

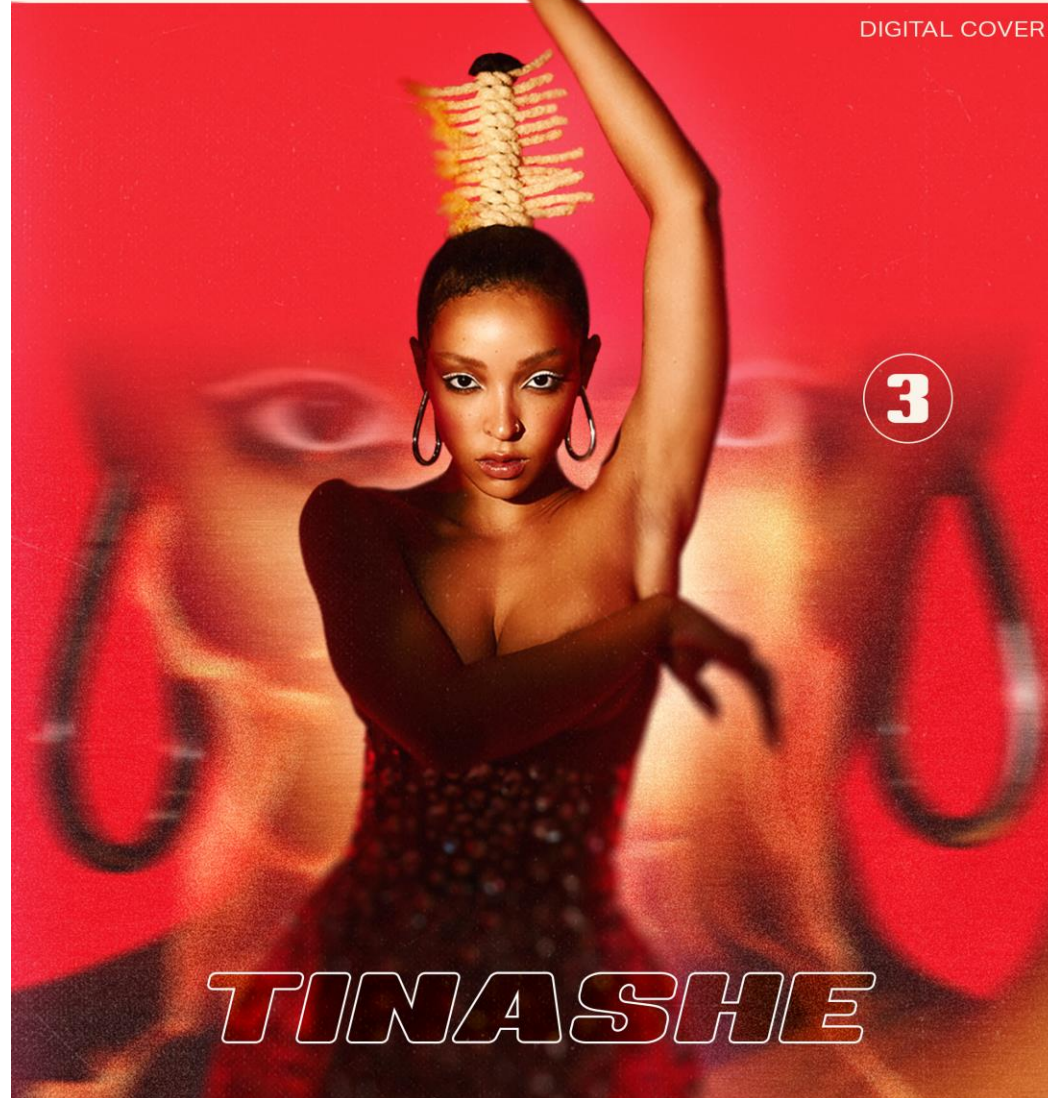
TINASHE



COVERS

NOTION

DIGITAL COVER



3

TINASHE



NOTION

DIGITAL COVER



TINASHE

Schön!⁴⁰

all about music

dove cameron
kendrick sampson
la la anthony
lorenzo zurzolo
melissa george
miguel
ricky martin
saweetie
tinashe

tinashe

digital cover

photographed by jonny marlow

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L'OFFICIELTM

FASHION
BOOK

Nº 08(a) - 21

MONTE CARLO

TINASHE
BY
MIKE RUIZ



L'OFFICIELTM

FASHION
BOOK

Nº 08(b) - 21

MONTE CARLO

TINASHE
BY
MIKE RUIZ



ICIEL
ON



ICIEL
ON



OFFICIEL
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L'OFFICIEL AUSTRALIA L'OFFICIELTM TINASHE – FASHION BOOK

MONTE CARLO

What “Making Art” really means to you?

For me making art is natural, second nature, instinctual. Art is a literal manifestation of my inner world made beautiful, and doubles as therapy, expression, and cathartic release. Being an artist is a lifestyle.

Thank you for bringing Chaka Khan’s – “I’m Every Woman” from 1978 into 2021 and into new generation. How did you come across this project?

I was asked to sing a cover song by ESPN and Disney for their Black History Month, “Music for the Movement” EP. I was very excited to be apart of the project first and foremost because it aligns with my activism but also because the record is soooooo iconic and means so much to so many generations of women.

The 1978 debut of “I’m Every Woman” came in a post-civil rights movement. What this song represents to you in 2021?

