

# MILESTONES

THE SONJA HAYNES STONE CENTER FOR BLACK CULTURES AND HISTORIES

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[unc.edu/depts/stonecenter](http://unc.edu/depts/stonecenter)



FREEDOM HILL ▶

## 2022 DIASPORA FILM FESTIVAL KICKOFF

### UNC-Chapel Hill Alum Resita Cox's Acclaimed Documentary, *FREEDOM HILL*, Spotlights the Oldest Town Incorporated by Freed, Formerly Enslaved People in the United States

Not long after graduating from UNC-Chapel Hill with a degree in journalism, Resita Cox worked as a TV News reporter. The Kinston native's first assignments drew her closer to home in Eastern North Carolina. One story especially resonated with Cox. The story called for closer focus and telling than in a news segment or two.

"Just one month into my career as a TV news reporter, I would witness something devastating — my hometown and the entire Eastern part of the state was once again underwater after Hurricane Matthew ravaged the coast."

Unlike many of her colleagues at the news station at the time, many of whom were from out-of-state, Cox had a unique vantage point on the events unfolding.

"I was the only reporter forced to grapple with reporting on the flooding while also housing some of my family in my one-bedroom apartment as they had to evacuate their home due to the storm."

Cox's on-the-ground reporting experiences and her close personal connection to the community and their stories informed and inspired the endeavors of her first documentary film project called *FREEDOM HILL* (2022).

"I grew up in the same area as Princeville and didn't learn about the town's historical significance until I was sent there to cover the flood damage. This film is of severe personal significance to me as my roots are in North Carolina, and thus in Princeville."

Founded in 1865, Princeville NC is the oldest town incorporated by freed, formerly enslaved people in the United States. According to the UNC-Chapel Hill's Coastal Resilience Center (CRC), there were 2,200 residents in Princeville prior to the 2016 Hurricane Mathew storm.

"About 450 homes were destroyed during the hurricane and subsequent flooding, and an estimated 80 percent of the town was underwater" according to the CRC. Nearly two decades earlier — in 1999 — the town had suffered similar losses in the wake of Hurricane Floyd.

For Cox, Princeville's story of struggle, resilience, and survival in the face of these devastating challenges cannot be viewed in isolation.

"The threat to these communities continues to grow as the ability to rebuild continually becomes lesser. As with my grandmother's house, relocating is not an option, due to financial reasons as well as spiritual. We are bound to this land by

history. There is a spiritual connection to these spaces that deserves to be protected and passed down. It is not just the future of Princeville that is uncertain, it is the future of our entire country and planet."

The making of the film was very much a passion project and a labor of love for Cox and her crew, drawing strength and motivation from a strong desire and responsibility to the tell of and about home, with hope.

"This film is my first love letter to the South. As a North Carolina native, born and raised in the rural, eastern part of the state, I'm committed to showing people why we call this great state home. North Carolina raised me. It's where I fell in love with writing, with poetry, and with sunsets. One of my favorite parts of filming *Freedom Hill* in NC was the drive through the country back roads from Princeville to Greenville. We would always be met with the sunset on our journeys back home, as if our sweet Carolina was applauding our work for the day. We filmed *Freedom Hill* with a barebones crew, just myself as director and producer, my trusty DP, and associate producer. Being a small, and more importantly all Black crew meant we could get closer to the story than any typical film crew (typical meaning majority if not 100% white crews)."

"People who aren't from our state often come in and extract our stories, aided by generations of racist policy and oppression, white filmmakers attempt to build careers off of capturing our struggles and triumphs and almost always fail to hit the mark in these movies. That's because in order to accurately capture and translate it, you had to be there. You had to bear witness to the community to make sense of why some of us never leave this utterly flawed and complex place, especially as Black folks. *Freedom Hill* is my translation. It is a love letter to not only my home state, but to my ancestors, and to the community that raised me."

Cox also hopes that a lasting impact of this documentary will be to help empower the community to reclaim the narrative of their own story. She founded the *Freedom Hill* Youth Media Camp, a four-week documentary production program connecting North Carolina students to Princeville's black history. At the Camp, students learn to conduct interviews, acquire oral history skills, explore archives, and learn basic documentary filmmaking skills.

To learn more and/or support the camp, visit: [thefreedomhilldoc.com/impact](http://thefreedomhilldoc.com/impact).

## THE STONE CENTER WELCOMES TAMARA LANIER FOR THE 2022 SONJA HAYNES STONE MEMORIAL LECTURE

### The Connecticut Woman Leading (and Winning) the Legal Fight for Redress for Her Enslaved Ancestors, to Deliver the 2022 Stone Memorial Lecture



TAMARA LANIER ▶

The 2022 Sonja Haynes Stone Memorial Lecture will feature a presentation by Tamara Lanier, the great-great-great granddaughter of ‘Papa Renty’, whose image, as well as being an important record of the life of an enslaved individual, is also the subject of one of the most important legal contests over the rights of the descendants of the enslaved in the United States. Ms. Lanier, after confirming missing elements of her family’s history, was able to establish her kinship to her ancestors, and begin the difficult struggle to reclaim their identities and dignity.

The Stone Lecture will take place on Thursday October 27th, at 7:00 p.m. at the Stone Center.

In 2019, Tamara Lanier filed a lawsuit in Massachusetts for the right to seek redress from Harvard University for emotional distress over a series of photos depicting her enslaved ancestors, Renty Taylor and his daughter, Delia Taylor of South Carolina.

After legal setbacks in the lower courts, the case received a favorable hearing in the higher courts culminating in the landmark decision by the Massachusetts’ Supreme Court in June 2022 which held that legal claims by descendants can proceed against Harvard for the historical photos which the university still owns.

