

## CELEBRATING BLACK HISTORY MONTH

This year's Black History Month theme is Black Health and Wellness. This commemorative month was founded by the Association for the Study of African American Life and History, who chose this theme to honor "the legacy of not only Black scholars and medical practitioners in Western medicine, but also other ways of knowing ... throughout the African Diaspora."

The theme is especially fitting this year, as the United States is about to hit a million deaths from COVID-19. Studies have shown Black (and Latinx) people are three times more likely to become infected compared to white people and twice as likely to die from COVID-19-related causes.

Wellness is a holistic approach and, through this special edition, we hope to contribute to conversations about this topic from several different lenses

— whether that be an Opinion piece about anti-Blackness in the American healthcare system, Science and Tech's coverage of racial biases in scientific structures or On the Menu writing about decolonizing the nutrition field and so many more.

We strive to center the work of Black students and scholars across our campus community. While Black students only make up 4% of the UC Santa Barbara undergraduate population and 5% of

its graduate students, we recognize and understand the importance of prioritizing conversations that highlight the Black community in the larger media. Beyond this month, the Nexus will hold itself accountable to continue these conversations and better reflect the diversity of our student body throughout the year.

To learn more about the previous Black History Month themes and this year's theme, check out [asah.org](http://asah.org).



## “Persistence and a sense of relentlessness”: Author and Essayist Roxane Gay Reflects on Her Career

Sindhu Ananthavel  
Community Outreach Editor

UC Santa Barbara Arts & Lectures will be hosting acclaimed author Roxane Gay at The Granada Theatre on Feb. 25.

Ahead of the upcoming talk, the Nexus spoke with Gay about her career as an author, her writing process and the realities of her large platform.

Gay, a New York Times (NYT) bestselling author, essayist and currently an NYT columnist, described her 20-year career progression as a “slow and steady journey” and one that required great persistence.

“For me, persistence and a sense of relentlessness have been key, and a sense that I have a right to use my voice,” Gay said. “I have a right to share my opinions, and I have a right to contribute to contemporary discourse. Always just believing that, even on difficult days, has really helped.”

Gay said her writing process varies greatly, with some works taking months to think through and write, and other shorter works taking mere hours. Her recent NYT opinion piece on her decision to take her podcast, “The Roxane Gay Agenda,” off Spotify – due to the platform exclusively streaming celebrity Joe Rogan’s podcast, which has been the subject of controversy after accusations of it spreading COVID-19 misinformation – took her three hours to write, as Gay said she “had already been thinking about Spotify and the differences

between censorship and curation and what taste can mean.”

Gay said much of the writing process is internal, with most of her drafting being done in her head, but still includes much research.

“No matter what genre I’m writing in, I tend to do research and really just think about everything I’m learning,” Gay said. “That research may not end up on the page, but it will certainly shape and inform what I have to say, both in fiction and nonfiction. I’m not much of an outliner or storyboarder. I tend to just dive right in after thinking about what I want to say for quite some time. I do a lot of drafting in my head, so I’m thinking through drafts before I

ever sit down and write something.”

Along with groundbreaking works, such as her essay collection “Bad Feminist” and her memoir “Hunger: A Memoir of (My) Body,” Gay was also one of the first Black women to be a lead writer for Marvel comics through her work on “World of Wakanda.”

As a queer Black woman, being told that she paved the way for many authors of marginalized identities is “unexpected and overwhelming” to hear, Gay said.

“It’s not something I ever take for granted,” Gay said. “I do recognize that, over the years, I have in some sense paved certain inroads into publishing and contemporary

Roxane Gay p.5



Courtesy of Roxane Gay

As a queer Black woman, being told that she paved the way for many authors of marginalized identities is “unexpected and overwhelming” to hear, Gay said.

## Sonya Renee Taylor Speaks to Radical Self-Love at MCC

Nisha Malley  
Asst. News Editor

The UC Santa Barbara MultiCultural Center hosted poet Sonya Renee Taylor for her talk, “Resilient Love: Radical Self Love as Transformative Activism,” in collaboration with the Associated Students Black Women’s Health Collaborative on Feb. 15 over Zoom.

Taylor, founder of the digital media and education company The Body is Not an Apology and author of a poem of the same name, uses her platform to explore the intersection of bodies, identities and social justice through the lens of “radical self-love,” a phrase she helped pioneer.

Growing up, she aspired to enter the performing arts industry because of her love for musical theater, but she later on abandoned the idea in favor of becoming a journalist. While attending college, she changed

her major three times, eventually graduating with a sociology degree with an emphasis in race, class and gender.

“That’s what I felt called to. I want to understand how society makes us and how we make society,” Taylor said during the event.

Upon her graduation, she first worked as a wilderness counselor for adjudicated youth in Florida, where she lived in “semi-permanent tents” that she built herself and dealt with “children who threatened [her] with axes,” Taylor said. She quit that position and became a case manager for adults with chronic mental illness, and she later became a peer education director for street-based sex workers in Washington D.C.

It was at a work-related benefit in Washington D.C. where she first spoke at an open mic show, an event form previously foreign to her, and found her calling as a performance

poet.

“I read this poem on their little open mic stage, my hands shaking, and it’s the first time I’d ever read my poems in front of an audience ... and it was this phenomenal clarity that came over to me, that I found a home,” Taylor said.

After that experience, she immersed herself in the Capital’s art community, which she reminisced as “massive” prior to the city’s gentrification and the displacement of its creatives. Following stints at various open mics, she forayed into the world of slam poetry, experiencing great success and going on to win the National Poetry Slam championship in less than 14 months.

Within six months, she quit her job to pursue being a poet.

In her early poetry career, she described struggling financially but feeling inspired by her work, new life

Radical Self-Love p.2

## University Works To Fulfill 2019 BSU Demands

Holly Rusch  
Lead News Editor

In 2019, UC Santa Barbara Chancellor Henry T. Yang promised to fulfill multiple demands from the Black Student Union, including the creation of an Office of Black Student Development and new staff positions.

Now, the university is adhering to “most” of those demands, fifth-year financial mathematics and statistics major and Co-Chair of the Black Student Union Jude Kiruuta said.

The Black Student Union (BSU) released their February 2019 demands to address structural hindrances that Black students at UCSB face and to provide a reliable source of advocacy for Black students on campus, building upon previous BSU demands from 1968 and 2012.

The demands are as follows: the creation of an Office of Black Student Development (OBSD); the implementation of a director of Black student development; two academic support counselors; a recruitment and retention specialist to focus on Black student retention; a coordinator of Black student life; two advocacy counselors; and the creation of a building on campus dedicated to Black students and a commemoration of the North Hall Takeover of 1968 named the “Malcolm X Center for Black Student Development.”

creation of an OBSD, funding for eight paid positions – totaling to about \$900,000 – and \$55,000 annually for Black Student Union programming. Now, the OBSD exists, employs five paid staff members and six student interns and currently holds virtual programming.

While creation of the OBSD and funding for staff positions were fulfilled, one original request remains: a permanent, stand-alone building on campus for Black students.

Essence Wynter, a UCSB alumna and former BSU Demands Team lead, said in a statement to the Nexus that while the entirety of the 2018-19 Demands Team graduated, they stay in “close contact” with the OBSD staff, Vice Chancellor Margaret Klawunn and Assistant Vice Chancellor Lupe Navarro-Garcia – all of whom were tasked with fulfilling the demands and hiring for the new positions.

Currently, Elroy Pinks serves as director of the OBSD, Karen Louis serves as the assistant director, Ashlee Priestley and Sai Isoke serve as academic achievement counselors and Angela Cantu serves as the business counselor.

In January 2020, Dahlia Hylton was hired as the inaugural director of the OBSD, marking the first demand fulfillment. However, Hylton resigned from the position in September 2020 but didn’t cite any specific reason. The decision shocked the BSU, Wynter

told the Nexus in 2020, although they supported her decision.

Wynter said Louis, the assistant director of the OBSD, worked to “continue the mission of the OBSD” in the interim period, and Pinks was “able to step into his position pretty rapidly” after Hylton’s resignation.

Three paid positions within the OBSD still have yet to be filled: a coordinator of Black student life, an advocacy counselor and a

recruitment and retention specialist, Wynter said in her statement to the Nexus.

The original demands included two advocacy counselors rather than one and didn’t ask for an assistant director or business counselor, but they “were modified in collaboration with the team almost immediately after they were approved,” Wynter said.

The inclusion of a business counselor is due to the size of the office’s large budget, which comes

directly from the Office of the Chancellor.

“Although the university has supported [us] in many ways, the reality is it is difficult to build an office during an international pandemic,” Wynter said. “It has been a constant pivot to adapt to virtual/hybrid learning.”

The OBSD and BSU both put on a variety of in-person and virtual events centering Black students and

voices, and the OBSD offers a Vision Fellowship program to support students with research and creative projects.

Kiruuta said that Chancellor Yang’s original decision, as well as the continued fulfillment of the demands, evoked surprise and excitement for the BSU and Black students on campus.

“It’s a pretty big win,” he said. “We are surprised. I think it’s going to be a big help. Everyone I’ve talked to that’s Black on campus has been like,

‘Yo, this is a very solid achievement, something that we deserve.’”

“A lot of students here just fall through the cracks. And I can speak for myself, I’ve been playing catch up academically, so this will definitely help the incoming students and continues to as well,” Kiruuta continued.

While the BSU currently has no new demands, no progress has been made on the creation of a stand-alone building on campus named after Malcolm X for Black students commemorating the North Hall Takeover.

The school compromised with a display of the 1968 North Hall Takeover on the walls of North Hall, Kiruuta said.

“I wasn’t surprised that they turned down the Malcolm X change,” he said.

Currently, the organization is working on getting a BSU member in a diversity intern position on UCSB’s admissions team “to have a permanent Black person, year in, year out, from BSU to work with admissions,” according to Kiruuta.

Additionally, the OBSD will be holding an in-person and virtual opening event for their new physical office suite in the Student Resource Building this Saturday, where students can preview a sneak peek of the office.

Wynter said that support and

funding for the OBSD is integral to uplifting Black students on campus.

“Now, will the OBSD be the groundbreaking office we dreamt it to be? I can’t answer that,” Wynter said in her statement. “But I can say we haven’t lost hope yet and while we wish all of the OBSD positions were filled, through this journey we recognize that some things are out of our control and take time.”

“It is imperative that we continue to shine light on the demands so they do not continue to slip under the radar, as they are not only our past, but also our future,” she continued.

Kiruuta emphasized the importance of supporting the “most oppressed” groups on campus, who historically have received little support from the institutions they exist within.

“This goes to show that we are a community that deserves care, [and] that deserves the same care as any other student on campus,” he said. “[These demands are] a way to alleviate the lack of attention the school has towards Black students.”

“If you want to help humanity, you gotta help the most oppressed. If you help the most oppressed, you’re helping the whole of humanity,” Kiruuta continued. “That’s kind of like what’s going on at UCSB. Once you uplift the Black community on campus ... It makes the whole school better.”



DANIELA GOMEZ / DAILY NEXUS

## Monthly Goings-on Dedicated to Black History Month

Atmika Iyer  
Holly Rusch  
Lead News Editors

This Vista Point will be dedicated to Black History Month events throughout the UC system. All the events being hosted by the other UC schools will be held over Zoom and available to all interested UC community members.

**UCLA Hosts a Special Fireside Chat With Nikole Hannah-Jones**

UC Los Angeles is hosting Pulitzer Prize- and Peabody-winning journalist Nikole Hannah-Jones on Feb. 16 at 4 p.m. Hannah-Jones, who covers how policy creates and enforces segregation within schools and housing for the New York Times (NYT), is the creator and lead

writer of NYT's The 1619 Project – a multimedia initiative that “reframe[s] the country’s history by placing the consequences of slavery and the contributions of black Americans at the very center of our national narrative,” according to its website.

**UCSF Presents “Anti-Blackness and Its Link to Racism, Power, and Privilege”**

UCSF’s MultiCultural Resource Center will present “Anti-Blackness and Its Link to Racism, Power, and Privilege” on Feb. 17 at 12 p.m.

“This webinar will cover the ways that anti-Blackness was infused into federal policies and court decisions that led to housing disenfranchisement for Black people,” the event description stated. “During this session, we will also discuss the creation and

evolution of the white middle- and upper-classes, including the rise of millionaires and billionaires that we are seeing today.”

**UC Riverside Presents “Black & Undocumented: Understanding the Intersectionality”**

Felecia Russell, a Black Deferred Action for Childhood Arrivals recipient and founder of Embracing Undocumented, is speaking about the intersections of being Black and undocumented at UC Riverside on Feb. 17 at 3 p.m.

Embracing Undocumented assists undocumented students in finding mentors, scholarships and resources, and it works to raise awareness of Black undocumented people in the U.S.

“We welcome all members of our UCR community to join us

in an important conversation around the intersectionality of two marginalized identities and in honoring the diversity of the immigrant experience,” the event description stated.

**UC Berkeley Presents “After Charlie Parker: A Conversation”**

UC Berkeley is hosting a conversation with multi-instrumentalist avant-garde jazz artists Marty Ehrlich; Jesse “Chuy” Varela, KCSM music director and host of “Latin Jazz”; and Fumi Okiji, author of “Jazz as Critique: Adorno and Black Expression Revisited,” on Feb. 18 at 4 p.m. The conversation will explore the influence and power of the work of Charlie Parker, a “revolutionary jazz saxophonist,” who emerged in the music scene in 2020, according to the event description.

**UCSB MCC Hosts Andrew Jolivet for “Diversity Lecture Series Presents – Black Lives, Indigenous Lives: from Matter to Thriving”**

In partnership with the Office of Equity, Diversity and Inclusion, Office of Equal Opportunity & Discrimination Prevention and Resource Center for Sexual & Gender Diversity, UCSB’s MultiCultural Center will host Andrew Jolivet – author and UC San Diego ethnic studies professor – on Feb. 18 at 6 p.m.

