

**RITUAL +
TIME TRAVEL
= REBIRTH**

IMAGES &
WORDS BY

**MICHAEL
PLATT**

AND

**CAROL
BEANE**

JANUARY 29–
MAY 11, 2015

The Robert and Sallie Brown
Gallery and Museum

The Sonja Haynes Stone Center
for Black Culture and History



UNC

THE SONJA HAYNES STONE
CENTER FOR BLACK CULTURE
AND HISTORY



ABOUT

THE ROBERT AND SALLIE BROWN GALLERY AND MUSEUM

The Robert and Sallie Brown Gallery and Museum at the Sonja Haynes Stone Center for Black Culture and History is dedicated to the enrichment of visual culture on campus and in the community. The Brown Gallery mission statement commits to: “... *the critical examination of all dimensions of African-American and African diaspora cultures through formal exhibition of works of art, artifacts and material culture.*”

HISTORY AND OVERVIEW OF

THE STONE CENTER

The Sonja Haynes Stone Center for Black Culture and History is an integral part of the University of North Carolina at Chapel Hill. As a Center within the Academic Affairs Division under the Provost's Office, we play a central role in supporting the academic mission of the University. We have a commitment to broaden the range of intellectual discourse about African Americans and to encourage a better understanding of the peoples of Africa and the African diaspora and their perspectives on important social and cultural issues.

THIS EXHIBIT IS SUPPORTED BY THE GENEROUS CONTRIBUTIONS OF

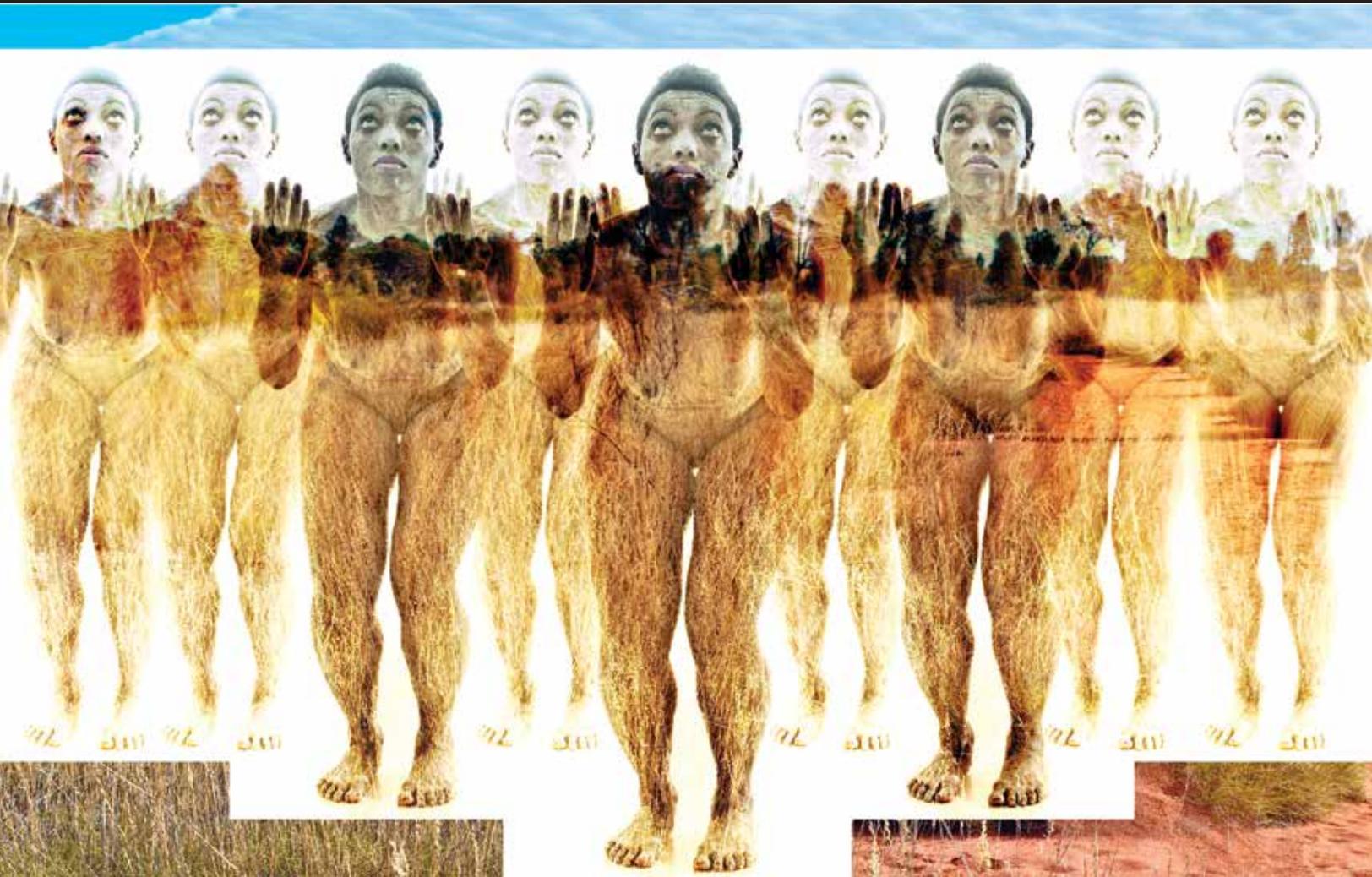
The Friends of the Robert and Sallie Brown Gallery and Museum
The University of North Carolina at Chapel Hill

