

## **Tina Dunkley – 26 février 2020. February**

### **Can you tell me about where you were born and where you grew up?**

Born and raised in Brooklyn, New York. 1951. I lived in New York from 1951 to 1974. Parents: father Jamaican, mother Trinidadian. They came in as young people in the first quarter of the 20th century. Two brothers, 12-13 years my senior. Both alive! Happy to say it. One is a physicist in optics and the other is a – there is a great term for it. He's in film but he's very much steeped in traditional religions. I don't know what to call him. He has a term I can't think about, religious sociologist or something. But anyways. Suffice to say he's very much involved in Yoruba and in Voodoo. Those are traditional practices there, he's involved in a lot of stuff, internationally.

### **How was it to grow up in Brooklyn in the 50s?**

I grew up in a predominantly Jewish community. Public housing. And I guess we were the token people in the building that we lived. I think what I enjoyed the most about where I lived – and actually, I have to say, there is an interesting contrast with – don't jump around, I can't jump around too much 'cause then I can't remember where I was. There's something that I realized at this stage of my life, living in the South longer than I lived in New York about how this environment really shaped my social skills, headset, whatever goes down in this brain that allows us to operate. So I grew up in a predominantly Jewish community. And went to the schools in those communities and so I really wasn't experiencing any kind – any direct racial bias, attacks in a certain way. And it may be because it was a Jewish community, I don't know. But the one thing I will say that I finally – 'cause I have friends for different ethnic groups – is that I adored the way they did educate us culturally. So there were always museums trips from kindergarten up. Brooklyn Museum, Museum in (03:26) history, all these wonderful places. And so I was exposed through that experience but also, not to diminish by any stretch of the imagination, the impact of my family. Because they were conscious as well. My father was a (03:52) Marine for 30 years, prior to coming in – before flights really became transatlantic and all of that. So he was on passenger ships as a chef and waiter and whatever black men were able to do in this period of time. And my mother was a beautician, a cosmetologist, she owned two beauty shops and she was a seamstress. And my grandmother who died when I was a toddler, as I'm told, she was a matriarch and she had 8 children so there was an entrepreneurial spirit on her part, coming out of Trinidad. Her kids wear headdresses, she even had a (05:04) where she ran numbers, even a safe house for abused women. So there was a whole dynamic going before I was born in 1951. And she died in 1952 or 1953 I think it was. So that her children, her daughters were – there was always a requirement that you know how to do these skills so that you were independent. This idea of being independent from a system that was going to support you in a certain kind of way. And so business. So she was a business woman and all of her children whenever they were working, they would bring all that money back to her. Then my parents retired and they moved to Jamaica. They lived in Jamaica from about 1973 to 1980 when their financial political structure was doing what we're doing right now and they came back to the States and then eventually – I left New York in 1974 and so what I brought for you and I may be getting ahead of your questions, I don't know what questions you have but I brought for you... (looks through her stuff)

**Oh I was wondering about that.**

So this is the – I don't have the – I mean you can call for this article.

### **What's the date? April 7th 1974?**

Right. And here is the title.

**"Atlanta: capital of black is bountiful." Oh, that's a good one.**

Isn't it? So what happened was I was an undergrad. I went to the – just to bring you forward. So many things happening in my life that is so – I found it really quite profound. I find my life profound in a way – I have a friend who say "You need to write about that." But I'm getting to see some things now that I do need to write about. And this to me is a very profound thing that happened. So imagine this. I was really quite happy about the kind of experiences I was having in New York as a young person. Piano lessons – that gotta be a little stressful 'cause I wanted to play jazz and my mother didn't want me, I was in classical music. And then, in junior high school, Katherine Dunham, famous dancer, performer in the 30s and 40s and 50s, she came to my junior high school and left two probationary scholarships for her school. Of course, I didn't know who Katherine Dunham was, I'm a young person, I'm 12-13 years-old. I didn't even see her because I was out, I was absent on that day. I just heard when I came back that there was some scholarship. I knew that I had been wanting to dance from the time I was in kindergarten and I couldn't get my parents to send me somewhere to dance. So as soon as I heard about it, got the scholarship, the paperwork for it, went down to the studio, which was on 42nd street between 9th and 10th avenues if you can imagine that. My parents said I could do it, fine. So I got in that and I went down that rabbit hole. In the summertime, I was there 6 days a week all day. And doing everything. African, tap ballet, you name it. To the point that they actually did place me in their performance in their company and I danced in the opera Aida, with Leotyne Price, the lead vocalist in the last season of the opera of the old Metropolitan Opera House before it moved to the Met. Again, I'm a young person, I'm not thinking very much of this stuff. I'm in the zone. So what happened is I get the opportunity to go to high school. I went to the high school of music and art and you had to audition for that school. And at the time, I wasn't aware that there was the high school of performing art, which was the sister-school of the high school of music and art. Because I had two tracks: visual arts was part of my world as was performing. And I didn't even understand what the nature of that meant. But I know that when I applied in the world of art 'cause I had taken art course at the (11:13) institute and the Brooklyn Museum so I had these things going that I took for granted. So I apply for this high school and I get in! And lots of people, they're still part of my heart – they're actually still part of my galaxy, my structure. We just had our 50th anniversary. And then I ended up at the school of visual arts. Then I got to Lincoln University where of course I fall in love, I get engaged but then I'm accepted at the Lincoln University. I'm not thinking about art. And I'm not thinking about visual arts. Oh I'm gonna be going to psychology, get there four years in this rural area of Pennsylvania. And I think without understanding what was happening to me, I was likely, in hindsight, going through culture shock for living out in Amish country. And then my fiancé pressured me to come back to New York. He was at the school of visual arts. I didn't even think about what was I gonna do with the school of visual arts. He was there, I needed to come so I went. I went, I majored in painting and sculpture, got my undergrad degree, we broke up, he didn't finish so. And then on this particular day, I read this article coming down the finish line of my degree, I read this article and it's a 8-page piece, talking about the mayor and what's going on in this place and I say "Oh, that sounds like a place I really want to go to." Now, mind you, I have to tell – there are some things I'm still trying to work out in my head because of my inclination toward

diasporic culture. And my high school by the way was extraordinarily – we were (13:19) activists, I'm sure, today we would have been arrested and jailed because we took over the school of music and art in 1968 and 1969. I have a classmate she's kept all the records and documents of that, all the demands, this is all part of the Civil Rights Movement. And also the push back against the Vietnam War so we were really active around that school and the police was brought in and that kind of stuff. So I end up – when I read this article in undergrad school that year – I'm like "The South is exciting, I'm going there!" And it wasn't until some 40 years later, I didn't realize – I thought there was 6 months between the time that I read this and moved to Atlanta and then I found out there was two. Because apparently as soon as I read this, we were coming up on Spring Break and so I had four days. And so look, I gotta go down and check this place out. And I go down, I have four days – I think I mentioned this to you – I have four days, my classmate had a friend there, she said "I'll call Terry and see if you can stay with him", get down there, Terry and his fiancé, staying with them. And I realized immediately in like what? 24h, that there's no real transportation system. So that was (15:10) way for me. 'Cause I spent a lot of time at the bus stop. I wasn't even looking for art, I wasn't looking at all for any job in art because I had had the attitude that they probably didn't even know how to spell art.

