



Harvard University

Annual Report 2010

**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 country.
How black people endured and thrived,
how they created a universal culture that is uniquely American,
how they helped write the story of this great nation,
is one of the most stirring sagas of the modern era.

Henry Louis Gates, Jr.

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

A portrait of W.E.B. Du Bois, a Black man with a beard and mustache, wearing a dark blue suit and a white shirt. He is seated and looking slightly to the left. The background is a textured, warm-toned wall.

Annual Report 2010

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

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About the Institute

Named after William Edward Burghardt Du Bois, the first African American to receive a Ph.D. from Harvard University (1895), the W. E. B. Du Bois Institute for African and African American Research is the nation’s oldest research center dedicated to the study of the history, culture, and social institutions of Africans and African Americans. 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 up to twenty fellowships annually to scholars at various stages of 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; Dean of Social Science in the Faculty of Arts and Sciences Stephen M. Kosslyn; Dean of Arts and Humanities Diana Sorensen; and Associate Dean for Faculty Development Laura Gordon Fisher.

Henry Louis Gates, Jr.
Alphonse Fletcher University Professor and Director,
W. E. B. Du Bois Institute for African and
African American Research, Harvard University

page 1: W. E. B. Du Bois (1868–1963)
Courtesy of the University of Massachusetts, Amherst and the University of Pennsylvania Press.



Professor Lawrence D. Bobo reading from *The Souls of Black Folk* at the W. E. B. Du Bois Medal Ceremony.

Executive Committee

Lawrence D. Bobo
Caroline Elkins
Henry Louis Gates, Jr.
Evelyn Brooks Higginbotham
William Julius Wilson



National Advisory Board Chair Glenn H. Hutchins and Henry Louis Gates, Jr.

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Letter from the Director

The Du Bois Institute is the world's top research center dedicated to the study of history, culture, and social institutions of persons of African descent in the United States, Latin America, Europe, and on the African continent. Located on three dynamic floors in a beautiful building in the heart of Harvard Square, the Institute is a hub of vibrant intellectual activity both here at Harvard and throughout the world. Our research projects, fellows, and staff come together at 104 Mount Auburn Street every day to shape the course of African and African American Studies, and to contribute to – and direct – the global conversation on race and class, matters of the greatest importance to the future of our society.

As the premier research institute in African and African American studies, we enjoy the opportunity to support and present the very best scholarship our field has to offer. Our lecture series – the W. E. B. Du Bois Lectures, the Nathan I. Huggins Lectures, the Alain LeRoy Locke Lectures, and the McMillan-Stewart Lectures – bring a stellar roster of scholars to Harvard for a three-day series of presentations of new material that is eventually published as a book in conjunction with Harvard University Press. Michael Dawson of the University of Chicago got the fall off to a terrific start with his Du Bois Lectures on “Blacks In and Out of the Left: Past, Present & Future.” Peter H. Wood of Duke University followed soon after with his Huggins Lectures, “Into the Light: Liberating Winslow Homer’s *Near Andersonville*” (the book from these lectures will be published by Harvard University Press this fall). Following this innovative look at the history of art, we experienced Kobena Mercer’s revolutionary Locke Lectures, “Recrossings: Three Nineteenth-Century Black Atlantic Artists.” Next, Gayatri Chakravorty Spivak of Columbia University was as fiery as ever for her Du Bois Lectures, “Du Bois at Large.” Harvard Professor Emeritus Martin L. Kilson, Jr. embraced straight-talk and controversy with his Du Bois Lectures, “Transformational

Dynamics in the 20th Century Black Intelligentsia.” W. J. T. Mitchell of the University of Chicago rounded out our spring semester, with his Du Bois Lectures, “Teachable Moments: Race, Media, and Visual Culture.”

Peter Wood’s Huggins Lectures will be published this fall by Harvard University Press, which brought out three previous Du Bois Lectures in 2010 as well: *Darker Than Blue: On the Moral Economies of Black Atlantic Culture*, by Paul Gilroy; *Three Ancient Colonies: Caribbean Themes and Variations*, by Sidney W. Mintz ; and *A Home Elsewhere: Reading African American Classics in the Age of Obama*, by Robert B. Stepto. *What Was African American Literature?* by Kenneth W. Warren, will be published next winter.

We host a goodly number of special events throughout the year, beginning in August with our annual gathering at the Old Whaling Church in Edgartown on Martha’s Vineyard. “Achieving Equality in the Age of Obama” was the talk of 2009, featuring Charlayne Hunter-Gault as moderator, Charles M. Blow of the *New York Times*, Lawrence D. Bobo of Harvard University, Linda Darling-Hammond of Stanford University, Melissa Harris-Lacewell of Princeton University, and Claude Steele of Columbia University. This summer, we welcome the return of Hunter-Gault, Blow, and Bobo, and greet new participants Michelle Alexander of Ohio State University, Bob Herbert of the *New York Times*, and poet/advocate R. Dwayne Betts, to discuss “Locked Up, Locked Out: Black Men in America.”

We had two exquisite shows this year in our Neil L. and Angelica Zander Rudenstine Gallery at the Du Bois Institute. In the fall, alumna fellow Patricia Hills, Professor of Art History at Boston University, curated *Resistance and Revolution: Jacob Lawrence’s Toussaint L’Ouverture Prints*. The bold colors created a striking dynamism in our magnificent gallery space. In the spring, *Ever Young: James Barnor, Street and Studio Photography, Ghana/UK* continued our partnership with Autograph APB in London. Renée Mussai,



Henry Louis Gates, Jr.

Archive Project Manager at Autograph APB, curated the show and in March was on hand to moderate one of our best attended events of the year, the symposium, “Photography and Diaspora: A Critical Discourse on Africa, Visual Culture & Modernity.” The symposium was co-sponsored by Autograph APB and the Committee on African Studies and featured panelists Lyle Ashton Harris, Okwui Enwezor, Kobena Mercer, and Deborah Willis – an artist and three scholars who have all forged revolutionary paths in letters and art as well. This Barnor exhibition also helped us launch our first Du Bois Institute Film Series, organized around the theme “Urban Cosmopolitan,” this year. Our philosophy at the Du Bois Institute is simple: keep all of the ingredients that have worked so well, and be bold in adding new things to the mix for spice.

Resistance and revolution in Haiti had been on our minds in the fall, because of Jacob Lawrence’s striking images. Haiti was on everyone’s minds again in January, when the devastating earthquake struck. As my colleague, Caroline Elkins, the Chair of the Committee on African Studies (and the newest member of the Institute’s Executive Committee), wrote, “The natural disaster in Haiti...affected all of us in Harvard’s global community, whether directly or indirectly.” Harvard University, under the direction of our President, Drew Gilpin Faust, mobilized many forms of relief, from sending healthcare professionals to Haiti itself to organizing charitable drives for a number of relief organizations. As scholars, we contributed to these efforts physically and financially, and also intellectually, by creating a forum, “The Haitian Crisis: A

Symposium,” for the discussion of the disaster itself, the history of Haiti and its people, and the path ahead. Co-sponsored by the Committee on African Studies, the Department of African and African American Studies, and the Du Bois Institute, the panel featured the writers Junot Diaz and Patrick Sylvain, and three members of the Harvard Medical School faculty – P. Gregg Greenough, Jennifer Leaning, and Marie-Louise Jean-Baptiste – who were working on Harvard’s medical and public health response to the crisis. The symposium left us stunned at Haiti’s history of loss but admiring of its centuries-long resilience, and resolved to do whatever we can to ensure a stronger future for our Caribbean brothers and sisters. The webcast of this event, as for many of our events, is on our website, dubois.fas.harvard.edu.

We continued a tradition begun last year by hosting with the Harvard Book Store book parties for Harvard faculty and associates. The Du Bois community is prolific, and we celebrated the publication of the following books: legendary sociologist and DBI Executive Committee member William Julius Wilson’s *More Than Just Race: Being Black and Poor in the Inner City*; former fellows Nell Irvin Painter’s *The History of White People*, and Claude M. Steele’s *Whistling Vivaldi And Other Clues to How Stereotypes Affect Us*; and former non-resident fellow Adam Bradley, and John Callahan’s edition of Ralph Ellison’s posthumous second novel, *Three Days Before the Shooting*.

We hosted a new book party this year, too – this one celebrating the publication, within a few months of each other, of books by six of our alumni fellows, who happen to be six brilliant and pathbreaking women. In this esteemed group were Evelyn Brooks Higginbotham, author of the new edition of John Hope Franklin’s *From Slavery to Freedom*; Patricia Hills, *Painting Harlem Modern: The Art of Jacob Lawrence*; C. S. Manegold, *Ten Hills Farm: The Forgotten History of Slavery in the North*; Susan Reverby, *Examining*

Letter from the Director

Tuskegee: The Infamous Syphilis Study and Its Legacy; Patricia Sullivan, *Lift Every Voice: The NAACP and the Making of the Civil Rights Movement*; and Deborah Willis, *Posing Beauty: African American Images from the 1890s to the Present*.

This was much more than a book party, however. It was also a forum on publication to which we invited all of our fellows, past and present. Those we had in mind especially were our youngest fellows – the postdocs, assistant professors, and independent scholars starting out for whom the publication process can seem like an impenetrable mystery. The six authors spearheaded a discussion of the publication process from start to finish, and spent a significant part of the time addressing the obstacles and rewards of scholarly publishing in the current economy. It was a beautiful evening, bringing together current and alumni fellows, from around the country and even from overseas, to meet and catch up, to forge and continue the lifelong association that ties them together.

As I've written before, our fellowship program is at the heart of the work we do at the Du Bois Institute. It is the public face of our scholarly endeavor, and we were privileged again this year to host the best and brightest in the field of African and African American Studies. From doctoral candidates to professors emeriti, our twenty fellows will affect the course of our field for years to come. Coming from the U.S., England, France, and South Africa, this group reminded me daily that we in this field are very much citizens of the world, and our scholarship has the responsibility to educate and better relations within that global community. Our weekly Wednesday colloquium, open to the public, in which a fellow presents his or her fellowship project, is a regular Harvard highlight that draws people from around Harvard and the Cambridge and Boston communities. We continued with our Fellows' Workshops this year and experimented with other new, and successful formats, including

a two-day panel discussion and a symposium on current criticism. We continued our camaraderie with the fellows of the Charles Warren Center for Studies in American History and forged a new collaboration with the Nieman Foundation for Journalism. We co-sponsored, with the Department of English and American Literature and Language, on whose faculty I also serve, a brilliant new event for us, "Writers in the Parlor," a vibrant discussion with the playwright Lydia Diamond, a former non-resident fellow of the Institute. In addition to being citizens of the world, our fellows are citizens of the larger Harvard community, and exchanges with visiting scholars at other centers and institutes enhance their experience here.