The discussion will revolve around examining and discussing “major points of cultural and historic community convergence between Black and Indigenous Peoples with a focus on contemporary movements such as Black Lives Matter and Idle No More and the dismantling of racist statues, images, and mascots,” the event description stated.

**UC Berkeley Art Museum and Pacific Film Archive Presents “Among Quilters: Carolyn Mazloomi and Ora Clay on Rosie Lee Tompkins”**

UC Berkeley will livestream quiltists Carolyn Mazloomi and Ora Clay reflecting on the the work of Rosie Lee Tompkins – an acclaimed quilt artist who passed

away in 2006.

“Join two leading quilt artists as they reflect on the work of Rosie Lee Tompkins and on their own practices, and explore shared themes of storytelling, spirituality, family, and community,” the event description stated.

**UCSC’s African American Theater Arts Troupe Presents “da Kink in My Hair” by Trey Anthony**

The award-winning show “da Kink in My Hair,” written by Trey Anthony, first premiered in 2001 at the Toronto International Film Festival. Now, UC Santa Cruz’s African American Theater Arts Troupe will perform the show from Feb. 18-27 on Fridays and Saturdays at 7:30 p.m. and Sundays at 3 p.m.

**UCSB Arts & Lectures Hosts Roxane Gay**

UC Santa Barbara Arts & Lectures will host New York Times best-selling author Roxane Gay on Feb. 25 at 7:30 p.m. in The Granada Theatre. Students can hear the author, podcaster and columnist for free if they show a current UCSB Access Card.

**UCSB Vivian Storm MCs Open Mic Night**

Vivian Storm, an illusionist and performer, will be lending her skills to the UCSB community by MC’ing an open mic night through the MultiCultural Center. The event will be held on Feb. 25 at 7:30 p.m. Storm brings with her experiences in drag performance and her ability to host events and workshops on gender, worthiness and performance.

**UCSB Black Alumni and Student Connect Weekend**

Jeffrey Stewart, interim vice chancellor for diversity, equity and inclusion and distinguished professor of Black studies, will be the event’s keynote speaker. The weekend will include workshops with opportunities for networking and leadership development, as well as a look back at the history of Black students at UCSB.

The event will be held virtually from Feb. 18-19 and all UCSB students, alumni and friends are invited to attend.



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“Thoughts are definitely being think.”

## RADICAL SELF-LOVE

Continued from p.1

experiences and being “beautifully held in community.”

“While I was broke in the pockets, I was rich in a multitude of ways,” she said. “And it was that work – which I spent doing for a decade and making my living as a performance poet and writer – it was that willingness to follow that thread that led to the creation of The Body is Not an Apology.”

The impetus for The Body is Not an Apology movement and digital media platform was a conversation between her and her friend Natasha, who at the time was having unprotected sex with a casual partner and feared an unintended pregnancy. Taylor said she, coming from a place of curiosity rather than judgment, asked Natasha why she had made this choice in her sexual life.

“There were three things present in this conversation that made it the transformative moment that it became. There was radical honesty, there was radical empathy and there was radical vulnerability,” Taylor said.

According to Taylor, Natasha said her cerebral palsy, a movement disorder, made sexual experiences difficult and that she didn’t feel “entitled” to ask her partner to use a condom.

“I said to her in that moment, ‘Your body is not an apology. It’s not something you offer to say sorry for my disability,’” Taylor said.

“I, too, have offered my body as an apology. I, too, have said sorry for this Black, fat, queer, bald, neurodivergent body and something, something beyond me, wants both of us to know that we have no reason to apologize,” she continued.

That moment spurred a shift in her life’s trajectory, Taylor said, compelling her to stay up late in her hotel room in Tennessee drafting a poem, in which she coined the phrase “radical self-love” – described as a model of transformative action calling for the investment in one’s self and one’s possibility.

Not only did the conversation motivate a body of work, but it reframed how she aimed to conduct herself in life.

“All of a sudden, your words become your edict on the planet. That poem you wrote is now your instruction manual for life,” she said.

Taylor said that following this new mantra of radical self-love has been both a practice of liberation and incredibly taxing.

“It’s terrifying. It’s been harrowing at times. It is destabilizing and grief ridden, and it is also the most powerful, most glorious, most expansive experience of my existence. All of that is true,” Taylor said.

Taylor distinguished her brand of radical self-love – which she formulated in response to oppressive power structures and the

marginalization of “othered” bodies and identities – from the watered-down, commodified version visible in capitalist and commercial spaces.

“You get something that’s really liberatory and then the next thing you know, Ford is trying to sell you a car with it; Weight Watchers is trying to sell you a diet,” Taylor said.

“We have real thoroughgoing and extreme experiences of violence and degradation of hate and injustice, of marginalization and oppression. We live in a system that is thorough going and extreme against the bodies it deems aren’t worthy,” she continued. “I would offer that in order to counter such a system, we’re going to need to be as thoroughgoing and extreme in the ways in which we practice love.”

Taylor said that this liberatory model aims to radicalize societal organization and promote a more equitable, compassionate environment.

“The work of radical self-love, as I understand, is about a transformative practice that changes society, that changes systems, that changes structures, but only in so much as it changes us,” Taylor said. “Because we are the system, and we are the structures, we build them as humans. And until we recognize and dismantle those oppressive and marginalizing systems and structures inside of ourselves, we’ll continue to replicate them out in the material world.”

## The Nexus Remembers Tybie Kirtman

Former Nexus employee Tybie Kirtman passed away this week. She’s remembered by current and former Nexites as a strong part of the paper.

Kirtman served as the Storke communications publication manager, working in advertising and marketing at the Nexus for 13 years. Kirtman retired in 2006.

Former students remember Kirtman as so much more than a marketing manager, as she respected the Nexus writers and editors and championed their ideas. She was so much more

than an adviser – she was an advocate for students and fiercely protective of the Nexus.

She is survived by Bernard Kirtman, a distinguished professor in the chemistry department.

As Kirtman told the Santa Barbara Independent in 2007: “I always told the editors [that] the chancellor may be the most powerful individual, but the Nexus is the most powerful entity,” she said. “And they learned how to do it on their own. And I think they did a remarkable job with it.”



Courtesy of MCC

Courtesy of Kathy Rehn



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# Black Student Enrollment Increases In Past 10 Years

Stella Jia  
Data Writer  
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Data Editor

Over the past ten years, Black student enrollment for both undergraduate and graduate students at UC Santa Barbara has risen, with graduate student rates at an all-time high of 3.5%.

Enrollment in the S.T.E.M. field has also risen, with Black undergraduate enrollment in those majors at 2.9%, up from 1.89% in 2012.

Since 1997, the percentage of Black undergraduate and graduate students has increased by 1.05 percentage points, from 2.66% to 3.70% of the student population. The 2017-18 school year had the highest percentage of Black students, at 4.35% with 1,090 students.

Computer science professor Tim Sherwood and Black studies professor Sharon Tettegah founded the Sustaining Engagement & Enrichment in Data Science Program in partnership with the Center for Black Studies Research in 2021.

In doing so, the computer science department brought on Tettegah as an affiliate faculty member to deepen the computer science department's collaboration with the Black studies department and better serve computer science students

through projects.

The computer science department has had a below-average percentage of degrees earned by Black students for the past decade except for 2015, when it reached 3%. For the past three years, Black students have

made up 1% of degrees conferred in the computer science department.

Despite having a below-average percentage of Black students, the computer science department has employed various programs to increase diversity within their department.

"We partnered with the National Science Foundation to develop a departmental plan for broadening participation in computing," Bultan said. "We won multiple grants that have the specific intention of creating a more diverse and inclusive program for our students, including an award from the Center for Inclusive Computing and the creation of our Early Research Scholars Program."

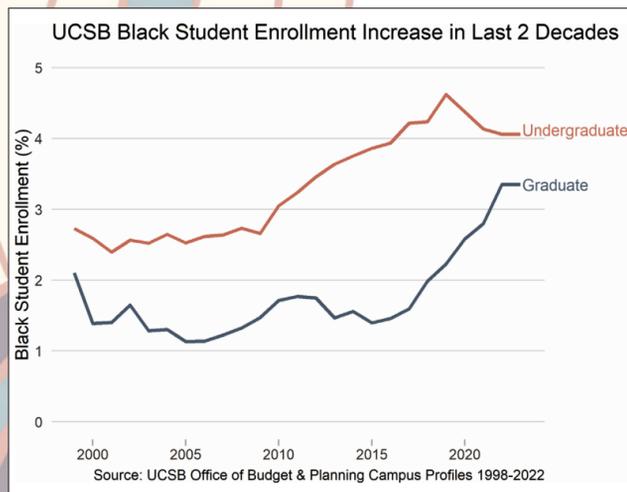
Since 2016, the psychological & brain sciences department has had an above-average percentage of degrees by Black students, reaching 6% in 2016 and 2019 and 4% in 2021.

"We formed a diversity, equity and inclusion committee a few years ago in our department, which is made up of faculty, graduate students and staff as well as undergraduate liaison from some of our undergraduate club programs," psychology professor

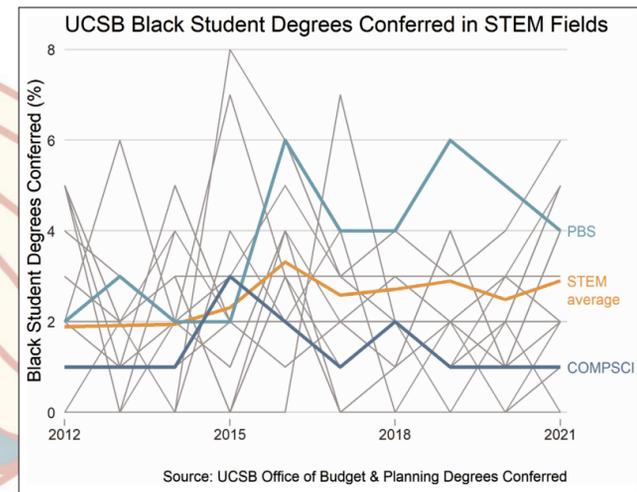
and Department Chair Shelly Gable said.

The committee is currently working on a Strategic Action Plan to address all aspects of the community, from the undergraduate students to faculty members. As part

of that plan, they've asked faculty to review their syllabi and make sure course content includes contributions by women and underrepresented groups that highlights research which includes diverse samples in terms of race, ethnicity and gender.



Undergraduate Black student enrollment at UC Santa Barbara has been increasing over the past two decades, reaching a peak of 4.6% in 2018. Graduate Black student enrollment at UCSB reached a peak of 3.4% in 2021.



Since 2016, the UCSB Department of Psychological & Brain Sciences has had an above-average percentage of Black students receiving degrees in S.T.E.M. departments. In 2021, 2.9% of all students that received a degree in a S.T.E.M. field were Black.

# Hosford Clinic's Healing Space Provides Therapy Services to Black Patients

Nisha Malley  
Assistant News Editor  
Asumi Shuda  
Community Outreach Editor

The UC Santa Barbara Hosford Counseling & Psychological Services Clinic – a clinical research facility and training site for doctoral students – launched the Healing Space, a clinic providing therapy services to Black-identifying students, in December 2020.

A year into its creation, the Healing Space connects Black-identifying clients with Black therapists to offer therapy and psychological services.

The idea for the Healing Space

first gained traction in Sept. 2020 when Jordan Killebrew, volunteer with Healing Justice Santa Barbara (HJSB), began talks with Carrie Towbes of the Towbes Foundation, a family foundation that provided the initial grant funding for the Healing Space. HJSB is a Black-led organizing collective with a mission to center the collective healing, uplifting and liberation of all Black people.

Killebrew identified the lack of local access to Black mental health professionals who could serve the Black community during the panel.

"One major issue that we constantly see is that there's not

enough mental health support for Black individuals. And what we mean by mental health support is Black-identifying individuals that are culturally competent and aware to then provide support to Black-identifying individuals in our community," Killebrew said.

Simone Akila, co-founder of HJSB, noted that amidst the development of the clinic's infrastructure during COVID-19, white mental health practitioners demonstrated increased interest in providing therapy and counseling services to Black-identifying clients following the death of George Floyd and the heightened national focus on Black

Lives Matter in the summer of 2020.

"Black folks have known that racism and anti-Blackness has existed for centuries, right? But in response to the uprisings, to our Healing Justice email, I personally was seeing a lot of emails from white mental health clinicians all of a sudden saying, 'I want to offer therapy, I want to help.'"

Though well-intentioned, Akila said that white practitioners' lack of cultural knowledge often led to inadequate services for Black-identifying clients who were processing racial and intergenerational trauma.

"OK, this is beautiful," Akila

quipped of white practitioners' increased desire to support Black-identifying clients. "But how have you increased your knowledge? How have you exercised your sphere of influence to actually support Black folks?"

Thus, the Hosford Clinic established the Healing Space in collaboration with HJSB.