### **In the South you mean?**

Yeah, I was really coming out of New York: "What do they know about art?" So, once I realized that I had made this mistake and start crying like a big baby and asked Terry to take me to the airport. He said "Well, you know, it is unrealistic for you to think what you need, what you're looking for in four days but take it until Friday, stay." so I stayed and they lent me their car, which I still think is a bizarre thing, it's just really bizarre. Have someone lend their brand new stick-shift car to drive around a hilly city, I'm not sure. But they did it. And I drove. I was driving around the city. I'm not sure where I was stopping to find work. I mean where was I looking for? What kind of skills did I really have as an artist? I was kinda bizarre. But anyway, the announcement came on the radio, I had the radio on, the announcement came on that Parks and Recreation was looking for these people with degrees in fine arts and sculpture for this playground program that they had in communities. Pull up, take out the map, my dad always told me to carry a map, had a map, take it out, they gave the address, I went down to the city hall to apply for the job. They said "Well, you know, we're interviewing in two weeks." I said "I can't afford to come back in two weeks." They said "OK, no problem, go see so and so, Madeline Somas, I went down to see Madeline Somas, had lunch with her, I got the job! A job that I wasn't looking for in the arts, a job that started four days after I graduated. So I came back home and put everything together, I was out and gone. And it went from there to – and because i found the job so quick, the universe gave it to me. Listen, people ask me "What brought you here?" i say "I was spirited here." That's always my answer. I was spirited here. Somebody wanted me here and I came. So from there – well that job was like a summer gig so when it was finished it was like "Well, what are you gonna do now?" And I ended up – things got tight and scary – and then I went over the Atlanta Alliance Theater. 'Cause i was like "Well, I can sew, my mamma taught me to sew, and I can paint!" OK, we can paint and we can sew, so we'll go to the theater and maybe I can make costume or something like that. And I go there and they say to me they're in the middle of production meeting. And they say "We will need people in costumes but we don't need them now. What I wanna know is can you paint?" I say "Well, yes of course I can paint." So he took me back to the area where they were doing the scrims. What? 30 feet by 30 feet, stretched on this – and I remember I was like "Oh shit, you said you can paint, you never painted on anything this large: are you crazy?" So I had to fake it until I could make it. And I did very well because

whoever was painting before was all wrong and I managed to redirect it and get it right according to the designer. So I was there for several months when I heard about another position job called the Neighborhood Art Center. I think I also heard about the Georgia Art Bus as well and the Georgia Art Council had a program where they would place artists in communities at state-wide for a week and I would work with young people in high school and that kind of things. But what was interesting to me, coming here, when I got here, coming into the South, I was like "I'm not gonna leave Atlanta unless I'm leaving by plane." I did not want to go into the interior, I was afraid of the interior. Of course, the history of the South is very well-known, it's getting recast again. But for some odd reason, I go all over the state and there was never really an incident. I met people where they are. Insofar as – I mean all my experiences were great. I really didn't have a problem. But that's not to say that I didn't recognize that there were problems – I can cite one situation that happened.

### **What was it?**

At the time, I was with a boyfriend. I think he had gotten a job down in the southern part of the state. And we were driving – we didn't know, he was from Pennsylvania, and he didn't know and I didn't know that when there is a funeral procession, with the police leading on motorcycle, coming into the opposite direction that you're going in, that you are supposed to stop as a matter of honoring protocol, the deceased, it's just a practice in the South. (whispers) They don't do that in the North. So when we saw them, we passed, didn't think any thing of it, we were driving and at some point we pull up at some gas station. And Lord behold here come this police on this motorcycle. He pulls up and ... "What's the problem officer?" (angry tone) "Why didn't you stop?! You saw that funeral coming down and you didn't stop?!" And he was talking to my boyfriend and I was in the car actually 'cause he was getting the gas. And I saw it and as I saw this whole thing developing, I stepped out of the car and I said to him "Really, officer, if we had known, we're not from the area, we would have stopped. We weren't ignoring you or what-have-you, it's not a practice where we come from." It's very interesting to watch that dynamic in terms of the racial – white male-black male, when they get into their power thing and they want to get into a "I got you" kind of thing. So when I stepped out, I just said "Do you really think we wouldn't have stopped if we had understood what we were supposed to do? Do you really think that?" I had to ask him this question because I said "We wouldn't want to be here having this conversation with you over it, that's for sure. So if we had known." So it an issue of really getting into this reasoning thing when we can't reason in a certain way.

### **Do you remember when that was?**

It had to be circa 1976. 1976-1977. But there is another story I want to tell you before I leave here, but this is really more recent like last week. So at the Neighborhood Center, we had all these different people come in and so Romare Bearden came in my studio and he came with this man: Richard Long. He is central to African-American culture in books that he's published: *Black Americana*, *African-American traditions in American dance*. He had one of those brains that was wide to remember whenever he read or heard – I don't what kind of brain that is but that's the kind of brain he had. But I didn't know him at the time but he brings Romare Bearden into my studio at the NAC. And when Romeo walks into my studio, he's bringing him there because Romare a painting I did that was on display at the Spelman College and he wanted to meet me. So Richard brought him to my studio and this I will never forget 'cause he came in and he shook my hand and he said "I'm very impressed with your work." (27:04) To have him do that, 'cause I had written my thesis paper on Bearden at the

