



7TH ANNUAL
HIP HOP
STUDIES SUMMIT
"STAND UP!": HIP HOP AS
ACTIVISM & CULTURAL RESISTANCE



FEBRUARY 25-27, 2026

Presented by the Arts, Communication, & Design Academic and Career Community in partnership with UMOJA and Student Life, Equity & Engagement.

The Chaffey Hip Hop Studies Summit is an annual conference designed to bring together diverse scholars—students, faculty, researchers—and visual and performing artists from local communities in order to promote social justice and to celebrate African American/Black and Brown literacies through hip-hop.

 @chaffeyhiphop

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The 7th Annual Hip Hop Studies Summit “Stand Up!”: Hip Hop as Activism & Cultural Resistance

FEBRUARY 25-27, 2026

WEDNESDAY, FEB. 25

12:30–2:30pm /

Keynote Address Workshop /
Ant Black

CAA-218 (Rancho Campus)

Join Ant Black for Caribbean food and a hands-on workshop exploring hip hop activism to kick off the week!

THURSDAY, FEB. 26

5:00–6:00pm /

Virtual Poetry Workshop

(Zoom)

Join Deborah “D.E.E.P.” Mouton—internationally renowned writer, educator, activist, performer, and the First Black Poet Laureate of Houston, TX.

6:00–7:00pm /

Community Artist
Panel Discussion

(Zoom)

Featuring professional Hip Hop artists from throughout the IE and beyond.

FRIDAY, FEB. 27

3:30pm /

HHSS Registration

CAA Lobby (Rancho Campus)

Film Screening: “Fight the Power:
How Hip Hop Changed the World”

CAA-211 (Rancho Campus)

Join us for a private screening of this impactful film exploring the relationship between hip hop and the political history of the U.S.

4:30–6:30pm /

HHSS Immersive Experience

CAA Building (Rancho Campus)

Participate in 3 hands-on, 35-minute immersive workshops to experience all of the pillars of Hip Hop.

7:00pm /

HHSS Showcase

Theatre (Rancho Campus)

The 7th Annual Hip Hop Studies Summit presents “Stand Up!: Hip Hop as Activism & Cultural Resistance”—a showcase featuring professional community artists and Chaffey’s very own students.

Visiting Artists

“Stand Up!”: Hip Hop as Activism & Cultural Resistance

Throughout its history, hip hop has been a vehicle for personal and community activism, and has served as a site of cultural resistance. From Public Enemy’s *Fear of a Black Planet*, to N.W.A.’s critique of policing, to Queen Latifah and MC Lyte’s pioneering of hip hop feminism — hip hop has served as a voice of the people and of the Culture, challenging norms and speaking Truth to power. Hip hop anthems have organized social and political movements, have served as rallying cries to bring communities together, and have been the mode by which folks stand up for themselves, for their people, and for what is most important to them. Hip hop operates as truth-teller, as journalist, as teacher, as community archive, as mirror.

On a personal level, hip hop also enables artists and listeners to stand up for and rep themselves—to promote, to praise, and to protect creative voice. Hip hop serves as an affirmation, as a mantra, as a tool to squash beef, as joyful rebellion, as the great “I am,” and as liberation, especially in the face of oppression.

We invite artists to imagine the many ways hip hop lives within them—as a heartbeat of resistance, as a voice for justice, and as a force for cultural transformation. Show us how you stand up, what or who you stand up for, and the ways in which hip hop amplifies and serves as a soundtrack for it all.

KEYNOTE SPEAKER / Ant Black

Ant Black (Anthony Blacksher, Ph.D.) is a poet, professor, and vinyl record collector with a deep love for spoken word, social justice, and the sounds that move both body and mind. He earned his Ph.D. in Cultural Studies from Claremont Graduate University with a concentration in Africana Studies, where his research focused on the historical context and cultural impact of spoken word and performance poetry. He also holds a master’s degree in Sociological Practice from California State University, San Marcos, where he studied how church communities advocate for racial health equity.

His academic interests span ethnic studies, crime and deviance, Hip Hop studies, and digital humanities. Currently, he serves as the department chair for Sociology and Ethnic Studies at San Bernardino Valley College. Over the years, he’s had the privilege of leading initiatives like the Honors Program, the District DEI Advisory Committee, and the Arts, Lectures, and Diversity committee. One of the efforts he’s most proud of is helping establish an annual campus poetry reading in honor of SBVC alumnus and activist John Trudell.

