



**The W. E. B. Du Bois Institute  
for African and African American Research**



*Understanding our history,  
as Americans and as African Americans,  
is essential to re-imagining the future of our society.  
How black people endured and thrived,  
how they created a most compelling culture that  
is uniquely American,  
how they helped write the story,  
both figuratively and literally, of this great country,  
is one of the most stirring sagas of the modern era.*

**Henry Louis Gates, Jr.**

*Director, The W. E. B. Du Bois Institute for African and African American Research*



**The W. E. B. Du Bois Institute  
for African and African American Research**

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## About the Institute

The W. E. B. Du Bois Institute is the nation's oldest research center dedicated to the study of the history, culture, and social institutions of Africans and African Americans. Named after the first African American to receive a Ph.D. from Harvard University, William Edward Burghardt Du Bois (1895), the Institute was established in May 1975 to create fellowships that would "facilitate the writing of doctoral dissertations in areas related to Afro-American Studies." Today, the Institute awards fifteen fellowships annually to scholars at various stages in their careers in the fields of African and African American Studies, broadly defined to cover the expanse of the African Diaspora. The Du Bois Institute's research projects and visiting fellows form the vital nucleus around which revolve a stimulating array of lecture series, art exhibitions, readings, conferences, and archival and publication projects.

## Institute's Supporters

Realizing our dream of a permanent home in Harvard Square for the Du Bois Institute would not have been possible without the encouragement and support of former presidents Derek Bok, Neil L. Rudenstine, and Lawrence H. Summers; Provost Steven E. Hyman; Former Deans of the Faculty of Arts and Sciences Henry Rosovsky, Jeremy Knowles, and William C. Kirby; Dean of the Faculty of Arts and Sciences Michael D. Smith; Associate Dean for Faculty Development Laura Gordon Fisher; Former Divisional Dean for Social Sciences David Cutler; and Assistant Dean for Academic Affairs Rebecca E. F. Wassarman.

**Henry Louis Gates, Jr.,**

*Director, The W. E. B. Du Bois Institute  
for African and African American Research*

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# Letter from the Director



Photo: Joe Sinnott

Since its founding in 1975, the mission of the W. E. B. Du Bois Institute for African and African American Research has been built upon a foundation created by the Harvard-trained historians W. E. B. Du Bois (Ph.D. 1895), Carter G. Woodson (Ph.D. 1912), and Nathan I. Huggins (Ph.D. 1962). The Du Bois Institute embodies their commitment to excellence, and it has become the nation's top research center dedicated to the study of the history, culture, and social institutions of Africans and African Americans. Because of the steadfast support of so many friends and colleagues, the Institute has moved into a new 10,000 square foot space in the heart of Harvard Square.

The Institute consists of three floors housing African and African American art and artifacts, the John Hope Franklin Collection of Africana and African Americana, the Hutchins Family Library, the Hutchins Family Seminar Room, the Celia and Henry McGee, III, Black Film Poster Collection, as well as the Neil L. and Angelica Zander Rudenstine Gallery, which regularly houses special exhibitions by leading artists such as Maria

Magdalena Campos-Pons, Paul Stopforth, Isaac Julien, and Carrie Mae Weems.

It has long been my desire to see a vibrant center of scholarship and research on Harvard's campus and our new space marks the first time all of our research projects, fellows and staff can capitalize on the unique intellectual possibilities for collaboration that one physical space provides. The Institute's new home is one of Harvard's greatest achievements – it is a remarkably beautiful visual testimony to the work to which so many scholars and supporters have dedicated their lives.

The Institute's staff, fellows, faculty and project directors continue to expand the discipline of African and African American research with the completion of such projects as the comprehensive eight-volume African American National Biography published by Oxford University Press in 2008; the ongoing digitization by the Andrew W. Mellon Foundation of the Image of the Black in Western Art Photo Archive, which boasts 30,000 photographs of persons of African descent; and the airing of the sequel to the PBS series "African American Lives."

The breadth and depth of our work at the Institute simply could not be achieved without the support of the Harvard administration, faculty, students, and our National Advisory Board, and for that I am deeply grateful.

As we embark on the new academic year, we will be saying farewell to Dell Hamilton, at least in her role as Assistant Director of the Institute. Dell joined the staff in August, 2003, as our Events and Publications Manager, as an Administrative Fellow. Dell quickly established herself as an energetic and innovative member of our administrative team, indispensable to achieving the growth that we envisioned then for the Institute. Her long hours, her total devotion to the mission of the Institute, her kind and generous demeanor, and her intellectual range and depth made her the ideal Assistant Director of the Institute, a position

she assumed in August, 2007. Now, she has decided to pursue graduate work in the arts. We shall miss her enormously. But I am pleased to say that Dell will continue to work for the Institute on a part-time basis, helping to coordinate our public seminars, panel discussions, and lecture series. We know that Dell will be just as successful in her studies in art school as she has been with us at Harvard. Our debt to her for the Institute's remarkable growth over the past five years will be difficult to repay.

Vera Grant, our Fellows Officer, has agreed to succeed Dell as the Institute's new Assistant Director. She is completing her Ph.D. thesis in Modern European History on Transnational Race in the U.S. Occupation Zone in Germany, 1918–1923. Vera joined us from Stanford, where she was the Associate Director of the Program in African and African American Studies, and in her year with us, she has already demonstrated superior leadership skills and great generosity of spirit. We all eagerly anticipate her assuming the duties of the Assistant Director of the Institute.

We are also welcoming, warmly, the return to Harvard from Stanford of The Hiphop Archive, conceived by Professor Marcyliena Morgan when she was an Associate Professor in the Department of African American Studies, then relocated to Stanford when Professor Morgan accepted a position there. I am so very pleased that The Hiphop Archive – the world's first research and archive center devoted to what is, arguably, the most important cultural phenomenon in the past three decades – will be housed in a remarkably beautiful and functional space on the second floor of the Institute, adjacent to the Hutchins Family Library and the Hutchins Family Seminar Room. We plan to host the opening of the Hiphop Archive early in the fall semester. In addition to being an important academic addition to the Harvard community, the newly renovated space within the Institute is an architectural marvel. Welcome home, Marcy!

I would like to thank Glenn Hutchins for his superb leadership of the Institute's National Advisory Board, and for each of its members for their generosity and support.

During my sabbatical in the second semester of the academic year, Evelyn Brooks Higginbotham generously agreed to serve as the Institute's Acting Director. She did so with aplomb and grace and elegance, and the staff and I are deeply appreciative to her for all that she did to make the academic year so very successful. I have asked her to write an account of her activities and impressions of her semester at the Institute, and it follows on the next page of this Annual Report.

**Henry Louis Gates, Jr.**

*Director, The W. E. B. Du Bois Institute  
for African and African American Research  
Alphonse Fletcher University Professor*

# Reflections of the Acting-Director

As the Acting-Director of the W. E. B. Du Bois Institute during the Spring semester 2008, I came to appreciate more than ever its important multifaceted character. The Du Bois Institute is a place bustling with activities that enrich the educational and cultural mission of Harvard University. With Henry Louis Gates, Jr., on sabbatical in Palo Alto, California, I was able to witness firsthand such diverse activities as the W. E. B. Du Bois Fellows Program, the weekly Du Bois Colloquium, the endowed lecture series, a Boston program for minority pre-college youth, two major art exhibits, the renovation for the installation of the Hiphop Archive, and numerous ongoing research projects (for example, that of sociologist William Julius Wilson and the project of economist Roland Fryer). And I worked with an incredibly talented group of people – the Du Bois Institute staff. In every capacity, they are committed to bringing exceptional programs and services to Harvard, the larger scholarly world, the black community, and broader public. I have also been impressed with the important partnering that occurs between Du Bois and other groups. The rich array of programs offered this year was made possible through the generous support of the Du Bois Institute in cooperation with other schools and departments in the university as well as other outside funding. As I reflect upon the Institute's many aspects and events, I would like to share my thoughts on a few that were particularly fascinating to me.

I found it very rewarding to get to know the various W. E. B. Du Bois fellows and their work. I learned a great deal from hearing their formal presentations at the Wednesday colloquium. I was also pleased to be able to participate in the selection of the upcoming group of W. E. B. Du Bois fellows. The academic year 2008–09 promises to have an interesting array of research projects by senior and junior scholars, a doctoral candidate completing her dissertation, and a filmmaker.

Nothing could have been more exciting for me

than watching the renovation of the Hiphop Archive. This is an amazing configuration of office space, archival-research capacity, and museum-like representation of posters and even a simulated dance floor. Indeed the Hiphop Archive under the direction of Professor Marcyliena Morgan has returned to Harvard in grand style. We are, in a word, thrilled.