school of visual arts in New York in a class titled "Arts since 1945" and in that class, we had a full-blown curriculum with all of the expressionists and there was no mention of any artists of color at all. And when I would ask the question, their position was that none existed. They didn't know of any so they didn't exist. And I remember – Bearden had a reputation at that point and of course it got larger and larger but he still had a presence. So when he came in – I wrote this paper that could have gotten an F but it got an A because I wrote on the African-American artists that I wasn't supposed to write on. So I met Richard Long at that point in time – I made no connection, I didn't know it was in relationship to being on the cover of this article. And so after that, I said "this art thing is enough, I gotta go get another degree." So I knew I was interested in African-American studies, mainly because I always sensed – I felt like there was always this void, these information that I didn't know, that I couldn't access, it just seemed like African-Americans were just floating in free air, just no history, nothing. I just couldn't get my hands on it. So when I found out that they had this diasporic studies program inside Atlanta University – it had not become Clark Atlanta, not until 1988, which was a drag, it took the wind out of that institution but anyway. So that was 1978 to 1980. And Richard Long offered me a scholarship and I went into that program and in the process of going into that program, I was gonna write my thesis on African-American food medicine. I had been working with some elderly people and listening some really profound narratives about what people did about certain illness and that kind of things. But then I went to the restroom one day, in the library. Went to the restroom and noticed there was a glass door, looked through the glass door, peered through the glass door and there were all these paintings in this place. I went to Richard and asked him about it. Turns out he knew what it was. "Oh those are the painting from the Annual Art Exhibition that was launched by Hle Woodruff in 1942." "What? What are you talking about?" He said "Well, Woodruff was invited to come and set up an art department in 1931." This is also the period of time when WEB Dubois returns to Atlanta, he was working with the NAACP and at some point he came back to Atlanta University. And so in the segregated South, all the cultural activities had to be happening on AU center campus, period. That was the epicenter. If not for the churches, but academically and culturally. So for 29 years they ran these annual art exhibition where black artists from all over the campus, so you name them, I don't care if it's (32:16), who just – they gave him this major exhibition at MoMA in New York last year, you wanna go down the list all those artists that they didn't know existed, from all over the country, from every period of time. so this thing works and the institution is giving purchase awards. So they're acquiring work, they acquired the core of the collection was established with 291 pieces all of that and say that became my when I just made that discovery. I said, Well, that's my thesis for my God. I didn't get that at the school resorts is the perfect match, blah, blah, blah, blah, blah. So I went off into that rabbit hole didn't come out until 2015. So in the end in the midst of that, I didn't just do that. Because I had to get involved in renovating the whole thing, you know, renovating the facility. I mean, it's such an incredible collection. It really is. It's a beautiful collection. It's a beautiful story. And that catalog really should have that thought about how are you going to be? I mean until July. Oh, great. So when you get your camera. in the catalog, you'll have to see the whole story. You'll even hear the voices. Because in that catalog you can and Woodruff Hale Woodruff major, you know, artists artist. When he was invited he had just spent four years in In Europe, and France was studying Alright, between 2827 2831 when he came in, he came back and he ended up leaving going TO to New York and then he was on the faculty at New York University until he passed. But my point is is that when I enrolled in that program under Richard long, Richard likes to give give up classes sometimes that will tell his wonderful home within m&r to be sitting in his living room and he just he just took off and I had to use the restroom so in the process of using the restroom I passed through the kitchen and all the wall was hanging this and then I realized that this that

Wait a minute, that's the article that I read the for me to wait a minute. Is that you in the middle of that it's crazy. Law so, yeah, so we'd be from from 1970s that was around 1978 99 that I that made that that connection and I was so blown away by that sounds like when I stepped into the middle of this. So, um, and then it just gets better actually, because from from there I Atlanta University declared financial exigency bankruptcy they released about 100 people. And of course I was one of them because it was alright. But I convinced them to let me stay on retainer because I would at that point getting right to reproduce requests from scholars and People, publishers and that kind of thing. They didn't know anything about the administration itself to be able to get them to care, but that's another story (36:11) ??? But um, so in that case, I then went from Atlanta University. And by the way, I actually had purchased a home on the day that I was scheduled to go to closing was the day I got the letter that I was no longer going to be working at Clark, Atlanta University. I looked at I said, I looked at these two letters, I said, Hey, you know, this is heavy. This is really heavy. I got a letter that says, I have a job and your letter that says oh you got this house? What you're gonna do? And I said to myself was well, you know what? I believe in the higher order says, You know what? It wasn't like I was even - I was thinking like this. I'm going to the I went to the closing when they asked the question, Has anything changed in your financial situation? Blah, blah, blah, blah, blah? Of course I'm supposed to say yes, I no longer have a job. But I decided that you know what? I'm going to say, no, nothing is changed. I'm just gonna walk this right through and see what happens with it. And signed it. I became a house, the owner of the house, the thing that really saved me, the people who were scheduled to move out, once I signed it, they said to me, we know we told you that we wanted to we were going to be out in a couple of weeks, but we really need to stay another six months or something. You can stay all year if you want. You got it.

### **No problem. Where was this house?**

The house is on Glennwood Avenue right off I-20 in Atlanta. Yeah. So, um, this is my first house. So yeah, that was real miraculous. And then I got this notice, that notice came to me that the physician at Georgia State University School of Art Design, was looking for a gallery director, coordinator, and I said, And the thing is, I was having a great best time being unemployed. I was like, this is it. I can't, I don't really. And I said, you got to go back to work. You have to pay for this. And these people believe it. So and by then they had left. So it looks like I gotta go look for this. Take this job. If I can't, and I remember thinking, I can't take this job. Nobody's giving you a job, you gotta go to the interview! How are you thinking? I go to the interview. And I get the job. And what did help with this, I'm sure now. I mean, I had the credentials, but the thing about it is that the director, turns out, attended, we attended the same high school a decade or so part a little more than a decade, maybe 15 years apart. I don't know. But, you know, he's my, she's my senior, but um, but the camaraderie in that school is really tight. So, you know, it's a real fraternity sorority type thing. So Oh, you're m&a? Yeah. Okay. Right. So that happened. He, by the way, is the father of Kara Walker. Okay. So he had moved to Atlanta from New York. No, he actually came out of California. He was in California when they relocated here. So I guess Kara must have been. When she was 12, she was young. Yeah. When they he was in California when they relocated here. So, I guess Kara, she was she was 12 she was young. Um, so that's how that went. And then I was there from 87 to 94. Producing exhibitions, I'd still like to definitely produce exhibition, the exhibition schedules like what, three weeks, two or three weeks. So people like Robert Cole, Scott, I can't remember for people, Masami, Terra. oka. Um, you know, there were people held in college, there were people we were bringing in to augment the, the curriculum, the 12 disciplines that they had there. So and then I got an offer from Well, there was several things

