

# THE McGill Daily

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## THE McGill Daily

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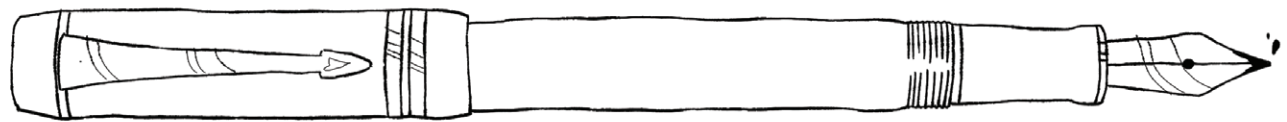
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## All That We Carry

February 2025 marks the 34th year of Black History Month celebrations in the city, but Black history and culture in Montreal go back several centuries beyond that. Montreal's theme this year is, "All that we carry" or "*Tout ce que nous sommes*," acknowledging the rich heritage of the city's Black community. Despite the long-standing presence of diverse Black communities in Canada, there is a shocking lack of awareness and education about stories of Black excellence. The *Daily's* editorial board wishes to honour this vibrant cultural history by drawing attention to how Montreal has been a historical site of Black joy and resistance through the years.

Little Burgundy was once home to Montreal's largest Black community, dating all the way back to 1887. The area was positioned between two of the city's major train stations, which attracted the hundreds of Black railway workers who had migrated to Montreal from the United States, the Caribbean, and the Maritimes. This unique community of English-speaking, working-class Black porters became an important hub for the larger fight against racial injustice in Canada. In order to combat the discriminatory laws enforced by white railway unions in the country, Black railway porters formed their own union in 1917, the Order of Sleeping Car Porters, which was the first Black labour union in North America. The group fought for better wages and fairer working conditions for Black railway porters, and their battle for equity was one of the most important labour rights movements of its time.

In the 1920s, Montreal was also playing a pivotal role in the emergence of jazz culture across North America. Little Burgundy in particular was known for producing many talented jazz musicians, including all-time Canadian greats like Oscar Peterson and Oliver Jones. The neighbourhood was home to a number of nightclubs catering to the young Black population in the area, and soon the city became famous for its lively nightlife across Canada. Among these bars, Rockhead's Paradise was one of the most famous — the first in Montreal to be owned by a Black businessman, Rufus Rockhead. He was known for encouraging rising talent among jazz musicians in Montreal, and Rockhead's Paradise even hosted American artists such as Louis Armstrong and Billie Holiday. The impact that jazz culture has had on the city is undeniable, with Montreal continuing to host the largest annual jazz festival in the world even today.

Further still, Black activist groups in 1920s Montreal proved crucial for the advancement of civil rights movements across North America. Malcolm X's parents, Earl and Louise Little, met in Montreal in 1917 and consequently married here in 1919. They met while attending meetings at the Montreal branch

of Marcus Garvey's Universal Negro Improvement Association (UNIA), which had 32 chapters in Canada by 1922. Earl and Louise eventually relocated to the United States, with their son Malcolm being born in 1925 in Omaha — soon to become civil rights leader Malcolm X. These huge connections between Canadian and American Black history deserve more recognition when we talk about Black nationalism in Canada today.

Beyond activism, Montreal has been and continues to be a hub for Black culture. The city is home to Canada's oldest professional Black theatre group, the Black Theatre Workshop, which was founded in 1971 and continues to showcase multiple plays a year. This Black History Month, they are presenting a new play, *Vierge*, by Montreal-based playwright Rachel Mutombo. Montreal also has the privilege of housing Canada's oldest Black church congregation, the Union United Church, and Canada's oldest Black women's club, the Coloured Women's Club of Montreal. Steps away from Solin Hall, a McGill residence, the Union United Church hosts weekly services and community programming. Painted on the side of the church is a bold, vibrant mural of Nelson Mandela, who visited it in 1990. The church remains a beacon for the local community to this day. All of these are just examples of how deeply rooted Black culture is within the city, and how it continues to shape the very fabric of Montreal today.

Living in a city like Montreal comes with the responsibility of understanding the history that has shaped it — not just in February, but throughout the year. We are surrounded by a profound culture that is easily accessible to us everyday, whether it is through watching local performances of Black theatre or attending jazz concerts by iconic Montreal artists. Making an active effort to bring light to local Black history and engage with the culture around us goes a long way in creating a more inclusive and vibrant society.

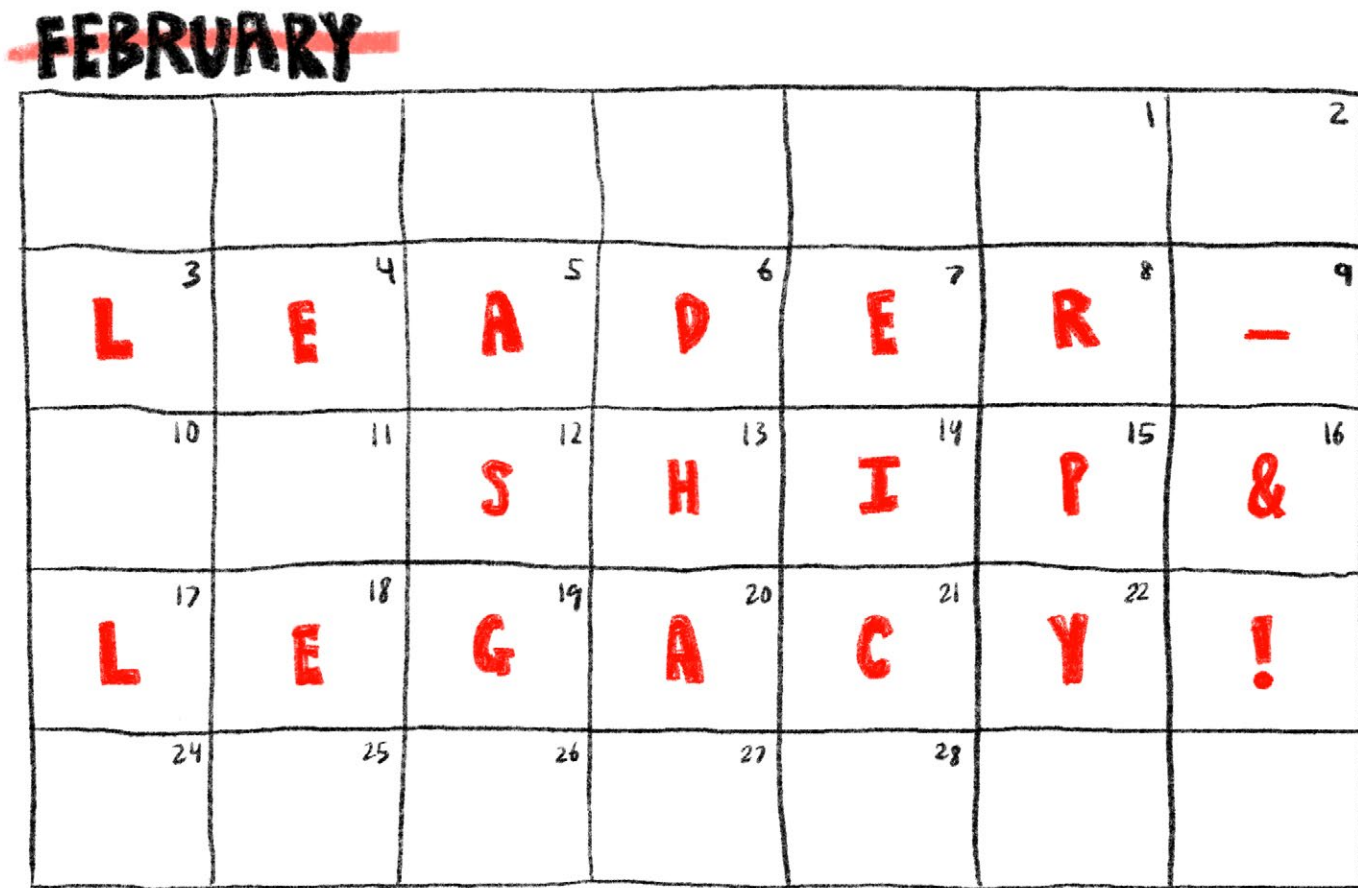
At McGill specifically, the University is organizing events throughout the month that celebrate Black culture and history. The Equity Team will be holding an opening ceremony on February 6th, hosted by award-winning architect Shane Lapiste, who earned both his Bachelors of Science and Masters of Architecture from McGill. The Team will also be hosting a Black community gathering on February 19, bringing together Black students, staff, and faculty members over a free lunch. McGill is also holding various community events throughout the month, from concerts to entrepreneurship panels to research webinars — all celebrating Black excellence and innovation.

