



Hutchins Center
for African &
African American
Research

Harvard
University

Annual Report
2014



***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.

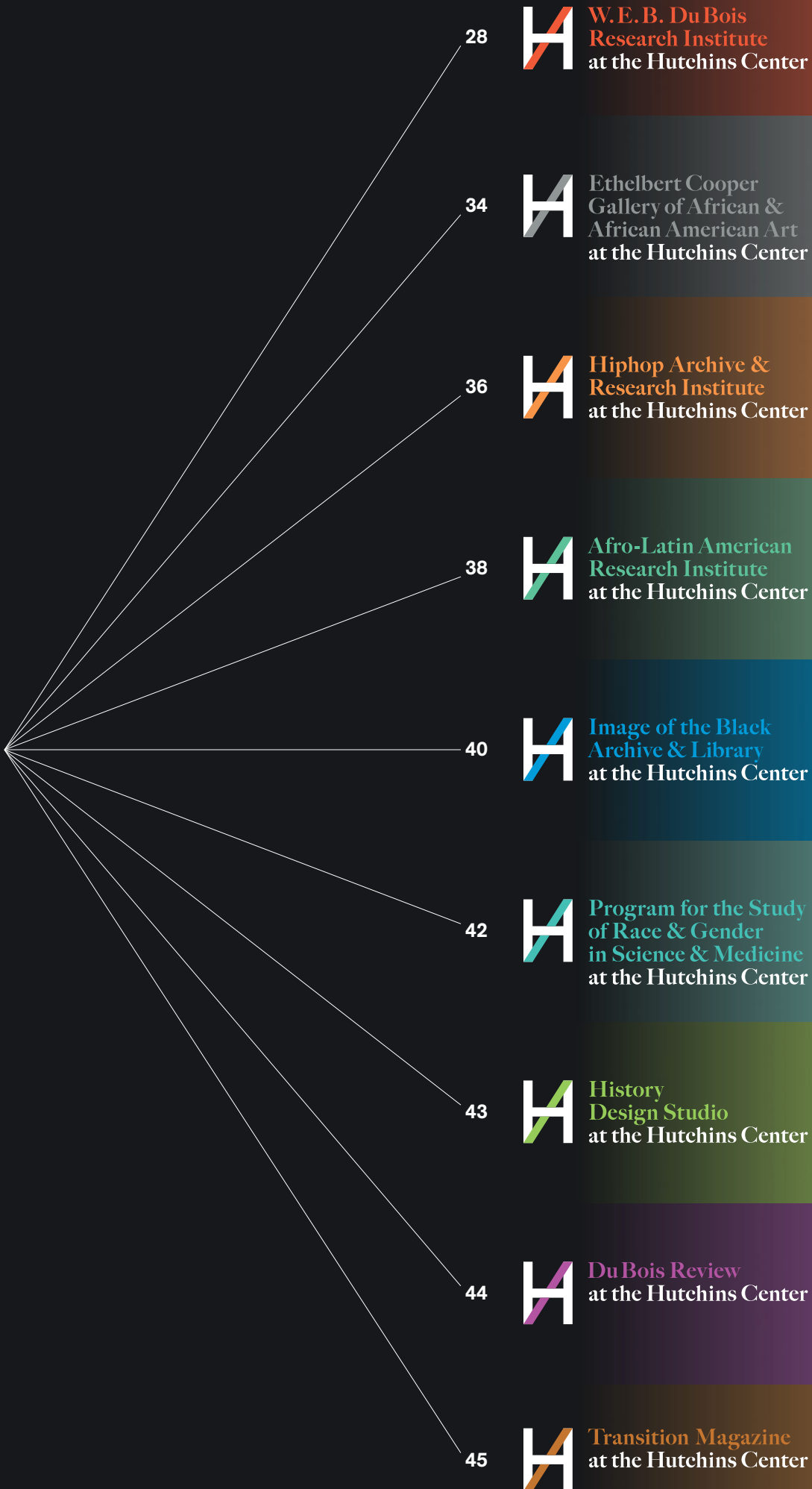
Alphonse Fletcher University Professor

Director, Hutchins Center for African & African American Research, Harvard University

Annual Report 2014



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Henry Louis Gates, Jr.

Director Henry Louis Gates, Jr.
Executive Director Abby Wolf

The Hutchins Center for African & African American Research is fortunate to have the support of Harvard University President Drew Gilpin Faust, Provost Alan M. Garber, Dean of the Faculty of Arts and Sciences Michael D. Smith, Associate Dean for Administrative Social Sciences Beverly Beatty, Senior Associate Dean for Faculty Development Laura Gordon Fisher, and Assistant Dean for Campus Design and Planning Nazneen Cooper. What we are able to accomplish at the Hutchins Center would not be possible without their generosity and engagement.



Maria Makhabane, Wole Soyinka, Glenn H. Hutchins. Photo: Tony Rinaldo.

Cover: Architectural rendering of the new façade of the Hutchins Center. Courtesy of Adjaye Associates.

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Caroline Elkins.



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Hutchins Center **for African & African American Research**

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Henry Louis Gates, Jr.



Lawrence D. Bobo.



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Hutchins Center for African & African American Research



Caroline Elkins.



Vera Ingrid Grant. Photo Rachel Eliza Griffiths.



Evelynn M. Hammonds. Photo: Harvard Public Affairs & Communications, Stephanie Mitchell.



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Hutchins Center for African & African American Research

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Glenn H. Hutchins.



Richard D. Cohen. Photo: Tony Rinaldo.



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Carol Biondi. Photo: Mark Alan Lovewell.

Hutchins Center for African & African American Research

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Letter from the Director



Henry Louis Gates, Jr.

It is with joy and gratitude for the past and the present and excitement for the future that I write my first annual letter as founding director of the Hutchins Center for African & African American Research at Harvard University. Ceremonially launched on October 2, 2013, the Hutchins Center is Harvard's twenty-fifth research center and the world's largest devoted to the study of the history, culture, socioeconomic, and political status, and social institutions of people of African descent around the globe. The Hutchins Center evolved out of the W. E. B. Du Bois Institute, which was established at Harvard in 1975 to support research in the field by awarding residential fellowships. Our growth since 1975 has been astounding: the Hutchins Center is also now home to six additional research units—including the Du Bois Research Institute—two journals, and a major art gallery. Our ethos and physical setting are interdisciplinary. We seek to serve society by bringing together the best scholars, writers, visual artists and musicians, both at Harvard and at other institutions, in one location where they can work, commune, and collaborate, and, in doing so, illuminate new truths and introduce new lines of inquiry that will address pressing global challenges.

Our name and inspiration come from visionary philanthropist Glenn H. Hutchins, Harvard A.B. 1977, J.D.–M.B.A. 1983, who, having co-founded Silver Lake, a global leader in technology investing, has invested in our mission with unparalleled financial support and through his active service as chair of our National Advisory Board. Glenn's generosity is profound, his commitment boundless, his friendship one of the sustaining factors of my life. His gift creating the Hutchins Center epitomizes his—and Harvard's—genuine

commitment to diversity and intellectual expansiveness. I trust no one who attended the inaugural Hutchins Center Honors will forget it. It was a once-in-a-lifetime event filled with faculty, friends, family, and honored guests, University leaders, distinguished former medalists, and a program enriched by readings from Du Bois, the music of the Kuumba singers, a video of launch-day wishes, and an aura of energy and emotion that can only occur when past and future meet on the same stage.