going on. So it was doing that then I got involved with this organization called the Georgia Pernambuco partners of the Americas. It's actually the partners of the Americas as the title of this NGO, where they have 48 states and I think it's less now 48 states that have relationships, partnerships with countries and islands throughout the Western Hemisphere. And Georgia, the state of Georgia is partnered with the state of Pernambuco in northern Brazil. It's just above Bahia. And so, I got involved in that organization. And then I got a killer fellowship in international development. And that took me into Brazil, it was putting the whole thing that took me down a whole other rabbit hole. And then I got the offer for the Olympics, the cultural Olympiad and the cultural Olympiad people they wanted to so this good part of your story The cultural Olympiad wanted someone who could profile the historic areas of the Martin Luther King, Jr. community as well as the Atlanta University Center. So Tina, we want you to do the, the black experience and for the cultural Olympiad and this this was 1994. And I remember I got the information I was in Brazil at the time. So that sounds exciting. But then I got really depressed about it because I couldn't understand. For the first time I was hearing it very differently. The black experience, and I'm saying, why is that term bothering the hell out of me? And I finally figured out that, even the African American Express, I don't use it. I don't like it. I stopped it at that point. Because I told him, I said, I tell you what I'll do it. But it's not going to be called the Black experience or the African American experience. It will be called African American culture colon and American experience because I don't really see the odd the way black experience and American experience has been codified really rings out like for whites only and for blacks only in the language of segregation. And I have a problem with that because what happened was it didn't happen to us all by ourselves. You know, every time I think about the, the if you haven't gone I'm sure you will. We might go together. That's a good idea. I haven't been to the memorial that Bryan Stevenson did in Alabama for the lynching center. Have you been?

**Not yet.**

Yeah, that's a great place I'd say some great places if you really want to understand what the South is about. I think you need to go. So and I said, I know it's a long title but it's got to be what it is because when I think about the international world, coming into the to America and saying, Well, wait a minute, now we're going to tell it we're gonna black No, no, no, no, no, no, they come in for the American experience. And when I was saying, rose to those lynchings when you see those lynching scenes here, one black person on a noose, and then the entire frickin white community is partying, excuse me, and that's the black experience? That is the American experience, excuse me. And I said I'll refuse because Because what that does is it sort of gives them because when they like to sort of there's another word I'm looking at the way they use that term and I know they've been using that term American experience that way because when I've gone to museums, I'm walking to museum exhibitions at the Smithsonian, the National Museum of American Art and they have something about something titled The American experience and not one friggin artists of color is represented in there. Not one. I know what that means. And even people say I'm an all American girl and I mean, there are a lot of subjects that we can take on any but we can't we won't I could go down several rabbit holes, but I won't. I'm only gonna go that one for you leave. Ah, so I did it, you know, and and they had a it was a multi discipline. Production that involved a major exhibition. We bought in the, the that's when the the, the museum, the galleries at Clark Atlanta was renovated I was able to raise 2.5 million to renovate the facility which sucked up a lot of that money bringing the building that building up to code. But we were able to bring the collection out of the basement and put it in this really nice environment if you haven't been and see the murals ,Ài murals were already there because Hale painted them in the 50s.

And so it's beautiful art of the Negro murals in the atrium of what is the former circulation area of the library. And then you walk into what is the former reading room which is a massive Marian which is now is 5600 square feet. You have a new ceiling is still visible and all of that so it's a great space so we got that, got the elevator in and then that catalog that I need to give you, you see that story? So that is um ah yeah so that's what happened there um and then you know there were things about me where I really wanted to leave because I got exhausted from the the you know, the academic stuff that was going on with the the administration's insanity ,Äi administration spin over like toilet paper on its thing. New president and the board you know, all that trash that goes on with institutions sometimes certainly it's a lot of these historically black institutions. They have big problems but so ,Äi And then coming towards our retirement to 2015. And so coming toward that end, circa 2008, I made this discovery. And that brings me ,Äi what's interesting is that I made this discovery about my maternal family. And that was as a result of me ,Äi I mean, I didn't,Äi I wasn't even looking for what I found. But I maintain that there's consciousness on the other side and they wanted to find me and make sure that I knew. So I went on a journey. If it were not for me being at Clark Atlanta, I would have never made that discovery and assert ,Äi Well, that's not accurate. That's not accurate. Let me restate that. I went to Trinidad looking for family. Because I knew my grandmother had 11 Brothers, I figured they must be descendants. Went to the phonebook. I had three name family names, the oldest being Loni Loni. Um, turns out, I found a cousin. And he said, you know, all the Lonies are related because we come from the Lonie (???), came over with the Colonial Marines during the war of 1812. With the British tremendous rate and really ,Äi what happened was, this story is whole other story ,Äi I'm just giving you a ,Äi That That story is a major story in my life right now. Because Because of the way it went down the way it revealed itself, and then all of the ,Äi they could be considered serendipitous, but they were really miraculous in terms of how I met people that gave me information, so I ended up going to the National Archives of London and seeing their names or these, you know, volumes of books, thousands of women, men, women and children, most of whom were sent to Nova Scotia. So the the black population in Nova Scotia is from this period when they issued a proclamation to invite the those, those enslaved Africans who could make the sprint to their ships. They took them they received them as a strategy against the plantation owners. So most of them were sent up to Nova Scotia, thousands of them they have somewhere between 3500 to 4000. But for those who agreed to help them which was somewhere in the area of I don't know. They say around 800 Ah, they were given land in Trinidad. So in Trinidad, found that that community, it's extent it's there. It's present. The dissenters from that community, I just didn't know ,Äi well, there was a story that was alive in my family, where my aunt always insisted that we were never enslaved in Trinidad and I thought she was nuts. Get into it. And then you can like this documentary on YouTube you can watch quote the Merikins. So you can ,Äi the official documentary is about 30 minutes long. So um, yeah. So and that drove me ,Äi I published a book published another book for middle school forgotten freedom fighters in the war of 1812. And I also saw the letter that describes my ancestors escape on April 18 1814, from enslavement and what happened on that specific day. So there's a lot, you know, so from my whole thing I was like, Well, let me let me explain it this way. When I published the book that you don't have on the collection, which ran about 70 grants to do, and one of the donors sat on the board of Morehouse College, no, Morehouse medical and in conversation with him and this is when I submitted a Fulbright to actually go into Trinidad to do research on this specific subject and come to find out his wife was the US ambassador to Trinidad.