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Eva Marriott-Fabre | Visuals Editor

# Canada Celebrates Leadership and Legacy

## Kicking off Black History Month and reckoning with our history

**Franka Mangano and Youssef Youssef**  
News Contributors

February 1 marks the beginning of Canada's 34th Black History Month (BHM). This year in particular concludes the first United Nations Decade for People of African Descent (UNDPAD), which began in 2015, and marks the beginning of the second official UNDPAD celebration. In light of this transition, this year's Black History Month represents a pivotal point in the recognition of Black history on a global scale, and Canada's commitment to the protection of the human rights and fundamental freedoms of people of African descent.

The government of Canada has launched its official theme for this year's BHM: "Black Legacy and Leadership: Celebrating Canadian History and Uplifting Future Generations." As stated in a message from the Honourable Kamal Khera, Minister of Diversity, Inclusion and Persons with Disabilities, "this year's theme is about reflecting and celebrating the contribution of Black Canadians." At its core, the theme aims to celebrate Black history in Canada and spread awareness about the contributions of Black Canadians to the nation's

country and history. In reflecting on the ways Black Canadians have shaped the country, Canada strives to pave the way for a more equitable, inclusive future.

In order to be able to participate in the theme of Legacy and Leadership, the country must confront its history. Canada remained active in the transatlantic slave trade system until its abolition in 1834 — an involvement often overlooked — and this legacy of slavery is present in the evolution of systemic racial discrimination within the country. As we approach February 1, we must acknowledge that Canada's history is rooted in deeply racist practices in order to understand how to move into the future, reconciling with and repairing the past. Further, in adherence with this month's theme, it is crucial to recognize and celebrate the contributions of Black Canadians to the nation.

In terms of reconciliation, the Canadian government has worked towards uplifting and supporting Black communities in Canada through various projects. The Canadian government has invested over \$1 billion into Black communities through the Multicultural Anti-Racist Program (MARF). The objective of MARF is to "advance anti-racism, provide equitable opportunities, promote

dialogue on multiculturalism, anti-racism, racial equity, diversity, and inclusion to advance institutional and systemic change." MARF initiatives include the financial support of research to collect further information about the "challenges faced by equity deserving populations." There are three components to MARF: projects, events and Organizational Capacity Building (OCB). Each component aims to provide support to Canada's racial minorities through funding of community led initiatives.

Further action includes the 2018 recognition of UNDPAD on behalf of the Canadian government, alongside the promise to remain committed to achieving "equality and conditions that are free of discrimination, awareness-raising, and education, informing-gathering." The Canadian government subsequently recognized the United Nations Second International Decade for People of African Descent, spanning from 2025-2034. UNDPAD works to promote the human rights and freedoms of people of African descent, as well as "promote a greater knowledge of and respect for the diverse heritage, culture and contribution of people of African descent to the development of societies," alongside many other objectives to implement legislative

measures to eliminate all forms of racial discrimination, namely discrimination on the basis of race being made punishable by law in countries such as Bolivia and Uruguay.

The Canadian Government continued to further its efforts to promote the presence of Black voices within international institutions by organizing the participation of 24 Black Canadian "civil society leaders" at the United Nations Permanent Forum on People of African Descent. This particular initiative was organized by the Canadian Commission for UNESCO (CCUNESCO) in collaboration with the Canadian Race Relations Foundation (CRRF). This event offered the opportunity for Black Canadian civil organizations to voice their own experiences of anti-Black racism, inequalities, and discrimination. It provided a space for participants to network and build connections, while also creating an opportunity to hold the Canadian government accountable. The event worked effectively as a forum where organizations could offer insights into further strategies to implement effective solutions for combating racial inequalities within Canada.

Despite these efforts made by Canada to reconcile with its past of racial inequality, there remains an immense number of reparations to be made, in the forms of scholarships, tuition remissions, housing grants,

and business grants, to name a few. The philanthropic and charitable sector continues to fail Black Canadians, evident in recent studies illustrating a "systemic underinvestment" in Black communities — with Black community organizations receiving approximately seven cents for every \$100 distributed by leading Canadian philanthropic institutions.

According to the Canadian Black Chamber of Commerce (CBCC), Black entrepreneurs continue to struggle with barriers including access to capital. Determining concrete solutions to this problem is challenging, as the community of Black business owners is severely underrepresented in research circles. Yet it remains evident that a prevailing issue is funding in Canadian Black entrepreneurship, a burden resting on the Canadian government to take initiative and extend funding.

Despite these ongoing challenges, the Canadian government continues to acknowledge the work that needs to be done across the nation. A message released by Justin Trudeau in the Anti-Racism Strategy 2024-2029 illustrated the country's recognition of prevailing issues of racial inequality, stating that he wants "the federal government to reflect the Canada it serves — because the more voices and perspective we have at the table, the better the

decisions making.” This is an indication of the government’s ongoing commitment to inclusivity within Canada, demonstrating their dedication to fostering an environment of “economic, social, [and] cultural empowerment.” Additionally included within this outline of strategies is a large number of initiatives to reform legislation to encourage accountability.

The theme of this year’s BHM will demonstrate the government’s ability to honour the very principles of leadership and legacy which it places at the forefront of their efforts in

reconciling with their history of systemic racial discrimination.

In Montreal specifically, the theme of this year’s BHM has been announced as “All that We Carry” (*Tout ce que Nous Sommes*), as organized by the city’s RoundTable on Black History Month. A variety of events will be held throughout the month to celebrate Black culture within Quebec, proving participants with the opportunity to become immersed in Black history. Celebrations kicked off on Thursday, January 30

with the the Montreal Black History Month 2025 Opening Ceremony.

The RoundTable on Black History month has selected 12 laureates to be honoured for their work, who will each represent one month of the year. The festivities don’t stop there: throughout February, the city will host an assortment of events from music concerts to live theatre. “Distant Echoes of Africa” will take place on February 21, featuring composers and artists of African descent. An

English language-master class will be hosted by the leader of the Black History RoundTable Michael Farkas on February 8, in addition to an exhibition showcasing Afro’Queer artists on February 26. Multicultural readings, dance performances, film streamings, and a comedy tour will take place in the city throughout the month of February.