RITUAL +
TIME TRAVEL
= REBIRTH

ARTISTS' STATEMENTS

Until Carol and I did our first artists' book, I had primarily created my art in a solitary fashion. Percy Martin's WD printmaking workshop was Saturdays for 30 + years for me. Back then, out of necessity I was working with other people, but not collaborating. Being married to the person you're collaborating with is something else...

MICHAEL PLATT



ARTISTS' STATEMENTS

I have always written poetry. For me it documents history and memory—both the personal and the collective. For the longest time I have been fascinated by the possibilities of interplays between text and image. Living with Michael, increasingly I find that my words seek out more nuanced rhythms, colors, and textures; that I am all the more inclined to explore new ways to convey and claim a sense of space, volume, pain—particularly in response to the circumstances that inform those images...Each of us, contributing to the collaboration, strives to match the intensity we feel in our partner's work...

The creation of these images and poems was an endeavor—typical of our usual manner of sharing the same living, working, cooking, creative/creating space... thoughtful, mostly easy, together trying to find just the right combination of elements to “make magic.”

In any collaboration, mutual trust and respect are fundamental and paramount. As we share our explorations, as we become more willing to travel, to extend our selves beyond our individual “known worlds,” we grow. Fears and anxieties diminish, abated in the satisfactions of mutual adventuring.

CAROL BEANE

ARTISTS' BIOGRAPHIES

CAROL BEANE



Carol A. Beane has written poetry for as long as she can remember. Images and words have always a part of her life. Her academic interests in the African Diaspora—history, memory, enslavement, resistance, and identity—inform her poetry to a considerable extent. She also writes about the quiet moments of daily life.

In the mid 1990s, the Corcoran's Artists' Mentor Program designated Beane the group's Poet Laureate. In 2001 Beane and Platt collaborated—her words, his images—for their first artists' book, *Forgotten Contours*. In 2006 Beane and Platt

completed their second artists' book, *Solitary Mornings*. Travel to Ghana in 2005 led to a series of 7 broadsides, *Elmina/Cape Coast*, inspired by the experience of visiting those two slave fortresses, also known as slave castles or factories.

Beane's artwork is represented in private and public collections, among them: Library of Congress' special collections, Howard University; the New York Public Library's Schomburg Research Center in Black Culture; Yale University Art Museum; and the National Museum of Women in the Arts.

Carol Beane is an Assistant Professor at Howard University, teaching Spanish language, Latin American literature, Simultaneous Interpretation and Translation. She is also a translator.