To mark the occasion, we presented the distinguished W. E. B. Du Bois Medal in recognition of highest achievement in African American history and culture to a six-member inaugural class that included White House advisor Valerie Jarrett, playwright Tony Kushner, Congressman John Lewis, Supreme Court Justice Sonia Sotomayor, filmmaker Steven Spielberg, and former NBA commissioner David Stern. Presenting the medals was a uniquely distinguished group as well: Governor Deval Patrick for Jarrett; American Repertory Theater Artistic Director Diane Paulus for Kushner; Glenn Hutchins for Congressman Lewis; Martha Minow, Dean of Harvard Law School, for Justice Sotomayor; Harvard President Drew Faust for Spielberg; and NBA legend Bill Russell for Stern. One of the regular highlights of the Du Bois Medal Ceremony has always been the reading of passages from Du Bois's masterwork, *The Souls of Black Folk*. Readers at the launch were three Harvard faculty members from the Hutchins Center's Executive Committee, Lawrence D. Bobo, Evelyn Brooks Higginbotham, and William Julius Wilson, and, in addition this past year, Nobel Laureate Wole Soyinka lent his eloquence to this beautiful element of the ceremony. The words of recipients, presenters, and readers elevated the meaning

Hutchins Center for African & African American Research

and significance of the Hutchins Center launch, which we then celebrated at a gala dinner on the Radcliffe campus that evening. “If you take the individual scholars, the programs, each of those individually are the best in the field of what they do,” Glenn Hutchins told the audience in his remarks. But “when brought together in the Hutchins Center, they will create a combustible mixture from which I think huge ideas will explode.”

Thanks to our board, executive committee, directors, faculty, fellows, staff, partners, and supporters, the Hutchins Center’s inaugural academic year, 2013–14, might well be called “the Big Bang” of this ongoing, and ceaselessly regenerative, explosion. In advance of our launch, in middle August, we kicked off the year as we always do at the Old Whaling Church on Martha’s Vineyard, the magical meeting ground that first inspired Glenn to reach out to see how he might become more involved in the life of the Du Bois Institute. For our 2013 Hutchins Forum, Charlayne Hunter-Gault moderated a lively panel discussion, under the theme “One Nation: Diverse & Divided,” that featured Charles Blow, Linda Chavez, Maria Hinojosa, and our very own Lawrence D. Bobo. It was wonderful to reconnect with old friends, and be introduced to new ones, at what Glenn Hutchins humorously refers to as “Harvard in the Summer.”

In the fall, Sanders Theatre wasn’t the only stage the Center enjoyed taking. In addition to the launch, we partnered with Diane Paulus and our friends at the American Repertory Theater at Harvard on a panel designed to contextualize the history and significance of the landmark new drama, *All the Way*, which premiered at the A.R.T. in September starring Bryan Cranston as President Lyndon Johnson in the critical months leading up to the passage of the 1964 Civil Rights Act. As you no doubt know, the country is in the midst of commemorating, simultaneously, the 150th anniversary of the Civil War and the 50th anniversary of the passage of the Civil Rights Act, and the Hutchins Center continues to play an immersive role in interpreting this history on campus and for the public. Seeing *All the Way* before it landed on Broadway, where it recently earned the Tony Award for best new play, was thrilling and, we hope, a signal of future Center-A.R.T. collaborations. To that end, in November, we were delighted to partner again with the A.R.T. on *New Yorker* writer Hilton Als’ stunning stage-reading of Alice Childress’s 1974 play,

“The Wedding Band,” featuring acclaimed actresses Khandi Alexander and Kathleen Chalfant.

In December, the world mourned the death of former South African President Nelson Mandela, a special friend of Harvard, where he received a special honorary degree at Tercentenary Theatre in September 1998. To honor Madiba, the Center partnered with President Drew Gilpin Faust’s Office to convene a University-wide commemorative event in March, titled “Meanings of Mandela.” Glenn and I were proud to participate (I was especially touched to be able to introduce my friend and mentor, Wole Soyinka, the “conscience of Africa” and our inaugural Hutchins Fellow) and so pleased to see so many of our own on stage, among them Professors Jean and John Comaroff and alumni fellow Achille Mbembe. Once again, the Hutchins Center was present doing what we do best: raising questions, debating ideas, reflecting on the past, and challenging the future. “Meanings of Mandela” will long serve as a model for Hutchins Center events designed to respond to and interpret global events that touch the world community and our mission.

Other memorable events this past year included the September 19, 2013 announcement of our new Nasir Jones Hiphop Fellowships, a gift to the Center by his friends in honor of one of the world’s most dynamic and intellectually engaged songwriters, rappers, and actors. When I published the first edition of *The Signifying Monkey* in 1988, I was not yet aware of how significant this new musical form would be. Now, hiphop is not only the language of the young, it is a subject meriting serious study that cuts across disciplinary boundaries and informs nearly every facet of urban—and world—culture. Nas understands this, and we are ecstatic that this spirit of inquiry and celebration will be housed at the Hutchins Center’s Hiphop Archive & Research Institute under this fellowship in his name. Under the brilliant leadership of Professor Marcyliena Morgan, the Hiphop Archive & Research Institute has become a favorite spot for students, researchers, and visitors. A stimulating multimedia space, it is also one of my favorite spots for holding readings and other Hutchins Center special events.

Throughout the year, the Hutchins Center hosted an astonishing 85 events in all. Among the highlights: when former fellow and Tufts professor Peniel Joseph

published his groundbreaking new biography of Stokely Carmichael (*Stokely*), we were there to host a Q&A. When former Ambassador John Loeb expressed interest in establishing the Loeb Initiative on Religious Freedom and Its Implications at Harvard, we were there to partner with the Center for American Political Studies on a symposium in May gathering Rabbi Angela Buchdahl, Sheikh Yasir Qadhi, and Reverend J. Brent Walker to discuss their abiding interest in and concern with a freedom that is uniquely foundational to the United States of America. What “Meet the Press” is to politics, and *Charlie Rose* is to cultural affairs, the Hutchins Center aims to be to the creators and leading critical minds of African and African American research on the planet today.

Then there are our endowed lecture series, housed throughout the year in the Thompson Room at the Barker Center. Each is an engine of intellectual exchange, giving top scholars the opportunity to formulate big ideas and share them in a scholarly setting that unites us with a tradition of inquiry and debate stretching back to the Enlightenment and before then to 16th century Timbuktu and the ancient world. This year, for our W. E. B. Du Bois Lectures, we welcomed Michael Hanchard from John Hopkins, who, over three days, discussed “Race, Politics, and the Constitution of Difference.” Our annual Locke Lectures in November featured Professor Robert O’Meally of Columbia University, who, in a breathtaking multimedia display, guided us through his subject, “Black Art Demanded Action: Ralph Ellison, Romare Bearden, Duke Ellington, and the Jazz Shape of Modern Culture.” Our new Richard Cohen Lectures in African and African American Art welcomed Kellie Jones, also of Columbia, back to Harvard, where she mesmerized us with her argument, “Art is an Excuse: Conceptual Strategies, 1968–1983.” Our Nathan I. Huggins Lectures, offered twice a year, were given life in the fall by the renowned historian Rebecca J. Scott, of the University of Michigan, who presented “Social Facts and Legal Fictions,” and in the spring by the dean of African American history, Ira Berlin, of the University of Maryland, who made an important argument for seeing emancipation not as an event of the Civil War but as a long, sometimes tortured process that began after the American Revolution. In honor of his talks, “The Long Emancipation: Rethinking the Demise of Slavery in the United States,” I was overjoyed to present Professor Berlin, one

of the all-time leading minds of the field, the Du Bois Medal in a setting where he was embraced and applauded by friends and colleagues, including many who had learned the trade from him, including Evelyn Brooks Higginbotham, and other historians who, like Evelyn, rank among the countries most distinguished: Emmanuel Akyeampong, Sven Beckert, Sugata Bose, Vincent Brown, David Brion Davis, Gary Gerstle, Annette Gordon-Reed, Linda Heywood, Marial Iglesias Utset, Walter Johnson, Rebecca J. Scott, John Stauffer, and John Thornton.