The kickoff on Thursday highlighted the importance of Black History Month as a way to recognize the deep-

rooted biases and prejudices that continue to shape Canada. Youssef Youssef, CKUT correspondent for the *Daily*, stated that the event exemplified that Black history is all history, and that we must continue to recognize that Black voices have been excluded from the history of our country. In the words of Ian Thomas, the event’s anglophone spokesperson, “It’s not Black history, it’s our history.”

# Anne Cools: Our Restitute Alumnus

## A life in pursuit of justice

by Lilly Ife  
News Contributor

While many know her as Canada’s first Black senator, Anne Cools’ influence in Canadian politics began long before she began her term in office. Born in Barbados on August 12, 1943, Cools immediately had an eye for justice. Both her uncle and her cousin were active in Barbados’ political system, so she has been aware of and interested in the political world from a very early age. At thirteen, Cools and her family moved to Canada, where she continued her schooling in Montreal at D’Arcy McGee High School. She later joined our McGillian community, graduating in 1981 with degrees in both psychology and sociology.

In 1969, Cools was instrumental in the infamous Sir George Williams Affair — a protest that occurred at Sir George Williams University (now Concordia University), Canada’s largest student sit-in to date.

In spring of 1968, six Black students attending Sir George Williams University filed a complaint against Professor Perry Anderson. They claimed that regardless of quality, all work submitted by Black students was given a failing grade. A committee was formed by the university to investigate the complaint and Anderson was suspended until a decision was reached. After almost a year of deliberation, the complaint was rejected by the university, sparking immediate outrage from the students and Montreal community. Over 200 people, including Cools, gathered in the school and occupied the university’s computer centre

in protest of this disregard for civil rights.

An agreement was negotiated between Sir George Williams University and the protestors, stating that the protestors leave the building in exchange for the formation of a new committee who would review the original complaint. However, only about half of the protestors vacated the building, so the agreement was discarded. On February 11, 1969, police entered the school and chaos ensued. Amidst the turmoil, a fire began in the computer room, causing over \$2 million in damages. Being named as a “ringleader” in the revolt, Cools was arrested, along with 96 other people. She stayed in jail for four months before being pardoned by the government. The next day, Anderson was reinstated, and months later, he was exonerated from all charges of racism.

Evidently, change did not happen overnight. However, the Sir George Williams Affair instilled even more passion in the civil rights movements occurring in Montreal, which had been increasing throughout the 1960s. In 1971, Sir George University revised its policies on processing complaints so that both students and faculty members were involved in the decision-making process. In 2022, an official apology was given by Concordia University regarding the situation in 1969.

The results of the Sir George Williams Affair reached beyond the school and into the community of Montreal, expanding even to people living in the Caribbean. Many students, like Cools, had come from Caribbean countries to study in Montreal, sparking growth in publicity and knowledge regarding anti-colonialism. Multiple Black community groups were founded in response to the

increased activism, some of which are still ongoing (*Ligue des Noirs du Québec* and the *Maison d’Haïti*). The contribution and sacrifice made by Cools and the other students during the Sir George Williams Affair crucially propelled the increasing activism for the civil rights of Black people in Montreal.

After finishing her schooling, Cools began a career in social work. In 1974, Cools founded an agency called Women in Transition Inc., which was one of Canada’s first domestic violence shelters. She served as executive director for a number of years, during which she aided in the opening of multiple other shelters in Ontario. Cools also helped organize Canada’s first conference on domestic violence, titled *Couples in Conflict*.

Cools then shifted her love for social justice into a more political light. After the loss of multiple electoral campaigns to represent central Toronto, Cools was elected to the Canadian senate in 1984. This made her Canada’s first Black senator and the first Black woman to become senator in all of North America.

During her career as a senator, Anne Cools observed and participated in multiple different political groups. She began and spent the majority of her time with the Liberal party, switching to sit with the Conservative party in 2004. She ended her career as an unaffiliated senator. She was instrumental in many bills in Canada’s legislature, notably Bill C-20, concerned with Quebec’s secession from Canada. She is very proud of her work in divorce and separation cases, in which she took an important and, at the time, a somewhat unique



Eva Marriott-Fabre and Nikhila Shanker  
Visuals Editors

stance: she would take special focus to ensure the fathers in these cases were being treated fairly, and that, above all, the child’s wellbeing was prioritized. A large part of this work occurred because of the formation of the Joint Committee on Child Custody and Access, which Cools helped to create. Having been a member of the Canadian senate for over 34 years, Cools gained much experience and influence through her position. As the age limit to be a member of the senate is 75 years, Cools retired on August 11, 2018.

Anne Cools continues to make an impact on the community, whether that be in the Caribbean, McGill, Montreal, or Canada as a whole. Her strength and perseverance is evident in the many different stages of her life. From immigrating to Canada, graduating university, participating in civil rights movements, and becoming a part of the Canadian

Government, she has not let anything get in the way of what she believes. Cools has a strong sense of justice, but more than that, she has the resolve to act on her intuition and create positive change for people who are being mistreated.

“Anne Cools continues to make an impact on the community, whether that be in the Caribbean, McGill, Montreal, or Canada as a whole.”

# An Archive of Dissent

## Documenting Black student protests in Montreal

**Arismita Ghosh**  
Commentary Editor

Student activism is a necessary function of the modern university. Though the history of student-led demonstrations can be traced all the way back to medieval universities in the 15th century, the 1960s saw a dramatic rise in protests at university campuses across the world. Manifestations at U.S. universities influenced their Canadian counterparts, contributing to a surge in students getting involved in campus politics and activism. The popularity of such movements continues to be felt today: many of the changes in university structure brought about in the 1960s-1990s would not have occurred without the interference of student activists. In Montreal, as in many other cities, Black student protesters were at the forefront of such movements.

Canada's largest student protest took place in 1969 at the Sir George Williams University (SGWU) campus (now Concordia University). Hundreds of students at SGWU organized a two-week peaceful sit-in at the university's computer lab, protesting the university's anti-Black faculty and administration, before they were assaulted by Montreal riot police on February 11, 1969. Most of the recorded material from this demonstration is held by the Concordia University Archives under the "Computer Centre Incident" Collection. On January 29, 1969, while the occupation was underway, Black students at SGWU published a list of "demands" for the administration: to meet with students to negotiate the formation of a hearing committee and to drop "all criminal charges against Black students."

The archives also indicate the students' commitment to envisioning a future for Black students at the university, from advocating for a Black studies program to demanding Black control in the admissions process. In the January 28, 1969 issue of the SGWU newspaper *The Georgian*, a student wrote about a "Black Studies Program" organized and led by students to educate their peers on racial inequalities, which was met with very limited participation. A letter to the

editor in Concordia's *Thursday Report* on February 17, 1994, reveals that students were still calling on the university to "accommodate a Black Studies programme" twenty-five years after the events of the protest. The efforts of these student activists in creating a space for Black voices in the university structure are undeniable.

Despite the resounding volume of these critiques and demands from students, it took Concordia University over fifty years to acknowledge their complicity in the Sir George Williams University protests. Only in October 2022 did the university formally apologize for their "enforced silence" on the 1969 protest. If the material evidence from the SGWU protest — the declarations, statements, flyers, and newspaper articles — had not been under the complete ownership of the Concordia Archives, would the university have been able to carry out this "enforced silence" for so long?