It was always a pleasure to introduce the speakers of the Institute's different named lecture series and to listen to their three-day talk: on April 22–24, the McMillan-Stewart Lecture was given by Tulane professor Jean Godefroy-Bidima on "Nature and Politics in Africa: Some Environmental Considerations." The Nathan I. Huggins Lecture was given by the sociologist and demographer Richard Alba of the University at Albany, SUNY. This marked the first year that someone outside the discipline of History had given the Huggins Lecture. Alba's topic, "Blurring the Color Line: Possibilities for Ethno-Racial Change in Early 21st Century America" addressed issues of social transformation in the United States, particularly ethnic and racial changes underway and their effect on the job market in the decades ahead. Few of us in the audience will forget Alba's discussion of what he termed the "Obama factor."

Probably the greatest highlights for me were the conferences that the Du Bois Institute helped to sponsor in partnership with other campus and outside organizations. Since I made introductions on behalf of the Institute, I attended these conferences, receiving in return a broad education (the conferences truly captured the diasporic nature of the black experience) and also a deeper appreciation of the crucial role of the Du Bois Institute in speaking to many different constituencies. For example, in March I went to the Ifa Oracle Conference, convened by Professor Jacob Olupona, Chair of the Committee on African Studies at Harvard. The conference was a global event, attracting persons from Harvard, the Yoruba community in

Massachusetts, and Nigerian dignitaries, including the Ooni of Ife. In March the Du Bois Institute also featured the artist Suesan Stovall. She lectured and sang. The work of this talented young artist was exhibited for several months at the Institute.

April was by far my busiest month. The Du Bois Institute co-sponsored “The Practice and Performance of Cultural Creativity in the Ethiopian and American Diaspora,” which was convened by Professor Kay Shelmay. Like the Ifa conference, the Ethiopian conference attracted many people from outside Harvard, especially those from Boston’s Ethiopian community. Its focus was on artistic, musical, and religious practices in Ethiopia and America. Moving next to Russia with love, the Du Bois Institute co-sponsored a conference on Alexander Pushkin, this great man and writer of African descent. The final April conference that I attended was the Du Bois Institute’s co-sponsored event on the hit HBO television series, “The Wire.” The television show (now no longer produced) features youth life in inner-city Baltimore, and the conference attracted such huge audience of fans. Indeed so many people stood in line on John F. Kennedy Boulevard in front of the Kennedy School that unfortunately many had to be finally turned away for lack of available seating. I first heard about the show through my colleague William Julius Wilson, an avid fan who praises its weekly features as primetime sociology lessons. The instructive nature of the show was certainly apparent at the conference, which brought together the show’s producer David Simon and co-panelists – sociologist Sudhir A. Venkatesh at Columbia University, community leader Geoffrey Canada, head of the Children’s Zone in Harlem, and police officer Nora Baston of the Boston Police Department. Each speaker brought a different perspective to understanding the troubled conditions of urban streets – youth violence, drug culture, and failing educational systems. As provocative as the panel was, I found

equally fascinating the discussion at the dinner co-hosted by the Du Bois Institute. It was at this event that Harvard professors had a chance to speak with Simon and to discuss the educational uses and pedagogical possibilities of his program.

Now that my six months at the helm of the Du Bois Institute is over, I welcome back Henry Louis Gates, Jr. and thank him for his many years of leadership. Skip’s boundless energy and grand vision have made possible the sophisticated programming that the Du Bois Institute offers. Because of him and certainly the financial generosity of others, the Institute is a spacious marvel to behold – both aesthetically and functionally designed to maximize its intellectual and educational mission. I look forward to the events of the upcoming year.

**Evelyn Brooks Higginbotham**

*Victor S. Thomas Professor of History and of African and African American Studies*

SPECIAL EVENT : A PANEL DISCUSSION

# HBO's *The Wire*: Racial Inequality and Urban Reality



David Simon shares his experience of "The Wire."



Professor Lani Guinier participates from the audience.

## Cambridge, Massachusetts

April 4, 2008

JFK Institute of Politics

### Co-sponsors

HBO

Department of African and African American Studies,  
Harvard University

The Rappaport Institute, Harvard University

Program in Criminal Justice Policy and Management,  
Harvard University

Wiener Center for Social Policy, Harvard University

### Moderator

William Julius Wilson, Lewis F. and Linda L. Geyser  
University Professor, Harvard University

### Panelists

David Simon, Creator, "The Wire"

Nora L. Baston, Deputy Superintendent, Boston Police

Sudhir Venkatesh, Professor, Columbia University

Geoffrey Canada, President, Harlem Children's Zone



The audience views excerpts from HBO's "The Wire."



Panelists give their views on creating and viewing "The Wire."



Panel discussion of representations of "Racial Inequality and Urban Reality" on "The Wire."



William Julius Wilson discusses "The Wire's" impact on media landscape.

SPECIAL EVENT : A PANEL DISCUSSION

## The New Face of AIDS: Our Mothers, Our Sisters, Our Daughters

**Old Whaling Church**

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**Edgartown, Martha's Vineyard**

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**August 24, 2007**

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**Co-sponsor**

HBO

**Moderator**

**Charlayne Hunter-Gault**

**Panelists**

**Dr. Helene Gayle**, *President/CEO, CARE*

**Professor Helen Rees**, *Witwatersrand University*  
(South Africa)

**Dazon Diallo**, *Founder, SisterLove*



Dazon Diallo, *Founder, SisterLove*



An enthusiastic crowd lines up patiently before the start of the evening.

Photo: Mark Alan Lovell



Charlayne Hunter-Gault



From left: Geeta Gupta, Helene Gayle, Dazon Diallo, Henry Louis Gates, Jr., Charlayne Hunter-Gault, and Aresé Carrington

# Fellows Program



**2007–08 Du Bois Institute Fellows**  
*front row, from left:* Gertrude M. James González de Allen, Barbara Rodriguez, Henry Louis Gates, Jr. (Director), Glenda R. Carpio, Dell Hamilton  
*middle row:* Joanne Seo, Karla Holloway, Carla Kaplan, David Olugbenga Ógúngbílé, Sharon Harley, Paul Kaplan  
*back row:* Allyson Nadia Field, Linda Heywood, Mia L. (Amanda) Bagneris, Hudita Nura Mustafa, Mathias Bös, Charlotte Szilágyi



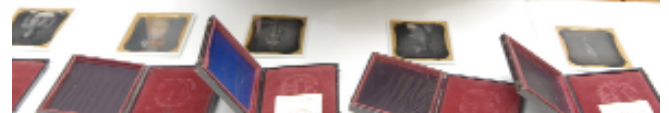
**2007–08 Du Bois Institute Fellows**  
*front row, from left:* Samuel Raditlhalo, Sharon Harley, Evelyn Higginbotham (Acting Director, Spring 2008), Linda Heywood, Carla Kaplan  
*middle row:* Mia L. (Amanda) Bagneris, Kimberly McClain DaCosta, Karla Holloway, David Olugbenga Ógúngbílé, Charlotte Szilágyi  
*back row:* Allison Blakely, John Thornton, Paul Kaplan, Hudita Nura Mustafa

The Fellows Program is the oldest of the Institute’s activities and its up to twenty annual visiting scholars reflect the interdisciplinary breadth of African and African American Studies. The Institute has appointed Fellows since its founding in 1975 and supports research at both the pre-doctoral and postdoctoral levels.

Du Bois Fellows are truly international, including scholars from Africa, Asia, Europe, and Latin America. The Institute’s Mandela Fellows Program is sponsored by the Andrew W. Mellon Foundation in collaboration with the University of Cape Town. With more than 300 alumni, many former fellows are now major figures in the field, including: Evelyn Brooks Higginbotham (Harvard University), Brent Edwards (Columbia University), George Frederickson (Stanford University), Gloria Wade Gayles (Spelman College), Nell Irvin Painter (Princeton University), Arnold Rampersad (Stanford University), Claude Steele (Stanford University), and Cornel West (Princeton University).



Fellows examine the Zealy/Aggasiz daguerreotypes in the Weissman Center arranged by the Peabody Museum.



Barbara Rodriguez takes a close look . . .

# The Du Bois Colloquium

The weekly Du Bois Colloquium offers a forum for Harvard faculty and Institute Fellows to present their work in progress. Previous speakers include: Wole Soyinka, Ira Berlin, Orlando Patterson, Claude Steele, Jamaica Kincaid, Hazel V. Carby, and Zadie Smith. Colloquia take place every Wednesday during the academic year, noon–1:30 pm, in the Thompson Room, at the Barker Center for the Humanities.

