



# SoulVision

M A G A Z I N E



August 2019



EDITORS NOTE

# BK Fulton



| “The butterfly is beautiful and free only because the caterpillar is courageous and brave.”

The Atlantic slave trade was one of the most evil and pernicious assaults on humanity that the world has ever experienced. In just 315 years, tens-of-millions of Africans were kidnapped from Africa and taken in ships—more than 20,500 known voyages—to be worked to death in foreign lands. The perpetrators of these crimes against humanity did everything in their power to justify the trade of human flesh on this massive scale. They even went on in an attempt to further dehumanize their captives by saying they were sub-human and that God had ordained the practice. Of course, these notions are untrue and represent humanity at its lowest point. Through the valiant efforts of many over the same period of years, the tide turned and the practice of human bondage and trafficking as a legal activity was outlawed and overtime, defeated. While our world still has illegal forms of trafficking and human bondage, little compares to the years between 1583 and 1883, when our ancestors were ripped from their homes and kingdoms to build other nations. What amazes me is how resilient our ancestors were, even in the face of pure evil. They chose to survive so that future generations might thrive once again. In this issue of SoulVision Magazine, we focus on artists across the Atlantic who bring forth what is beautiful in the world, notwithstanding very challenging common origins. There is still much work to do before we can reclaim even a fraction of what was lost. However, doing the work continues to be the message to all humanity. The world needs more love. The world needs more soul. Welcome to SoulVision Magazine for August.

| “Our ancestors chose to survive so that future generations may thrive . . . .”

CELEBRITY

# Chi-chi Nwanoku's Case for Diversity



**| Don't be afraid to step into the unknown.**

Chi-chi Nwanoku has been creating music ever since she discovered the piano at a neighbor's home when she was seven years old. Long before she became a member of the Order of the British Empire (OBE), the eldest child of an interracial union—her father, Nigerian, and her mother, Southern Irish—Chi-chi was raised to know her worth in the midst of racism and prejudice. After suffering from a knee injury as a 100-meter sprint runner, she decided to pursue a career in music. Chi-chi started to play the double bass at 18 and went on to study at the *Royal Academy of Music*. From there, she studied with Italian double bassist Franco Petracchi. Later, she co-founded the *Orchestra of the Age of Enlightenment* where she was the principal double bassist for over 30 years.

## *Chi-chi Nwanoku's Case for Diversity (continued)*

She eventually garnered international attention that led to accolade after accolade. Chi-chi was appointed MBE (Member of the Most Excellent Order of the British Empire) as part of the 2001 Queen's Birthday Honours and in 2017, the OBE (Officer of the Order of the British Empire) for her services in music. If that wasn't enough, the British broadcasting network, BBC placed Chi-chi at number 9 on their 2018 Woman's Hour Women in Music Power List (Beyoncé was No.1).

After witnessing the lack of diversity in the orchestra, Chi-chi started the Chineke! Foundation. "Chineke" means wonderful, great creator in Igbo, the native language of the Igbo people in Nigeria. Chineke! is a place where black and ethnic minorities (BMEs) can shine and thrive as classical musicians. Chi-chi Nwanoku sat down with SoulVision Magazine to talk about her early career, the origins of the Chineke! Foundation, and what it means to be a black classical musician in England.

**Where are you from and what was it like growing up there?**

I was born in London. When I was thirteen months old and my brother was two months old, my father received a telegram from Nigeria to say that his mother was dying. My father was Nigerian, and my mother was Southern Irish. He bundled us all up and took us to Liverpool, which was one of the ports of the historical slave routes between West Africa and Europe. In those days, that was the cheapest way to get to Africa from England (Liverpool, North of England). We made the two-week crossing to get to my father's country. I spent the next two years living in Nigeria. I was fluent in Igbo by the time I was three. We returned to London, England when I was three. From there, we moved to Kent near Canterbury.

The village we lived in and the school my four siblings and I went to was basically all white. We were the only black family in the area and I must say, we were very welcomed in our community. I know for a fact that it was because my father was an extraordinary man. Our father was a very calm and respectable person with

an aura around him. If he walked into a room, people would naturally gravitate towards him, whether they knew him or not. He was like a magnet to children. On the other hand, our mother was a fiery Irish woman. She was like a lioness when it came to anyone messing with her kids or her husband.

Her family told her never to darken their doorstep again when she married my Dad. If they wanted to behave like that, then that was their problem because she was very happy with him. We were raised by our parents to never doubt ourselves. Our parents had a tremendous amount of trust and belief in their five children; so how could we ever doubt ourselves? They raised five strong black kids, living in a completely white area. It might have been a coincidence that we had such a tolerant, welcoming environment. I don't know, but I think a lot of it was how my father conducted himself . . . and Mom too.

