

telling stories of community life



COLLABORATIVE ARTWORKS IN DURHAM

6 SITES ★ 14 MURALS

FACE UP: TELLING STORIES OF COMMUNITY LIFE, a collaborative public art project in Durham, North Carolina, engaged more than 1,500 people in a series of events that fostered new connections and dialogue, expanded awareness of local history, and resulted in the creation of fourteen permanent public murals. Now installed on the exterior walls of businesses, schools, and other publicly accessible places downtown and in Southwest Central Durham, these murals reflect the creative involvement of toddlers, elementary school children, middle and high school students, college students, professors, neighborhood residents, and elders—wealthy and working class; African American, Latino, Anglo, and Asian. The project opened artistic and documentary processes to many groups and individuals whose paths had never crossed.

The collaboratively created artworks are a visual reminder of the Face Up project's powerful practices, which gave participants the chance to experience being in community together. One participant shared, "We were not there to root for our team, or listen to a lecture, or to watch our kids in a play. We were gathered together to make art, think about the significance of our community, and share our ideas."

To honor both the history of Durham and contemporary life and culture, several of the murals depict Pauli Murray—selected as the central figure for this project because of her Durham roots and her journey as a champion for civil and human rights. A historian, attorney, poet, activist, teacher, and Episcopal priest, she worked to address injustice, inspire community action, and promote reconciliation among cultures and economic classes. Her eloquent words express her vision for true community just as the statements that accompany the *Durham Community Portraits* reflect the views of the residents they depict.



PAULI MURRAY was born in Baltimore, Maryland, in 1910. When she was three years old her mother died, and she moved to Durham, North Carolina, to live with her aunt and maternal grandparents. A professor of American studies at Brandeis University from 1968 to 1973, she was the editor of *States' Laws on Race and Color*, which catalogued state statutes that discriminated against African Americans, Native Americans, Asians, and other groups. She was a co-founder of the National Organization for Women and the first African American woman Episcopal priest. Her other books include *Dark Testament and Other Poems*; *Proud Shoes: The Story of an American Family*; *Song in a Weary Throat: An American Pilgrimage*; and *Selected Sermons and Writings*, edited by Anthony Pinn. *Pauli Murray and Caroline Ware: Forty Years of Letters in Black and White*, edited by Anne Firor Scott, was published in 2006.

BRETT COOK creates objects and experiences that defy classification in any single discipline. His work has been shown at museums and galleries since 1991, concurrent with a practice manifested in public projects since 1984. His community-based projects have focused on such diverse subjects as spirituality, poets and intellectuals, politics, and place. Cook's art has been recognized and included in exhibitions at the Smithsonian's National Portrait Gallery and Anacostia Museum, as well as galleries in New York, Chicago, Boston, and San Francisco and at universities in Arizona, Massachusetts, Connecticut, Michigan, and Ohio. His work has also been featured in the *New York Times* and *Art in America*. Equally notable is his approach—the attentiveness he demonstrates when listening to the community members with whom he works, and the environment he creates to support opportunities for growth. Cook was the Lehman Brady Visiting Joint Chair Professor for Documentary Studies and American Studies at Duke University and the University of North Carolina at Chapel Hill in spring 2008. <http://www.brett-cook.com>



FACE UP is a project of the Center for Documentary Studies at Duke University in association with the Southwest Central Durham Quality of Life Project and the Duke University Office of Community Affairs.

<http://www.faceupproject.org>

CENTER FOR DOCUMENTARY STUDIES AT DUKE UNIVERSITY

<http://cds.aas.duke.edu>



SOUTHWEST CENTRAL DURHAM QUALITY OF LIFE PROJECT

<http://www.durhamqualityoflife.org>

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FACE UP: COLLABORATIVE ARTWORKS IN DURHAM ★ MURAL TOUR

1 PAULI MURRAY AND TRUE COMMUNITY ★ TROSA Furniture, with support from Greenfire Development ★ 313 Foster Street

"True Community is based upon equality, mutuality, and reciprocity. It affirms the richness of individual diversity as well as the common human ties that bind us together."—Pauli Murray, "Challenge of Nurturing the Christian Community in Its Diversity," sermon, March 1979

2 PAULI MURRAY IN THE WORLD ★ Duke University Transit Complex ★ 117 S. Buchanan Boulevard

"It may be that when historians look back on twentieth-century America, all roads will lead to Pauli Murray. . . . Civil rights, feminism, religion, literature, law, sexuality—no matter what the subject, there is Pauli Murray."—Susan Ware, "Pauli Murray's Notable Connections," *Journal of Women's History*, summer 2002

3 PAULI MURRAY ROOTS AND SOUL ★ Durham Food Co-op ★ 1101 West Chapel Hill Street

"It has taken me almost a lifetime to discover that true emancipation lies in the acceptance of the whole past, in deriving strength from all my roots, in facing up to the degradation as well as the dignity of all my ancestors."—Pauli Murray, *Proud Shoes: The Story of an American Family*

4 AZTEC CALENDAR ★ Azteca Grill ★ 1929 Chapel Hill Road

There was not just one Aztec calendar; there were two. The *xiuhpohualli* (year count) had 365 days and was a solar and agricultural calendar. The *tonalpohualli* (day count) calendar had 260 days and was the sacred calendar, used for divination. Together the two calendars formed a fifty-two-year century, the Calendar Round. In Aztec cosmology the equilibrium of the universe is always in danger, and the *tonalpohualli* was created to bring balance. The notion that everything consists of two opposing forces was essential to the Aztecs.

PAULI MURRAY AND THE VIRGEN DE GUADALUPE ★ Institute for Southern Studies ★ 2009 Chapel Hill Road

The Virgen de Guadalupe is a significant cultural and religious symbol in Mexico, and for many people she represents a loving, affirming presence. Pauli Murray was the first African American woman ordained to the priesthood in the Episcopal Church; she preached about diversity, wholeness, and community, and her life and work are an inspiration.

AVALOKITESHVARA BUDDHA ★ The Chameleon ★ 2013 Chapel Hill Road

In Sanskrit, the name Avalokiteshvara refers to the power of seeing. This enlightened figure is never blind to the suffering of any living being. Avalokiteshvara is sometimes called the Bodhisattva of Great Compassion—he is one who works to create well-being in others.

5 DURHAM COMMUNITY PORTRAITS ★ TROSA ★ 1820 James Street

These seven murals depict families, students, and activists from Southwest Central Durham neighborhoods. Framing the images are the residents' own ideas about the meaning of community.

6 PAULI MURRAY, A YOUTHFUL SPIRIT ★ Lakewood Elementary School ★ 2520 Vesson Avenue

Pauli Murray, a member of the influential Fitzgerald family, spent her formative years in Durham, where she developed dignity, self-respect, and an appetite for achievement.

