

AMP Seeds Fall 2022 Season - Seeds Event Transcript

Sound and Resistance

Thursday, October 27th, 2022

Brenda Hernandez: Hello. Good evening my name is Brenda Hernandez. I am a brown skinned [?] with dark hair and glasses. Sorry I'm getting interference. I'm also the Deputy Director of AMP Seeds series program. And AMP Seeds is a division that supports and amplifies movement leaders, makers, and shakers. I am so excited to welcome you to our final event of the season, "Sound and Resistance", with artists Tazeen and LuFuki, Sophiyah Elizabeth, Damon Williams, and our lovely moderator Imani Mixon. Please show them some love in the chat. This event will have ASL interpretation and closed captioning, so please be sure to turn on your captions using the "CC" button at the bottom of your video frame. After the event, we invite you to join us for the Seeds Cafe, an intimate space to reflect collectively on today's event. The zoom link will be provided to those that registered for tonight. So please, without further ado, let's start the show.

Imani Mixon: Oh my gosh! We're here y'all. Thank you so much for having us, AMP and AMP Seeds. I was just talking about how AMP is so dramatic. We love a grand opening, grand closing, so I'm very excited to be hosting the final AMP Seeds of the season which just sounds so nice to say aloud. I am joined by a wonderful wonderful group of artists and I think it'd be great if we all just kind of go around and introduce ourselves and also it will be great if you could tell me what you're resisting or calling in right now, in music or otherwise, just to sort of ground the space. And also, as far as descriptions go, I too am a brown skin girl in a marble top with a half-up situation and some tendrils in the front and some big gold hoops because I'm from Detroit! So without further ado,



it would be great to hear from the artists and do like a little popcorn to hear from you all.

Tazeen Ayub: Hi everyone.

LuFuki: Hello.

Tazeen Ayub: My name is Tazeen and I'm also a brown skin woman and I've got a black turban, brown earrings, and a black shirt with white stripes. Yeah, I'm just really excited and honored to be here. I'm an artist, musician, performer, writer, educator- all, you know, just all things love. And one of the things I'm calling in is deep and intentional exploration- kind of stepping in and leaning into things that may not make us feel comfortable but opening ourselves up to exploring.

LuFuki: LuFuki here, I'm tall or- you can't see that I'm sitting down- tall, dark male. Medium dreadlocks. Look kind of funny sometimes. I am a composer. I'd like to think of myself as a composer, community organizer, cultural creator of a sort. What I'm bringing in tonight is- but, immediately it comes to mind, is thankfulness and I'm casting away things that are um opposite of that, like complaining. So overall I'm accepting the divine will or destiny of things to come and to learn from it and play my part in it and that's why I'm here today.

Sophiyah Elizabeth: Yeah my name is Sophia Elizabeth. Hello everybody and I have on glasses to protect my eyes- blue light type of thing going on, and I have on a brim hat, a black brim hat. I have on a gray scarf that covers my ears and my neck because I am sensitive to sound and wind and cold weather. And it's also fly at the same time. I have on kind of like a burnt orange lip and a couple sparkles on my cheekbones. And I am a multi-sensory artist- I produce whatever Spirit calls me to but what I've been most driven and guided in since I was a child has been sound and music, so I am a producer, singer-songwriter. I also am a community advocate. I organize and produce events surrounding elevating our community and to connection of our spiritual authenticity. So what I'm calling in is connection, hard work, authenticity, and what I'm resisting is those things that deflect or negate us understanding our individuality and seeing ourselves in one another.



Damon Williams: What's up y'all? It's Damon Williams here. I am a medium brown skinned person with long hair black hair surrounding each side of my—really taking over my head but surrounding each side of my face—with a green shirt, the crew neck with the gray background wall behind me. I am a movement builder, hip-hop performing artist, educator, and media maker from the South Side of Chicago. Shout out to the 'Let Us Breathe Collective' as well as [Ergo Media?] that informs my presence in this space. I want to call in collective abundance because we are what we need and we are more than enough. And realizing and connecting through that reality brings through powerful truth and transformation and I want to resist us not knowing who we are. You know, this is a sacred space that we are gathering in together. This is, you know, AMP, AMC is a liberatory space that is aligned and connected to a larger revolutionary tradition that has shapes so many of our lives and I think a lot of times we live like we're desperate or like we ain't what we is, you know? And I think we need to claim that power— that that revolution is happening now. So I resist us not claiming that or rejecting and not seeing who we are and I'm honored to be here with everybody.