For the fifth year, I served as the Selection Committee Chair for the Alphonse Fletcher, Sr. Fellowship Program. Named for the father of our National Advisory Board member, Alphonse Fletcher, Jr., and established to commemorate the 50th anniversary of the landmark U.S. Supreme Court's *Brown v. Board* decision, the Fletcher Fellowships were created in 2004 to support scholars, writers, and artists whose work contributes to improving race relations in American society and furthers the broad social goals of *Brown*. In August, two days after we hosted our event at the Old Whaling Church, the Fletcher Foundation hosted a reception on the Vineyard that brought together new fellows and alumni fellows for a discussion of the legacy of *Brown*. This fellowship program is a vital part of the national dialogue on education and equality, and we are proud to be associated with it.

This year for me was, I'm happy to say, stellar. My documentary, "Faces of America," aired on PBS in February and March, and as with my earlier films on genealogy, this one drew a terrific response. Genealogy is a passion for all Americans now, and we all stand to gain a better understanding not only of who we are but of how we are connected by

doing this kind of work. In early February, Evelyn Hammonds and I convened another meeting of our working group in Genetics and Genealogy at the Broad Institute in Cambridge, where a group of more than forty geneticists, historians, anthropologists, sociologists, and other scholars discussed recent innovations in the field, and most importantly, how to communicate these innovations to the larger public. This is exciting work, and I am so privileged to be a part of it. In fact, my father, Henry Louis Gates, Sr., and I became the first father-son pair, and the first African Americans, to have our full genomes sequenced.

I published several pieces on *TheRoot.com* and in the *New York Times* over the past year, and I have two new books in 2010: *Faces of America: How 12 Extraordinary People Discovered Their Past* (New York University Press), the companion to the PBS series, and *Tradition and the Black Atlantic: Critical Theory in the African Diaspora* (Basic/Civitas). My 2009 book, *In Search of Our Roots*, won two prizes – the NAACP Image Award for Literary Work, Non-Fiction, and Outstanding Contribution to Publishing Award from the Black Caucus of the American Library Association – which was tremendously gratifying. I had the great honor of being named to *Ebony* Magazine's Power 150 List and also to *Black Enterprise* Magazine's list of 25 Most Influential African Americans Outside the White House. The HistoryMakers awarded me their Distinguished West Virginian Award in a moving event in my home state. New York State recognized me as well, with the 2009 Empire State Archives and History Award and appointment to Class of Stewards of the Archives Partnership Trust. And the New England Historical and Genealogical Society gave me its Lifetime Achievement Award in Genealogy and Genetics, and presented me with a gorgeous book of my own family history. So it was a blessed year for me.

The Du Bois Institute has achieved its level of

unmatched prominence through the hard work and support of our faculty, staff, and our students, but especially the support of our National Advisory Board. Our discipline has been built from the ground up by people who dedicate their energy and their resources to enhancing African and African American culture. We award the Du Bois Medal to recognize the peerless contributions of these individuals. In a ceremony at the John F. Kennedy, Jr. Forum in December 2009, we presented the Du Bois Medal to New York Times columnist Bob Herbert; veteran journalist and Civil Rights pioneer Charlayne Hunter-Gault; activist and Democratic party strategist Vernon E. Jordan, Jr.; National Advisory Board members Frank H. Pearl and Daniel and Joanna Rose; and Princeton University President, Shirley M. Tilghman. Poet, provocateur, and Harvard Square fixture Hugh M. "Brother Blue" Hill received a posthumous medal, accepted by his widow, Ruth Edmonds Hill. And Joanne Kendall, my dear executive assistant and one of my most trusted friends, received a Du Bois Medal upon her retirement from Harvard University. Without her steadiness and guidance, my own accomplishments at Harvard these past 19 years would not have been possible.

We look forward to great things in the year ahead – some based on our tried-and-true formulas, others new and breaking the mold! I am grateful for my good fortune every day to be able to serve as the Director of the Du Bois Institute. The Annual Report that follows details in words and images the crowning achievements of the year behind us and builds anticipation, we hope, for the wonders that will follow in the years ahead.

Henry Louis Gates, Jr.

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

Special Event – Awards Ceremony

W. E. B. Du Bois Medal Ceremony



Daniel and Joanna S. Rose accept their Du Bois Medals.



Shirley M. Tilghman.

John F. Kennedy Jr. Forum
Cambridge, Massachusetts
December 4, 2009

Co-sponsor

Institute of Politics, John F. Kennedy School of Government

Host

Henry Louis Gates, Jr., Director, W. E. B. Du Bois Institute for African and African American Research and Alphonse Fletcher University Professor, Harvard University

Medal Recipients

Bob Herbert, Op-Ed Columnist, *The New York Times*
Hugh M. “*Brother Blue*” Hill, Performance Artist
(medal accepted by Ruth Edmonds Hill)
Charlayne Hunter-Gault, Journalist
Vernon E. Jordan, Lawyer and Political Advisor
Frank H. Pearl, Publisher and Philanthropist
Daniel & Joanna S. Rose, Philanthropists
Shirley M. Tilghman, President of Princeton University

Prayer and Benediction
Charles G. Adams

Readings by
Lawrence D. Bobo
Glenda R. Carpio
Evelyn Brooks Higginbotham
Marcylina Morgan
William Julius Wilson

Medal Presenters
Kwame Anthony Appiah
Henry Louis Gates, Jr.
Annette Gordon-Reed
Evelyn Brooks Higginbotham
Valerie Smith
Calvin Trillin
William Julius Wilson

Choral Accompaniment
Rashad McPherson & Divine Purpose



W. E. B. Du Bois Medal Ceremony. The Institute of Politics, Harvard Kennedy School.



Shirley M. Tilghman, Frank H. Pearl, Vernon E. Jordan, Bob Herbert, and Charlayne Hunter-Gault.



Bob Herbert, Ruth Edmonds Hill, Daniel Rose, Joanna S. Rose, Evelyn Brooks Higginbotham, Henry Louis Gates, Jr., Frank H. Pearl, Charlayne Hunter-Gault, Vernon E. Jordan, Shirley M. Tilghman.

Special Event – Panel Discussion

The Haitian Crisis Symposium

Barker Center, Harvard University
Cambridge, Massachusetts
January 29, 2010

Co-sponsors

Committee on African Studies
Department of African and African American Studies

Moderator

Caroline Elkins, Professor of History and Chair,
Committee for African Studies, Harvard University

Panelists

Junot Diaz, Pulitzer Award-winning author of
The Brief Wondrous Life of Oscar Wao

P. Gregg Greenough, Research Director, Harvard
Humanitarian Initiative; Assistant Professor of
Medicine, Harvard Medical School

Jennifer Leaning, FXB Professor of the Practice of
Health and Human Rights, Harvard School of
Public Health; Associate Professor of Medicine,
Harvard Medical School

Patrick Sylvain, African Languages Program,
Department of African and African American
Studies, Harvard University; Center for Latin
American & Caribbean Studies, Brown University

Marie-Louise Jean-Baptiste, Assistant Professor,
Harvard Medical School, Cambridge Health Alliance



Caroline Elkins.



Marie-Louise Jean-Baptiste.



Marie-Louise Jean-Baptiste, Jennifer Leaning, P. Gregg Greenough, Junot Diaz, Patrick Sylvain.



The Thompson Room, filled to capacity.

Special Event – Premiere Screening

Faces of America with Henry Louis Gates, Jr.

Jazz at Lincoln Center

New York, New York

February 1, 2010

Cocktails and hors d'oeuvres and a screening of Hour 4 of *Faces of America*, followed by a program hosted by Henry Louis Gates, Jr. and featuring Mario Batali, Tina Brown, Juju Chang, Malcolm Gladwell, Gayle King, S. Epatha Merkerson, Soledad O'Brien, Regis Philbin, David Remnick, and Al Roker and Deborah Roberts, among others.

Faces of America is the most recent of Henry Louis Gates, Jr.'s PBS documentaries, and it continues the work he began in *African American Lives 1* and *2*. In the first two documentaries, Professor Gates recovered African American histories that had, it was widely believed, been lost to the ravages and erasures of slavery. Instead, what he un-covered for the nineteen African Americans he profiled through cutting-edge DNA research and old-fashioned genealogical sleuthing, was a history rich in resistance, resilience, education, hard work, and family bonds.

Faces of America explored an even wider landscape. While African Americans were still featured prominently in the film, now Professor Gates turned his scholarly eye to Americans of all backgrounds – Irish, German, Native American, Mexican, Jewish, Chinese, Italian, Japanese. By revealing distant genetic links between, for instance, Yo Yo Ma and Eva Longoria, and Meryl Streep and Mike Nichols, *Faces of America* demonstrated, both lyrically and scientifically, that we are all more closely related than we think we are.

Faces of America launched at Jazz at Lincoln Center in New York. Guests included television personalities Regis Philbin and S. Epatha Merkerson, television newscasters Soledad O'Brien and JuJu Chang, and celebrity chef Mario Batali, who was profiled in *Faces of America*.



Henry Louis Gates, Jr. introduces his newest documentary.

Special Event – Panel Discussion

Achieving Equality in the Age of Obama

Old Whaling Church
Edgartown, Martha’s Vineyard
August 20, 2009

Host

Henry Louis Gates, Jr.
Alphonse Fletcher University Professor and Director,
W. E. B. Du Bois Institute for African and African
American Research, Harvard University



Lawrence D. Bobo, Linda Darling-Hammond, Charles M. Blow, Melissa Harris-Lacewell, Claude M. Steele, Charlayne Hunter-Gault. Photo by Jaxon White.

Moderator

Charlayne Hunter-Gault, Emmy and Peabody
award-winning journalist

Panelists

Charles M. Blow, Visual Op-Ed Columnist,
The New York Times
Lawrence D. Bobo, W. E. B. Du Bois Professor of the
Social Sciences, Harvard University
Linda Darling-Hammond, Charles E. Ducommun
Professor of Education, Stanford University
Melissa Harris-Lacewell, Associate Professor of Politics
and African American Studies, Princeton University
Claude M. Steele, Provost, Columbia University;
Former Lucie Stern Professor in the Social Sciences,
Stanford University



Old Whaling Church, Edgartown, Martha’s Vineyard. Photo by Jaxon White.

