy, the only tuition-free, all-girls elementary and middle school serving under-resourced communities in the City of Boston. MCA aims to empower students and families to imagine a future with limitless possibilities, guiding students to become leaders in their communities and the greater world.

### BOSTON RESEARCH CENTER

The BRC is a digital community history and archives lab based in the Northeastern University Library. The mission of the BRC is to help bring Boston's deep neighborhood and community histories to light through the creation and use of new technologies. Through these technologies, Boston residents can share the underrepresented stories from their community's past, as well as a deeper understanding of how this past shapes our present.

### THE RECKONINGS PROJECT

The Reckonings Project builds collaborations with community partners, faculty, and students to empower BIPOC communities and residents in the preservation, creation, and curation of their community histories.

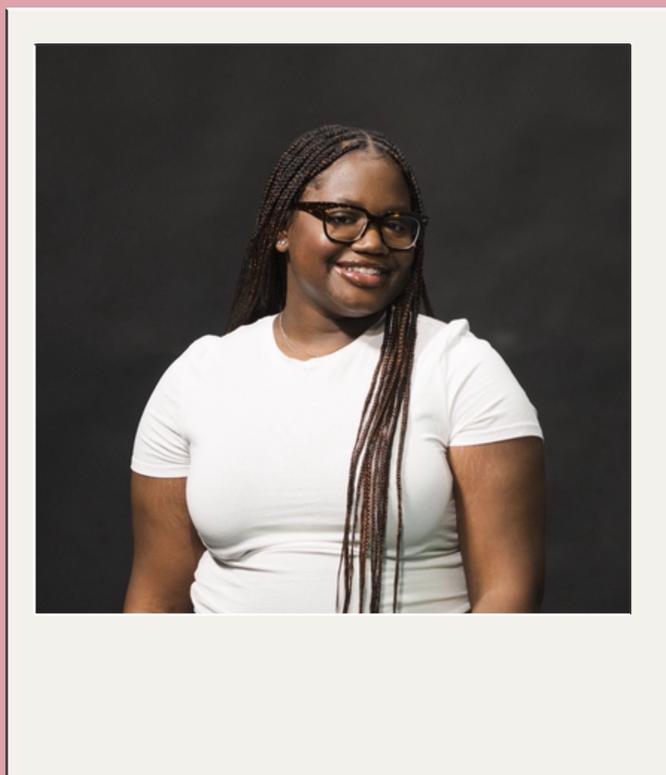


Africana  
Studies  
and the  
Community

02

# DR. RAMONA EDELIN AWARD

(1945–2024)  
for Academic Excellence  
in Africana Studies



The Dr. Ramona Edelin Award for Academic Excellence in Africana Studies will go to a graduating senior who has demonstrated a commitment to and excellence in the field of Africana Studies over the course of their time at Northeastern through academic achievement and dedication to Africana Studies programming.

The prize, which was created in 2023, is named in honor of pioneering educator and scholar Dr. Ramona Edelin, who is the founder and inaugural chair of Northeastern University's African American Studies Department.

# Resistance Series

# 03

# An Ode to the times we live in.....

Each day, I see a new headline, a new cause begging for my attention. No matter how much I try to silence the noise, it always seems to follow me, running after me as if to say, “let me trap you”. It finds me in the quiet, as I try to meditate, and my mind ends up filling with the noise of existential dread. It finds me on Instagram, as I laugh at a funny video, scrolling to the next, only to find a damning headline about the state of our country. It finds me on my morning commute, as I enter the Uber and put on my music, only for it to be drowned out by the news blasting from the car’s radio. This is our reality. This is my reality.

As I search for a lifeline to pull me afloat from the never-ending drowning sensation, I find solace in my music, in my friends, in my podcasts, and in the small, little things that help me to remember the beauties of the world. I look to my friends, who lift me up and encourage me. I listen to my podcasts, which serve as a virtual third space and teach me about self-help and black history, and orisha. I smile as I watch my gold jewelry glisten in the mirror and complement my outfit as I walk out the door. It is in these things that I resist against the despair of the world and continue to hold my head high.