Imani Mixon: This is why I love asking artists to introduce themselves because the whole time I'm like “mmm-mmm” just making noises and my computer is like, “You're now muted. Like, they can't hear you girl” but that is completely beautiful. I appreciate y'all for sharing this space and time and it also makes me want to reintroduce myself because I feel like I didn't even say anything about who I am. So my name is Imani Mixon. I am an arts and culture host and producer from Detroit impacting the world and I am very very excited to be here right now today always and forever! And something that I feel like will be nice, just as audience members are coming in and checking in and logging in, is that I feel like as I was doing the research to prepare for this and listening to the music and researching each of you all, there is this thread of like vulnerability, tenderness, honesty. Just something that you don't always hear in music or you can't expect upon first meeting somebody or like upon somebody first coming to your ears. So I really am curious about how y'all hype yourself up to do something tender? Because it's one thing to geek yourself up to do more hype stuff, it's another thing to geek yourself up to get grounded. So I just wonder how y'all just find that balance in your personal practice and also through music and I think we can start with Sophiyah Elizabeth.



Sophiyah Elizabeth: Oh this is a great question. You have some great questions. How I hype myself up is really ensuring that I come into a space of groundedness because I'm I'm getting a message from somewhere else and I am someone who, for years since I was a child, like I told you, I'm sensitive. When I mean sensitive, my dad told me– he was like, “I used to just be talking to you” but my dad has a a large diaphragm. He's a big guy, like 6'2, and he just talks big like this and he said you were just kind of shut down. So it was like, for me, speaking to people and feeling energies, I had to understand what was going on and how to navigate that. And so I had trouble speaking in front of people, processing what my truths were and how to get that out because I wasn't sure it would make people treat me a certain way or I would get treated a certain way because of who I am, what I look like.

And so what would hyped me up is realizing that I'm not the only person who feels like this, realizing that speaking to a truth, or speaking or doing something that's very vulnerable, you know, where you feel completely naked, realizing that afterwards you feel closed in a way. It's like standing in the sun, you know, when you get that opportunity to kind of release those things and vulnerability and then you gain something from that too. And I feel like energetically, you do call support. Even if you don't feel like you don't have support in bodies, it seems like energetically, molecules and matters, things just support you in such a way. And it feels like if it was purpose for you to step into this vulnerable space because we have to grow ultimately, you know, in this journey, in this realm. So how I hype myself up is really listening, looking around about what's going on, and you can feel it in your gut like, “Okay this needs to come out” and then you get that whole initiation thing going on. And how you feel, you can tell the vibration and the frequency. You like, “Okay that wasn't too bad. It wasn't too bad.” And even if it is, it's like you got through it. You're not the only one and it caused collectiveness in a way. So that's how for me. [overlapping] Oh my bad.

Tazeen Ayub: I would add to that. I think that like being grounded is so crucial. And for me, it's like part of me being grounded is stepping into a sacred space and so I have to create that sacred space. So usually what I do is, I have my prayer rug and I take my shoes off and I usually, like you know, I'll step onto my prayer rugs, say a prayer, like take a few deep breaths, and then invite everyone who's in that space to also collectively take a few breaths and really ground ourselves in that space. Because we're about to enter into a sacred space and experience with one another and it's like, you



can't just jump into that. You have to kind of like ease into that and your body has to come into that and your spirit has to come into that. So I think it just- it takes that really intentional moment of like, "I need to take a deep breath. Remember why I'm here, like re-center, recalibrate my intentions, and then move forward."

LuFuki: Yeah I think that one of the most important things that we do to not necessarily hype ourselves but to put ourselves in the moment- one of the most important things we do is renew our attentions. Our attentions are the utmost important thing for us, for me and Tazeen, even before we play, because we believe that this music is not only for us personally, but for everyone. And to remove ourselves from the egotistic nature of creating something, leaving it up to the Divine to flow through us and connect with people. And to remove that 'I'-ness of this and focus on the possible connectivities you can create while you're performing.