Lanier’s two enslaved ancestors were photographed shirtless from several angles in pictures commissioned by Harvard biologist Louis Agassiz, who espoused theories on racial difference and Black inferiority, that were used to justify racial discrimination against Blacks in the US.

Lanier, who lives in in Norwich, Connecticut, argued through her attorneys that in 1850, Harvard University forced her two ancestors “without consent, dignity and

compensation” to pose for the photos, which were subsequently displayed publicly and used to promote slavery, Lanier’s attorneys argued.

According to news reports, “The court concluded that Lanier and her family could plausibly make a case for suffering “negligent and indeed reckless infliction of emotional distress” from Harvard University and remanded that part of their claim to the state Superior Court. Harvard did not contact Lanier when they used one of the images on a book cover and prominently featured in materials for a conference on campus.”

One of Lanier’s attorneys, Josh Koskoff called the decision a “historic win” because it marked the first time that a court affirmed the rights of descendants of enslaved people to seek accountability for the mistreatment of their ancestors.

“Harvard is not the rightful owner of these photos and should not profit from them,” Koskoff said in a written statement. “As Tamara Lanier and her family have said for years, it is time for Harvard to let Renty and Delia come home.”

The Supreme Court of Massachusetts stated in its ruling:

“We have no doubt that Agassiz’s actions in 1850 — having Renty and Delia taken, stripped, and forced to pose for the dags — would meet these requirements. What is directly at issue herein, however, the separate question whether Harvard’s conduct toward a descendant of Renty and Delia nearly 170 years later satisfied these stringent requirements. Nevertheless, as emphasized in connection with Lanier’s negligent infliction of emotional distress claim, Harvard’s present actions cannot be divorced from its past misconduct.”

In light of Harvard’s complicity in the horrific actions surrounding the creation of the daguerreotypes, the Justices concluded that, once Lanier communicated her understanding that the daguerreotypes depicted her ancestors and provided supporting documentation, we discern in both existing social values and customs and appropriate social policy a duty on Harvard’s part to take reasonable care in responding to her...”

The court goes on to state: “As we have already observed, Harvard’s past complicity in the repugnant actions by which the daguerreotypes were produced informs its present responsibilities to the descendants of the individuals coerced into having their half-naked images captured in the daguerreotypes. Whether Harvard’s response to Lanier’s inquiries about the daguerreotypes resulted in a breach of basic community standards of decency cannot be evaluated without taking into account its historic responsibility for Agassiz’s role in the horrific circumstances by which those very daguerreotypes were created.”

The Sonja Haynes Stone Memorial Lecture is an annual program hosted each fall. Twenty-eight previous Stone lectures have featured noted social activist/scholars and artists including Angela Davis, Edwidge Danticat, and Nnenna Freelon, among others.

## SONJA HAYNES STONE MEMORIAL LECTURERS 1994–2021

**1994** LaFrancis Rodgers-Rose  
(Inaugural Lecture)

**1995** Bell Hooks

**1996** Eva Clayton

**1997** Angela Davis

**1998** Kathleen Cleaver

**1999** Sonia Sanchez

**2001** Attallah Shabazz

**2002** Alfre Woodard

**2003** Pearl Cleage

**2004** Gay McDougall

**2005** Precious Stone

**2005** Malika Sanders

**2006** Heather McTeer Hudson

**2007** Julianne Malveaux

**2008** Judy Richardson

**2009** Farai Chideya

**2010** Melissa Harris-Lacewell

**2011** Janet Southerland

**2012** Beverly Guy-Sheftall

**2013** Rosalind Fuse-Hall

**2014** Karol Mason

**2015** Elmira Mangum

**2016** Ange-Marie Hancock

**2017** Edwidge Danticat

**2018** Nnenna Freelon

**2019** Jaki Shelton Green

**2020** Deborah Willis

**2021** Genna Rae McNeil

# APPLICATIONS OPEN FOR 2023 UNDERGRADUATE INTERNATIONAL STUDIES FELLOWSHIP

The Sonja Haynes Stone Center for Black Cultures and Histories will be accepting applications from UNC undergraduates for its summer and fall 2023 Undergraduate International Studies Fellowship (UISF). The Stone Center, established in 1988 to support the critical examination of all dimensions of African and African-American and Diaspora cultures, created the UISF program in support of the University's effort to globalize the campus and internationalize its curriculum. In recent years the UISF has focused on expanding opportunities for students that are underrepresented in international travel and study programs at UNC.

UISF recipients are awarded up to \$1500 either as a primary or secondary source of support towards 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 2023, who are in good standing and enrolled full-time, are eligible to apply for the fellowship.

Preference is given for programs that are six-weeks to a year in length and for students who have some familiarity with the Stone Center and its mission, and who have a clear understanding of how international study and travel will contribute to their overall educational goals and objectives.

## *Application Essay*

Please attach an essay, no more than five (5) typed, double-spaced pages about the study-abroad program for which you seek support. Describe your academic and non-academic achievements and honors and provide a description of any significant extracurricular activities. Include in your essay why you are interested in international travel and/or study, and how it will contribute to the achievement of your academic and goals.

Your essay should also identify any other experiential and personal goals you may have, and discuss how the international experience will contribute to achieving them. Indicate your proposed itinerary, travel schedules, and other particulars about

your planned experience. Lastly, explain how the funds will help you overcome any financial difficulties.

Note: Your application essay is a key element in the committee's decision. Applicants are encouraged to produce a carefully crafted document.

The application deadline for the summer or fall of 2023, is November 11, 2022 at 5 p.m. Submit your application electronically to [stonecenter@unc.edu](mailto:stonecenter@unc.edu), or you may hand deliver to the Stone Center, Room 215, The Stone Center. For information call 919-962-9001.



