

# ***Everyday Black Matter***

**film syllabus**

FROM BLACK MATTER PRODUCTIONS

PAY HERE

OPEN













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**This film was written and directed by Dr. Chaz Barracks.**

**The ongoing project is supported by the University of Richmond Bonner Center for Civic Engagement and the Department of Rhetoric and Communications, the Afrikana Film Festival, Mutiti Studio, Studio Two Three, the Valentine Museum, and many Richmond based artists and community folks!**





ABOVE: JONAH HODARI (@JONAHHODARI) IN BLACK MATTER DU-RAG, 2020 | BELOW: BELT WORN BY ISSA RAE AT CFDA AWARDS, 2018









# FROM THE DIRECTOR

For me, both this film and the Black Matter podcast bring up questions of influence—specifically reflecting about what and who influences our media consumption and how we, Black folks, Black/queer folks often feel that our lives are [mis/under]represented or repressed by the things we watch that are [supposed to be] about us. Instead of expecting the media and other dominating institutions to see me and the humanity of those I am most nourished by in my everyday life, I believe that some of us have to make the media we want to see, and call our friends and chosen family members to participate in the show of it all. The Everyday Black Matter film is precisely this: it's a glimpse of what is possible through a type of futuristic collaboration where everyone involved is invested in a blurring of the lines that often divide us or place us in boxes or containers that dictate who belongs and who does not.

I use media-making to tell stories that my life is often intertwined with and to talk to and learn from folks who may resonate with what I or fellow cast-mates have been through, and to center those who I have found support and love from along the way. The Everyday Black Matter film (and Black Matter podcast) utilize media to put story and knowledge into the stratosphere that pushes past binary forces that exist in spaces that many of us engage with every day, whether in higher education or our own homes.

This work is about speaking and creating with dreams of freedom from inhibition while still staying close to elements of Black culture that influence my Blackness and are interlocked with my queer identity. Sometimes this freedom in our storytelling makes those who raised us and who love us uncomfortable, because we may challenge norms of “male or female” behavior or “respectable and professional” that don't serve all of us the same way. Everyday Black Matter is a body of work that is showing a type of love that exists outside and beyond the hetero-centered containers which try to suppress or define us while failing to accept that all of us have something about us that will make “the normal folks” clutch their pearls. And, it is this type of identity nuance that I wish to continue to learn from and make media about. I believe this film rejects rigid boundaries \*just enough\* to still get the resources from academic and art institutions, and use those resources to show that the lines, of learning and creating, of being and

performing, are more blurry than one can imagine.

In this digital booklet you will primarily find a reading list, broadly defined, of texts that mostly came before Everyday Black Matter and that inspire and complement this film. Also, I asked friends and colleagues to suggest text that spoke to their everyday Black Matter, specifically texts that make them feel seen in a world where so many of us go unseen. After screening this film, I always ask viewers, what does this film bring up for you about your own media consumption?

**“It's a glimpse of what is possible through a type of futuristic collaboration where everyone involved is invested in a blurring of the lines that often divide us or place us in boxes or containers that dictate who belongs and who does not.”**

(Sometimes I wonder:  
What to say to you now  
in the soft afternoon air as you  
hold us all in a single death?)

I say—  
Where is your fire?  
I say—  
Where is your fire?  
You got to find it and pass it on.

You got to find it and pass it on  
from you to me from me to her from her  
to him from the son to the father from the  
brother to the sister from the daughter to  
the mother from the mother to the child.

Where is your fire? I say where is your fire?  
Can't you smell it coming out of our past?

The fire of living...not dying  
The fire of loving...not killing  
The fire of Blackness...not gangster shadows.  
Where is our beautiful fire that gave light  
to the world?

The fire of pyramids;  
The fire that burned through the holes of  
slaveships and made us breathe;

The fire that made guts into chitterlings;  
The fire that took rhythms and made jazz;

The fire of sit-ins and marches that made  
us jump boundaries and barriers;  
The fire that took street talk sounds  
and made righteous imhotep raps.