Damon Williams: I could jump right in there and really appreciate this prompt on tenderness. I think first on like a real practical level, you know, grounding and centering in the body is an important way to prepare ourselves to be and receive tenderness, so I even want to shout out like bold and general somatics as spaces that have like offered and taught so much about the importance of embodied practice. So, you know, very literally, stretching, breathing deeply into the diaphragm, making sure you're hydrated, like being tender with the material self in the body as a way to even make possibility whether it's performative or, you know, more in relationship to the type of tenderness that we need.

So I think actually grounding and centering even if it's informal because I'm, you know, I don't do like, the steps that are laid out. I do my own little version and I think that's important. Second, I think, a way that preparing for hyping up for tenderness works for me across spaces is like a pre-figurative imagination or I guess you can just call it projection, like really imagining what it feels like whether it's in performance to be connected, you know, whether it's a detail of a turn of a phrase or how you come out of a piece or a body movement. You know, a lot of it is organic. It happens in real time but actually like meditating, reflecting on visual, the sound, the feel of what offering that tenderness will look like and what it will feel like to have it received, which is, you know, the ultimate you know goal. And then, lastly, I think a respect for a reflection on



the collective responsibility, you know? I pick up on what LuFuki says of reducing the ‘I’ and, you know, where does the ‘we’ come in?

But even beyond the temporal collective of this time and space like, I feel very driven by my responsibility to ancestors and future generations and so, you know, my people have nurtured our way through what was designed to be insurmountable and have been tendered through a harshness that is indescribable. So I feel a responsibility to carry on that tradition, a tradition mostly stewarded by Black women and that, you know, when I think of the shortcomings of previous generations and I think about us these last 10 years and the ways we bank our heads up against particular walls or shields like– how much further will we be if there was more tenderness offered before us? And so I feel that responsibility to the the youth of the future of like, not only do the people that we're connected to need tenderness but we need to actually practice codify and institutionalize this type of nurturing with each other. And so that really hypes me up because sometimes, you know, particularly off the stage, that tenderness can be a labor that's difficult or stressful and so to prepare yourself or to accept that duty or some of that burden, understanding that there's a responsibility that transcends time and space really keeps me grounded.

Imani Mixon: Wow okay y'all so this is how we're doing it. Thank you. I just wanted to pinpoint that, Damon, you just said “youth of the future” and I feel like the listening audience should just remember like that would be a cool band name. Like, ‘Youth of the Future’ is lit. Like, that should be a whole thing. And I also just love hearing from everybody because, you know, I'm like away from home right now and also trying to think about, “What do I need to pack, literally, in a bag to feel like I'm at home?” and I'm– you know, I can pack light in that regard. It's like incense, tea, a blanket that feels like home, comfy clothes, like– so I love this idea of setting a stage no matter what art you do and like knowing what stage you want to be on and like what you want to call in while you're there. And I would like to call to the stage our first virtual performance. I will pass it on over to Tazeen and LuFuki to like introduce themselves in the video and then we will come back in our discussion section.

Tazeen Ayub: Thank you, thank you. Yeah we're really excited to share this piece with y'all because we have been sort of recently, like really since the pandemic started, been exploring more with meditative sounds. And you know we have our larger



collective and we– you know, it's instrumentals and vocals and there's so much sound and there's a lot going on because there's so many of us. And I think, when you strip it down to just the two of us, it's extremely intimate and the instruments that we're playing are flute and percussion and guitar. And I feel like so much of the stories that we can tell come through sort of like, stripped down sound, when you're focused on just one or two things so that's just, you know, a little bit about what we're about to share.

Lu Fuki: The very honest, let's just say, stripped down approach almost to the bare bones if you will just to like– sometimes we can cover what we are and what we think with things, you know, with guitar effects and things like that. Now what if it's removed and you're faced with an acoustic version of something? How much of that you can still– that energy, that positivity, you can still exhibit without the rest of the gimmicks?