Of course, the heart and soul of the Hutchins Center is and will always be our W. E. B. Du Bois Research Institute Fellows, selected annually in a rigorous competition to promote work in the field that will define its future. We had an exceptional cohort of residential fellows this year. While they benefit from close collaboration on the Center’s fourth floor, the Du Bois Research Institute’s public face is the series of workshops and weekly colloquiums led by our fellows on Wednesday afternoons throughout the academic year. Not only do they offer seasoned Harvard faculty the opportunity to test the next generation, they generate stimulating conversation in a nurturing and dynamic environment in the critical months of our fellows’ journey to publication.

We record every live event at the Hutchins Center, but we also are our own publishing house. Our two titles are leaders in their fields. *Transition*, which is the longest running Pan-African cultural magazine in history, has thrived under the leadership of Vincent Brown, Glenda Carpio, and Tommie Shelby and will continue to broaden its scope and its reach under the new editorial direction of Alejandro de la Fuente. Our other journal, *Du Bois Review*, continues to receive wise stewardship from executive committee member Lawrence D. Bobo, who also serves as chair of the Department of African and African American Studies at Harvard, and from our University of Chicago colleague, Michael C. Dawson.

Particularly dear to us this year was Harvard University Press’s publication of Professor Martin L. Kilson’s book, *Transformations of the African American Intelligentsia: 1880–2012*, which developed from the Du Bois Lectures he delivered on campus in 2010. In 1969, Professor Kilson broke ground at Harvard by becoming the first African American tenured professor to teach in the Faculty of Arts & Sciences. Valedictorian of his

Hutchins Center for African & African American Research

graduating class in 1953 at Lincoln University, one of the nation's treasured Historically Black Colleges and Universities, Professor Kilson earned his A.M. and Ph.D. from Harvard in political science in 1958 and 1959, respectively. One of the pioneers who made Harvard "fairer" Harvard, Professor Kilson, in addition to his classroom teaching and research, helped to establish Harvard's first NAACP chapter; he shaped the founding of the Harvard-Radcliffe Association of African and Afro-American Students; he served as wise counsel in integrating the fledgling Afro-American Studies Department into the life of the University; and, most special to us here, he became one of the founding fathers of the W. E. B. Du Bois Institute for African and African American Research. As I told Martin at the book reception we held in his honor at the Center in May, "as your intellectual heirs, all of us here are indebted to you for cutting a path to follow as one of the trailblazers of African and African American teaching and research at Harvard."

Also of great significance this spring was the release of Volume V, Part 1 of *The Image of the Black in Western Art*, "The Twentieth Century: The Impact of Africa," which Hilton Als of the *New Yorker* hailed as "a series that has profound and moral depth—the cumulative effect of all the books in the series is to see the ways in which ethics, aesthetics, and looking are entwined, and the ways in which they are made even more complicated by culture and by class." The fall will see the publication of Volume V.2, "The Rise of Black Artists," under the direction of my esteemed and long-time co-editor, McMillan-Stewart Fellow, David Bindman, and project director Karen C.C. Dalton, who has been with the Image project for more than 40 years, since its beginnings in Houston. *The Image of the Black in Western Art* is, without question, one of the Center's proudest achievements, and as the completion of the original scope of work draws near, I salute our project team, including assistant director, Sheldon Cheek, and eagerly anticipate the companion volume, *The Image of the Black in African and Asian Art*.

A physical companion to their archival work has, for several years, been the Center's Neil and Angelica Zander Rudenstine Gallery, which generated buzz through the fall and much of the spring with its fascinating exhibit, "The Paris Albums 1900: W. E. B. Du Bois,"

drawn from Du Bois's arresting photographic display at the 1900 Paris Fair, just three years before he published his timeless work, *The Souls of Black Folk*. The exhibit, curated by Mark Sealy and Renée Mussai, coincided with the 50th anniversary of Du Bois's passing (on the eve of the 1963 March on Washington, I should note), and was launched in October by an opening panel, titled, "Vanguards of Culture: W. E. B. Du Bois, Photography and the Right to Recognition," featuring Deborah Willis, Nana-Adusei Poku, Kimberly Juanita Brown, and Renée Mussai. Every time I passed the exhibit on the way to my office, I thought of Du Bois's effort to illuminate the faces of African Americans as they really were—not as Jim Crow portrayed them—and how our wide array of projects today all spring from the same desire for *veritas*.

Looking ahead, 2014–15 promises to be another stellar year for the Hutchins Center. In September, we will launch the Ethelbert Cooper Gallery of African and African American Art on the ground floor of the Center in a state-of-the-art space designed by renowned British-Ghanaian architect David Adjaye. The Cooper Gallery is made possible by the tremendous generosity of Bert Cooper, a philanthropist and entrepreneur and my dear friend from my Yale days. With 2,300 square feet of display space, the Cooper Gallery will be a world leader in the exhibition and interpretation of art of the African Diaspora. The space will bring together scholars, students, curators, and art lovers to explore and discuss works of art that will span a number of visual media, including painting, film, photography, and sculpture. We will mark the occasion of the launch of the Cooper Gallery with our second annual Hutchins Center Honors on September 30, at which we will once again bring together a roster of individuals who have made their marks on African American history and culture in innovative, surprising, and transformative ways.

Also in September, we will welcome a world-class group of new fellows to the Du Bois Research Institute, including our inaugural Nasir Jones Fellows and other scholars, artists, musicians, and writers, to a renovated space that will allow us great flexibility as we continue to grow our unprecedented intellectual enterprise.

We have the very best staff in the business, beginning with the Center's executive director, Dr. Abby Wolf. The small staff of the Hutchins Center does big things and operates with limitless passion and resolve,

and I am so proud to lead and learn from the family we have assembled.

On a personal level, the past year has been marked by enormously gratifying progress and success. Two weeks after launching the Center in October, my latest PBS series, *The African Americans: Many Rivers to Cross*, narrating the full 500-year sweep of African American history, premiered in the United States. It has since earned the 2013 Peabody Award and the NAACP Image Award. Currently, I am busy shooting the next season of *Finding Your Roots*, our genetics and genealogy series, which will start to air on PBS on September 23. The 25th anniversary edition of *The Signifying Monkey: A Theory of Afro-American Literary Criticism*—the book that launched my scholarly career—has just been published. In the meantime, detective work on Hannah Crafts's fugitive slave novel, *The Bondwoman's Narrative*, reached a climax. Last fall, the *New York Times* published a story highlighting the work of incoming Du Bois Research Institute Fellow, Gregg Hecimovich. Twelve years after I authenticated and published this novel, believed to be the first by an African American woman, Gregg established the identity of the author as Hannah Bond, a fugitive slave from North Carolina who wrote the novel cleverly called *The Bondwoman's Narrative*. He will join us at the Hutchins Center in the fall to complete the biography of our first black woman novelist. The satisfaction of seeing my earlier work reflected in—and improved upon!—a new generation of scholars is exhilarating. To add to the good spirit of the year were the two honorary degrees I received, one from the University of the South and the other from the University of the Virgin Islands.

The year was not without its sadness, however. At Christmas, my dearest childhood friend, Mark Mamolen, was taken from us much, much too soon. We had grown up together as boys from different backgrounds—his family was Jewish, and mine was African American, of course—who called Piedmont, West Virginia home. We learned much about each other's traditions as the years went on, but we also knew that at root we came from similar stock: our mothers worked together on any number of school and community committees to make Piedmont a better place for all of its citizens, regardless of color or creed. Mark was always a kind and generous friend, and it has been one of my greatest joys in life to be a part of his extended family. With his passing, he



Mark C. Mamolen. Courtesy of Julie Bleicher.

has left the Hutchins Center a bequest of \$500,000, which we will use to bolster our ongoing work and follow new paths of scholarship, especially in his beloved Latin America. I think of Mark every day, and it will be a privilege and a personal pleasure to know that much of the work we

are doing at the Hutchins Center will be with his support and in his honor.