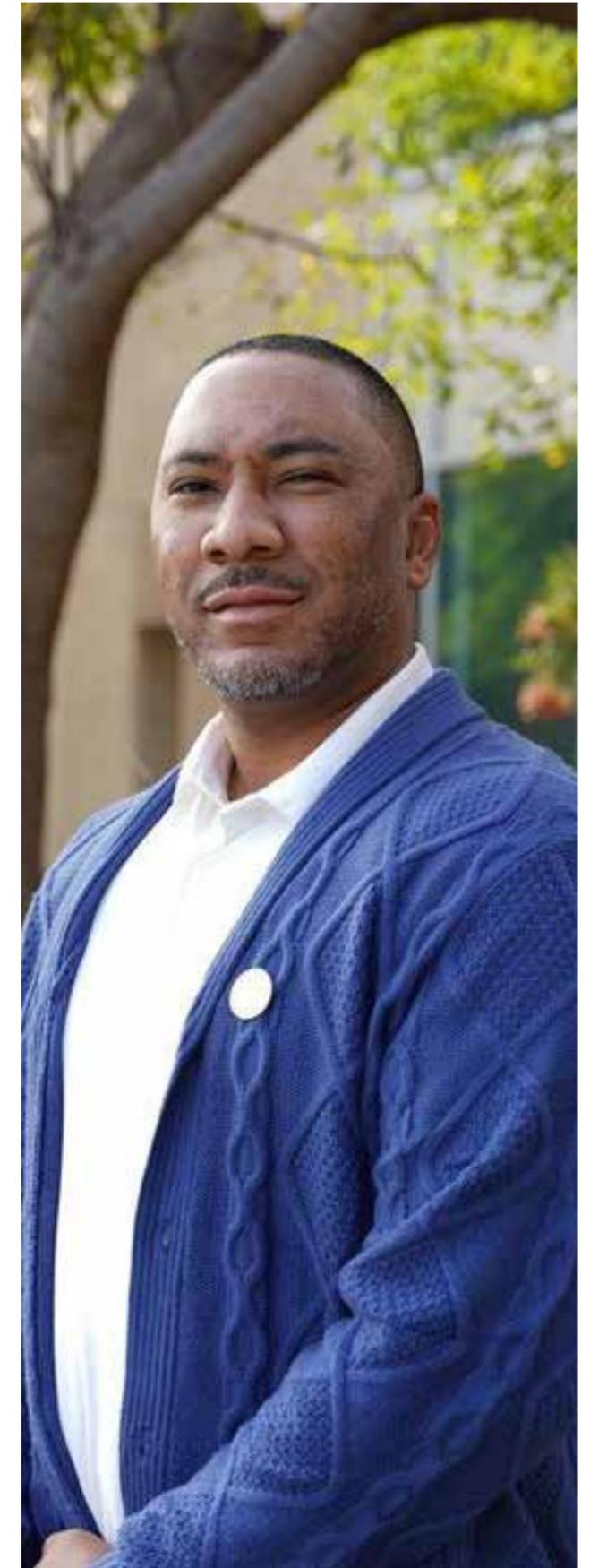
He is also part of the Puente Program’s statewide training team, working to strengthen the teaching practices of community college educators across California. His research and writing continue as well, with co-authored pieces published in the *Cambridge Companion to 21st Century American Poetry*, *Journal of the International Association for the Study of Popular Music*, and a forthcoming article in *Applied Theatre and Racial Justice: Radical Imaginings for Just Communities*.

In the poetry world, Ant Black serves as a publisher for the *San Diego Poetry Annual* and sits on the board of the San Diego Entertainment + Artists Guild. He’s led the San Diego Poetry Slam team in five national competitions—including their first-ever final stage appearance in 2013—and performed on *TVOne’s Verses & Flow*. Ant Black continues to perform with bkSoul, a spoken word and dance collective committed to stories of justice, spirit, and liberation.

At the center of his life and work, Ant Black is a proud husband and father, committed to building a world worthy of his family. When he’s not teaching or writing, you’ll probably find him digging through crates of records, listening for freedom in every groove.

 sociopoetix.glide.page

 [@drantblack](https://www.instagram.com/drantblack)





VISITING ARTIST /

Adam et al.

Adam et al. (born Adam Daniel Martinez) is a husband, father, writer, educator, and recording artist & performer from the I.E. (Inland Empire) in Southern California. His debut poetry collection, *Remyth: A Postmodernist Ritual*, Inlandia Institute's 2019 Hillary Gravendyk prize winner, was published in 2021. He's been a fixture in the I.E. music community for well over a decade performing locally, across California and neighboring states, and has released over a dozen projects. His catalog spans the genres of rap and indie rock. As a professor of English, his pedagogy & praxis in the classroom is directly informed by his experience as a poet and rapper.

 [@adam.etal](https://www.instagram.com/adam.etal)