Community, rest, knowledge, and media are tools that I have found myself using to stay positive and hopeful as we continue to battle the system that was built to keep us down. As I share these next few pages, I hope they can resonate with you and aid you in your own resistance journey.

# Rest as Resistance

*Rest is anything that connects your mind to your body - Tricia Hersey*

## REVOLUTIONARY CONTEXT

Capitalism as a concept dates back to chattel slavery, and is today one of the main causes of the disconnection that we experience between our physical bodies and our souls. Living in a system that was built against Black prosperity means that we often have to work twice as hard just for half of the reward. Thus we have become machines in a world that wants to see us fail. The NIH finds that Black people experience more stress related diseases and stress, furthering the idea that rest is resistance to the system.

## WAYS TO ENGAGE

Take things slow! Try some meditation, yoga, anything that generates introspection for you.

“Rest will never feel urgent to those who don’t understand the violence of exhaustion. In a world that uses the body as currency, rest is a sacred defiance. A reminder that we will not be owned.”-Cole Arthur Riley

## RESOURCES

The Nap Ministry

Rest is Resistance: A Manifesto by Tricia Hersey

# Knowledge as Resistance

*Knowledge is anything that empowers you to question, reframe, and reclaim your truth. - Chinua Achebe*

## REVOLUTIONARY CONTEXT

Enslaved Black people were legally denied the right to read or write, because knowledge is power. Systemic disinvestment in Black schools and curriculum whitewashing are modern extensions of this erasure. To seek out knowledge (especially about our history, our worth, and our world) is to reclaim agency. Knowledge challenges the narratives that were never meant to include us and affirms that our minds matter.

## WAYS TO ENGAGE

Immerse yourself in content that highlights and celebrates Black joy and brilliance, and strays away from the “Black struggle” narrative. Learn from those who came before you by studying literature, movements, etc.

## RESOURCES

The Mis-Education of the Negro by  
Carter G. Woodson

Stamped: Racism, Antiracism, and You  
by Jason Reynolds & Ibram X. Kendi

# Community as Resistance

*Without community, there is no liberation... but community must not mean a shedding of our differences, nor the pathetic pretense that these differences do not exist. - Audre Lorde*

## REVOLUTIONARY CONTEXT

Colonialism and capitalism thrive on individualism and isolation. In contrast, Black and Indigenous communities have long survived through mutual aid, collective care, and kinship beyond blood. Community disrupts the belief that we must do it all alone. To lean on one another, to organize together, and to dream collectively is an act of resistance.

## WAYS TO ENGAGE

- Supporting local Black-owned businesses
- The Okra Project
- Shop using Miiriya (Amazon for Black-owned businesses)

## RESOURCES

- Community as Rebellion by Lorgia Garcia-Peña
- Emergent Strategy: Shaping Change, Changing Worlds by Adrienne Maree Brown

# Media as Resistance

*The media's the most powerful entity on earth. They have the power to make the innocent guilty and to make the guilty innocent, and that's power. Because they control the minds of the masses. — Malcolm X*

## REVOLUTIONARY CONTEXT

**M**ainstream media often distorts, erases, or criminalizes Black experiences. From grassroots zines to TikTok activism, marginalized communities have always found ways to tell our own stories. Creating media is reclaiming power. Sharing truths, uplifting voices, and controlling our representation disrupt the systems that silence us.

## WAYS TO ENGAGE

Support and engage in media that uplifts, rather than degrades.

Engage in media that teaches you something rather than mindless scrolling.

Amplify unheard voices and support independent Black creators

## RESOURCES

Black History, For Real: A Wondery Podcast

I Am Not Your Negro (2016)

The Black Power Mixtape (Documentary)

MediaJustice

# Upcoming In Africana Studies

# 04

# Collectif Black|France|Noire

*This article was taken from the Black|France|Noire website. For more information please visit [blackfrancenoire.my.canva.site/collectif-black-france-noire](https://blackfrancenoire.my.canva.site/collectif-black-france-noire)*

“Black” French Studies is a capacious field that merits exploration along multiple lines of inquiry. One of the most compelling questions to arise in this field is the matter of how race and gender have long intersected, shaping the lived experience of “Black” French women, girls, and non-binary people. The inaugural BLACK | FRANCE | NOIRE symposium offers a series of roundtables that address this question from a variety of angles – from intellectual history to contemporary media, from art and performance to activism, from storytelling to sport.