The W. E. B. Du Bois Fellows Program



Fall 2009 Du Bois Institute Fellows
Front row, from left: Floretta Boonzaier, Abby Wolf, Henry Louis Gates, Jr., Vera Grant, C. Riley Snorton, Zerisenay Habtezion. Middle row: Barbara Rodriguez, Linda Heywood, Sylvie Laurent, Ronald K. Richardson, Paulin Hountondji. Back row: Cameron Leader-Picone, Joanna Lipper, Patricia A. Banks, Lyndon K. Gill, Reuben A. Buford May.

The Fellows Program, the oldest of the Institute’s activities, invites up to twenty scholars to be in residence each year, reflecting 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 predoctoral and postdoctoral levels.

Du Bois Fellows include 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. The fellowship program has supported more than 300 alumni, many of whom are now major figures in the field, and include Evelyn Brooks Higginbotham (Harvard University), Brent Edwards (Columbia University), Gloria Wade Gayles (Spelman College), David W. Blight (Yale University), Nell Irvin Painter (Princeton University), Arnold Rampersad (Stanford University), Claude Steele (Columbia University), Cornel West (Princeton University), and Nobel Prize winner Wole Soyinka.

In addition to the weekly colloquium series in which fellows present their work in progress to a public audience, fellows have the opportunity to present their work in fellows-only workshops. In this setting, fellows discuss their own precirculated papers, articles on a single topic, or a combination



Spring 2010 Du Bois Institute Fellows
Front row, from left: Abby Wolf, Henry Louis Gates, Jr., Vera Grant. Middle row: Joseph L. Jones, Barbara Rodriguez, Jason Sokol, Zimitri Erasmus, Adam Haupt, Linda Heywood, Zerisenay Habtezion, Cameron Leader-Picone. Back row: Karen C. C. Dalton, Patricia A. Banks, Joanna Lipper, Dominique Malaquias, Celeste-Marie Bernier.

of the two: workshops are designed to foster deep scholarly exchange across the vast terrain of African and African American studies.

This year’s workshops included:

Workshop on African and African American Visual Arts

Celeste-Marie Bernier (University of Nottingham)

Creolisation, Colonial Citizenship(s), and Degeneracy: A Critique of Selected Histories of Sierra Leone and South Africa

Zimitri Erasmus (University of Cape Town)



Sylvie Laurent hosts a Fellows’ Workshop in the Hiphop Archive.

The W. E. B. Du Bois Fellows Program

Eminem: Talkin' Back, Talkin' Black, Brainwashed from Rock and Rap

Sylvie Laurent (Sciences Po, Paris)

'It's Just a Phase': Notes on Glass, Closets, and Biopower

C. Riley Snorton (University of Pennsylvania)

Our fellows also enjoy the company of other fellows and scholars from the Harvard community, including the Charles Warren Center for Studies in American History and the Nieman Foundation for Journalism. Many of our fellows build strong bonds with faculty and graduate students in the Department of African and African American Studies. The aim of the fellowship program is to provide a vibrant environment in which to write, study, collaborate, and thrive.

Fellows' Book Party

The Du Bois Institute hosted its first-ever Fellows' Book Party in 2010, an event that celebrated the recent publication of books by five of our former fellows – Evelyn Brooks Higginbotham, Patricia Hills, C. S. Manegold, Susan M. Reverby, and Patricia Sullivan – and one current fellow – Deborah Willis.

Alumni fellows came from as far away as London to toast the achievements of their friends and colleagues, and to take part in a forum on publishing designed specifically to help our younger scholars navigate the industry. Part party, part seminar, the event brought together 40 fellows to revel in their true fellowship and to share experience, wisdom, and questions surrounding the challenges and rewards of scholarly publication.

Books

Evelyn Brooks Higginbotham, revised edition of John Hope Franklin's *From Slavery to Freedom* (McGraw-Hill)

Patricia Hills, *Painting Harlem Modern: The Art of Jacob Lawrence* (University of California Press)

C. S. Manegold, *Ten Hills Farm: The Forgotten History of Slavery in the North* (Princeton University Press)

Susan M. Reverby, *Examining Tuskegee: The Infamous Syphilis Study and Its Legacy* (The University of North Carolina Press)

Patricia Sullivan, *Lift Every Voice: The NAACP and the Making of the Civil Rights Movement* (New Press)

Deborah Willis, *Posing Beauty: African American Images from the 1890s to the Present* (W. W. Norton)



Patricia Sullivan, Susan M. Reverby, Patricia Hills, Evelyn Brooks Higginbotham, C. S. Manegold, Deborah Willis.

Alphonse Fletcher, Sr., Fellowship Program

Named for Alphonse Fletcher, Sr., the Fletcher Fellowships are awarded to scholars, writers, and artists whose work contributes to improving race relations in American society and furthers the broad social goals of the 1954 U.S. Supreme Court's *Brown v. Board of Education* decision. In 2004, to commemorate the fiftieth anniversary of the decision, Alphonse Fletcher, Jr., the Chairman and CEO of Fletcher Asset Management (Harvard '87) and Institute National Advisory Board member, announced a \$50 million philanthropic initiative, of which the Fellowship Program is the centerpiece. Professor Gates chairs the Selection Committee, whose other members include K. Anthony Appiah, Laurance S. Rockefeller University Professor of Philosophy, Princeton University; Lawrence D. Bobo, W. E. B. Du Bois Professor of the Social Sciences, Harvard University; James P. Comer, Maurice Falk Professor of Child Psychiatry at the Yale University School of Medicine's Child Study Center and Founder of the School Development Program; Thelma Golden, Director and Chief Curator, Studio Museum in Harlem; and Amy Gutmann, President of the University of Pennsylvania. In addition to the \$50,000 fellowship awarded by the fellowship program, Fletcher Fellows are invited to apply for non-resident fellow status at the Du Bois Institute.

In 2010, the Fletcher Program announced three new recipients, bringing to thirty-nine the number of Fletcher Fellows who are producing groundbreaking scholarly and creative work in literature, history, the social sciences, the visual and performing arts, journalism, science, and law.

2010–11 Fletcher Fellows

- **Mia Bay**, Associate Professor of History, Rutgers University
- **Richard Thompson Ford**, George E. Osborne Professor of Law, Stanford Law School
- **Tyrone Forman**, Associate Professor of Sociology, Emory University

2009 Fletcher Fellows Reception

To celebrate the announcement of the fifth class of Fletcher Fellows in 2009, Alphonse Fletcher, Jr., hosted a reception and dinner on Martha's Vineyard on August 22, two days after the Institute's Old Whaling Church event. Alphonse Fletcher, Jr., Chairman and CEO of Fletcher Asset Management, and Dr. Bettye Fletcher, Director of the Fletcher Foundation, were on hand to welcome 2009 Fletcher Fellows into the esteemed fellowship family. Selection Committee members James Comer and Henry Louis Gates, Jr. were also present.

Attending the reception were the 2009 fellows: Emily Bernard, Associate Professor of English, University of Vermont; Rachel Devlin, Associate Professor of History, Tulane University; Llewellyn Smith, founder and president of Vital Pictures; and Keivan Stassun, Associate Professor of Physics & Astronomy, Vanderbilt University. Also present were Devon Carbado, Vice Dean and Professor of Law, UCLA School of Law; Thomas Sugrue, Edmund J. and Louise W. Kahn Professor of History and Sociology, University of Pennsylvania; and Deborah Willis, University Professor of and Professor and Chair of Photography, Tisch School of the Arts at New York University (first class of fellows); Lawrence D. Bobo, W. E. B. Du Bois Professor of the Social Sciences, Harvard University; Margaret Beale Spencer, Marshall Field IV Professor of Urban Education and Professor of Comparative Human Development, University of Chicago; and Patricia Sullivan, Associate Professor of History, University of South Carolina (second class of fellows); Cheryl Finley, Assistant Professor of the History of Art and African American Studies, Cornell University; and Kenneth W. Mack, Professor of Law, Harvard Law School (third class); Kimberlé Crenshaw, Professor of Law at UCLA and Columbia Law Schools; and Kellie Jones, Associate Professor, Department of Art History and Archaeology, Columbia University (fourth class of fellows).

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 Ira Berlin, Hazel V. Carby, Jamaica Kincaid, Orlando Patterson, Zadie Smith, Wole Soyinka, and William Julius Wilson. Colloquia take place every Wednesday during the academic year, noon–1:30 pm, in the Thompson Room at the Barker Center for the Humanities. Audio recordings of all colloquia are available at the Harry Elkins Widener Memorial Library.

2009–10 Colloquium Speakers

Patricia A. Banks *

Assistant Professor of Sociology, Mount Holyoke College
“Art and Class in Black America”

Celeste-Marie Bernier *

Associate Professor of American Literature, University of Nottingham
“Characters in Blood: Slave Heroism in the Transatlantic Imagination”

David Bindman *

Professor Emeritus, University of London
“The Image of the Black in Western Art”

Floretta Boonzaier

Senior Lecturer in Psychology, University of Cape Town; Mandela Fellow, Du Bois Institute
“‘Feminism’ as Imperialism? Interrogating the Theory and Practice of Domestic Violence Intervention in South Africa”

Zimitri Erasmus

Senior Lecturer in Sociology, University of Cape Town; Mandela Fellow, Du Bois Institute
“Creolisation: A Conceptual Orientation Against Ethnological Thinking”

Lyndon K. Gill *

Doctoral Candidate in Anthropology and African and African American Studies, Harvard University
“Transfiguring Trinidad and Tobago: Queer Activism, Erotic Subjectivity and the Praxis of Black Queer Anthropology”

Vera Ingrid Grant

Executive Director, W. E. B. Du Bois Institute;
Ph.D. Candidate in Modern European History, Stanford University
“Dixie on the Rhine: Blackface, Brutality, and Race Games in the American Occupation Zone, 1918–1923”

Zerisenay Habtezion *

Independent Scholar
“Adaptation and Governance: Lessons from East Africa”

Adam Haupt

Senior Lecturer, Centre for Film and Media Studies
University of Cape Town; Mandela Fellow, Du Bois Institute
“Youth, Media and Social Change in South Africa”

Paulin Hountondji *

Professor Emeritus, National Universities of Benin;
President of the National Council on Education in Benin
“Constructing the Universal: A Transcultural Challenge”