# THE MOORE UNDERGRADUATE RESEARCH APPRENTICE PROGRAM (MURAP) 2022

The Moore Undergraduate Research Apprentice Program (MURAP) returned to in-person programming for the first time in two years.

Each summer, MURAP provides 20 undergraduate students with 10 weeks of intensive research and graduate professional development experiences to prepare them for success in doctoral programs in the social sciences, humanities, and fine arts. The ultimate mission of MURAP is to contribute in significant ways towards achieving diversity, equity, and inclusive excellence in graduate school and the professoriate at Carolina and other institutions of higher learning in the United States. After two years of virtual programming in 2020 and 2021 due to the Pandemic, MURAP returned to in-person programming this summer, welcoming 20 smart undergraduate students from HBCUs and PWIs across the nation to the UNC-Chapel Hill campus for a successful summer where they prepared for life as future graduate students.

This summer's cohort of 20 fellows represented 12 separate fields of study. Our fellows produced engaging and critical research studies in areas such as music, economics, queer studies, child welfare and development, dance, linguistic studies, immigrant acculturation, social inequality and the Black experience, foreign policy, and much more. As fellows worked with faculty mentors to develop their research projects, they also engaged in developing their professional writing and communication skills, and participated in weekly graduate professional development workshops, a GRE preparation course, and a weekly presentation seminar. This year's MURAP culminated in its 28th academic conference, a two-day hybrid event entitled Reclaiming Voices: Creativity, Community, and Change. The conference was heralded as a great success by former program directors. It featured presentations by MURAP fellows and panelists from various disciplines and backgrounds that engaged themes of community engagement within research, reconstructing narratives, art as activism, and uplifting narratives of underrepresented people. The conference keynote address was delivered by a former MURAP alumni, Dr. Carlos Alamo-Pastrana, Dean of the College at Vassar College. The conference was open to the public both in person and remotely and it was attended by friends of MURAP and family members of the fellows.

MURAP has grown tremendously since its inception in 1989, when it consisted of only three students who expressed interest in a humanities-based summer research experience after applying to a STEM research apprentice program. From this humble beginning, the program has grown each year in support of students who wish to advance the tenor of research inquiry in various areas of social science, humanities,

and fine arts. Our 20 fellows work directly with 10 UNC faculty mentors and seven staff members each summer. A grant from the Andrew W. Mellon Foundation in 1996 enabled the significant expansion and sustainability of the program, and after many years of the Foundation's generous support, MURAP is now funded by UNC-Chapel Hill and our program's generous donors.

MURAP encourages undergraduate juniors and seniors to apply for next year's summer program. Seniors must have one semester of course work left to complete in the fall semester after their MURAP summer experience. The application portal for next summer's session will open in mid-February 2023. Learn more about the program and stay up to date with the admission process through our website, [murap.unc.edu](http://murap.unc.edu). If you have questions or wish to support the MURAP program, please contact MURAP Director, Dr. Isaac Unah, at [murap@unc.edu](mailto:murap@unc.edu).



## SELENA BRAYE-BULLS IS 2022-2023 SEAN DOUGLAS FELLOW



Public Policy and American Studies Major Selena Braye ('23) joins the Stone Center as 2022–23 Sean Douglas Fellow and Program Assistant. Braye is an Honors Carolina Student, a Will Froelich Honors Fellowship recipient, and Alabama Episcopal Church Women Scholar. For the past several years she's also been a participant in the John R. Lewis Scholars and Fellows Program and UNC DEI Fellow.

She has been an active participant in UNC's Campus NAACP Chapter (Political Activism Committee Chair), served as Editor-in-Chief of Black Ink, and is a co-founder of Safe S.O.U.L.S., a group that coordinates with the UNC Women's Center and Student Wellness Center to provide marginalized survivors with support resources.

As a Sean Douglas Fellow Ms. Braye will work on selected Stone Center programs and projects with particular focus on engaging student organizations in fellowships and other community engagement/partnership programs. She will also help to organize a history project that brings together sources and resources on important persons, events and developments that were important in the creation of the Stone Center.

## ACCEPTING APPLICATIONS FOR SEAN DOUGLAS LEADERSHIP FELLOWSHIP FOR SPRING 2023

The Sean Douglas Leadership Fellows (SDLF) Program is a special opportunity for undergraduate students interested in gaining practical experience in planning and managing arts, cultural, academic and social justice programs, while working closely with the Director of the Stone Center. The Fellow will participate in a range of 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. The Fellow may also propose and pursue an independent project of their own choosing.

Fellows will receive a stipend during the 10-week period of the program (September–November or January–April). The SDLF Program is open to all registered UNC at Chapel Hill sophomores, juniors and seniors in good academic standing. Applicants for the SDLF will be selected on the basis of a combination of factors including scholarship, record of on-campus and off-campus participation in arts/service/social justice activities, clarity in describing their objectives for participating in the program, and quality of recommendations submitted in support of their application.

### *Applicants must submit:*

- 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 faculty or staff familiar with you and your work).

The deadline to apply for the Spring SDLF is Friday, October 7, 2022 at 5 p.m. Submit your application electronically to [stonecenter@unc.edu](mailto:stonecenter@unc.edu), or you may hand deliver to the Stone Center at Room 215, The Stone Center. For information call 919-962-9001.

# COMMUNIVERSITY YOUTH PROGRAM BEGINS 31<sup>ST</sup> YEAR OF SERVICE



The Sonja Haynes Stone Center for Black Cultures and Histories' (Stone Center) Communiversity Youth Program will open its 31st year of programming in the Fall of 2022 and return to full, in-person, non-modified programming for the first time since became necessary with the pandemic emergency in March of 2020.