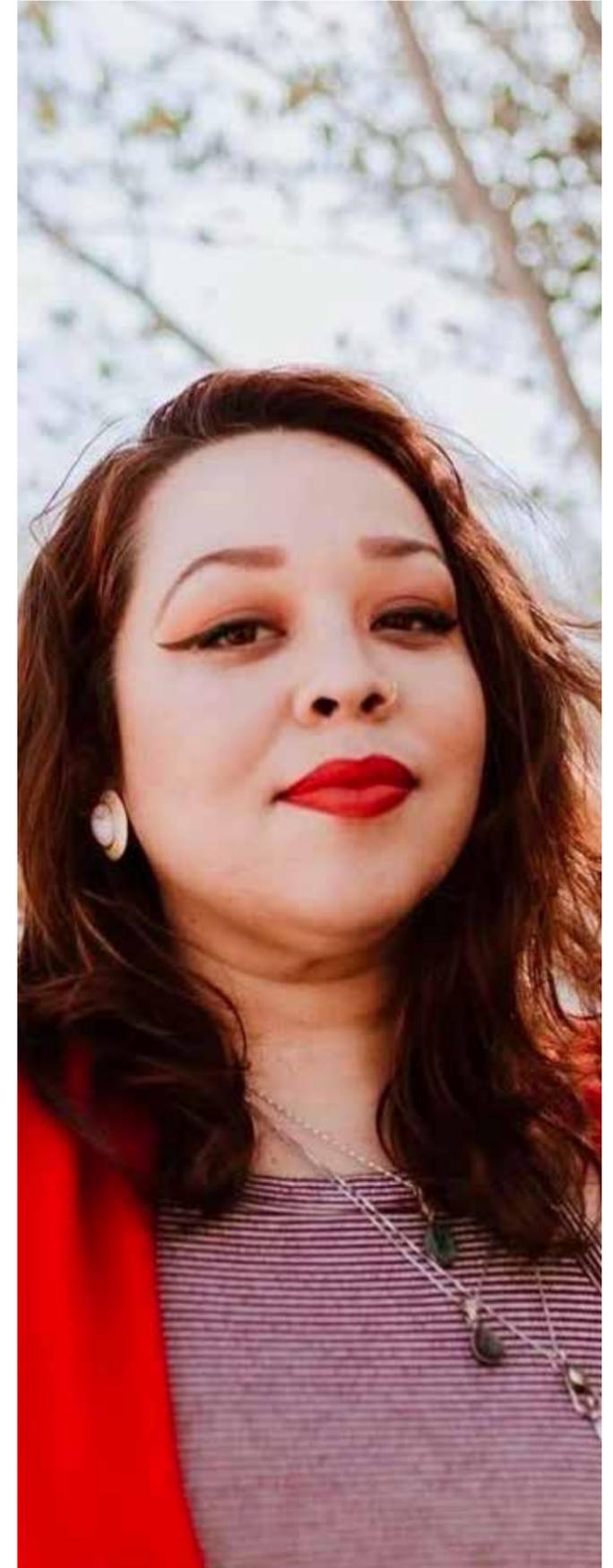
VISITING ARTIST /

Amanda Jade

Amanda Jade is a Chicana artist born in Hawaii and raised in Southern California. Her art practices range from hair artist, poet, singer, and hip hop artist. Amanda has been a licensed cosmetologist since 2009, graduating from PUSD/ Pomona Adult and Career Education. In 2016 she joined Empires Barbershop, becoming proficient in fades, tapers, and beard work, with knowledge of all hair textures. She founded Keep Your Crown Right® salon and community space in 2019, located on Yuhaaviatam/ Maarenga'yam land (also known as San Bernardino California), where she provides a holistic space to support BIPOC folks in reconnecting to their crown with ancestral practices connected to the hair and the head. Amanda's recent professional engagements include: guest speaker on social entrepreneurship at California State University, Dominguez Hills; panelist at the annual Chaffey College Hip Hop Studies Summit; featured poet at The Cheech Marin Center for Chicano Art & Culture; and guest speaker at the Riverside Eminence Barber Academy. She has been utilizing her gifts over the past ten years as medicine in the form of prayer songs. In her indigenous ancestral traditions as a curandera, she carries the medicine to heal with the breath, the voice, and with the right ear. Her intention is to walk authentically in her medicine, sharing the healing and wisdom gained from her lived experiences and the ancestral teachings received by her elders and teachers, in efforts to remind others of their own unique and beautiful medicine they have to offer the world.

 [keepyourcrownright.com](https://www.keepyourcrownright.com)

 [@keepyourcrownright](https://www.instagram.com/keepyourcrownright)





VISITING ARTIST /

Calligraphy

Calligraphy (Jamil Azi Radney) is a DJ, emcee and entrepreneur based in the Inland Empire. Growing up in Fontana, Calligraphy made his debut into the hip hop scene in 2006 as a battle emcee. Joining local and regional competitions, Calligraphy built a reputation for sharp and witty lyrics. In 2009 he started his DJ career and soon became the resident DJ for The Common Ground, a hip hop venue based in Riverside California. As a DJ for a hip hop show, Calligraphy facilitated touring and up-and-coming artists from the Inland Empire and beyond. He's toured various states in the country with fellow artists and music collectives throughout the years. As a DJ, his responsibilities span to more than just playing music, but also event coordination, networking, and public relations. His love and dedication for hip hop drive him to want to bring more of his community together through music and shared purpose.

 @calligraphy909

VISITING ARTIST /

D.E.E.P.

Deborah D.E.E.P Mouton is an award-winning author, playwright, director, performer, artist, and the first Black Poet Laureate of Houston, TX. Praised by the NY Times as an artist who “defies categorization”, her genre-bending works span from stage to page. She is the author of *Newsworthy* (Bloomsday Literary, 2019) which was translated into German (*Berichtenswert*, Elif Verlag, 2020), *Black Chameleon* (Henry Holt, 2023), and an upcoming children’s book, *Hush Hush Hurricane* (Kokila Books).

Honored as part of *Houston Business Journal’s* 40 Under 40 class, she has been a contributing writer for *Glamour*, *Texas Monthly*, *Muzzle*, and ESPN’s *Andscape*, to name a few.

She’s penned stage works including *Marian’s Song* (Houston Grand Opera), *Atlanta: 1906* (Atlanta Opera) & *On My Mind* (Opera Theater St. Louis). Serving as Playwright/Director, she produced *The World’s Intermission*, commissioned by Performing Arts Houston (Jones Hall), and *Plumshuga: The Rise of Lauren Anderson*, a choreopoem (Stages Theater) which made the cover of the NYT Culture section.

Her recent memoir, *Black Chameleon*, which was awarded the Carr P. Collins award for Best Nonfiction through the Texas Institute of Letters (2024), examines Black womanhood through Afrofuturistic mythology. Stories that Mouton later adapted into a storybook opera (*Lula, the Mighty Griot, HGO*) and an independent short film (*Headache & Heartthrob*). A former Resident Artist with the American Lyric Theater, Rice University, and the Houston Museum of African American Culture, her recent projects debuted at The Kennedy Center and Chicago Opera Theater. She resides in Houston, TX.

 www.livelifedeep.com

 Linktree: @DeborahMouton

 @livelifedeep





VISITING ARTIST /

Maia-Marie

Maia-Marie is a professional dancer, choreographer, and educator with over 20 years of training, specializing in hip hop and choreography. Her background includes competitive studio dance and technical training, hip hop crews, and collegiate dance. She has taught dancers of all ages and levels both nationally and internationally, including serving as a Hip Hop Professor at Beijing Contemporary Music Academy in Beijing, China, and teaching at multiple studios across China. Maia-Marie has toured with K-Pop artist Lay Zhang and has taught at studios such as Movement Lifestyle, Playground LA, Offstage Studios, Snowglobe Perspective and more. She now currently trains at The Room LA and is pursuing her professional dance career with MSA Agency.