“I’m Every Woman” continuously feels relevant. As a black woman in 2021 we are experiencing our own mini post civil rights movement after a year of BLM protests and a highly charged election. While we have made many steps forward in the world in terms of progress as women, especially black women, I hope to





continue to inspire, uplift, and motivate through art that celebrates joy and black excellence. This song is the perfect embodiment of those things.

You fluently move between music styles, are you looking into styles you haven't tried yet?

I am, and I look forward to experimenting with even more sonic textures in the future.

Do you have any upcoming collaborations what you would like to share with us?

I don't want to give any away yet for my new project specifically, I've done a great job at keeping the details surrounding my new work very mysterious so far, haha. But I am excited about some of the collabs I have dropping this April with Cheat Codes and Shift K3y— they are both very fun songs with lots of energy.

What would be your perfect playlist?

My perfect playlist changes with my mood. This year I only want to listen to happy songs that make me want to dance. The depressive era is over (for now)

Can you list your influences that made you a creative person?

Janet Jackson is my Queen.

Are you planning to come back to the film/tv?

I would love to but am looking for the perfect opportunity to make that transition. I feel like I have unlimited time in my life/career to pivot my focus to acting.

We are living through difficult pandemic times. How do you stay in touch with your friends and loved ones?

Luckily for me my parents house is only 20 minutes away from my house, so I see my parents and brother almost every day. I drive over in the afternoons and we walk the family dogs and have dinner together. That has really really really made the pandemic a lot more tolerable for me as I am really close with my family and my touring lifestyle completely stopped. My friendships have noooooooot thrived, I will be honest, as my focus has been creating new music and spending most of my time with my family or myself.

Do you have any hobbies?

I love making things so most of my hobbies involve art in some way: painting, cooking, pottery making. My other hobbies include hiking and playing video games.

If you could go back to any point in your life, would you change anything or advise your younger self?



FEATURES



VERIFIED

Tinashe Lets Go Of The Past With A New Album & No Limits

After years of being limited by other people's expectations, Tinashe is finally soaring on her own.

[SARAH OSEI](#)

LAST UPDATED [OCTOBER 21, 2021, 9:45 AM](#)



REFINERY29

“It’ll be alright when I let go / Then I let go and I went back home,” Tinashe coos on “Let Go,” the opening track of her latest album *333*. In so few words, the singer-songwriter describes her decade-long journey navigating a stifling music industry in order to find her way back to herself. For years, Tinashe was stuck in the in-between, forever “on the rise,” but never quite finding the kind of success she once expected. Now, as a newly independent artist, she’s rebuilt that confidence and is finally back to creating on her own terms.

“I try not to question why things have worked out the way they have or look at numbers and sales, things that used to kind of keep me a bit more in my head about my success,” Tinashe muses on a call with me between stops of her *333* tour. “To gain back this sureness is something that has been so precious and so valuable for me, and I’m just focused on protecting that.”

Tinashe Jorgensen Kachingwe was primed to be a pop star. By the time she was 16, she had already worked as a motion-capture model for Tom Hanks’ *The Polar Express* and opened for Justin Bieber as a member of girl group The Stunners. At 18, Tinashe erupted from the wide-eyed DIY music scene with *In Case We Die*, a tape that she recorded and mixed at home. Bursting with undeniable talent and superstar charisma, she was soon recruited by RCA Records.

Here was an artist labels dream of signing: young, charming, and talented from every angle, able to do the necessary creative work behind the curtain and deliver popstar performances in front of it. By the time her debut single dropped in 2014, RCA’s bets had already paid off: “2 On,” a slinky club jam featuring rapper ScHoolboy Q, was an instant global smash hit. By the time her first studio album *Aquarius* released, Tinashe had press and industry insiders eating out of her hand, even touting her as the next Aaliyah or Janet. What followed were industry accomplishments that can cement the careers of up-and-coming artists: wall-to-wall media coverage, festival dates around the world, a surging global fanbase. And then, nothing.



REFINERY29



“At the time, it all just happened too fast,” Tinashe, now 28, reflects. After her debut, she quickly learned about the pitfalls of the modern music business in the belly of the beast. When it was time to put out what was meant to be her sophomore album, the experimental *Joyride*, Tinashe was put on hold. “They didn’t know where I fit in their landscape,” she explains, describing the gray area of being “too urban” for pop and too experimental for R&B. The project wasn’t supported by her label, RCA canceled her tour and sold songs out from under her, she says (Refinery29 reached out to RCA for comment, but received no response). While *Joyride* lingered in purgatory for three years before it was quietly released in 2018, Tinashe decided to release *Nightride* in 2016 as a holdover album, which she claims went against RCA’s plans for her. “It was very clear to me that if I wanted to work in that system, I had to make a lot of compromises, and that didn’t sit well with my spirit at all.”

Those compromises began in the studio. Tinashe paints a picture for me that too many women musicians have experienced: in any given studio environment, all the engineers, producers, and writers were men — and she would be the only woman. “I definitely think that is part of the reason why I started to almost stop myself as a creative because it’s a very boys club in the music industry. They just take those producers so much more seriously than they ever took my art and my perspective. And so I just stopped being confident in that perspective.”