Over two days of dialogue, study, critique, provocation, and celebration, we will consider intellectual, creative, and political possibilities that are both rooted in the past and committed to fashioning more just futures. Thinking in a transoceanic frame, participants will take up specific pistes de réflexion concerning the crucial and longstanding contributions of gendered and racialized individuals and communities within the francophone world.

## COLLECTIVE:



A. Véronique  
Charles



Kaiama L.  
Glover



Régine M.  
Jean-Charles



Mame-Fatou  
Niang



Maboula  
Soumahoro

## LOGISTICS COORDIANATORS:



Victoria  
Dey



Anaïs  
Warlamow

**COLLECTIF BLACK | FRANCE | NOIRE  
INAUGURAL SYMPOSIUM**

# GENDERED IDENTITIES, RACIALIZED SPACES

**21-23 MAY 2025**

COLUMBIA GLOBAL CENTER, PARIS  
MAISON DU PARC, BAGNOLET

ALEXIS PESKINE  
ASSA TRAORÉ  
AUDREY CELESTINE  
A. VÉRONIQUE CHARLES\*  
AYA CISSOKO  
BRENT HAYES EDWARDS  
CHRISTELLE BAKIMA POUNDZA  
CHRISTIANE TAUBIRA  
COLLECTIF CASES REBELLES  
COLLECTIF MÉMOIRE  
COLONIALE ET LUTTE CONTRE  
LES DISCRIMINATIONS  
CORINE LABRIDY  
DENISE MURRELL  
DIATY DIALLO  
ELSA DORLIN  
EVA DOUMBIA  
FANIA NOËL  
FRANK GURIDY  
JACQUELINE COUTI  
JENNIFER PADJEMI



IMAGE BY FABIOLA JEAN-LOUIS

JESSICA BALGUY  
JOAO GABRIEL  
JOHANNA MONTLOUIS-  
GABRIEL  
\*KAIAMA L. GLOVER  
KEITHLEY WOOLWARD  
LAURENT DUBOIS  
LÉA MORMIN-CHAUVAC  
\*MABOULA SOUMAHORO  
\*MAME-FATOU NIANG  
NACIRA GUÉNIF-SOULAMAS  
NOÉMIE MARIE-ROSE  
OLIVETTE OTELE  
PEGGY PIERROT  
PRATIMA PRASAD  
REBECCA CHAILLON  
\*RÉGINE M. JEAN-CHARLES  
ROKHAYA DIALLO  
SHANNA JEAN-BAPTISTE  
TERRI SIMONE FRANCIS  
TRICA KEATON  
VOLAINÉ PARISOT

PROGRAM/REGISTRATION:



**BLACK | FRANCE | NOIRE**

PARIS  
GLOBAL  
CENTER

Thinking  
Living  
Columbia  
Global

BE CENTER FOR  
COLUMBIA  
SA

Northeastern University  
College of Social Sciences and Humanities  
African Studies