I owe a debt of gratitude to all of our friends and supporters. I would especially like to welcome our slate of new donors in the Du Bois, Cooper, and Ubuntu Circles as well as new friends who have contributed in honor of Glenn Hutchins and the remarkable Center he has made possible. I extend a special welcome to our newest National Advisory Board member, Virgis Colbert, and congratulate NAB member Michael Lynton on his election to the Harvard University Board of Overseers and Glenn H. Hutchins on his leadership as national co-chair of the Harvard FAS Capital Campaign.

2014 will mark my 24th year at Harvard, and I can truly say the best days for African and African American research remain ahead of us. In these still early days of experimentation and growth, I am reminded of the felicitous words of wisdom of jazz great Thelonious Monk, quoted by another jazz great, Herbie Hancock, in his 2014 Norton Lectures at Harvard: "There are no wrong notes, just better choices." Thanks to Glenn Hutchins and so many of you, we can make those choices, and when we succeed in realizing our dreams, no place will be more central, more fundamental to the conversation about race and history in the 21st century than the Hutchins Center for African and African American Research at Harvard University.

Henry Louis Gates, Jr.

Alphonse Fletcher University Professor

Director, Hutchins Center for African & African American Research, Harvard University

Featured Events

HUTCHINS FORUM

One Nation, Diverse & Divided
Old Whaling Church
Edgartown, Martha's Vineyard, MA
August 15, 2013

Host

Henry Louis Gates, Jr.
Alphonse Fletcher University Professor and Director,
Hutchins Center for African & African American
Research, Harvard University

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, Chair, Department of African and
African American Studies, Harvard University
Linda Chavez, Chairman, Center for Equal Opportunity
Maria Hinojosa, author, journalist; founder of The
Futuro Media Group



Audience members at the Old Whaling Church. Photo: Mark Alan Lovewell



Charles M. Blow and Charlayne Hunter-Gault. Photo: Mark Alan Lovewell.



Lawrence D. Bobo and Maria Hinojosa. Photo: Mark Alan Lovewell



Marcyliena Morgan. Photo: Mark Alan Lovewell

PANEL DISCUSSION

All The Way: The Civil Rights Act from 1964 to Today
Loeb Drama Center
64 Brattle Street, Cambridge, MA
September 23, 2013

Moderator

Henry Louis Gates, Jr., *Alphonse Fletcher University Professor and Director, Hutchins Center for African & African American Research, Harvard University*

Panelists

Peter Jay Fernandez, *Roy Wilkins in the A.R.T. production of All The Way*

Peniel E. Joseph, *Founding Director of the Center for the Study of Race and Democracy and Professor of History, Tufts University*

Timothy Patrick McCarthy, *Director of the Sexuality, Gender, and Human Rights Program at the Carr Center for Human Rights Policy and Lecturer on History and Literature and on Public Policy, Harvard Kennedy School*

Patricia Sullivan, *Professor of History, University of South Carolina*

Co-sponsor

American Repertory Theater



Timothy Patrick McCarthy, Peniel E. Joseph, Henry Louis Gates, Jr., Patricia Sullivan, Peter Jay Fernandez.



Peter Jay Fernandez.



Patricia Sullivan.



Timothy Patrick McCarthy.



Peniel E. Joseph.

Featured Events

HUTCHINS CENTER HONORS

W. E. B. Du Bois Medal Ceremony
Sanders Theatre, Memorial Hall
Cambridge, MA
October 2, 2013

Honorees

Valerie Jarrett, presented by Deval Patrick
Tony Kushner, presented by Diane Paulus
John Lewis, presented by Glenn H. Hutchins
Sonia Sotomayor, presented by Martha Minow
Steven Spielberg, presented by Drew Gilpin Faust
David Stern, presented by Bill Russell

Readings By

Lawrence D. Bobo
Evelyn Brooks Higginbotham
Wole Soyinka
William Julius Wilson

Also Appearing

Reverend Jonathan L. Walton
The Kuumba Singers of Harvard College



Sonia Sotomayor.



Wole Soyinka.



Steven Spielberg.



Reverend Jonathan L. Walton



Glenn H. Hutchins and Drew Gilpin Faust.



Henry Louis Gates, Jr., Steven Spielberg, Sonia Sotomayor, David Stern, Tony Kushner.

Featured Events



Evelyn Brooks Higginbotham.



Wole Soyinka.



Governor Deval Patrick.



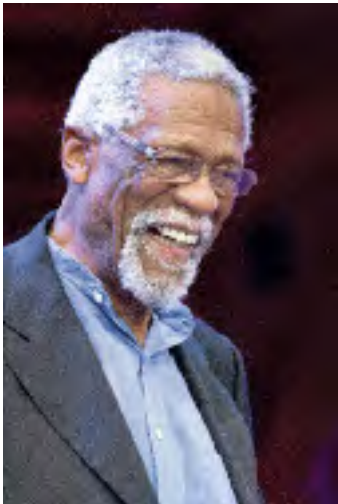
Tony Kushner, Glenn H. Hutchins, Henry Louis Gates, Jr.



Audience at Sanders Theatre.



Martha Minow.



Bill Russell.



David Stern and Henry Louis Gates, Jr.

Featured Events



Renée Mussai.



Deborah Willis, Nana Adusei-Poku, Kimberly Juanita Brown.

PANEL DISCUSSION & EXHIBITION

The Paris Albums 1900: W. E. B. Du Bois

Neil L. and Angelica Zander Rudenstine Gallery

and Hiphop Archive & Research Institute

104 Mount Auburn Street, Cambridge, MA

Panel & Exhibition Opening October 24, 2013

Exhibition on View October 24, 2013 – April 3, 2014

Introduction

Henry Louis Gates, Jr.

Alphonse Fletcher University Professor and Director,
Hutchins Center for African & African American
Research, Harvard University

Opening Remarks

Renée Mussai, Curator/Head of Archive, Autograph ABP

Panelists

Nana Adusei-Poku, Research Professor in Cultural
Diversity, Rotterdam University; Lecturer in Media Arts,
University of the Arts, Zurich

Kimberly Juanita Brown, Assistant Professor of English,
Northeastern University

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

Curators

Renée Mussai and Mark Sealy

Exhibition

For the 1900 Paris Exposition Universelle, W. E. B. Du Bois, the leading scholar and civil rights activist, and Thomas J. Calloway, lawyer and educator, strategically deployed 363 photographs in the American Negro Exhibit.

In retrospect, Du Bois' remarkable collection of *photographs*—originally compiled for the volume, *Types of American Negroes, Georgia, U.S.A.*—can be read as the origins of a visual construction of a new African American identity. They provide an extraordinary insight into the conditions of black culture at the end of the 19th century, only thirty-five years after the abolition of slavery.

Ranging in genre from mug shot aesthetic to bourgeois theatrical portrait, Du Bois' intention was to produce a comprehensive, alternative view of the black subject, in his own words, "an honest straight-forward exhibit of a small nation of people, picturing their life and development without apology or gloss, and above all made by themselves."

To mark the 50th anniversary of W. E. B. Du Bois' passing, Autograph ABP and the Hutchins Center for African & African American Research presented a selection of 200 portraits from this important archive to re-examine the critical question of representation in the 21st century.

Panel Discussion & Exhibiton Co-sponsor

Autograph ABP, London



Florence Ladd.



Gallery view of The Paris Albums 1900: W. E. B. Du Bois.



Henry McGee and Diane McWhorter.