This Fall 2022 the program will continue to partner with University United Methodist Church, (UUMC) located on East Franklin Street in Chapel Hill to host the programs, classes, workshops and other activities. In this 31st anniversary year, the program will offer after school enrichment activities for K–8 students from the Chapel Hill/Carrboro City Schools System and provide them with tutoring, mentoring and skills development projects supported by UNC student volunteers.

Over the years Communiversity has benefitted from support from the school system and with local community and UNC Campus partners including:

Ten Mother's Farm	The Center for Dramatic Arts
Lantern Restaurant	Tau Beta Sigma Music
Musical Empowerment	Alpha Kappa Alpha Sorority
ArtHeels	UNC School of Medicine U360 Program
Morehead Planetarium	Ebony Readers Onyx Theater
Bonner Leaders Program	Harmonyx
Table, Incorporated	Omega Psi Phi Fraternity
Crook's Corner	Delta Sigma Theta Sorority

Communiversity has also extended its partnership with UUMC that began in 2012. Through the partnership UUMC will continue to provide meeting space for the program alongside other non-profit local projects that serve the community from donated space in the church. UUMC has also been a donor to the Stone Center in support of Communiversity activities over the years. The partnership, along with the support of other community-based collaborators, helps Communiversity build the capacity to serve local students more effectively and provide access to resources that may not ordinarily be available to them.

Communiversity is currently seeking volunteers and community supporters who wish to tutor and mentor local K–8th grade scholars, who will take part in programming that includes activities such as reading & math support, culinary arts sessions, film & discussion sessions, one-on-one music lessons and more. The program, which runs from 2:45–5:45 p.m. Monday through Thursday, is asking volunteers to commit to a minimum of four (4) hours per week of service while taking part in pre-service & in-service training and development sessions. The program will begin in September and conclude in April 2023. Students interested in volunteering should contact Chris Wallace in the Stone Center at 919-962-9001 or [chrislw@email.unc.edu](mailto:chrislw@email.unc.edu)

## ARTISTS ANIKE ROBINSON BRINGS 'GRIS GRIS GURLZ' TO BROWN GALLERY AND MUSEUM

Mixed media artist Anike Robinson will bring her imaginative Gris Gris Gurlz exhibition to the Stone Center's Robert and Sallie Brown Gallery and Museum during the Fall 2022. Robinson is a Washington, D.C. area-based artist who has been described as an 'image hunter' who as a delves deeply into Black cultures and histories across time and geographies. Her work is notable for its simultaneous engagements across Black communities spread across the world, all engaged in different conversations about home, memory, ritual, representation and gender. Robinson has described her creative process as a practice of 'conjure', that invites conversations between artists, activists inasmuch as they are two sides of the same coin.

In her Artist's Statement, she says, "Gris Gris Gurlz is a collection of dolls, textiles, objects, prints, sound and film all designed to tell the stories of men, women and children who escaped the death camps of the South for the autonomy of Maroon Societies. The historical-source material for this series is based on genealogical research of my family, myth, historical primary sources and my own fiction."

Robinson's Gris Gris Gurlz is organized by the Stone Center under the guidance of guest curator and founding member of the Stone Center's Art Committee Arturo Lindsay. Lindsay is Professor Emeritus and former Chair of the Department of Art and Art History at Spelman College in Atlanta.

In addition to her role as a working artist, Robinson is also the founder/teacher of the nonprofit Books to Brushes. This arts education program encourages students to engage with social justice issues via readings, films and other materials to promote literacy and critical thinking skills. This nonprofit has partnered with Africa Access, Howard University, MCPS Excel Beyond the Bell after school program and other local education projects. Her work with Books to Brushes serve as a natural extension of her long career as an educator working in the area of the humanities and curriculum development for K-12.

She is a 1993 History graduate of Spelman College and holds M.A. from Johns Hopkins School of Education. She is currently completing an M.A. in the Maryland Institute College of Arts MFAST Program.

Robinson's Gris Gris Gurlz will open on September 22, with Gallery Talk by the artist and an artist reception. The exhibition will run through the Fall term and closes on December 10. For information about the show and Gallery Hours please visit our website, [stonecenter.unc.edu](http://stonecenter.unc.edu), or call 919-962-9001. The Stone Center uses a Guide By Cell system that allows visitors to hear the artist speak about the exhibition and the individual pieces that make up the show.



GRIS GRIS PETAL ▶



LUNA BY THE SEA ▶



## STONE CENTER ACCEPTING EXHIBITION PROPOSALS FOR THE BROWN GALLERY AND MUSEUM 2024 SEASON

The Stone Center invites applications from visual artists, and conceptual artists who include visual elements in their work, that are interested in presenting their work in the Robert and Sallie Brown Gallery and Museum (Brown Gallery) for either the Spring or Fall 2024 exhibition season. The gallery is open to proposals from artists who work in mediums that can be accommodated by the Gallery's physical and logistical capabilities. The Gallery's focus is African American art and artists as well as work that focuses on Africa and its diaspora, but art and artists whose work falls outside these parameters will also be considered.

The Brown Gallery is committed to the pursuit of knowledge and artistic excellence and to the critical examination and understanding of how art, culture and community are intimately connected. The Gallery observes the professional and ethical standards established by the University of North Carolina at Chapel Hill.

When submitting your application please keep in mind that The Stone Center maintains a consistent set of standards for all exhibits and, in general all exhibits in the should address some aspect of our mission, or the mission of the gallery as described in the Stone Center and Gallery Mission Statement.