Where is your fire, the torch of life  
full of Nzingha and Nat Turner and Garvey  
and DuBois and Fannie Lou Hamer and Martin  
and Malcolm and Mandela.  
Sister/Sistah Brother/Brotha Come/Come

CATCH YOUR FIRE...DON'T KILL  
HOLD YOUR FIRE...DON'T KILL  
LEARN YOUR FIRE...DON'T KILL  
BE THE FIRE...DON'T KILL

Catch the fire and burn with eyes  
that see our souls:

WALKING.  
SINGING.  
BUILDING.  
LAUGHING.  
LEARNING.  
LOVING.  
TEACHING.  
BEING.

Hey. Brother/Brotha. Sister/Sista.  
Here is my hand.

Catch the fire...and live.

live.  
livelivelive.  
livelivelive.  
live.  
live.

**"CATCH THE FIRE"**  
by Sonia Sanchez



## WHEN I GET HOME

### tribute

When I first heard *When I Get Home* my friend and I were in my living room for our regular weeknight kiki. Me on the floor and them on the couch, helping me take my braids out. Taking our hair out is a Black ritual; I used to sit behind my mother's head many weekends undoing micro-braids, naively thinking that this time her hair must be down to her butt (!) only to discover it had barely grown. Trust the process.

There I was, home, with a good gurlfriend, weave on one side of my head and the other freely bopping. This album and Solange's previous were both tightly intertwined with not only my hair journey but my reflections on where my body feels at home. My hair journey and my queer identity are all tied into my own unique Blackness. I suppressed the urge to grow my hair out for years because it did not fit with the identity I had built: being gay but not queer, then Black queer but Black male. Now, I am that gurl who was inspired by the Don't Touch My Hair moment to explore my hair and use my access to the camera to center nuance, versatility, and multidimensional everyday Black life.

*When I Get Home* reminds me of what is embodied in my Black experience when deliberately seeing the rich cultural qualities that often go unseen, the parts of our Black lives that we are subconsciously told do not matter. Solange is one of my favorite artist-intellectuals because I believe her work intentionally does not ask Black people to suppress our love for the parts of ourselves that are not widely embraced. The line between personal and professional, the way we talk or wear our hair at work and the way we shout and take out our hair at home, is integrated in one body when I listen to and reflect on *When I Get Home* in my media work.

I also lean into the sounds of Binz because of how visual Black joy as practice becomes in every beat. Some days when I listen to the album I remember being in my Mother's house, everyone at work, me in the basement or in front of our tv with a t-shirt on my head simulating long hair. I'd be swinging that wig, performing some song by Whitney or Mary. Today it feels nice to remember home in this way, the moments of being me, Black and uninhibited.

Home (however imperfect) is where my people seek refuge from living under a capitalism that exploits and forgets about our humanity. The work I make while I listen to this album helps clarify my exploration of Black joy and multidimensional Black personhood. Each work I create has the emphasis on remembering it all, the stories of our lives as theory. To me this is an embrace of Black-ass joy without neglecting or erasing that struggle [to get here, to be home].



# ***PROTECT THIS STYLE***

**POSTERS AND  
DO-RAG ORDERS**



**STUDIO  
TWO  
THREE**





Viewing *everyday black matter* is like sitting down to a plate of collard greens and cornbread cooked by Big Mama Thornton. If you need nourishment for your roots and your routes, this film is for you. Get in to it!

**e. patrick johnson, author, scholar, artist, Dean of the School of Communications at Northwestern University**

Everyday Black Matter is an afro-futuristic piece that expands the mind and embodies fugitivity - pushing against power structures that attempt to transmute BLACK JOY into BLACK PAIN. Dr.Chaz has shown the world that Richmond, Va, and beyond is a mecca for Blackness, beauty, and beaming.