**Miracle again.**

They actually did not get me the Fullbright. But now because of her and not because of the US because I want you to know I applied twice. And in each case the US side cleared me, they were like "yeah we want you to do this". This is this is you know this is on the Trinidadian side. The first time there was an economist who happened to have been on the faculty at the same school. which added even I mean, that was the most bizarre part. And he apparently had gotten one the year before, for but then he was diagnosed with cancer and he couldn't do it, blah blah, blah, blah. So somehow they felt compelled to give it to him. And then when I found out, I went to his office to congratulate him, he had no idea I was this competitive. Not only that, but he had played, he had played, he's a steel band player. And his I think his proposal was to look at the impact of the steel band music industry, on the economy of Trinidad. And so, but he played my mother's funeral (???). I mean, it was just so bizarre. (laugh) Ah, yeah, so I don't know. I must have answered everything you want to know by now.

**Oh, I do have some questions, though. Yeah, so just things that I wrote down while you were speaking. Can you tell me more about the time when you moved to Pennsylvania?**

So I came out of high school, I applied to Lincoln University Lincoln is an HBCU, you know, we use this term HB this acronym HBCU, which means historically black college and university. So, and my girlfriend was going so I went there and it was quite a refreshing experience. And they that school was initially an all male school. So I think we were like, the second class. There was a class before some women, I think we were the second class. But what happened to me over there ,Ä and Gil Scott-Heron ,Ä I don't know if you know who that but you can write it down. Actually, he wrote a lot of music um, And he was a poet. Um, the revolution will not be televised. They use that quite a bit different ways. But Gil Scott Heron, and he was there at the time and making his way into his performance of life but um, I just remembered being very what's that word? Telling you, getting old is a bitch. Bu,Ä something having to do with rural areas in the country. Starts with B. it'll come to me. A lot of times when they describing artists' work of a certain ,Ä landscape in the country ,Ä "rural." And there is a term

**Oh bucolic?**

Bucolic! Thank you! Very bucolic. um you know, it was just us when I say us the students on the campus and it was, it was a good experience but I found myself sleeping. I mean, I got into this thing where I was, it was like I was always sleeping. Always I always wanted to go to sleep between classes, and as I'm saying this to you. I'm having a moment of realization that ,Ä Wow. Okay, so Wow. Okay, I'll come to that in a second. I was always sleeping. And I couldn't It was like a depression I couldn't. I didn't want to wake up it was sleeping constantly. And, you know, I do my assignments, but I just want to go in and I took it to be depression at some point. But as I'm talking to you, you know, it would be decades later that I realized that I had a sensitivity to gluten and that's really before gluten became part of the lexicon. I knew that I had a problem with wheat, but it was decades later that I discovered it. And one of the first things because I always knew that I couldn't drive long distance. I couldn't eat before I got in the car to do a long distance drive. Because I always knew that within 15 minutes I'd be asleep. I'd have to pull over so I would never eat when I drove long distances but it took decades for me to figure out that wheat ,Ä Bam is within twenty seconds like an opiate. I'm out. So as I'm talking to you, I realized the whole time I was sleeping my asshole. That's probably coming on breakfast pancakes. This year out lunch. It

probably kept me fully doped in a certain way. Yeah, I mean, I'm just having this thought. I mean, who knows? But, but I knew I would. So I knew I had to get out of there. That was it.

**You spent a year there?**

One year, yeah. 69-70 and how we left you would be interested to know. We were approaching final exams. The country was hot. The burning of the churches in Alabama. The girls, the bombing of the church, all that was going on in the KKK. Well, it turns out that ,Äi because we all became very frightened and agitated about what was going on, Gil Scott Heron was running around the campus. He had ammunition strapped across his chest. And so there was a clear sense that there was imminent danger. And the administration. What I recall was that at some point, they told us one morning the word came out that we needed to be off that Canvas by sundown. And I had called my mother and she had to drive down because my father, he was in Jamaica at the time, I think. And I don't know where my brothers were they probably ,Äi either way she got someone to come down. They drove ,Äi 'cause from New York to that place is probably about four hours. Four or five hours. So she drove down to get me. And we were all locked at Campus.

**And so because of what was happening in the south...?**

Yeah, what was happening the South but that that that territory is heavy kkk territory.

**Pennsylvania?**

Yeah

**Yeah I taught at Penn State for a year.**

Yeah, so I am – what we what we understand is that the administration have gotten some type of credible threat from them in some way. And I think they just told us to leave. And we did that's how I left that campus.

**And is that something that you also felt when you were living there. I mean, before they told you to leave campus?**

No, not until – no, because you know, the Amish was very much a part of very much a part of that community too. And I remember I mean, it's never my fault. I, you know, I'm still a big lover of Twilight Zone, but as a kid growing up I was a big lover of Twilight Zone, so to me, I thought I really walked into it. Oh, wow. With their carriages and ,Äi You know, so I had not experienced that. It was real, you know, passing by a school. Should have made a painting of that one ,Äi our school house steeple and the kids and green dresses and black pin fours? I mean, it was real. Things I had never seen before. But I you know, during the time we were there, I never felt I don't even know how conscious I was, I mean, I except toward the end in talking to other students and being made aware that there were what kind of where we were actually seated in that community, but that institution has been there for a very long time. So it's not like the KKK didn't know they were there, you know, they will they will coalescing and whatever they were coalescing in, but, and my girlfriend's finished though, that is they went back the next year, and they finished they graduated from there. But like I said, I was in a situation where my fiancé ,Äi because he really proposed to me on the phone. And once he proposed, and I said yes, he wanted me to come back to New York. But it

really wasn't that far fetched from my doing that only because I knew I wasn't to me I wasn't functioning properly. So I don't know. So that's, that's that's my Pennsylvania story. I actually didn't go back until a couple of years ago, when my girlfriends were having their reunion, I think it was their 50th reunion or something like that ,Äi whatever the reunion was. I went back with them. And it was interesting. Yeah.