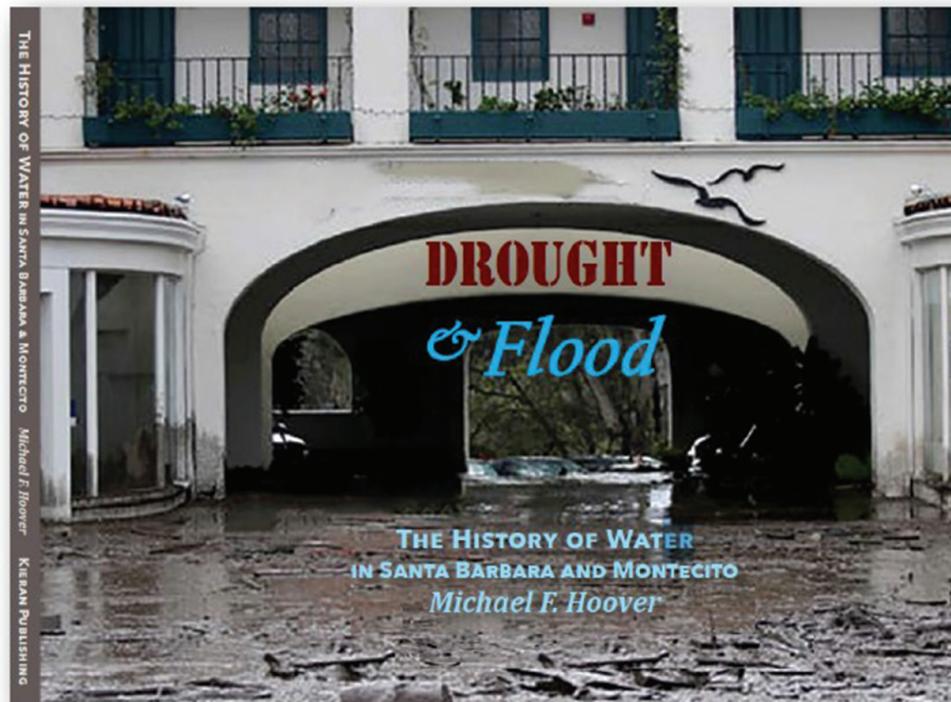
The Healing Space provides individual therapy services to Black-identifying clients in UCSB and in the local community, and clients can choose to use the services in a hybrid format or through telehealth video meetings, which allows the clinic to provide services for individuals

outside of Santa Barbara as well.

The Healing Space was originally announced as the Healing Center, but was later renamed. According to Healing Space Director Alison Cerezo, the university restricts the "center" designation to institutions conducting research, criteria the Healing Space does not currently meet.

The clinicians working at the Healing Space are Black graduate students enrolled in the counseling, clinical and school psychology program at UCSB, with there being four doctoral students who are

Hosford Clinic on p.4



## The book people are discussing when talking about the weather

In *Drought & Flood – The History of Water in Santa Barbara and Montecito*, Michael F. Hoover – a hydrogeologist in Santa Barbara for over 40 years and UCSB Outstanding Alumnus – brings to life the story of water in the county.

Of special interest are his explanations of the mechanisms and factors leading to local fires, floods, and debris flows.

The charts, maps and fascinating historic photos make this book a great reference for locals.

For this reporter, who has covered water in Santa Barbara for 35 years, *Drought & Flood* deftly pulls together local water history, science, and data from multiple sources into one handy reference book.

~Melinda Burns Santa Barbara Independent

Michael F. Hoover's *Drought & Flood* is a book you as a homeowner should not only read but should add to your library.....an easy and enjoyable read.

~Jim Buckley Montecito Journal

Available at Chaucers and Tecolote Bookstores, Amazon.com, and at Hoovergeo.com

# BGSA Provides Community and Healing for UCSB's Black Graduate Students

Asumi Shuda  
Community Outreach Editor

The Black Graduate Student Association is focused on providing a space of friendship and community and supporting the mental health of the campuses' Black graduate student population despite abrupt transitions between in-person and online learning.

Second-year doctoral student in counseling psychology and Black Graduate Student Association (BGSA) secretary Jacquelyn Chin said she is excited to see the shift in activities and community as UC Santa Barbara transitions to fully in-person learning and community events.

"You can really tell the difference," Chin said. "I want to say in general, really a place like the BGSA community is so important. I think to all of us, [it's important to be] able to see the physical person in front of you, especially in spaces surrounded by race and ethnicity and color."

"Once we went back in person, you get the flexibility and everybody talking and mixing and mingling from different departments," she continued. "It's really that joy that I love seeing, and I think that's the energy that we love returning to."

This transition back into in-person events allowed for the Black Q/T Care Packages drive, in collaboration with the UCSB Queer and Trans Graduate Student Union (QTGSU) and Pura Luna Apothecary – a Black- and queer-owned business in Santa Barbara – to provide care packages for Black graduate students in the LGBTQIA+ community.

The event started with last year's QTGSU and BGSA boards in response to the Black Lives Matter protests and statements coming out and the realization of the need to support Black students specifically," Chin said. "I think that affinity space decided, 'What's something we can do physically to give back to Black queer students,' so they're really the ones who put that together and then disseminated it through us."

This year's care packages include jewelry, books, plants, candles, skin products, medicinals, tea and menstrual products. If students who receive care packages do not like their package, they can also request a gift card, Chin said.

Chin said Pura Luna Apothecary was chosen for the drive because of their connection to the Black community and self-care.

"[The business] is run by a Black lesbian couple, and their products seem to be healing, holistic and self-care oriented," she said. "The call to action of supporting Black students in a way that's tangible emphasizes the point of self-care. We don't often feel like we have access to healing and rest ... so [this drive] supports Black queer-owned businesses and supports students by giving us enjoyable spaces."

organization's members.

"I think the previous e-board tried to do their best at transitioning to virtual events and trying to hold space for incoming Black graduate students, but it was hard for everybody," Chin said. "I think all of us, no matter where we are, we're tired. We're going through either health problems ourselves or had family and friends going through that."

Chin said that factors like the



**Healing looks like so many different things – it's being in spaces like this, it's taking a break from work, it's showing up in spaces where you don't belong, it's working past imposter syndrome, it's joy, and I really want all Black people to have access to joy.**

## JACQUELYN CHIN

Chin emphasized BGSA's focus on self-care and healing for the Black student community with drives like this.

"Graduate students [were] saying, well, we need an affinity space," Chin said. "We have this space for research and for academics, but affinity spaces can be [anything] from protesting to just seeking community, seeking friendship."

Chin defined the term "affinity space" within BGSA for Black graduate students as a "space for community."

"It's another opportunity to be around people who you connect with on a certain level," she said. "The hope is that a space like BGSA can hold some part of your identity that maybe isn't held by other spots."

"For me personally, it was really important to have a formal space for other Black students to come together because we are so dispersed," Chin continued. "We're in different programs, we make up less than 1% of the graduate population and you can feel it just walking around on campus. So I think an affinity space is something to shape for ourselves and take a break."

Chin said that the COVID-19 pandemic not only created difficulty in switching between in-person and online events but also took a mental toll on the

positions themselves being unpaid or having to spend personal funds for events made supporting Black graduate students difficult amid the pandemic.

"These are positions that you're not paid for, and these are positions that really cost you money at a certain point in time because we pay for things then have to get reimbursed later," she said. "So it's a lot of work to hold that space, and COVID-19 definitely made it very difficult."

Chin also spoke to the difficulties of existing in a predominantly white space as a Black student, as well as what healing looks like for the Black community.

"It's a hard expectation for us when we live here in Santa Barbara, a predominantly white

space," Chin continued. "Healing looks like so many different things – it's being in spaces like this, it's taking a break from work, it's showing up in spaces where you don't belong, it's working past imposter syndrome, it's joy, and I really want all Black people to have access to joy."

BGSA is also holding an event called Blind Date with a Book on Feb. 17 at 7:00 p.m., where participants will receive a random book written by a Black author with an anonymous summary of it attached.

"We ordered a bunch of books from Black authors, and everyone gets a random book to take home," Chin said.

Looking into the future, BGSA hopes to host a variety of activities for their members in an effort toward self-care and building community.

"Folks want to have a bonfire, people want to learn how to surf, people want to do yoga," Chin said. "There's a lot of this idea of people being told that these are 'white people activities,' and there are mixed feelings about that. Some people agree, and other students are like, 'I live here in Santa Barbara, and I want to learn how to do yoga and all of these things.'"

Chin said that going forward, BGSA wants to prioritize the mental health of its members.

"I think in the past, BGSA and affinity spaces have been very, 'Let's go protest, and let's go demand things,' and that's important. But I think right now, our most important mission is to support the mental health of the students here," Chin said. "We can't do anything else if we're just expected to protest and be at the center of the social justice movement all the time," she continued. "We're people, we need rest, we need space, and that should be respected."

## HOSFORD CLINIC

Continued from p.3

currently practicing.

Among the Healing Space clinicians are doctoral candidate in school psychology Isabelle Fleury, doctoral candidate in clinical psychology Jason Fly, doctoral candidate in the clinical psychology program Jazzmyn Ward and doctoral candidate in counseling psychology Jacquelyn Chin.

Clients can also utilize the Healing Space's healing circles, which focus on group-based work to provide a "community-centered space" for patients, Cerezo said. With a focus on story-sharing, healing circles provide participants with a "talking piece" that gives them uninterrupted time to share with the group.

Due to its lack of a 24-hour crisis line, the clinic is unable to provide emergency services, which Cerezo said has influenced which patients it selects.

The clinic receives patient referrals through the general community and HJSB, Cerezo said. Healing Space does not actively recruit on campus, and the clinic is currently providing 15 individual hours per week of clinical services, with UCSB students representing 10-15% of these clients.

Cerezo said that the adult clients often come to the clinic with direct or indirect experiences with police brutality and the traumas of living in a white-dominated space like Santa Barbara. Youth clients, on the other hand, experience microaggressions or racist messaging and seek therapy around developing a positive sense of identity and self.

"It's really critical that we have Black clinicians who can do that work with them," Cerezo said. "They can see themselves reflected in the therapeutic space and know that they aren't going to be judged for talking about racism or talking about what it means to be Black and how incredibly diverse and complex that is."

"It's really important that our clinicians can help youth develop a really great sense of self and to also have the coping mechanisms and skills to not internalize racist messages that they might receive from teachers or peers or just in the community," Cerezo continued.

HJSB provided Healing Space with \$2,000 to help offset therapy costs in an effort to make therapy more affordable for current and potential clients, Cerezo said.

Cerezo said that the Healing Space also secured grant funding from the UC Office of the President and the Santa Barbara Foundation – both of which are its primary source of funding. The majority of those funds go toward supporting two new faculty members in their first year, according to Cerezo. The clinic also has two years of funding for graduate students under Deferred Action for Childhood Arrivals.

In its first year, Cerezo said that the Healing Space focused on

outreach efforts to build community awareness, developed infrastructure for the clinic – including a process for receiving referrals and onboarding clients – and established a contract with a local private school to provide its students with therapy services.

However, Cerezo said that because of UCSB's historically low Black population, providing confidential services to clients within such a small community of Black students has been difficult.

"One of the challenges that we face is that the community on campus in particular is small, and so sometimes we'll have folks who want to come in for clinical services, but they're dual relationships, like some of the clinicians [personally] know them already," she said. "So we need to make sure that any services that we're providing are confidential and anonymous for clients."

Regardless, the Healing Space's accomplishments within its first year of operations have not gone unnoticed, and the clinic is currently at capacity and building a waitlist for prospective clients.

"What has been beautiful is that [the clinic's] been pretty much at capacity since they announced [its establishment]," Killebrew said.

The Healing Space and HJSB are collaborating on an upcoming event called "Supporting Loved Ones in Crisis: The Black Perspective" on Feb. 20, which will be hosted by Tamara Cummings, M.A., Ed.S., NCSP, and Jazzmyn Ward, M.A.

Thema Bryant-Davis – the incoming president of the American Psychological Association – will also be coming to the Hosford Clinic on April 12 to give a talk about Black mental health and wellness.

One important aim for the Healing Space is the retention of the graduate student clinicians, according to Killebrew.

"We're looking at opportunities of how we can retain talent, because with mental health practitioners, it's about building that relationship and that rapport," Killebrew said. "It's kind of a disservice that they have to go to a different place and not provide the services here locally. But I think with technology like telehealth and Zoom, that's closing the gap."

Looking forward, the Healing Space wants to hire two Black tenure-track faculty in Fall Quarter 2023 to conduct research on racial trauma and wellness in Black communities, Akila said.

"We've been working on recruiting Black faculty and also making sure that many different types of Blackness are represented," Akila said. "Allison and myself have also been attending different trainings with different Black clinicians across the state just to find out what other people are doing, what other spaces and centers look like and what we can make available to folks in community here."

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# Jeffrey's Jazz Coffeehouse Returns In-Person With Local Band

Atmika Iyer  
Lead News Editor

Jeffrey's Jazz Coffeehouse held its first in-person event since the COVID-19 pandemic at the Isla Vista Community Center on Jan. 28, with local band Morganfield Burnett & Da Blues playing a combination of jazz, blues, soul and Americana.

Jeffrey's Jazz Coffeehouse is a pop-up jazz club held in Isla Vista by Jeffrey Stewart, a Pulitzer Prize-winning professor in UC Santa Barbara's Black studies department.

Stewart, alongside UCSB sociology professor Victor Rios, began the jazz club in the aftermath of the 2014 Isla Vista Tragedy as a way to bring the local community together through live music, spoken word and discussions, the Santa Barbara Independent reported. UCSB art professor Kim Yasuda and UCSB Event Coordinator Susan Yamashiro have also assisted the pair in their endeavors.

Stewart, who teaches "History of Jazz," holds the jazz coffeehouses in tandem with his class and said he always

likes to start with a band that showcases the blues.

"When I teach my class, I start out with something from the blues because the blues is really the foundation of jazz," Stewart said.

Stewart said that the COVID-19 pandemic made organizing jazz coffeehouses very difficult. However, once Chancellor Henry T. Yang announced that students would return back to in-person instruction on Jan. 31, Stewart said he realized it was time to bring back the local jazz coffeehouses. The event followed COVID-19 protocols of masking and social distancing.

"I thought this would be a good way to get people excited about coming back," Stewart said. "I think it lifted everybody's spirits, at least [it] lifted mine, and the music was really fantastic."

The next pop-up jazz coffeehouse will be held on March 4 at the Isla Vista Community Center with the jazz band Boplicity. For those who cannot attend the event in person, the music will also be livestreamed.



KAIYI YANG / DAILY NEXUS



KAIYI YANG / DAILY NEXUS

Each member of the band, Dave Melton on the guitar, Randy Tico on the bass, Tony Braunagel on the drums and Mo Beeks on the keyboard, got the chance to shine in this three-hour show with the direction of Burnett.