**ka'lyn coghill, hot girl professa, blackademic, spiritual homegirl**

*Everyday Black Matter* is a genre-defying art film that evades pretension to represent Black Richmond in a fun yet rigorous way. The film profiles local Black leaders, from salon owners to gallerists, showing how even in cities that are not global cultural hubs there are thriving cultures. Chaz mastered camera and editing to variously distort and celebrate how Blackness manifests in the everyday. The film's most iconic image, a cascading durag as long as a bridal veil, is a fashion-forward celebration of an everyday Black hair accessory and innovative idea I have already seen more famous copy since.

**aymar jean christian, associate professor of communication studies at Northwestern University**

The film used our joy as an “F-YOU” to pervasiveness of the narratives that ONLY center our oppression/trauma/struggle. We are not only perpetually-disenfranchised figures. Our joy can spark more liberation and innovation than anything else out there, so long as we are free to enjoy them.

**aurora higgs, Black trans equity worker, PhD student, and performer**

We often hear people speak of holding space in reference to ensuring we create opportunities for more than just ourselves to show up. *Everyday Black Matter* not only holds that space for Black people to show up, it powerfully takes up space in the exploration of Black joy and the multidimensional experience of Black personhood. It is an adventure. A living breathing explanation mark on the fullness of Black life.

**enjoli moon, creator of Afrikana Film Festival in RVA**

*Everyday Black Matter* is absolutely stunning — a slow, vibrant portrayal of black queer and trans people reclaiming urban space. In the world of *Everyday Black Matter*, black queer and trans people live and demand to exist on their own terms. The film reminds us that as we work to confront the realities of anti-blackness, we must also center black joy, black aliveness and the juicy contours of black creativity.

**madison moore, cultural critic, dj and assistant professor of queer studies**

*Everyday Black Matter* makes me feel like someone cares for us so deeply we become impervious to a world that burns.

**johannes barfield, sample based multimedia artist, lead music composer for film**

# reading list

## **BLACK IS THE BODY: STORIES FROM MY GRANDMOTHER'S TIME, MY MOTHER'S TIME, AND MINE**

Bernard, E. (2019). New York, NY: Vintage Publishing.

## **SWEETWATER: BLACK WOMEN AND NARRATIVES OF RESILIENCE**

Boylorn, R. M. (2013). New York, NY: Peter Lang.

## **LISTENING TO IMAGES**

Campt, T. (2017), Durham, NC: Duke University Press.

## **HOMAGE TO MY HAIR**

Clifton, L. (1975). *The Iowa Review*, 6(2), 22-22.

## **HOMAGE TO MY HIPS**

Clifton, L. (1975). *The Iowa Review*, 6(2), 28-28.

## **PUNKS, BULLDAGGERS, AND WELFARE QUEENS: THE RADICAL POTENTIAL OF QUEER POLITICS?**

Cohen, C. J. (1997). *GLQ: A Journal of Lesbian and Gay Studies*, 3(4), 437-465).

## **DAUGHTERS OF THE DUST: THE MAKING OF AN AFRICAN AMERICAN WOMAN'S FILM**

Dash, J. (1992). New York, NY: The New Press.

## **NIKKI ROSA (FROM BLACK FEELING, BLACK TALK, BLACK JUDGEMENT)**

Giovanni, N. (1970). New York, NY: HarperCollins Publishers. [youtu.be/H3X2EwKgOk0](https://youtu.be/H3X2EwKgOk0)

## **THE UNDERCOMMONS: FUGITIVE PLANNING & BLACK STUDY**

Harvey, S., & Moten, F. (2013). London: Minor Compositions.

## **A LIGHT THROUGH THE SHADE: AN AUTOBIOGRAPHY OF A QUEEN**

Hington, M., & Rain, J. P. (2015). CreateSpace Independent Publishing Platform.

## **YEARNING: RACE, GENDER, AND CULTURAL POLITICS**

hooks, b. (2015). Milton Park, England: Routledge, Taylor & Francis Group.