**You mentioned that, you know, you, you thought that they might not be able to spell "art" in the south. Did you have any other, you know, images or...?**

Okay. So, you know, that's a good question because I have to remember this stuff. You know, a lot of times I really resort to more ,Äi rely upon my, my dear girlfriends from the period of time because they have strong memories, stronger memories than I do. But, um, you know, it seemed to be common knowledge you know, from reading certain books and, and in a period of time that, you know, the South was the epicenter of, you know, racial discord, though, um it was described as this, that the North was really not without it. But it was always described as in the south it's more direct. In the North they play a heavier game. But it's all the same and in fact, the North had more slaves then the South, in the period of enslavement. A lot of people don't know that. In fact, my my dear friend, Sheila pre bright and the photographer did a story. She was part of the story that the Washington Post published, I think at the end, either they posted recently in 20, in January or something or, but it was something about the south, and racism and that kind of thing. And she chose to, to. She didn't really ,Äi well, she's been going around the country to Ferguson and recording all of the major events. So she has a lot of images people, but she didn't want to deal with that. She's a really good source. And so she, she dealt with Stone Mountain. So she shot these landscape images of Stone Mountain in a certain way, in a certain way. Very powerful. But when she told me and she wrote an essay for it, and she told me that they edited that essay. When she spoke of racism being in the north and south, they literally pulled out the word north.

**Really?**

Oh yeah.

**In the washington post?**

In the Washington Post. She was furious. because they'd be gone to the editing previously, and she read it, but by the time they published it, they snatched that word out. And I said: " (singing) "America." So, um, and I think she had a conversation with them. I don't remember now what she told me what they said that. She was really ticked off that they pulled that number. If they didn't want to be seen, you know, to be the South is different. It is not in that way. So that when I came south, I was I was leery that's why I said my my notion was well I'm going to be in the south. I'm never going to leave the south of Atlanta by God unless I'm flying that's fine. I'm not going into the interior. But I've been all over the South now. I got some of the best beaches. I bet you they're really nice. Yeah. Ah, so, yeah, and then relative to the art thing, you know. New York is chauvinist about you know, art. So the idea of coming in and finding that ,Äi see now this is the other thing, the idea of coming and finding that collection, dormant. It still blows my mind. It really does because it really speaks ,Äi and wait! and then after I even if I had put it into this illustrious environment, all that, you have people on campus, people in the city,Äi I mean, it was really it was it was on the the part of the cultural Olympiad program when it reopened with the exhibition of Robert S Duncan's in the first landscape painter. Anyway, the idea that black people ,Äi listen there were people

that come up to me on campus ,À I have signs banner outside it's a multi purpose building so it's, it's on the signs when you come in to either the admissions office or the registrar's office. And people can ,À there was one guy accosting me like this "I had no idea!" ,À he stumbled upstairs. "I had no idea this was here! Are you keeping this a secret? Is this private?" "What are you talking about?" "I have no idea this is here!" I said "Well, okay. What school are you in?" "I'm in the School of Business!" "Oh really? The building right next to it?" "Yes" "So how do you approach the campus?" "Well, I pass this building every day." "And you never noticed the banner outside?" "Well, yeah, that's a banner. outside but I didn't really think there was anything here." And that's MY fault? So you come now you make this discovery and you assume that somebody's hiding something from you? That's the kind of mentality. And even within the city, you know, when I gave ,À now this goes to the core of the matter. So when we were preparing to open up that gallery, newly renovated gallery, the gallery was split, we had our permanent collection up And then the 19th century landscape painter Robert Lucas and the works were coming in from everywhere. Sweden Metropolitan Museum, private collectors, they came from everywhere. And in the case of the Metropolitan Museum of Art they sent acquirers to really oversee you know, what's going on in this new space. Okay, you know, you know we have the facilities reports and all that but I can understand Yeah. So she arrives she comes and she sits down there, I forget she sits down. The installers are packing the crates or what have you so they weren't ready for her to look at it. But she comes in and she's had she came in with a magazine and she was like this, reading this magazine the entire time. The magazine she was reading I mean, I watched her for a good half an hour. Could have been longer because I was busy anyway. She never walked out to look at the collection at all. This is an art person coming from a museum in New York and so eventually I walked up to her and I said "Oh by the way, I said do you think you'd like to take a look at our collection while you're here? It's up." "Oh, oh, oh, of course, I'll take a look. She looks, she spends a good amount of time going through the works. And then she comes back up to me this close: "How did you acquire this collection?!" So for me, what I get from people. And then wait a minute. Before that collection wait a minute before that collection was ,À I brought it upstairs and we installed in all that ,À it was downstairs in the basement. That was the point on time when, you know, if you didn't know, I mean, we had brochures or what have you. Okay, we may not know that the collection existed, but they were Europeans that would land on that campus asking about that collection. I don't know how they found out. What kind of research were they doing? They were Europeans, coming out. And I was always shocked. They would find it downstairs in the basement. So there's so there's a whole issue to me with the level of consciousness of people where they think culture resides. And if it's not, quote unquote, properly promoted in a way that they are familiar with it being promoted, if they're not motivated on their own or having been, or in the case of eve students ,À oh the students! That's a whole other story. Because students... I could tell a man I felt like a second reader because the students Who would come in and we have a lot of students who really, you know, they didn't get mad exposure to museums or anything like that. I understand that. that's why it's really great that you're here on the campus. But there are those who would come in and would spend a long time looking at those. And I knew immediately that they came from some family somewhere in America, that that's something they did on a regular basis. It's like a language and they come in and they "Oh, do you have more? Is this is this it?" You know, I mean, whereas the others would come in, just like "Wow. Where is this is coming from?" So that I've enjoyed watching all of that happening on many different levels. And so yeah, but I always felt that I was lacking the and I was lacking the kind of support From the administration, unlike Spelman Spelman, Spelman College and their museum and then their new museum over the same time, our renovators space open to the same year 1996. But the difference is really in the consciousness of the, the presidents, the President, or the VP of the

vice president of the academic Provost or what have you. Those people are critical in terms of supporting programs and ideas and how they go out into because it's not just about the artists, it's about how incorporating that art into the academic curriculum. And, you know, I did a lot of workshops, certainly several for faculty members who really wanted to do stuff like that and there were those who felt able and capable and you know, I was able to, to share information in that way. So what else?

**Do you feel like this collection that you found in the basement? There was like, only black artists?**

No.

**Okay.**

Primarily.

