

MILESTONES

THE SONJA HAYNES STONE CENTER FOR BLACK CULTURE AND HISTORY

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www.unc.edu/depts/stonecenter



▲ CARRARRA MARBLE. Toni Scott 2007.

▲ Toni Scott 2011.

STONE CENTER BRINGS CELEBRATED ARTIST TONI SCOTT'S "BLOODLINES" FOR *LA SOMBRA Y EL ESPÍRITU II: WOMEN'S HEALING RITUALS IN THE DIASPORA*



▲ THE UGANDAN INSPIRATION, KABAKURU Toni Scott 2011.



◀ Toni Scott with sculptures. Photo by Cynthia Perry ©2007.

The Robert and Sallie Brown Gallery Series, *La Sombra y el Espíritu II: Women's Healing Rituals in the Diaspora*, brings noted Los Angeles multi-media artist Toni Scott to the Stone Center for its Spring 2012 exhibition. Scott's show, *Bloodlines* will open on February 7 and run through April 26, 2013.

Bloodlines is a personal and carefully executed exploration into the historical foundations of African Americans and their interest in recovery, remembrance, reconnecting and re-visioning. Through sculpture, painting and digital renderings, real stories of courage, survival, and racism are explored.

The series was inspired by the years of research done by Scott's uncle along with historical information and poignant stories told by Scott's father about her Great Grandmother Fannie. Fannie's story ignited a strong desire for discovering and understanding America's history regarding slavery and oppression.

"With this exhibition we depart slightly from featuring artists who work, or who are presented, through one medium" said Stone Center director, Joseph Jordan. "Scott is an accomplished artist whose vision has been realized through a variety of media that extends her expressive capacity as well as the possibilities for those expressions."

Toni has sought to express her love of God, Beauty, Humanity, and Culture in everything she creates. Her

work ranges from lifelike sculptures cast in bronze and fiberglass, to carvings in marble, alabaster, soapstone and Douglas fir — wood from which she carves totem poles which stand over nine feet tall. Her paintings range from large scale colorful figurative works to masterful representational paintings in oil. A multimedia artist, Toni studied the classic and contemporary masters, is a former student of the Otis College of Art and Design and has a BA from the University of Southern California.

An opening reception for the exhibition featuring an artist talk by Toni Scott will be held on February 7, 2013 at 7:00 p.m. at the Stone Center. The exhibition is co-sponsored by Department of Women's Studies at UNC at Chapel Hill, Carolina Women's Center, Center for the Study of the American South, and the American Indian Center at UNC at Chapel Hill. *La Sombra y el Espíritu II: Women's Healing Rituals in the Diaspora*, *Bloodlines: The work of Toni Scott* will be on display through April 26, 2012. The gallery is open Monday - Friday, 10:00 a.m. - 8:00 p.m. or by appointment. ☒

AFRO-PUERTO RICAN MUSIC AND DANCE GROUP, LOS PLENEROS DE LA 21, RETURNS TO UNC FOR 2 DAYS OF WORKSHOPS AND PERFORMANCES



Los Pleneros de la 21 (LP21), a Spanish Harlem-based ensemble that performs traditional Afro-Puerto Rican music and dance, will perform in the Stone Center Auditorium on April 20 at 7 p.m. The Stone Center is hosting LP21 for a two-day residency that will include 2 FREE workshops on Friday, April 19 (one for UNC students and one for members of the community) and concludes with the performance on April 20th.

The ensemble was founded 26 years ago in the South Bronx, NYC. The name evokes the place of origin of its members, the Parada 21 (Bus Stop 21). The Parada 21 was a predominantly black neighborhood in San Juan, Puerto Rico where many of the islands' bomba and plena performers resided. The term Los Pleneros means "plena practitioner / musicians" and LP21 are considered New York's preeminent bomba and plena musicians. The ensemble has performed all over the world including Canada, Mexico, Cuba, Australia and the former Soviet Union. The group consists of an intergenerational mix of Puerto Rican folk master's and professional musicians united to preserve and honor their heritage. In addition to performing, the group holds regular workshops in public and private schools, educating youth about traditional Puerto Rican music traditions.