Tazeen Ayub: Yeah a lot more subtle and I just hope that everyone who's listening like just be in a comfortable position, a comfortable place, and allow yourself to really feel in your body whatever sounds and frequencies are resonating within you.

[video begins playing of Tazeen and LuFuki seated outside on a blanket in the grass]

Tazeen Ayub: Peace and blessings. And take a couple of breaths. And center ourselves.

[Tazeen rings bells]

[LuFuki strums guitar and Tazeen begins to vocalize]

So if you would you can think of this line as the gratitude, focusing on the throat chakra. At any time you want to recenter to yourself, you can come back to that g note. Thank you.

[Tazeen plays flute and scale, LuFuki strums and picks guitar]

[Tazeen plays second guitar]



Imani Mixon: Wow. Thank y'all for making that and sharing that. That, I feel like it was a nice beautiful reset. And that just- yeah, okay, beautiful. I am curious about just like the flexibility it took for you all to make that track because I know a lot of musicians can play a thousand instruments but to watch somebody pick up one instrument and change and do another is just crazy. And also thinking about how it affects the healing frequency is another thing so could y'all just briefly tell me what it was like to make that? Or to sit down and record that?

LuFuki: Well, this is, like Tazeen mentioned, this is a venture we decided to jump upon and going I guess at the height of the pandemic. It's a meditation piece and it's very like, it's actually- what you saw was like one of probably two other times we actually performed it and it's so new that we call it "Meditation on G". There's no name for it and it has a like a Indian scale on it and I mean the credit goes to her because she's like playing two or three different instruments, voice included, and I was just happy that we didn't drop anything, you know, doing the transitions. Like, "Oh my God", you know, it's like she's picking up a guitar and she's putting it down it's like, "Oh!".

Tazeen Ayub: Which, I will say has happened before, when I'm like trying to transition between it-

LuFuki: And you just have to, you know, keep- if that would have happened, we just would have kept going but is very vulnerable and I feel like sometimes at like a snail without a shell sometimes when I play that because I feel like the slightest movement or the slightest, as we call them, mistakesm it would be brought out and I would have to look at that and deal with it. Whatever is determined as a mistake, I count on a couple things in that, but it's definitely about being in the moment and trusting whatever's there.

Tazeen Ayub: And not worrying so much or having expectation of what's going to come out but really allowing the sound to simply flow. And I think for me like, with playing guitar and with playing flute, it's interesting because they use different parts of the body and different movements. So with flute and vocals it's, you know, the breath. Then it's holding the breath and it's the form that goes into it too. Whereas with playing guitar, it's more of like the feel of the strings and like where is that going but I think the



beauty of having multiple instruments is that it allows you to explore different parts of yourself and channel it through these different types of instruments. But what's similar about all the instruments that I'm drawn to is, they're all hollow. And I think that's just a reminder of like me– for myself like, in order to channel sound, in order to allow yourself to fully receive, you have to empty yourself of yourself. You have to hollow yourself and so I feel like the instruments, even though they're so different, that is, you know, what brings them together is that they're all hollow and they're teaching me. It's like that reminder of like, “Have you emptied yourself?”

LuFuki: Like the ‘I’-ness– yourself. Empty yourself so you can receive and deliver.

Imani Mixon: That is beautiful. I knew there was going to be deeper meaning. Of course. Thank you so much and I think that is a beautiful segue to our next video which would be by Sophiyah Elizabeth called “Green Room.” Sophiyah, are you able to briefly introduce this video?

Sophiyah Elizabeth: Yes and I want to cut back to my brother and sister and say that was very beautiful. So it feels super relaxed over here. So “The Green Room”–it is a second iteration of sonic exhibitions that I've been starting since I've been getting into frequency work and understanding how frequencies and sound impact our bodies, our mind, our soul, our Earth, everything around us that's encompassing us. And “The Green Room Earth Noire 2” is an ode to Mother Earth. Hint the e on the end and it's–“The Green Room” in totality, I started in April and I wanted to explore what the intersections between human life and plant life were using digital and analog frequencies and using all the instruments that come to my heart.