Unknown Speaker 36:10

**Primarily and do you think that's something that you could have found elsewhere that in the south Is it like something that was specific to the south to have this collection of predominantly black artists?**

In the manner which they collected, they acquired. Because there ,Äì Okay, so there's another major exhibition that happened in 1999, 98-99, titled, "To conserve a legacy: American art at historically black colleges and universities". Okay, that's a whole other catalog. That's good to know about but ,Äì and then they ,Äì so you have other schools like Hampton University, Howard University, Fisk, Tusky ,Äì most of time I get myself confused. I mean, muskego do I mean Talladega? Because,Äì Anyway, in North Carolina Central. So these are the institutions that ,Äì the three institutions that have the lion's share that have ,Äì and because of the stories behind them would be Hampton, Howard and Clark Atlanta. And it's the because we were the only one carrying on this annual exhibition. So we were able to capture a lot of the work some of the artists who were previously unknown to Western art who emerged. So while they acquire those works between 15,000- 250, it's different story now. and then, there are stories that come from that too. When we had a major fundraiser back in 2000. The High Museum of Art, Next thing I know, the publishing, they had an article published in, in the Atlanta Journal Constitution, saying that they planned on having the largest collection of art by African Americans. That's their goal. But to conserve a legacy exhibition was shown all over the country, to the Chicago's, to Museum in Harlem, all these different prices in all these, but when it came to Atlanta, it was shared because it was six themes. The early themes, the latter themes. And we have the early themes and the High Museum of art has the latter themes. But then they tried to, you know, do what we black people say, white will do. (laugh) Yeah, they did. I mean, it was really a it was really interesting. They tried, but I caught him. And when I think when I'm just saying they wanted to separate themselves from that, our exhibition, they did a whole number. It was like, and I found out inadvertently, because the people organizing it were at the time jack Reynolds, jack Reynolds, who's retired now from Yale University was at the Addison gallery of American Art Williams College. And they were really that driving that along with the Studio Museum in Harlem, so of all the letters, the contractual arrangements are happening through them and so little did I know that the High Art move to separate, created different contracts so that they can open separately weeks later from the time that our exhibition – and I didn't know this, but they were sending them letters. Saying copying to me, which they weren't copying to me (...).

And there were three letters and I said "I didn't miss any – I don't miss my mail. I didn't miss one and I damn sure didn't miss three, okay?" So by the time, I figured that out, I was furious. And they said to me, up North, they said – they tried to tell them that the High was their partners. And they had to tell them that no, you're not, you're a venue. Clark Atlanta is the partner. So those are the kind of things that we're constantly navigating that makes you ask "What's going on? What's really going on here?" And then, I asked, by the time I let AT&T – AT&T and Ford, they were the funders so what the high was hoping they could do was sever the association and create something else for themselves and use that money, AT&T and Ford. So by the time I found out, I called AT&T and Ford, they really got pissed off. And then, to let them know that this was happening. And I let my president know. And then we got into a thing with then-president of the High Ned Rifkin. And I said "Well, let's have a meeting."

**I had a question about where you lived in the metro area. When you first moved here, where did you live before buying the house?**

I lived in what they called "South West Atlanta." Basically. I think my first place, after I left the friends' place was Oakland Avenue so that was pretty ... It was an apartment building or what have you. I lived there first and then I moved to – I had a housemate for a while, my dear friend. And then I got my apartment out in Decatur and that was a great apartment for a period of time. Hardwood floors and a pool outside and a dishwasher.

**When was that?**

That was 1975. Somewhere around 1975. And I lived there until 83. And I had a Smithsonian fellowship with the National Museum of American Art for four months in 1984. Came back, lived in another apartment and then bought my first house.

**In Atlanta?**

In Atlanta. Always in Atlanta. The first house was actually unincorporated, what they called unincorporated DeKalb county, Atlanta, Georgia. They have areas that somehow slip into certain zones but it's right there off I-20. That was Dekalb County. Now I live in DeKalb county, in Decatur. So it's not terribly far from it. I bought a large house and now I want to get rid of that large house. This is the time where I don't want to deal with any of the stuff outside, the trees – I want to deal with interior. I'm ready for apartment life. At least I say that but I can't stand noise, so I don't know.

**And do you remember how you chose this neighborhood to live?**

That's a good question. That's a very good question because I have always been one – I mean your question previously – now I can see where you're going with this. There were always African-American communities.

**Was that a criteria for you when you chose a place to live?**

Well, I'm trying to think how – I was never focused on that but I was already in a community – it was an African-American community, I don't think I spent a lot of time exploring at that point. But when I bought my house, the first house, I actually had – I had a license for real-estate for a little while so that really came up in the market in a certain way as I remember, I

wasn't really focused on that. But that neighborhood was predominantly black. And then by the time I sold the house and bought my other house the neighborhood was changing. Now where I bought this time, I always maintained that I always wanted – I never really wanted to live in an all-white neighborhood nor an all-black neighborhood. I prefer living in a neighborhood that is representative of the world. Now, when I moved into this neighborhood, I'm not so sure that – I think that I was more – did I really pay attention to that? I'm trying to understand how was I thinking at the time. 'Cause that neighborhood was mixed when I bought the house, it was mixed. That was 1994. It was a mixed community. And it's extraordinarily mixed now because that entire area actually, unbeknownst to me – I didn't study all that stuff – but it's considered – the Atlanta History Center declared, I'm slightly outside of the zone that they're talking about but I'm still very close to it. There's an area that they refer to as the Ellis Island of the South. In one-square mile. They say they have like 55 ethnic groups there. Now, I can tell you who's next to me. I have Bosnian neighbors across the street, African-American neighbors across the street. Next to me I have Burmese, they're from Burma. You have Latinos on the backside of me. Eritreans or – I'm not exactly sure if they're Eritreans or Ethiopians. They might be Ethiopians because they have a church, they're using the house for a church so they're Christians. So there are Asians there, African-Americans there, there's the whole world in that neighborhood. The Burmese people who moved here about a year or so ago. Great neighbors. They just like to dry their clothes on the front board (laugh). I didn't talk to the son, I talked to the father. In fact I gave them a clothes-drier hanging thing. [...] I said "Well, you wanted international neighborhood." But when I will want to sell that house it's gonna be another story. I might try again. What else do you have?

**Two more questions. One is about how you were transplants here. I was wondering if you met other transplants in your career?**

Oh yeah there's tons of transplants. In fact, I was gonna tell you. I can introduce you to a lot of people, yeah.

**I was asking because some people told me about a tension between the transplants and the locals so I was wondering if that's something that you experienced?**

Okay. (pause). How many local friends do I actually have? (pause) It seems like the local people – Um, I never thought about that. Well, one of my dear friends is from Georgia and then John Eaton is from Ohio. Michelle Kuruma is from New York. I know Donna is from New York.

**Donna Satchells?**

I don't know if I know Donna's last name! (laugh) Does she live in Decatur?

**I think she lives in Stone Mountain.**

Yeah, no. Donna lives right down the street. She's from New York. I can let her know – I don't see why she would mind having an interview. Michelle Kuruma is from New York.