## 2007–08 Colloquium Speakers

### **Mia L. (Amanda) Bagneris\***

Doctoral Candidate in the Department of African and African American Studies, Harvard University  
“Coloring the Caribbean: Agostino Brunias and the Painting of Race in the Eighteenth-Century British West Indies”

### **Allison Blakely\***

Professor of European and Comparative History, Boston University  
“Afro-Europe: A Neglected Dimension of the New Immigration”

### **Mathias Bös\***

Professor of Applied Sociology, Phillips University of Marburg  
“Race and Ethnicity – The History of Two Concepts in American Sociology”

### **Glenda R. Carpio\***

Associate Professor of African and African American Studies and of English and American Literature and Language, Harvard University  
“Ambivalent Alliances: Black and Latino/a Narrative in the Americas”

### **Kimberly McClain DaCosta\***

Associate Professor of African and African American Studies and of Social Studies, Harvard University  
“Black Magic: African American Advertising, Symbolic Boundaries and the Making of Inequality”

### **Gertrude M. James González de Allen\***

Assistant Professor of Philosophy, Spelman College  
“Sediments and Interceptions: Reflections on Encounter and the Development of Transnational Identities in the U.S. Virgin Islands”

### **Allyson Nadia Field\***

Doctoral Candidate, Department of Comparative Literature, Harvard University  
“Filming Back and Black: Strategies of African American Political Modernism”

### **Sharon Harley\***

Chair and Associate Professor of African American Studies, University of Maryland  
“Dignity and Damnation: Black Women Negotiating Freedom and Patriarchy in the Post-Emancipation United States”

### **Paget Henry**

Professor of Sociology and Africana Studies, Brown University  
“Du Bois and the Classical Sociological Tradition”

### **Linda Heywood\***

Professor of History and of African American Studies, Boston University  
“Uncovering Memory, Constructing Histories: The King of Kongo and Queen Njinga in Brazil”

### **Karla Holloway\***

Professor of English and of Law, Duke University  
“Privacy Matters: Forensics, Pharmaceuticals and ‘Who’s Your Daddy?’ – Public DNA”

# Du Bois Colloquium

## **Francis Abiola Irele**

Visiting Professor of African and African American Studies  
and of Romance Languages and Literatures,  
Harvard University

“Response to the Two Day International Symposium:  
F. Abiole Irele Celebration: Africa in the World,  
the World in Africa”

## **Gene Jarrett**

Associate Professor of English, Boston University  
“The Conventional Blindness of the Caucasian Eye:  
Harlem Renaissance and the Problem of Henry  
Ossawa Tanner”

## **Carla Kaplan\***

Davis Distinguished Professor of American Literature,  
Northeastern University  
“Miss Anne in Harlem: The White Women of the  
Black Renaissance”

## **Paul Kaplan\***

Professor of Art History, Purchase College  
“Black Africans in Venetian Art and Society,  
1490–1590”

## **Gretchen Long\***

Assistant Professor of History, Williams College  
“Doctoring Freedom: The Politics of African American  
Medical Care, 1840–1910”

## **Maxim Matusevich\***

Independent Scholar  
McMillan-Stewart Fellow, Du Bois Institute  
“Practicing Beauty: Gender, Urbanism and  
Cultural Creativity in Contemporary Dakar”

## **David Olugbenga Ógúngbilé\***

Senior Lecturer in Comparative Religion and African  
Religions, Obafemi Awolowo University  
“Divine Manifestation and Human Creativity:  
Cultural Hermeneutics of Myth, Ritual and Identity  
Among the Osogbo-Yoruba People”

## **Samuel Radithalo**

Senior Lecturer, Department of English and Literature,  
University of Cape Town  
Mandela Fellow, Du Bois Institute  
“Unsung Hero: The Life of Hamilton Mshado Naki”

## **Barbara Rodriguez\***

Independent Scholar  
“‘Portrayed in Blood’: Innocents, Violence, and the  
Legacy of Nat Turner’s Revolt”

## **Joanne Seo\***

Assistant Professor, Department of Classics and  
Program in Comparative Literature, University  
of Michigan  
“The Complete Works of Juan Latino, the First Black  
Poet, Translated and Edited with Literary and  
Historical Notes”

## **Charlotte Szilágyi\***

Doctoral Candidate in Comparative Literature,  
Harvard University  
“FRAMED! The ‘Other’ Subject in Jewish-American,  
African American, and German Fiction and the Narrative  
War for Direct Discourse”

## **John Thornton and Linda Heywood\***

Professors of History, Boston University  
“Central Africans, Atlantic Creoles, and the Foundation  
of the Americas, 1585–1660”

\* **Sheila Biddle Ford Foundation Fellow**, Du Bois Institute, 2007–08

## Neil L. and Angelica Zander Rudenstine Gallery – Exhibitions



Interior of the Rudenstine Gallery

As the only exhibition space at Harvard devoted to works by and about people of African descent, the Du Bois Institute's Rudenstine Gallery is a welcome addition to the campus.

Named in honor of former Harvard President Neil L. Rudenstine and art historian Angelica Zander Rudenstine, in recognition of their contributions to African and African American Studies and to the arts, the gallery hosts rotating exhibitions and accompanying artist talks. Its curatorial mission is to support both historical and contemporary practices in the visual arts.

# Neil L. and Angelica Zander Rudenstine Gallery – Exhibitions



Installation view of the exhibition, *Bojeo: Traces in a Fragmented History*

Photo courtesy of the artist

**Maria Magdalena Campos-Pons**  
*Bojeo: Traces in a Fragmented History*

Bojeo, signifying “navigating through a territory” in Spanish, was an exhibition of mixed media, featuring photographs, early-printmaking photogravure, and video. Campos-Pons says of her work “the art of the African Diaspora is an act of searching our own histories, our self-identity, in the New World.”

**right: Paul Stopforth**  
*Being Here and Not There: Fragments and Reliquaries from Robben Island*

The mixed-media installation, *Being Here and Not There: Fragments and Reliquaries from Robben Island*, by South African artist Paul Stopforth presented mundane objects as sacred. Created while he was a visiting scholar at Robben Island, Stopforth had this to say about the exhibition: “Like fragments of the true cross, they are at once insignificant and holy, discards as well as witnesses to the ongoing, shifting nature of our lives and our histories.”



*Primer* 2005, Mixed media on wood panel, 24 x 25,5 inches

Photo courtesy of the artist

**Isaac Julien and Sunil Gupta**

*Looking for Langston: Images*  
by Isaac Julien and Sunil Gupta

The photographs that comprised the exhibition, *Looking for Langston: Images* by Isaac Julien and Sunil Gupta, were taken by filmmaker Isaac Julien and cinematographer Sunil Gupta, during the filming of Julien's groundbreaking film of the same name. *Looking for Langston* is a metaphoric reflection on African American poet Langston Hughes and is a non-linear narrative that includes footage of 1920's Harlem and unflinchingly explores his life as a gay man.



*Looking for Langston: Images* by Isaac Julien and Sunil Gupta 1989, Silver gelatin print, 20 x 24 inches

Photo: Isaac Julien and Sunil Gupta

# . . . glimpses of the scared and chillin' art of Suesan Stovall

by Jeffrey McNary

New England is hardly known for an absence of culture or a failure to appreciate the arts. In fact, Cambridge, Massachusetts can legitimately be tagged as the epicenter, the cradle of the tension and brawls between the cultural melieus of tradition and modernity. Sparks fly from these collisions and engagements on a daily, if not hourly schedule.

The work of Suesan Stovall, now on exhibit in the Neil and Angelica Rudenstine Gallery of the W. E. B. DuBois Institute for African and African American Research at Harvard University is an example of such an encounter. For in this citadel, Ms. Stovall has fronted and framed her song and stories, and in the house that Henry Louis "Skip" Gates built, her images, both stinging and sacred, float in the ether as if she's held a backstage pass to the African American experience. They are neither burdened nor ponderous, yet insisting of place somewhere, talisman like, and in all American households.

The installation, titled, *'Journey of My Soul, Come Along for the Ride'*, is a sweeping recount of historical attitudes, and is consistent with Ms. Stovall's interest in assemblage as a medium, and her passionate belief and life journey to discover and develop things not always rolled out as the obvious.

While studying theatre in London, the "complete artist", an operative in both the visual and performance genres, wandered through markets filled with old wooden chests and box and text and daguerreotype. There is knowledge, and wisdom, and magic in such places. There are tales, and legend, and mythical things. And Suesan Stovall became awed and nudged to create from legacy tossed asides. This, she does with caresses and curses.

Altar, a multi-piece phenomena, at the entrance to the exhibit, strands the memory and imagination of both viewer and artist with materials used with delicacy and color scheme. While the introductory wall mounted work begins with an aged photograph of what appears to be a black woman outside of a log cabin with several children, all lined up accord-

ing to size. An orange pinwheel design stands sun-like above and to their right. The centerpiece presents seven candles arching along the floor thinly shrouding bowls of beans, and burnished gold and red rose petals, and gain; oils and ointments line the space behind the makeshift offering like with statuettes, and small bottles labeled 'jinx remover' and other similar titles. Feathers, and an animal jaw-bone activate the piece, along with flowers and more small bottles. The final section presents a cerulean blue background with a silver metallic angel figure with lettering inviting the viewer to knock on "heaven's door."

Ms. Stovall says the work is, ". . . an homage to the Great Spirit, the ancestors and the creative forces in the universe. The objects in and around it, some coming all the way from Africa, are offerings to the powers that be. Offerings in request of divine protection, guidance, and prayers for abundant life. Not bound by the confines of religion, societal rules and dogma. Just a place to take in some magic and enjoy the feeling."