 @maiaamarie

VISITING ARTIST /

Noa James

Noa James is an Inland Empire based hip hop artist, curator, and community builder whose music blends introspection, soul, and purpose. Known for thoughtful lyricism and heartfelt performances, Noa creates experiences that center love, growth, and connection on stage and beyond, inviting listeners into a world where creativity, culture, and community move as one.

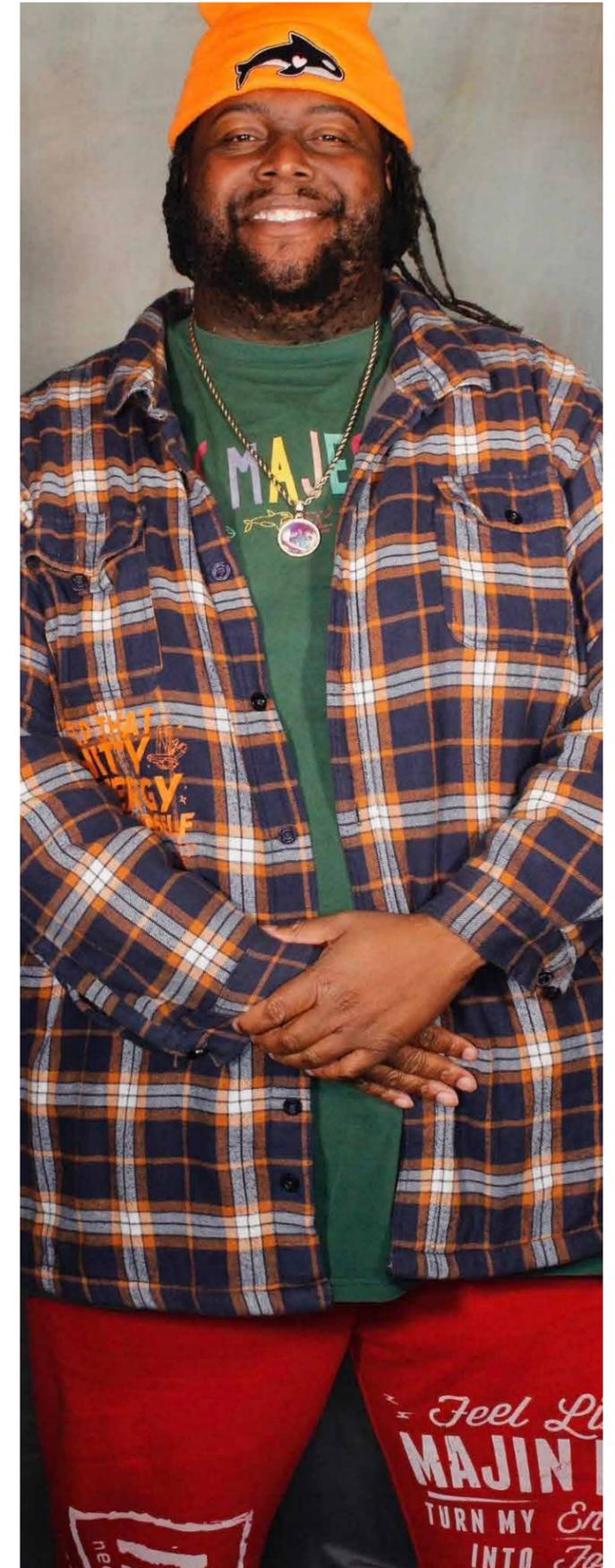
 www.noajames.net

 www.bemajestic.store

 @noa_james

 @NoaJames

 @NoaJames





VISITING ARTIST /

Yung Miss

Yung Miss is a dynamic hip hop artist whose sound fuses neo-soul with West Coast vibes. With a master's degree in education, and a multifaceted career as a teacher, coach, DJ, promoter, and booking agent, Yung Miss brings a unique blend of creativity and community focus to every performance. Performing since 2010, her music reflects passion, experience, and a commitment to uplifting others. She is excited to share her art at the Hip Hop Studies Summit at Chaffey College.

 [@yungmiss](https://www.instagram.com/yungmiss)

Community Exhibition

Artists Jonah Elijah and Robert L. Newman III were invited to present their artwork and to extend the invitation to another two artists each for this online community exhibition featuring hip hop artists from coast to coast