Joseph Jones *

Assistant Professor of Political Science, Johnson C. Smith University
“The Institutional Black Messiah: W. E. B. Du Bois’s Political Philosophy of Education for Historically Black Colleges and Universities”

Sylvie Laurent *

Senior Lecturer in Literature, Sciences Po Paris
“White Like She: Cross-Over Narratives of Doubling in Zora Neale Hurston and Toni Morrison”

Cameron Leader-Picone *

Postdoctoral Fellow, Department of African and African American Studies, Harvard University

“Rinehartism: Representations of Race in Contemporary African American Literature”

Sieglinde Lemke

Guest Lecturer and Professor of English, Albert-Ludwig-Universität Freiburg, Germany

“Gang Tours, Obamaville, Skid Row: On the Paradox of Poverty Portraiture”

Joanna Lipper *

Filmmaker, Sea Wall Entertainment

“Zanzibar: Photographs by Joanna Lipper”

Dominique Malaquais *

Senior Researcher in Political Science

Centre National de la Recherche Scientifique, France

“Barnburner: Soul of a Fight”

Reuben A. Buford May *

Professor of Sociology, Texas A & M University

“Race, Class, Culture and Integrated-Segregation in Urban Public Space: The Case of Nightlife in Downtown Athens, Georgia”

Jeffrey Perry

Guest Lecturer and Independent Scholar

“Hubert Harrison: The Voice of Harlem Radicalism, 1883–1918”

Ronald K. Richardson *

Associate Professor of History and of African American Studies, Boston University

“Towards a Transcultural Spectatorial Community: Yukio Mishima, August Wilson, Junichiro Tanizaki, Frantz Fanon and All the Rest of Us with Kinky Hair, Crooked Legs and Wandering Selves”



Deborah Willis delivers her colloquium talk.

Barbara Rodriguez *

Independent Scholar

“Stained with the Blood of Helpless Innocence: Innocents, Violence, and the Legacy of Nat Turner’s Slave Revolt”

C. Riley Snorton *

Doctoral Candidate in Communication, University of Pennsylvania

“Trapped in the Epistemological Closet: Black Sexuality and the Popular Imagination”

Jason Sokol *

Visiting Lecturer in African and African American Studies, Harvard University

“Forerunner: Edward Brooke, Black Power, and White Votes”

Britta Waldschmidt-Nelson

Associate Professor of American History and Culture, Amerika-Institut, Ludwig-Maximilians-Universität

“How White Is the White House: American Presidents and the Politics of Race”

Deborah Willis *

University Professor and Chair of Photography & Imaging, Tisch School of the Arts, New York University

“Posing Beauty”

* Sheila Biddle Ford Foundation Fellow, Du Bois Institute, 2009–10

Neil L. and Angelica Zander Rudenstine Gallery



Gallery view of Ever Young: James Barnor, Street and Studio Photography, Ghana/UK.

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 vital part of 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.



Exhibition

Resistance and Revolution: Jacob Lawrence's *Toussaint L'Ouverture* Prints



Jacob Lawrence, *General Toussaint*, Silk screen on paper,
Courtesy of the DC Moore Gallery, New York

Curator Talk and Reception

"Resistance and Revolution: The Toussaint L'Ouverture
Prints of Jacob Lawrence"

Patricia Hills

M. Victor Leventritt Lecture
October 29, 2009

Co-sponsors

Harvard Art Museum
Sackler Museum
Rudenstine Gallery

Exhibit on View September 15 – December 15, 2009

Resistance and Revolution: The *Toussaint L'Ouverture* Prints of Jacob Lawrence

by Patricia Hills

Perhaps the most famous 18th-century revolutionary general of the Caribbean, Toussaint L'Ouverture was the subject of Jacob Lawrence's art in 1938 and 1939, when the artist painted 41 panels on Toussaint's life, which were included in the first ever, large museum exhibition of African American art. Between 1986 and 1997 Lawrence returned to the subject and produced 15 silkscreen limited edition prints based on the originals. The prints were published by the Amistad Research Center, New Orleans and printed by Lou Stovall, master printer, at the Workshop, Inc., Washington, D.C. All 15 prints, loaned by the DC Moore Gallery in New York, were installed at the Rudenstine Gallery along with photographs of Lawrence as a young artist in 1930s Harlem and a video of him discussing his art.

Lawrence's paintings tell the story of Toussaint L'Ouverture, born a slave, who participated in the revolts of 1791 and rose to lead the liberation of Haiti through strategic victories over the planters, the French, the Spanish, and the English. In 1801, after defeating the Spanish at Santo Domingo, he declared the abolition of slavery in all of Hispaniola and then set about to rebuild the economy of the island. He was betrayed and captured by the troops of Napoleon Bonaparte, and died in a French prison in 1803. In 1804 Toussaint's successor, Dessalines, declared Haiti an independent nation.

Born in Atlantic City, New Jersey, Jacob Lawrence (1917–2000) spent his childhood primarily in Harlem, where he attended the WPA Harlem Art Workshop, Charles Alston's 306 West 141st Street studio, and the American Artists School in the mid-1930s. His teachers encouraged him to paint historical subjects, and he went to the 135th Street Harlem branch of the New York Public Library to

Exhibition

Resistance and Revolution: Jacob Lawrence's *Toussaint L'Ouverture* Prints

study the collection of books and artworks that had been amassed by the bibliophile Arthur Schomburg. Lawrence absorbed Schomburg's beliefs, stated in Alain Locke's 1925 edited volume, *The New Negro*: "The American Negro must remake his past in order to make his future. Though it is orthodox to think of America as the one country where it is unnecessary to have a past, what is a luxury for the nation as a whole becomes a prime social necessity for the Negro. For him, a group tradition must supply compensation for persecution, and pride of race the antidote for prejudice. History must restore what slavery took away, for it is the social damage of slavery that the present generations must repair and offset."

During 1938–39, when Lawrence was working on the series, he was hired as an easel painter by the WPA/Federal Art, and during World War II he served in the U.S. Coast Guard. In 1944 he was the first African American artist to have a solo exhibition of his paintings at the Museum of Modern Art in New York. Following the war he taught briefly at Black Mountain College with Josef Albers, then took several teaching positions in the New York area until 1971, when he moved to Seattle to join the tenured faculty at the University of Washington. He was the recipient of numerous awards including the National Medal of Arts and an honorary doctorate degree from Harvard University in 1995.

Lawrence began to produce prints in the early 1970s, long after he had developed his mature signature style – a reductive figurative modernism uniquely wedded to socially concerned subject matter. It is an expressive cubism characterized by simplified shapes and a limited palette of flat, pure color. Like his paintings, the subjects of his prints come from his African American community – its history, storytelling and contemporary life. The art consistently focuses on working-class people and on their struggles to confront oppression, to overcome daily adversities, to educate themselves, and to achieve. Thus, although the work is often specific

in its references to historical figures, such as Toussaint L'Ouverture, Frederick Douglass, John Brown, or Harriet Tubman, the ethical message addresses the aspirations of all humankind.

Jacob Lawrence has said, "I'm dealing with struggle throughout my [work]. Sometimes that struggle is apparent, sometimes it is not apparent. I think struggle is a beautiful thing. I think it is what made our country what it is, starting with the revolution. The American people in general have always gone through this. Of course the black people have continued this struggle also. I would like to think of this symbol [of struggle in my work] as being not just a black symbol, but a symbol of our – man's – capacity to endure and to triumph."

Lawrence's lifelong involvement to express the struggles and hopes of black Americans has been the major theme of my book, *Painting Harlem Modern: The Art of Jacob Lawrence* (University of California Press, 2009). I was delighted to extend my involvement with the artist and bring "Resistance and Revolution" to the Rudenstine Gallery.

Patricia Hills, exhibition curator,
was a W. E. B. Du Bois Institute
Fellow during 2006–07 and
teaches art history at Boston University.

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Guests at the reception following Patricia Hills' Curator Talk.

Exhibition

Ever Young: James Barnor

Street and Studio Photography, Ghana/UK



Selina Opong – Policewoman #10, Ever Young Studios, Accra, c. 1953–1954
© James Barnor / Autograph ABP

Symposium and Reception

“Photography & Diaspora: A Critical Discourse on Africa, Visual Culture and Modernity”

Renee Mussai

Okwui Enwezor

Lyle Ashton Harris

Kobena Mercer

Deborah Willis

McMillan-Stewart Lecture

March 9, 2010

Co-Sponsor

Autograph ABP, London

Exhibit on View

January 28 – May 26, 2010

Ever Young: James Barnor

by Renée Mussai

The Spring 2010 exhibit of James Barnor’s transatlantic archive of street and studio portraiture from Ghana and the United Kingdom represented the second collaborative joint-venture between Autograph ABP and the W.E.B. Du Bois Institute, following last year’s Rotimi Fani-Kayode retrospective exhibition. Closely linked to the establishment of our Archive and Research Centre for Culturally Diverse Photography (opening in Spring 2011) at Rivington Place, London, it emerged as a direct result of archival research supported by the UK Heritage Lottery Fund.

Since 1988, Autograph ABP has worked internationally to advocate photographic practice with an emphasis on issues of cultural identity and human rights, through a dedicated portfolio of projects that contest traditional art history and challenge mainstream curatorial practice.

To contextualize the display of James Barnor’s photographs, it was my great pleasure to also present a symposium on *Photography & Diaspora: A Critical Dialogue on Africa, Visual Culture, and Modernity*, supported by a distinguished panel of internationally acclaimed scholars and artists. Kobena Mercer, Okwui Enwezor, Deborah Willis and Lyle Ashton Harris, pioneers in their respective fields in the practice and history of art, presented insightful remarks on Barnor’s oeuvre, as well as wider perspectives on the position of African and diasporic photographic practice in 21st-century visual arts discourse.

Exhibited in the US for the first time, Barnor’s archive introduces a largely unseen body of work, produced during a career spanning more than sixty years. A collection of seminal photographs, it features street and studio portraits with elaborate backdrops, fashion portraits in glorious color, and social documentary images from the late 1940s

Exhibition

Ever Young: James Barnor Street and Studio Photography, Ghana/UK

to the early 1970s, depicting a “burgeoning modernity” as the Gold Coast becomes Ghana.