Having control of student protest materials also allows

The archives also indicate the students' commitment to envisioning a future for Black students at the university, from advocating for a Black studies program to demanding Black control in the admissions process.

the university to manipulate the narrative around such protests. They can present the facts in whichever way best benefits their public image. This can be clearly seen in Concordia's formal apology. When writing about the university's path forward, the apology redirects attention away from the 1969 protest and onto the "Task Force on Anti-Black Racism" that was issued

by the university in 2020. "The Task Force on Anti-Black Racism has recommended specific, meaningful actions that will guide us on this path," it says, adding that the task force has put forward measures that "span most aspects of university life" and "aim[s] to encourage Black knowledges."

Looking at the 1969 student

Looking into the archives of student protests reveals that "budget cuts and hiring policies" in the 1990s were rapidly destroying the existing program. A report from the Africana Studies Committee (ASC), created by students to counter the destruction of the program, shows that the McGill administration removed

search on the internet about the program's history yields next to no information about the involvement of student activists either; the only source is a 2022 article from *The Tribune*, which details the formation of the Africana Studies Committee. Even the scrapbook located in the McGill Archives Collection is inaccessible online — anyone wishing to view its contents must first submit a request to the archives to view it in its physical location.

It is clear that the McGill administration is not interested in bringing attention to the historical role of student activists at the university. Though Concordia eventually disclosed the uncensored details of the 1969 protest on their main university website, along with providing full access to the protest material on the Internet Archive, McGill continues to hide the extent to which student involvement shaped the university. This allows McGill to protect their branding and suppress historical student dissent.

It is extremely easy for universities to occlude the historic efforts of student activists when they see fit. As students, we have to keep the memory of these protests alive. We must make active efforts to preserve these examples of student activism so that we can use the same praxis as our predecessors in order to make real change today. It is especially important for us to document activism by Black students because it acts as a historical record of their fight against systemic racial inequality and ensures that their actions are not erased or forgotten over time.

If you, or anyone you know, are actively involved in protesting and organizing within student circles at McGill, I urge you to try and maintain material evidence of these protests as best as you can. Whether it is flyers or zines, pamphlets or banners, they all contain valuable information worthy of preservation. You can reach out to student-run archives like the Student News and Protest Archive (SNAP) or maintain a record of your own. As student activists, we are responsible for recognizing the ones who came before us and providing the same support for those who will come after us.

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protest archives reveals that all of these ideas had previously been presented by students to an administration that simply turned a blind eye to their demands. Even as Concordia restated their commitment to Black Studies, there was no mention of the past student activists who had led the efforts for a Black Studies program as early as the 1960s. Not only does this erase the important role that historical student activism has played in reshaping the structure of the university, but it also affects how present-day student activism is perceived. Had Concordia been more honest about the direct impact that student-led efforts had on the current state of the university, I believe that the current public attitude towards student activists at the university would be less hostile.

Similar to how Black students at SGWU took the matter of Black Studies into their own hands, McGill's African Studies Department — officially introduced in 1969, the first of its kind in any Canadian university — would not exist as it does today without the mobilization of student activists in 1997. However, most of the available information about student involvement in the African Studies Program lies within the trenches of the McGill University Archives Collection, contained in one scrapbook that consists of various written materials and newspaper clippings.

several core courses and attempted to reduce the status of the program from a major to a minor. Meeting notes from an ASC faculty meeting on March 6, 1996, further disclose that over 200 students rallied in front of the Arts building in support of the African Studies program, in addition to 400 letters of support signed by students that were handed to the Dean of Arts. The scrapbook also includes several flyers calling for students to rally; they each carry the bold slogan "Defend Diversity," followed by a subtitle reading, "Bring your noise-makers, guitars, drums, and your social conscience." The same student group handed out educational pamphlets containing information about how administrative procedures affected threatened programs such as African Studies. Further still, the scrapbook includes posters for "Emergency Meetings" to discuss ways forward for the African Studies program. This material evidence provides a complete overview of student efforts in reviving the program, revealing how student activists were at the helm of this project.

Yet, none of this is mentioned anywhere in the publicly-available information about McGill's African Studies program. The current page for African Studies on the McGill website simply reads: "Established in 1969, the African Studies Program at McGill was the first of its kind in Canada." A cursory

**RALLY**  
**APRIL 12TH**  
**12PM ARTS STEPS**  
**LOWER MCGILL**  
**CAMPUS**

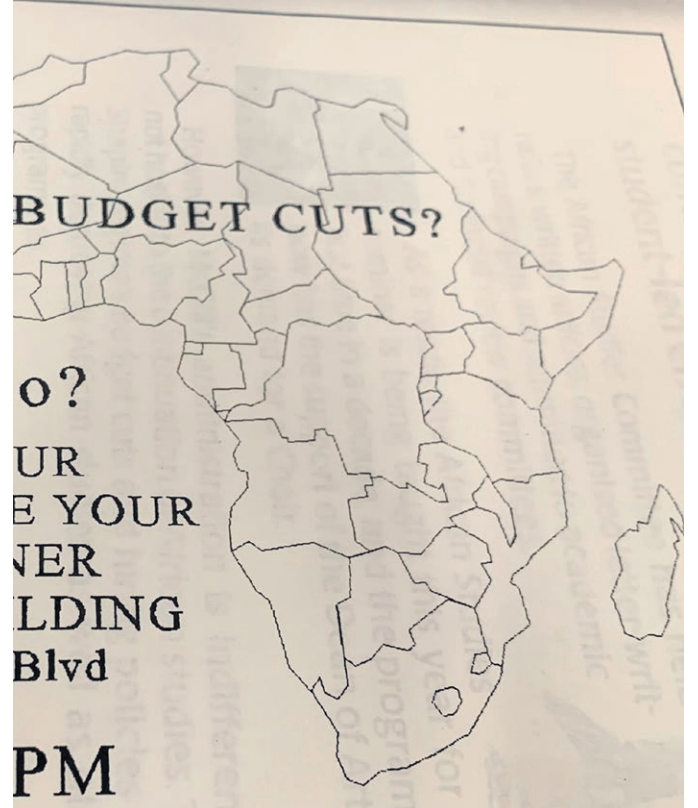
**What can you do?**

**FIGHT FOR EDUCATION**  
**FROM THE BOTTOM UP!**  
**DEFEND DIVERSITY!**

*Bring your noise-makers, guitars,  
and your social conscience.*

Principal Shapiro's 'New McGill' would be a McGill without Academic Diversity. Programs and faculties such as Religious Studies, African Studies, and programs are threatened.  
**This April 12th DEFEND DIVERSITY!**  
**APRIL 12TH**  
**ARTS STEP**  
**NOON**  
*Bring your noise-makers, guitars, drums, and your conscience.*  
*For more info contact Matt at 284-7373*  
**McGill Action Coalition**

It is extremely easy for universities to suppress the historic efforts of student activists when they see fit.



**Emergency Meeting**  
**Student Union Building**  
**Room 309**  
**April 16th at 5:30 PM**

**The students who have led the struggle this far will soon graduate. We need you.**

**DEFEND**  
**DIVERSITY**



Nikhila Shanker | Visuals Editor

# A Legend in the Making

## How Lewis Hamilton is shaking up Formula One

**Anna Parmentier**  
Culture Contributor

A week ago, Lewis Hamilton, one of Formula One's most successful drivers, made his debut with the most well-known and accomplished team in motorsport history. Although fans had long wished to see Hamilton in Ferrari red throughout his record-breaking years in F1, the announcement of the British driver's transfer to the Italian team was met with shock. Indeed, Ferrari is defined by tradition. The team has been present since Formula One's creation in 1950. Out of 75 years of racing, 28 were led by non-Italian team principals (a Swiss, a Monegasque, and two French). Ferrari is known for its history, and its commitments: to Italians, to its roots, and its habits. It is less known for groundbreaking changes. Beyond his unparalleled achievements on the track, Hamilton is known for his unconventional personality, defying norms outside of Formula One, and his fight for diversity in the sport and beyond.