KAIYI YANG / DAILY NEXUS

The Jeffrey's Jazz Coffee House was started by professor Jeffrey Stewart as a chance for UCSB students and faculty to appreciate jazz music. Morganfield Burnett & Da Blues presented their New Orleans-inspired fusion of jazz, blues and soul at the Isla Vista Community Center on Friday night, Jan. 28.

## Dan-el Padilla Peralta Speaks at UCSB About Classicism as an Afro-Diasporic Movement

Melea Maglalang  
Staff Writer

The UC Santa Barbara Arts, Design & Architecture Museum hosted a virtual lecture by Dan-el Padilla Peralta, associate professor of classics at Princeton University, titled "The Greeks are Then, the Orishas are Now: Harmonia Rosales and the Black Atlantic" on Feb. 10.

The lecture was the first of the museum's "Myth, Religion, and Race: the Art of Harmonia Rosales" lecture series, examining works by Harmonia Rosales, an Afro-Cuban American artist.

The series analyzes how Rosales' work connects Greek and Yoruba mythologies to study Black literary and art classicism as an Afro-diasporic movement across the "Black Atlantic," a term used to describe the fusion of Black cultures with others across the Atlantic during the African diaspora.

Peralta defined the study of Black classicism as "an examination of the work to which the classical tradition has been put in Africa and the African diaspora." According to Peralta, the study stems from the appropriation of classics by colonizers and slave owners as a form of racism and imperialism.

Peralta began his lecture by discussing a memoir by American playwright Quiara Alegría Hudes titled "My Broken Language."

In one of the passages, Hudes describes the context behind some of her plays that feature the Orishas, spiritual entities within the Yoruba religion of West Africa, and the rituals portrayed in certain scenes of her works. Peralta examined a passage where Hudes opposes the idea of "magical realism" – a concept that blends fantasy with reality – being used as a label for her work.

"One play had mostly conventional scenes that I interrupted midway for intentionally awkward 'rituals' – sensual, silent moments. In these rituals, an actor moved her body in embarrassing ways when words became

inefficient," Peralta read from the passage. "Magical realism, a dramaturg said. 'Your Greek and Roman gods, my classmates said ... The comparison annoyed me. Sensual is different than magical.'"

Hudes' work was often compared to Greek mythology, and she sought to claim her work as her own instead of an expression of Greco-Roman classicism, Peralta said.

"The Orisha are alive and pulsing. They are here now, whereas the Greek and Roman gods exist as possessions of the past," he said.

Peralta questioned Hudes' argument, asking if Yoruba and Greco-Roman mythologies should only be considered separate from one another or if there was a way to connect the two and introduce "Black classicism" as such an opportunity.

He then reintroduced Harmonia Rosales' paintings as expressions of Black classicism and analyzed them in the context of Afro-Atlantic communities, defining the Atlantic as the space where multiple classics were formed and distributed.

"There is the historical fact that the classical legacies of ancient Greece and Rome have been appropriated by modern European cultures as dominant, as they are hegemonic and have been used to buttress civilizational and racial hierarchies, thus making those classical legacies complicit in justifying racial violence," Peralta explained.

Peralta asserted that these dominating forms of white classicisms present a threat to the classicisms of other cultures throughout the Black Atlantic by setting a standard for what defines classicism to fit that of the Greco-Roman mythologies.

"Hegemonic modes of white-century classicisms have got to go, otherwise it will continue to threaten the cultivation and elevation of other classicisms, mainly because they will hog cognitive and material resources," he said. "The systematic denial of capital and infrastructure for the expression of Black classicism unless it conforms to fairly straight

jacketing ideas of what constitutes the classical is one of the more conspicuous [threats to Black classicism]."

To elaborate on his argument, Peralta turned to the work of Haitian-American anthropologist Michel-Rolph Trouillot, who depicted Bwa Kayiman, the first act of rebellion by the enslaved Africans in Saint-Domingue leading up to the Haitian Revolution and the name for the revolution led by the people of Saint-Domingue against French colonizing forces.

Peralta read from Trouillot's book, "Stirring the Pot of Haitian History," which analyzed how the people of Saint-Domingue viewed the killing of a pig at Bwa Kayiman.

Trouillot writes that the people of Saint-Domingue called the ceremony a political gathering of a Vodou organization. To the rebels, the ceremony represented solidarity, trust and secrecy.

"That ceremony means: all initiates stand strong together, all initiates believe in one another, and all initiates would rather die than speak the secret," Peralta read. "What happened was political, but it wasn't only political. In any case, it wasn't the same type of politics known to most European people ... It was a Vodou ceremony that was simultaneously the most important political oath [the rebels] could mutually take before they decided to turn Saint-Domingue upside down."

Peralta said that Trouillot's book and its translation were intended as "reparative moves in a landscape of knowledge production about the Caribbean that to this day remains dominated by predominantly white academics."

Peralta then introduced the concept of "white spaciality," quoting an essay by Eunsoong Kim and Maya Isabella Mackrandilal called, "The Whitney Biennial for Angry Women," which addresses the power systems of white-dominated spaces and the challenges they bring to decolonizing Afro-diasporic works.

"[White spaciality] has multiple



Courtesy of Princeton University

Associate professor of classics at Princeton University Dan-el Padilla Peralta speaks to the UCSB community about classicism.

faces. We'll call one white supremacy, the belief in the universal, a pure idea arrived at by a series of white men who have combed through culture and curated its worth. Another face we'll call visual oppression. We'll call it passive. We'll call it presence without provocation. We'll call it just enough black faces to assuage liberal guilt without the discomfort of challenging anything. We'll call it the fantasy of post-racial America. We'll call it visible invisibility," Peralta read.

He related back to one of his visits to the Spencer Museum of Art, where he found their exhibitions lacking in diversity.

"The exhibition as a whole was not exactly conducive to a congratulatory or even so much as an affirmative disposition. For one, I found it unsettling that even in the company of my undeniably well-meaning hosts on the visit to the Spencer Museum, references to the exhibition were laced with what I can only call the, 'Look at us, we're inclusive' ethic of relationality," he said.

In relation to Harmonia Rosales' paintings in her exhibition at UCSB's Art, Architecture & Design (AD&A) Museum, titled "Entwined" – as she combines representations from both ancient

Greek and Yoruba mythologies – Peralta said the metaphor of entwining fabrics between the two cultures in conversation with each other represents the colonial and colonized.

"The centering of fabric and textile as a cornerstone visual motif of Rosales' paintings ... holds out the prospect of an economy of exchange in which the distribution of adornment and access to adornment is understood as deeply rooted in the cultural histories of the Black Atlantic," he said. "Can we imagine a world where instead of Indigenous and Black labor and suffering being transmitted into the clock that graded Renaissance Baroque and enlightenment shoulders, Black and Brown bodies were securely and lusciously draped in that cloth?"

Peralta said the field of classicism is currently increasing its work in reviewing religious practices across the Afro-Atlantic diaspora throughout history and studying the surviving cultural and religious practices.

The transportation of slaves across the Middle Passage introduced different cultural and religious practices to the Atlantic, according to Peralta. He discussed how slavery may have influenced religion and how experiences in slavery became

the foundation for enslaved women's religious cultures, forming a "triple consciousness," an awareness of their identified positions as women, slaves and caretakers.

He examined the concept of triple consciousness through Rosales' painting, "Migration of the Gods." He identified the layers of consciousness through the animate human and nonhuman entities in the painting – the animate presence of water as something with a will of its own and the historical consciousness of the human beings migrating alongside their gods. Peralta notes how Rosales portrays time in her art as a representation of classicism.

"[The painting] is an exemplification of classicism – not just classicism in the sense of value, but classicism as a technology for manipulating time because even as it comments on the pasts of the Middle Passage, the painting kinetically propels the past of that passage into a future," Peralta said.

The Myth, Religion and Race lecture series will continue on Feb. 24 with an online lecture by Elizabeth Pérez titled "Decolonizing the Orishas: Harmonia Rosales & the Un-Whitewashing of Black Atlantic Divinity." The lecture series accompanies Rosales' exhibit in the AD&A Museum.

## ROXANE GAY

Continued from p.1

discourse for people who look like me – for queer people, Black people, Black women and women more broadly. I try to take that responsibility as seriously as I can without letting it control who I am or what I do, because I am so much more than my work."

Gay's 2017 book, "Hunger: A Memoir of (My) Body," detailed her personal trauma as a victim of sexual violence, as well as her relationship with her body and her

weight. Gay said the challenges that she faced in writing such a personal and vulnerable book delayed its publishing date for nearly two years.

"I knew I was going to have to display a level of vulnerability that made me profoundly uncomfortable, so I dragged my heels for quite some time, and the book ended up being delayed by almost two years because of that," Gay said.

"But when I was finally ready to write it, I just told myself what I always tell myself when I write, which is that 'no one's gonna read my work, so it doesn't matter what I put on the page.' It was just difficult, but I also had very firm boundaries about what I would and would not share, and I maintained those boundaries as best I could," she said.

In "Hunger," Gay writes that she prefers the word "victim" over

"survivor" when speaking about the sexual violence she faced in order to emphasize the gravity of the trauma. Gay told the Nexus that she feels it's important to recognize the pain in those experiences.

"I think it's important for people to be able to acknowledge the ways in which they have suffered while also making clear that that's not the totality of who they are and how they see the world," Gay said. "I hope that my work lets people

know that it's okay to name your trauma and how it has affected you and how it has reshaped you in unexpected ways."

Gay also emphasized the sense of empowerment and gratification that she receives from readers' positive responses and interactions with her work.

"It's like a message in a bottle, and you never know where that bottle is going to end up," she said. "[The fact that it] ends up in the

hearts and minds of so many is gratifying and has only encouraged me to work harder and to do more and use my reach such as it may be to support as many people as I can in my work."

Gay will be speaking at The Granada Theatre on Feb. 25 at 7:30 p.m. UCSB students can attend the event for free if they present their Access Card, and the general public can attend by purchasing tickets.

# Black Culture, Past Celebrated This Month



More Changes in BSU Case;  
 Nine Charged on 30 Counts

BSU Takeover of North Hall

**Barricading A Building, Building A Department**

## Armchair QB



Joe Burrow couldn't provide the necessary spark to propel the Bengals past the Rams. Would you look at that, maybe they should've drafted a lineman after that Super Bowl performance.

## SPORTS

## UCSB Athletics

Many UCSB women's players came out victorious in their singles matches, but none were more dominant than sophomore Camille Kiss, who won in straight sets, not dropping a game in each set and winning by 6-0 and 6-0.

## UCSB's Black Alumni Are Thriving in the NBA

Garret Harcourt  
Sports Editor

Throughout the years, UC Santa Barbara has produced professional basketball players, including Black athletes who went on to play in the NBA.

In 2012, guard and forward Orlando Johnson was drafted out of UCSB in the second-round pick No. 6 of the NBA draft to the Sacramento Kings.

Then, in the same season, James Nunnally went undrafted to the Philadelphia 76ers and most recently played for the New Orleans Pelicans in the 2020-21 season. Although he is out of the NBA at the moment, Nunnally is still playing professionally overseas for the Maccabi Tel Aviv Basketball Club.

In the 2015 NBA draft, Alan Williams was the next to go

undrafted into the NBA, making his way onto the Phoenix Suns' roster. Williams was last on the Brooklyn Nets in the 2018-19 season and is now also overseas playing for Lokomotiv Kuban.

The two most recent UCSB alumni in the NBA are the only current players active in the league. Gabe Vincent and JaQuori McLaughlin are both guards in the NBA who came from successful seasons at UCSB.

Coming into UCSB out of Stockton, California, Vincent was stellar as a freshman, winning the 2015 Big West Freshman of the Year while averaging 10 points per game and shooting 42% from the field. The accolades continued to roll in for Vincent during his four years playing at UCSB, as he was a 2016 All-Big West Honorable Mention, a 2017 Academic All-Big West and a

2018 Second Team All-Big West to cap off his UCSB career.

Although Vincent piled up the accolades during his time at UCSB, it did not lead to him being drafted into the NBA. So, he was picked up as a free agent by the Miami Heat on a two-way contract with their G League-affiliated team.

In the G League, Vincent thrived in his second year, averaging 23 points per game, shooting 47% from the field. This earned Vincent a call up to the Miami Heat, where he provided a decent stat line off the bench averaging 5 points a game and shooting 31% from the three. This current NBA season, Vincent has stepped up big for the Heat, being a huge contributor averaging 9 points per game, 3 assists and 24 minutes per game.

Not only that, but Vincent also

competed in the Olympic games with Nigeria, being an intricate member of the team's lineup.

The most recent NBA player from UCSB, McLaughlin, had a different path to UCSB. Being the 93rd best player in the nation coming out of high school, McLaughlin chose to go to a bigger program, Oregon State. Holding 13 school records and being named an Associated Press First-Team All-State twice, McLaughlin was expected to contribute huge to Oregon State and ended up getting numerous awards his redshirt freshman season.

After an outstanding freshman campaign, 6 games into his sophomore year, McLaughlin decided to transfer to UCSB. Progressively getting better every season during his third and final year at UCSB, McLaughlin averaged 16 points per game, 5 assists and 1.5 steals. This stat line was enough for the point guard to earn the Big West Conference player of the Year and the Big West Tournament MVP, which was the first time a player won both since 2012.

UCSB set new precedents with McLaughlin as their point guard, setting records for consecutive wins and consecutive conference wins, and earned them an NCAA tournament bid.

In the end, McLaughlin remained undrafted by the NBA teams and ended up signing a two-way contract with the Dallas Mavericks. Although he hasn't featured much in their games, McLaughlin is still a rookie and could follow the same path as Vincent, featuring for Dallas's G League team for a couple of years.

All in all, the Black athletes to come out of UCSB's basketball program have generated great success at the next level and are more than deserving to get recognition this Black History Month.