Not only does it cover a remarkable period in history, it also bridges continents and photographic genres, creating a transatlantic narrative marked by the artist’s passionate interest in people and cultures. Through the medium of portraiture, Barnor’s photographs represent societies in transition: Ghana moving towards its independence from colonial rule and London becoming a cosmopolitan, multi-cultural metropolis.

Alongside the photographic display, Cinema@DBI hosted a series of library screenings of John Akomfrah’s award-winning Black Audio Film Collective feature *Testament* (1988), whose powerful experimental narrative explores cultural and spiritual exile and, in the director’s own words, “dispossession and the recovery of private memory in areas of public chaos.” *Testament* is informed by a key period in Ghanaian history – the 1966 coup d’état that led to Kwame Nkrumah’s overthrow – a time where Barnor and his camera were notably absent in Ghana, having emigrated to the United Kingdom in 1959 to study photography and document the swinging 1960s for *Drum* magazine, amongst other assignments.

Previously in 1950s Accra, Barnor captured intimate moments of dignitaries including the late Nkrumah and boxing champion Roy “the Black Flash” Ankrah, while photographing civil servants, performance artists and newlyweds who visited his studio Ever Young in Jamestown.

Re-presented more than fifty years after the closure of Ever Young, in a de-contextualized global (gallery) context and transformed into a cultural artifact, a singular photograph such as Barnor’s seemingly contentious portrait of Olatunji Comedians holds the potential to disrupt the many preconceived notions of African “modern” subjectivity and the contested politics of representation.

Ever since a set of vintage studio portraits by

the late Malian photographer Seydou Keita was “discovered” during the last decade of the 20th Century, the work of a constituency of formerly unknown artists has been celebrated as emblematic of an ultimate visual experience of contemporary Africa, framed as “neither ‘outsider’ nor ‘indigenous’ but spectacularly modern.”

To this end, the panel, the exhibition, and the film effectively addressed critical questions to perhaps deconstruct this complex notion of modernity as the primary intellectual prism through which art and photography from the continent is presented. All three combined to interrogate strategies to view the African subject outside the ‘spectacle of the other,’ to paraphrase Stuart Hall, and consider how we, as institutions and independent artists, curators and scholars, in many instances both demystify and contribute to the “othering” of the black subject in the 21st century.

Amidst blurred boundaries, shifting visual paradigms, remixed traditions, hybrid formations of identity and transforming Diasporas – where does Africa and global photography sit within the broader visual arts discourse today? Is it possible – or indeed viable – to speak about a tradition of “African photography” as such, without losing sight of the cultural heterogeneity of the continent, diversity of practice and a wider canon? These are the questions that drive the study of African visual culture in the 21st century.

Autograph ABP, Rivington Place

James Barnor was born in Accra, Ghana, in 1929. He started his own photographic practice in a makeshift studio in the streets of Jamestown, and from the early 1950s operated Ever Young Studio, while working for The Daily Graphic newspaper and *Drum* magazine. He came to England in December 1959 to study at Medway College of Art in Rochester, Kent, and

worked as a photographer and technician before returning home in 1970 to set up color processing facilities in Ghana. During the next 24 years, he supplemented his freelance work with employment by the American Embassy and Ghanaian government agencies. In 1994, he returned to London, where he currently lives.

Film Screenings

Cinema@DBI

Urban Cosmopolitan Film Series

This year the Du Bois Institute presented a new film series with screenings taking place Friday afternoons in the Institute's Hutchins Family Library. Films were chosen in conjunction with the exhibit in the Rudenstine Gallery. For the Spring 2010 film series (in conjunction with *Ever Young: James Barnor, Street and Studio Photography, Ghana/UK*) we presented "Urban Cosmopolitan," featuring works that portray urban life, travelogues, and modernity as told from travelers of the African Diaspora.

One of the featured films was *IN/FLUX*, a three-volume DVD compilation of experimental art video from the African world produced and presented by resident fellow Dominique Malaquias. The video is the result of a partnership between two cutting-edge initiatives: SPARCK – Space for Pan-African Research, Creation and Knowledge / The Africa Centre, Cape Town, South Africa – and Lowave, Paris, France. *IN/FLUX* explores radical takes from Africa on emergent urban cultures and imaginaries. Hailing from multiple places and viewpoints, the films compiled in *IN/FLUX Volume One* speak in distinctly counter-hegemonic voices to the nature, complexities and alternative possibilities of movement in and between cities in the global present-future.

Film Screenings and Discussions

April 23, 2010

Lumumba: Death of a Prophet (1992)

Raoul Peck

Documentary

April 30, 2010

Mandabi (1968)

Ousmane Sembene

Fiction

May 7, 2010

Have You Seen Drum, Recently? (1998)

Jürgen Schadeberg

Documentary

May 14, 2010

IN/FLUX (2010)

A Three-Volume DVD Compilation

May 21, 2010

Fela Kuti: Music is the Weapon (1982)

Stephane Tchaladjieff

Documentary



John Akomfrah's "Testament" was shown in conjunction with the opening of the James Barnor exhibit.

A Synergistic Hub of Intellectual Fellowship



Executive Director Vera Grant gives W. J. T. Mitchell a tour of the Rudenstine Gallery.



Professor Henry Louis Gates, Jr. teaching a seminar class.



Professors Francis Abiola Irele and Paulin Hountondji chat with Managing Editor of Publications Sara Bruya at the opening party.



The Institute plays host to various tour groups, including this middle school class from Brooklyn, New York.



Professors Marla F. Frederick, Linda Heywood, and Marcyliena Morgan.



Joanne Kendall, former Executive Assistant to Professor Gates, received the Du Bois Medal at her retirement party.

A Synergistic Hub of Intellectual Fellowship



Donnie Andrews, Sonja Sohn, Michael K. Williams, and Andre Royo of HBO's "The Wire" receive a tour of the Hiphop Archive from Program Coordinator Alvin Benjamin Carter III.



Fellow Ronald K. Richardson asks a question.



Henry Louis Gates, Jr., with Lawrence D. Bobo.



David Bindman shows the Image of the Black in Western Art book series to Michael C. Dawson.



Kwame Anthony Appiah backstage at the Du Bois Medal Ceremony.



Alumni Fellows Gretchen Long and Anna-Lisa Cox chat with C. S. Manegold, Patricia Hills, and Evelyn Brooks Higginbotham at the Fellows' Book Party. To the left is Susan Reverby.

The Hip-hop Archive

During the 2009–2010 academic year, the Hip-hop Archive became the leading resource for information about hip-hop culture and scholarship. In addition, The Archive hosted tours, presentations, workshops, and meetings. Scholars visited from around the globe to work on Hip-hop Archive projects as well as their own research; and requests to view our extensive magazine collection have been among the most common. The 2009–2010 projects included Hip-hop Linguistics (Lx), the forthcoming World Hip-hop website, the Hip-hop Archive Newsletter, the Women In Hip-hop collection, an Asian American Hip-hop Panel with the Philadelphia based Arts Sanctuary, and the development of our web presence.

While these projects are ongoing, visitors have highlighted other areas of interest in hip-hop related research as well. For example in August 2009, Professor Marla Fredericks brought seventy-five bishops to the Hip-hop Archive to see our spirituality and hip-hop materials. Other visitors such as the 2009 – 2010 Du Bois Fellows have toured the archive and received technology training.

Technology is an important part of the Hip-hop Archive, and all of the members of our student staff become well versed in video editing and manipulating various file formats. During the 2009 fall semester one of our staff members collected and

edited footage on Nigerian hip-hop. The result is a documentary called *Hip-hop In Nigeria*. This documentary, along with other information about Nigerian hip-hop, can be found at <http://hiphoparchive.org/about/nigeria>. Archive staff also edited, compiled, and made web accessible complete videos from the 2005 Feminism and Hip-hop Conference held at the University of Chicago. The conference can be found at <http://hiphoparchive.org/prepare-yourself/feminism-and-hip-hop-conference-2005>.

The Hip-hop Archive will continue with innovative research and programming in the 2010–2011 academic year. On October 22, 2010 we will host the first in our Hip-hop Scholarship Series: “Deep Interventions: Creative Ideas for Community, Youth and Scholars.” This session will include several organizations, individuals, and scholars whose aim is to increase youth access to technology, art, and learning. Over the next few years the Hip-hop Scholarship Sessions will include the following topics: End It Now: HIV/AIDS, Hip-hop Scholars Writing and Research, Feminism, Sexuality and Hip-hop, Hip-hop and Ethnic Studies, Hip-hop Arts and Aesthetics, Hip-hop and Education, and many other topics related to hip-hop research and issues in the academic community.

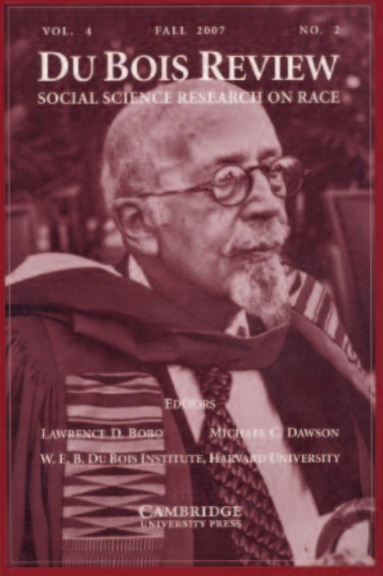
This year has brought a number of great visitors to the Archive such as M1 from the group Dead Prez, Charlayne Hunter-Gault, Henry W. McGee III, Frank Pearl, Daniel and Joanna S. Rose, Princeton President Shirley M. Tilghman, and Bob Herbert. We look forward to more research visits, tours, and events in the 2010–2011 academic year as the Hip-hop Archive continues to: Build. Respect. Represent.

For more information please visit:
www.hiphoparchive.org



Professor Marcyliena Morgan shows Michael C. Dawson an exhibit in the Hip-hop Archive.

Publications



Du Bois Review:
Social Science Research on Race

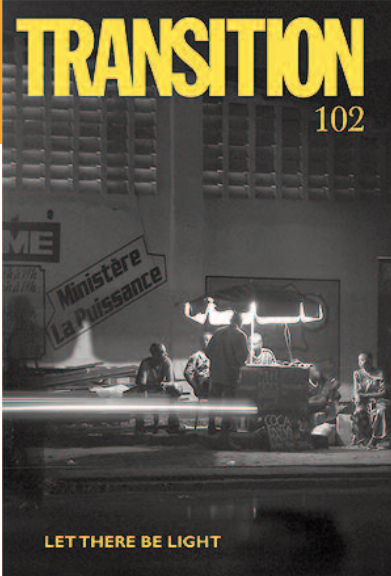
Editors: Lawrence D. Bobo and Michael C. Dawson
Managing Editor: Sara Bruya

The Du Bois Review presents new social science research and criticism about race, as well as extended review essays that assess recent key works in the field.