Both *Coon Song* and *Nigger Blues*, teachable moments, engage in a visual dialogue. Ms. Stovall refers to the pieces as, "explorations of minstrelsy." There is no amnesia here. No lessons layered in abstract. Both present a close-up reminder of violation. Pulsing blacks and reds weep from *Coon Song*, and the beige and tans of *Nigger Blues* interlock lynching and Uncle Remus on a background of sky blue. Here the artist refuses to take an easy way out. Being of mixed race, Suesan Stovall was, "both deeply disturbed and fascinated by the popularity of an art form that so blatantly degraded African American people", she said. "I also found it disturbing that white people in black face singing "darky songs" was accepted by both black and white people as a form of entertainment."

Deeper into the exhibition we hit an imaginative habeas corpus in *Political Correctness*, a composition which came to be as Ms. Stovall was working



Suesan Stovall discusses her work at a reception in the Du Bois Institute's Rudenstine Gallery

with her collection of antique stereoviews. Here, the black and whites roll in aboard the tans which outline, if not dominate the show. "I had two cards, printed different years, with the same image of a typical African market scene, with scenic views of people selling their wares and vegetables, etc. On the back of the first printing was a written description of the scene. The Africans were described as not being far removed from the savagery of cannibalism. Their clothes were described as scanty and far from clean." Continuing, "The other card, printed at a later date, had a much more dignified description of the Africans selling their lovely wares with their colorful native garb and exotic selves. I wanted to depict how someone was obviously enlightened from the first printing to the last, and that the negative wording was not "P.C.".

In these days of war on two, or maybe more fronts, and political campaign fatigue grown chronic, this compilation covers territory too often overlooked and rattles an all too often frozen attention span. Suesan Stovall's use of earth shades and natural material connects, does not blink, and as some aged and classic reworked leather bound volume, screams and whispers to the sinner and righteous alike. The exhibition, of thirty-seven

pieces, suggests one think, and look, and hang on sans expectation. The art does not showoff, and she will surely have a busy year ahead.

Born and raised in New York City, Ms. Stovall, daughter of legendary Peabody and Emmy award winning journalist and correspondent Charlayne Hunter-Gault, attended the High School of Performing Arts, graduating with honors. She attended Sarah Lawrence College. Her vocal performances have found her working with a host of bands and performing around the world on soundtracks, music videos, theatre and film. Her work has been shown in several galleries, including the Schomburg Center for Research in Black Culture in New York City and the Tubman African American Museum, in Macon, Georgia. Ms. Stovall currently divides her time between Los Angeles and the Island of Martha's Vineyard.

The Rudenstine Gallery is the only exhibition space at Harvard University devoted to works by and about people of African descent. Its curatorial mission is to support historical and contemporary practices in the visual arts. Suesan Stovall's current exhibition there, sans et. from what these eyes of mine have seen, clearly does that.

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# The Screen Test: Carrie Mae Weems Up Close

by Cheryl Kaplan



Installation view at the entrance of the Du Bois Institute's Rudenstine Gallery



Installation view of the work of Carrie Mae Weems, at the Du Bois Institute's Rudenstine Gallery

Carrie Mae Weems shows up at the right historic moments, blending with an imperfect past. In her most recent film, *Italian Dreams*, 2006, Weems is both siren and taskmaster, drifting through the halls of Cinecittà in Rome like she owns the place. (Cinecittà opened in 1937 and later was the studio where Fellini shot most of his films from 1950 to 1990.) She is also the perpetual outsider, rifling through history in an attempt to settle the present. Weems has a broad timeline and a specific mission to probe race, gender and power through her photographs, films and installations while organizing history through its re-stagings.

Commenting on the process of using herself in her work, Weems says: “If you look at Cindy Sherman, Lorna Simpson or Laurie Simmons or myself, all of that work is studio based, most is made using themselves while the men, from Jeff Wall and Matthew Barney to Gregory Crewdson do their work outside the house on this huge public stage, using vast resources, using the world as they would like to see it. I find it difficult asking for help. When I did *Kitchen Table* series, I was living in a small town in New England and I wanted to have a black character, a woman acting in a certain way. I was the closest thing to grab, so I grabbed myself. I’ve had training in the theater, using myself. I think

about Woody Allen, but I’m not that good. It’s difficult to be in it, to be behind the camera, write the script, yet I still try to do it all.”<sup>1</sup>

Weems may not have the Hollywood resources to accomplish her work, but it’s also not her goal. This isn’t to say that she isn’t attracted to glamour or the perplexing behavior of the ingénue. The exhibition, *All About Eve*, takes its title both from the 1950 Oscar winning Best Picture starring Bette Davis (Margo Channing) and Anne Baxter (Eve Harrington) and the original Eve, as in the first woman on earth. Weems allows us to roam through serial versions of female identity, from passive model to screen gem, employing an unnamed “Eve” – a female in service as both prop and temptress, who belongs to no one except herself.

As Weems reveals: “*Italian Dreams* is a story of unrequited love. I’m not really Fellini’s issue. He has a deep love/hate relationship with women. He’s beside himself when it comes to looking at women who have control over his sexual and psychological life. Look at how he denigrates women, whether it’s his wife or whores.”<sup>2</sup> While *Italian Dreams* connects to Fellini’s sense of folly and cruelty, there are also dead serious moments where the protagonist rarely looks back in time. Weems adds: “I have the power to introduce the woman

I want to see into history, championing a new place where women can be seen.”<sup>3</sup> Weems has trained her body to switch fluidly between submission and power. The artist admits: “I find this material fascinating as it relates to the role of dance, carnival and theatre in maintaining social privilege.”<sup>4</sup>

Weems is visiting and inspecting. Like Eve Harrington, Weems the protagonist, is also the hopeful understudy, waiting at the sidelines, counting on chance and never letting up. After all, understudy and star are stuck with each other. In 1950, Newsweek magazine critic, Leonard Slater visited Bette Davis on the set of *All About Eve* to ask Miss Davis to explain Eve, to which Miss Davis replied : “She’s the golden girl, the cover girl, the girl next door, the girl on the move. Time’s been very good to Eve, life goes where she goes. She’s been profiled, covered, revealed, recorded as to what she wears and where and when, whom she knows, where she was and when and where she’s going. Eve has insatiable ambition and talent . . . An improbable person with a contempt for humanity, an inability to love or be loved.”<sup>5</sup> Slater responds: “But how can such a woman fool so many?”<sup>6</sup> To which Bette Davis answers: “How does any Eve do it?”<sup>7</sup>

Like Davis, Weems is an insider, slipping inside history as it switches between power and submission.

Cheryl Kaplan is an artist, writer and producer based in New York. Two films Kaplan produced were Official Selections at the Tribeca Film Festival 2006: *Hidden Inside Mountains*, written and directed by Laurie Anderson, and *Mariners & Musicians: Rosanne Cash*. *Hidden* was also an Official Selection at the Locarno; Toronto, Telluride, Prague and Edinburgh Film Festivals as well as Japan’s Expo 2005. *Mariners* is also an Official Selection at the Sydney Film Festival. Kaplan is also a producer of *The Rape of the Sabine*

*Women*, directed by Eve Sussman that debuts in New York in 2007 at the IFC Theater as well as Sussman’s *89 Seconds at Alcazar* that debuted at the Whitney Biennial 2004. Kaplan has written extensively on contemporary photography, including a recent book titled *Th(e) Influencer*, edited by former Interview magazine creative director Marc Balet and Beatrice Dupire which is now part of the permanent collection at MoMA.



Installation view of the work of Carrie Mae Weems, at the Du Bois Institute's Rudenstine Gallery

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<sup>1</sup> Carrie Mae Weems in conversation with Cheryl Kaplan at the American Academy in Rome, Italy, July 2006

<sup>2</sup> Ibid

<sup>3</sup> Ibid

<sup>4</sup> Ibid

<sup>5</sup> Bette Davis in conversation with critic Leonard Slater on the film set of *All About Eve*. The film premiered in October,

1950 by Twentieth Century-Fox. Produced by Darryl F. Zanuck; written for the screen and directed by Joseph L. Mankiewicz. For the trailer see: <http://www.movie-list.net/classics/all-about-eve.mov>

<sup>6</sup> Leonard Slater in conversation with Bette Davis on the film set of *All About Eve*.

<sup>7</sup> Op.Cit.

# A Synergistic Hub of Intellectual Fellowship



Carla Kaplan, Du Bois Fellow, at the Steven Hahn lecture.



Lawrence D. Bobo at the conference: "The Moynihan Report Revisited."



Du Bois holiday reception in December.



Henry Louis Gates with Vincent Brown (Harvard History Department) at the holiday reception in December.



William Julius Wilson



Ken Warren discusses his work with Elizabeth Alexander, Radcliffe Center for Advanced Study (left), and Gretchen Long, Du Bois Fellow (center).

# A Synergistic Hub of Intellectual Fellowship



Evelyn Higginbotham and Henry Louis Gates, Jr., talk at the New-York Historical Society on February 14, 2008, about the creation and publication of the *African American National Biography*.



Henry Louis Gates, Jr., (left) and Evelyn Higginbotham (second from right) with 2008 recipients of the Du Bois Medal: Donald Newhouse, Richard Gilder and Susan Newhouse.