## **FUNK THE EROTIC: TRANSAESTHETICS AND BLACK SEXUAL CULTURES**

Horton-Stallings, L. (2015). Champaign, IL: University of Illinois Press.

## **"QUARE" STUDIES, OR (ALMOST) EVERYTHING I KNOW ABOUT QUEER STUDIES I LEARNED FROM MY GRANDMOTHER**

Johnson, E. P. (2011). *Text and Performance Quarterly*, 21(1), 1-25.

## **QUEER OS**

Keeling, K. (2014). *Cinema Journal*, 53(2), 152-157.



## DISIDENTIFICATIONS: QUEERS OF COLOR AND THE PERFORMANCE OF POLITICS

Muñoz, J. E. (1999). Minneapolis, MN: University of Minnesota Press.

## QUEER KINSHIP AND WORLDMAKING IN BLACK QUEER WEB SERIES: DRAMA QUEENZ AND NO SHADE

Pritchard, E. D.. (2020). In D. K. Henderson & S. C. Drake, (Eds.), Are you entertained? (pp. 118 - 133). Durham, NC: Duke University Press.

## IN THE WAKE: ON BLACKNESS AND BEING

Sharpe, C. (2016). Durham, NC: Duke University Press.

## MAMA'S BABY, PAPA'S MAYBE: AN AMERICAN GRAMMAR BOOK

Spillers, H. J. (1987). *Diacritics*, 17(2), 65-81.

## DO-RAG ARTISTRY OF NONTSIKELELO MUTITI <sup>1</sup> AND SAFASH'E <sup>2</sup>

Mutiti, N. (Visual artist and educator). [nontsikelelomutiti.com](http://nontsikelelomutiti.com); Safash'e (Fashion Designer). Instagram: [@safashe](https://www.instagram.com/safashe).

## THE HAIRPIECE ("EXHBIT" FROM THE COLORED MUSEUM) <sup>3</sup>

Wolfe, G. C. (1986). [youtu.be/XhFIG3GzqH4](https://youtu.be/XhFIG3GzqH4)

## SULA

Morrison, T. (1974). New York, NY: Knopf.

## CARRIE MAE WEEMS: THE KITCHEN TABLE SERIES

Weems, C. M. (1996). [Photography exhibition and booklet].

## WORKS OF BILL T. JONES

Bill T. Jones is recognized as one of the most notable, recognized modern-dance choreographers and directors of our time, and is a director, author, and dancer.

## DARK MATTER: A CENTURY OF SPECULATIVE FICTION FROM THE AFRICAN DIASPORA

Thomas, S. R (2000). New York, NY: Warner Aspect.

## ADDITIONAL SOURCES

As an artist and a maker, I have been inspired by Black artists who unapologetically make Black work for Black Audience - work that is For Us, By Us.

I have also drawn inspiration from the Jackson Ward neighborhood <sup>+</sup> in Richmond, VA. Jackson Ward was one of the most significant Black neighborhoods in the United States in the 19th and early 20th centuries. Jackson Ward continues in a long tradition of providing a home for Black artists, makers, creators, and businesses. <sup>]</sup>

<sup>+</sup> Visit the Historic Jackson Ward Association ([hjwa.org](http://hjwa.org)) and the JXN Project ([thejxnproject.com](http://thejxnproject.com)).