In Volume 7 (2010), leading scholars critically examine such topics as race and gender achievement gaps, the racial divide in France, Black Americans’ racial socialization experiences, Latino segregation in metropolitan labor markets, the appeal of colorblindness in consumer marketing, and LGBT inclusion in Black community life.

Additionally, the DBR publishes an interview series, featuring conversations between Henry Louis Gates, Jr. and eminent scholars on broad areas of research. Webcasts of these dialogues, featuring William Julius Wilson, Claude Steele, Nell Irvin Painter, and others are available on the Du Bois Institute website.

In 2011, the Du Bois Review will publish a special issue providing important empirical research and criticism on the issue of Race and Health.



Transition: An International Review

Editors: Tommie Shelby, Glenda Carpio, Vincent Brown
Publishers: Kwame Anthony Appiah and Henry Louis Gates, Jr.
Chairman of the Editorial Board: Wole Soyinka
Managing Editor: Sara Bruya

Transition: An International Review is an award-winning trimestrial magazine of African and diaspora politics, culture, and literature. It was founded in Uganda in 1961 by Rajat Neogy and subsequently edited by Wole Soyinka in Ghana, prior to being revived (after a hiatus) in the United States by Henry Louis Gates, Jr.

Transition has recently featured essays by Dominique Malaquais, Cédrick Nzolo, Souleymane Bachir Diagne, Nguigí wa Thiong’o, Moradewun Adejunmobi, Paul Tiyambe Zeleza; poetry by Rita Dove, David S. Mills, Aimé Césaire; and fiction by Miranda Pyne, Petina Gappah, and Matthew Quinn Martin.

Transition also regularly runs review essays on important new works written by African and diaspora authors.

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 K. Bhabha, Hazel Carby, Stuart Hall, Judge A. Leon Higginbotham, Glenn C. Loury, Manning Marable, John McWhorter, Sidney Mintz, Brent Staples, and Cornel West. This series is co-sponsored by Harvard University Press.

September 22–24, 2009

Blacks In and Out of the Left: Past, Present & Future **Michael C. Dawson**

John D. MacArthur Professor of Political Science and the College, University of Chicago

November 17–19, 2009

Du Bois at Large **Gayatri Chakravorty Spivak**

Avalon Foundation Professor of the Humanities, Columbia University

March 30–April 1, 2010

Transformational Dynamics in the 20th Century **Black Intelligentsia** **Martin L. Kilson, Jr.**

Professor Emeritus, Harvard University

April 20–22, 2010

Teachable Moments: Race, Media & Visual Culture **W. J. T. Mitchell**

Professor of English and Art History, University of Chicago



Michael C. Dawson.



Gayatri Chakravorty Spivak.



Martin L. Kilson, Jr.



W. J. T. Mitchell.



Peter H. Wood with Vera Grant.

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 co-sponsored by Harvard University Press. Previous speakers have included David Brion Davis, George M. Fredrickson, Paul Gilroy, Lani Guinier, Darlene Clark Hine, Thomas Holt, Robin D. G. Kelley, Leon F. Litwack, Waldo E. Martin, Jr., Gary B. Nash, and Gerald Torres.

October 6–8, 2009

**Into the Light:
Liberating Winslow Homer’s *Near Andersonville***
Peter H. Wood

Professor Emeritus of History, Duke University



Homi K. Bhabha, Gayatri Chakravorty Spivak, Henry Louis Gates, Jr.

Annual Lecture Series

McMillan-Stewart Lectures

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



Kobena Mercer.

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 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) and 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.

October 20–22, 2009

Recrossings:
Three Nineteenth-Century Black Atlantic Artists
Kobena Mercer
Independent Scholar



Evelyn Brooks Higginbotham, Chair of the Department of African and African American Studies.

Archives, Manuscripts, and Collections

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

Editor: Karen C. C. Dalton

Senior 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, housed at the Du Bois Institute, is a comprehensive repository devoted to the systematic investigation of how people of African descent have been perceived and represented in art. Founded in 1960 by Jean and Dominique de M  nil in reaction to the existence of segregation in the United States, the archive contains photographs of 26,000 works of art, each one of which is extensively documented and categorized by the archive’s staff. Additionally, the project has focused on expanding access to its archives through a partnership with ARTstor, which is generously underwritten by the Andrew W. Mellon Foundation. Through this grant, the project has digitized its holdings for education, teaching, and scholarly inquiry. To learn more, please visit www.artstor.org.

Beginning this fall, and going through 2015, Harvard University Press is publishing *The Image of the Black in Western Art*, a ten-volume series containing the best of these remarkable images. David Bindman, Emeritus Professor of the History of Art at University College London, and Henry Louis Gates, Jr. have partnered with Harvard University Press to bring out new editions in full color of the series’ original volumes plus two new volumes. Featuring revised and new essays from the top scholars in the discipline, this series will reshape our understanding of Western art.

From the art of the Pharaohs to the age of Obama, these volumes capture the rich history of Western art’s representation of people of African descent.

List of Volumes and Publication Dates

November 2010

Volume I

From the Pharaohs to the Fall of the Roman Empire

November 2010

Volume II, Part 1

**From the Early Christian Era to the
“Age of Discovery”**

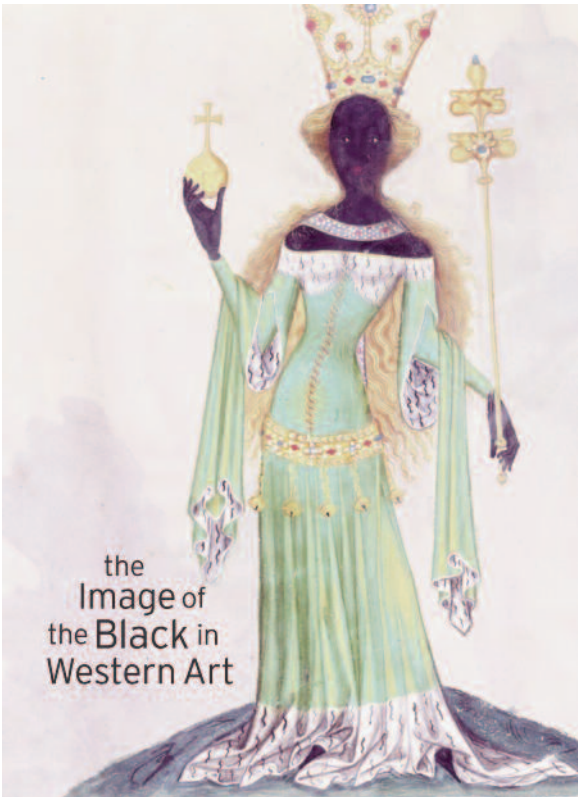
**From the Demonic Threat to the Incarnation
of Sainthood**

November 2010

Volume II, Part 2

**From the Early Christian Era to the
“Age of Discovery”**

Africans in the Christian Ordinance of the World



Cover image from the newly reprinted editions of the *Image of the Black in Western Art* book series.

Archives, Manuscripts, and Collections

November 2010

Volume III, Part 1

**From the “Age of Discovery” to the
Age of Abolition**

Artists of the Renaissance and Baroque

Spring 2011

Volume III, Part 2

**From the “Age of Discovery” to the
Age of Abolition**

Europe and the World Beyond

Fall 2011

Volume III, Part 3

**From the “Age of Discovery” to the
Age of Abolition**

**The Eighteenth Century: Court, Enlightenment,
Slavery, and Abolition**

Fall 2011

Volume IV, Part 1

**From the American Revolution to World War I
Slaves and Liberators**

Fall 2011

Volume IV, Part 2

**From the American Revolution to World War I
Black Models and White Myths**

Fall 2014

Volume V, Part I

The Twentieth Century and Beyond

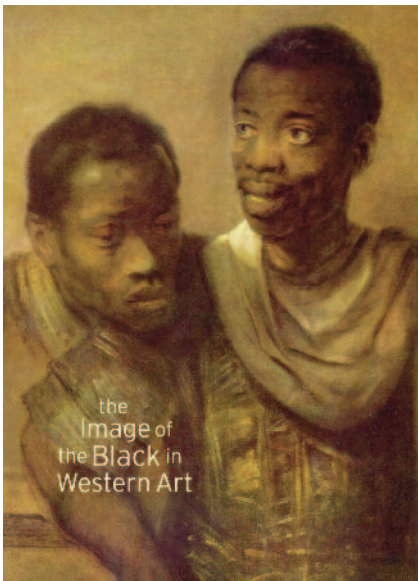
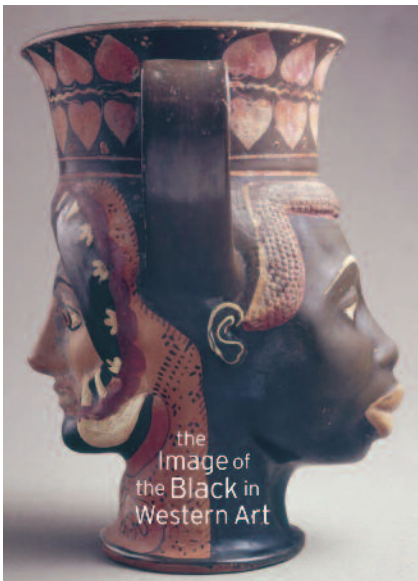
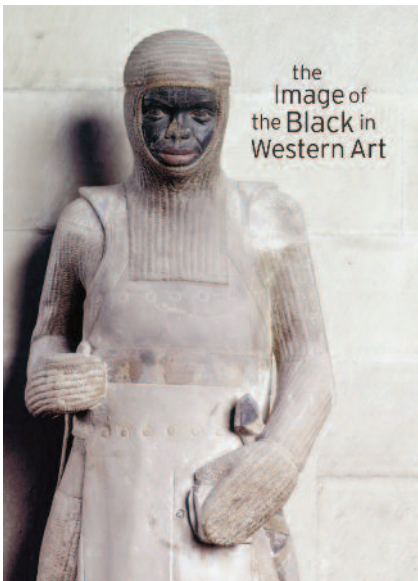
From the Artistic Discovery of Africa to the Jazz Age

Spring 2015

Volume V, Part 2

The Twentieth Century and Beyond

From the Harlem Renaissance to the Age of Obama



Cover images from the newly reprinted editions of the Image of the Black in Western Art book series.