Drew Faust (right), President of Harvard University, during a visit to the W. E. B. Du Bois Institute, with Henry Louis Gates, Jr.



Chinua Achebe, Henry Louis Gates, and Wole Soyinka at the International Conference on the Life and Poetry of Christopher Okigbo, September 20–22, 2007

# The Hiphop Archive

Founded in 2002 at Harvard University, the Hiphop Archive facilitates and encourages the pursuit of knowledge, art, culture and responsible leadership through Hiphop.

The Hiphop Archive returned in January 2008 to its permanent home at the Du Bois Institute where it has been energetically welcomed. The Du Bois Institute underwent physical reconstruction to create a permanent space for the Hiphop Archive on the second floor, and the Hiphop Archive is set to open its doors in Fall 2008.

For 2008–09, the Hiphop Archive has planned programs and initiatives for its inaugural year back at Harvard. The Hiphop Archive will begin a Scholar/Artist-In-Residence program, as well as hosting *I Go To Work! – The Hiphop Working Sessions*. *Hiphop World Order: A Nation of Millions* will be a conference held Spring 2009. Additionally, the Hiphop Archive will be kicking off *Africa/US: End It Now* (The AIDS Mural Project), to educate and draw communities together to put a stop to the AIDS epidemic.

In March 2008, staff and friends of the Hiphop Archive from all over the country gathered at the Du Bois Institute to be oriented with the Hiphop Archive's new home and to share and work on new ideas. Separate groups discussed website renovations, Hiphop and politics, spirituality and religion, and youth and education.

Stay tuned for the launch of the Hiphop Archive this fall! For more information or to learn more, please visit: <http://hiphoparchive.org>.



Entrance to the Hiphop Archive.



Hiphop Veritas



Marcyliena Morgan, Executive Director of the Hiphop Archive, with Tukufo Zuberi, from PBS's *History Detectives*

# Publications



## **Du Bois Review:**

### **Social Science Research on Race**

Editors: Lawrence D. Bobo and  
Michael C. Dawson

Managing Editor: Carmella Schaecher

Now entering its fifth year, the Du Bois Review has already made a name for itself among sociologists, political scientists, historians, and other scholars whose work focuses upon race. The first DBR special issue, *Katrina: Unmasking Race, Poverty, and Politics in the 21st Century* (Volume 3, no. 1), was widely acclaimed. DBR Volume 3, no. 2, includes articles on reparations, interracial marriage, multiracial studies, the importance of the work of W. E. B. Du Bois for the development of twentieth-century social science, and a lively discourse section on the unique situation of Black women, in both society and the academy.



## **Transition: An International Review**

Editors: F. Abiola Irele and Tommie Shelby  
Publishers: Kwame Anthony Appiah,  
Henry Louis Gates, Jr., and Wole Soyinka  
Managing Editor: Laurie Calhoun

*Transition: An International Review* is an award-winning quarterly magazine of politics, culture, and literature, emphasizing writing from and about Africa and the diaspora. *Transition* was founded in Uganda in 1961 by Rajat Neogy, and Wole Soyinka was its second editor-in-chief, followed by Henry D. Finder, and Michael Vasquez. The most recent issue, *Transition 97*, opens with Nobel Prize winner Wole Soyinka's address in Paris at the 50th Anniversary Conference marking the 1st International Congress of Black Writers and Artists on the Darfur crisis. *Transition 98* will include a special section celebrating Ghana's fiftieth anniversary of independence and fiction by Tiphonie Yanique and Patricia Jabbeh Wesley.

# Annual Lecture Series

## W. E. B. Du Bois Lectures

The W. E. B. Du Bois Lectures were established in 1981 with funding from the Ford Foundation. These lectures recognize persons of outstanding achievement who have contributed to the understanding of African American life, history, and culture. Previous speakers have included: Homi Bhabha, Stuart Hall, Judge A. Leon Higginbotham, Glenn C. Loury, Manning Marable, John McWhorter, Sidney Mintz, and Brent Staples. This series is sponsored by the Harvard University Press.

**Kenneth Warren** – November 27–29, 2007  
*What was African American Literature?*



Kenneth Warren

## Nathan I. Huggins Lectures

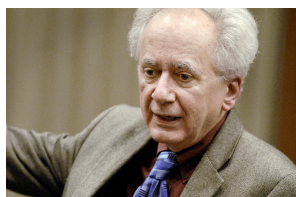
The Nathan I. Huggins Lectures were established by friends and colleagues of Nathan I. Huggins, the distinguished historian and first occupant of the W. E. B. Du Bois Professorship at Harvard University. Professor Huggins served as Chair of the Department of Afro-American Studies and as Director of the Du Bois Institute from 1980 until his untimely death in 1989. The purpose of this series is to bring distinguished scholars to Harvard to deliver a series of lectures focusing on topics related to African American history. The series is sponsored by the Harvard University Press. Previous speakers have included: David Brion Davis, Lani Guinier, Thomas Holt, Robin D. G. Kelley, Gary Nash, Leon F. Litwack, Waldo E. Martin, Gerald Torres, Darlene Clark Hine, Paul Gilroy, and George Fredrickson.

**Steven Hahn** – November 6–8, 2008  
*The Political Worlds of Slavery and Freedom*



Steven Hahn

**Richard Alba** – March 11–13, 2008  
*Blurring the Color Line: Possibilities for Ethno-Racial Change in Early 21st Century America*



Richard Alba

### McMillan-Stewart Lectures

The McMillan-Stewart Lectures were established in 1996 to honor Ms. Genevieve McMillan of Cambridge and her colleague, Ms. Reba Stewart, who died a tragic death while working as a painter in Africa. Ms. McMillan, who has endowed this lecture series as part of the Fellows Program, hopes that the lectures will advance knowledge of the field of African Studies. This series is sponsored by Basic/Civitas Books (Perseus Books Group). Previous speakers have included: Chinua Achebe, Charlayne Hunter-Gault, F. Abiola Irele, Ali Mazrui, Emmanuel Obiechina, Wole Soyinka, Ngõgi wa Thiong'o, and Maryse Conde.

**Jean-Godefroy Bidima** – April 22–24, 2008

*Poetics and Politics of Hermeneutics: Crossings and Becomings in Ethics, Politics, and Aesthetics in Africa*

### Alain LeRoy Locke Lectures

The Alain LeRoy Locke Lectures are named after the godfather of the Harlem Renaissance and the first African American to earn a Ph.D. in Philosophy from Harvard in 1918, Alain LeRoy Locke (1885–1954). These lectures are intended to honor the memory and contributions of this noted Harvard scholar, who became the first and, until 1963, the only African American to be awarded a Rhodes Scholarship. This series is sponsored by Basic/Civitas Books (Perseus Books Group). The series was established to bring a distinguished person to deliver lectures on a topic related to the field of African American culture and history. Previous speakers have included: Dwight Andrews, Manthia Diawara, Gerald Early, Elvis Mitchell, Darryl Pinckney, Melvin Van Peebles, Paule Marshall, Walter Mosley, and Paul Oliver.



Jean-Godefroy Bidima

# Archives, Manuscripts, and Collections

## Image of the Black in Western Art Research Project and Photo Archive

Editor: Karen C. C. Dalton

Curatorial Associate: Sheldon Cheek

Spanning nearly 5,000 years and documenting virtually all forms of media, the Image of the Black in Western Art Research Project and Photo Archive is a comprehensive repository devoted to the systematic investigation of how people of African descent have been perceived and represented in art. Started in 1960 by Jean and Dominique de M n il in reaction to the existence of segregation in the United States, the archive contains photographs of approximately 30,000 works of art, each one of which is extensively documented and categorized by the archive’s staff. For the first thirty years of its existence, the project focused on the production of a prize-winning series of scholarly volumes. Now the project is focused on expanding access to its archives through its partnership with ARTstor, which is generously underwritten by the Andrew W. Mellon Foundation. Through this grant, the project has digitized almost a quarter of its holdings for education, teaching, and scholarly inquiry. To learn more, please visit [www.artstor.org](http://www.artstor.org).

## Chinua Achebe Papers

Manuscripts of Nigerian writer Chinua Achebe’s main publications from *Arrow of God* (1964) to *Anthills of the Savannah* (1987) and of a few later occasional writings down to 1993; with some publishers’ correspondence. For more information, please contact Houghton Library at 617.495.2449.

## Shirley Graham Du Bois Papers

Papers of influential artist and activist Graham Du Bois (1896–1977), the second wife of W. E. B. Du Bois. It includes Graham Du Bois’s personal correspondence, private papers, professional work, and photographs. For more information, please contact Schlesinger Library at 617.495.8647.

## June Jordan Papers

Papers of June Jordan (1936–2002) author of *Kissing God Goodbye*, poet, prolific writer, outspoken activist, professor, and champion of equal rights. The bulk of the papers span 1954–2002 and contain biographical material, personal and professional correspondence, notes, drafts of published readings, recordings (mostly audio) of poetry writings, and photographs. For more information, please contact Schlesinger Library at 617.495.8647.