LP21 perform two styles of Afro-Puerto Rican music; each has its own historical trajectory and musical distinctiveness. Bomba and plena are traditional Afro-Puerto Rican musical genres respectively dating back to the early 17th and 20th centuries. The music took root when Spanish colonists brought West African slaves to cultivate Puerto Rico's sugarcane. Bomba describes a range of regional styles, rhythmic patterns and associated dance styles that were cultivated by Africans and

their descendants in the context of plantation life in early colonial Puerto Rico. The musical style is highly participatory with dancers moving their bodies to the beat of a drum. Plena has a similar call and response fashion, but places more emphasis on lyrical narration of daily life and satirical commentary on current events. The group also integrates contemporary and traditional musical styles such as jazz, salsa, rock and rap in its lively and engaging performances.

This is the group's second visit to UNC-Chapel Hill. The Stone Center brought LP21 to campus in 2009 as part of the Carolina Creative Campus Initiative, a yearlong University-wide project initiated by the Office of the Executive Director for the Arts to explore global diasporas and examine ideas on migration, nationality and the politics of home.

For more information on the LP21 workshops or performance ticket info, please call the Stone Center at 919-962-9001, email stonecenter@unc.edu or visit <http://sonjahaynesstonectr@unc.edu>.

This article is adapted from the LP21 Web site and group bio and descriptions. ✕



COMMUNITY REINVESTMENT

by Zaina Alsous
Fall 2012 Sean Douglas Fellow

The late Bill Friday once stated, "Every morning a million North Carolinians get up and go to work for wages which leave them below the poverty line so they can pay taxes that finance the education you receive at Carolina. Your job is to figure out how you're going to pay them back."

In this quote, Friday raises a significant purpose of public education — not solely as a tool for individual advancement, but rather, a public good to be redistributed in a process of uplifting our communities.

Community reinvestment of resources and education is a practice and a philosophy that is of paramount importance to me. Yet this call to reinvest our education in our communities is more multifaceted than the popular notion of simply 'act locally'.

I am a product of diaspora — the daughter of Palestinian refugees that settled in the suburbs of the American south. I carry this diasporic identity wherever I go. Yet it is a deliberate choice I make to utilize my privilege to invest myself in community needs and struggles.

I see this complexity of perspectives in the work carried out by the Stone Center, a fusion of global understanding with deep roots within the North Carolina community; evidenced by the Chapel Hill youth empowerment and engagement program: Communiiversity, or bringing in Durham community organizers from El Kilombo Intergaláctico to discuss their commitment to the needs of their Durham neighborhood.

The artist the Stone Center chose to spotlight this semester was singer and North Carolina native Nina Simone, in an incredible exhibit and play "Nina Simone ... What More Can I Say?"

The ethos behind actions of community reinvestment includes a desire to cherish the rich history and culture around us, alongside the understanding that we are often best equipped to serve the needs of those we live and share with.

As Dr. Joseph Jordan (Stone Center Director) explained to me, community work also requires us to engage in political analysis to develop a "collective sense" — what are the needs and the aspirations present within our community and where are the points of unity?

As a student organizer, I ground my work in the conviction that we don't choose where to struggle, "you struggle where you happen to be".

In this process of serving the community through programs, celebrating our rich and layered histories, telling the often untold stories, working to build collective consciousness — the Stone Center continues to create spaces of community all along the way. ✕



★ YOLANDA RABUN AS NINA SIMONE, photos by Kathy Perkins



FALL 2012 SEASON OPENS WITH CAPACITY CROWDS AT NINA SIMONE EXHIBITION AND PLAY

The *Nina Simone...What More Can I Say?* exhibition and original play kicked off the Fall 2012 season in September. The exhibition featured rare photographs, awards, personal letters and other documents of acclaimed singer and activist Nina Simone. The show combined materials from 3 different collections: the Alden Kimbrough Collection, located in Los Angeles California; the Carroll Waymon (brother of Nina Simone) Collection of San Diego,

California, and the archives and personal collection maintained by Crys Armbrust, founder and director of the Nina Simone Memorial Project located in Tyron, North Carolina, Nina's birthplace. The Stone Center hosted Caroll Waymon, brother of Nina Simone, as a special guest at the opening night reception.