REFINERY29

It seems redundant to have this conversation without acknowledging that this is also about race. It’s important to recognize that behind the rise of streaming services and the power that many Black women artists now exert, there are countless stories of exploitation, racism, and disrespect. Tinashe’s experiences remind me of [Teyana Taylor](#), the R&B singer-songwriter who [abruptly announced her retirement from music](#) last year because she felt “super underappreciated” as an artist after receiving “little to no real push from the ‘machine.’” Tinashe agrees there are parallels between their experiences, and race is a common factor. “It’s hard for Black women, and I have an understanding that it’s even harder for dark-skinned Black women. There’s a lot of nuance and a lot of layers to being a Black female artist. It feels like an uphill battle to find a real support system. I think that that’s just the insidious music business. That’s kind of what usually happens.”

Our discussion of race is short-lived. It’s clear to me that Tinashe feels a restraint regarding the subject — “it’s super taboo,” she concludes — as if she feels there’s simply too much scrutiny to discuss further, too many opportunities to be misquoted. In 2017, Tinashe caused an uproar in the Black community [when she spoke out about colorism](#) and her experiences as a Black woman of mixed race. “There are hundreds of [male] rappers that all look the same, that sound the same, but if you’re a Black woman, you’re either Beyoncé or Rihanna,” she told [The Guardian](#) while promoting *Nightride*. Black Twitter chalked up her comments to bitterness over her career, with many saying she had no place to speak on colorism as a light-skinned woman. Tinashe later tweeted that her statement was [taken out of context](#), that her criticism was not directed at the industry — hard to believe, when her comments provided a perfect critique of an industry where space for Black women’s success feels limited at best.



REFINERY29

In 2019, Tinashe ended her contract with RCA. Today, there's a palpable new energy around Tinashe. True to its name, 333, her fifth studio album which she released in August, is arguably her best and most honest work yet. "[333] are angel numbers," she explains, "It means that you're in alignment, that things are going well, and you're protected. And the universe is conspiring to assist you with reaching your goals and dreams." On the album, she experiments with her voice and genre that takes her limitlessness to new heights through a weightless concoction of dimly-lit R&B, neo-soul, EDM, smoldering jazz, and everything in between.

Losing the budget and resources of a major label, many artists fade into B-list obscurity. Not Tinashe. The precision with which she expresses her creativity on the record is a consequence of her hard-earned privilege to be fully free. "I feel liberated, like I have an entirely fresh confidence, compared to a couple years ago when I could just tell that my self-confidence as a creative was diminishing," Tinashe says. "Creatively, I'm unlimited."

It'll be alright when I let go.

Tinashe could have continued struggling along the pop star path the industry had plotted out for her. Instead, she found her way to somewhere much truer.

Then I let go and I went back home.



Tinashe's Latest Album "Sounds Like the Tinashe People Know and Love" – With a Little Twist

POPSUGAR.



August 5, 2021
by YERIN KIM

Tinashe lives the ultimate dream as a creative — she has a mental treasure chest full of concepts and visuals ("I never run out of ideas," she tells POPSUGAR) and her recent artistic independence allows her the freedom to bring those big ideas to life. Now, the singer is giving us a little glimpse into that inspired headspace with [her upcoming album 333](#), which drops on Aug. 6.

Described as an "evolution into the future," Tinashe's fifth studio album marks her second since leaving Sony and becoming independent and it embodies her own spiritual awakening. "That process of moving forward, finding yourself, letting go, and evolving," she explained, adding that 333 explores the intersection between spirituality and virtual reality. Ahead of the release, Tinashe opened up to POPSUGAR about what fans can expect from her new music, the secret behind her sexy music videos, and what it's like "competing with the girls" as she paves her own path in the industry. Learn more from our interview below.

On What to Expect From Her New Music

Best described in her own words, the singer said her upcoming music "sounds like the Tinashe that people know and love, but like she's been elevated into the future." She continued, "I think that's what fans will like about it. It feels relevant and safe and like home, but at the same time, it feels new and fresh and exciting."

Tinashe also wanted to make sure her music exuded positivity, particularly after such a tough year. "During lockdown, which is when I mostly made this project, I was not interested at all in making music that felt melancholy or slow, or like a lot of the energies and the vibes that I was feeling from everyone around me. It was really important to me to be a part of spreading that positive energy, that hopefulness, and getting people excited to move forward."

On the Making of Her Upcoming Album

Tinashe admits creating 333 during lockdown was both challenging and rewarding. "I create by myself really well in my own space, my own house," she shared. "I'm really able to be more authentic and get into my zone a lot easier." The singer's own mental headspace became the biggest inspiration for the album. "I had a lot more time to just sit with my thoughts and really look at myself and the patterns that I've been perpetuating in my life," she continued. "The things that I've been doing, the choices I've been making, reconnecting with my purpose as a creative, trying to make the best art, those have been the themes that have inspired the work and visuals, and brought it all full circle."

On Her Favorite Track From 333

"I really love 'Bouncin'.' That's why I chose it as a song to focus because I think it's really special," the singer shared. "I also love 'Undo' — I think people will really like that one. It's got a lot of heart and a lot of passion behind it. I think fans will connect with that one in the same way that they loved 'Save Room For Us' [from her previous album *Songs For You*]. It's got similar energy."

On Navigating the Industry on Her Own Terms

While not having "the same machine and support system" she previously did at a major label has proven difficult, the freedom makes it all worth it. "It's been really fulfilling," she said. "I think it's made me a better artist. I've had the space to dive deeper into the creative process than ever before, and that's really helped me thrive as a human being, as an individual, as an artist, so it's been really rewarding. It feels like the right place for me to be right now." She continued, "You want to be able to compete with the girls, so it's being able to find ways to still make your art, quality art. You have to be more creative and use more resources, collaborate with better collaborators. It's been a fun challenge."