## Celia and Henry W. McGee III, Black Film Poster Collection

This historically rich poster collection, generously underwritten by Celia (AB ’73) and Henry W. McGee III, (AB ’74, MBA ’79) highlights the African American experience as it has been cinematically captured by such silent films as *The Crimson Skull* and *Black Gold*, blaxploitation cult favorites *Sweet Sweetback’s Baadaasssss Song*, *Shaft*, and *Friday Foster*, as well as popular musicals like *The Wiz* and *Sparkle*. Located at the Du Bois Institute, 617.495.8508.

## Albert Murray Papers

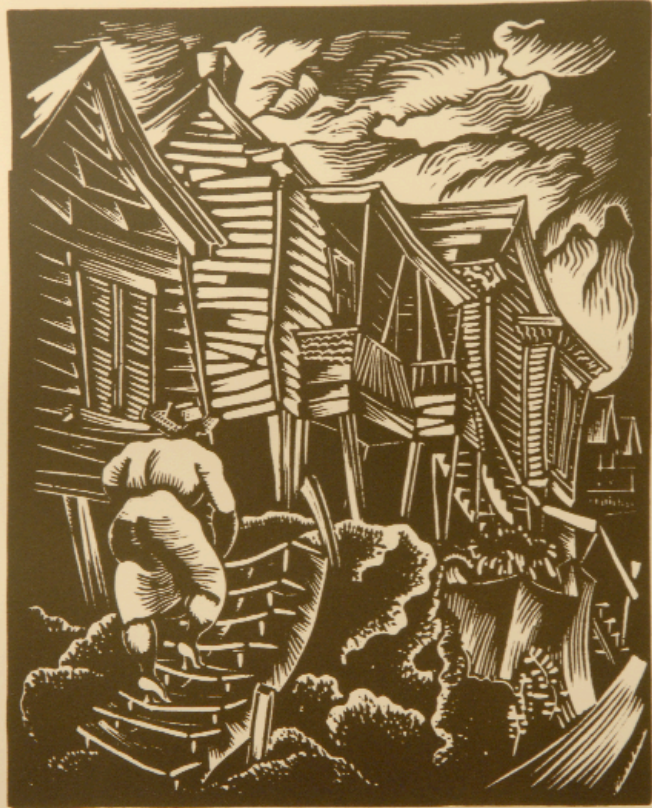
The papers of Albert Murray, noted cultural critic and co-founder of Jazz at Lincoln Center, comprise this collection. Papers include his writings, notes, and his correspondence with Ralph Ellison. Part of this collection was published in 2000 as *Trading Twelves: The Selected Letters of Ralph Ellison and Albert Murray*. For more information, please contact Houghton Library at 617.495.2449.

## Suzan-Lori Parks Papers

The papers of Suzan-Lori Parks (2001 recipient of a MacArthur Foundation “Genius” Award and the 2002 Pulitzer Prize for Drama for her play *Topdog/ Underdog*), include manuscripts of her writings and some correspondence. For more information, please contact Houghton Library at 617.495.2449.



The Hutchins Family Seminar Room



*Coming Home*, 1931-46, Linoleum block print from the Atlanta Portfolio, Reprint edition, 1996, 217/300



*Trusty on a Mule*, 1931-46, Linoleum block print from the Atlanta Portfolio, Reprint edition, 1996, 217/300

# Archives, Manuscripts, and Collections

## Wole Soyinka Papers

Papers of Wole Soyinka, 1986 Nobel Prize Winner for Literature. This collection includes manuscripts, correspondence, records of his human rights activities, as well as “Prison Diary” typescripts (notes penned between the lines of printed books while he was incarcerated) and Union of Writers of the African Peoples materials. For more information, please contact Harvard Theatre Collection, Houghton Library at 617.495.2449.

## John Edgar Wideman Papers

This collection of author John Edgar Wideman’s papers includes manuscripts of his novels, short stories and articles, extensive research files for his memoir, and correspondence. For more information, please contact Houghton Library at 617.495.2449.



A collection of Linoleum block prints by Hale Woodruff (African-American Regionalist/Social Realist painter, 1900–80) installed in the exhibition hall. Gift of William M. Lewis, Jr., AB '78, MBA '82, and Carol Sutton Lewis.

# Research Projects and Outreach

## **African AIDS Initiative International**

Director: Elleni G. West

The African AIDS Initiative International (AAII) is a non-governmental organization dedicated to promoting HIV/AIDS awareness in Africa by scaling up nation-wide HIV/AIDS prevention efforts and improving the lives of persons infected with or affected by HIV/AIDS. To this end, the AAII uses education, outreach, testing, counseling, and support services to control the spread of the disease and foster behavioral change. It also seeks to promote the integration of the growing number of AIDS orphans into their communities, and to reduce the stigma attached to the disease. To find out more about the initiative, please email [ethio@fas.harvard.edu](mailto:ethio@fas.harvard.edu).

## **African American Lives, Genealogy and Genetics Curriculum Project**

Director: Henry Louis Gates, Jr.

This curriculum project is based on the popular four-part PBS series, African American Lives. Hosted by Henry Louis Gates, Jr., it explores American history through the personal stories of highly accomplished African Americans using genealogy and DNA analysis. The documentary features Whoopi Goldberg, Bishop T. D. Jakes, Dr. Mae Jemison, Quincy Jones, Dr. Sara Lawrence-Lightfoot, Chris Tucker, and Oprah Winfrey. This project will equip teachers and students with the tools to discover their own family trees and genetic ancestry. The teaching materials will incorporate the resources, technology, and strategies used in both series, including genealogy, oral history research, family stories, and DNA analysis.



The Hutchins Family Library

### **African American National Biography Project**

Editors: Henry Louis Gates, Jr.,  
and Evelyn Brooks Higginbotham

Senior Executive Editors: Steven Niven  
and Kate Tuttle

Editorial Staff: Donald Yacovone, Tom Wolejko,  
and Julie Wolf

The *African American National Biography (AANB)* is a joint project of the W. E. B. Du Bois Institute for African and African American Research at Harvard University and Oxford University Press. Edited by Professors Henry Louis Gates, Jr., and Evelyn Brooks Higginbotham, this landmark undertaking resulted in an eight-volume print edition containing over 4,000 individual biographies, indices, and supplementary matter, and an expanded online edition is in the planning stages and will include an additional 2,000 biographies. AANB, published in February 2008, includes many entries by noted scholars, among them: Sojourner Truth by Nell Irvin Painter; W. E. B. Du Bois by Thomas Holt; Rosa Parks by Darlene Clark Hine; Miles Davis by John Szwed; Muhammad Ali by Gerald Early; and Senator Barack Obama by Randall Kennedy.

### **American Inequality Lab**

Director: Roland G. Fryer, Jr.

American Inequality Lab is devoted to understanding the causes and consequences of inequality in American society. The primary objective of the project is to use every tool available (empirical, experimental, and theoretical) to answer targeted questions about inequality. The broader objective of the lab is to employ scientific methods – rather than anecdotal or ideological reasoning – to improve public decision making and policy around issues related to inequality in the United States. To learn more about the Lab's projects and findings, please visit <http://americaninequalitylab.com>.

### **Bamun Art Worlds:**

#### **Integration and Innovation in Grassland Cameroon from 1700 to the Present**

Director: Suzanne Preston Blier

This project looks at the arts of the Bamun and its neighbors in the grasslands of Cameroon (West Africa) from the vantage of invention, appropriation, and retranslation of local and foreign artistic and cultural elements from 1700 to the present. The construction and reconstruction of artistic identity – individual as well as social – is examined historically as well as cross-culturally.

The critical intersection of colonialism, royal prerogative, individual life-histories, social mores, and an explosion of artistic creativity is examined against a specific artistic “Weltanschauung” and an ongoing interest in reshaping cultural identity through visual form. The rich and diverse textual archives and artistic forms housed in the Museum of Fouban (the former palace of Bamun King Njoya, himself a key figure in this project) offer a unique opportunity to examine anew the extraordinary art history of this area. The participants in this project represent key African scholars working on this and related art materials from fields as diverse as anthropology, archaeology, cultural history, and art and architectural history.

### **Black Patriots Project**

Co-Directors: Jane Ailes and Henry Louis Gates, Jr.

Funded by the Sons of the American Revolution (SAR), the Gilder-Lehrman Foundation, David Roux and the Du Bois Institute, the Black Patriots project was established to identify African Americans who fought in the Revolutionary War. The project's beginnings are rooted in the revelation of Professor Gates's own ancestors who fought for liberty during this bloody chapter in America's history. Using old-fashioned genealogical sleuthing, the project's goal is to transform the historical understanding of the African American contribution to the American

# Research Projects and Outreach

struggle for independence. As a result of the research conducted by Jane Ailes of Research Consultants, the project has been able to identify 5,000 African Americans by surveying the 80,000 pension applications of Revolutionary War veterans and comparing these names to Federal Census records from 1790 to 1850. To date, the testimony in the pension files has proved to be fascinating reading and includes stories of battles, troop movements, whom a man served under, his transfers amongst regiments and commanders, when he married and whom he married, place of birth, place of enlistment, and where he lived after the war. With this information, the Du Bois Institute and the SAR will encourage descendants of these individuals to apply for membership in the SAR or the Daughters of the American Revolution (DAR).