MICHAEL PLATT



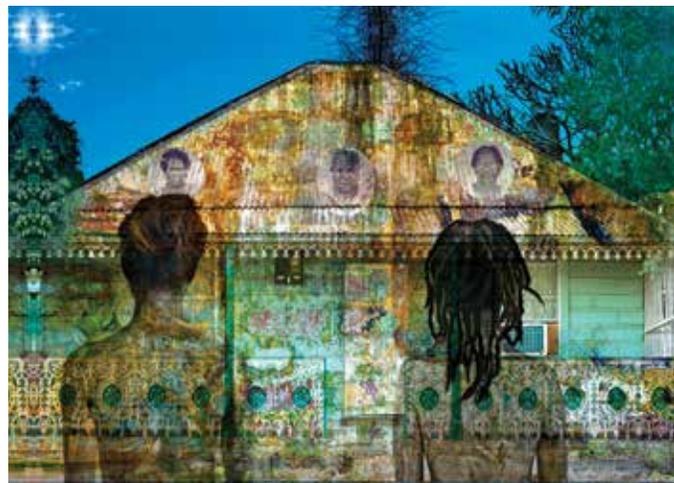
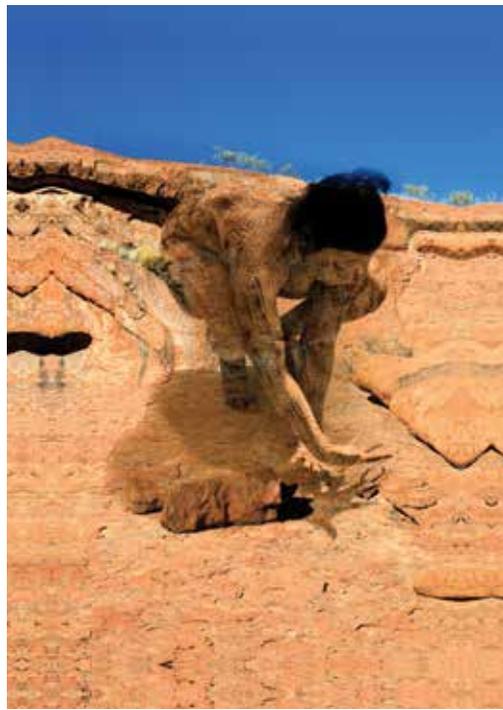
Michael B. Platt has long been known as a printmaker. His artwork in the last fourteen years has explored digital imagery and book arts that combine image and poetry—fragments, allowing us glimpses of our selves. He continues to create artwork that centers on figurative explorations of life's survivors, the

marginalized, referencing history and circumstance in the rites, rituals and expressions of our human condition.

Platt has exhibited internationally and nationally. Some of his most recent work, collaborative images done with DC based painter Katherine Tzu-Lan Mann, was exhibited in Paris, France, in 2013. His latest solo exhibitions were

in Australia in 2012: *Michael B Platt: Telling Stories, Framing Time*. In 2010, The Harvey B. Gantt Center for African American Arts + Culture, Charlotte, NC, presented *Spirits and Spaces: The Prints of Michael B. Platt*.

Numerous private collections have Platt's art in their permanent holdings as do the Corcoran Museum; the Smithsonian Museum of American Art; the Library of Congress' Prints and Photographs Collection and its Rare Books and Special Collections; the Schomburg Research Center in Black Culture of the New York Public Library; the Yale University Art Gallery; the Harris Poetry Collection of the John Hay Library of Brown University; the David C. Driskell Center Collection of the University of Maryland; and the Hampton University Art Museum. Platt is represented by Tim Davis of International Visions The Gallery, Washington, DC.





UNC

THE SONJA HAYNES STONE
CENTER FOR BLACK CULTURE
AND HISTORY

GALLERY HOURS

Monday–Friday, 10AM–8PM
or by appointment;
closed university holidays

MORE INFORMATION

The Sonja Haynes Stone Center
for Black Culture and History

150 South Road
Campus Box 5250
Chapel Hill, NC 27599-5250
919-962-9001

sonjahaynesstonectr.unc.edu

This exhibition and all events
associated with it are free and open
to the public. The Stone Center is
ADA compliant. Limited fee parking
is available in the Bell Tower Deck
behind the Stone Center after 5pm.