Please use the following outline and guidelines for your proposal submission:

1. Your proposals should describe the theme, content, proposed time, and duration of the exhibition (if you have a preference). All aspects of the work you intend to present should be fully articulated and explanatory text must be included unless there is a compelling artistic or curatorial reason for not doing so. Exhibition materials must not present a hazard to you, Stone Center staff or Gallery patrons.
2. If available, you may submit slides or other printed reproductions of proposed exhibition content or samples of current and past work (for those submitting by hand to the Stone Center office on campus). Samples may also be sent electronically for those submitting to the Stone Center email address. Websites or online galleries may be referenced but should not substitute for the specific work you plan to include in your proposed show.
3. If you have previously lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim

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4. Proposals that propose re-mountings of exhibitions that occurred at other venues in the NC triangle region within the last year will be considered, but this current call for proposals will prioritize new or original shows.

5. Please be certain to include your full name, address, contact email, contact phone number in your application materials.

6. Please do not submit proposals for exhibits that:

- will be used primarily to promote the sale of art or other materials by an individual or group of artists.
- will be used for commercial purposes, or for promotion of events, persons, products, etc.,
- or, that that violate recognized University policies or prohibitions.

Exhibitors will be responsible for mounting and removing exhibits and exhibition materials unless you request assistance from Stone Center staff. All installations must be coordinated with a designated Stone Center liaison. All exhibits must observe recognized museum and gallery conventions for hanging and/or display of art and other materials. All work should be framed or mounted appropriately unless the form or structure calls for alternative display methods. Planning with the help of professionals is strongly encouraged. Limited financial assistance is available to assist in the mounting of selected exhibitions.

Decisions on exhibits are generally made within a month of the submission of your proposal. All decisions are the responsibility of the Stone Center Art Committee. The Committee makes recommendations to the Director of the Stone Center, who will be responsible for the final decision.

Written proposals from individual artists or collectives interested in using the Brown Gallery should be submitted by November 1, 2022, by 5 p.m. Proposals may be submitted by e-mail, fax, or US Mail, or campus mail.

**THE ALLIANCE GRANT**

**FOR INTERSECTIONAL FACULTY & STAFF PROJECTS**

**The Alliance**

**CALL FOR APPLICATIONS OPEN NOW!**  
**Deadline April 8th, 2022 at 11:59pm**

## **CALL FOR ALLIANCE APPLICATIONS! INTERSECTIONAL FACULTY/STAFF-LED PROJECTS**

The Alliance is a new collaborative entity formed through the relationships among the Sonja Haynes Stone Center for Black Cultures and Histories, the American Indian Center, the Carolina Latinx Center, and the Asian American Center at UNC.

To complement our first call for Intersectional Student Projects, Alliance is now calling for grant proposals for Intersectional Faculty/Staff-Led Projects (IFP). This grant is made possible by a generous gift from an anonymous donor for the purpose of fostering deeper relationships between the four academic and community engagement centers. Each grant will support a project that addresses themes and critical issues resulting in campus community engagement in innovative ways. Alliance encourages the submission of any project that provides for an intellectually stimulating and critical experience in the interest of the entire campus, especially projects that recognize, articulate, and respond to the many disparities that continue to permeate social structures.

*We hope this call for proposals will do the following:*

- Form collaborations and relationships between the campus and the local community
- Generate critically constructed, detailed projects that seek to build solidarity
- Provide an opportunity to consider the role of UNC as a public institution in engaging with its community, both local and global

By offering grants of up to \$5000 (though we anticipate most grants will be for less), Alliance will provide an incentive to invest in the development of projects across communities of color. Projects could be, for example, events, publications, screenings, service partnership, etc. In the spirit of promoting collaboration across communities, applicants are encouraged to discuss their proposal with representatives from two of the centers. Funds must be spent by December 31, 2022.

Grants will be awarded to projects that demonstrate an intentional collaborative spirit, reflect interdisciplinarity, have a detailed proposal with an estimated cost outline, and clearly articulate the projected impact.

*Please submit an abstract (500–2000 words) outlining the project and please include:*

- Audience, context, and purpose for the project
- A proposed date for implementation
- A line-item budget
- Additional sources of funding you have received or are applying for
- Additional campus individuals, organizations, or community partners who have specifically agreed to collaborate on this project

Please also attach the CV/resume of the project leader(s).

Please note that funding is not available for conference attendance or summer/overload salary.

*Criteria for evaluation:*

- Soundness and feasibility of the project
- Research design
- Budget
- Significance of the project's potential contribution and impact
- Level of collaboration among centers, students/faculty/staff, departments, programs and/or areas of study

**Questions about the projects may be addressed to:**

AIC – Jillian Ransom, [jransom@unc.edu](mailto:jransom@unc.edu)

AAC – Krupal Amin, [kamin@unc.edu](mailto:kamin@unc.edu)

Stone Center – Sheriff Drammeh, [sheriff7@email.unc.edu](mailto:sheriff7@email.unc.edu)

CLC – Josmell Perez, [josmell@email.unc.edu](mailto:josmell@email.unc.edu)

**More information:** [alliance.unc.edu/grants](http://alliance.unc.edu/grants)

# IN MEMORIAM



MIRIAM THOMPSON ▶

## Stone Center Staff Celebrates the Life of Miriam Thompson

The staff of the Stone Center join the family of Miriam Thompson in mourning the passing of Miriam Thompson, a stalwart and close friend of the Center. Miriam, who passed away on May 8, 2022 at the age of 85, was an important presence at Stone Center events including conferences, symposia lectures and gallery openings among others. She was an occasional advisor on community events and often introduced her friends to the work of the Stone Center.

Miriam was a fierce, tireless, and visionary change maker, educator, life-long learner, loving ally, and movement mentor to many engaged in the work of justice and liberation for all. A native of New York, she quickly became fully engaged in community-based work in North Carolina, her adopted home. She was dedicated to a range of social justice causes including immigrant, worker, and animal welfare and rights, voter and environmental protection, affordable health care and housing, civil rights, protecting women's right to family planning and abortion, creating responsive leadership, fighting and eradicating racism, saving and improving public education, liberating Palestine, and unionization to ensure living wages and benefits for all.