Hamilton was born in Stevenage, England in a modest-income household to a second-generation British father of Grenadian parents, and a British mother. Unlike most drivers who begin racing around the age of four, Hamilton started at eight years old, as a hobby. However, his interest quickly picked up, leading him to take racing seriously.

By the age of ten, Hamilton was a British karting champion which led him to be recruited as part of the McLaren and Mercedes-Benz Young Driver Support Program. This opportunity allowed his parents to overcome the nearly unaffordable cost of pursuing their son's racing career. Indeed, his father worked up to three jobs, day and night, to keep up, adding further pressure on his child's shoulders to succeed.

As years passed, he went on to win several prizes and championships in various racing categories, eventually

making his way into Formula One in 2002 with McLaren.

Despite the challenge of competing against drivers with better-suited and longer experience allowed by significantly higher family incomes, Hamilton instantly showed champion-worthy performance. In his rookie year, the British driver only lost the World Championship title by a point and went on to win it the following year. The next hallmark of Hamilton's career is his move from McLaren to Mercedes, replacing racing legend Michael Schumacher. In his thirteen years with the team, he won six world championships (matching Schumacher's world record) and broke the records of most: wins, pole positions, and podiums (respectively: 105, 105, 202).

However, after five years of undisputed dominance, Hamilton began to face challenges with his rival, Max Verstappen, falling to second, sixth, back to second, and finally seventh in the championship rankings in the past four years. In 2024, he terminated his contract with Mercedes. Soon after, Hamilton signed with Ferrari, the abruptness of the news shocking the world of Formula One. The combination of Hamilton's age (forty years old) and his decrease in performance suggested he would lean towards retirement, rather than be offered a seat by an elite team such as Ferrari.

Hamilton has always publicly spoken about and fought against the racist comments he would receive while racing in Formula One from fans and officials. His actions became concrete in 2020, particularly after George Floyd's murder. That season, Hamilton led pre-race ceremonies to raise awareness about racism. However, realizing the *Fédération Internationale de l'Automobile's* actions were insufficient, Hamilton made it his responsibility to take on more meaningful projects. In June 2020, Lewis Hamilton founded the Hamilton Commission with the Royal Academy of Engineering for "improving the representation of Black

people in UK motorsport." The commission released an analytic report investigating the sources and consequences of the underrepresentation of Black people in STEM with an emphasis on motorsport. According to the report, Black individuals represent less than 1 per cent of Formula One staff and 5 per cent of engineering students, where Black students make up about 25 per cent of the university from which Formula One teams recruit. Additionally, the report provides recommendations to allow more support and opportunities for Black individuals in STEM. Later, Hamilton launched Mission 44, "a charity working to build a fairer, more inclusive future for young people around the world," collaborating with a wide range of associations. Unlike the Hamilton Commission, Mission 44 is more action-based, with concrete solutions put into place to actively improve diversity and inclusion in motorsport and STEM, particularly by investing in its charity partners.

Hamilton's range of involvement reaches beyond Formula One and STEM, especially to fashion. The F1 champion has long demonstrated his love for clothes in and out of the paddock, but his most recent accomplishment in linking fashion to his values is being endorsed with the role of co-chair of the upcoming MET Gala this year: "Superfine: Tailoring Black Style."

Over the past two decades, Lewis Hamilton has not only become one of the greatest drivers in Formula One history despite being an outcast, but he has also become a serious advocate and supporting figure for minorities in motorsport and beyond. Lewis Hamilton is a unique change maker, breaking conventions, somewhat opposite to his new team, the arbiters of tradition, Ferrari. His career is not only marked by his remarkable performance on the track but also by the challenges he's faced as the grid's only Black driver and his initiatives for more diversity and inclusivity in the sport and beyond.

# Deep Cuts

## Black Alternative Music

**Evelyn Logan**  
Culture Editor

*Welcome to Deep Cuts, a column that focuses on bringing you underground sounds that you've never heard before.*

Black music has always been at the forefront of the culture. However, this edition of *Deep Cuts* isn't trying to remind you of all the great mainstream successes. Instead, I want to put you onto some Black alternative artists who deserve some more playing time in your headphones. This list goes from least to most niche, so keep reading.

**Steve Lacy + Solange + Blood Orange:** Solange, Beyonce's sister, has been the alternative response to her sister's mainstream success. Steve Lacy is HUGE – his 2022 album *Gemini Rights* brought him mainstream success – but if you keep going further back in his discography, he has some even better old music. Blood Orange is absolutely incredible. You might recognize his music from *Challengers* (2024) or from TikTok. He's also produced for artists like Sky Ferreira and Solange.

**Odd Future Graduates:** The most notable Odd Future graduates are Tyler the Creator and Frank Ocean (who are far too mainstream to be featured in this column), but other lesser-known graduates like Syd, Matt Martians, and Earl Sweatshirt still put out incredible music. Syd is a part of a very well known band called The Internet, and Martians' album *Southern Isolations* is a masterclass in bedroom funk.

**Zack Fox + Thundercat + Durand Bernarr** I think that we all know the Zack Fox song "Jesus is the One (I Got Depression)." It was with this track that Zack Fox solidified his status as a meme rapper, but ever since, he has been consistently putting out rap music that is actually good. You might've seen him on *Abbott Elementary*, or maybe his Boiler Room sets on Youtube. Either way, Zack Fox is absolutely killing it. Two repeat collaborators of his are Thundercat and Durand Bernarr. Both artists make great music individually, with Thundercat being known for his bass skills and Bernarr for his creative lyrics.

**Dean Blunt + Yves Tumor + Navy Blue:** Something that Dean Blunt, Yves Tumor,

and Navy Blue all have in common is that their music has a specific kind of edge to it. Blunt's music is much more chill; you would probably hear it in an overpriced vintage store, where Yves Tumor is a festival frequenter. Navy Blue is special: his music has a warm ambiance to it that invites you in with poignant lyrics.

**MIKE + Niontay + MAVI + B. Cool-aid:** If you're a fan of rap music over a chill beat, MIKE is the artist for you. MIKE's music is relentlessly sunny, discussing his personal experiences in some songs while just having fun in others. Niontay is an artist that he often collaborates with (they toured together last year), whose music is every bit as fun and unique. B. Cool-aid and MAVI create the kind of music that you can just put on as a background track. From B. Cool-aid, I recommend *Syrup*, and MAVI's album *Let the Sun Talk* is incredible.

**Sam Austins + Live + Kelela:** Sam Austins' song "Seasons" recently went viral on social media, but the rest of his discography is also worth checking out. He makes techno and hyperpop music that sounds like it belongs in a coming of age movie. Live (my personal favorite) is CRIMINALLY underrated. Her music, as well as Kelela's, cannot be described; it has to be experienced. For Live, I recommend that you start with *Girl In The Half Pearl*. Kelela also puts forward a powerful performance in her single "Send Me Out."