On the Secret Behind Her Sexy Music Videos

If you've seen even just a few seconds of the ["Bouncin'" music video](#), you know there's much to be impressed by – the perfect synchronization, the retro visuals, and the incredibly sexy outfits, just to name a few. So you might be surprised to learn that the idea for the video simply popped into Tinashe's head. "I had a vision and I was like, 'Boom, that'd be sick,'" she shared. "[I thought] it would be just so funny, in a totally serious way. It was really fresh. I'd never seen that before."

She's all about trying new things that she hasn't before and pushing herself to think outside of the box, and luckily, her ideas are always flowing. "I love feeling that way. I never run out of ideas. I got lots – I got more where that came from."



[ARTICLE LINK](#)

P O P S U G A R .

On Her Dream Collaborations

"James Blake, The Weeknd, [Christina Aguilera](#). Those are the top," Tinashe shared. What we would do to get her in the studio with any of these artists . . .

On What's Next For Her

Tinashe recently achieved a big goal she's dreamed of since she was a young girl: she [landed a Sports Illustrated photoshoot](#). So she's manifesting once again. Her next bucket-list item is to be on a **Vogue** cover. But for the immediate future, she's mainly focused on her tour. "It's getting back on the road and being in front of my fans. I've missed that so much, and just having that energy will be amazing. Putting on the best tour and then doing the best shows, that's what I want to do first. Then I don't know. We'll see what happens after that. Probably make another album. Who knows? I always keep it going."

Tinashe's '333' Album Elevates Her To A New Level Of Freedom

Powerhouse singer/songwriter Tinashe discusses her enlightening new album '333,' exploring virtual reality and no longer being "underrated"

BIANCA GRACIE | GRAMMYS / AUG 3, 2021 - 10:44 AM

Tinashe seems a lot freer nowadays. While we can only hear each other's voices while connecting on Zoom, her joyous tone is contagious. It's reflective of the metaphorical exhale she's had since 2019 after parting ways with her label following a seven-year-long rollercoaster. The singer/songwriter has been around for nearly a decade, self-releasing her first mixtape, *In Case We Die*, in 2012 and making her major-label debut with 2014's *Aquarius*.

She soon dove headfirst as a free agent, her creativity overflowing within 2019's *Songs For You*, independently released via her Tinashe Music label. Now, Tinashe continues the self-fulfillment journey with 333. Out on August 6, it highlights a newfound clarity about her purpose both as an artist and a person.

333 is a seamless transition from *Songs For You*, complete with motivational anthems ("If only I could manifest it / My momma told me, 'Life is yours for the takin'" she affirms on lead single "Pasadena"), futuristic tunes that call back to her mixtape days ("I Can See The Future") and themes of owning one's womanhood ("Bouncin'" and "X" with [Jeremih](#)).

"I'm glad that it's noticeable because I certainly feel a big difference," Tinashe tells GRAMMY.com about her transition to artistic independence. "But at the same time, there was a lot of uncertainty of not really knowing how people would react to my [new] music, not knowing where I was getting the budget for things I wanted to create, and just how everything was going to work."



"Over the course of the last two years, there's been a lot of growth for me," she continues. "I really feel at peace with where I'm at in my career and excited about the fact that I'm able to make my own creative decisions. It's empowering. I'm feeling a lot more inspired and joyful in alignment with what I'm meant to be doing."

Below, Tinashe discusses the enlightening journey that led to 333 and why it's time to stop branding her as "underrated."

I was reading that 333 in [angel numbers](#) is a sign of divine protectors and that your path ahead is clear for you to move forward into life's next chapter. I'm assuming that was the inspiration for the album title?

Yeah, absolutely. It's been a journey for me to always remember that I am on the right path and that I'm always moving towards my ultimate goal. [I have to be] focused on that as opposed to getting lost in the sauce, whether that be in [streaming] numbers or competing for chart positions. These are things we can get caught up with when we're public music artists and wanting to be successful. I think those things can derail you from your true purpose.

So for me, it's just knowing that I am always protected, having that hopefulness, moving forward with a sense of safety, and not necessarily always being in reaction mode. I do have this divine protection at all times and I'm comforted in that. It's also reflective in my name as well, which I always think is cool. My name means "God is with us" in Shona, [the language spoken] where my dad is from Zimbabwe. It just mirrors that in the sense too: we always have our angels around us to look at our intuition and lead us in the right direction.

I love that. Virtual reality is also a big theme for this record. My interpretation is this controlled "machine" that society enforces on you that contrasts with your natural instincts of going with the flow.

I think that's a great interpretation. I've been really interested in how technology and spirituality meet. To get even deeper, questioning the nature of reality and simulated simulation theory and thinking about potentially being in a simulation. I feel like 2020 was so wild that a lot of times I [thought], "This can't be really happening." So it's playing with that idea, but then also realizing where it meets my spirituality, a sense of boundlessness and freedom. You can look at it in an interesting way, that potentially this is all just like a game.

Instead of finding that as a scary concept, looking at it as more empowered: "Maybe I'm able to actually control the narrative of my life, make my own decisions and take the power back." So it's moving through the [music] industry in a way that feels fearless. I can actually renavigate this landscape as opposed to just being a pawn in it.