Jonah Elijah



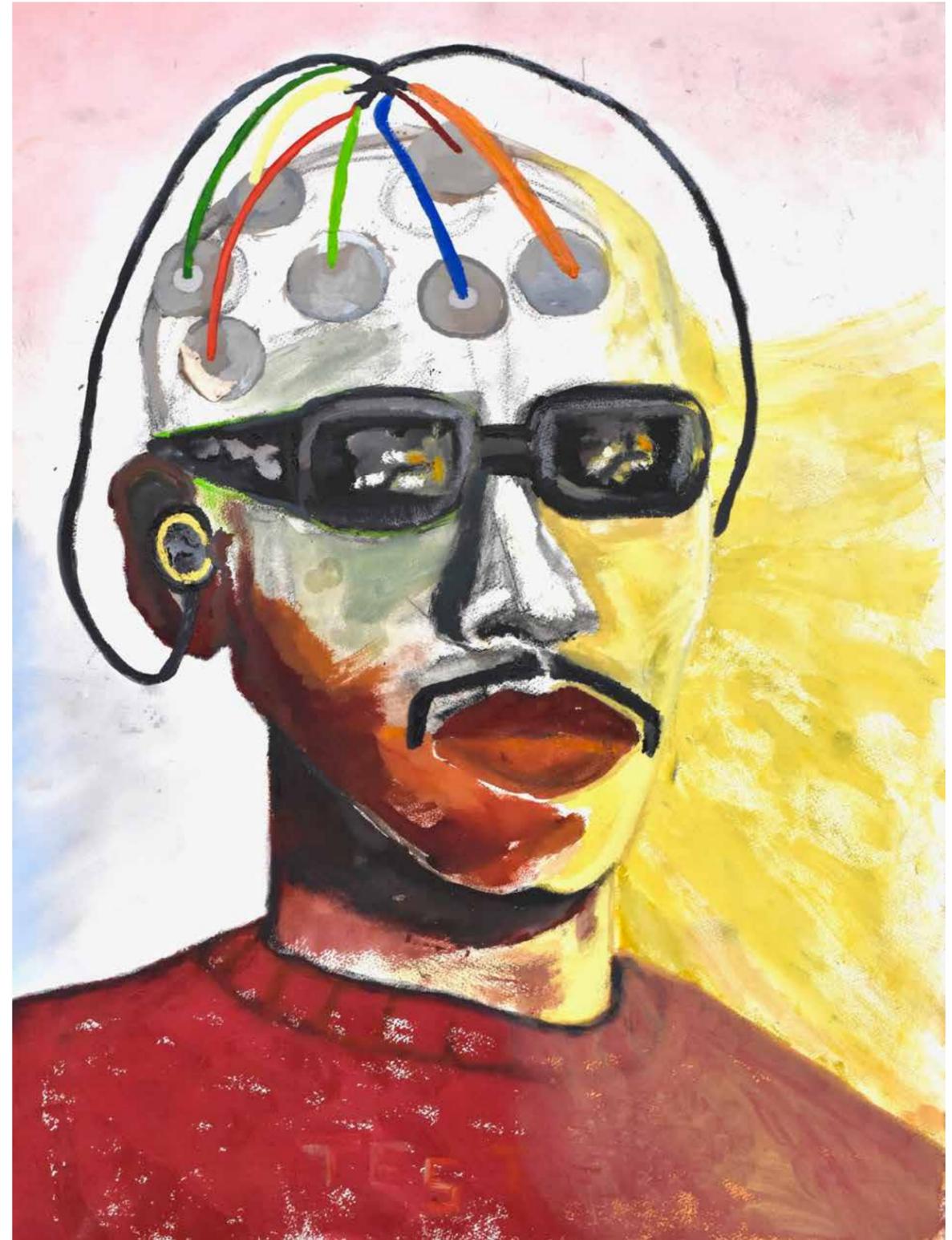
Jonah Elijah received his BA in Studio Art from the University of Texas at San Antonio in 2017 and his MFA from Claremont Graduate University in 2020. His studio practice has evolved through residencies such as the Virginia Center for Creative Arts, where he created the *Virginia Series* in response to the center's historic land in the foothills of the Blue Ridge Mountains in Amherst. At VCCA in France, he developed his *Reflexion Series*, using multiple handheld mirrors to paint individual portraits of family and friends from his daily life. Further inviting viewers into his personal narrative, Elijah continues to explore memory and identity highlighting the joy within Black culture.

Elijah's work transcends time. Within his narratives, the past, present, and future tend to blur into identity through mediums of portraiture, language, and mass media. Elijah fuses personal memories with broader mythologies, religion, and history to probe the complexities and humanity of Black Americans.

www.jonahelijah.com



Jonah Elijah, "Say It Loud," 2025. Oil on wood panel. 24 x 24 inches.



Jonah Elijah, "The Intelligence Test 01," 2025. Oil on paper. 30 x 20 inches.



Jonah Elijah, "Black Power," 2025. Oil on paper. 12 x 18 inches.



Jonah Elijah, "What's Going On," 2025. Oil on wood panel. 24 x 24 inches.