**Contour + Rejjie Snow + Kelsey Lu + KeiyaA:** These final artists are some that I have recently discovered and fallen in love with. Contour's music is thoughtful and chill, with calm beats under touching lyrics. Rejjie Snow has been making bedroom pop for a long time, having collaborated with well-known indie-pop artists like Clair. His music feels like summer, just like Kelsey Lu's. A popular song of Lu's is a cover of 10cc's "I'm Not In Love," which she makes even more lo-fi. Her album *Blood*, which the cover can be found on, is a masterful expression of love and longing. Finally, KeiyaA is one of my favorite artists (and maybe my deepest cut). Her album, *Forever, Ya Girl* is my favorite kind of music – definitely alternative, interesting lyrics, and smooth. Her voice floats over every track with ease and confidence.

# Five Black Montreal Artists to Check Out this Black History Month

Anahi Pellathy  
Culture Contributor

**M**oridje Kitenge Banza, @moridjakitenge on Instagram

Congo-born, Montreal-based, and critically acclaimed mixed media visual artist Moridje Kitenge Banza produces striking pieces that seem to collapse any distinction between the present and the past. His work straddles reality and fiction, referencing historical, religious, and cultural iconography with a distinct style and contemporary sensibility. His art frequently takes on explicit political and de-colonial implications, such as *De 1848 à nos jours - coupe de bateau négrier*, which depicts the outline of an 1848 slave boat composed entirely of metal spoons.

**Lola Kingsley, @lolakingz on Instagram**

Lola Kingsley is a Montreal-based film photographer and recent Concordia graduate who has worked with clients like Vans Canada, Eddie Bauer, and i-D Korea. Her minimalist style and investment in analog photography allows her to strip any excess and focus solely on revealing her subjects authentically. This process lends a distinctively nostalgic and spontaneous air to her work. Her most recent exhibition, *Goodbye This Is...*, explores youth culture and the concept of coming of age, charting a visual narrative of transition in the context of urban cityscapes.

**Rakim Jah, @rakimjah on Instagram**

Rakim Jah is a Beninese animator and multimedia visual artist based in Montreal whose striking 2D graphics and acrylic paintings depict existential Afrocentric scenes in rich, deep colour. His work deals with themes like digitalization, ancestry, interpersonal dynamics, assorted cultural influences, and the interplay between spirituality and the human body.

**Yaël Legris, @puff.bby on Instagram**

Yaël Legris' surrealist acrylic and digital paintings depict figures in ambiguous, swirling backgrounds imbued with spirituality. Her work is moody and ephemeral, typically done in a palette of dark blues, deep rusty oranges, and shades of black and grey. Her paintings are often informed by her own feelings and personal history, representing states of mind or important moments in her life.

**Stanley Wany, @stanwany on Instagram**

Stanley Wany is a successful visual artist and graphic novelist that has garnered recognition for his distinctive large-scale painting installations and shadowy, sketch-style drawings and comics. This medium serves as the perfect conduit for themes of personal history, identity, ancestry, colonization, and climate change. His multimedia installation work includes the striking 2022 installation *For Those Who Chose the Sea* and *Unpredictable Spaces* last year at *Galerie de l'UQAM*.

## Fine Words and Buttered Parsnips

### The Lives and Legacies of Black Culinary

Luxe Palmer  
Copy Editor

**W**elcome to Fine Words and Buttered Parsnips, a column of meandering culinary sensibilities, investigating the world of food and fare from a plethora of perspectives.

In honour of Black History Month, we're giving thanks to just a few of the many Black innovators and chefs who have left their legacy on the food world of today.

**Edna Lewis:** The image of Southern cooking today can be traced back to Edna Lewis and her revolutionary cookbook, *The Taste of Country Cooking* (1976). A restaurateur, farmer, and teacher, Lewis cooked for the likes of Marlon Brando, Truman Capote, Eleanor Roosevelt, and Gloria Vanderbilt at Café Nicholson, before moving on to write her own cookbook with the endorsement of Julia Child's editor, Judith Jones. Lewis's cookbook established many key dishes in Southern cuisine, from shrimp and grits to fried chicken. In 1995, she was the first person to be awarded the James Beard Living Legend Award.

**Georgia Gilmore:** A true culinary rebel, Georgia Gilmore formed The Club from Nowhere in Montgomery, Alabama, in 1955 after Rosa Parks's arrest. The secret club raised money to fund the Montgomery Bus Boycott by selling fried chicken sandwiches outside churches. She then testified in the *State of Alabama v. M. L. King, Jr.* trial in 1956, which led to her dismissal from her job at the National Lunch Company. However, with the help of M.L.K. Jr., Gilmore opened her own restaurant out of her home, where the Montgomery Improvement Association and others gathered during their meetings.

**Maulana Karenga:** Unlike the others on this compendium, Karenga, a professor of Africana Studies at California State University, did not invent a food dish or tool. Rather, he started an entire holiday: Kwanzaa. In 1966, in response to the Watts riots, Karenga created the holiday to bring together a diaspora of African cultures and traditions to honour African-American heritage. He wanted to "give black people

an opportunity to celebrate themselves and their history, rather than simply imitate the practice of the dominant society." The celebration consists of honouring the Seven Principles (*Nguzo Saba*): unity (*umoja*), self-determination (*kujichagulia*), work and responsibility (*ujima*), cooperative economics (*ujamaa*), purpose (*nia*), creativity (*kuumba*), and faith (*imani*). Feasts prepared often include fruit, jollof rice, okra, black-eyed peas, and collard greens.

**Madeline M. Turner:** In 1916, Turner received a patent for her Turner's Fruit-Press, a highly innovative design that automatically cut fruit in half and juiced them, all in one smooth motion. While not much is known about Turner's personal life, her complex design paved the way for modern juicers and other food preparation machines.

**George Washington Carver:** Arguably one of the most famous Black food innovators, Carver was a professor and the first Agricultural Director at the Tuskegee Institute. Born into slavery and eventually freed after abolition, Carver had to fight for his education. After being denied entry to Highland University in Kansas due to his race, he taught himself agricultural practices on a homestead before becoming the first Black student at Iowa State University (then Iowa State Agricultural College). During his scientific career, he did prolific research on crop inputs and soil chemistry and devised many product improvements to help small independent farmers. While Carver is commonly credited as the inventor of peanut butter, that title actually goes to the Aztecs.

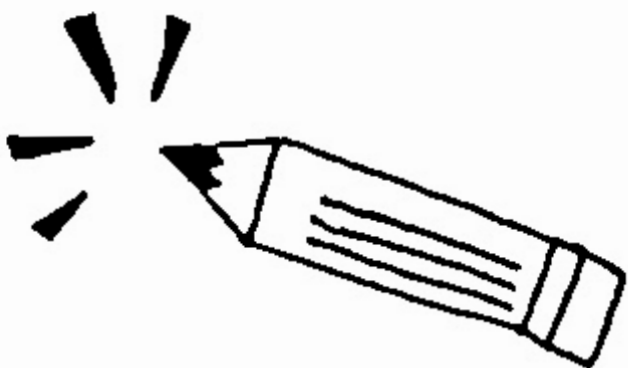
**Kate and George Crum:** If you've ever satisfied your late-night cravings with the crispy, salty delicacy that is the potato chip, you are indebted to the innovations of siblings Kate and George Crum. While working at the Moon Lake Lodge in Saratoga Springs, New York, the kitchen received a complaint that their British chips (a.k.a. french fries) were "too thick and salty," which prompted the pair to slice the potatoes paper-thin before frying. George Crum went on to open his own restaurant,

Crums House, in 1860, where potato chips were their house signature and the Vanderbilts were repeat customers.