## **Black Periodical and Literature Project**

Director: Henry Louis Gates, Jr.

The Black Periodical Literature Project (BPLP) is devoted to the study of black imaginative literature published in America between 1827 and 1940. This archive has been collected on microfiche, and an index to these items on CD-ROM has been available in most university libraries for a decade. Most recently, the archive was transferred to PDF files. The balance of the database is being collated and organized for publication online and in print form for researchers, scholars, genealogists, and students.

## **Central Africa Diaspora to the Americas Project**

Co-Directors: Linda M. Heywood and John K. Thornton (Boston University)

The two main avenues of inquiry for this project include research on, "The Kingdom of Kongo in the Wider World, 1400–1800" and "Angola and its Role in the African Diaspora, 1500–1990." The first avenue explores the ways in which Kongo's engagement with the West influenced the development

of African American culture in all the Americas. The second large area of focus examines Portuguese colonialism, its relationship to the African Diaspora, and current implications for the Mbundu and Umbundu speaking parts of modern-day Angola. This aspect of the project also includes Angola's most famous queen, Queen Njinga of Matamba, and her legacy in Africa and in the Atlantic World.

## **National Endowment for the Humanities Summer Institute**

Co-Directors: Patricia Sullivan (University of South Carolina) and Waldo E. Martin (University of California, Berkeley)

Twenty-five college teachers from all parts of the United States participated in the 2008 NEH Summer Institute on "African American Civil Rights Struggles in the Twentieth Century." Building on a series of institutes sponsored by the W. E. B. Du Bois Institute since 1997, the program included leading scholars and writers in the fields of African American history, literature, religion and music, along with presentations by civil rights activists. The intensive four week long program of reading and discussion introduces teachers to new and recent scholarship, and provides a forum for identifying oral histories, memoirs, films, music and archival sources that document the broad historical sweep of the Civil Rights Movement and its cultural legacy. In evaluating the program, one teacher wrote that it "completely recast my understanding not only of African American history but American history in general."

## **New Genetics and the Trans-Atlantic Slave Database Working Group**

Co-Directors: Henry Louis Gates, Jr. and Evelyn M. Hammonds

Under the direction of Professors Henry Louis Gates, Jr., and Evelyn M. Hammonds, the New Genetics and the Trans-Atlantic Slave Trade Working

Group was convened for the first time in January 2006 and included the nation's top scientists, social scientists, and historians who discussed the latest research in genetics and how to effectively use historical and social contexts to understand the origins of the Africans who survived the Middle Passage in the Trans-Atlantic Slave Trade to the United States. This past year's meeting included presentations by Marc Bauchet (Max Planck Institute for Evolutionary Anthropology), David Eltis (Emory University), Peter Forster (University of Cambridge), Duana Fullwiley (Harvard University), Linda Heywood (Boston University), Kenneth K. Kidd (Yale University), and John K. Thornton (Boston University).

### **The Timbuktu Library Project**

*Director:* Henry Louis Gates, Jr.

In 1998, the W. E. B. Du Bois Institute launched the Timbuktu Library Project whose purpose is the preservation and restoration of the lost Library of Timbuktu. Consisting of approximately 50,000 volumes covering topics such as geometry, law, astronomy, and chemistry, and dating to the late sixteenth century and before, these important documents are being catalogued, and have recently gained new interest within the academy. Under the auspices of the Timbuktu Library Project, those manuscripts are being catalogued. As that work progresses, the Institute is seeking funding to photograph and digitize the contents of the collection, and, in the case of especially important works, to have them translated. The Timbuktu Library Project has been funded by the Andrew W. Mellon Foundation.

### **Trans-Atlantic Slave Trade Database**

*Director:* David Eltis (Emory University)

The Trans-Atlantic Slave Trade Database, originally published as a CD-ROM in 1999, is available in a new and greatly expanded format on an open

access website located at [www.slavevoyages.org](http://www.slavevoyages.org).

It includes detailed information on 35,000 transatlantic slave trading voyages that occurred between 1526 and 1867.

### **Trans-Saharan Slave Trade Working Group**

*Director:* Wole Soyinka

Under the direction of Wole Soyinka, 1986 Nobel Laureate in Literature and fellow at the W. E. B. Du Bois Institute for African and African American Research at Harvard, the Trans-Saharan Slave Trade Working Group is engaged with locating texts and images that relate to the encounter of the Arab and Islamic world – including cultural, trading, political, and slaving documents – with the African world.

### **W. E. B. Du Bois Society**

*Founders:* Jacqueline O. Cooke Rivers and Reverend Eugene C. Rivers

*Directors:* Jacqueline O. Cooke Rivers and Dell M. Hamilton

The W. E. B. Du Bois Society is an academic and cultural enrichment program, designed to engage secondary school students of African descent who attend academically competitive public, parochial, and independent institutions. Hosted by the Du Bois Institute and the Ella J. Baker House in Dorchester, the Du Bois Society provides young people with an opportunity to develop study skills and teamwork as they reflect on readings selected by prominent Harvard professors. This year's lectures and readings with noted scholars Henry Louis Gates, Jr., Glenda Carpio, Marla Frederick, Kimberly Da Costa, and Nobel Laureate Wole Soyinka.

### **Welfare, Children, and Families:**

#### **A Three-City Study**

*Director:* William Julius Wilson

William Julius Wilson is working in collaboration with colleagues at other major institutions to

## Research Projects and Outreach

understand the impact of welfare reform on low-income mothers and their children. This longitudinal study includes panel data on over 2,100 families in Boston, Chicago and San Antonio. The first wave of data collection began in 1999 and this past year a third round of data collection was completed. The study also includes an intensive ethnographic study of over 200 low-income families in poor and near poor neighborhoods in these cities.

As part of this study, we recently began looking at families' coping mechanisms and how cumulative risks or stressors tax everyday functioning. In the overall context of family management in low-income households, the resourcefulness of low-income mothers has been well established, especially as it pertains to the use of effective parenting strategies to overcome the difficulties associated with raising children against a backdrop of low-wage work, dangerous neighborhoods, substandard housing, economic deprivation and constricted social networks. Despite ample evidence of resilience in the face of disadvantage, the conditions of poverty also increase a mother's chances of experiencing episodic or persistent turmoil, reflecting the precarious conditions they negotiate. Even the most resilient adults may be overwhelmed by the co-occurrence of stressful situations, which have the potential to erode parents' ability to cope and contribute to adjustment problems among children and youth. Therefore, there is an urgent need to consider how disruptive events in the lives of low-income families coincide with the timing of welfare or work transitions and how the cumulative effects of these events play out in families' lives. To this end, we will be drawing on qualitative and quantitative data to address these questions. A paper entitled, "Complex Lives and Compounded Problems: Understanding the Effects of Work and Welfare Changes On Adolescents in Low-Income Families," which is co-authored with colleagues Jim Quane at the Kennedy School, Pamela Joshi at Research

Triangle Institute (RTI) and Bruce Rankin at Koc University in Turkey, is currently under review.

### **Working Group on Environmental Justice**

Directors: James C. Hoyte and Timothy C. Weiskel  
The "Working Group on Environmental Justice" has had a very successful year. During the Spring Semester of 2007 they launched for the first time a course in the Harvard Extension School. Entitled "Introduction to Environmental Justice" the course was offered both to those who could attend it in Harvard Square and via the Internet to anyone who could log on with high speed Internet access. The syllabus for the first year's course is publicly available at: [http://ecojustice.net/2007-ENVRE145/Environmental\\_Justice](http://ecojustice.net/2007-ENVRE145/Environmental_Justice). Because of the success of the first year of the course in 2007 the Harvard Extension School invited James Hoyte and Tim Weiskel to present it again in the 2008 Spring Semester. It had roughly double the enrollment of the first year's course. You can view the spring semester's syllabus at: [http://ecojustice.net/2007-ENVRE145/Environmental\\_Justice](http://ecojustice.net/2007-ENVRE145/Environmental_Justice). With the course in place the group was able to get students from across the country and around the world to focus on some of the key leaders of the environmental justice movement throughout the world. In February, in particular – the week in which many chose to commemorate the life and life-long contribution of Dr. Martin Luther King, Jr., – the "Working Group on Environmental Justice" was able to focus the course upon some of the key new environmental justice issues that are receiving national attention. See for example: [http://ecojustice.net/2008-ENVRE145/Environmental\\_Justice/20080327-PBS-Tavis-VanJones-1-Index.htm](http://ecojustice.net/2008-ENVRE145/Environmental_Justice/20080327-PBS-Tavis-VanJones-1-Index.htm). The course website is available at: <http://courses.dce.harvard.edu/~envre145>.