Neil L. and Angelica Zander Rudenstine Gallery

As the only exhibition space at Harvard to date devoted to works by and about people of African descent, the Rudenstine Gallery has been a vital space on 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 has hosted rotating exhibitions and accompanying artist talks. Its curatorial mission has been to support both historical and contemporary practices in the visual arts. Increasing interest in the Rudenstine Gallery

and the Center's other holdings led us to establish a weekly tour of "The Art of the Hutchins Center." Our collection includes work by Isaac Julien, Romare Bearden, Lyle Ashton-Harris, Suesan Stovall, Charles White, and Hale Woodruff, and an extensive assortment of black film posters. Tours occur each Thursday and are guided by Dr. Sheldon Cheek, Assistant Director of the Image of the Black Archive & Library.

The Rudenstine Gallery now serves as the exhibition space for Professor Vincent Brown's History Design Studio and will feature works in multimedia history.

Featured Events

STAGED READING

“The Wedding Band”

Loeb Drama Center

64 Brattle Street, Cambridge, MA

November 19, 2013

Author Alice Childress

Co-Directors Hilton Als and Shira Milikowsky

Stage Manager Stephanie Holmes

Starring

Khandi Alexander

Jason Bowen

Kathleen Chalfant

Helga Davis

Chanelle Jaime

Michael Kane

Lauren Kruegel

Ariana Reith

Peter Scanavino

Cheryl Singleton

Marissa Stewart

Co-sponsor

American Repertory Theater



Peter Scanavino, Khandi Alexander, and Kathleen Chalfant.



The cast of The Wedding Band.



Diane Paulus, Hilton Als, and Henry Louis Gates, Jr.



Diane Paulus.

MEMORIAL & PANEL DISCUSSION

Meanings of Mandela

Sanders Theatre, Memorial Hall

45 Quincy Street, Cambridge MA

March 11, 2014

Panelists

Jean Comaroff, Alfred North Whitehead Professor of African and African American Studies and of Anthropology; Oppenheimer Research Fellow in African Studies

Adam Habib, Vice-Chancellor and Principal, University of the Witwatersrand

Margaret H. Marshall, Senior Research Fellow and Lecturer on Law, Harvard University; Former Chief Justice, Massachusetts Supreme Judicial Court

Achille Mbembe, Research Professor in History and Politics, University of the Witwatersrand

Additional Remarks by

Lawrence D. Bobo, W. E. B. Du Bois Professor of the Social Sciences and Chair of the Department of African and African American Studies, Harvard University

John Comaroff, Hugh K. Foster Professor of African and African American Studies and of Anthropology; Oppenheimer Research Fellow in African Studies

Caroline Elkins, Chair of the Committee on African Studies; Professor of History and of African and African American Studies

Drew Gilpin Faust, President, Harvard University and Lincoln Professor of History

Henry Louis Gates, Jr., Director of the Hutchins Center for African & African American Research; Alphonse Fletcher, University Professor

Glenn H. Hutchins, Co-Founder, Silver Lake Partners

Maria L. Makhabane, Student, Harvard Business School

Wole Soyinka, Fellow, Hutchins Center for African & African American Research

Reverend Jonathan L. Walton, Pusey Minister in the Memorial Church and Plummer Professor of Christian Morals, Harvard University

Co-sponsors

Harvard University Office of the President

Committee on African Studies

Department of African and African American Studies

Radcliffe Institute for Advanced Study

Harvard Law School



The Kuumba Singers of Harvard College. Photo: Tony Rinaldo.



Adam Habib, Achille Mbembe, Margaret H. Marshall, Jean Comaroff. Photo: Tony Rinaldo.



Adam Habib, Jean Comaroff, Jonathan L. Walton, Achille Mbembe, Margaret H. Marshall, Lawrence D. Bobo, Maria Makhabane, Wole Soyinka, Henry Louis Gates, Jr., Caroline Elikin, Glenn H. Hutchins, John Comaroff. Photo: Tony Rinaldo.



Director Henry Louis Gates, Jr.

Since its establishment in 1975 as the W. E. B. Du Bois Institute for African and African American Research, the Institute has had an exciting history culminating in its vanguard position in African and African American Studies. In 1991, Henry Louis Gates Jr. and Anthony Appiah arrived at Harvard University to build a world-class team in Afro-American Studies. Their mandate necessarily included the continuing growth of the Institute, the intellectual mission of which now encompasses the many dimensions of experience and thought in Africa, the Americas, and other diasporic locations.

THE FELLOWS PROGRAM

Fellows Officer Krishna Lewis

The Fellows Program is at the heart of the W. E. B. Du Bois Research Institute. Appointed annually, the Fellows are renowned and promising writers and artists as well as scholars in the humanities, the social sciences, and the arts, with more recent ventures into science and technology. Their contributions to a wide range of fields and interests ensure the Institute's development of top-notch and innovative work in African and African American studies—unrivaled by any other program in the world. Also under the auspices of Institute is the Major Lectures Series which invites leading figures to speak on their works-in-progress. This past year, the Major Lectures along with the Fellows Program have furthered the Institute's mission by promoting discussions in such subjects as genetics and race, identity and the Black Atlantic, the history of African feminism, the Indian Ocean in relation to African Studies, black art as social protest in the U.S., jazz in modern culture, philosophy in post-colonial Africa, and education gaps among black youth in South Africa. With the launch of the Hutchins Center, the enlightened scholarly and creative work of the Du Bois Research Institute is assured, and the future of African and African American studies is bright.

The aim of the fellowship program is to provide a vibrant environment in which to write, study, collaborate, and thrive. On the average twenty people are invited

to be in residence each year, and they come 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 and annually brings two scholars from this South African university to be in residence at the Du Bois Research Institute. The Caperton Fellowship, established by the College Board's Advocacy & Policy Center in honor of its former president, Governor William Gaston Caperton, is dedicated to research on black youth, education, opportunity, and achievement gaps. Other resident fellowships administered by the Institute include the Cohen Fellowship, established by Richard D. Cohen and designed to support distinguished scholars of African and African American art history; the Dorothy Porter & Charles Harris Wesley Fellowship which supports doctoral candidates as they complete their dissertations; the Genevieve McMillan-Reba Stewart Fellowship, established by Ms. Genevieve McMillan to support distinguished scholars of African art; the Nasir Jones Hiphop Archive Fellowship which facilitates scholarship or artistic creativity in connection with hiphop and supports fellows in joint residence at the Du Bois Research Institute and the Hiphop Archive & Research Institute; the Oppenheimer Fellowship, established by Jennifer Oppenheimer, in partnership with the Committee on African Studies at Harvard, which brings and supports distinguished African scholars; and the Sheila Biddle Ford Foundation Fellowship which supports emerging as well as established scholars, writers, and artists.

The Fellows Program has more than 300 alumni, many of whom are 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), Pulitzer Prize winner Diane McWhorter, Nell Irvin Painter (Princeton University), Arnold Rampersad (Stanford University), Claude Steele (Stanford University), Cornel West (Union Theological Seminary), Nobel Prize winner Wole Soyinka, Deborah Willis (New York University), and hiphop artist and producer 9th Wonder.

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

W. E. B. Du Bois Research Institute at the Hutchins Center



Fall 2013 W. E. B. Du Bois Research Institute Fellows

Front row, from left: Abongwe Bangeni, Henry Louis Gates, Jr., Abby Wolf.
Middle row: Mark Anthony Neal, Christopher Emdin, Bryan Sinche, Krishna Lewis, Diane McWhorter. Back row: John Drabinski, Achille Mbembe, Erika Kitzmiller, Lauren Coyle.

work in fellows-only workshops which are designed to foster deep scholarly exchange across the vast terrain of African and African American Studies.