And so “The Green Room: Earth Noire” is specifically for AMP Seeds. I wanted to explore three different things which was the veil, vibration, and transpiration. And the veil being what we have on our skin and the vibrations is what’s always around us, we're always vibrating at a frequency in general, and transpiration is actually the exhalation of vapors from a plant. So plants, they absorb water and the water actually evaporates on their leaves and their body and is really interesting once you start to break down how connected we really are in this world. And I love exploring that and that is what “The Green Room” is and I wanted to create a body of work that lives in this realm that is also connected to other bodies of work. I feel like all of us here on this panel here, we



have such a strong connection and we are manifesting it differently. And so I wanted to challenge what it means to listen in a revolutionary way, to interact in a revolutionary way, and to challenge stimulation because we are now in a space where the war is upstairs, the war is in our consciousness right now. So with that being said, we do need to mind how we input and output energy. And plants they output and they emit vibrations, you know, that's why they love classical music and they love when you talk to them and things like that. So that's what "The Green Room" is and I hope you enjoy.

[video begins playing]

[Sophiyah enters a green lit room and lights a white candle on an altar of candles and flowers]

[chiming]

[Sophiyah shakes bells]

[Text: The Green Room is a sonic exhibition exploring the intersection between plant life and the human experience through multi-sensory digital and analog sound design.]

[Text: This soundscape conveys the intention to listen with more than our ears, minding the way nature and humans input and output energy, challenging "stimulation," to encourage revolutionary engagement.]

[Text: SEED: Sonic Meditation

Energy & vibrations are the roots of our interactions. How are we intentionally shaping our encounters with sound & frequencies, how are we listening?]

[Sophiyah plays singing bowls]

[Sophiyah plays keyboard]

[Text: TRANSPIRATION: BDKMV Classic



Our bodies are made up of 70-80% water. Plants are also made up of 80-90% water.
How does sound activate flow?]

Imani Mixon: Wow. Y'all couldn't see but everybody was just rocking in the room while that was playing. So, thank you so much for giving us something like to heal to and also to rock to because it doesn't always happen like that! And I do just want to introduce our final performance of the evening or introduce the artist making the final performance of the evening. So Damon, can you tell us a little bit about what we're about to see? How you made it and why?

Damon Williams: Sophiyah, you was going off on those keys. Yeah, going off so you know what we're about to see is a video of three pieces actually put together. The first, acapella, more poetic leaning and the second two being songs and they're titled "Journey to Freedom", "Messy Moments" and "Here Comes the Day." And if we were to like amalgamate or put all that shit together, you know, it's an invitation to for folks to join this liberatory journey and path that so many of us are on and the salutation for those of us that find ourselves on that path together and recognizing that, you know, movements towards freedom and liberation require relationship, whether that's interpersonal or collective.

And relationships are built on intimacy and vulnerability and engaging in that space can be really messy but, you know, I have felt some of the most intimate spaces without thousands of people outside and that intimacy and that vulnerability, as messy as it may be, is the data we need for our liberation and for transformation. And lastly, that we got to celebrate that, you know, we're doing it and the freedom is to come and freedom is here and the practice of celebration of the present actually helps us move towards the liberation that has yet to come and so we on the journey together. It's going to get messy. The messiness gives us what we need and we should celebrate.

[video plays]

[Damon Williams recites and raps with a microphone against an orange background]

Welcome to the journey to freedom. Those before us left lessons. We're going to learn and repeat them. We're not going to follow directions because we know that they



cheating. The game has been rigged but enter the coding, you'll beat it. And that star ain't the brightest, it's the one that you're seeing. Just follow your spirits because we was born with the secrets. We gonna find what we seeking. Our heart's gonna keep beating. Every day is the party, it don't just start on the weekend. We going harder than cement, marching, discarding our demons. Bombarding the garden led by the daughters of Eden. We all that we needed, clever and never defeated. We do it better together. They want us broken, competing. We defining this moment and giving life a new meaning. We defying our owners, open and bold with our treason. Kids are smoking and drinking cause we be coping with trauma, drama, mama, fussing, cussing, and little cousins be bleeding. All the homies be tweaking, getting locked up for no reason. Hunting us all year, we not just cuffed in the season. Catching feelings, healing but still throwing shade in the evening. If you saw the impossible would that make you believe it? Boarding up our schools, they still don't want us reading. Trying to shut us up cause they don't want us screaming. Oh we done woke up now, we'll show them what we've been dreaming. Oh they got us messed up but here come the Redeemer.