In addition to the exhibition, the Stone Center commissioned an original play

about the famed singer. Written by poet, playwright and Stone Center artist-in-residence Howard Craft, *Nina Simone...What More Can I Say?* starred singer and actress Yolanda Rabun, was directed by UNC's own Kathryn Williams with lighting by UNC professor Kathy Perkins. The play's two night run was a huge success — hosting standing room only crowds on both the Saturday evening premiere and Sunday matinee performance.

Both the play and exhibition garnered significant media coverage throughout the state, with features in *The Daily Tarheel*, *Independent Weekly*, *Triangle Tribune*, *Chapel Hill News*, *The Herald Sun*, *UNC Public Radio's "State of Things"* and *UNC Public Television's "Black Issues Forum."* The exhibition was also spotlighted on the home page of the University of North Carolina at Chapel Hill website. ✕

SEAN DOUGLAS LEADERSHIP FELLOWS PROGRAM

The Sean Douglas Leadership Fellows (SDFL) Program provides an opportunity for undergraduate students interested in gaining practical experience in planning and managing arts, cultural and academic programs to serve as an intern at the Stone Center while working closely with the Director.

The intern will participate in various Center activities that may include participation in staff, Board and other key meetings, working on specially designed projects, assisting the Director in drafting project, program and special reports and serving as Stone Center representative at selected gatherings.

Interns will receive a stipend for completing the program. The internship covers a 10-week period and is open to all registered UNC at Chapel Hill sophomores, juniors and seniors in good academic standing. The deadline to apply for the Fall SDFL is March 1, 2013 at 5 p.m.

Applicants for the SDFL will be selected on the basis of a combination of factors including scholarship, record of campus and off-campus participation in service/social justice activities, clarity in describing their objectives for participating in the program, and quality of recommendations submitted in support of their application.

Application packages should include:

- A brief narrative of no more than 4 pages that addresses the criteria described above;
- An official or unofficial transcript (you may also include a brief resume outlining your extracurricular activities, awards, and other supporting background information);
- Two letters of recommendation (from a faculty or staff member that is familiar with you and your work).

Submit your application electronically to stonecenter@unc.edu, or you may hand deliver to Christopher Wallace at Room 215, The Stone Center. For information call 919-962-9001 or email chrislw@email.unc.edu. ✕

THE SUMMER-FALL 2013 UNDERGRADUATE INTERNATIONAL STUDIES FELLOWSHIP

The Sonja Haynes Stone Center for Black Culture and History will be accepting applications from UNC undergraduates for its Summer and Fall 2013 Undergraduate International Studies Fellowship (UISF) beginning February 1, 2013. The Stone Center, established in 1988 to support the critical examination of all dimensions of African and African-American diaspora cultures, created the UISF program in support of the University's effort to globalize the campus and internationalize the curriculum.

UISF recipients are awarded up to \$2,500 toward academic research or study in an international setting. Through the fellowships, the UISF program supports the participation of students of color and other underrepresented students in travel and study abroad programs. Students who plan to study abroad in the Summer or Fall of 2013 who are in good standing and enrolled full-time are eligible to apply for the fellowship. Preference is given for programs from six-weeks to a year in length.

Full instructions and applications are available at the Stone Center, suite 215 or on the Center's website at <http://sonjahaynesstonectr.unc.edu/programs/scholarship-scholarly-initiatives/>. The application deadline is March 1, 2013. For more information on the fellowship, contact Chris Wallace at 919-962-9001 or email chrislw@email.unc.edu.