**Do you remember any moments in your childhood where you and your family faced discrimination?**

I think because we walked out and went to school without expecting to be rejected (it was our world just as much as anyone else's world), we were mostly shielded from discrimination in our immediate community. But when we went into Canterbury, we experienced some unpleasant confrontations. Some people would be horrible to our father. People would stand in front of us and block our way and shout abuses at him. It was very distressing as a child, holding Dad's hand and seeing that.

One day when I was about seven years of age and my brother was about six years of age, we were walking through the city of Canterbury, doing errands. A white English woman was walking towards us with her children. She was determined to block our way, forcing us to stop. She said what was bothering her by unleashing a fury of racial slurs.

My brother and I were frightened. It was a case of, "What can we do? Why is this happening?" Dad just squeezed our hands a little bit tighter, just to say "Don't worry. I got you. We are fine." He just stood there calmly until

## *Chi-chi Nwanoku's Case for Diversity (continued)*

she finished. He then said three words to her: “I pity you.” It destroyed her. That’s what he was like. Through him, we learned to always go higher. He didn’t get into fights with people. What was the point? He taught us to not degrade ourselves by going down to their level.

### **Sounds like your parents were huge influences growing up.**

My parents were incredible. I remember when my father died at the age of 93, my mother just started to go downhill. They had been married for fifty years and for a black and white marriage in those days—they met in the mid 50s—what they had to go through was no one’s joke. They had to fight to be a couple.

One of the most valuable lessons our mother taught us was to always be curious. She went to a school where students were made to recite Latin. It was part of the educational system in southern Ireland to recite Latin because of the tradition of Catholicism. Every day she would ask, “But what does it mean?” and the nuns would beat her. You weren’t supposed to ask any questions. You were only supposed to do one thing: shut up and do as you were told. But every day she continued to put her hand up and ask the same question, “What does it mean?” and every single day, she took a beating. She never put her hand down until one day, they explained.

She encouraged all five of us to ask questions and to be curious. She believed a curious child is a healthy child and a curious child is an intelligent child. She wanted us to go out into the world and find out the truth for ourselves. She explained to us that we will be taught some things from our teachers, but it was important for us to ask questions. Our parents gave us the strength and confidence to know that there is nothing we cannot do, as long as we had a strong sense of morals and we knew what was right from wrong.

### **Was there a lesson that you learned early on that shaped you into the person you are today?**

We know that we have to work twice as hard to get half as far and that is still a fact. It is not a fantasy or anything, it is the truth. The times in which we are living, you know, it wasn’t like this a thousand years ago and I doubt it will be like this in a thousand years’ time. We are called the “minorities,” but there is nothing in biological science that proves that the white condition is any less constructed than the black condition. We are all the same. It is insane.

In the black community, no matter how good you are, you can still get badly treated. My siblings would often get arrested. My nephews and nieces have faced discrimination from the police, driving in their own cars. Unfortunately, we have to teach our children to keep their hands in full view. This is a consideration that no white kid has to learn for survival.

### **Did you have difficulty initially starting and finding musicians to play for the Chineke! Orchestra?**

Yes. I had to literally find people myself. We don’t have a network like you all have in the States. As black people, we have not had the same shared experience as African Americans do in the States. There was slavery here, but it was more of individual families owning one or a few black slaves each; there were not whole groups of slaves together. Because of this, it has taken longer for us to come together as a support network or a Black community. I had to work very hard to find all the players. Ed Vaizey, the previous Culture Minister in David Cameron’s administration of the British government called me into Westminster to ask, “Why do we only see you regularly on the international concert platform?” I was the only black person in my orchestra. I didn’t know if there was anyone else, seeing as I was the only black person in the *Orchestra of the Age of Enlightenment* where I had been a co-founder and the principal double bass for over 30 years.

The only black people I worked with were three opera singers and a violist. You can’t start a full orchestra with three opera singers, a violist and a double bassist. Anyways, the more we discussed it, the more I thought –

## *Chi-chi Nwanoku's Case for Diversity (continued)*

“Where is everyone?” I started to focus on the fact I could not possibly be the only active professional black classical instrumentalist in the UK, and people now ask me, “Well why didn’t you think of this before? Why didn’t you create Chineke! ten years ago?” I’ve thought the same but ten years ago, it would not have been well received. England was not ready for it. It was the right moment when I did do it. Even now as I remember asking myself, “why I had not talked about it before with my colleagues?” The answer is that I did not know how my white colleagues felt about having a black person in the orchestra. I didn’t know who to start the conversation with. It was easier for me to simply not have the conversation, so I didn’t. That changed of course and now it seems to be a topic of conversation all the time!