**Well, some people told me that locals were seeing all these transplants coming in and that led to tensions but maybe you didn't see that.**

I'm trying to think about how – based on – i mean we had a conversation just the other day at the Art thing. This guy was from Chicago and he was saying how artists in Chicago had a whole different type of camaraderie and meeting and exchange and that they don't do that here in Atlanta and blah blah blah. I was feeling some sense of empathy for him until he said he'd been here twenty years. I said "Oh shit, you need to go home." I didn't say that. I did not say that. But I just thought "Twenty years and you're complaining about this?" Strange. The nature of human beings as I'm finding out is that we somehow really do, somehow we need to differentiate in a hierarchical manner who's been in Atlanta. If there's gonna be tensions, it's always gonna be something like that. Cause I hear from people in the North saying "Well, these Southern people are really cliquish or what-have-you" Well, you'll probably be cliquish if they came up too. I mean it works both ways. In my mind I have troubles spending a lot of times with that mainly because why would that be? I think maybe I've learned ways of entertaining myself that are so beyond – to me that stuff get to trite and trivial that it gets on my nerves. So I try not to spend a lot of time with that because I find there's so much information. There's so much in the South. If you're coming here to look for what you had in the North, you need to go home! It's not the North! And we don't need to aspire to that. It may come but there are so many aspects about – shit it's raining... Anyways. But you're comparing it to the North. First of all, New York, Chicago – depends of how old these cities are and what's established. People keep making these comparisons when they're not apples and apples. They're apples and oranges so for my take it becomes an issue of what you find is interesting in the space, in the environment. So what I wanted to tell you was that, if you have an opportunity, go to Tuskegee Museum. It's only 2h south from here, on 85. It's easy to get to and they have the George Washington Museum, the Legacy Museum and the WWII fighters Museum. And it's fantastic. But the Legacy Museum is really interesting. In the museum, they have images and documents of the experiments that were done with syphilis on African-Americans. Photographs and whatnot. It's really heavy. I've been going there for a while. It's like a ground zero information to understand how people really make their way to change their lives and improves their lives in the midst of the insanity that they're living in. And I find that, when I go to places like that, I find it incredibly moving. Every kid in those schools institutions should be going down there. To me, there are certain things that you can look at in your environment that are incredibly powerful. Not the mention the Clark Atlanta collection and those murals. Not to mention those. So I listen to people looking for this and people looking for that, I don't understand it. There was one story I want to tell you. What's your last question?

**When we met, I saw that you were supporting a candidate for Congress. I was just wondering if you had been involved politically in Atlanta?**

Political involvement is really quite new. But this one – to flip the US Senate to a Democratic majority is really the goal so I feel, I wanna know that I did something physically to hep that process. That's why I'm around. I want to tell you something else. This just happened last week. I really went into sock with this story and I'm really trying to figure out what to do with it. So I'm at a restaurant, an African restaurant. In this restaurant, I meet this woman. Now she is from New York and she starts this conversation and she ends up telling this story about her mother and her father. Her father's from Virginia, her mother's from Mississippi. And she's telling me she has a few siblings, maybe two sisters and a brother. She's telling me about how her mother and her siblings respond in their communication with white people. And we're 2020. But she's telling me a story that happened in 1996. But she tells me that to this day, her mother when she talks to white people, her head is down. She doesn't look at them at directly. And her sisters and brother are very much the same way. Her father was not. What stuns me is

her awareness of how she's in that family that has this thing going on. So she tells the story about how her mother, being from Mississippi obviously a share cropping family. The mother likes to go back to visit Mississippi. So I think the first time they went back was in 1996. I did not ask this woman how old she was, but she's clearly younger than me. She could be at least a decade younger than me. Could be more. So she says, they apparently go back to the house where the mother had worked in this big house. The former employer comes out and he looks like the colonel. She says "So we get out of the car and he doesn't call my mother by her name, he says "Hey girl, comes on in here, girl! Are these your pickanninies?" (laugh) "Come on in here!" And she ways "I went into shock, that was 1996!" And so they go in and "nigger" is coming out of his mouth. And she tells her mother "If he uses that word one more time, I'm out of here. I'll wait for you inside the car." I'm listening to the story and I'm like "Are you fucking kidding me? Are you telling me that this is 1996?" And this is her mother! This is the part that I keep going back and forth from. And so at some point, she said that the mother said "Look, we have to get out of here. I have to get y'all out of here." Because she said that her mother always said that they were too black. She said that for years she thought that she meant they were too dark. But she didn't mean that, she meant militant. They were too militant. And so the mother went crazy because she was like "You can't say this to them!", the mother's busy trying to navigate this. And I'm like is this the twilight zone?! And so apparently, at some point the mother says "We got to get out of here, we're not staying." so she gets them out and they go back up to – somewhere in New York state. So the thing that caught my attention is there is a study – so she says that her mother always loves to go back South but she does not want them to go with her. I said "She's still alive" and she said "Yeah, she's still alive", I said "You gotta be kidding me, this is crazy." She said "But our father, very different and her brother, he works in the penal system." But when he's outside, she says they all have this way of – and she would illustrate this: their heads would come down and they would be in this position. I said to myself "There's something that's been encoded in DNA." Because it reminded of an experiment they did with clothes over several generations. Somehow, they put this grotesque mask on a man and they gave him a dead crow that he walked into this space. And there are lots of people around. But somehow the realized this man has this dead bird and he lays the dead bird on the ground. What they found was that over several generation of these birds, they would introduce this person with this grotesque man without the dead bird, the birds would go a communication frenzy about this person entering into the field. Which goes to me to the whole thing of this is a survival mechanism, encoded for survival. And by the time she told me that story and I really had been, I had seen that program, this study, how they did this. And my thing is if it is happening with birds, I don't know why it wouldn't be happening with us. So when i head the story, for me it really goes to the core – and I've read this woman's book "Dealing with post-traumatic stress", there's a whole theory on that. But when I head the story I was like "Oh Jesus! What are you telling me?" And she's living it. She's really living it. And then I think about someone like Clarence Thomas, the Chief Justice. Because in his case, Clarence Thomas has been as silent as he could possible be ... until Scalia died. When Scalia passes, somehow he has a voice. What is that? And then what are the ramifications, going through the culture and such? Those are the kind of thinks I think about!

**Well, thank you very much for sharing all this with me.**

I hope it will be helpful.

**Oh it will!**