Her family's statement in her obituary noted: "She leaves us with a mandate to carry on her legacy and live our best lives in the service of making this world a better place. Miriam will be an eternal source of inspiration to all of us. She will be deeply missed and always remembered with love."

Miriam Thompson's presence will be missed at the Stone Center as well, but her kindness and support will always be remembered.



## Michael DeHart Harris (1948–2022)

*Professor, accomplished painter, photographer, and curator*

Michael DeHart Harris, died Monday, July 11, of a recurrence of cancer, according to his family members. He had retired two years ago from Emory but retained the title of associate professor emeritus. He was 73.

He taught at Morehouse College, Spelman College, Wellesley College, the University of North Carolina, and Dillard University before arriving at Emory.

While at UNC at Chapel Hill Harris served on the first Stone Center Art Advisory Committees created in 2004, and co-curated the second show that took place there, *Right Here at Home: Prized Pieces from Local Collectors*. In the Spring of 2005. He also donated art to the Center entitled *Grandpa Harry* (2004), that currently hangs in the Stone Center Library.

While at Emory he published "Colored Pictures: Race and Visual Representation," which dealt with the construction of Black identity through racial imagery, and with the response from Black artists, whose work uses and subverts those stereotypical tropes.

According to Richard Powell, professor of art history at Duke University, Harris' legacy will be his deep and thoughtful inquiry into the intersection of art and the African American experience.

"There's an interesting balance between his vocation as an art historian, but he's also an incredible artist. He makes incredible paintings, he makes amazing photographs."

Harris' daughter Dara said the setbacks in Harris' life from casual racism didn't slow him down. "That was something he would get on me about," she said. "Don't let your fears hold you back. To keep going, keep stepping, keep moving. Because that's what he did. He was dealt a lot of blows in his life, but it didn't stop him."

*Culled from an article by Bo Emerson of the Atlanta Journal Constitution.*

# STAFF UPDATES



ALEXANDRA ODOM ▶

## Alexandra Odom

Alexandra Odom is a sixth year PhD Student at the University of North Carolina at Chapel Hill. Her research focuses on African American history in the 20th century, with a focus on the black family, gender, marriage, sex, and sexuality. She is currently working on a dissertation project that explores depictions of "Black love" in Black owned publications during the 1980s. This year Alexandra will be serving as the Stone Center Library Graduate Assistant.



SASKIA STAIMPEL ▶

## Saskia Staimpel

Saskia Staimpel is the Stone Center's new Administrative Manager. A 2021 graduate of UNC Chapel Hill, Saskia double majored in African, African American Diaspora Studies and Global Studies. She served as the Sean Douglas Leadership Fellow in the 2020–2021 academic year and most recently coordinated the 2022 session of the Moore Undergraduate Research Apprentice Program (MURAP). She has published research on the radical, grassroots organizing of the Student Nonviolent Coordinating Committee (SNCC) and presented her work that explores the drive behind Afro-Brazilian women's grassroots organizing.



# DEDICATION OF THE BEULAH TINDAL AND EDWARD MOSES TIMMONS SEMINAR ROOM



On June 12, 2022 The Stone Center and many supporters and well-wishers from across the country joined the Stone Center staff and the family of Timmons family as they celebrated the dedication of the Beulah Tindal and Edward Moses Timmons Seminar Room 201. The name of the Timmons Family has a storied and deep history at the University of North Carolina at Chapel Hill and in the UNC system. With eight family members representing several generations, having earned multiple degrees across as many fields, the extended family of Beulah Tindal and Moses Edward Timmons have much to be proud of and they have openly shared their success with this campus. Over the last two years the Stone Center has worked with the Timmons Family to find a way to honor the lives and accomplishments of their parents.

Beulah Tindal and SFC (ret) Edward Moses Timmons originally hailed from Florence, SC, but after his honorable discharge from the US Army in 1969, they chose to settle in Fayetteville, NC. Strong/Staunch believers in education, they impressed its importance on their six children. Despite his unexpected and sudden death of a heart attack in 1975, all six of their children attended schools in the University of North Carolina system and attained multiple degrees.

The Beulah Tindal and Edward Moses Timmons Seminar Room will continue to be used as a general-purpose classroom serving multiple departments across campus. It will continue to serve as a programmatic space for various programs and projects of the Stone Center as well as those of other departments on campus.

Family members who contributed to the Seminar Room Naming Project include, Patricia Ann Timmons-Goodson (B.A. in Speech, UNC '76, J.D., UNC '79, Honorary Doctor of Laws, UNC '10

L.L.M. in Judicial Studies, Duke University School of Law '14) Timmons-Goodson currently serves as the vice chair of the U.S. Commission on Civil Rights. Prior to her service on the Commission, she was an associate justice on the Supreme Court of North Carolina.

Sandra Alicia Timmons (B.A. in Speech Education, UNC '77, M.P.A., UNC '82). Sandra Timmons currently serves as executive assistant at the North Carolina Court of Appeals. Rose Timmons Dawson (B.A. in Education, UNC '83, M.S. in Library Science, UNC '85) Timmons Dawson currently serves as executive director of the Alexandria Library (VA). She is a life member in the UNC general membership and SILS alumni associations. She is the recipient of the 2019 UNC SILS Distinguished Alumni Award Recipient.

Dr. Phillip Zachary Timmons (B.A. in Chemistry, UNC '84, M.D., ECU '90) Dr. Timmons is a physician with North Carolina Nephrology Associates, practicing in Raleigh, North Carolina. He is a life member of the UNC Alumni Association. Col (ret) Edward Winford Timmons, Sr. (B.A. in Sociology, UNC-W '83, M.A. in Criminal Justice, Webster University) Colonel (ret) Timmons served 30 years in the United States Army with distinction. He is currently the statewide director of NC Challenge Academy.