Robert L. Newman III



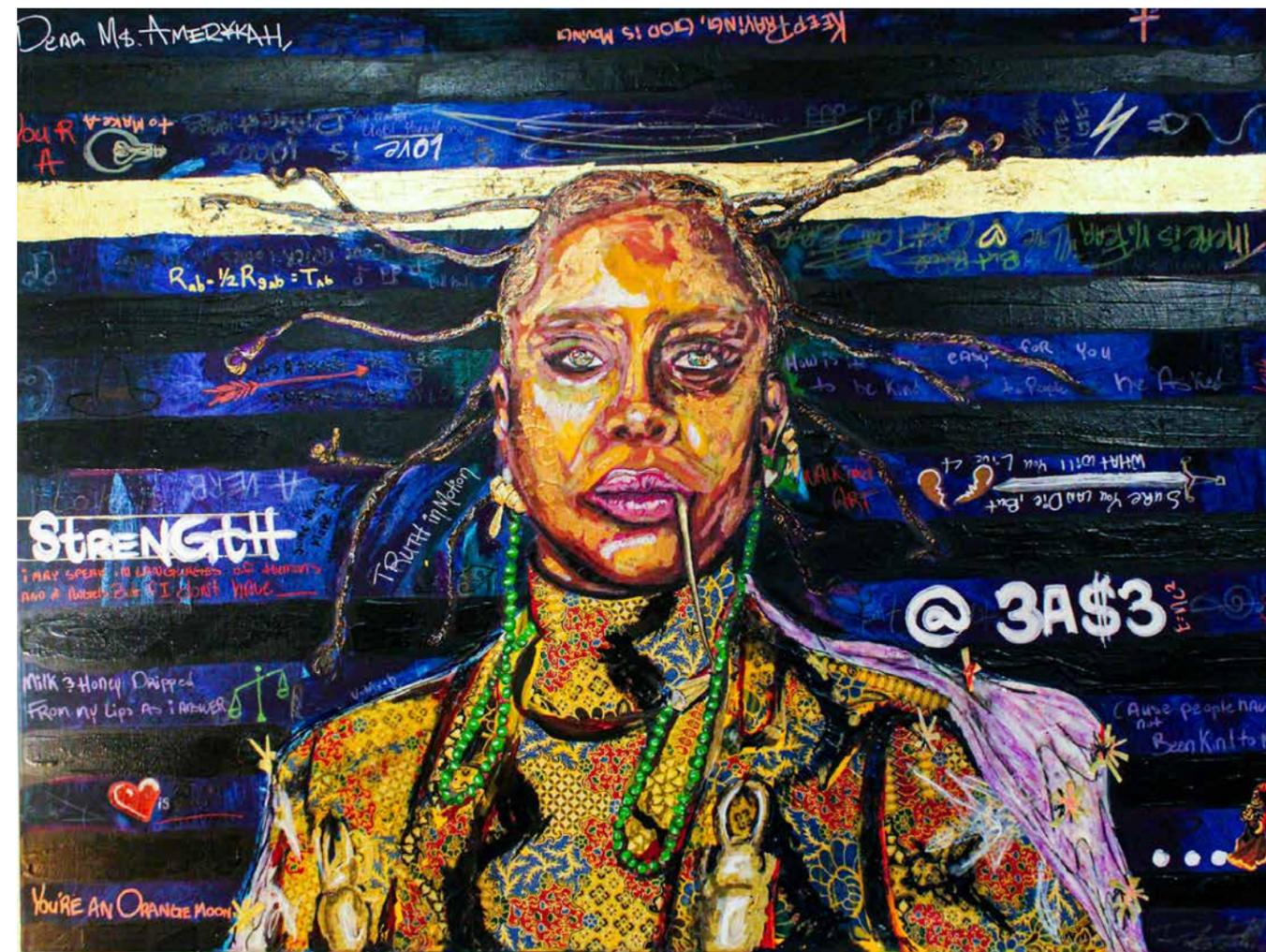
Robert L. Newman III is a multifaceted talent – an accomplished Wall Street professional turned artist and influential community figure. After obtaining a degree from Morehouse College in 2014, Newman spent an initial eight-year stint as a financial/business analyst on Wall Street. Newman transitioned to embrace his passion for the arts full-time in the summer of 2022. Now, as an Artist and Entrepreneur based in Harlem, New York, his expressionist portraits have gained recognition both nationally and internationally, exploring narratives concerning the Black community.

While working in the corporate world, Newman served as the inaugural Equity, Inclusion & Diversity Program Manager at Neuberger Berman. In his role he helped to raise the firm's overall diversity and inclusion score, raise \$1m+ for the NAACP's Legal Defense Fund, and draft the firm's current vendor diversity program. His artistic endeavors and community service are complemented by his role in advancing the Morehouse NYC Alumni Association's objectives and fostering connections among alumni and the local community.

Sketching and painting have always been my first loves, but as I grow as an artist I've grown more interested in fashion, photography, curation, and writing. A lot of my work is still influenced by my grandmother. Her doll shop was situated in the historic Greenwood District of Tulsa Oklahoma also known as Black Wall Street. She was extremely active in the civil rights movement and continues to advocate for the black community in education, policy reform, and economic development. She was my first teacher. Since then, I've had the opportunity to study at Morehouse College, a historically black college in Atlanta GA, and the alma mater of Martin Luther King. Because of this, my work is in constant conversation with my community. I seek to create work that represents my peers and neighbors in the way that I see them. I hope that through this process of storytelling, I will be able to facilitate healing and growth for black Americans who have lived with the generational trauma of slavery and oppression.

 www.rxbart.com

 [@robnewmaniii](https://www.instagram.com/robnewmaniii)



Robert L. Newman III, "Letters From a Young Poet," 2023. Acrylic, ink, gold leaf and collage on canvas. 36 x 48 inches.



Robert L. Newman III, "Waiting on the Back Pew....," 2021. Acrylic and ink on canvas. 20 x 16 inches.



Robert L. Newman III, "My Favorite Hue No. 1," 2019. Acrylic, ink, gold leaf and Collage on canvas. 40 x 30 inches.



Robert L. Newman III, "Big Dreams," 2016. Sharpie and acrylic on canvas. 64 x 50 inches.

Isis Dua



Isis Dua is a Los Angeles-based artist whose works examine ancestral memory, cultural preservation, and the relationship between spiritual protection and lived experience. Her practice focuses on creating intentional figurative imagery rooted in African and American traditions, exploring how identity, heritage, and spirituality shape both personal and collective experience.

Her compositions are visually direct and symbolically rich, utilizing bold color and form with culturally specific iconography to highlight histories often displaced or overlooked. Her work is deeply informed by African and Indigenous American traditions, drawing from ancient technologies, nature-based practices, and intergenerational storytelling. Through these visual structures, she invites viewers into a dialogue about empowerment, cultural memory, and the importance of protecting sacred knowledge.