Daily Nexus File Photo



Courtesy of Wikimedia Commons

## UCSB's Major League Baseball Legacies

Preston Espar  
Sports Editor

Although UC Santa Barbara is known by most as a top research university, there have been multiple alumni of the school who have made their mark on the world through athletics. This is especially true when it comes to baseball, as there are numerous professional players who once called Isla Vista home. This Black History Month, the Daily Nexus is celebrating Black professional athletes who attended and played for UCSB.

According to Baseball Almanac, there have been three Black MLB players who played college ball for the Gauchos. Erik Johnson, Quinn Mack and Dillon Tate all worked their way up the minor league ladder to make it to the big leagues.

While putting in solid years for the Gauchos, Johnson was drafted in the 27th round of the 1986 MLB June Amateur Draft by the New York Yankees. However, Johnson stayed in college for another year to increase his draft stock.

In the next year's draft, Johnson was taken in the 18th round by the San Francisco Giants.

Johnson spent most of his career in the minor leagues, playing 10 seasons trying to achieve his dream of playing in the MLB. In 1993 and 1994, his wish came true as he was called up for a total of nine games. During his time in the major leagues, Johnson got a total of 4 hits, including 2 doubles, and was able to score 1 run. After a successful and lengthy minor career, Johnson is now the EJ Sports founder and president/director of baseball player development.

After playing for UCSB, Mack went undrafted but was able to catch the eye of MLB scouts. After starting in Single-A in 1987, Mack made his MLB debut in 1994 for the Seattle Mariners.

In his five games for the Mariners, Mack was able to get 5 total hits – 3 of them doubles. Mack was also able to score once and steal 2 bases. After being sent back down to the minors, Mack continued his professional career and even had a short stint playing in Mexico.

Tate is by far the most

successful Black athlete to ever play baseball for the UCSB Gauchos as a pitcher. After an extremely successful college career, Tate was considered one of the top prospects in the upcoming MLB Draft. In the 2015 MLB June Amateur Draft, Tate was selected fourth overall by the Texas Rangers.

After starting in the Rangers' minor league system, Tate was then traded to the Yankees in 2016. Two years later, Tate was traded again, this time to the Baltimore Orioles.

It was with the Orioles that Tate made

his major league debut. In 2019, Tate made his MLB debut and pitched 21 innings. He finished the year with a 0-2 record and a 6.43 E.R.A. In 2020, Tate got his first win and finished the year with a 1-1 record. Tate pitched 16.2 innings and had an E.R.A of 3.24. In 2021, Tate saw the most playing time of his young MLB career. In 67.2 innings pitched, Tate finished with an E.R.A of 4.39 and was able to strike out a career-high 49 batters. In 2022, Tate will suit up for the Orioles again as he builds on his career.



Daily Nexus File Photo

## UCSB Tennis Shows Their Quality on the Court

Abigail Monti  
Staff Writer

The month of February started off with a tough draw for the UC Santa Barbara women's tennis team, as they fell to a tough UCLA team by a score of 4-0.

In the matches, UCLA won by large margins against all UCSB opponents, with the exception of UCSB's freshman Filippa Bruu-Syversen. In her match, Bruu-Syversen won in straight sets by a score of 6-3 in the first set and 4-3 in the second set.

In the women's next match, they took a commanding 6-1 victory over the University of San Francisco. The first doubles match was won with a score of 6-2 by UCSB senior Shakhnoza Khatamova and graduate Elizaveta Volodko, and the other doubles victory came by a score of 7-5 with UCSB freshman Amelia Honer and junior Kira Reuter being the victorious pairing.

Many UCSB women's players came out victorious in their singles matches, but none were more dominant than sophomore Camille Kiss, who won in

straight sets, not dropping a game in each set and winning by 6-0 and 6-0.

As for the UCSB men's tennis team, they started out in February with back-to-back victories.

Their first victory was against the University of Texas at San Antonio by a score of 6-1. The Gaucho duo of sophomore Phillip Jordan and sophomore Kai Brady managed to pull off a 6-0 victory, while UCSB freshman Gianluca Brunkow and sophomore Pablo Masjuan managed a narrow 7-6 victory with a 7-2 win in the tiebreak.

As for the singles, many of the Gauchos took victories, but the most impressive came from Brunkow, who managed to win in straight sets while only dropping 4 games within the 2 sets.

The Gauchos' following match was against Pacific University in which they had one of their most complete performances en route to a 7-0 victory. In this series, the Gauchos managed to win every single one of their matches with only 1 match losing 1 set to Pacific. In the doubles matches,

the Gaucho partners managed to lose just 7 games across 3 matches in their sweep of Pacific.

In the following match versus San Diego State University, the Gauchos stayed hot by winning the match 4-2 behind equally strong doubles and singles performances. Brunkow and Brady stayed hot, winning their doubles matches and winning their singles matches in straight sets.

Their most recent match came against a talented University of

San Diego team that pulled off the lopsided 6-1 match victory. There were only 2 wins on the Gauchos' side, one from the duo of Brady and Jordan, then one from Brunkow in the singles match. Jordan lost one of his first singles matches to the talented August Holmgren, who is currently ranked No. 7 in the nation.

Altogether, both UCSB tennis squads will look to continue their recent streak of wins as they head closer to their league matches and play



Courtesy of Morgan Simon

# ARTSWEEK

## Record Recap: Celebrating Black Talent and Artistry in American Pop Culture

Artsweek Staff

From music to cinema, Black Americans have shaped and influenced pop culture – and their contributions have been both lauded and overlooked. Here are Artsweek’s featured picks celebrating how Black Americans’ talent and artistry have left their impact on American pop culture!

### Janelle Monáe’s Futuristic Music Making

Janelle Monáe’s debut album “The ArchAndroid” introduced us to her alter-ego, Cindi Mayweather. In it, Monáe takes the listener on a sonic journey combining pop, funk, soul, R&B, psychedelic rock and more, using a futuristic sci-fi landscape where she’s depicted as a robot as an allegory to her experience as a Black woman in America. The debut contains a perfect blend of upbeat anthems (“Faster,” “Locked Inside,” “Cold War”), poetry-like rap songs (“Dance or Die,” “Tightrope”) and songs that are more like experiences with gorgeous strings (both overtures, “Neon Valley Street,” “BaBopByeYa”). It’s an incredible feat that she replicated this genius with the album’s follow-up, “The Electric Lady,” which continues Mayweather’s story with a looser side. On her most recent endeavor, Monáe opts instead for more contemporary pop. Mayweather isn’t lost forever, but this time, Monáe is dropping the act slightly and writing music about her own being as a “Dirty Computer.”

The album, along with a corresponding movie, tells Monáe’s story clearer than ever before with songs about her sexuality (“Pynk,” “Make Me Feel”), tunes about dancing against the backdrop of a decaying world (“Crazy, Classic, Life,” “Screwed”) and ones about being a messy human (“So Afraid,” “Don’t Judge Me”). With a laser focus, Monáe brings to light issues most wouldn’t think about, with worldbuilding and genre-mixing skills that make her one of the greatest artists of the 2010s. “You see my color before my vision,” she sings on the “Dirty Computer” closer, “Americans.” “Sometimes I wonder if you were blind / Would that help you make a better decision?”

– Sam Franzini

### The Advent of Jazz

When it comes to Black influences on music, the genre of jazz is one of the most important musical developments that have been heavily influenced by and created through Black artistry. Jazz and blues were pioneered during a time of segregation, and as Black musicians like W. C. Handy and Jelly Roll Morton struggled to record and distribute their music among the white population, all-white bands were given these opportunities easily.

Additionally, the only platform for Black musicians to perform on was often minstrel shows, which degraded the quality of the music and made it hard for jazz to emerge as a serious genre of music. White musicians such as Chet Baker and Bix Beiderbecke profited off of bringing jazz to the white, middle-class population, while the Black artists who created the genre were often left behind. Jazz, which has, in turn, inspired the genres of rock ‘n’ roll, R&B and soul, was



HANNAH APPEL / DAILY NEXUS

born from a place of struggle and grief that transformed into a vibrant art form, and it is important to recognize its history and the importance of its African American influence.

– Eleuthera Wang

### Hattie McDaniel Becomes the First Black Person To Win an Academy Award in 1940

Born in Wichita, Kansas, in 1893 to two former slaves, Hattie McDaniel was a Black actress and singer who became the first Black person to be nominated for and receive an Oscar for her portrayal of Mammy in the extremely successful and renowned historical film, “Gone with the Wind.”

Based on Margaret Mitchell’s novel of the same name that takes place in Civil War-era Georgia, “Gone with the Wind” premiered in 1939 to rave reviews, but McDaniel, who won the award for Best Actress in a Supporting Role at the 12th annual Academy Awards, was unable to attend the award ceremony with the rest of the cast due to Jim Crow laws that were still in effect in California. In her moving acceptance speech, McDaniel said, “I shall always hold it as a beacon for anything I may be able to do in the future. I sincerely hope that I shall always be a credit to my race and the motion picture industry.” An immensely polished and gifted performer, McDaniel appeared

in over 300 films throughout her career and was inducted into the Black Filmmakers Hall of Fame in 1975.

– Sunidhi Sridhar

### White Musician Elvis Presley Gets Credit for Big Mama Thornton’s 1952 “Hound Dog”

As one of the most popular and recognizable tracks in rock ‘n’ roll icon Elvis Presley’s discography, not many people are aware that “Hound Dog” – a swinging, jazzy number released in 1956, – was originally recorded by Black R&B singer Big Mama Thornton. Born in Alabama in 1926, Thornton signed a contract with Peacock Records in 1951 and met songwriting partners Jerry Leiber and Michael Stoller the following year. The pair penned and composed the tune with Thornton’s bluesy, commanding voice, and “Hound Dog” landed at the top of the R&B charts as well as spawned several covers.

When Presley re-recorded the song in 1956, however, his version generated much more acclaim and revenue than that of Thornton’s. His appropriation of Black music highlights the prestige and prosperity that has been disproportionately afforded to white musicians at the expense of Black musicians throughout the history of American pop culture.

– Sunidhi Sridhar

### Lauryn Hill’s “The Miseducation of Lauryn Hill”

Despite only having one studio album, Lauryn Hill is regarded as one of the best female rappers of all time. Beginning her music career as a member of the ‘90s hip-hop group Fugees, Hill became a musical force with her lyrical flow and genre blending. Her 1998 critically acclaimed debut album, “The Miseducation of Lauryn Hill,” combined genres of hip-hop, reggae, R&B and doo-wop. She received 10 Grammy Awards nominations for the album and won five of them.

“The Miseducation of Lauryn Hill” became the first hip-hop album to win the Album of the Year Award, and Hill became the first female rapper to win the Best New Artist Award. Hill not only opened the door for women in the hip-hop and rap scene but also revived the genre. Her use of combining singing with rapping is notable as a precursor to the popular, melodic rap form seen in the hip-hop scene today. With rappers such as Kanye West, JAY-Z, Missy Elliott, Nicki Minaj and more citing Hill as an influence, Hill’s influence on hip-hop is unparalleled.

– Marisol Cruz

### Tyler, the Creator’s Carefree Expressions

Launching onto the music scene as the de-facto leader of hip-hop collective Odd Future in the 2010s, Tyler, the Creator has always been pushing artistic boundaries and freely expressing himself without caring what others think. His 2017 album “Flower Boy,” in particular, saw a blooming of Tyler, with a more polished sound and lyrics opening up about his vulnerabilities and sexuality. In 2019, Grammy-winning “IGOR” tells a story of heartbreak, with Tyler caught in the middle of it. Fusing pop, R&B and soul, Tyler showcases his ingenuity in storytelling and music production as he sings

about how the man he fell for is in love with his ex-girlfriend.

Tyler is truly a creative and does not restrict himself to simply music-making. He directs his own music videos, had his own TV show and is a fashion icon. The Odd Future donut letter logo was everywhere in the 2010s, and his transition from skater street style to his current preppy “suave grandpa” style has been one to watch. With his own fashion brands – Golf Wang and Golf le Fleur – to collaborations with Converse, Lacoste and Louis Vuitton, he has cemented himself as a force in fashion. Tyler ultimately refuses to be boxed in and creatively expresses himself in any way he wants to, and he assures his fans to do the same: “Tell these black kids they could be who they are / Dye your hair blue, shit, I’ll do it too.”

– Marisol Cruz

### Frank Ocean as a Trailblazer

Frank Ocean has reached icon status, shaping the genre of alternative R&B and stamping his influence on current artists today. Starting out as a member of hip-hop collective Odd Future, Ocean began releasing solo music with his 2011 mixtape “Nostalgia, Ultra.” His 2012 album “channel ORANGE” solidified Frank as a musical force of nature. The album entails a genre-bending blend of neo-soul, funk, R&B and hip-hop sound with different, unique storylines for each track that still manage to be fleshed out and feel personal.

The release of the radio-themed album was also accompanied by an open letter on Tumblr penned by Ocean revealing that his first love was with a man. The letter ushered in both support and hate, especially within the R&B and hip-hop scene. He followed up the album with the critically acclaimed “Blonde” in 2016, a career-defining abstract and experimental album with lush instrumentation accompanied by lyrics of heartbreak, loss and sexuality. While Frank

hasn’t dropped an album since “Blonde,” he has dropped an array of singles and also started his own luxury company Homer. His influence can be seen all over the current state of R&B and hip-hop today. Newer artists like BROCKHAMPTON’s Kevin Abstract and Lil Nas X have credited Ocean with opening the door for queer artists of color to express themselves.

– Marisol Cruz

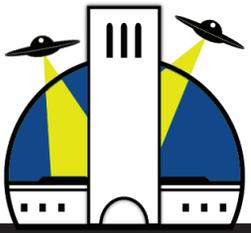
### Little Simz’s “Sometimes I Might Be Introvert”

Little Simz’s “Sometimes I Might Be Introvert” effectively became an instant classic when it dropped less than a year ago, on Sept. 3 in 2021. From its behemoth opening track “Introvert” to the more subdued but incredibly effective closer “Miss Understood,” the 19 tracks of S.I.M.B.I. cover soundscapes and lyrical topics as diverse as the very city of London Simz grew up in. With instrumental palettes ranging from dramatic orchestral arrangements to stripped-down rap-ballads, from Afrobeat to upbeat soul – and even incorporating robotic autotune flows over acid drums followed by ‘80s disco – Simz somehow blends together all these styles with her equally creative lyrics and flawless delivery.