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 Shirley Graham Du Bois (1896–1977), the second wife of W. E. B. Du Bois. It includes her 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, compose this collection. Papers include his writings, notes, and 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 (recipient of a MacArthur Foundation "Genius" Award in 2001 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.

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.

Research Projects and Outreach

AfricaMap Project

Principal Investigators: Suzanne P. Blier and Peter Bol

Project Manager: Ben Lewis

AfricaMap Website: <http://africamap.harvard.edu>

AfricaMap, an online resource, permits users to find virtually any village, town, or city on the continent by typing its name in the search tool (a million-plus places are now available in multiple languages) or by zooming down into a map of the entire African continent. The site also provides a range of historic, ethnic, and language maps, as well as others on topics such as population density, soils, and health issues. Using GIS (the technology behind Mapquest and Google Earth), users can browse through many layers of maps to see how one map view relates to another. The site offers users a broad range of additional socio-political and economic information (contemporary and historical), providing the ability to discover unexpected connections among disparate kinds of data.

AfricaMap, an open source website (available to any user anywhere), is an interactive site that will continue to grow over time. It is housed at Harvard's Center for Geographic Analysis <http://gis.harvard.edu/>. The first (beta) phase of AfricaMap is now complete and was launched in November 2008. Additional information will be added in the months ahead, including images from museum collections, links to articles and books, a collection of maps stretching back to the sixteenth century, and historical layers showing political and other data through time. Eventually, users will have the ability to add information, comment on the findings of others, and to use the website as an online platform for collaborating with others.

AfricaMap has begun to establish collaborations with an array of other institutions in order to display digitized data with African content in cartographic form and to make it available to search and explore. Current collaborations include Boston University

(historical scholarly maps), Emory University (the Trans-Atlantic Slave Trade database), Yale University (Human Relation Area files), University of Virginia (the Slavery Image database), the University of Iowa (Art and Life in Africa Project), University of Michigan (African Music files and African City Images), Vanderbilt University (African Music files), and Florida State University (Historic Climate database). Funding to date has come from the Du Bois Institute, the Department of African and African American Studies, and the Provost's Office at Harvard University.

African American 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, Mae Jemison, Quincy Jones, 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.

African American National Biography Project

General Editors: Henry Louis Gates, Jr.,

and Evelyn Brooks Higginbotham

Executive Editor: Steven Niven

AANB Website: <http://dubois.fas.harvard.edu/aanb/>

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. The 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 President Barack Obama by Randall Kennedy. In 2009, the AANB was selected Top of the List winner – Reference Sources by *Booklist Editors' Choice*. An expanded online edition of the AANB will include an additional 2,000 biographies, including First Lady Michelle Obama, by Darlene Clark Hine. <http://www.oxfordaasc.com/public/>

African Genome Project

Directors: Henry Louis Gates, Jr., Fatimah Jackson (University of North Carolina), and Ethelbert J. L. Cooper.

Website: <http://a2a-foundation.com>

The African Genome Project is co-sponsored by the African African-American Foundation, whose mission is to re-establish the connections between African Americans and their African heritages. The Project will collect DNA from various ethnic groups whose ancestors are known to have contributed to the ancestries of African Americans. The Project will create the most extensive set of DNA markers in existence relevant to African Americans. This dataset will increase the historical and scientific accuracy of DNA analysis for use in genealogical and other reconstructions for African Americans and related populations.

Bamun Art Worlds: Integration and Innovation in Grassland Cameroon from 1700 to the Present

Director: Suzanne P. 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 Foumban (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. The Black Patriots project was established to identify persons of color who served the Continental cause in the American Revolution. The project's beginnings are rooted in the discovery of Professor Gates's fourth great grandfather who served for four years in the 1st Virginia Regiment of Light Dragoons and received a pension for his service. The goal is to verify service of Black Patriots from each of the thirteen colonies using primarily original records such as pension and bounty land application files, muster and pay rolls, lists of troops, court records, legislative records, etc. These documents often reveal fascinating details about the service experience as well as life before and after the war. At project end, data will be published in hard copy and as an online

Research Projects and Outreach

database. Funding for this project has been provided by Richard Gilder and the Gilder Lehrman Foundation, David Roux, Joseph Dooley and the Sons of the American Revolution, the W. E. B. Du Bois Institute, and the Inkwell Foundation.

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.

Community Development Project

Co-Directors: Ololade Olakanmi, Babak Mostaghimi

Project Mentor: William Julius Wilson

The Community Development Project (CDP) harnesses the academic and professional resources of Harvard University to facilitate civic engagement in economic development projects in underserved communities.

Our philosophy is grounded in a fundamental belief in the importance of locally driven economic development initiatives. We believe that success will be achieved when everyone, from community members to businesses and government, unites behind common interests and a shared vision for the future. As such, our goal is to bring people from all walks of life and from every sector together, see what the community wants for its future, and then work with everyone to build a vision of, and provide support for getting to, that goal.

The CDP Consulting Team is made up of Harvard Kennedy School students. We are diverse in race, ethnicity, and cultural heritage, and we all share a vision of America as a place where everyone has a chance to succeed. We are committed to making this vision of equal opportunity a reality. Most of us have a personal connection to communities in the South, and some of us have ties to the Delta in particular. We were drawn to Greenwood and Baptist Town because of their rich history and because we strongly believe that the residents of Greenwood and Baptist Town are in a unique position to shape their community’s future. Together, we will design a path to a better future for Baptist Town and for the broader community of Greenwood.

Our Vision for Greenwood & Baptist Town

CDP envisions a Greenwood and Baptist Town in which everyone – from residents and their representatives to businesses and nonprofit organizations – works together to develop better homes, clean and safe streets, youth programming, and access to good jobs.

Our Mission

CDP will work with Baptist Town residents to build locally driven partnerships and solutions that improve the quality of life within Baptist Town and Greenwood. We will achieve this by:

- Strengthening the ability of residents to advocate for their interests and achieve their goals
- Connecting residents with local, regional, and national resources
- Engaging the greater Greenwood community in the revitalization of Baptist Town
- Raising awareness of the assets and needs of Baptist Town, Greenwood, and the Delta region.

Dictionary of African Biography Project

General Editors: Emmanuel K. Akyeampong and Henry Louis Gates, Jr.

Executive Editor: Steven J. Niven

DAB Website: <http://tinyurl.com/African-Biography>

From the Pharaohs to Fanon, the *Dictionary of African Biography* (DAB) will provide a comprehensive overview of the lives of Africans who shaped African history. The project will be unprecedented in scale, covering the whole of the continent from Tunisia to South Africa, from Sierra Leone to Somalia. It will also encompass the full scope of history from Queen Hatshepsut of Egypt (1490–1468 BC) and Hannibal, the military commander and strategist of Carthage (243–183 BC), to Kwame Nkrumah of Ghana (1909–1972), Miriam Makeba (1932–2008), and Nelson Mandela of South Africa (1918–). Individuals will be drawn from all walks of life, including philosophers, politicians, activists, entertainers, scholars, poets, scientists, religious figures, kings, and everyday people whose lives have contributed to Africa’s history. Oxford University Press will publish a print edition of the DAB containing 2,000 biographies in 2011. An online edition of 10,000 biographies will follow.

Genetics and Genealogy Working Group

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

Professor Henry Louis Gates, Jr., and Dean Evelynnn M. Hammonds convened the New Genetics and the Trans-Atlantic Slave Trade Working Group for the first time in January 2006. In 2009, the group’s name was changed to the Genetics and Genealogy Working Group, to encompass more fully the broad reach of the group, composed of the nation’s top scientists, social scientists, and historians working in this field. The group’s chief aim is to advance research in genetics and genealogy and to use historical and



Dean of Harvard College Evelynnn M. Hammonds at the Genetics and Genealogy Working Group.



George M. Church, Professor of Genetics and Director of the Center for Computational Genetics, Harvard Medical School, at the Genetics and Genealogy Working Group.

Research Projects and Outreach



John K. Thornton asks a question, flanked by Robert A. Perry, Linda Heywood, and Fatimah Jackson, at the Genetics and Genealogy Working Group.

social contexts to bring this research most effectively to a wide audience. The 2010 meeting was held over two days at the Broad Institute of Harvard and MIT and included presentations by David Altshuler (Harvard Medical, Massachusetts General Hospital, and Broad Institute) George Church (Harvard Medical School), Mark J. Daly (Harvard Medical School, Massachusetts General Hospital, and Broad Institute), Troy Duster (New York University and University of California, Berkeley), Peter Forster (Institute for Forensic Genetics, Germany, and University of Cambridge, UK), Joanna Mountain (23andMe), Nathaniel Pearson (Knome, Inc.), Robert A. Perry (New York Civil Liberties Union), Joseph Thakuria (Harvard Medical School), and Sarah Tishkoff (University of Pennsylvania). Subcommittees to address curriculum development and dissemination of this work through publication and public forums were formed.

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 cataloged, and have recently gained new interest within the academy. 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/tast/index.faces. 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.

The Voices of Diversity Project

Director: Paula J. Caplan

Principal Investigators: Henry Louis Gates, Jr., and Michael Nettles (Education Testing Service)

The Voices of Diversity Project was funded by the W. K. Kellogg Foundation to address these questions:

- What are the daily experiences men and women of racial/ethnic minority students on campuses of predominantly white institutions?
- What factors contribute to a positive or negative experience for women and men racial/ethnic minority students?
- Do students' experiences vary by race/ethnicity and by sex?

The study was conducted at four predominantly white universities with varied admission standards, geographical location (including part of the country and rural vs. urban), and histories of dealing with racial/ethnic and sex/gender diversity, as well as whether they are public or private. At each institution, more than 50 students of color participated, as well as did three white women and three white men at each. Each participant filled out a detailed questionnaire consisting of demographic information and their experiences on their current campus, then was interviewed individually so that they could provide richly detailed descriptions of what has been helpful and what has been hurtful to them. Among our many findings were that this is not a postracial society or a postfeminist one, for students of color and women are subjected to a great deal of racism and sexism in the forms of negative stereotyping and microaggressions both in and out of the classroom; whites are very rarely the subjects of negative stereotypes or microaggression based on race; women of all races are often also subjected to sexism in the form of double standards; sexual assault against women is not uncommon; in spite of these problems, many students of color and women feel they belong on campus, though worrying numbers do not, and the same pattern holds for being made by faculty and advisors to feel good about their intelligence. Race-by-sex problems appeared, such as that both Black women and Black men are at risk for being considered highly aggressive and Black men for being considered dangerous, and that Asian-American women may be exoticized and

perceived as passive and Asian-American men as boring and asexual. Many students said there is no easy place to talk about actual racism and sexism on their own campus. A report went to each participating university, describing our findings from their participants and making recommendations based on those findings. The first university to receive a report made a vast number of immediate, major changes and initiated some longer-term ones and asked us to do some follow-up consultation with them, while the other three are at varying stages of studying their reports but have described them as illuminating and helpful. Scholarly publications and presentations and a press release are in progress.