Her murals and artworks have been exhibited throughout Los Angeles and across the country, with installations in community spaces, galleries, and public environments. Isis primarily works with acrylic, mixed-media collage, and sculptural materials such as paper mâché and plaster, creating pieces that bridge past and future while imagining pathways toward collective healing and empowerment.

 www.handofisis.com

 [@isisdua.gallery](https://www.instagram.com/isisdua.gallery)



Isis Dua, "Cherie Noir," 2025. Acrylic on canvas. 36 x 47 inches.



Isis Dua, "Sankofa," 2025. Acrylic on canvas. 40 x 30 inches.



Isis Dua, "Olduvai Theory," 2025. Acrylic on canvas. 40 x 30 inches.



Isis Dua, "Four You by You," 2025. Acrylic on canvas. 30 x 24 inches.

Made By Trigger



Tramaine “Made By Trigger” Nixon is a self-taught mixed media and collage artist based in Nashville, Tennessee. A graduate of Middle Tennessee State University, Nixon began creating art in 2017 and has since developed a bold visual style rooted in music, Black culture, and contemporary iconography. Her work is constructed through layered imagery sourced from magazines, books, and digital media, then sealed in resin to create a glossy dimensional finish.

Music plays a central role in Nixon’s practice. Rather than working from a fixed subject list she allows her listening habits and emotional connection to artists to guide each body of work resulting in pieces that feel both personal and culturally reflective. Her collages often spotlight musicians and cultural figures who have shaped the soundtrack of her life.

Nixon’s work has been recognized by major brands and platforms including commissions from Hennessy and MTV, reposts from REVOLT, and acknowledgment from filmmaker Spike Lee. With multiple solo exhibitions to her name, she continues to explore visual storytelling through music-driven narratives.

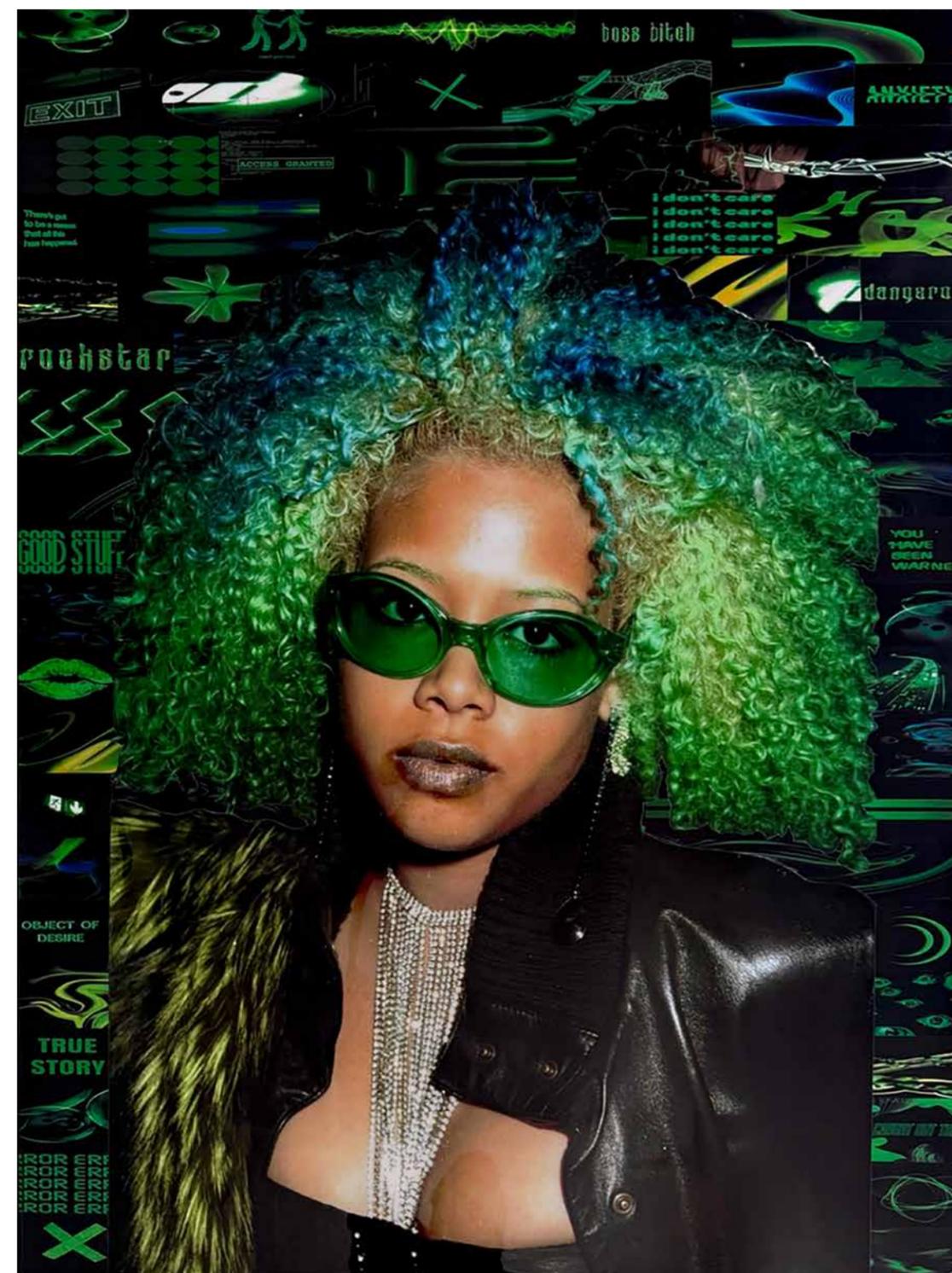
Music is the foundation of my creative practice. Before I ever identified as an artist, I was someone deeply moved by song lyrics and the way music carries memory and emotion over time. That connection is what continues to guide my work today. Musicians serve as both subject and inspiration allowing me to translate sound, feeling, and cultural influence into visual form.