# Du Bois Institute Special Events

August 8–12, 2007

**Omohundro Institute of Early American History and Culture Conference: “The Bloody Writing is Forever Torn”: Domestic and International Consequences of the First Governmental Efforts to Abolish the Atlantic Slave Trade**

Accra, Ghana

Co-sponsored with The Gilder Lehrman Institute of American History; the Mellon Foundation; The College of William and Mary and the Colonial Williamsburg Foundation.

August 24, 2007

**The New Face of AIDS: Our Mothers, Our Sisters, Our Daughters**

Old Whaling Church, Edgartown, Martha’s Vineyard  
**Charlayne Hunter-Gault**, Moderator

Panelists:

**Dr. Helene Gayle**, *President/CEO*, CARE

**Professor Helen Rees**, *Witwatersrand University* (South Africa)

**Dazon Diallo**, *Founder*, SisterLove

Co-sponsored with HBO.

September 14–15, 2007 and May 15–16, 2008

**Workshops on Models of Immigrant Political Incorporation**

**Drs. Jennifer Hochschild** and **Claudine Gay**, *Harvard University*

September 18, 2007

**Screening of “Little Rock Central: 50 Years Later”**

**David Evans**, *Minnijean Brown Trickey*

**Henry Louis Gates, Jr.**, *Harvard University*

**Dean James L. Rutherford**, *Harvard University*

Co-sponsored with HBO and the Kennedy School Institute of Politics.

September 20–22, 2007

**International Conference on the Life and Poetry of Christopher Okigbo and Workshop for University of Massachusetts**

**Chinua Achebe**, **Chimanda Adichie**, **Ali Mazrui**, **Dr. Chukwuma Azuonye** and **Wole Soyinka**

Co-sponsored with the Committee on African Studies, Harvard University; African Studies Committee and the Department of Art History, Boston University; Department of Africana Studies and the Trotter Institute for Black History and Culture, University of Massachusetts, Boston; The Department of Philosophy, Wellesley College; The Christopher Okigbo Foundation, Brussels, Belgium; Grolier’s Poetry Bookshop.

September 28–29, 2007

**F. Abiole Irele Celebration: Africa in the World, the World in Africa**

*Harvard University*

**Esiaba Irobi**, *Ohio University at Athens*

**Tejumola Olaniyan**, *University of Wisconsin-Madison*

**Ato Quayson**, *University of Toronto*

**Biodun Jeyifo**, *Harvard University*

**Kunle George**, *Brown University*

**Paget Henry**, *Brown University*

**Teodros Kiros**, *Harvard University*, *Du Bois Fellow*

**Lewis Gordon**, *Temple University*

**Abiola Irele**, *Harvard University*

Co-sponsored with the Committee on African Studies and the Department of African and African American Studies, Harvard University.

September 28–29, 2007

**The Moynihan Report Revisited: Lessons and Reflections after Three Decades**

**Lawrence D. Bobo**, **Robert J. Sampson**, **William Julius Wilson**

Co-sponsored with the American Academy of Political and Social Science, University of

# Du Bois Institute Special Events

Pennsylvania and the Department of Sociology,  
Harvard University

October 1–6, 2007

## **Afro-Germans: Embracing Two Worlds**

Accra, Ghana

Co-sponsored with the W. E. B. Du Bois Center and the Goethe Institut in Ghana. Supported by a special contribution from Dr. Debra Abel.

The Afro-German Week, in Accra, Ghana, was October 1–6, 2007.

November 15–18, 2007

## **Here and Now:**

### **African and African American Art and Film Conference**

**Manthia Diawara, Wangechi Mutu, Hank Willis Thomas, Kehinde Wiley, Deborah Willis**

Co-sponsored with Department of Photography & Imaging, Tisch School of the Arts, New York University; Department of Art and Public Policy, Tisch School of the Arts, New York University; Department of Art and Art Professions, Steinhardt School of Education, New York University; Kanbar Institute of Film and Television, Tisch School of the Arts, New York University; Institute for African American Affairs, New York University and The Studio Museum in Harlem.

November 14, 2007

## **A Slave No More**

**David Blight**, Director, Gilder Lehrman Center for the Study of Slavery, Race, and Abolition; Class of 1954 Professor of American History, Yale University. Co-sponsored with the Harvard Book Store.

January 19, 2008

## **Conference in Memory of Michel Fabre Cercle d'Etudes Africaines Americaines**

**Dr. Genvieve Fabre**

March 13–16, 2008

## **Sacred Knowledge, Sacred Power, and Performance: Ifa Divination in West Africa and the African Diaspora**

Harvard University

**Jacob Olupona, John Mugane, Biodun Jeyifo**

Co-sponsored with the Committee on African Studies, the Department of African and African American Studies, and the Center for the Study of World Religions.

March 20, 2008

## **Blacks, Race, and Republicanism in the U.S., Colombia, Brazil, and Cuba**

**Mark Sawyer**, Associate Professor of African American Studies and Political Science, Director of the Center for the Study of Race, Ethnicity and Politics, University of California, Los Angeles. Co-sponsored with the Department of African and African American Studies, Harvard University.

April 3–5, 2008

## **Aleksandr Pushkin:**

### **An Historic Symposium at Harvard**

**F. Abiola Irele, William Mills Todd, Diana Eck**

Co-sponsored with: W. E. B. Du Bois Institute of African and African American Research, Department of African and African American Studies, Department of Slavic Languages and Literatures, Davis Center for Russian and Eurasian Studies, Department of Music, Humanities Center, Committee on African Studies, Office of the Provost for the Arts, and Charles Hamilton Houston Institute for Race and Justice at Harvard Law School.

April 3–6, 2008

## **14th Annual International Development Conference**

Kennedy School of Government, Harvard University Co-sponsored with Harvard's John F. Kennedy School of Government, Harvard School of Public Health, Harvard Graduate School of Education, Carnegie Mellon University and the Massachusetts Institute of Technology.



The Celia and Henry W. McGee III, Black Film Poster Collection at the Du Bois Institute.

April 4, 2008

**HBO's The Wire:**

**Racial Inequality and Urban Reality**

Moderated by William Julius Wilson, *Lewis F. and Linda L. Geyser University Professor*, Harvard University. Panelists: David Simon, *Creator*, "The Wire"; Nora L. Baston, *Deputy Superintendent*, Boston Police; Sudhir Venkatesh, *Professor*, Columbia University; Geoffrey Canada, *President*, Harlem Children's Zone. JFK Institute of Politics, 79 JFK Street, Cambridge. Co-sponsored with HBO, the Department of African and African American Studies, the Rappaport Institute, Program in Criminal Justice Policy and Management, Wiener Center for Social Policy, Harvard University.

April 13–14, 2008

**Cultural Creativity in Ethiopian American Diaspora**

Co-sponsored with the Committee on African Studies, Radcliffe Institute for Advanced Study, Provostial Fund for the Humanities, The Department of African and African American Studies, The Office for the Arts, and The Department of Music.

April 24–27, 2008

**Black C.A.S.T. Production of The Wiz**

Agassiz Theater, Radcliffe Institute for Advanced Study

May 2008

**Africa Night 2008**

JFK Forum, Harvard Kennedy School  
Co-sponsored with the Committee on African Studies, and the African and African American Diaspora Collaborative, Kennedy School.

June 6–7, 2008 Paris, France

**France Noire – Black France: The Poetics and Politics of Blackness – In Memoriam: Aimé Césaire, Michel Fabre, and Ousmane Sembène**

**Tyler Stovall, Trica Danielle Keaton, Marcus Bruce**  
Co-sponsored with The Ford Foundation; African American and Diaspora Studies; The Center for Ethics, and The Robert Penn Warren Center for the Humanities; "Black Europe" Seminar at Vanderbilt University; The Office of the Senior Vice The President for System Academic Administration and the Office of the Vice President and Vice Provost for Equity and Diversity at the University of Minnesota, Twin Cities; and the Office of the Dean of Faculty at Bates College.

AY 2007–2008

**Distinguished Du Bois Lecture Series**  
Humbolt-Universitat, Berlin Germany

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Bottom row, from left: Mai Huynh, Dell M. Hamilton, Henry Louis Gates, Jr., Joanne Kendall, and Nancy Brigham Cyr. Top row: Carmella Schaecher, Sheldon Cheek, Laurie Calhoun, Vera I. Grant, Donald Yacovone, and Tom Wolejko

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# Come and Visit Us



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The Du Bois Institute houses cultural artifacts and books reflecting the rich interdisciplinary nature of the field of African and African American Studies. We host lectures, art exhibitions, conferences, and other special events. The Institute is also home to the non-circulating Hutchins Family Library and the Image of the Black in Western Art Research Project and Photo Archive and a permanent collection of

contemporary art work. Our Web site also includes a calendar of upcoming events and webcasts of many Institute lectures: [www.dubois.fas.harvard.edu](http://www.dubois.fas.harvard.edu).

### **Directions**

Walking from the center of Harvard Square, follow JFK Street towards the Charles River. Then take a right onto Mount Auburn Street. The Institute is just past Peet's Coffee and Tea on the left. Enter the Institute at 104 Mount Auburn Street and proceed to 3R from the elevator in the lobby. For driving directions and parking, please contact us at 617.495.8508.