1



2



3



- 1987**     **ETHNIC NOTIONS**  
Riggs, M. (Director), California Newsreel.
- 1989**     **TONGUES UNTIED**  
Riggs, M. (Director), California Newsreel.
- 1990**     **AFFIRMATIONS**  
Riggs, M. (Director), California Newsreel.
- 1992**     **COLOR ADJUSTMENT**  
Riggs, M. (Director), California Newsreel.
- 1995**     **BLACK IS... BLACK AIN'T**  
Riggs, M. (Director), California Newsreel.
- 1997**     **B. A. P. S.**  
Burg, M., Stern, J. (Producers). Byer, T (Writer) Townsend, R. (Director), New Line Cinema.
- 2012**     **FLYING LOTUS – ‘UNTIL THE QUIET COMES’ 12**  
Joseph, K. (Director/Producer). Warp Records.
- 2013**     **ODE TO OCTAVIA PART 12: (SPARKLES)... RECOLLECTIONS OF THE WRAITH**  
Alley-Barnes, M. (Director). The Black Constellation.
- 2015**     **TANGERINE**  
Baker, S. (Director). Duplass Brothers Productions & Through Films.
- 2015**     **THE MUNDANE AFROFUTURIST MANIFESTO**  
Syms, M. (Director). KCETLINK and Ways & Means, Inc.
- 2017**     **HAIR AND OTHER STORIES**  
Urban Bush Women (Producer). [Performance].
- 2019**     **MAKING SWEET TEA**  
Jackson, Jr., J. L. & Gross, N. (Directors) .
- 2019**     **WHEN I GET HOME**  
Ferguson, Knowles, Nance, Satterwhite, and Tintori. (Directors). Saint Heron.
- 2020**     **LOVECRAFT COUNTRY**  
Abrams, Carraro, Green, et. al. (Executive Producers). Afemme, Monkeypaw Productions, Bad Robot Productions, Warner Bros. Television Studios.





## **BROWN SKIN**

INDIA.ARIE. (2001).



## **JEWELRY**

BLOOD ORANGE. (2018).



## **FOR THE LOVE OF MONEY**

THE O'JAYS (1973).



## **DARK AND HANDSOME**

BLOOD ORANGE FT.  
TORO Y MOI. (2019).



## **EVERY NIGGA IS A STAR**

BORIS GARDINER. (1973).



## **WHOO**

NICK HAKIM. (2020).



## **BITCH BETTER HAVE MY MONEY**

RIHANNA. (2015).



## **ORANGE MOON**

ERYKAH BADU. (2000).



## **EVERYDAY BLACK MATTER PLAYLIST**

CREATED FOR CRITICAL  
TEA EVENT WITH DR. CHAZ  
AND E PATRICK JOHNSON.

# **from the podcast**

BLACK MATTER  
BY CHAZ ANTOINE



## **2.8 LET'S TALK ABOUT THE SHOPPING**



## **2.3 MY SONGS DON'T NEED TITLES PART 2**



## **2.5 A MESSY YEAR WIT AURORA HIGGS AT INLIGHT 2020**



**S  
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## **ORAL HISTORIES (VOICEMAILS)**

The audio messages throughout this film are crucial because they serve as an intervention and aspect of my media-making practice that I wish to continue to explore: inserting elements of everyday Black life that are vital to my existence and my joy while I persist through spaces that do not always see me fully. Late evening phone calls with Black women who have remained close to me during my journey and whose words of affirmation and occasional curse-outs for my foolishness have kept me close to home in times when I feel the furthest. And, the ability to archive their voice notes in my critical work reiterates the scholarship I am most invested in; which is what occurs at the kitchen table of the homes I grow up in.



# NORMALIZE LEARNING FROM

A concept that I like to explore a lot in my work is the nuance of Black joy. Many use this term, and it circulates in all type of spaces as do ‘Black Excellence’ and Black Girl Magic, but I think it’s important to unpack our own individual articulations of how we see these terms, not to dispute or take away credibility from others who circulate these terms in their work, but to be responsible for and own what it means for our work. First off, I don’t think that Black joy is just about joy in literal forms. I think Black joy is about a recognition of *something more*, meaning who we are and what we create and value about ourselves (and those we love) from spaces that are uninhibited. On a professional note this is about what is communicated between you and your Black colleague when she shows up to work without her hair done. On a personal level, it’s about how much more I learned to love my Mother when I discovered the ways that she rejected, in both discreet and direct ways, a type of respectability that would otherwise keep our dreams unfulfilled.