COLUMBIA IISERP  
Institute for Social and Economic  
Research and Policy

COLUMBIA UNIVERSITY  
AFRICAN AMERICAN  
AND AFRICAN DIASPORA  
STUDIES DEPARTMENT

SOF  
HC H  
THE SOCIETY OF FELLOWS AND  
HEYMAN CENTER FOR THE HUMANITIES  
COLUMBIA UNIVERSITY

Yale University



seine saint denis  
LE DÉPARTEMENT



# Africana Studies

## FALL 2025 COURSES

- AFCS 1101: Introduction to African American and Africana Studies**  
Prof. Layla Brown  
TF 1:35 - 3:15 PM  
CRN: 14983
- AFCS 1113: Black Popular Culture**  
Prof. Caleb Gayle  
T 11:45 AM - 1:25 PM  
R 2:50 - 4:30 PM  
CRN: 17230
- AFCS 1270: Introduction to Global Health**  
Prof. Richard Wamai  
MW 2:50 - 4:30 PM  
CRN: 17231
- AFCS 2270: Race, Ethnicity, and Inequality**  
Prof. Anjanette Chan Tack  
TF 9:50 - 11:30 AM  
CRN: 17232
- AFCS 2296: Early African American Literature**  
Prof. Nicole Aljoe  
MW 2:50 - 4:30 PM  
CRN: 14642
- AFCS 2325: Black Feminist Studies**  
Prof. Tiffany Bailey  
TF 9:50 - 11:30 AM  
CRN: 14643
- AFCS 2355: Race, Identity, Social Change, and Empowerment**  
Prof. Matthew Russell Lee  
MR 11:45 AM - 1:25 PM  
CRN: 17233
- AFCS 2380: Black Families and Incarceration**  
Prof. Patrice Collins  
TF 3:25 - 5:05 PM  
CRN: 14644
- AFCS 3120: Race, Crime, and Justice**  
Prof. Patrice Collins  
TF 1:35 - 3:15 PM  
CRN: 17236
- AFCS 3120: Race, Crime, and Justice**  
Prof. Katheryn Russell-Brown  
MW 2:50 - 4:30 PM  
CRN: 17237
- AFCS 2455: American Women Writers**  
Prof. Carla Kaplan  
WF 11:45 AM - 1:25 PM  
CRN: 17235
- AFCS 3305: Beyond the Binary: Race, Sex, and Science**  
Prof. Kathleen Creel  
MWR 9:15 - 10:20 AM  
CRN: 17238
- AFCS 3424: Epidemiology of Pandemic Diseases and Health Disparities in the African Diaspora**  
Prof. Richard Wamai  
MR 11:45 AM - 1:25 PM  
CRN: 17239
- AFCS 3900: Gender and Black World Literatures**  
Prof. Régine Michelle Jean-Charles  
MR 11:45 AM - 1:25 PM  
CRN: 17240
- AFCS 4526: Afro-Asian Relations in the Americas**  
Prof. Anjanette Chan Tack  
TF 1:35 - 3:15 PM  
CRN: 17241

# JOIN OUR STUDENT ADVISORY BOARD

The Africana Studies Student Advisory Board is made up of students committed to the Africana Studies Program and our pillars of Intersectionality, Social Justice, Ethical Community Engagement, and Local & Global approaches to Black Studies



Fill out the application here!

[bit.ly/3RBwJwk](https://bit.ly/3RBwJwk)



## WHO CAN JOIN

All students with a major or minor in Africana Studies may apply to join the Student Advisory Board.

## WHAT YOU WILL DO

Students will provide Africana Studies with recommendations for growth in the areas of teaching, research, and campus and community outreach. Members participate in strategic planning to increase visibility, develop curricula and opportunities.

## WHAT IS EXPECTED OF YOU

Students are expected to be ambassadors of the program on campus, throughout the global network, and beyond. Their responsibilities include regularly attending and promoting events, participating in meetings once a semester, and helping to publicize the Africana Studies classes as well as the major and minor opportunities offered by the program.

## WHAT YOU WILL GET

Students will receive an honorarium for their participation.

# JANELLE JUAREZ

## AFRICANA STUDIES SOCIAL MEDIA AND COMMUNITY ENGAGEMENT CO-OP FALL 2025

**YEAR:** Fourth Year

**MAJOR:** Business Administration (Social Innovation and Entrepreneurship) and Design (Interaction Design)

**INTERESTS:** Dancing, Reading, Fashion

**PERSONAL STATEMENT:** I am excited to join the Africana Studies program and expand my understanding of this community and culture. For me, it feels important to take active steps to learn and engage with its histories, perspectives, and contributions. Especially at a time like this, it is crucial to make sure that the voices and stories of historically underrepresented communities are amplified and valued.

**“It is in  
collectivities  
that we find  
reservoirs of  
hope and  
optimism.”**

**Angela Davis,  
*Freedom is a  
Constant  
Struggle:  
Ferguson,  
Palestine, and the  
Foundations of a  
Movement (2015)***

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