Do you plan to bring that idea on your tour this fall?

Girl, yes. I plan to just continue to build out all of my interests from tech gaming and VR, and bring that into the performance space, and continue to push the boundaries in that aspect. Also with the world shutting down, being able to bring concert experiences to more fans than the people that can just come to the major markets. Connecting my worldwide fanbase ties into what I'm attempting to do with this project for sure.

Where does your interest in tech stem from?

I'm not exactly sure if there's one thing. It's a theme that I've been exploring since my *Reverie* mixtape in 2012, which at that time I was more interested in the concept of reality possibly being a dream and how we move through life. As the years have gone on, I've gotten more involved in gaming and tech has gotten more advanced, so it's interesting to me to then apply those same concepts and questions to this new landscape. There's a dichotomy between the natural world and re-sustainability with saving the planet. But then at the same time, we're trying to get to Mars, building AI and developing all these simulated worlds that are just getting better and better. I obviously also love gaming.



You actually nailed this theme on the title track, which I think is your most experimental moment. It has this robotic "Black Mirror" feel to it. I can tell you've been pushing yourself.

I appreciate that. I'm always intrigued by things that push the envelope because it's more interesting to me. I do think historically maybe that has been confusing for my audience at times, especially those who don't know me very well. From the outside looking in, people have said that maybe I'm unfocused or I lack direction, when in reality what feels the most natural to me is exploring all these different avenues.

I'm able to not box myself into one lane, genre, or style, and I can continue to experiment sonically. With this album, I personally think I did a really good job of trying to walk that line between music that is catchy, memorable, and that you can bop to of course, but then also pushing myself in a new direction as always.

This album is so bright and vibrant. My favorite projects from you are *Black Water* and *Nightride*, which are both so moody and dark. You hear this trajectory of you emerging from those murky waters and the light finally hits you. That light is now 333.

I feel that way in my spirit and who I am as a person as well. When I was creating those albums, that was very true of myself at the time. When I created *Nightride*, I was really working on *Joyride* and there was some tension with my record label.

Yeah, I remember it being this very public tug-o-war.

It was a whole thing. [Laughs.] The way I'm able to express my feelings or frustration, usually comes out through the art. *Nightride* felt more on the darker end of the spectrum, but still in alignment with the sonic universe that I'm creating now.

It's really telling how much I have matured and grown. So I'm excited to see where I go from here. I don't even know what the next project will sound like. I obviously have not started yet, but I think it's always going to be a journey through where I'm at emotionally and mentally as a human being.

There's also this heightened sexuality on this album too, which carries over from *Songs For You*. I don't know if you believe in the divine feminine, but it gives me that energy.

Yes, yes, thank you! Again, that's part of that evolution. *Songs For You* explored those themes, but I was definitely coming from a place of hurt. So a lot of the songs, even the sexier ones, have a tone of resentment or there's an edge to it. This one is more of me coming into my power and confidence. Like you said, that divine feminine energy is something that I've really tapped into as well.

I'm owning my sexuality and confidence as a woman and being able to play into that power in a way that is empowering and beautiful and exciting as opposed to just feeling more like it's like a crutch. Every woman that I've loved musically has really embraced that. Whether that'd be [Janet \[Jackson\]](#), [Britney \[Spears\]](#), [Christina Aguilera](#), or [Beyoncé](#), the list goes on and on. These are people who have used their sexuality in a way that feels really powerful and inspiring. I've always loved that as a fan. So I'm trying to incorporate that in my art as well.

We're both huge Britney Spears fans, and of course you collaborated with her on "Slumber Party" in 2016.

Britney has always walked this beautiful, fine line between power and softness both in her personality and in her sensuality. I've loved to see that as the years have gone on. I think one of the things that we all love the most about Britney is that she seems so sweet and genuine. That's why everyone really wants her to win and wants her to be happy. I want her to win and to see her come into her power, be able to speak her truth, be able to make those [changes](#), and stand up for herself. I think that's amazing. So we absolutely love to see it.

You have power as well, now having full creative independence. How does that feel to finally gain that?

I feel like it's changed the game for me in terms of how I view myself as an artist. It really is more psychological than anything else, but just knowing that I've created this for myself and I don't need the big machine in order to validate who I am as an artist. I can still put out quality material and still focus on my purpose. That's really given me a lot of confidence and a new sense of energy as a performer, as an artist, as a creative. I'm very, very happy with all the changes I've made and I'm really proud of myself too.



As you should be. People are always tweeting: "Tinashe is so underrated!" I don't know if you've seen them, but there's so many videos of other artists who borrow from the Tinashe blueprint. Maybe it's because you're no longer with a major label, but at this point, you can't be considered as such.

Well, thank you and I agree! I do think that when people say that, they mean it as a compliment. I appreciate where they're coming from, in the sense that we all want these landmarks of success and to achieve these accolades. It's been really crucial in my own understanding of myself to not view myself as underrated, but as someone who absolutely has made an impact and is exactly where I'm meant to be and be comfortable in that.

It's important to not get mixed up in the numbers, streams, "likes" and the things that can potentially confuse that [ideal]. I'm owning what I've done and where I've come from. I'm looking at myself more as a legend-in-the-making, as opposed to someone who's underrated. I still got a long way to go. This isn't the *end*, the future is bright! I'm very excited to see what happens.

