

RECLAMATION & RESISTANCE

Class Notes

- Land acknowledgement - should inform our discussion, not see it as separate nor use it as a “move to innocence.”
 - Suggestions to use language of genocide, ethnic cleansing, forced removal that fully acknowledge the history of indigenous dispossession and oppression
- Video of community activists in Nashville protecting a family from ICE
 - Sometimes we overcomplicate organization, but daily refusals, showing up can be a way of building solidarity
 - “Friends,” “neighbors” - a way of humanizing marginalized people. Centrality of relationships in organizing.
 - Oppositional/different narratives about immigrants and “deserving immigrants”

● Readings Discussion

- **Black Spatial Imaginary**
 - Building our own thing, making what we are not supposed to have
- **Indigenous Survivance and Urban Musical Practice**
 - Sometimes we think of resistance and reclamation as happening within existing structures of power, but resistance and reclamation can happen beyond those structures. Art, music - a way of creating space for themselves, creating a sense of dignity.
- **Resisting ICE in the Age of Trump**
- **“Cultural Capital,” Prudence Carter**
 - Bourdieu’s first advanced conception of cultural capital
 - John Ogbu and other authors intervened in notion of “talking white,” racialized expression and speech is fit into whiteness and expectations of institutionally legitimized forms of social and cultural capital.
 - Carter discussing legitimization of cultural capital beyond dominant norms, alternative frameworks in which people value, affirm, and make sense of cultural production outside of dominant structures. We should think about: reclamation of what? Structures of legitimization?
- **Videos/Audio**
 - “Dance with Me” by Penn Museum - failed to frame “migration” of Lenape people as forced removal. What words do we use to describe historical action?
 - Museums as institutions can be problematic - requires imperialism, other-ing people, dispossession, framing contemporary communities

as historical. In that context, could this project be read as a “move to innocence?”

○ **Reclamation of what?**

- We tend to think of reclamation as a return of what is lost, but are there other ways?
- Hip hop - “Everything” by Nas
 - Thinking about intertextuality
 - Art is theorizing
 - How are we changing, what are we changing
- “Theory is cool, but theory with no practice ain’t shit” - Fred Hampton
 - Assassinated by the state for his politics
- Taking up space unapologetically
 - Space/personhood as owned (capitalist) vs. space/personhood as socially produced
 - Returning to a sense of voice, personhood - not thinking as much about the return of property
- Tensions, limits, complicatedness
 - Risk of resistance/reclamation being co-opted by capitalism
 - Reform vs. revolution, change vs. transformation, abolition
 - Does the institutionalization of resistance/reformation lead to appropriation or false sincerity?
- What are the incommensurabilities?

● **Re/Member Black Philadelphia**

- Philadelphia as an important site of black freedom in the US (African American history, Great Migration), yet there is significant and escalating displacement of black people from the city.
- Project started as a way of documenting and affirming sites that are being erased or made precarious in real time - e.g. Fairmount, West Philadelphia High School, Freedom Theater
- Witnessing the configuration of histories, people, institutions
- Elements of
 - mapping what has existed/does exist
 - Storytelling about places, spaces, and events
 - Archiving and documenting memory
 - Immersive media to capture spatial realities that are precarious
 - Supporting organizations and communities in preserving their own histories and legacies

- Community archiving - partnering with communities, providing equipment and resources to document
- Post-custodial model - Penn is not entitled to control the materials and production. Rather, support communities in doing the work that is already being done.
- Preserving as an act of love, documenting and creating alternative archive
- Connections with Price Lab at Penn (Digital humanities); many people in the city are doing work around commemorating and preserving