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



Henry Louis Gates, Jr., with Du Bois Society Founders Reverend Eugene C. Rivers and Jacqueline O. Cooke Rivers, Du Bois Society student Brandon Allen, Associate Director of Ella J. Baker House Donna D. Desilus, and John Allen at the Du Bois Medal Ceremony.

Research Projects and Outreach

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 Harvard professors. This year’s lectures and readings featured noted scholars Tommie Shelby, Claudine Gay, Hope Lewis, William Julius Wilson, and Evelyn Brooks Higginbotham. The program also received stellar media coverage in the *Boston Globe* and on radio station WBUR, a National Public Radio affiliate. Director Jacqueline Rivers also regularly consults with program directors from around the country who seek to model their initiatives after the Du Bois Society’s innovative achievement-focused goals.



Professor William Julius Wilson.

Welfare, Children, and Families:

A Three-City Study

Director: William Julius Wilson

Professor William Julius Wilson is analyzing data collected in his study of the impact of welfare reform on low-income mothers and their children, of which he is a co-principal investigator. This longitudinal study features data on over 2,100 families in Boston, Chicago, and San Antonio, compiled in three waves. The first wave of data collection began in 1999, the second in 2001, and the third wave concluded in 2005. The study also includes an intensive ethnographic study of over 200 low-income families in poor and near-poor neighborhoods in these cities. Professor Wilson’s work at the W. E. B. Du Bois Institute has been devoted to analyzing data for his next major book on the experiences of living in poverty, including the unique experiences of poor African American families. He and his research assistants are examining a number of related issues, including:

1. Variations in experience across different groups of women after leaving the Federal Temporary Assistance for Needy Families (TANF) program, including those with different levels of education, health statuses, numbers of younger children, and lengths of time on welfare.
2. Constraints that female parents face in adjusting to leaving TANF, including job availability under different labor market conditions, wage rates, access to child care services, and assistance from those who might offer time and additional resources, including a husband, grandparent, family member, or friend.
3. Stresses that poverty creates which inhibit productive parenting. (It may be more difficult for poor parents on welfare to be warm and engaging, be consistent in discipline, and provide the

stimulation necessary for their children's development. Poverty also may increase the likelihood of conflict-prone, troubled, or violent relationships between women and their husbands or partners. All these family processes are linked to higher levels of child behavioral and emotional problems, in addition to lower educational readiness and performance in school).

4. Effects of welfare reform on children. (The most important issue here is whether a reduction in benefits or in family income overall results in the diminishment of resources to children as well as to adults. We are also investigating the likelihood that rising family income correspondingly increases resources available to children. Here we are exploring a number of factors: the additional amount of time a mother must spend on a job causing her to spend less time with her child; difficult parental choices concerning childcare; and work requirements that may cause emotional stress and poor functioning for mothers on welfare.)

5. The success of some parents and children despite the challenges posed by poverty. With respect to this latter outcome, we are testing the following hypotheses:

- (1) that a mother's labor force participation is positively associated with more stable family routines and better role modeling and, therefore, more positive child outcomes
- (2) that gainful employment encourages a mother's mental health and promotes self-esteem
- (3) that better parenting contributes to healthier social development and greater readiness and success for children in school.

Working Group on Environmental Justice

Directors: James C. Hoyte and Timothy C. Weiskel

The past year 2009–2010 has been a very successful year for the Working Group on Environmental Justice.

James Hoyte was on an official leave of absence. Nevertheless, Dr. Rhona Julien of the EPA joined Tim Weiskel, and the Working Group was privileged and pleased to be able to offer its graduate and undergraduate course: *Introduction to Environmental Justice* (ENVR E145) through the Harvard Extension School (see online syllabus at: <http://courses.dce.harvard.edu/~envre145>). This Spring Semester 2010 course represented the fourth year of its operation. As in each of the past years the enrollments increased both locally and around the world through the "distance education" facilities of the Extension School. During 2010 individual class sessions covered topics ranging from patterns of differential air pollution in Newark, New Jersey to pesticide exposure in public housing complexes in Boston. In addition, in the wake of hurricane Katrina and the global meetings in Copenhagen, Denmark in December, 2009, the course also focused upon the growing convergence of climate change movement and the environmental justice movement, paying attention in particular on the appeal for "climate justice" that is emerging both within the United States and around the world. At the end of the term both local students and distance students prepared and delivered impressive audio-visual presentations of their research projects. These live presentations were videoed and "streamed" to enrolled students to enable them to share their research on the case studies of individual environmental justice issues around the world.

Du Bois Institute Special Events

October 22–25, 2009

Transformations: New Directions in Black Art

Third Annual Conference on African American Art
Co-sponsored with the Center for Race and Culture,
Maryland Institute College of Art

October 29, 2009

Resistance and Revolution: the Toussaint L'Ouverture Prints of Jacob Lawrence

Curator Talk by Patricia Hills and Reception
M. Victor Leventritt Lecture
Co-sponsored with the Harvard Art Museums
Sackler Museum and Rudenstine Gallery

December 4, 2009

Du Bois Medal Ceremony

Honoring Bob Herbert, Hugh M. “Brother Blue”
Hill, Charlayne Hunter-Gault, Vernon E. Jordan,
Frank H. Pearl, Daniel and Joanna S. Rose, and
Shirley M. Tilghman
Co-sponsored with the Harvard Kennedy School,
Institute of Politics

December 5, 2009

An Interdisciplinary Symposium Celebrating the Life and Scholarship of Professor Nathan I.



John F. Callahan, Glenda Carpio, and Adam Bradley discuss their edition of Ralph Ellison's second novel, *Three Days Before the Shooting*, at the Harvard Book Store.

Huggins (1927–1989)

Co-sponsored with the Department of African and
African American Studies

January 28, 2010

Exhibition Opening and Film Screening

“Ever Young, James Barnor – Street and Studio
Photography, Ghana/UK”
Film Screening of John Akomfrah's *Testament* (1988)
Rudenstine Gallery and Hutchins Library,
W. E. B. Du Bois Institute
Co-sponsored with Autograph ABP, London

January 29, 2010

The Haitian Crisis Symposium

Panel Discussion with Caroline Elkins; Junot Diaz; P.
Gregg Greenough; Jennifer Leaning; Patrick Sylvain;
Marie-Louise Jean-Baptiste
Co-sponsored with the Committee on African
Studies and the Department of African and African
American Studies

February 8, 2010

Ralph Ellison's *Three Days Before the Shooting*

Book Reading and Discussion with Glenda Carpio,
Adam Bradley, and John F. Callahan
Co-sponsored with the Harvard Book Store

February 9, 2010

Uneven Fairways:

Breaking the Color Barrier of Golf

Panel Discussion with Bonnie Newman; Leonard
Jones; Pete McDaniel; Bill Fields
Co-sponsored with AADC and the Institute of
Politics, Harvard Kennedy School of Government

February 11, 2010

Inside Buffalo

Film screening and discussion at the Boston Public
Library with Ron E. Armstead, Vera Grant, and
Fred Kudjo Kuwornud



Nell Irvin Painter at the Harvard Book Store.



Lydia Diamond in the Thompson Room, Barker Center.

Co-sponsored with the Consulate General of Italy in Boston and the Charles Hamilton Houston Institute for Race and Justice, Harvard University

March 9, 2010

Photography & Diaspora: A Critical Discourse on Africa, Visual Culture & Modernity

Panel Discussion with Renee Mussai; Okwui Enwezor; Lyle Ashton Harris; Kobena Mercer; Deborah Willis

Co-sponsored with Autograph ABP and the Committee on African Studies

March 10, 2010

The Supreme Court & Race

Panel Discussion with Stephen D. Bechtel, Jr.; Michael J. Klarman; Randall L. Kennedy
Co-sponsored with the American Academy of Arts and Sciences and the Museum of African American History

March 26, 2010

Celebrating the Life and Work of Barbara Johnson

Co-sponsored with the Departments of English, Comparative Literature, Romance Languages and Literatures, and the Committee on Degrees in Studies of Women, Gender, and Sexuality

March 29, 2010

Nell Irvin Painter reading from *The History of White People*

Co-sponsored with the Harvard Book Store

April 29, 2010

Writers in the Parlor:

Lydia Diamond reading from *Stick Fly*

Co-sponsored with the Department of English and the Spencer Fund

May 13, 2010

Fellows Book Party

Evelyn Brooks Higginbotham, Patricia Hills, C. S. Manegold, Susan M. Reverby, Patricia Sullivan, Deborah Willis

Followed by a reception and private discussion at the W. E. B. Du Bois Institute

May 25, 2010

Claude M. Steele, reading from *Whistling Vivaldi and Other Clues to How Stereotypes Affect US*

Co-sponsored with the Harvard Book Store

Staff



Front row, from left: Abby Wolf, Amy Gosdanian, Henry Louis Gates, Jr., Vera Grant, Alicia Soja.
Middle row: Karen C. C. Dalton, Tom Wolejko, Mai Huynh, Debbie Clain, Michaela Tally, Delphine Kwankam.
Back row: Sheldon Cheek, Donald Yacovone, Sara Bruya, Alvin Benjamin Carter III.

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

a permanent collection of contemporary art work. Our website also includes a calendar of upcoming events and webcasts of many Institute lectures: dubois.fas.harvard.edu.

Directions
Walking from the center of Harvard Square, follow JFK Street toward 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.



The entrance to the W. E. B. Du Bois Institute for African and African American Research at 104 Mount Auburn Street, Cambridge, Massachusetts.



A bust of W. E. B. Du Bois (1993) commissioned by former President Neil L. Rudenstine greets visitors at the Du Bois Institute. Walter Hancock (1901–1998), plaster bust of marble original.