2013–14 FELLOWS WORKSHOPS

Going Spatial

Erika Kitzmiller, Caperton Fellow and Qualitative Researcher, Actionable Intelligence for Social Policy, University of Pennsylvania

Intellectual Antecedents of the Global South: The Historical Thought of K. M. Panikkar

Christopher J. Lee, Sheila Biddle Ford Foundation Fellow and Lecturer, Department of International Relations and at the Centre for Indian Studies in Africa (CISA), University of the Witwatersrand (Co-Sponsored with the South Asia Initiative)

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 Committee on African Studies, and other groups at Harvard.



Spring 2014 W. E. B. Du Bois Research Institute Fellows

Front row, from left: Deborah Willis, Henry Louis Gates, Jr., Abby Wolf.
Middle row: George Wilson, Holly Ellis, Krishna Lewis, Bryan Sinche, Erika Kitzmiller.
Back row: John Drabinski, Lauren Coyle, Shosh Kessi.

2013–14 FELLOWS

Abongwe Bangeni, Mandela Mellon Fellow

*Black South African Students' Engagement with
Legal Cases: Making the Tacit Explicit in Academic Law*

David Bindman, McMillan-Stewart Fellow

*Editing The Image of the Black in Western Art, Volume V,
The Twentieth Century*

Lauren Coyle, Dorothy Porter & Charles Harris Wesley Fellow

*Dual Sovereigns in the Golden Twilight:
Law, Land, and Sacrificial Labor in Ghana*

John Drabinski, Sheila Biddle Ford Foundation Fellow

Fragment Home: James Baldwin and the Black Atlantic

Holly Ellis, Dorothy Porter & Charles Harris Wesley Fellow

*Framing the Relationships between West African
and African American Women; 1930–1960*

Christopher Emdin, Caperton and Hiphop Archive Fellow

*S.T.E.M. with No Root Bears No Fruit:
Colloquial Appropriations of Canonical Science
in Contemporary Hip-Hop*

Marial Iglesias Utset, Visiting Scholar

A Creole Family and Its Slaves in Saint-Domingue and Cuba: A Narrative of a Trans-Atlantic Experience

Shose Kessi, Mandela Mellon Fellow

Transforming Previously White Universities in South Africa: Students and the Politics of Racial Representation

Erika M. Kitzmiller, Caperton Fellow

The Roots of Educational Inequality: Germantown High School, 1907–2012

Christopher Lee, Sheila Biddle Ford Foundation Fellow

The Indian Ocean as a “Zone of Peace”: Postcolonial Africa in the Nuclear Age, 1955–1979

Achille Mbembe, Oppenheimer Fellow

Democracy in the Age of Animism

Diane McWhorter, Du Bois Fellow

Moon of Alabama: From Nazi Germany to Tranquility Base, via the Segregated American South

Mark Anthony Neal, Hip-hop Archive Fellow

What if the Greensboro Four Had Twitter? Social Justice in the Age of Social Media and Hip-Hop

Bryan Sinche, Du Bois Fellow

“Shining Like New Money”: Nineteenth-Century African American Literature in the Marketplace

Wole Soyinka, Inaugural Hutchins Fellow

Trans-Saharan Slave Trade Working Group

Deborah Willis, Inaugural Cohen Fellow

The Performative Image: Life of Imitation

George Wilson, Sheila Biddle Ford Foundation Fellow

Occupational Mobility and Racial Inequality in the Evolving Public Sector



Christopher Emdin, Bryan Sinche, John Drabinski, and Erika Kitzmiller.



Shose Kessi.



Achille Mbembe.



Lawrence D. Bobo.



Deborah Willis.

W. E. B. Du Bois Research Institute at the Hutchins Center

W. E. B. DU BOIS RESEARCH INSTITUTE COLLOQUIUM

The weekly W. E. B. Du Bois Research Institute Colloquium offers a forum for Institute fellows, Harvard faculty, and guest speakers to present their work in progress. Previous speakers include Ira Berlin, Hazel V. Carby, Caroline Elkins, Jamaica Kincaid, Orlando Patterson, Zadie Smith, and Wole Soyinka. 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.

2013–14 COLLOQUIUM SPEAKERS

Alejandro de la Fuente

Robert Woods Bliss Professor of Latin American History and Economics; Professor of African and African American Studies; Director, Afro-Latin American Research Institute, Harvard University
Guest Lecturer

Slaves and the Making of Slave Law

Gisela Arandia Covarrubias

Independent Scholar
Guest Lecturer

Afrodescendants in Cuba Today

Abongwe Bangeni

Senior Lecturer in the Centre for Higher Education Development, University of Cape Town
Mandela Mellon Fellow

Reading the legal case and the race-based admissions policy at the University of Cape Town's law school: perspectives from the 'born free' generation

David Bindman

Professor Emeritus of Art History, University College London
McMillan-Stewart Fellow

Image of the Black in Western Art, Volume V, Parts 1 and 2

Lawrence D. Bobo

W. E. B. Du Bois Professor of the Social Sciences, Harvard University
Guest Lecturer

Post-Racial Nation: Blacks, Laissez Faire Racism and a Changing America

Lauren Coyle

Doctoral Student, Anthropology/African Studies, University of Chicago
Dorothy Porter & Charles Harris Wesley Fellow

Sovereignty and the Spirits of Gold in Ghana

John Drabinski

Professor of Black Studies, Amherst College
Sheila Biddle Ford Foundation Fellow

James Baldwin and the Question of Home

Caroline Elkins

Professor of History and of African and African American Studies; Chair of the Committee for African Studies, Harvard University
Guest Lecturer

History on Trial: Mau Mau and the High Court of London

Holly Ellis

Doctoral Student, African Studies, University of Birmingham, U.K.
Dorothy Porter & Charles Harris Wesley Fellow

**The Dream that Never Was:
The Associated Negro Press in West Africa**

Christopher Emdin

Associate Professor of Science Education, Teachers College, Columbia University
Caperton and Hiphop Archive Fellow

**S.T.E.M. with no root bears no fruit:
Colloquial appropriations of canonical science through hip-hop education**

D. Fox Harrell

Associate Professor of Digital Media in the Comparative Media Studies Program and Computer Science and Artificial Intelligence Laboratory, Massachusetts Institute of Technology
Guest Lecturer
Social Identity in Phantasmal Media

Shose Kessi

Lecturer, Department of Psychology, University of Cape Town
Mandela Mellon Fellow

Student's experiences of transformation in higher education: A social psychological perspective

Erika Kitzmiller

Qualitative Researcher, Actionable Intelligence for Social Policy, University of Pennsylvania
Caperton Fellow

The Roots of Educational Inequality

Christopher J. Lee

Lecturer in International Relations, Centre for Indian Studies in Africa, University of the Witwatersrand, Johannesburg
Sheila Biddle Ford Foundation Fellow

On the 'Moral Violence of Nations': Cold War Politics in the Indian Ocean World, 1955–1970

Achille Mbembe

Visiting Professor of African and African American Studies, Harvard University; Research Professor in History and Politics, Wits Institute for Social and Economic Research, University of the Witwatersrand, Johannesburg
Oppenheimer Fellow

Democracy in the Age of Animism

Diane McWhorter

Independent Scholar
W. E. B. Du Bois Fellow

Moon of Alabama: War and Peace, Totalitarianism Throughout Time and Space, and the Man on the Moon

Mark Anthony Neal

Professor, African & African-American Studies, Duke University
Hip-hop Archive Fellow

What if the Greensboro Four Had Twitter? Social Justice in the Age of Social Media and Hip-Hop

Susan M. Reverby

Chair and Professor of Women's and Gender Studies, Marion Butler McLean Professor in the History of Ideas, Wellesley College
Guest Lecturer

Brother Doc: The Biography in Progress of an Unlikely 20th Century Revolutionary

Bryan Sinche

Belle K. Ribicoff Endowed Professor and Associate Professor of English, University of Hartford
W. E. B. Du Bois Fellow