Dr. Ernest Jerome Goodson (BS in Dentistry, UNC '76, DDS, UNC '79) Dr. Goodson is married to Patricia Timmons-Goodson and has served as a member of the UNC-Chapel Hill Board of Visitors, UNC Healthcare Board of Directors, and is a founding member of Light on the Hill Scholarship Committee. Patricia Kornegay-Timmons (B.A. in English and Economics, UNC '84, J.D., Duke University School of Law, '87) Ms. Kornegay-Timmons is married to Dr. Phillip Timmons. She served as an Associate General Counsel for Progress Energy (NC) for over 21 years. She currently serves on the UNC Alumni Committee on Racial and Ethnic Diversity and is a life member of the UNC Alumni Association.

Lt. Col. Edward Winford Timmons, Jr. (B.A., Business Administration, North Carolina Central University) Lt. Col. Timmons has followed in his father and grandfather's footsteps with a career in the United States Armed Forces. Tianna Smith Timmons, is the spouse of Lt. Col. Timmons (BA, Management & Society, UNC '02, BA, Sociology, UNC '02, M in Accounting, Kenan-Flagler Business School, '03)



Check out the Stone Center on Facebook at [facebook.com/stonecenter](https://facebook.com/stonecenter) and follow us on Twitter @UNCStoneCenter

## THE STONE CENTER LIBRARY



The Stone Center Library is the result of a vision more than 30 years in the making. In her 10th year on campus as a Professor of African American Studies, Sonja Haynes Stone led the Black Cultural Center Planning Committee as they began to assemble a vision for what a cultural center would look like on UNC's campus. After four years, University leadership agreed to the construction of a standalone Black Cultural Center. Finally, 16 years later after over a decade of planning, fundraising, and construction the Sonja Haynes Stone Center was opened to the campus, and the broader Chapel Hill community. The center's founding mission was to create a space on campus that celebrates Black history and culture, but also a hub for research and learning about the African diaspora. Central to that part of the mission is the Stone Center Library.

With its debut shortly after the building's official opening, the Stone Center Library is the branch of the University Libraries that houses a dedicated collection focusing on the study of African Americans and the diaspora more broadly. The collection holds nearly 10,000 volumes specially selected to focus on these research areas. The library not only houses sources of interest to the broader campus, but also serves as a hub for research, studying, and intellectual inquiry. Visitors are likely to encounter students studying in our private study carrels, meeting to discuss group projects in our private group study rooms or using the library's computer workstations to browse library catalogs and resources.

The Stone Center Library is constantly evolving and is enthusiastically engaged with the broader initiatives of the University Libraries at large. In recent years, the library system has developed a Reckoning Initiative Framework that outlines an organization wide commitment to diversity, equity, inclusion, social justice, and antiracism. This initiative not only investigates and critiques our own internal practices but permeates the work and research that we support as well. Here at the SCL we are enthusiastic participants in this initiative and are excited about the opportunities we have to assist students as they engage in this work through their own research and by using the library's resources.

The proximity of the library to the research and MURAP suites also means that it has become a welcome home to visiting scholars. When these initiatives welcome scholars to campus, the library has the pleasure of serving as a headquarters of sorts for many students researching the library's core study areas. Our dedicated staff is always happy to answer questions about the collection, assist with finding relevant resources, and connecting patrons to subject experts across campus.

As we welcome patrons, we often take advantage of the opportunity to display small portions of the library collection in our rotating exhibits. This academic year these exhibits will explore various topics including the black press, black owned print publications, and the work of black political cartoonist. Visitors to the library can expect to see dynamic and interactive exhibits that track important features of African American print culture and explore works on these topics and many more in our collections.