### **Every great organization has a culture. Can you explain to us, the culture of the Chineke! Orchestra?**

We have a certain philosophy with the orchestra. We have a Chineke! Junior Orchestra and the professional Chineke! Orchestra. It was important to have two

orchestras from day one: the professional Chineke! Orchestra would change perceptions and create a pathway; the Chineke! Junior Orchestra would be the pipeline. Therefore right from the very beginning, I spoke with all the conservatories around the country because they all have junior departments. I spoke with teachers and then went further and called parents and other initiatives that had been created to support black/ethnic minority children in music. I was able to bring children from all over the country together. You are familiar with one of them because you saw him play the cello at the royal wedding. We’re very proud of Sheku.

The talent and ability is abundant in the Chineke! Junior Orchestra. Their inaugural concert was earlier on the same day as the professionals’ first concert, and the same camaraderie and feeling took place amongst them as with the professionals—they developed an immediate sense of community and belonging when we walked into the same room surrounded by people who looked like us. This was a completely new experience in an orchestra in the UK. If you’re a black classical trained musical child in Canterbury, or Ipswich or Edinburgh, you will probably be the only one. The first couple of days of rehearsals were kind of organized chaos because we all had to get used to playing together. But seeing as we were joined with a collective philosophy of spearheading an important initiative of “change and diversity” in the industry, we were very soon unified. I remember at the end of the first day of rehearsal, nobody wanted to go home. For the first time, everyone felt as though they truly belonged; for the first time, no-one was the odd one out.

Even three and a half years later, it is like that after a concert. Members of the Chineke! Orchestra will be the last people to leave the foyer, bar or other social areas of the Southbank Centre, because we are all celebrating with our guests, friends and audiences. We don’t want to leave each other, because we get so much from just being in each other’s company. There is also no time or place for ego; we have too many lives to lift up. It doesn’t



## *Chi-chi Nwanoku's Case for Diversity (continued)*

matter how big you are, be you a world-class soloist or someone just leaving music college, everyone has a responsibility to pull the other up. In every Chineke! junior project, there will be a Chineke! professional mentoring every section of the orchestra and overseeing the work. Typically there would be around ten professional Chineke! mentors dotted throughout the Chineke! Junior Orchestra. So, from day one, the juniors have someone that they can relate to because they can see that there is someone who looks like them that has professional status. Through seeing their mentor's success, they believe they can do the same. It's family and we have a responsibility to keep lifting each other.

I never had a mentor or a teacher that looked like me. The only person that was like that for me was my father. He sang in the church. He had a good ear. He loved music. My mother would also play the harmonica with her family in Ireland. There was music all around us, but I was the only one who actually studied music. I was meant to. It was my vocation.

### **What advice would you give to young black classically-trained musicians who would like to have a career in classical music?**

If you think you've done enough practice, then do some more. Never give up. A "that will do" approach is not going to work; you must be prepared to go that extra step. It will be like this for the unseeable future. We are hoping to have an unbiased approach for auditions, for "blind auditions," behind screens. If it really only matters how well a person plays, why should it matter what you look like? If you're the best player and happen to be black, you've got a better chance to win the audition if there is a screen and without being seen. All of my black American colleagues who have won an actual position in the orchestra have won them behind screens. All too often when auditioned without screens, black people get eliminated. Some orchestras have called the

reasons 'unconscious bias', but no, it must be called out for what it is: bias and discrimination. I maintain there is no such thing as unconscious bias. It's just bias, end of story. Make sure you give no one the option to turn you down due to your ability. With that being said, it goes without saying, expect to work very hard. As my mother used to tell me, hard work isn't easy.

CELEBRITY

## Misan Sagay: Telling Stories Through the Colorblind Lens



| “Believe in the relevance of your story.”

Misan Sagay is one of the most brilliant screenwriters of our generation. Her stories give life the panoramic view it so desperately deserves. Misan migrated with her parents from Nigeria when she was five. “I am Nigerian and I was born in Nigeria but I came to England at the age of five and lived in Cambridge for most of my formative years,” she explains. “I would say I’m partially from Warri, Nigeria and Cambridge, England.”

Her father was an academic. From her father, she learned the value of holding herself up to her own standards. “You measure yourself against the best that you can be,” she says. “It wasn’t about competing with other people. It was really about competing with the best of you. You will know when you are falling short,” she says. Because of this, Misan had the motivation to succeed academically. “My father had this profound love for learning,” she says. “Approaching learning with joy is an amazing lesson and legacy to leave a child.”

## Misan Sagay: Telling Stories Through the Colorblind Lens (continued)



Her father's emphasis on learning instilled discipline into a young and bright Misan Sagay. As she recalls it, she loved "learning for its own sake." Before her start in film, Misan always had plans to become a doctor. Her love for reading and learning helped her appreciate and push through the rigor of the medical field. "I grew up as somebody who read widely and voraciously with great enjoyment," she says. "I think the ability to read and to read with joy is something that is very useful in anything you do. It gives you focus and concentration and wider life experience that you might otherwise not have. My love for reading served me very well in medicine," she says. Even though she isn't in the medical field anymore, she considers it to be one of her greatest achievements.