You're a triple threat and with both of us growing up in the "TRL" era, I think having the total package is what's been lacking in music lately. But you and a few other artists have been reigniting that movement.

I try to give the world what I loved the most about artists that I loved growing up — especially Janet Jackson. She really embodied every aspect of what it means to be a true entertainer, from the interviews to the visuals, to the stage performance, to the songs themselves. It never felt, at any point, that any part of her was lacking. There was an effort in every single element. I want to be able to bring that attention to detail and love of my art to what I do as well. So thank you. I've been very actively attempting to be accountable for every aspect of my career. So I'm glad that people can tell that I've been putting that effort in.



Your music still has the vibe that you're recording in your bedroom. Is maintaining that intimacy important to you?

A thousand percent. If ever there was a point in my career where I felt like I was maybe losing myself was when I didn't maintain my precious creative process. My best work has always been music that I've created in my own space or music that felt really instinctual.

When I was signed to a major [label], it was a blessing to be able to work with all of the biggest producers in the game. But at the same time, it affected my mental health and also how I viewed myself as an artist. There were times when I thought what I created wasn't as good as maybe what other people could create. Remembering that my best work always comes from my gut has really helped me refocus. And that output is tangible. I think people can tell the difference when you have a real passion behind everything you put out.

[ARTICLE LINK](#)

Tinashe's cover of 'I'm Every Woman' brings the R&B anthem to a new generation

A new version of the song made famous by Chaka Khan and Whitney Houston embraces the fullness of Black humanity

With the world down bad and people closed in, R&B singer Tinashe wanted to show up artistically and give voice to the times.

She wanted something upbeat and joyful. Something smooth and sweet, with power vocals that celebrate everything special about being a woman. About being a Black woman, which everybody knows contains multitudes. She decided to bring a deep house vibe to a new rendition of the R&B classic "I'm Every Woman," a song with a message for the ages, reinterpreted for the moment.

"Last year, there was just a lot of heaviness in the world," said the 28-year-old Grammy-nominated songwriter and artist whose full name is Tinashe Jorgensen Kachingwe. "I've been dealing with a lot of emotional heaviness, and we've all been going through a lot."

So she leaned into a song that felt energetic and free on the newly released EP, *Black History Always – Music For the Movement Vol. 2*, which is part of an ongoing project between The Undeclared and Hollywood Records. And with it, she became the latest artist to customize an R&B anthem first made famous by Chaka Khan more than four decades ago that keeps traveling the culture and expanding in meaning.

The 1978 debut of "I'm Every Woman" came in a post-civil rights movement, second-wave feminism moment marked by both unprecedented career possibilities and reproductive freedom. For Black women, it was an existentially different world from that of their mothers and grandmothers who came before them.

The song was "such a testament to the wide variety of what a Black woman was and could be," said Mark Anthony Neal, chair of the department of African and African American studies at Duke University.

In the [music video](#), Khan sports five looks – playful, sexy, smartly dressed, dressed up and around-the-way sistergirl destined to be your *favorite* auntie. The net effect cemented the singer's reputation as accessibly beautiful with volcanic pipes. It represented Khan's break from the funk band Rufus, and coined a new cultural vocabulary that Black women instantly internalized.



U “In this video, Chaka’s like, ‘This is how I am during the day, this is how I am at night, this is how I am when I’m just chilling.’ And then I think it gave Black women license to not just reduce themselves to one particular role that either their male partner dictates, or their boss dictates, or the race dictates,” Neal said. “They could see themselves in a really multifaceted way, right? ‘I’m Every Woman’ gives Black women the license to think that way.”

She wears different uniforms to remind people of her other sides, “at a time when Black people had to wear uniforms in order to function in public,” Neal said. “There’s an element of the video telling Black women that you no longer have to wear that maid uniform.” Or that wife, that servant, that perpetually stoic, or careworn woman uniform. It adds to “this idea that Black women aren’t only this one singular thing,” Neal said. “It’s something that’s much more celebratory which, I think, fits into a kind of celebratory moment of Blackness.”

Whitney Houston’s 1992 version of “I’m Every Woman” added a club feel to the original and became an even bigger hit, peaking at No. 4 on *Billboard*’s Hot 100 chart (the original peaked at No. 21). The [video](#) features a pregnant Houston surrounded by exuberant dancers. It’s punctuated by Houston’s shout-outs to “Chaka Khan!” who, along with the song’s co-writer Valerie Simpson, become part of the joyful tableau. It is the second single off *The Bodyguard*, the bestselling soundtrack album in history and one of the high-water marks of Houston’s career.

“Music gets to mean so much more within the cultural social context in which it’s presented and represented,” said Dwandalyn Reece, curator of music and performing arts and associate director for curatorial affairs at the National Museum of African American History and Culture in Washington.



The original was part of Khan breaking away from Rufus, and as “part of the soundtrack of *The Bodyguard*, that’s a whole ‘nother breaking out,” she said. “It was part of Houston’s evolution and power as an artist that goes beyond genres in impact.”

The song carries a message that we continually need to hear to uplift and empower ourselves, Reece said. There are people who knew Houston’s version and didn’t know Khan’s. “And the same thing will go on with this new version and the next new version.”

Part of the beauty and strength of Black cultural expression is “we’re never reinventing something totally new,” she said. “We’re building off the shoulders of someone else, but refiguring it from our own particular point of view and infusing it with new possibilities.