The Market for Books and the Market for Bodies

John K. Thornton

Professor of African American Studies and History; Director of Graduate Studies, Boston University
Guest Lecturer

African Roots of Afro-Cuban Religion

Britta Waldschmidt-Nelson

Deputy Director, German Historical Institute, Washington D.C.
Guest Lecturer

Civil Rights and Social Protest in a Transatlantic World: The Impact of the African American Freedom Struggle in Post-War Germany

Deborah Willis

University Professor and Chair of the Department of Photography & Imaging at the Tisch School of the Arts at New York University
Inaugural Cohen Fellow

The Performative Image: Life of Imitation

George Wilson

Professor of Sociology, University of Miami
Sheila Biddle Ford Foundation Fellow
Emerging Patterns of Racial Inequality in the Public Sector

William Julius Wilson

Lewis P. and Linda L. Geyser University Professor, Harvard University
Guest Lecturer

The Critical Disconnect Between the Minority Poor and Gainful Employment

H Ethelbert Cooper Gallery of African & African American Art at the Hutchins Center

Director Vera Ingrid Grant

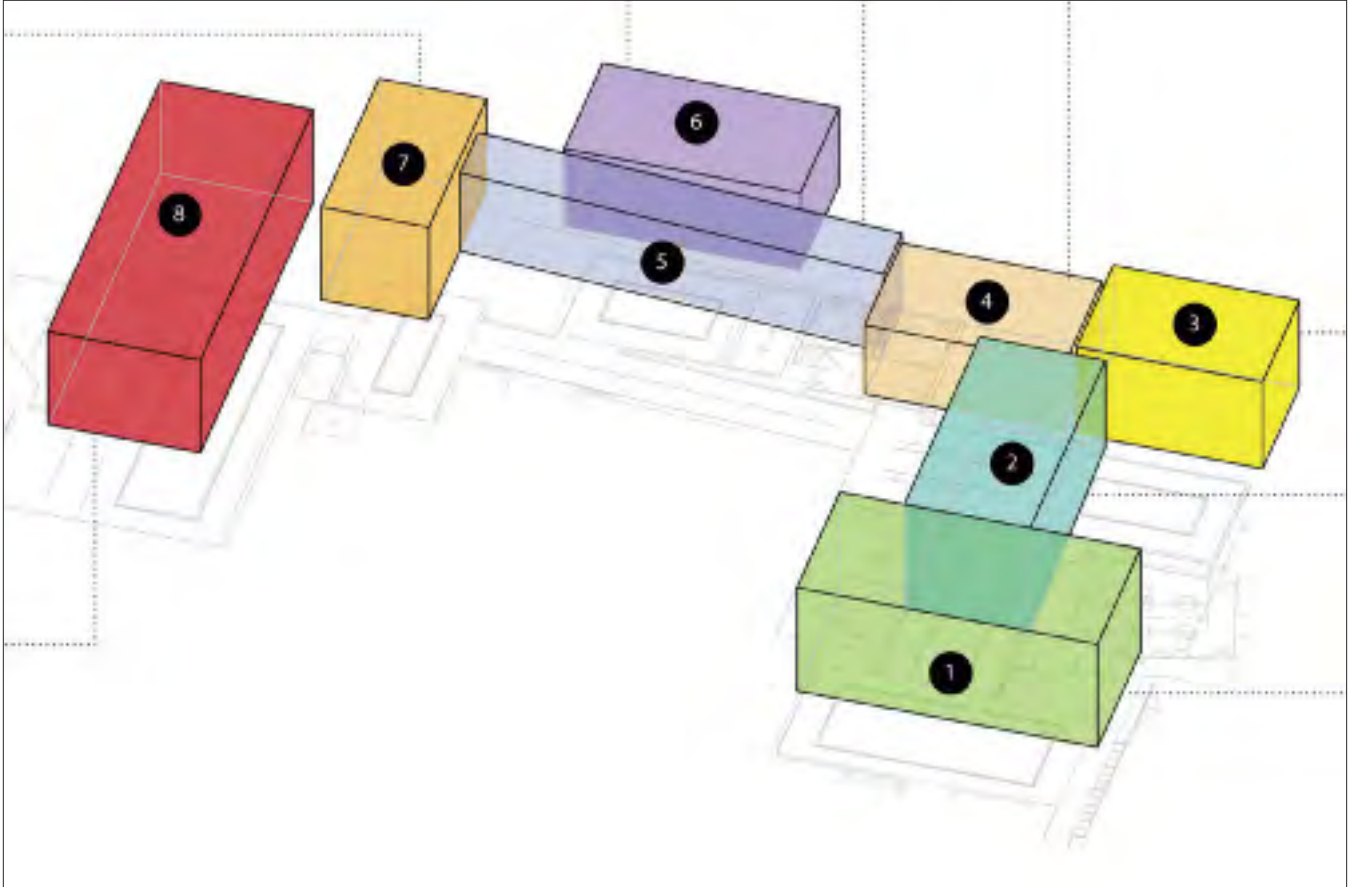
Opening in fall 2014, the newly established Ethelbert Cooper Gallery will feature contemporary and historical exhibitions and installations of African and African American art organized by curators, faculty, artists, students, and distinguished guests. It will host a wide range of dynamic workshops, artist talks, symposia, lectures and performances that engage audiences with diverse art archives and cultural traditions from all over the world.



Vera Ingrid Grant. Photo Rachel Eliza Griffiths.



Ethelbert Cooper. Photo: Natasha Cooper.



Layout of the new Cooper Gallery features eight distinctive exhibition spaces. Courtesy of Adjaye Associates.

Located in the heart of Harvard Square, the gallery provides a stellar site for artistic inquiry and intellectual engagement for the research institutes and archives of the Hutchins Center; interdisciplinary arts initiatives at Harvard University; and the public art communities of greater Boston and beyond. A key feature of the gallery's inaugural year is a collaborative fellowship with the Studio Museum in Harlem.

The new gallery, designed by renowned architect and innovator David Adjaye, of Adjaye Associates, includes 2,300 square feet of exhibition space, and state-of-the-art auxiliary spaces for seminars, conferences, and educational programming. The gallery has been made possible by the generous support of Liberian entrepreneur and philanthropist, Ethelbert Cooper.



David Adjaye.

Director Marcyliena Morgan

The past year saw exciting growth at the Hip-hop Archive & Research Institute (HARI). It began with the announcement of an anonymous donation to establish the Nasir Jones Hip-hop Fellowship. Throughout his career, the artist known as Nas has symbolized the pursuit of excellence by combining artistic ability, social commentary and creativity while giving expression to and representing the range of life's challenges. The Fellowship's mission is to facilitate and encourage the pursuit of knowledge, art, culture and leadership through the exchange of artists and scholars in residence at the Du Bois Research Institute. The Nasir Jones Hip-hop Fellowship is the first academic fellowship named after a hip-hop artist. It is intended for both scholars and artists who demonstrate exceptional capacity for increased scholarship and exceptional creative ability in the arts in connection with hip-hop. Murray Forman and Damon Burchell-Sajnani were chosen as the Nasir Jones Hip-hop Fellows for 2014–15. Fellows are challenged to develop work and art, to paraphrase Nas, that “speaks through American youth rather than speak about and to them” as simply passive subjects of study.

The 2013–14 academic year also introduced the HARI Fellows Mark Anthony Neal and Christopher Emdin. Christopher Emdin is an Associate Professor in the Department of Mathematics, Science and Technology at Teachers College, Columbia University; where he also serves as Director of Science Education at the Center for Health Equity and Urban Science Education. He was both a Caperton Fellow and Hip-hop Archive fellow.



Nasir Jones and Marcyliena Morgan.



Marcyliena Morgan. Photo: Jim Sidanius.