The modern-day film industry is in the midst of a renaissance. Big budget film companies like Disney are banking on talent of color. "Having the opportunity to

write for a studio in a profession that has been dominated by white male writers is also a great achievement. It's unexpected but I'm excited," she says. Her screenwriting journey started in, as she says, a "rather strange way." She was working as a doctor in the A&E (Accidents & Emergency) department of Charing Cross Hospital. The biopic of British politician and abolitionist William Wilberforce, *Amazing Grace*, was playing at the local theater. "I remember the hunger people had for any film that might have relevance to one's experience," she says. "I knew it was a film about slavery so I wanted to watch it. I remember walking out of the film and found myself sympathizing with the tears of a white woman because her husband didn't come home for supper," she says. "It showed how structurally disruptive slavery was for her social life. Looking at slavery as evil through that lens left me with an unimaginable rage."

## Misan Sagay: Telling Stories Through the Colorblind Lens (continued)

She used her free time to work on her screenplay in the A&E. “In the A&E you have busy and quiet time. So when there was quiet time, I sat down and wrote this story. I was going to write this story with a black woman lead,” she says. “This was the first story I had ever written. I had sent it to the British Screen, which works as a government film agency, and they wrote back and said, ‘We want to make your film.’ They had sent it to Jeremy Irons who had just won an Oscar. He loved the script and he said, ‘I will help you raise money and we’re going to make this movie together.’ I was very lucky that the first thing I made was produced into a full-length film. That film was *The Secret Laughter of Women*,” she says. After *The Secret Laughter of Women*, Oprah Winfrey caught wind of her work and hired her to write an adaptation of Zora Neale Hurston’s classic novel, *Their Eyes Were Watching God* for Harpo Films. “My early years were quite easy. It was harder to move to the next level. That was where I found it difficult,” she admits.

“This was the first story I had ever written. I had sent it to the British Screen which works as a government film agency and they wrote back and said, ‘We want to make your film.’”

Then Misan created her next film, *Belle*. But the inspiration for *Belle* came much earlier in her journey. Misan was attending a party at Scone Palace in Scotland while a student at the University of St. Andrews in Scotland. She was wandering around the house and stumbled upon a secluded bedroom. In a back corridor off of the bedroom, she found herself looking at a face similar to hers. “I had this extraordinary moment where I came face to face with another black person,” she says. “At St. Andrews, I really was the only black person for miles. Seeing this portrait was quite an amazing moment.” The portrait was of two women—a black woman and a white woman. Under the

portrait, read the caption, “the lady lives with Murray.” Misan found this funny. The black woman wasn’t mentioned by name but just as ‘lady,’” she says. “I wondered about the identity of this woman. Who was she?”

Years later, she went back to the palace but the portrait had been moved out of the bedroom and into a more public place. The caption had been changed. It read: “The Lady Elizabeth Murray and Dido, the housekeeper’s daughter.” This didn’t make sense to her. The clothes were too striking and regal to belong to a housekeeper’s daughter. Misan had her story. She got in touch with the family in Scotland and did weeks of research. “The two girls in the portrait were in fact of equal relationship to Lord Mansfield at the time he lived in Scone Palace,” she explains. “His descendants still lived there and that was the beginning of finding Dido’s story and then making the film.”

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When the conversation turned to diversity in film, Misan had an alternative take on what makes it difficult for people of color to break through. “The difficulty—in my opinion—isn’t about racism as much as it is about visibility,” she explains. “As a black person, if I walk into a room as a black person or look at a work of art or anything, I see me and therefore I assume they see themselves and in seeing themselves, perhaps they don’t see me. But if I go in to pitch a project, first of all, I have to pitch that black subjects are interesting before I pitch myself as a writer or the actual story,” she says. “Every time you go in, you go in with this monumental task. Not just pitching the story but pitching of one’s own relevance.”

There is a blindside in the industry that Misan feels needs to be addressed. “I think the reason why black films are made through the lens of a white character, is because

## *Misan Sagay: Telling Stories Through the Colorblind Lens (continued)*

that is the only way they can capture the attention of the person they are pitching,” she says. “I didn’t do that nor am I going to do that. When I was pitching *Belle*, I would come in and say I wanted to make a film about Dido Elizabeth and people in the room would say, ‘Well why would you want to make a film about her instead of Lord Mansfield?’ To pitch relevance that anyone would want to see it is hard when you’re pitching to someone who might not necessarily be the audience you want to engage with,” she says. Her point being, that the industry needs more people that look like the person who is pitching. “Listen to what I have to say because I know my audience,” she says. “I shouldn’t be forced to tell it in such a way that people who are not particularly necessary to the story are brought to the forefront as cream in the coffee. I think we have to be comfortable with straight black coffee when we tell our stories,” she says.