“What I can’t get away from is the joy. I can’t separate that it is just exuberant joy and that I’m every woman, it’s just such a powerful statement,” Reece said. “It captures that moment where you’re listening to a song that gets stronger as it goes, and the energy gets stronger, the voice gets louder and before you know it, *I’m every woman!*” Reece belted out. “Um, and that’s where the voice comes in. It gets embedded in your soul a little more.”

I grew up understanding Khan to be the most grown-ass woman, without being old, any of us Black girls ever saw. As a child, I loved her “I’m Every Woman.” But when the Houston version dropped, I saw my own life and career and belly, pregnant with possibilities. By the time I wrote my first book, in 2005, I had three kids, a mortgage and a byline, and I turned to both popular culture and my Black woman ancestors to help me work it all out. I titled my book *I’m Every Woman, Remixed Stories of Marriage, Motherhood, and Work*, and *It’s All In Me* was Chapter 1. I braced myself with the story of the enslaved Sarah Gudger. I detailed how Virginia Woolf and my ribald Aunt Jackie helped with my philosophical underpinnings, and the *New Yorker* and LL Cool J shared space on my bookshelf. “I’m every woman and I’ve sampled heavily to come up with my sound,” I wrote.

The song is an anthem, regardless of who delivers it, said Olivia Fox, a digital content creator and a former nationally syndicated morning radio and television personality. “From the first time I heard it to the remix of it with Whitney and then all the other people that have attempted to sing it, and the remixes, when you hear it in the clubs, or whatever, it still has that same feeling for me. That it’s possible for me to be and do anything I want because of all the other women who have impacted my life.” Fox, 55, thinks of her mother and her grandmother and her great-great-grandmother, who was enslaved. “Every woman that they were has made me who I am.”

It has also allowed her “to pass all that knowledge and experience – pain, happiness, celebration – to my daughter and hopefully the goal being is everything she has gotten from these multigenerations, she will be able to pass on to her daughters,” Fox said. She talks with her 17-year-old daughter “about this multigenerational experience of being a woman of color and how we hope that each generation will move forward, and move Black women forward to where we rightfully belong.” Michel Wright, who hosts a daily show called *The Suite Spot* on the SiriusXM Heart & Soul channel, calls it her go-to song, “with that motivation and affirmation that I need to fortify myself, you know. ... It’s like a declaration of independence.”

It helps Wright, a longtime staple of Washington radio, access that hidden side of her personality she keeps tucked away professionally and in public. “You know, that bold side of myself I can uncork with that song,” Wright said.

She recalled a [2013 tribute to Khan at the Howard Theatre](#) in Washington with Stephanie Mills and Simpson. The [finale](#) was, of course, “I’m Every Woman.”





“Every one of us, every woman onstage was singing that song. And because I love that song so much, because I need that song every now and then, I closed my eyes, I was just belting out that song and someone snapped a picture,” Wright recalled. “It’s one of my favorite pictures because you see Stephanie Mills gazing at me, like, ‘Get it in, sister!’ ”

The husband and wife team of Nick Ashford and Simpson, who wrote “I’m Every Woman,” were responsible for many songs that became anthems for Black life and love. They wrote “Ain’t Nothing Like the Real Thing” for Marvin Gaye and Tammi Terrell and “Reach Out and Touch (Somebody’s Hand)” for Diana Ross. They wrote and performed “Solid (As a Rock).”

In a 2018 interview with [Songwriter Universe](#) magazine, Simpson says Ashford, who wrote 90% of their lyrics, also wrote the lyrics to “I’m Every Woman.”

“I started playing that music. And Nick just simply said ... ‘I’m every woman.’ But he didn’t know yet what the rest of the song would be. So I told him, ‘Just put your hand on your hips and just tap into your feminine side and it’ll come to you.’ And that’s what he did.”

It’s like a piece of Afrofuturism from four decades ago built right into the song. It plants seeds that will open when the world is ready to hear something different.

“When we allow Black women to fully realize their multifaceted selves, we recognize a fuller Black humanity,” said Neal. Khan, Houston, Tinashe et al. are “not only giving license to Black women to fully see themselves. It’s a license for Black people on the range of gender spectrums.”



ONLINE



NEW EPISODE

Tinashe on Britney Spears

[X] on [Y]

Oct 1 · 16 min 44 sec



Episode Description

Tinashe shares her favorite tracks by Britney Spears, such as Sometimes and Outrageous. She talks about how she grew up listening to Britney Spears, and the ways that impacts her music today.



#tinashe #openmic #bouncin

Tinashe "Bouncin'" (Live Performance) | Open Mic

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Tinashe recently stopped by Genius for a live performance of "Bouncin'," which has racked up 3.3 million streams on Spotify alone to date. The track is produced by dwilly and appears on Tinashe's latest album, '333.'

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Tinashe is a chart-topping singer, songwriter, and dancer—but she's also one of the music industry's most passionate potato chip obsessives. On this episode of Snacked, the "333" singer travels the globe via her taste buds by sampling some of the world's most interesting chip flavors. From Canada's ketchup-infused Cheetos, to Japan's takoyaki-flavored Pringles, Tinashe will see if any of these international snack items can compete with her beloved classic Lay's.