As a child, my bedroom walls were covered with images of my favorite artists’ quotes and visuals that made me feel understood. My collages are an extension of that space, an effort to recreate the environment my younger self found comfort in. Each piece is layered intentionally encouraging viewers to slow down and engage with the details, rather than consume the work at a glance.

I’m naturally introverted and often more comfortable observing than speaking, but my artwork is deliberately bold and commanding. While I may prefer the background, my work occupies space to unapologetically reflect the music, culture, and visual language that have shaped my identity.

 www.madebytrigger.com

 [@madebytrigger](https://www.instagram.com/madebytrigger)



Made By Trigger, “Kelis,” 2025. Mixed Media and Resin on Wood. 40 x 30 inches.



Made By Trigger, "Doechii," 2025. Mixed Media and Resin on Wood. 40 x 30 inches.



Made By Trigger, "Smino," 2024. Mixed Media and Resin on Wood. 40 x 30 inches.



Made By Trigger, "Tyler the Creator," 2022. Mixed Media and Resin on Wood. 40 x 30 inches.

Mary Harris



Mary Harris is an African American, Los Angeles-based multimedia artist and creative entrepreneur originally from New Jersey. Specializing in portrait painting and abstract expressionism, she blends emotional truth with vibrant storytelling to capture the essence of her surroundings and the communities she serves.

Recognized early in her career, Harris had work displayed in the New Jersey State Capitol at age 17. As a third-generation painter, her art is deeply informed by family legacy, lived experience, and the unique visual perception shaped by her dyslexia.

Beyond her personal practice, Harris curates exhibitions, mentors emerging artists, and fosters community engagement through her company, Mary Harris Originals Inc. Her work honors legacy while pushing the art world toward deeper inclusion, authenticity, and cultural resonance.

I see light as a parallel to human experience, always shifting, expanding, and transforming as we do. Painting allows me to uncover these moments held in time, creating a record of memories, relationships, and emotions that can be passed onto future generations. My love for art began with my mother, Barbara A. Harris, who taught me at three years old to express myself through color. That early encouragement shaped everything I am today as an artist.

As a third-generation painter with a dyslexic mind, I perceive patterns, rhythms, and emotional connections that others may overlook. Through portraiture, I paint those who deserve recognition, people who inspire me, move me, or whose stories ask to be told. Whether I am creating a quick sketch or a detailed work, I cherish the intimacy that unfolds between artist and subject.

I feel a spiritual connection to what I paint. In the studio, I become a conduit for truth, vulnerability, and presence. My goal is to create work that honors humanity in all its complexity, its joy, struggle, beauty, and evolution. Portraits lie at the center of my practice, yet I can bring any vision to life for those who commission my work.

 www.artmusicmaryjane.com

 [@artmusicmaryjane](https://www.instagram.com/artmusicmaryjane)



Mary Harris, "Bet on Yourself," 2022.
Acrylic and Spray Paint on Canvas.
21 x 20 inches.



Mary Harris, "1500 or Nothing,"
2023. Acrylic and Oil on Canvas.
48 x 48 inches.



Mary Harris, "The Get Up," 2025. Acrylic on Canvas. 16 x 20 inches.



Mary Harris, "Purple Rain," 2025. Acrylic and Oil on Canvas. 30 x 24 inches.

Q. Cole



Quinton Cole, also known as Q. Cole, is an Atlanta-based multidisciplinary artist and Morehouse College graduate whose work explores culture, memory, and imagination. Working primarily in painting and mixed media, he revisits familiar narratives through a contemporary Black lens, using symbolism and abstraction to spark reflection and conversation.

Influenced by sports, music, and community spaces, Cole draws from personal experience and shared history to create work that feels both personal and wide-reaching. His layered surfaces and intentional imperfections reflect the way memories live with us, emotional, evolving, and real.

 @qcole

 www.youtube.com/@qcoleartwork



Q. Cole, "Punk'd," 2021. Acrylic on canvas. 24 x 30 inches.



Q. Cole, "Biggie x New Brooklyn," 2019. Acrylic on canvas. 46 x 36 inches.



Q. Cole, "Black Noah," 2025. Acrylic on canvas. 60 x 48 inches.



Q. Cole, "The Woo," 2021. Acrylic on canvas. 24 x 24 inches.

Acknowledgments

Institutional support is provided by Chaffey College; the Arts, Communication & Design Academic and Career Community; and the President's Office.

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The Umoja Community at Chaffey College acknowledges our presence on the ancestral and unceded territory of the Gabrielino/Tongva peoples. These lands were the traditional birthright of indigenous peoples who were forcibly removed and have faced two centuries of struggle for survival.

We acknowledge the enslaved Africans who built the structural, economic, and cultural foundation of this country, and recognize their contributions continue to impact our institutions at every level. We understand that our nation was established through the exploited and unacknowledged labor of African peoples and their descendants.

We recognize our responsibility to the dispossessed and enslaved Ancestors to strive for an equitable and inclusive future. We commit to creating a future founded on an ethic of love and healing the deepest generational wounds through building a community of mutual understanding.

WIGNALL MUSEUM *of* CONTEMPORARY ART

www.chaffey.edu/wignall

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Chaffey  College

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Chaffey College: Improving lives through education.

MISSION STATEMENT

Chaffey College inspires hope and success by improving lives and our community in a dynamic, supportive, and engaging environment of educational excellence where our diverse students learn and benefit from foundation, career, and transfer programs.