**“I think the reason why black films are made through the lens of a white character, is because that is the only way they can capture the attention of the person they were pitching.”**

For young screenwriters, she advises before approaching any door to “make sure you have done everything that you could possibly do to deserve to go through that door. If it requires study, you study. If it requires hard work, then you work hard. If it requires meeting people, meet them,” she advises. “But once you get to that door, you let nothing stop you. You can then storm those gates because you came prepared and you know you’ll have the right to be there.”

Misan Sagay feels like the doors that once were closed for minorities are being increasingly pried open. “I am working on several new projects including writing a

studio movie,” she says. “The message is coming through that we make better films when the people making them are diverse.”

She’s been researching the history of Islam in Europe. “There were 800 years where Islam was the major religion in Western Europe and in much of our art,” she says. “We came out of the Dark Ages because of the Moors being there.” A movie about the Moors’ influence? That could be a possibility. She’s watching her children grow and spread their wings. “As they get older, you have to learn how to let go and let them fly,” she says. This prompts her to consider the motivations of why she does the work that she does. “Curiosity, that’s what it is. If you remain endlessly curious, you will never be bored. You will always find something to do in your spare time.”

**“The message is coming through that we make better films when the people making them are diverse.”**

MOVIES

## Lillian Lee: Art From a Different Angle



| “Your creative voice is important.”

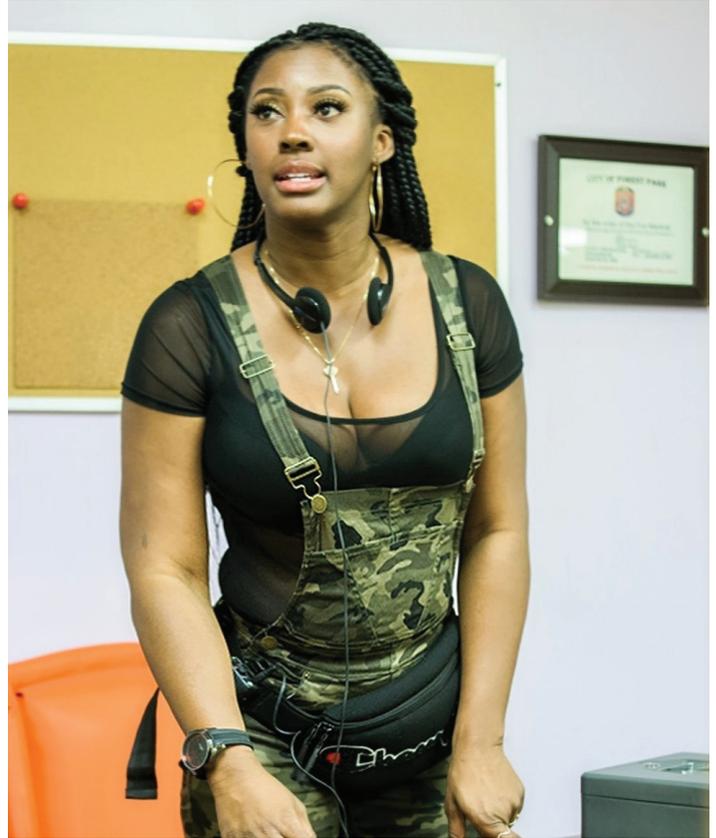
Lillian Lee has the ambition to create movies and TV shows that give a voice to how real people live. She describes herself as a true “Georgia Peach” born and raised in the small town of Swainsboro, GA. Lillian believes she is a very detail oriented person. When it comes to developing production, she is engaged in all aspects of the process. She expects the best from everyone on her team. “I have the ability to bring the best out of everyone on set. It is important to be a great leader and team player,” she explains.

## Lillian Lee: Art From a Different Angle (continued)



Her upcoming TV show, *Sweethearts*, flips the conventions of the strip club setting on its head. “It’s about four women from different walks of life that create a bond while working in a strip club. A scandal happens that turns their lives upside down. It’s sexy, sensual and scandalous,” she says. “You won’t be able to get enough of this show.” The show will also involve “pole dance therapy.” The idea is that the strip club is a place for men and women to tell their most pressing problems. Currently, Lillian is working hard preparing to pitch the show to major film and TV networks.

She’s focused and optimistic about her future as a director. “In the meantime, I’m just keeping my focus and attention on building the success of *Sweethearts*,” Lillian says. With Atlanta, Georgia being a hub for innovation in modern hip hop, *Sweethearts* has the potential to impact the culture. “My goal and focus is to help empower and encourage women from all places and circumstances through visual storytelling.”