## WITH DONOR SUPPORT UNC-CHAPEL HILL CREATES THE GENNA RAE MCNEIL ENDOWED BLACK HISTORY MONTH LECTURE

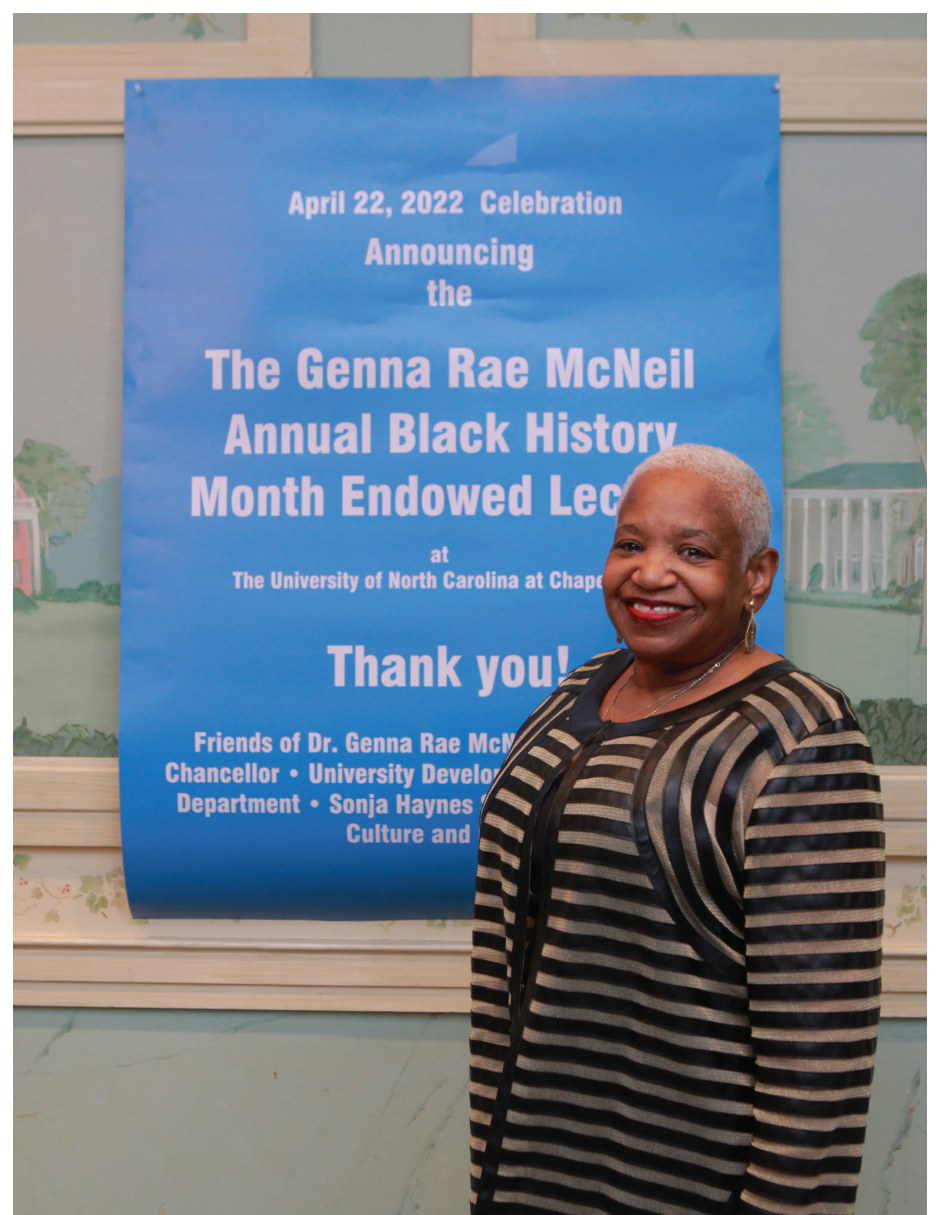
In May of this year the University, with the support of donors announced the permanent naming of its annual Black History Month Lecture for Professor Emeritus Genna Rae McNeil. After a 36-year teaching, Professor McNeil retired from the History Department at the end of the 2021–22 academic year. Friends, colleagues, and alumni along with University and other supporters, provided the necessary funds to endow the lecture series and ensure its continuation as an annual event.

Professor McNeil is a widely recognized scholar and historian whose perspectives on African American social movements were informed by her own history as an activist and public intellectual providing legal research and pro-bono work for several high-profile landmark civil rights cases. She taught in UNC's History department from 1974–79, and returned in 1990, to help shore up the department's and the University's offerings on African American history.

She returned to UNC in July 1990 and over the intervening years served in numerous capacities leading and participating on key committees and commissions, helping to create the Institute of African American Research (now a part of the Stone Center) and providing intellectual leadership for countless other initiatives across the campus and beyond in service to communities and the field of History. Dr. McNeil will devote her time to completing her book that examines the Free Joan Little movement based on the, celebrated case of Joan Little, who was prosecuted for murder after resisting an attempted sexual assault by a prison guard.

Dr. McNeil's dedication was evident as she worked with various departments, individuals and other units to ensure that the Black History Month Lecture would take place and be embraced as an expression of the entire campus. This recent move to build an endowed fund to support an annual Lecture came as a surprise to McNeil and was implemented to express the University's appreciation and to recognize the many years of selfless service Dr. McNeil rendered to the University community, and to the cause of social justice beyond the campus boundaries.

Beginning with the February 2023 observance, and in each subsequent year, a Genna Rae McNeil Black History Month Lecturer will be selected to deliver the annual address for the University. The selection process for the lecturer will be coordinated by the Stone Center and the History Department.



# RECOGNIZING OUR DONORS

A special thanks to our loyal donors, and to our anonymous donors, who support the work of the Stone Center. Your generosity provided opportunities for students to travel and study abroad, supported the Center's scholarly and social justice outreach initiatives, art exhibitions and maintained the work of Communiversity through another year of service. Thank you for your faith in our work, your trust in our mission, and for your ongoing commitment!

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FOR BLACK CULTURE AND HISTORY

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# MILLESTONES

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## STONE CENTER WRITER'S DISCUSSION SERIES

### Hawai'i is my Haven – Race and Indigeneity in the Black Pacific

**Date:** November 10, 3:30–5:00 p.m. | Virtual Event (Zoom Webinar)

*Hawai'i Is My Haven* maps the context and contours of Black life in the Hawaiian Islands. This ethnography emerges from a decade of fieldwork with both Hawai'i-raised Black locals and Black transplants who moved to the Islands from North America, Africa, and the Caribbean. Nitasha Tamar Sharma highlights the paradox of Hawai'i as a multiracial paradise and site of unacknowledged antiBlack racism. While Black culture is ubiquitous here, African-descended people seem invisible. In this formerly sovereign nation structured neither by the US Black/White binary nor the one-drop rule, nonWhite multiracials, including Black Hawaiians and Black Koreans, illustrate the coarticulation and limits of race and the native/settler divide. Despite erasure and racism, nonmilitary Black residents consider Hawai'i their haven, describing it as a place to “breathe” that offers the possibility of becoming local. Sharma's analysis of race, indigeneity, and Asian settler colonialism shifts North American debates in Black and Native studies to the Black Pacific. *Hawai'i Is My Haven* illustrates what the Pacific offers members of the African diaspora and how they in turn illuminate race and racism in “paradise.”

**Author:** Nitasha Tamar Sharma is Professor of African American Studies and Asian American Studies at Northwestern University, author of *Hip Hop Desis: South Asian Americans, Blackness, and a Global Race Consciousness*, also published by Duke University Press, and coeditor of *Beyond Ethnicity: New Politics of Race in Hawai'i*.