Hello my name is Damon Williams coming to you from the Breathing Room space on the South Side of Chicago and let's get to it. Yeah, yeah, let's go, let's go, let's go further, let's go deeper. Let's go further, let's go deeper. Now we are each other's keeper. If we speed up, can you keep on reaching depths we've never seen before? I don't want to stay clean no more. I just want to keep you close. Life is threatened, don't you worry. Messy moments mean the most.

Remember when I seen a ghost? Interrupt the speech and toast. Lost manners, nothing matters when you hooked and need a dose. Know the game, I know the ropes. Read the book and took some notes. [Lust and trust is not enough? Yeah the luck is all a joke?] Watch the clock, watch your folks. Taking risks will see results. Make em miss me, fill the post. They steal our votes, we still revolt. Voices sound so good to me. Was just two but now its three. Feel us to stay clearer. We the realest you'll ever see. Don't you love the melody? Erase all the felony. Free the people. See no evil, coming for the equity. Can I have an extra piece? Battling my selfish greed. No one's here to keep the peace so they gone hear us yellour creed. Further, deeper. Now we are each other's keeper. If we speed up, can you keep on reaching depths we've never seen before? I don't want to stay clean no more. I just want to keep you close. Life is threatened, don't you worry. Messy moments mean the most.



Had a date with destiny. Didn't think we'd ever leave. Pulled a trick from out my sleeve. Talking slick and lick my teeth. Touching feel like ecstasy. I just want you next to me. Gone chase it when you taste it. I perfected the recipe. We just gotta hold the line, they will not control our minds. Get it when you read the signs. Not a soul we leave behind. Show me yours, then you'll see mine. How do you conceive of time? Change the rules, we define. We just gonna sing our rhyme. Harder, then softer. Accepting what you offered. Emptied out the coffers, now its time to go all in. The margin's razor thin, they still cut beneath the skin. The rumors couldn't fool us. We know too much to pretend. Let's go further, let's go deeper. Now we are each other's keeper. If we speed up, can you keep on reaching depths we've never seen before? I don't want to stay clean no more. I just want to keep you close. Life is threatened, don't you worry. Messy moments mean the most. Let's go further, let's go deeper. Now we are each other's keeper. Reaching depths we've never seen before.

That's my first single, "Messed Moments", out now on all platforms. Please go stream it. Check out the video and most importantly, love on your people. We need each other and we're gonna get there together.

Here come the day, here come the day. Got so much to celebrate. Hip hip hooray. Here come the day. Here come the day. We do this till we free us. We making our way. When you do it like this. They could never forget. Playing so big they could never predict. Memory is fragile. No one can see the future. Ripped a hole in time fabric. Reattached it with a suture. I'm surgical with the inject. Woke up nervous before your big day. Never put out the mixtape, but they heard every word I did say. How do you measure impact? Your relationships stay intact? Essential with the syntax. They love me like I'm Sinbad. I'm a serious comedian. Delirious, expedient. Quick to the draw and conscientious disobedience, to spoil the wars with the taste of our speed attempt. The blacker the berry like he hit me on the BBM. Making noise like EDM. What the hell they feeding him? That boy getting big but outgrowing the medium. Talk to dead people like 'Hey there Joe.' You seeing them? Two million locked away. Here come the day for freeing them. Here come the day, here come the day. Got so much to celebrate. Hip hip hooray. Here come the day. Here come the day. We do this till we free us. We making our way. Here come the day for freeing them. Here come the day, here come the day. Got so much to celebrate. Hip hip hooray. Here come the day. Here



come the day. We do this till we free us. We making our way. The time is upon us. Be glad and rejoice. They know who we be. They call me the voice. Made an oasis and [?] the noise. We're gonna change what we teaching our boys. Preaching the choir. We're raising up boys. Hooting and hollering and raising they voice. For the explosion and here come the boom. Need an explosion for flowers to bloom. Black and the red, come from maroon. We're on freedom's side, whole lot of room. We gone find ourself a way. Get it straight. We liberate. Can't wait. Here come the day. Here come the day, here come the day. Got so much to celebrate. Hip hip hooray. Here come the day. Here come the day. We do this till we free us. We making our way. Here come the day, here come the day. Got so much to celebrate. Hip hip hooray. Here come the day. Here come the day. We do this till we free us. We making our way.