My Black joy is inspired by pop culture-makers who use media tools to amplify the unspoken parts of being Black that only we understand. My Black joy includes conartistry (theory) and other forms of scamming and finessing, aka ‘faking it until you make it’ or ‘making something outta nothing’, which many of us have had to adopt in order to cultivate our magic and excellence while living in a rigged system. Ultimately, including nuanced representations of Black life as part of joy narratives does the real work of revealing, through our stories, how much still needs to be learned from those whose everyday existence proves not only the ways systems are rigged but that there are alternatives to living in heteronormative and whiteness-dominated structures that render anyone outside of them invisible. The texts featured in this reading list were selected by how they complicate notions of

Black joy, pleasure, and just living our best life in ways that push past Black stories in the media being only about struggle, oppression, and death. Storytelling that enriches learning and expands representations about Black life in America feels like a familiar workspace for me personally because I come from a lineage of homes, being raised by Jamaicans in the suburbs of New England, that are not always available on the “main screen” but contain so much rich and real cultural production.]

**“I think Black joy is about a recognition of *something more*, meaning who we are and what we create and value about ourselves (and those we love) from spaces that are uninhibited.”**

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JOHANNES BARFIELD (\$JOHANNESBARFIELD)  
IN BLACK MATTER DU-RAG (2020)





EVERYDAY BLACK MATTER EXHIBITION AT THE VALENTINE MUSEUM (PHOTOS CREDIT: DEAUNDREA 'SHA' RICH & NICHOLAS TAYLOR, 2020)







MECCA WILLIAMS (\$FULL77) IN  
BLACK MATTER DU-RAG, 2020



@KEISHA-GRAHAM-1

\$MANGOCHEESE5

EVERY-

\$EFS21

\$AFRIKANAFEST

@TAWNYA-PETTIFORD-WATES

\$JOHANNESBARFIELD

DAY

\$LOCDN2ME

\$NICCTAYY

@CHAZ-ANTOINE

\$CALVINBROWN

\$ADIVANATURALS

BLACK

\$KALYNCOGHILL

@VIVIAN-BARNES

\$LEMALI

\$MAURICEMAS

MATTER

\$SASHAWILLIAMS1449

@KATRINAH-LEWIS





# CASHING IN NOW

The year 2020 made it really hard to talk about all things race and racism within institutional spaces without hearing commitments to tangible practice - specifically to alleviate my body from the struggle of having to help institutions talk through the ways they can do better in supporting Black lives, both those within said institution and in the communities they seek to serve. This film incorporates so much material culture that is a part of my everyday life, and to me reflects feelings of home and belonging that help sustain me when working in white institutions can make me feel insane, unheard, and invisible. However, the artistry shown in this film is not free. I want to keep using my work, and the energy it drums up, to encourage reflection on ways we can better lend our voice and our access - both to reallocate resources and to call out the ways in which the institutions who often claim to support Black/BiPoc-led work typically fail to sustain our work even as it is deeply consumed and utilized.



**Chaz Barracks**  
\$ChaziB

**Chaz Antoine**  
@Chaz-Antoine



**venmo**

< **\$Cashtags** and **@Venmo** usernames identify users and businesses using Cash App. To put conartistry theory into practice, download the Cash App or Venmo on the App Store or Google Play and search for a user using their \$Cashtag or @username.

While I know that it will take a plethora of collaborative gestures from government, education, real estate, and economic agencies to really sustain reparations for Black folks in this country to receive the care and justice that is owed to us, that does not mean that my media-making is absolved of finding ways to support dialogue about reparations, which is stressed in the film via the ‘pay here now’ illumination. Centering Black artists and contributors, whose work I believe puts care and love into underrepresented spaces that are important to our global community, is just one small way that I can use my scholarship to circulate a reminder to viewers of the importance of putting theory into practice.

Debates about how to make reparations will continue, but this film and the graphic below gives viewers a direct way to recognize us and contribute to us for the ways we’ve overcome the system’s gaps and blind spots, and still managed to rise as shown in the film.]

