

## **Theory Panel:**

*State of Emergency: Black and Brown Sister Cyphers Answer the Call* - Michelle Rivera and Teresita Ayala aka "Lah Tere", University of Illinois at Urbana-Champaign

Hip hop feminism challenges representations of black and brown bodies in popular culture and disrupts notions of racism, sexism, and misogyny normalized predominantly in mainstream hip hop. This paper highlights female-emcee, Lah Tere, who is a member of *Rebel Diaz*, an internationally known rap group that has taken a critical and political stance on many social issues from police brutality on the streets of New York to violence against women globally.

*Mutt's Baby Ursa's Maybe: The Denials of the Matrilineal Legacies of Blues Feminisms in Hip Hop* - Demetrius Noble, North Carolina A&T University

In Gayle Jones' groundbreaking novel *Corregidora*, Jones explores the radical possibilities of memory, expressivity and subjectivity relative to both black and brown feminisms through the novel's blues-singing protagonist and first-person narrator Ursa Corregidora. Through a complex narrative scheme that volleys back and forth between the past and present, the remembered and the realized, ordinary external events and intimate moments of internal inquiry, Jones crafts a subversive feminist text that interrogates and disrupts the oppressive intersections of race, class, gender and sexuality imposed on black women. Using the blues and *Corregidora* as the theoretical lenses and sites of radical feminist inquiry, this paper examines Hip Hop's existence as a reactionary political expression denying the contested feminist legacies of the blues by privileging and situating itself within various patriarchal, misogynistic discourses (e.g. black nationalism, gangsterism, capitalism, etc.).

*Canto para la Justicia: Revolutionary Hip Hop in Cuba* - Jenell Navarro, Claremont Graduate University  
N/A

## **Nicki Minaj Panel:**

*Am I My Sister's Keeper? – It's Not About Nicki Minaj, It's About Us* - Tracey Salisbury, Wabash College

In the 21<sup>st</sup> century, the opportunities for women of color within hip-hop still remain severely limited and narrowly defined. Public debate about the role of black and brown women in hip-hop has become repetitive and counterproductive. This paper will address whether there are different questions to ask and answer about women of color in hip hop music and culture or have we reached our apex in terms of participating and significantly contributing to this genre.

*When Barbie Speaks: A Feminist Rhetorical Analysis of the Music of Nicki Minaj* - LaToya L. Sawyer, Syracuse University

This study seeks to better understand the perceived dichotomy between hypersexuality and feminist agency through a Hip-hop feminist rhetorical analysis of the song lyrics and interviews of Nicki Minaj, one of today's most prominent female emcees. The author examines Minaj's claim to work on behalf of her female fans and explores the effectiveness of her rhetorical strategies and how they vary based upon particular forms of discourse.

*Silence and Confession: Contrasting Methods for Achieving Black Female Sexual Agency* - Lindsay Byron, Georgia State University

A comparison of Karrine Steffans's 2006 tell-all memoir *Confessions of a Video Vixen* with late nineteenth century autobiographical texts such as Harriet Jacob's *Incidents in the Life of a Slave Girl* and Harriet Wilson's *Our Nig* allows us to explore alternate means of confession and silence employed in black women's sexual self-representation within the historical contexts that govern these women's voices.

### **Queer in Hip Hop Panel:**

*How Not to be a Lady: Feloni, Mack Rap, and the Politics of Respectability* - Jocelyn Thomas, University of California at Los Angeles

My theoretical framework engages Adam Krims's definition of the Mack Rap as a genre, which is, in part, defined by its pornographic/erotic content. This presentation will focus on examining the work of Feloni, as a lesbian-identified, female Mack rapper: presenting musical examples for of her work and thinking through how Black feminists engagements with hip-hop and representational politics can help examine and critique the dialectic of respectability in which she (Feloni) is situated.

*Checkin' My Fresh: Fiona Simone's Affirmation of Tomboy Identity in Hip Hop* - Laurica Brown, University of California at Santa Barbara

*"Who de Hell is Kim?" Black Women and Empowerment in Calypso* - Alicia D. Nance, Louisiana State University

Calypso music and performance have long been considered a male dominated space where women are objectified and denigrated. However, there are a

number of female artistes working to (re)claim this space and utilize it to both subvert the current messages and notions related to gender, class, and race, and construct new notions. This paper will examine the work of these artistes and discuss the impact on the life of one Caribbean female scholar of color.

### **Women's Bodies in Hip Hop:**

*"Look[-ing] Back At It": (Re)Enacting Historical Trauma and White Hegemonic Desire through (S)exploitation in Hip Hop* - Shalanda F. Coleman, University of North Carolina at Chapel Hill

This paper examines the relationship between the black female body and the white male gaze from the antebellum slave market stage to the contemporary music stage. Specifically, this paper argues that the role of hip hop's video vixen in the reenactment historical scenes of trauma and sexual violence in modern day music videos places her within a discourse of transgenerational or cultural trauma.

*¿Tienes Culo? How to Look at Vida Guerra* - Karina L. Céspedes and Paul C. Taylor, Colorado State University

This paper focuses on the model Vida Guerra and her posterior, and constitutes it as a cultural object that warrants specific forms of evaluation and display. The paper refers to the aesthetic privileging of the culo which is, among other things, a way of looking at and valuing women's bodies as well as framing the ways we look at, think about, and use racialized female bodies in social life, public policy, and visual culture.

*I'm Looking for a Dime: Sizism in Hip Hop* - YharNahKeeShah Smith

In a society where childhood obesity is on the rise, it is necessary to critique images of women of color in regards to size. Today's hip-hop videos and other visual images have a large influence on women of color, since they are often the ones depicted. This paper will discuss how these images create a power struggle, are used as a tool to control women, and what this is doing to young women of color.

### **Saturday Panel:**

*Blogging Resistance: The Crunk Feminist Collective (CFC)*

A collective of feminist bloggers who came of age in the Hip Hop Generation, inspired by the deat-driven and bass-laden Crunk music (blends Hip Hop and Southern Black culture), in ways that are sometimes seamless, but more often

dissonant. “Crunk,” coined from a contraction of “crazy” or “chronic” and “drunk,” is a state of uber-intoxication, “crazy drunk,” out of their right mind, and under the influence. We use crunk feminism as a mode of resistance that will help you get your mind right, as we say in the South.

Panelists:

Dr. Brittney Cooper, Gender and Race Studies, The University of Alabama

Dr. Aisha Durham, Department of Communication, Texas A&M University

Dr. Susana Morris, Department of English, Auburn University

Dr. Rachel Raimist, Telecommunication and Film, The University of Alabama