Whether it be rapping about her estranged relationship with her father, the heartfelt diary entry to her older sister, the constant “introvert” war inside her or the hard drive full of classics in her attic, Simz does not miss once on the hour and five minutes of runtime this album blesses us with. In an industry dominated by men and incredibly concentrated in the United States, Simz’s ability to artistically topple anything in recent memory – on top of being released within a week of two goliaths, Ye’s Donda and Drake’s Certified Lover Boy, both of which it floors – is a feat that will surely go down in the musical history books.

– Adam Majcher

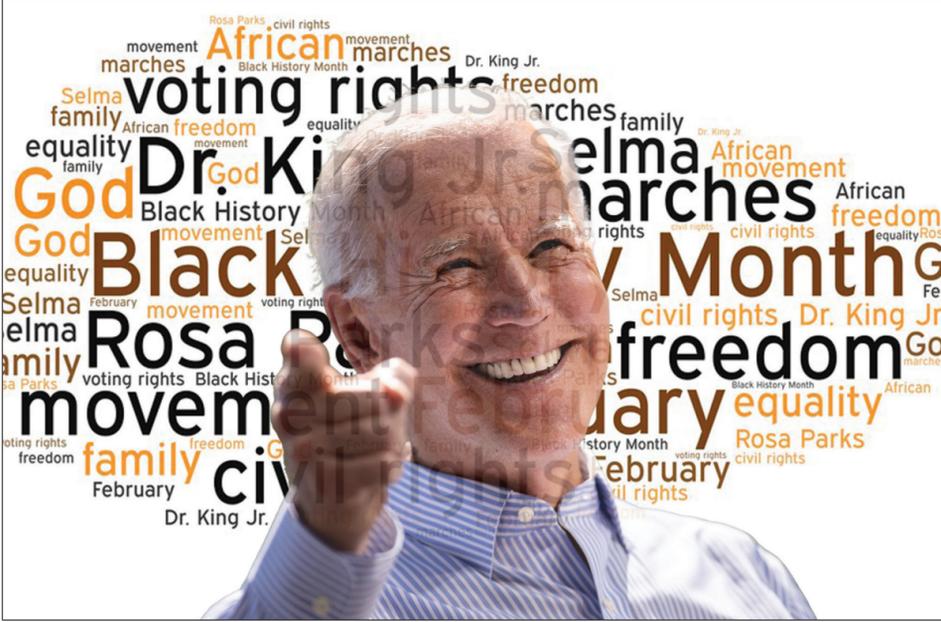
From music to cinema, Black Americans have shaped and influenced pop culture – and their contributions have been both lauded and overlooked.



# NEXUSTENTIALISM

It's Satire, Stupid.

## Top 5 Ways White People Made Black History Month All About Them



NATALIE KOTHERGIRLS / DAILY NEXUS

Dick H. Edd  
*Some Guy We Found*

It's that time of year again! Ever since white people found out what the word "reclaim" means, the group has been itching to find something that they can take back for themselves. This time, they've set their sights on Black History Month. Despite backlash from literally everyone, white people nevertheless persist. Cries dissipated from the Black community, echoing "can we have just one thing?" to which White Man Supreme, Joe Biden himself, responded in a press release. It read:



No <3

### President Joe Biden

Now that white people have recolonized all 12 months, here are our Top 5 ways that white people have been a little extra white this Black History Month.

#### The Super Bowl

America! Sports! Go get that ball! What's whiter than throwing a few 'dogs on the 'cue and watching the big boys

on the television toss around the pigskin? This Superbowl Sunday, Americans basked in the beautifully American tradition while forgetting about everything else, including that silly fella Colin Kaepernick from way back six years ago. Who needs him when you have "The Star-Spangled Banner"?

#### President's Day / George Washington's Birthday / Abraham Lincoln's Birthday

Thank goodness for these guys! Where would we be without Big Georgie and Abe Lincoln? These Professional White Guys have brought whiteness to a whole new level, claiming their own celebrations during Black History Month! How impressive! And who could forget about the other 43 white guys staking their white-man claim on February in the form of President's Day?

#### Picking the Shortest Month Possible

Nexustentialism actually managed to finagle some exclusive audio content from Gerald Ford and his goonies who formally instituted Black History Month way back in 1976! Ford was recorded to have said "You're sure February is the shortest? There's not one with,

like, 20 days?" before agreeing to give February the title of Black History Month. History is neat, right?

#### The Abandonment of the BLM Highlight on an Instagram Profile

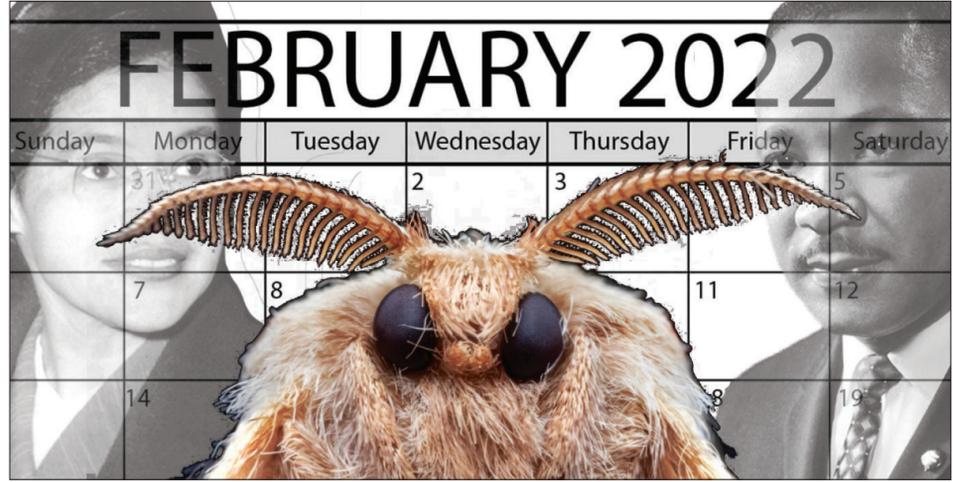
As white people everywhere are posting their Galentine's Day pics on the 'gram, they're sure to stumble across that pesky old Black Lives Matter story highlight. You know, the one they haven't posted on since June 2020 but are afraid of deleting out of fear of seeming racist. Call that an inclusivity win!

#### Joe Biden's Cat Adoption

Slay pussy king! While Mr. White could be doing any number of things to help Black Americans - like decriminalizing marijuana usage, canceling student debt, abolishing the police, instituting reparations or addressing the inherent inequity between Black Americans and white Americans in the areas of education, healthcare, career opportunity, wealth, housing and pretty much everything else - you have to admit, Willow is so darn cute!

*Dick H. Edd is a snowflake.*

## Entomology Department Really Excited for Black History Moth



AWIESSASS / DAILY NEXUS

A. Weissass  
*Nexustentialism Editor*

UC Santa Barbara's relatively quiet entomology department has recently exhibited an uncommon bit of excitement in the wake of the discovery of a rare species of the family Arctiidae: the Black History Moth. A representative from the entomology department, Ms. En D'Pointe, contacted the Nexus with this news after receiving an internal memo regarding celebrations throughout the month of February.

"All those emails said that the department was celebrating diversity for Black History Moth. I assume they are talking about biodiversity," Ms. En D'Pointe said, excitedly.

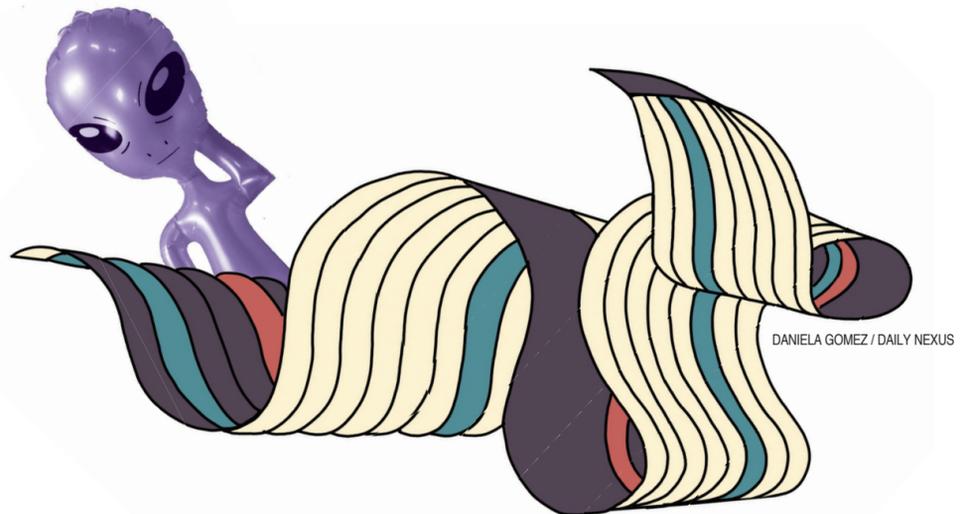
While the rest of UCSB is painfully aware that this "discovery" has to have been the result of some typo somewhere within the entomology department, no one within the university has the heart to let down those little insect scholars. They already have so little.

"I just think we should let them have this," third-year Jake Kay said. "I mean they study bugs, they really don't have much, and they have their little hearts set on this."

Other students, though, are opposed to letting these moth-based delusions continue on any further. Sidney Johnson, a concerned second-year, couldn't help but wonder what the fuck a Black History Moth would even be if it were discovered. "Is the moth supposed to have some kind of expert knowledge of Black History, or is it just named that?" asked Johnson. "It just seems like they can't be that stupid to think that there would be celebrations and university-wide emails regarding a moth."

You would think that might be true, but the entomology department still has a mixer on the books to celebrate those interested in the Black History Moth scheduled for this Friday. We here at the Nexus will be covering the event closely.

*A. Weissass has nothing else to add.*



DANIELA GOMEZ / DAILY NEXUS

## DAILY NEXUS ART & COMICS



1) DR. MAE C. JEMISON; 2) REBECCA LEE CRUMPLER; 3) DR. DANIEL HALE WILLIAMS; 4) DR. JAMES MCCUNE SMITH; 5) MARY ELIZA MAHONEY; 6) DR. GEORGE CLEVELAND HALL; 7) DR. CHARLES DEWITT WATTS; 8) DR. WILLIAM AUGUSTUS HINTON; 9) BIDDY MASON; 10) DR. NATHAN FRANCIS MOSSELL; 11) DR. AUSTIN MAURICE CURTIS, SR.; 12) DR. CHARLES RICHARD DREW

LUCA DISBROW / DAILY NEXUS

# ON THE MENU

## Black-Owned Restaurants in Santa Barbara

Michelle Lee  
On the Menu Editor  
Dominique D'Lima  
Reporter

Food is a bridge – it allows people to connect with their culture and also, momentarily, immerse themselves in cultures other than their own. Living in Santa Barbara, we are lucky to have access to a variety of dining establishments that offer a vast array of cultural cuisines. In honor of Black History Month, we would like to take a moment to highlight a few Black-owned restaurants and food businesses in the Santa Barbara area.

### Gypsy Hill Bakery

Gypsy Hill Bakery is a pop-up, artisanal bakery that embraces the fresh, local produce of Santa Barbara. Founded by London-born chef Sandra Adu Zelli, Gypsy Hill combines Adu Zelli's childhood memories of picking organic produce in the English countryside with her years of experience working with renowned chefs and restaurateurs. Visit their Instagram to stay updated on their menu, which changes biweekly on Mondays!

### Petit Valentien

Located in downtown Santa Barbara's La Arcada Plaza, Petit Valentien is a French and Ethiopian restaurant co-owned by Ethiopian-born chef, Serkaddis Alemu. Serving French cuisine during the week and the evenings, and Ethiopian cuisine for weekend brunch (11:30 a.m. - 2:30 p.m.), Petit Valentien offers diners a unique culinary experience. Treat yourself to some veal Milanese with warm brie and prosciutto for dinner or Ye'misir Wat (Ethiopian spiced red lentils) and Ye'doro

Wat (Ethiopian chicken stew) for your next Sunday brunch.

### Embermill

Embermill is a Caribbean Creole restaurant founded by Chef Harold Welch, who was born in Barbados and came to Santa Barbara over 25 years ago. Embermill is perfect for the adventurous eater while also accommodating a range of dietary restrictions. While their original State Street location has closed, according to Welch, Embermill is in the process of relocating and reconceptualizing its menu, placing a greater emphasis on vegetarian cuisine. Until a new location is established, Embermill will be launching weekly menus on its Instagram and website and taking orders on a home-delivery basis.

### Cristy's Cookies

Founded by licensed baker Cristy Adams, Cristy's Cookies is a Black-woman-owned, home-based bakery. As the name suggests, Cristy's Cookies is known for their cookies, but they also make a variety of other sweet treats such as cakes, brownies, cupcakes, lemon bars and even apple jam. Cristy's Cookies offers delivery to most parts of Santa Barbara – check out their Instagram account to keep up with their latest menu items and pop-up; to place an order, text 805-570-0094.

### Té 's Tees

Té 's Tees is a home-based bakery that specializes in cupcakes, featuring unique and diverse flavors such as lemon raspberry, snickers and angel food. They are completely self-taught and home-based, and have been serving customers in Santa Barbara for over five years.

Follow their Instagram to see their delicious treats and keep up with their new creations, and visit their website to get in contact!

### Mylestone BBQ

Run by Charles Myles, Mylestone BBQ has a simple menu that includes tri-tip, chicken legs, ribs and sides, and uses a preorder pickup and delivery business model. Myles wishes to share some of the food he grew up with and that aligns with the good times in his younger years, providing that same feeling to others through food. Additionally, they sell their spice blends on their website, where you can also order their food for pickup. Check out their Instagram for more information and to see their current menu!