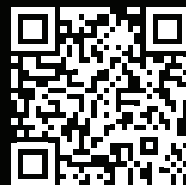


# A NOTE ON CONARTISTRY

In exploring the concept of home in my work, I became better able to focus on the kinds of stories I want to explore moving forward: those that exist beyond the confines of respectability. Conartistry is part of a long lineage of Black queer scholarship that reframes and reimagines normative assumptions and respectability. In thinking about the importance of the art of trickery, lying (or “storying” as many of us call it), and the counterfeit within Black history, conartistry is an interdisciplinary theory and practice that draws from performance studies and Black studies by utilizing multimodal tools (sound, dance, movement, visuals and vibes). These ideas push forward conversations held by several Black scholars (Evelyn H, Patricia Hill Collins, Nicole Fleetwood) about the need to expand Black self-expression and narratives of liberation past the containers created by politics of respectability, and the ways such forms of white supremacist technology perpetuate acceptance of Black [queer] people \*if and only if\* we show up as non-threatening to the dominant white imagination.

Conartistry shows up in the film through the Cash Apps and Venmos, to reject formal titling and donation begging, and in Black hair references designed to dispel monolithic tropes. I created this film and this theory to start talking more about how the beautifully nuanced teachings from those who reject the status quo, and how conartistry can help us all learn more from *those* Black folks who engage in the arts [of deception, scamming, and subversion] as a means to survive and thrive. By doing this critical learning through storytelling media practice, I believe conartistry, placed in conversation with other scholars listed in this reading list, does the work of challenging us all to rethink and reimagine our personal definitions of right vs wrong or criminal vs law-abiding, to challenge these conditioned definitions that are often tethered to white supremacy.

By reflecting on my memories with my mother, I have come to learn and appreciate the power of the Black queer imagination which is evident in this film. I am inspired by the stories of folks who are pushed to the margins of society and yet still find a way to access alternatives and create other worlds that, even if fictional or “against the law,” help ensure our ability to experience liberation **right now.**



CONARTISTRY  
BEAT, PRODUCED/  
WRITTEN BY WES  
TAYLOR, JOHANNES  
BARFIELD, AND CHAZ  
BARRACKS.



REST IN PEACE NANA DENISE



# discussion

FOR SCREENINGS  
AND CLASSROOMS

1. What does the film bring up about your own media consumption?
2. What TV shows or films have you watched that center Black life without being steeped in trauma and oppression?
3. What enraged you during the year of 2020 when this film was made? What sparked your fire and how does Everyday Black Matter help you connect deeper to that moment or meaning?
4. What or whose experience did you relate to in the film?
5. What parts of your identity are often misunderstood, underrepresented, or untold in popular media such as TV shows, films, or education materials? Why do you think this is?
6. Do you have a role model who is not a “model citizen” in the ways that often get normalized (i.e. college degree holder, law-abiding, financially stable), who is a mentor or teacher to you that has impacted your life greatly? Who are they and what do you think the spaces you’re involved in and the world at large could learn from them?
7. What is the importance of centering the ‘imagination of the marginalized’ in film and media at large? ✚
8. The ending quote of the film “*Don’t Do Anything for them Unless they Overpay You,*” is written from the perspective of being Black in academia and the invisible labor that is often tied to that everyday experience. What does this quote mean to you and your articulations of self-worth in terms of reflections on how reparations, the patriarchy, Black liberation, and the constraints of capitalism are interlocked?
9. Who in your life needs to see this film? What could it be used to have a conversation about?
10. What ACTION does this film motivate you to do? (hint: after reading this question DO IT - see page 20).

✚ The ‘imagination of the marginalized’ is a term used by bell hooks in *Art on My Mind: Visual Politics* (1998) to refer to the dreams of those whose power to build (a better world) has been robbed and restricted from them.







**DONT DO ANYTHING FOR THEM**

**UNLESS  
UNLESS  
UNLESS  
UNLESS  
UNLESS**

**THEY OVERPAY YOU.**

**Dr. Chaz**

