



Images from the Library of Congress, WPA Narratives.

Special thanks to Fodayemi (Fo) Wilson (creator of Eliza's Peculiar Cabinet of Curiosities), and Lynden Sculpture Garden.

I want to extend thanks to: Polly Morris, poet Gale Jackson, singer Dawn Padmore, fiber artist Precious Lovell, indigo artist, Arianne King Comer, Abé Bamba: AB African Design, Harlem Needle Arts, designer Michele Y. Washington, Anson Mills, the Jazzy Jewels: Ms. Patrice (Pat) Danzy, Ms. Vi Hawkins, Ms. Alvia Papara, Ms. Nettie Richardson, Ms. Vivian Williams, hairbraider, Ms. Angela Carrington and braidee, Ilonna Pinion. I want to also thank the Smithsonian Folklife Center for the music of *The McIntosh County Ring Shouters* and *The Big Drum Dance of Carriacou*, California Newsreel for clips from the film, *The Language You Cry In*, by Angel Serrano, and Alvaro Toepke, Princess Nokia and Rough Trade Records, for *Brujas*, Art Rosenbaum, Margo Newmark Rosenbaum, and Johann S. Buis, for excerpts from: *Shout because you're free the African American ring shout tradition in coastal Georgia*; [twenty-five shout songs as sung by the McIntosh County Shouters]. 2013, Univ. of Georgia Press. Poetry excerpts from Gale Jackson, *Bridge Suite: Narrative Poems on the Lives of African and African American Women in the Early History of These New Black Nations*, 1998, and an excerpt from *The Slave Ship*, by John Greenleaf Whittier, London, 1853.

"Okra Soup": Karen Hess and Mrs. Louisa Cheves Smythe (Samuel G.) Stoney. *The Carolina rice kitchen: the African connection*. University of South Carolina Press, 1901/1998, page 41, (a recipe authored by enslaved Maum Sarah).

(above) Old Aunt Julia Ann Jackson, age 102 and the corn crib where she lives.

JUBA: SANCTUARY

08.14.19 @ 6:00 p.m.

Lynden Sculpture Garden
Milwaukee, Wisconsin



Our mistress Betty Moore was an old, big woman, about seventy, who wore spectacles and took snuff. I remember her very well, for she used to call us children up to the big house every morning, and give us a dose of garlic and rue to keep us "whole-some," as she said, and make us "grow likely for market."

—John Brown, *Slave Life in Georgia*, 1855



“Big Mountain, Big Mountain!”
 The big pot I mentioned yesterday,
 I have brought it.
 I said, “Do not go away until we come,
 No matter how high the sun may be.”

“Now we have come.
 The rice we have brought
 Is not enough for everybody,
 Therefore, please tell us
 Who should eat it,
 The men or the women?”

—Mende song

*Interior of the kitchen at Refuge plantation, Camden County, Georgia
 Photograph by L.D. Andrew, 1936, from a vintage photograph taken ca. 1880)*



Charleston Philpy (adapted from Bill Neal)

- ¾ cup milk**
- ½ cup all-purpose flour**
- ½ cup rice flour**
- ½ teaspoon salt**
- ¾ cup soft, cooked rice**
- 1 tablespoon melted butter**
- 1 egg, well beaten**

Add milk slowly to flour and salt, beating to avoid lumping. Mash rice until fairly smooth. Combine with flour mixture; add butter and egg; bake in a greased layer cake tin at 450 degrees F for 30 minutes. When done, split open and butter generously.

Bill Neal. *Bill Neal's Southern Cooking*. The University of North Carolina Press, 2009, page 44-45.



Juba, a Black August performance is an homage to the ancestors, “20 and odd Africans” who landed at the Jamestown River Colony, Virginia Commonwealth, August 20, 1619. I dedicate this performance first to my mother Sylvia Pauline Alves Barton, her mother, Eugenia Constance Seale Alves, her mother Constance Seale, and my paternal grandmother, Pauline Saxon Barton. Second, to *As Irmas da Boa Morte*, (The Sisters of the Good Death), Cachoeira, Brazil, Third, to three dearly departed icons, author and culture bearer Toni Morrison, Brazilian Candomblé priestess, and human rights advocate Makota Valdina Pinto, Cultural Anthropologist, Vertamae Smart Grosvenor, and finally to all of our mothers great and small.