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InStyle


#Tinashe #BritneySpears #BadassQuestionnaire

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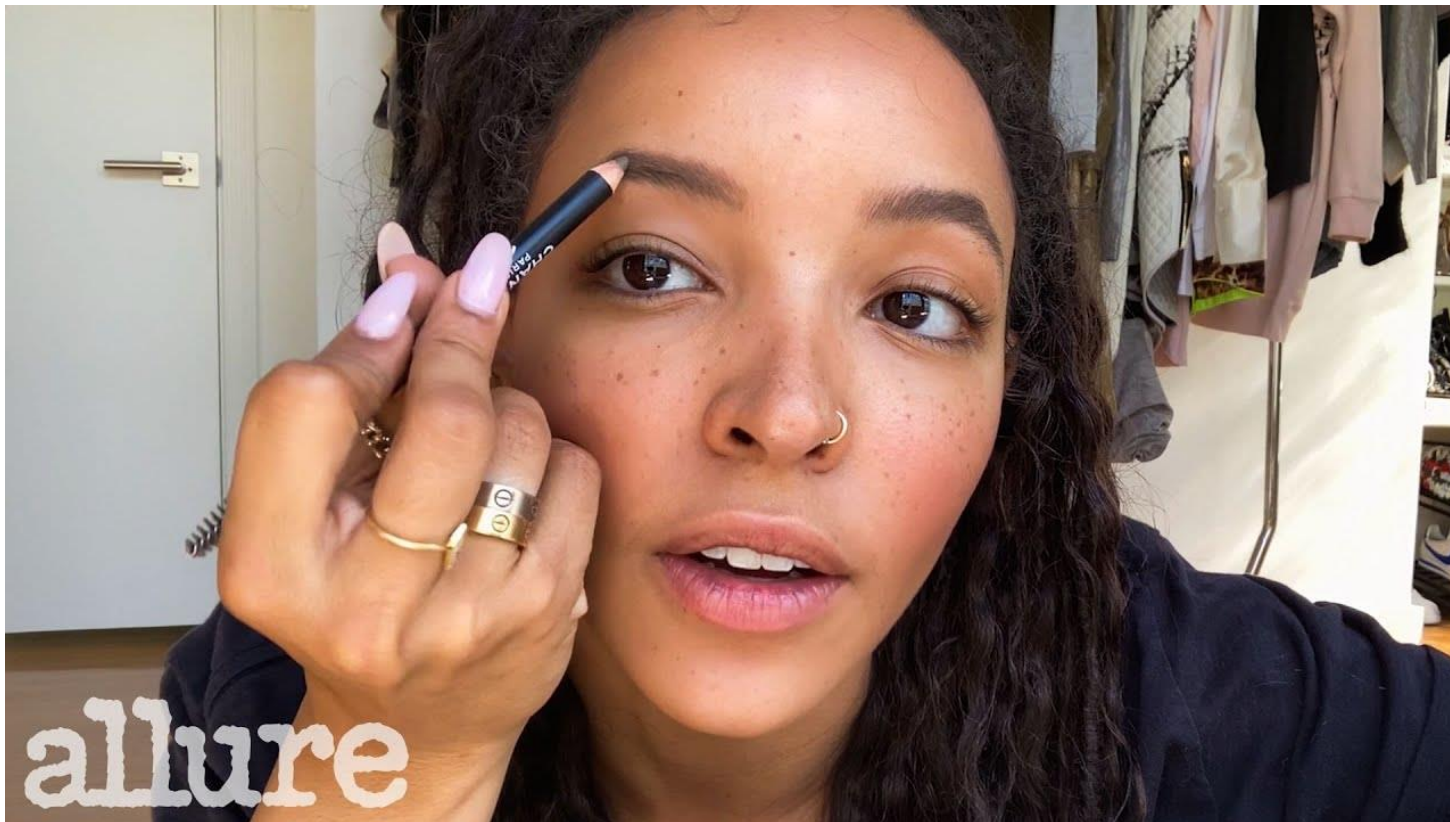


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Chart-topping singer and certified Aquarius, Tinashe, is setting the tone for this summer with hits like “PASADENA feat. Buddy” and “Love Line” with Shift K3y, and now we’re putting her to the test with InStyle’s Badass Questionnaire! Known for her album “Aquarius” and hit single “2 On (Feat. ScHoolboy Q),” Tinashe reveals her secrets to staying creative, her cameo in Justin Bieber’s “Baby” video, and how it felt to collaborate with her childhood hero, Britney Spears. Plus, she discusses how her involvement with the Black Lives Matter protests in 2020 has continued to inform her work.

#Tinashe #BritneySpears #BadassQuestionnaire #InStyle



Tinashe's 10 Minute Beauty Routine For Perfect Eyebrows & Blush | Allure

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Tinashe shows us how she moisturizes her skin and puts on a tone-balanced look in her 10 minute beauty routine. She shares how she began having fun with makeup at the start of her career at 13. She explains that she learned how to do her own makeup after watching so many people do it for her over the years. Tinashe also shows off a few blush techniques and how to do a perfect cat eye.



#TELLBLACKSTORIES PODCAST



1 hr 16 min

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This week Tinashe, Ace Rice, Mike Reesé, Cristina Martinez, Infinity Song's Momo, Matthew Dicks, sat down with host, Jamiliah Lemiux for a roundtable discussion of the new EP, 'Black History Always.' The EP is the second volume of an ongoing collaboration between Hollywood Records and The Undefeated, ESPN's initiative exploring the intersection of sports, race, and [...]

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