THE PUBLICATION OF THE AFRO-LATIN/ AMERICAN RESEARCH ASSOCIATION (PALARA) INVITES SUBMISSIONS FOR THE FALL 2013 NUMBER 16

PALARA, a multi-lingual journal devoted to African diaspora studies published annually by African and African American Studies at Dartmouth College, is now accepting submissions for the Fall 2013, Number 16 edition. *PALARA* is multi-disciplinary and publishes research and creativity relevant to diaspora studies in the Americas and Equatorial Guinea in West Africa. Manuscripts should conform to the latest style manual of the individual discipline and may not exceed twenty-five pages in length. Submissions are to be sent electronically to the editor of the journal. It is our policy to have all manuscripts anonymously refereed; therefore, please omit any identification of authorship from the typescript. The submission should be accompanied by a contact file which lists all pertinent information for the author and submitted manuscript (name, university affiliation, rank, contact information, and title of submission). We are especially interested in receiving submissions from colleagues in the social sciences.

Don't delay; email your PALARA SUBMISSION today!

For more information, please visit www.alarascholars.org
Forward submissions and inquiries to:

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SONJA HAYNES STONE CENTER TURNS 25

Celebration begins Fall 2013!

For the past twenty-five years, the Sonja Haynes Stone Center has positioned itself as a premier resource for Black culture, history and a platform for social and intellectual conversation surrounding Africa and the African diaspora. A regal presence on Carolina's campus and in the Chapel Hill-Carrboro community, the Sonja Haynes Stone Center for Black Culture and history, opened on July 1, 1988, as the UNC Black Cultural Center, and since then more than 100,000 patrons have graced its halls. The free-standing facility known as the Sonja Haynes Stone Center broke ground in April of 2001.

Many luminaries — scholars, artists, musicians, singers, dancers and performers — have made appearances on our stages, and 60,000 students are served each year by facility spaces. The Stone Center is a growing presence for cultural tourism and artistry with presentations that have included Nnenna Freelon, Alfre Woodard, the Carolina Chocolate Drops, Melissa Harris-Perry, and Carolina's own E. Patrick Johnson.

"It's fantastic to think about what has happened with culture here over the past 25 years because this has always been a place for inclusion and dialogue, and continues to be a place for progressive thought and innovative programming," Assistant Director Joscelyne Brazile says of the Stone Center's pending milestone.

The Stone Center's accomplishments are remarkable: an annual \$25,000 scholarly impact in the areas of abroad travel and professional and academic support, more than 750 events hosted in our facility per year and thousands of annual supporters of our work.

In 2001, the center aired independent film "Follow me Home," which featured actors Benjamin Bratt and Alfre Woodard, allowing us to bring acclaimed actor Alfre Woodard to campus, where she addressed the alarming September 11th events. This lecture filled UNC-Chapel Hill's Memorial Hall, which seats 1434 guests.

A more recent highlight: "Nina Simone: What more can I Say?" the one-woman, one-act dramatic presentation inspired by the life of Nina Simone and written by local playwright, Howard Craft. The presentation, which commanded two capacity audiences in the Stone Center's Theatre, featured local artist and singer Yolanda Rabun and was directed by Kathy Williams.

Join us as we celebrate, honor and reflect on our Center's rich heritage in the areas of the performance and visual arts, scholarship and scholarly initiatives and social justice outreach programs! ❏

COMMUNIVERSITY YOUTH PROGRAM ENTERS 21ST YEAR, WELCOMES NEW DIRECTOR



▲ CHRISTOPHER WALLACE

Development Institute of Greensboro's Spirit of Excellence AmeriCorps tutorial program. He has also taught Basic Skills at Guilford Technical Community College, served as a Communications Intern with the Carolina Panthers and has tutored and mentored in programs such as the National Youth Sports Program, Upward Bound, the YMCA, Big Brothers Big Sisters and the Black Child Development Institute of Greensboro.