**James Hemings:** If Lin Manuel Miranda ever writes a sequel to *Hamilton*, he ought to include James Hemings. Hemings was brought to Paris by Thomas Jefferson under enslavement, where he received master culinary training before becoming Jefferson's *chef de cuisine*. We can thank Hemings for introducing dishes such as macaroni and cheese, meringue, and crême brûlée to American cuisine. His most impactful work, however, was cooking dinner for Alexander Hamilton and Thomas Jefferson on June 20, 1790, during the reconciliatory meal to "save the union." After buying his freedom from Jefferson in 1796, Hemings travelled across Europe before settling in Baltimore.

**Alfred L. Cralle:** Baskin-Robbins and Ben and Jerry's will be forever indebted to Alfred Cralle, inventor of the ice cream scoop. Before Cralle's innovation, scoopers would use two spoons to carve and mould their ice cream. In 1896, Cralle was granted a patent for his one-spoon tool that moulded, compacted, and served the ice cream scoop all in one, making all future high schoolers' summer jobs ten times easier.

**Frederick McKinley Jones:** In 1940, Jones received a patent for his invention that revolutionized food transportation. His air-cooling units installed in food transport trucks gave birth to the frozen food revolution by preserving perishable foods during long journeys. Jones ended his schooling after sixth grade and never received a formal college education. Dubbed "the King of Cool," his company, Thermo King, produced refrigeration units that were used during World War II to preserve and transport blood transfusions and medicine. King also developed a portable X-ray machine, a soundtrack synchronizer for film production, and a snowmobile. His lifetime of legacy earned him the National Medal of Technology and a spot in the National Inventors Hall of Fame.





## The Colour Yellow

A legacy of love and resistance

**Raymond Jordan Johnson-Brown**  
Culture Contributor

**CW:** *sexual abuse*

Yellow was Auntie Dean's favourite colour. It wasn't just bright or warm — it was her. For my mom, Lisa, yellow is a lifeline to her sister's memory, a vibrant reminder of the woman who gave everything she had to hold our family together. "She could brighten a room with her smile," my mom often says; "Her heart could brighten the world."

For me, yellow is resilience. It's the colour of survival, of hope, of love lived out loud in a world that tried to quiet it. Yellow holds the promise that Auntie Dean embodied — a promise to fight for those who couldn't fight for themselves, to love fiercely, and to leave this world brighter than she found it.

But this story isn't just about Auntie Dean. It's about the systems that shaped her, broke her, and ultimately could never contain her. It's about the harm Black communities have endured and the ways we reimagine, survive, and thrive.

"One of my earliest memories," my mom once told me, "was watching Auntie Dean be raped."

My mom was just a child then, too young to understand what she was seeing. Their beds were situated side-by-side in the girls area of the Nova Scotia Home for Colored Children. My mom remembers lying in bed as an older boy climbed into Auntie Dean's. She heard her sister cry, but she didn't have the words to stop it. When the boy finally left, she crawled into bed beside Auntie Dean, trying to comfort her.

"She was the one who'd been hurt," my mom said, "but she held me."

That night set the tone for their relationship. Auntie Dean became my mom's protector, even when she was the one who needed protecting most. Years later, my mom hit her lowest point, struggling with addiction and trying to raise me and my brother on her own. Auntie Dean stepped in again to support. "She was firm, but she didn't make me feel worse," my mom recalled. "She just held me through it, like she always did."

That love wasn't just for our family. Auntie Dean had a way of making strangers feel valued. She would take in anyone who needed help — underdogs,

outcasts, people the world had cast aside. "She'd give you the shirt off her back, her last five dollars, and a place to sleep," my mom said. That capacity for love came from a place of survival.

Auntie Dean spent four years

Auntie Dean had a way of making strangers feel valued. She would take in anyone who needed help — underdogs, outcasts, people the world had cast aside.

in the Nova Scotia Home for Colored Children, a place that promised safety but delivered a myriad of atrocities instead. Founded in 1921, it was meant to be a refuge for Black children who entered the care system. Instead, it became a site of systemic neglect and abuse,

where children were seen as less than human. The most painful truth is that much of this harm was inflicted by other Black community members, a reality that speaks to the deep-rooted complexity of lateral violence and its role in perpetuating intergenerational harm against Black bodies.

Auntie Dean carried those scars with her for decades. For years, other survivors were silenced, their experiences dismissed. But when two survivors learned that a former staff member who had abused them was working with children again, collective action began to take shape. My aunt became involved because she couldn't stay quiet any longer. She became one of the lead plaintiffs in a class-action lawsuit against the home and the Nova Scotia government. It wasn't just her story she told — it was the collective pain of hundreds of Black children who'd been harmed and ignored.

"She never wanted to tell her story," my mom said. "She didn't want to relive it. But she knew it wasn't about her anymore — it was about all of us."

Against her doctors' advice, Auntie Dean continued her cancer treatments while testifying. She travelled across

the country, recounting the unimaginable for the sake of justice. Though she ultimately beat breast cancer, the fight took its toll. Reliving that trauma reopened wounds that had barely healed, leaving her body and spirit deeply worn down.

I remember visiting her shortly after, around Christmas time. Despite being declared cancer-free, her complexion appeared grey, her energy was dull, and she coughed in an erratic manner I had never heard before. Shortly after, despite her strength and determination, her struggles with and the resurgence of her cancer ultimately overtook her. In 2015, just a year after hearing Nova Scotia's public apology, Auntie Dean passed away.

I remember visiting her in a Calgary hospital during her final days. Despite her condition, she encouraged me to sneak her out to a nearby Wendy's. Auntie Dean was always a rebel who refused to remain silent, and I embraced that same ideology. I couldn't say no to her request. I followed through, and on our way back, as we said our goodbyes, Auntie Dean looked at me and made me promise to "do nothing but great things."

I carry that promise with me every day. I think of her when I work with young people,

helping them find their voices. I think of her when I walk into a room, trying to make it just a little brighter.

Last year, my curiosity brought me to the site of the Nova Scotia Home for Colored Children. Now known as Akoma, it has been reimagined as a community space dedicated to Black empowerment. Akoma, meaning “heart” in Akan, stands as a powerful testament to what’s possible when we dare to transform spaces of harm into places of hope and renewal.

Walking through Akoma, I felt both the weight of its history and the hope of what it could become. There’s a corner of the

space dedicated to the survivors — a quiet acknowledgment of the past. But the rest of the site is alive with possibility: Black-owned businesses, community programs, and services that reflect the

I carry that promise with me every day. I think of her when I work with young people, helping them find their voices. I think of her when I walk into a room, trying to make it just a little brighter.

resilience of our people.

And yet, it’s complicated. My mom told me that many survivors wanted the building

burned down and erased from existence. “Sometimes I think they were right,” she admitted. But she also sees the potential in what Akoma has become.

In so many ways, Black

resilience is about reimagining what we’ve been given — turning harm into healing, refusing to let systems define us.

Black History Month is about honoring legacies like Auntie Dean’s. It’s about remembering the fights for justice that didn’t just happen in courtrooms but in kitchens, classrooms, and

living rooms. It’s about survival and transformation.

Auntie Dean always brought our family together, whether it

was through a family barbecue or another listening session of the live version of Mariah Carey’s “The Emancipation of Mimi” album. Her love kept us united, and though her absence has led to ongoing rifts, her courage inspired others to find their voices.

Her life taught me that healing is not just a personal journey. It’s also political, communal, and deeply connected to the systems we strive to change.

Yellow isn’t just a color. It’s her legacy. And it’s my promise to carry that legacy forward.