“My goal and focus is to help empower and encourage women from all places and circumstances through visual storytelling.”

To learn more about Lillian Lee, follow her on Facebook [@Lillian Lee](#).

MOVIES

## Queon “Q” Martin: Artist, Activist, Architect



“Do not underestimate the determination of a quiet man.”

Queon Martin is a creative genius. “Q,” and as his partners and co-workers refer to him, “Q” is currently working on the company’s new digital streaming network, [SoulVision.TV](#). As Executive Vice President of [Soulidify Productions](#), no day is ever a dull one. There are always new products and ideas popping out of the brilliant minds of the Soulidify team. This isn’t his first time working with a group of innovators. Q was part of the team (lead by [Stacy Spikes](#)) who created the world’s first theatrical subscription company, MoviePass. As a member of Generation X, Q has a knack for resourcefulness and flexibility. These are both great traits for a booming production company with a million moving pieces.

## Queon “Q” Martin: Artist, Activist, Architect (continued)



Style inspired by the coronation of an Oba King. The Benin culture of West Africa was at its apex of power and global influence in the 14th and 15th centuries. Photo by Na'eem Douglas.

Along with being the Executive Vice President of Soulidify, Q is also CEO of [Body Snatchers Productions \(BSP\)](#). BSP is a developmental brand for young filmmakers and performers whose material falls outside of the Soulidify brand. The idea is to give emerging artists with cutting-edge media a supportive and guiding voice. “I love to work with young creators who are passionate about what they do. I’m always a fan first. We really want to cultivate the talents of the next generation in a positive way.” Q says.



Queon “Q” Martin with Elias Hightower

“I understudied for Martin Scorsese on his film *Bringing Out The Dead* and Joel Schumacher for *Flawless*. I find myself using what I learned from those experiences now more than ever.”

If you go back and look at Monica’s first video, “Don’t Take It Personal (Just One Of Dem Days),” you will spot a young Queon Martin in a metallic silver puffer jacket. He also appeared in the films, *Substitute 2* and *Mixing Nia*. But in front of the camera is not where Q says he shines. Q says his calling has always been to work behind the scenes. Outside of Soulidify Productions, Q is the CEO and founder of [Carter Magazine](#). He describes it as a place “where history and hip-hop meet.” Every day on the magazine’s Instagram page, he posts a black and white picture of an important figure in African-American history. In his late teens/early 20s, Q had the opportunity to work under movie-making legends Martin Scorsese and Joel Schumacher. “I understudied for Martin Scorsese on his film *Bringing Out The Dead* and Joel Schumacher for *Flawless*. I find myself using what I learned from those experiences now more than ever,” he says.



Photo by Zane Robinson

## *Queon “Q” Martin: Artist, Activist, Architect (continued)*

### **| His aspirations sound more like a prophecy than a prediction.**

Q believes Soulidify Productions will be a billion-dollar company and will have a huge impact on culture worldwide within the next five years. For a company that has already begun to impact the market of positive, innovative and inspiring content, his aspirations sound more like a prophecy than a prediction.

**View Video at:** [soulvisionmagazine.com/queon-q-martin-artist-activist-architect/](https://soulvisionmagazine.com/queon-q-martin-artist-activist-architect/)

To keep up with Queon “Q” Martin, follow him on IG [@cartermagazine](https://www.instagram.com/cartermagazine). You can learn more about SoulVision.TV at [soulvision.tv/](https://soulvision.tv/), Soulidify Productions at [soulidify.com/](https://soulidify.com/), and Body Snatchers Productions at [bsnatchers.com/](https://bsnatchers.com/).