Chris received his B.S. in Mass Communication from N.C. A&T State University and a B.A. in Communication Studies from UNC Greensboro. Additionally, he earned a Nonprofit Management Certificate from the Duke University Continuing Studies program through a special program offered by the N.C. Commission on Volunteerism and Community Service.

Chris is an enthusiastic Lakers and Packers fan and an even more enthusiastic husband and father. He currently resides in Greensboro with his wife and their two wonderful sons.

The Communiversity program has been able to continue its work over the last twenty years primarily because of the dedication of its volunteers and the support from donors. If you would like to learn more about Communiversity, or sign up to be a volunteer, please contact us at 919-962-9001 or email Christopher Wallace at chrislw@email.unc.edu. ❏



SPOTLIGHT DONOR

BRENDAN HAYWOOD

This past spring, Charlotte Bobcats' center and Tar Heel Brendan Haywood awarded the Stone Center's Communiversity Youth Programs a grant for \$10,000 in honor of the program's milestone 20th Anniversary. This generous contribution will be used to fund the program's continued service to fifty students from the Chapel Hill-Carrboro public school system.

The contribution was made through the "Brendan Haywood Single Parents Fund," a partnership Brendan forged with the Community Foundation of Greater Greensboro in North Carolina. He initiated the fund with a contribution of \$25,000 and desires to partner with others in the community to help him provide grants to fund programs that exist to help underprivileged single parent families in North Carolina.

Brendan's passion for helping kids is personal. "My mother raised me as a single parent and she worked twice as hard to make sure I always had the things I needed," Brendan said of his motivation to give. "I've seen other children from single parent families who haven't been as fortunate as me and needed a little extra help. I'm hoping this fund will provide support for numerous single parent families on various levels and help them during those times when they need a helping hand." This gift is Haywood's first gift to UNC-Chapel Hill.

Thank you, Brendan, for your commitment to Carolina, and the surrounding Chapel Hill-Carrboro community! ❏

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SOULS: A Critical Journal of Black politics, Culture and Society invites submissions for upcoming issue

The journal explores the intellectual debates that are central to the work of scholars and activists, challenging our understanding of history, politics, social theory, and culture in ways that create new possibilities for a democratic praxis and pursuit of social justice. Produced in the spirit of the intellectual activism of W. E. B. Du Bois, Souls presents creative and challenging interpretations of the key issues now being confronted by scholars of modern black diaspora.

CALL FOR SUBMISSION

We invite submissions to SOULS for upcoming issues on the following topics. We will accept manuscripts on other relevant topics as well.

- THE POLITICS OF AUSTERITY ECONOMIC POLICIES AND ITS IMPACT ON THE GLOBAL SOUTH AND AFRICAN DIASPORA
- BLACK RELIGION: CHRISTIANITY, ISLAM AND SPIRITUALITY, CRITICAL INSIGHTS
- UNDERSTANDING CAPITALISM IN THE 21ST CENTURY
- PROTEST, POLITICS AND SOCIAL TRANSFORMATION

Souls only accepts unsolicited manuscripts by electronic submission. Manuscripts are peer-reviewed by members of our Editorial Working Group (EWG) and our Editorial Advisory Board (EAB), as well as other affiliated scholars.

All submissions must include a cover letter that includes the author's full mailing address, email address, telephone and fax numbers, and professional, organizational or academic affiliation. The cover letter should indicate that the manuscript contains original content, has not previously been published, and is not under review by another publication. Authors are responsible for securing permission to use copyrighted tables or materials from a copyrighted work in excess of 500 words. Authors must contact original authors or copyright holders to request the use of such material in their articles. Authors must also submit a three to five sentence bio, an abstract of their article of not more than 100 words, and a brief list of key words or significant concepts in the article.

Submissions should be addressed to:

Professor Barbara Ransby, Editor, bransby@uic.edu and Prudence Browne, Managing Editor, souls@uic.edu