### Simply Marvelous BBQ Catering

Simply Marvelous BBQ Catering is run by Steph Franklin, who has fused styles from the U.S., Mexico and the Caribbean into his own unique spice blends. Their catering menu includes up to three meat choices, with options ranging from ribs to pulled pork to chicken, and two sides and dinner rolls. They also sell rubs for those who want to try making their own at home. Visit their website to buy these products or order their catering!

From Ethiopian food to barbecue to pastries, these Black-owned food establishments are perfect for your next dinner outing or quick bite. With that being said, supporting Black-owned restaurants is one way you can celebrate Black History Month, but by no means is it the only or best way – we must remember to uplift Black voices and advocate for systemic change.



AUDREY KENYON / DAILY NEXUS

## Reframing Health Standards

Stephanie Gerson  
Asst. On the Menu Editor

Why is the epitome of health always depicted as a thin white woman eating a salad? Why can't we shift this image to include people enjoying their cultural foods, honoring their hunger cues, loving their bodies at all stages and not changing every single aspect of their lives to be healthy?

While it's something that people don't think about often, the "standards" for healthy eating and living are inherently whitewashed. Creating a more inclusive and diverse space to discuss nutrition can be challenging and requires structural changes to many aspects of health and wellness. Additionally, it does not mean that making Oprah Winfrey the spokesperson for Weight Watchers has ended racism in the wellness industry. We must take a step further than celebrity endorsements and focus on dismantling the decades-old standards for health.

The concept of body mass index (BMI) has been used against Black people to categorize the majority of the Black population as overweight, which, in turn, causes us to demonize their cultural foods. In an article for The Washington Post, Carly Stern notes that the BMI scale was created by, you guessed it, a white guy named Lambert Adolphe Jacques Quetelet around 200 years ago. The scale was created from a sample of white men in order to determine the height and weight

of the "average" man. Since the sample used was not nearly diverse enough, the scale does not account for the different body types and set weights of people of color.

Stern's article also dives into the state of the BMI scale today. Fatima Cody Stanford, a physician-scientist at Massachusetts General Hospital and Harvard Medical School, and her team have suggested adjustments to the BMI scale that would accommodate for different body types dependent on "racial and ethnic variation." By using data from a health examination survey that took place between 1999 and 2016, Stanford determined that BMI cut points, the rationale used to determine the weight zone under which someone falls, are lower for Black, white and Latino men. Thresholds for Black women are higher, but the cut points for Latinas and white women are also lower. There is still much discourse on whether BMI should be modified or eliminated as a measuring tool of health from the health care system entirely.

Knowing that white people created these standard measures of health and dominate the medical field, it is no surprise that cultural foods, especially those from Black cultures, are criticized for being "unhealthy." Now, Black creators and health professionals are challenging these racist frameworks and changing how we discuss health and wellness in a way that is inclusive for all people.

Dr. Kera Nyemb-Diop, also known as @black.nutritionist

on Instagram, empowers the Black community through her nutritionist practice. Nyemb-Diop is a nutrition expert and food activist as well as the founder and CEO of "The Black Nutritionist," a culturally relevant nutrition platform that empowers Black women on how to better nurture their bodies by letting go of food guilt and shame. The main message behind her social media presence, and her practice, is "Decolonize Your Plate." In order to decolonize your plate, you have to reject the Eurocentric "healthy" foods that are pushed upon us everyday and embrace cultural foods that both nourish your body and soul. One of the main issues in the nutrition space is that people of color struggle with finding professionals that look like them or share the same culture. We need more people of color in this space who will not prescribe a nutrition program of kale and green juice but one that is sustainable and tailored to accommodate for many different cultural backgrounds.

We cannot keep pitting cultural foods against Eurocentric food, all while neglecting other inequities that people of color might face such as access to affordable and fresh food. This brings us back to the burning question everyone wants to know: What does health look like? I think the answer is that health can be anything you want it to be. Perhaps the most unhealthy thing to do is to shame others for the foods they grew up with and still love.

## Black Food Content Creators

Chace Duma  
On the Menu Editor

The "health and wellness" food space is extremely crowded with vegan accounts, Whole30 accounts, general "healthy eating" accounts and more, to the point that it can be overwhelming. Not only is the space crowded, it's incredibly white, too. With that lack of diversity comes a lack of creativity, which is the most enjoyable part of cooking! Here are some of my favorite Black content creators within the "health and wellness" food space. These creators bring nuance, creativity and fun to a space bogged down by monotony.

### Fit Soul Kitchen

Nancy's Fit Soul Kitchen, an account and blog run by Nancy Odogwu, is another great follow, especially if you're plant-based. First of all, Odogwu is a certified nutritional therapist, so you know she actually knows what she's talking about. Throughout the recipe posts, there are informational posts ranging from gut health, to vegan nutrition guides and so much more.

Beyond her qualifications, her recipes look delicious, easy and most importantly, creative. I find when I'm trying to eat healthier, I tend to fall

into a rut of uncreative, uninspired cooking, which eventually leads to me order Wingstop. These recipes, like her Vegan Lentil and Plantain Pie or Okra Stir Fried with Bulgur Wheat, will keep you inspired and well nourished.

### Clean Foodie Cravings

Clean Foodie Cravings, run by Charlotte Smith, is a fun follow. Many of her recipes are Keto, Low Carb or Whole30, so if you're following one of those diets, this account will be really helpful. She's also the author of One Pot Keto Cooking, a cookbook especially helpful for college students like us who want something easy and delicious for dinner. Smith publishes simple, healthy recipes, like her Liberian Pepper Chicken. She'll introduce you to so many simple, feel-good recipes to build up your healthy-cooking repertoire.

My favorite part about Smith, though, is her personality. It's hard to feel connected to a blogger through their Instagram posts; I often feel like I'm scrolling through the page of a nutritionally responsible robot. Smith has an awesome personality that seems to come off effortlessly in her posts, whether it be the sounds she uses in her videos or the occasional funny post where she's just chatting.

### Murielle Banackissa

I have to include Murielle Banackissa on this list, if not for her beautiful photography alone. Seriously, go to her page and tell me her pictures aren't breathtaking. Banackissa publishes many healthy recipes and veganizes some dessert foods to make them a little healthier. Listen, I don't have to justify her place on this page; it's well deserved on artistry alone and deserves a follow, especially if you're a creative yourself.

Banackissa's "Tip Thursdays" series is another fantastic reason to follow her. "Tip Thursdays" are where she gives advice on food photography, plating and many other aspects of food creativity. Check out Banackissa's account, learn a couple of delicious recipes and become a more artistic cook.

While these three creators are an awesome starting point, please continue to explore the field! Diversity is the most fundamental tenet in the food industry; diversity in flavors, ingredients and perspectives. Pop into the "following" section of any of their Instagram pages and you'll find hundreds of new accounts from diverse, talented perspectives waiting to share their delicious food with you.



Courtesy of Embermill



Courtesy of Gypsy Hill Bakery

# SCIENCE & TECH

## WHEN THE DATA LIES: Implicit Racial Bias Underlies Data Collection and Algorithms

DANIELA GOMEZ / DAILY NEXUS

Sean Crommelin  
Science Editor

In science within academia, which has historically been dominated by white men, the issue of bias has long posed an obstacle to objectivity in fields intending to engage with and answer questions about human beings, such as anthropology, medicine and psychological sciences.

Even the most innocent and well-intentioned of people fall prey to their own unconscious biases. The nature of human sociality makes it incredibly tempting to place greater stock in those similar to you – often to the detriment or neglect of others.

Take in-group and out-group bias: Young children themselves have been seen withholding help from those who victimize people in their in-group, while assisting with little hesitation those who wreak havoc on people outside of their in-group.

More broadly, the observed tendency toddlers have to preferentially help those in

their in-group when resources are scarce serves as another embodiment of bias.

One broader and structural example of bias in academia is seen in the oversampling of American college students – who tend to be white – in psychological studies.

This was brought to light and acknowledged as an issue in 2010, more than a decade ago. Then, anthropologist Joe Henrich and psychologists Steven Heine and Ara Norenzayan, researchers with the University of British Columbia, found that undergraduate students from Western, educated, industrialized, rich and democratic (W.E.I.R.D.) societies comprised as much as 80% of participants in studies while making up only 12% of the world population.

But there are more concerns with the fallibility of data collection methods than just within the realm of academics. When data itself is skewed, how do the findings themselves – or even policies and outcomes – get affected by such things?

In the era of big data, when

such information is increasingly of consequence to our daily lives, these questions reign supreme. As data and artificial intelligence is used more and more to delegate decision-making to algorithms and make judgment calls once taken upon by human beings – who we'd be remiss not to acknowledge came with their own prejudices and bias – concerns over how this disproportionately affects minorities, and particularly Black people, are raised with more and more frequency.

Researchers have shown, for instance, that algorithms intended to correct for human bias in dispensing things like loans and mortgages in the U.S. credit market still did very little to close the gap in default rates between white people and Black and Hispanic borrowers.

The fields of medicine and criminology are also often problematic in this regard.

Data linkage in health care, for instance, has been found to decrease quality of care among minorities in general. Linkage, the process in which data from

providers is kept for use in monitoring, planning, research, policy development and other evaluations, is more likely to contain incorrect data or even lack important data among ethnic minorities.

This can be due to things like different naming conventions, a not-unfounded lack of trust in health systems and how data is used and a tendency for minorities to frequent health facilities with relatively poor data quality.

Among Black Americans specifically, an algorithm managing care for 200 million in the U.S. annually has recently come under scrutiny for its tendency to systematically discriminate. According to a study led by a researcher with the UC Berkeley School of Public Health, “at a given risk score, Black patients are considerably sicker than white patients, as evidenced by signs of uncontrolled illnesses.”

In other words, in a scenario wherein Black people and white people were equally sick, the algorithm was significantly less

likely to refer Black people to programs intended to improve their care. Such a disparity is especially egregious since the advent of the COVID-19 pandemic, wherein Black Americans were 2.5 times more likely to be hospitalized from COVID-19 and 1.7 times more likely to die from it than white people.

Similarly, the already incredibly controversial practice of predictive policing has come under fire from many for simply perpetuating racist policing practice.

This is by virtue of the fact that “in numerous jurisdictions, these systems are built on data produced during documented periods of flawed, racially biased, and sometimes unlawful practices and policies,” according to researchers with New York University and Northeastern University.

On campus, many researchers have sought to level this uneven playing field and have taken steps to correct these inequities and issues inherent in data, such as attempting to bring in more

Black students to fields like data science and other disciplines in S.T.E.M.

Initiatives championed by the Center for Black Studies Research at UC Santa Barbara, like Student Engagement and Enrichment in Data Science, aim to establish a “new and student-driven foundation through a data science living and learning community for understanding issues of personal significance through a diverse lens.”

Meanwhile, cross-cultural research has exploded, in large part to address the issues which have arisen from Western academia's preoccupation with W.E.I.R.D. students.

Those in the anthropological sciences have sought to collaborate with others from across the world hoping to gain insight in how circumstance and other contextual characteristics impact human beings and their behavior, whether one is comparing socioeconomic status, geographic location or any number of qualities which impact why people do what they do and act as they do.

## Chumash Heritage National Marine Sanctuary Garners Public Support for Official Designation

Emma Holm-Olsen  
Staff Writer

In 2015, the Northern Chumash Tribal Council in Los Osos nominated a stretch of land between Cambria and Santa Barbara to be officially recognized as a marine sanctuary. The area would “bridge the gap” between the Channel Islands National Marine Sanctuary (NMS) and the Monterey Bay NMS. According to the Environmental Defense Fund, the Chumash Heritage National Marine Sanctuary (CHNMS), as it is to be called, will protect a crucial part of the California coastline. This includes culturally important sites for the Chumash people, valuable oceanographic features and a rich ecosystem containing prime habitat for many species of marine life. While the CHNMS has been on the sanctuary nomination list since 2015, it was announced just in November 2021 that the sanctuary would advance to the designation phase.

One of the people responsible for getting

the NMS to this stage is Congressman Salud Carbajal, representing the 24th district of California, which includes Santa Barbara and San Luis Obispo counties. Carbajal has been involved in the designation process since taking office in 2017, continuing the work his predecessor Congresswoman Lois Capps had been doing.

Over the last five years, Carbajal has worked with other representatives such as Senator Dianne Feinstein, then-Senator Kamala Harris and Senator Alex Padilla on advancing the progress of the CHNMS. Last November, he joined Feinstein and Padilla, as well as the Department of Commerce and the National Oceanic and Atmospheric Administration (NOAA), to officially announce that the NMS would be moving into the designation phase.

The Nexus spoke to NOAA Regional Policy Coordinator Paul Michel, who outlined the typical process of designating a new marine sanctuary and the next steps NOAA will

take in getting the CHNMS designated. Michel said that the designation of new sanctuaries is a process that begins with asking the public for their thoughts on specific aspects of the nomination, such as the proposed sanctuary name, boundaries and possible issues to address. This phase, known as the “scoping phase,” is the first step toward official designation.

It is projected to take about 9 to 10 months for the NOAA to review the comments, the drafted management plan, the proposed regulations and an environmental impact review.

The first round of public commentary closed last month, but there will be a second round of public commentary in about a year.

From start to finish, this process will take about two and a half years, which, while on track and going smoothly so far, Michel acknowledges is a somewhat ambitious timeline. Because the window for public commentary only just

closed, Michel said it is too soon to draw any final conclusions, but he does say that, after having read about 400 responses, there does seem to be a lot of support.

One group which very much supports the designation is the Santa Ynez Band of Chumash Indians, located here in the Santa Barbara area. Tribal Chairman Kenneth Kahn said that “We are proud to support the designation of the Chumash Heritage National Marine Sanctuary.”

As stewards of the environment with strong cultural connections to natural resources, we look forward to working with the NOAA to help manage and protect the sacred sites throughout our beautiful coastline.”