Imani Mixon: Yes, that was so cool. I feel like it has to be so wild to like, see your music interpreted to in real time. Like, that just feels very important. That feels really cool. I do want to thank y'all each like, for being here. It's been a really important and beautiful gathering and I just wanted to sort of close the space that we've had and the time that we spent with each other by just hearing from you all about- you know, speaking of messy moments, like how are you resourcing and empowering yourself as an independent artist in this time? It could be your personal experience or you know things you talked about with your friends but I do feel like it's really important for us to think about how we can sustain this love, these connections, and like the art that we all do.

LuFuki: I will say, I look to what was said earlier- play our role. I truly believe artists are somewhat prophets or messengers of God on a lesser level. We're here to deliver a message and play our part. We're here in this forum for a reason. We do what we do for a reason. We are following the evolutions of our lives. Just play that part.

Tazeen Ayub: And I would say, just be honest. Check yourself. Don't let ego get in the way and support and love on one another. Like that's the biggest thing as artists- we have to support and love on one another.

Sophiyah Elizabeth: I'll go ahead and connect that love line of supporting and loving on one another, not being afraid to be vulnerable because that takes vulnerability and always giving honor and thanks and praise to the most high and, yes, removing ego. You



know, really understanding that your vessel isn't you so it's important for us to ready ourselves because to ready ourselves is, "I'm gonna make that impact that we move collectively with much stronger, last longer, and we will have some wealth, you know, that lives beyond all the commodities that are here today." So keep showing love to one another, you know? Don't be afraid to do that and, you know, keep your stuff tight because you never know who's watching and who's, you know, who is inspired by you.

Damon Williams: ...really resourced by actualization or self-actualization. So feeling like who I understand myself to be is really important and it's kind of a paradox because the art helps me do that but there are other ways where I feel actualized, especially feel self-actualized. And then counterbalance and struggle is really important. So I think, you know, as [Angela Y. Davis] said, "Freedom is a constant struggle." And I think we need to really honor and revere that but need to balance that out with joy. And I know, you know, in my little young life like, especially my young movement life, I have found sacrificing or devaluing or just being alienated from joy. And so, really taking that more seriously and being honest about the simple ways that looks for me and sometimes that's very visceral and so just just leaning into to the alignment that our body registers as joy.

Imani Mixon: Wow thank you all so much. This is beautiful. I feel really blessed to be here and to have experienced your music this way and also in conversation with you all. It just feels— I know it's really important to have these kind of conversations so I'm very very blessed and very happy that this was able to happen and I cannot wait to keep in touch and listen to more. Thank you all so much for joining us tonight.

Brenda Hernandez: ...and I'm unmuted now. I'm so relaxed after this that I forgot to click on you and I hope you are as relaxed and centered and grounded wherever you're tuning in from. Thank you so much for joining us tonight! A special big thank you to our guests Tazeen and LaFuki, Sophiyah Elizabeth, Damon Williams, and our moderator Imani Mixon. It's been such a pleasure. I also want to give a special shout out to our incredible ASL interpreters, Lisa and Angelique. Thank you so much for your presence tonight. Shout outs to our team supporting us behind the scenes today and throughout the whole season. This event was recorded and will be available on AMP's YouTube page along with all the other events from the season and past seasons, so please take a



look. If you'd like to continue the conversation, please join us at the Seeds Cafe. The link should be in the YouTube chat. We'd love to hear from you about your thoughts on today's event and any event you may have attended this season, please go to bit.ly/Seeds2022Feedback. We would love to hear from you. Thank you so much for joining us. We love to hear from you. See you next year and good night.