ART

## Karen Terry: Putting Emotions on Canvas



*Captive Creativity by Karen Terry*

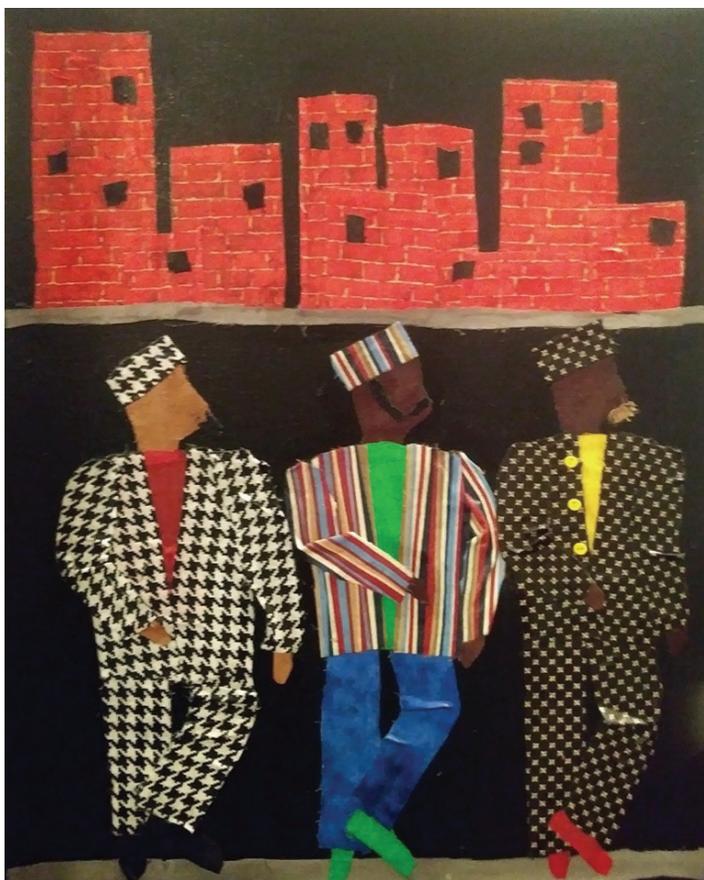
| “Create what you feel.”

Karen Terry has always had the gift of expressing herself through her art. “From a young age, I always had the ability to draw, paint and copy what I see. However it wasn’t until recently that I learned how to express myself through my art, which meant breaking rules,” she says. Karen’s work is inspired by the contrast between the South and the North. “I’m working on a series of pieces to show the contrast and similarities of Southern soul and Northern swag. Both are part of our culture and what makes us unique,” she says.

## Karen Terry: Putting Emotions on Canvas (continued)

“My craft is my life. I cannot imagine not being able to create and express myself through art.”

In her collage artwork, Karen uses fabrics (floral patterns mixed with stripes) to give her work a sense of freedom and choice. Her piece “Captive Creativity” covers Karen’s envy of her cousins who lived in the South where they could enjoy the simple things in life like the green fields and the calm of looking at the rain from the front porch. “Captive Creativity” evokes the times we did not have the freedom to live the way we wanted to as children. The childlike handprints are confined behind wooden bars, wanting to live a life of freedom and joy.



City Walk by Karen Terry

Karen grew up in Jamaica Queens, New York, but she’s been in Virginia for more than 20 years. “I get the best of both worlds,” Karen explains. “My craft is my life. I cannot imagine not being able to create and express myself through art,” she says. Karen is one with her tool of choice: the brush. “My brushes have two sides. One side paints from the eyes to the canvas and the other paints from the heart to the canvas. I also view my craft as freedom from formality.”



Flowing Like the River by Karen Terry

Karen’s biggest goals are to learn more about herself and enjoy the freedom of self-expression to improve her craft. “Growth and more growth is in my plan. We grow by doing and sharing. I would like to extend my work onto larger panels,” Karen says. No interview or write-up can fully explain who Karen Terry is. “The best way to learn who Karen really is, is to look at [her] work.” It’s hard not to imagine Karen saying this without a little bit of a twinkle in her eye. Karen lets the art speak for itself. She’s a part of her art and the art is a part of her.

“I view my craft as freedom from formality.”

## CHEF'S CORNER

# Chef Simon Young



“This classic recipe is a great choice for a weekend meal.”

## Shrimp and Geechie Boy Grits with Smoked Tomato Gravy

**Course:** Lunch

**Cuisine:** Southern

**Prep Time:** 30 minutes

**Cook Time:** 1 hour

**Total Time:** 1 hour and 30 minutes

**Servings:** 4



## Ingredients

### Gravy (yield 1 qt.):

- ¼ pound butter
- ¼ pound yellow onion, chopped
- 2-3 cloves garlic, chopped
- 2 tsp paprika, smoked
- 2 tsp Old Bay
- 1 pinch cayenne pepper
- 1 stem thyme, stripped and minced
- 1 bay leaf
- 1 cup flour
- 1 tbsp. Texas Pete
- 1 tbsp. Worcestershire sauce
- 6 cups blonde chicken stock
- 2 cans diced tomatoes (28 oz. approx.)
- 2 lemons (juice only)
- Salt and pepper to taste

## Preparation

### Proportions per person:

1. ½ pound of shrimp per person, peeled and deveined
2. 2 oz. of tasso ham per person, diced small
3. 1 clove of garlic per person, chopped
4. 2 tbsp. poblano chilies per person, chopped
5. 4 ounces of gravy per person
6. 1 tsp. of butter per person
7. Salt and pepper to taste

### Gravy:

1. Pour the tomatoes, juice and all, in a square cake pan. Cold smoke in the smoker for about 45 minutes. If you don't have a smoker, omit this step.
2. Melt butter in saucepot. Sweat onions, garlic, and thyme.
3. Add spices and cook for 1 minute.
4. Add flour to make roux, cook out for a few minutes.
5. Add stock, hot sauce, Worcestershire, and tomatoes.
6. Simmer for about 30 mins.
7. Add salt and pepper to taste, and lemon juice.
8. Roughly puree with burr mixer, add bay leaf and allow to steep for 10-15 minutes.
9. Label, date, cool, store until ready to use.