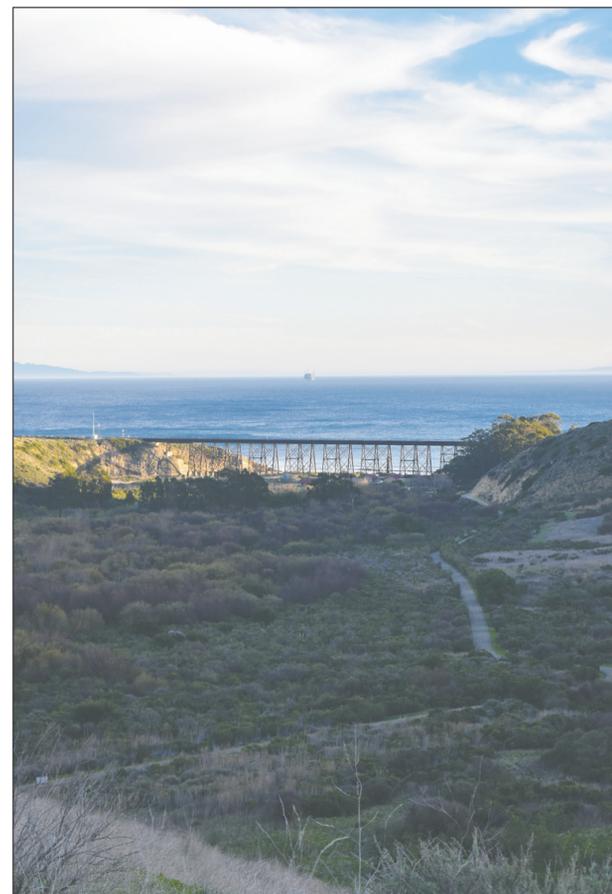
Regarding what would actually be protected, Michel said that this is actually still being determined, but that there are special natural resources, shipwrecks and cultural and Indigenous heritage resources within the planned boundaries of the NMS. He also said that

this sanctuary is important because it will involve Indigenous communities in its management.

Carbajal said that some of the things that the sanctuary would protect are feeding grounds for numerous species of whales and dolphins, sea otter populations and kelp forests – which are all home to vital commercial and recreational fisheries – and that these resources are essential to California's coastal economy.

“I am thrilled the Biden administration has taken this step to protect our coastal areas from further oil and gas drilling and strengthen our state's \$1.9 trillion coastal economy, which is propped up by tourism and commercial fishing,” Carbajal said about the November 2021 announcement.

“Bringing the proposed sanctuary into the designation phase is the result of years of public engagement and I am grateful that we are one step closer to permanently protecting our coastline for future generations to inherit and enjoy.”



SEAN CROMMELIN / DAILY NEXUS

The sanctuary would “bridge the gap” between the Channel Islands National Marine Sanctuary (NMS) and the Monterey Bay NMS, starting near Gaviota and extending northward to Cambria.

# OPINION

## The Effects of Systemic Anti-Blackness in Health Care

Emily Kocis  
Toni Shindler-Ruberg  
*Opinion Editors*

It's no secret that the American health care system is, in the simplest terms, fucked up.

With private insurance costing an annual average of \$5,000 per person, hospital visits that cost an average of \$11,700 (or nearly \$3,000 per night) and medication costs that soar four times higher than in equivalent countries, unequal access to and treatment in the United States health care system is further complicated by gender, racial stereotypes and discrimination.

As two young women, we've faced our share of unsympathetic doctors who want nothing more than to move on to their next patient and the all-too-familiar: "So, maybe this [excruciating pain] is just because you're on your period ... " These dismissals are even more prevalent and common for Black patients and Black women of color.

However, as women who are not part of the Black community, we'll never fully understand the experiences of Black medical professionals and patients, as their experiences within the health care system are further compounded by systemic racial discrimination. We are not trying to speak for the Black community but rather acknowledge and discuss the multitude of other factors that disproportionately affect Black patients – serious issues that need more discussion and examination at a far more nuanced level than what a single article can cover.

It took seven years for Arista Ware II to finally get diagnosed with systemic lupus erythematosus, an autoimmune disease that was causing her body to attack itself. Pregnant with her first child, Adrienne Hibbert found herself unable to find a single photo of a Black woman and child in her white obstetrician's office. At large, Black women continuously face widespread exclusion and dismissal from the American medical system.

Medical education and medical school graduates simply do not reflect the diversity of the patients they treat. A 2015 report estimates that Black medical school applicants have a 34% acceptance rate and only a 5.7% graduation rate, compared to a 47.8% acceptance rate and 58.8% graduation rate for their white peers. The lack of diversity within medical schools impacts hospitals and patient care.

Norma Poll-Hunter from the Association of American Medical Colleges references "research that shows, across all races, patients are more likely to report satisfaction with their care when their doctors look like them. But only 5% of the country's doctors are Black."

Further, less than 5% of the images and illustrations in the textbooks used at top medical schools show dark skin. Early reports showing images of COVID-19-related skin rashes primarily depicted white and light-skinned patients. Dermatological symptoms present differently, depending on the skin's melanin levels.

How can health care providers treat a diverse population if providers are not truly inclusive, information is not being collected and doctors are not properly trained to treat said diverse population in the first place?

On the research and development side of the medical industry, Black women are underrepresented in studies, and research on health conditions that disproportionately affect Black women are given very little federal funding.

Diversifying visual representation in medical literature and training extends beyond inclusivity. This diversification can save lives. The indirect and direct exclusion of diversity within health care, whether at an individual or systemic level, can kill.

What does this mean for the health of Black women in our country today?

While it might be easy to think of these factors at a conceptual level, the reality is that they manifest in a myriad of specific ways that directly and continuously impact the health – and lives – of Black women.

Research by a Harvard University professor of social epidemiology, Nancy Krieger, has found that early life exposure to Jim Crow laws has a direct correlation with an increased presence of breast cancer in Black women decades later. Today, Black women are less likely to be diagnosed with breast cancer but more likely to die from it at a rate 40% higher than that of white women.

Intergenerational trauma also has enormous effects on mental and physical well-being as generations of racist experiences manifest as chronic stress. Indeed, studies show that the inflammatory response triggered by toxic stress is the same inflammation causing chronic conditions like hypertension and dementia – all of which Black women are at a higher risk of having or dying from. The lived experience of violence, as well as videos depicting violence, toward Black people can directly cause stress, anxiety and post-traumatic symptoms in Black viewers. However, due to distrust of the health care system and general lack of access, Black women are half as likely to seek mental health treatment as white women are, often due to systemic disregard.

Stereotypes that paint Black women as stronger than white women, and therefore more resilient to comparable pain, directly impact the degree of seriousness to which they are given proper medical care. In the words of Dr. Kierra King, an OB-GYN, "There have been studies that have revealed that medical students and doctors believe Black people have a higher pain tolerance than non-Black people, which has over time led to them thinking Black people presenting with pain were drug-seeking."

This stereotype is deeply ingrained in medical practice – rooted in the early experimentation of James Marion Sims, widely regarded as the father of gynecology, grew much of his research from forced experimentation on enslaved

Black women without pain medication. This flawed idea that Black people feel less pain is at the very root of the development of women's health care and persists today.

It follows then that Black people are 22% less likely to be prescribed pain medications compared to white people and Black women are three times more likely than white women to die from preventable birth-related complications, holding true across all socioeconomic statuses. These disturbing statistics are the direct result of a medical practice and system in America that perpetuates deeply racist myths of the "thicker skins" of Black Americans.

Again, the issue of Black health and wellness, in regards to the health care industry, is far more complex than what can be covered in a single article. We are presenting these issues as our contribution to what needs to become a larger, universal conversation. Fortunately, conversations are being started, and Black pioneers and advocates continue to change the future of American health care.

Leaders like Patricia Bath, the first Black physician to complete an ophthalmology residency; Beverly Malone, current CEO of the National League of Nursing and the first Black general secretary of the Royal College of Nursing; and Kizzmekia Corbett, a scientist at the forefront of the COVID-19 vaccine development, continue legacies and inspire new generations of change. Illustrator Chidiebere Ibe was the visionary behind the viral illustration of a Black mother and her fetus that circulated social media in December 2021. The number of first-year Black medical students has increased by 21% over the past year – a never-before-seen leap. Organizations like California Black Women's Health Project and the UC Santa Barbara's Black Women's Health Collaborative provide representation, education and tools for empowerment and advocacy for the Black community.

Health and wellness, while basic and necessary conditions for life, are not guaranteed or equally provided for all in America. Indeed, Black patients often have their complaints and symptoms frequently dismissed by medical professionals harboring overt or unconscious bias. This is a burden often borne the most by Black women, who face the unique intersection of gendered and racial discrimination in the American medical practice. While trust in the medical system may be understandably shaky, future generations of Black medical professionals invite a hopeful next step in diversifying medical practices and building a more equitable health care system.

*Emily Kocis and Toni Shindler-Ruberg encourage you to check out organizations like the Association of Black Women Physicians for more information and to see the work groups are doing to diversify and improve the U.S. health care system.*



LUCA DISBROW / DAILY NEXUS

## Black Beauty and Fashion Creators on Digital Platforms

Robyn Violanda  
*Staff Writer*

I know I was not the only one looking to reinvent myself during quarantine. Though the weeks of isolation could have been beneficial to improving my mental health and overall well-being, I opted to take care of my skin and up my drip.

I was tired of the cookie-cutter "baddie" influencer tropes that gave me the same insecurities a Barbie doll did – I wanted to see innovation and more representation in influencer culture. Coincidentally, with social media being my only window to the world during these times, I found myself drawn to new, up-and-coming online creators. I especially loved seeing people of color express themselves through makeup, skin care, art and fashion.

Supporting creators of color has been something I have been more proactive with in the last few years. It has been important for me to uplift these creators within the online community, especially as a brown woman who has not always had representation in the media.

Furthermore, it is an ongoing trend for Black creators to go unrecognized and for their work to be shared without credit. Recently, TikTok has received backlash for crediting white creators when it comes to creating new dance and fashion trends. Despite their large followings, Black creators rarely receive the same pay or recognition as their white peers.

Thus, it is important for us to continue to boost and support Black artists and creators and give them the recognition they deserve.

Two creators I will be sharing with you this Black History Month have succeeded on the internet by connecting with their audience and giving them fresh tips and content on the regular. Now, though many of you are familiar with their content, I think they deserve all the hype and appreciation for the hot takes and inspiration they have provided for the fashion and beauty communities.

Personally, my skin broke out a lot during the first phase of the 2020 quarantine. The skin care industry was on the rise, and people were starting to pay attention to what things help and what things harm their skin. Unfortunately, I learned that I could not always resonate or apply skin care tips from

white creators or estheticians because I have more melanin. Thus, different products, like exfoliants, affect me differently – and I would damage my brown skin if I used the same exfoliation techniques as someone with a much lighter complexion.

Thankfully, we have many estheticians of color now.

Please welcome Tiara Willis and Wisdom Kaye.

Tiara Willis is a 20-year-old esthetician from New York. At age 14, she started branding herself as "MakeupForWOC" and has helped many women of color learn to take care of their skin according to their skin tone and skin type. She is also one of many influencers of color today who has made moves in the makeup and beauty world, which has previously been predominantly driven by white influencers.

I personally found Willis through Twitter, as she is known to be very interactive with her audience. She frequently leads Q&A sessions and has even provided answers to my skin care questions (which is great, because I probably would have damaged my skin barrier!).

Willis provides a lot of great advice, but these are the two tips I have included in my everyday skin care routine: sunscreen and slugging.

There's a common misconception that people with darker skin and more melanin do not need sunscreen because they would not experience sun damage. While one may not see immediate issues, not using sunscreen can cause hyperpigmentation, skin cancer or a weaker skin barrier. Plus, investing time and money into sunscreens now will help prevent wrinkles in the future!

"Slugging" is both an age-old trick and a new trend. Willis is one of the many influencers who helped popularize the technique, which includes using petroleum jelly (such as Vaseline, Aquaphor or Willis' favorite: the CeraVe Healing Ointment) all over the face in order to lock in the moisture of the skin by creating an occlusive layer to stop transepidermal water loss.

These tips have been so helpful in repairing my skin after some of the most stress-inducing periods of the pandemic. (Why does my skin do this to me?) I think anyone can learn from creators of color, especially experts like

Willis. Her content is curated to serve people of color, thus she should get recognized for it.

While I enjoyed my first few weeks of quarantine rotating between two different pairs of sweats, I wanted to get back into expressing my creative side through fashion.

But during lockdown, there were not many places to look to for inspiration – nor did I have the money to buy new pieces to scale up my style.

Fortunately, during the last few years of welcoming the new decade, TikTok influencer Wisdom Kaye has made many moves in the world of fashion.

Kaye notably stands out for his formal streetwear attire. He actively participates in themed fashion challenges brought to him by his followers. Some of these include dressing for different time periods, creating outfits in specific budgets (he actually made outfits that cost \$30,000 and \$30???) or my personal favorite: blindly picking items from his closet to create a look.

Kaye attended New York Fashion Week in the fall of 2021 and was even featured in Vogue. He even mentions that a lot of his style inspiration comes both from "what he saw on the runways and on the streets."

What is great about Kaye's content is that it inspires people to take styles from anywhere, whether it be a show, a thrifted piece or someone's street look – and to make it your own. His content has something for everyone, as he experiments and plays with different colors and aesthetics that exude boldness, confidence and originality.

Black creators have been carrying this generation and bringing innovation in the forms of makeup, skin care, art and fashion. They create trends and bring new waves of creativity that help us better define and express ourselves.

These creators should never be overlooked. They are trendsetters and pioneers – they shape the world around us. And as we participate in the culture they create, let us continue to lift them up so they get the credit they deserve.

*Robyn Violanda is an avid social media user and popular culture fanatic who believes that people of color deserve credit for the work they do on their platforms and the influence they have on popular culture.*