## Superfine Threads

### Celebrating Black fashion at the 2025 Met Gala

**Natalie Dumonceaux**  
Culture Contributor

“The Costume Institute’s spring 2025 exhibition will present a cultural and historical examination of the Black dandy, from the figure’s emergence in Enlightenment Europe during the 18th century to today’s incarnations in cities around the world,” announced the Metropolitan Museum of Art on October 9, 2024. The launch of the new exhibition, titled “Superfine: Tailoring Black Style” will be celebrated with the museum’s annual Met Gala on May 5th of this year. As the Met’s most extravagant event of the year, as well as one of the world’s largest fashion events, the announcement of this year’s theme has sparked much excitement and chatter within the community of high fashion and beyond. Rightfully so: the gala and the forthcoming exhibition are setting the stage for incredible Black creators in the realm of fashion, literature, music, and beyond to curate this must-see presentation.

The 2025 spring exhibition takes its inspiration from the work of author and scholar Monica L. Miller, who is professor and chair of the African Studies Department at Barnard College.

Miller’s 2009 book, *Slaves to Fashion: Black Dandyism and the Styling of Black Diasporic Identity* highlights the evolution of the Black dandy from its origins in the 18th century, to its contemporary relevance in fashion and popular culture. The Black dandy epitomizes countercultural resistance, meant to parody the style of

upper-class white men who sported fine tailored suits and high-end fabrics to flaunt their social status and wealth. It is a direct symbol of autonomous self-expression in the face of oppression. While this legacy has retained its salience throughout the years, in modern times, Black dandyism is performed as a means to push the boundaries of conventional masculinity, challenging norms of gender and sexuality through personal style.

The Met has selected a star-studded panel of co-chairs for the gala including honorary chair LeBron James, alongside co-chairs Lewis Hamilton, A\$AP Rocky, and Pharrell Williams. While these men are known most notably in industries outside of fashion, this gala will rightfully highlight their perhaps lesser-known yet significant contributions to the world of style, particularly within menswear.

One such co-chair, Pharrell Williams, has a long list of accomplishments and credits as a producer, artist, and designer. If we are to say Williams’ notoriety as a fashion designer is secondary, it is only because he is so accomplished as a musician. With 13 Grammy awards to his name and a long list of collaborations with A-list celebrities from Snoop Dogg, to Britney Spears, to Jay Z, Williams has made a reputation for himself as one of the biggest names in pop music recording, while never failing to do it with style. Williams is a pioneer of blending streetwear with high fashion in the early Y2K era. Throughout his music career, he has partnered with designer brands like Moncler, Chanel, and

Louis Vuitton. Most recently, he has begun to really lean into his designer side, assuming the title of Men’s Creative Director of Louis Vuitton (who also happens to be one of the MET Gala’s major sponsors) in early 2023, designing clothing lines and advertisements for the brand.

Lewis Hamilton’s appearance on the panel has likewise caused particular excitement. Often known to sport bold colours and statement pieces, the Formula One star’s pursuit of his own personal style is regularly commended for how he challenges the norms of conventional masculinity, pervasive in such a male-dominated field as racing. Hamilton’s contributions to the fashion world have centered primarily around promoting diversity and inclusivity within the industry, making him a perfect choice as chair for this year’s theme. At the 2021 Met Gala, Hamilton hosted his own table for the first time at the event. He invited along with him several emerging Black designers including Jason Rembert, Kenneth Nicholson, and Edvin Thompson with the intent of putting their creative work on display.

We can expect that Thompson, Rembert, and Nicholson are joined by a plethora of other talented Black creators and fashion designers gearing up for this year’s event. And while the roster of Black artists and fashion icons that will be featured in the event is already something to get excited about, the preparations for the event have equally begun to bring the work of Black creators across a vast variety of other disciplines to the forefront.

For example, Yale-educated historian and content creator Kahlil Greene (@kahlil.greene) uses his platform to educate the public on current events—including the MET’s spring exhibition announcement—in short, palatable Instagram reels. Another insightful platform to learn more about Black dandyism is the Black Fashion History podcast. It is created and hosted by Taniqua Martin, a content creator passionate about educating her audience on the ways the fashion industry has been moulded by Black culture throughout history. The podcast does a deep dive into particular trends, specific designers or brands, all focused on highlighting the often-

overlooked role of Black people in contemporary fashion.

There is much to look forward to as the Met’s new spring exhibition begins to take form. In any case, this year’s theme will further underline an already-apparent truth: Black creators are dominating in their respective fields, from fashion, to music, to content creation, and beyond. While no single article could ever fully encompass the scope of these creators, this Black History Month is a great opportunity to take advantage of the resources listed both here and beyond this article to further familiarize yourself with the endless list of Black artists contributing to contemporary popular culture.



Evelyn Logan | Visuals Contributor

# LUNAR NEW YEAR HOROSCOPES



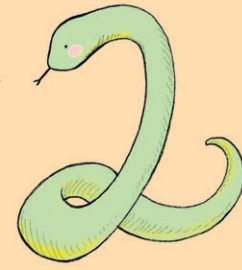
**RABBIT**  
2023. 2011.  
1999. 1987

THIS YEAR, SURROUND YOURSELF WITH EXTROVERTS FOR GOOD LUCK.



**DRAGON**  
2024. 2012.  
2000. 1988

ANYTHING IS POSSIBLE THIS YEAR WHEN YOU HAVE THE DRAGONS ON YOUR SIDE...



**SNAKE**  
2025. 2013.  
2001. 1990

MAKE SURE TO CURL EVEN CLOSER AROUND YOUR LOVED ONES THIS YEAR.



**HORSE**  
2026. 2014.  
2002. 1990

THIS IS THE YEAR TO PUSH YOUR BOUNDARIES AS FAR AS YOU CAN.



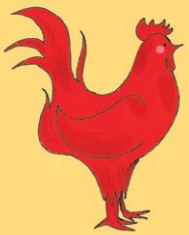
**GOAT**  
2027. 2015.  
2003. 1991

MAYBE THIS YEAR YOU' LL LEARN TO BE LESS STUBBORN.



**MONKEY**  
2028. 2016.  
2004. 1992

STOP MONKEYING AROUND! USE THIS YEAR TO GET YOUR ACT TOGETHER!



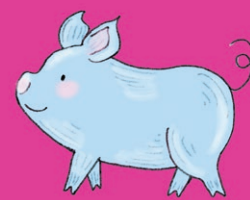
**ROOSTER**  
2017. 2005.  
1993. 1981

TAKE THE LEAP AND TRY TO REIGNITE YOUR LOVE FOR THE ARTS THIS YEAR.



**DOG**  
2018. 2006.  
1994. 1982

HOT TIP: TRY TO AVOID THE DRAGONS IN YOUR LIFE THIS YEAR.



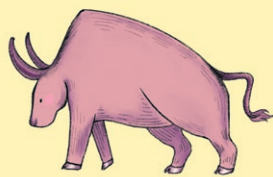
**PIG**  
2019. 2007.  
1995. 1983

RUMOUR HAS IT YOU' LL COME ACROSS A GIANT POT OF GOLD BY THE END OF THIS YEAR.



**RAT**  
2020. 2008.  
1996. 1984

LET' S KEEP THE (B)RAT SUMMER ENERGY GOING STRONG IN 2025.



**OX**  
2021. 2009.  
1997. 1985

SLOW AND STEADY WINS THE RACE. KEEP AT IT <3



**TIGER**  
2022. 2010.  
1998. 1986

DON' T LET THE HATERS GET YOU DOWN - THIS YEAR, YOU SHOULD WEAR YOUR STRIPES LOUD AND PROUD!