## *Chef Simon Young (continued)*

### **Shrimp:**

1. Start by heating a sauté pan large enough to hold everything. Add a little cooking oil to the pan and make sure the surface is hot (oil will be shimmering but not smoking).
2. Add ham and chilies, stir sautéing to add color, add shrimp and continue to sauté for a few minutes.
3. Add sauce and reduce heat to a simmer. Cook until shrimp is done.
4. Add butter and adjust seasoning to taste.
5. Serve over cooked grits.

**Restaurant Information:** *Located on Peachtree Road in the heart of Atlanta's upscale Buckhead neighborhood, [South City Kitchen Buckhead](#) (located at 3350 Peachtree Road, Suite 175 Atlanta, GA 30326) is the third location of the iconic South City Kitchen concept. South City Kitchen Buckhead remains true to the concept's tradition of authentic yet sophisticated southern cuisine and genuine hospitality while offering guests a more contemporary environment within the multi-level, urban space.*

COMMUNITY

# Chineke! Foundation: Influencing the Spectrum of Classical Music



| “Change how they see us.”

Each month we highlight a community program that aligns with the values of SoulVision Magazine. We believe engaging with one’s community is critical to fostering positive change in the world.

For our August issue, we highlight the Chineke! Foundation. The Chineke! Foundation was started by the talented and graceful Chi-chi Nwanoku, OBE. Chineke! was created in 2015 to “provide career opportunities to young Black and Minority Ethnic (BME) classical musicians in the UK and Europe.” The word “chineke” means wonderful (great creator/God) in Igbo. It is a place for youth of color to succeed and explore their musical ambitions without feeling as though they don’t belong. Chi-chi has recruited from musical institutions, mostly from the UK and Europe, and a few from the USA, Canada & Africa. The orchestra now has 80-plus members from over 30 nationalities.

The Chineke! Foundation is Europe’s first majority BME orchestra. Chineke!’s members have been visible on an international scale. At the age of 16, cellist Sheku Kanneh-Mason was the first black teenager to win the BBC Young Musician of the Year award. Sheku eventually caught the ears of Prince Harry and Meghan Markle at an event at the Halo Foundation in London. He made such a great impression that they invited him to perform at their royal wedding. A crowning achievement for Chineke! and Sheku alike, the talented cellist is now cemented in history.

## *Chineke! Foundation: Influencing the Spectrum of Classical Music (continued)*

At Chineke! everyone is family and is willing to lend a helping hand. Everyone's voice is heard. At the core of these relationships is a passion for music. Junior musicians work with more senior/professional musicians to evolve their craft and be mentors and teachers to these young artists. Since its inception, Chi-chi has seen the impact of her foundation. The crowds at their concerts are more diverse and made up of people who have been indoctrinated to feel classical music is for them. Now, they've become fans of the classical music genre as a whole. Inclusivity is a hot topic today. The Chineke! Foundation does not emphasize "inclusivity and diversity" for good PR. Chineke! practices what they preach.

### **View videos at:**

<http://soulvisionmagazine.com/chineke-foundation-influencing-the-spectrum-of-classical-music/>

To find out how you can give your support to the Chineke! Foundation, visit their website <https://www.chineke.org/> and follow them on Instagram [@chinekeorchestra](#) or Facebook [@chinekefoundation](#) and Twitter [@Chineke4Change](#).

## LIVING LEGENDS

# Stevie Wonder



Stevie Wonder is one of the most influential and creative figures in popular music and creative expression. His influence is contemporary and worldwide. He has been sampled by Hip-Hop elites from Tupac to Jay-Z. Stevie has also embraced the newer generation through collaborations with stars like Drake and Ariana Grande. Stevie's magnum opus, *Songs in the Key of Life* has influenced everyone from legends like Elton John and Prince to modern artists like Kanye West. That album continues to be a crowning achievement in popular music. The album's legacy is cemented in the National Recording Registry of the Library of Congress. In addition to his musical accomplishments, Stevie Wonder has been a serial philanthropist and activist. From AIDS to climate change to racism, Stevie has spoken out about the biggest issues of our lifetime. He has always reminded us to think about future generations and the impact our actions will have on their lives. In a London concert earlier this month, Stevie Wonder shared with the world

that he will be having a kidney transplant at the end of September. He assured us all everything will be ok. Thank you, Stevie, for fighting the good fight and being the soundtrack to our lives. Your legacy will be with us forever.



“It’s all good . . . .”  
 –Stevie Wonder