He is the co-creator of the #HipHopEd social media movement, and a much sought-after public speaker on hip-hop education, STEM education, politics, race, class, diversity, and youth empowerment. Mark Anthony Neal is Professor of African & African American Studies at Duke University where he was the 2010 winner of the Robert B. Cox Teaching Award. The author of several books including the recently published *Looking for Leroy: Illegible Black Masculinities* (NYU Press, 2013), Neal is also the co-editor of the acclaimed *That's the Joint: The Hip-Hop Studies Reader* (with Murray Forman), now in its second edition. He is the host of the weekly webcast *Left of Black*, which is produced in conjunction with the John Hope Franklin Center for Interdisciplinary and International Studies at Duke. Neal is also a regular columnist for *TheRoot.com*. The Words, Beats and Life Foundation named him Hip-Hop scholar of the year in 2012. HARI also sponsored two major events in 2013–2014. First Nasir Jones met with faculty and students and led a discussion, *Ask Nas: One Mic, One Question*, where Harvard students engaged in a lively discussion. HARI also hosted The Author Meets the Critics: *The Hiplife in Ghana: West African Indigenization of Hip-Hop* by Halifu Osumare. The critics included Alain-Philippe Durand, Dawn-Elissa Fischer, Mwenda Ntarangwi, Weaver Shipley, Eric Charry, and Patricia Tang.

Visitors to HARI ranged from student groups to national and international academics. Our dedication to

working at the highest possible level continues to show through our use of technology: a new group of Hip-hop Archive student staff has been trained to edit video; our events are streamed live on the web; we have upgraded our digital video capturing and streaming software; and we have incorporated online data collection and annotation tools in to our research. Our research projects have included *Digging the Crates Vinyl Collection*, *A Better Life Health Initiative*, *Hip-hop After School* educational initiative and the *Standup for Girls and Women* initiative. The HARI will continue to expand its archival technology base during the coming academic year.

We look forward to more research visits, tours, and events in the 2014–15 academic year as the Hip-hop Archive continues to Build. Respect. Represent.

More information and our online Annual Report can be found at www.hiphoparchive.org

2013–14 EVENTS

September 19, 2013

Nasir Jones Hip-hop Fellowship Press Conference:

Ask Nas: One Mic, One Question

Nasir Jones

November 6, 2013

Author Meets The Critics

The Hi-life in Ghana: West African Indigenization of Hip-Hop by Halifu Osumare

Panel discussion with Eric Charry, Alain-Philippe Durand, Dawn-Elissa Fischer, Mwenda Ntarangwi, Halifu Osumare, Jesse Weaver Shipley, and Patricia Tang



Christopher Emdin, Alvin Benjamin Carter, and Mark Anthony Neal.



Mwenda Ntarangwi, Patricia Tang, Alain-Philippe Durand, Halifu Osumare, Marcyliena Morgan, Jesse Weaver Shipley, Eric Charry, Dawn-Elissa Fischer.

November 13, 2013

S.T.E.M. with No Root Bears No Fruit!

Colloquial Appropriations of Canonical Science Through Hip-hop Education

Colloquium with Christopher Endin

November 20, 2013

What if the Greensboro Four Had Twitter?

Social Justice in the Age of Social Media and Hip-Hop

Colloquium with Mark Anthony Neal



Nasir Jones with the Hip-hop Archive & Research Institute staff, interns, and fellows.

Director Alejandro de la Fuente

The Afro-Latin American Research Institute (ALARI) at Harvard University is the first research institution in the United States devoted to the history and culture of peoples of African descent in Latin America and the Caribbean. Over 90 percent of the Africans forcibly imported into the Americas went to Latin America and the Caribbean, half of them to the Spanish and Portuguese colonies. Many Hispanics in the United States are also of African descent. Cultural forms and community practices associated with Africa are conspicuous across the region—indeed, the very existence of Latin America would be unthinkable without them. During the last few decades, Afro-Latin Americans have created numerous civic, cultural, and community organizations to demand recognition, equality and resources, prompting legislative action and the implementation of compensatory policies. The Afro-Latin American Research Institute stimulates and sponsors scholarship on the Afro-Latin American experience and provides a forum where scholars, intellectuals, activists and policy makers engage in exchanges and debates.

TALKS SPONSORED

February 6, 2014

Lo nuevo sobre los nuevos:

**Las recientes generaciones de historiadores
Cubanos (1990–2013)**

[The newness of the new:

recent generations of Cuban historians (1990–2013)]

**Lecture with Ricardo Elias Quiza Moreno, Universidad
de la Habana**

March 28, 2014

La provocación de ser un esclavo diferente:

Actualizando la coartación en la Cuba del siglo XIX

[The challenge of being a different slave:

updating coartación in nineteenth-century Cuba]

**Lecture with Claudia Varella Fernández, Universitat
Jaume I (Spain); Affiliate, W. E. B. Du Bois Research
Institute**



Alejandro de la Fuente.

April 18, 2014

Ethnic Alterity and Political Loyalty:

Cuba's Haitian-heritage Communities

**Lecture with Grete Viddal, Ph.D., Department of African
and African American Studies, Harvard University**

May 2, 2014

**The Scent of Empire and Bittersweet Distinction
in Cuban Santería**

**Lecture with Aisha Beliso-De Jesus, Assistant Professor
of African American Religions, Harvard Divinity School**

Drapetomania

The art exhibit *Drapetomania: Grupo Antillano and the Art of Afro-Cuba*, curated by Alejandro de la Fuente and sponsored by the Afro-Latin American Research Institute with contributions from Ford Foundation and Christopher Reynolds Foundation, opened at The 8th Floor in New York City on March 7th. Originally presented at the Centro Provincial de Artes Plásticas y Diseño in Santiago de Cuba, where it was described as “one of the best visual arts exhibits of the last few years,” *Drapetomania* travelled to The 8th Floor from the Centro de Desarrollo de las Artes Visuales in Havana. The exhibition will go on to the Museum of the African Diaspora (MoAD) in San Francisco (fall 2014) and to the Ethelbert Cooper Gallery at the Hutchins Center for African and African American Research, Harvard University (Spring 2015). The exhibit is a tribute to Grupo Antillano (1978–1983), a forgotten visual arts and cultural movement that privileged the

importance of African and Afro-Caribbean influences in the formation of the Cuban nation. On March 23, President Jimmy Carter visited The 8th Floor, where Drapetomania is exhibited.

Brazilian Exchanges

Adejandro de la Fuente, Director of the ALARI, visited the Universidade Federal do Estado do Rio de Janeiro (UNIRIO) and the Centro de Estudos Afro-Asiáticos at Universidade Candido Mendes, in March 2014. These visits resulted in several agreements for collaboration and in the creation of The Working Group on Comparative Slavery. The Group seeks to foster exchanges and collaboration among scholars of slavery with different regional specializations. We plan to organize an annual workshop with scholars based in Latin America, the United States, and Africa, to explore common questions concerning slaves and the development of slave regimes in different parts of the Atlantic.

Pre-Texts

The ALARI is collaborating with Doris Sommer to make the Pre-Texts program available to Afro-Latin American and Afro-Latino communities. At the beginning of 2014 Pre-Texts conducted a week-long training program in Rencagua, Chile, a small city south of Santiago in the zone damaged by the 2012 earthquake. Thanks to the collaboration of Fundación Oportunidad, teachers of kindergarten and pre-kindergarten children were able to participate. An early February mini-workshop in Pre-Texts convinced the administration of Grupo Positivo in Brazil to host a pilot program the summer of 2014,



A Pre-Texts participant displays her project. Photo: Juliana Porto.

to build capacity in Curitiba's grade-school teachers and then scale up over the next few years. Puerto Rican educators and curators participated in a week-long Harvard-based workshop at the beginning of April 2014 and the Secretary of Education in Puerto Rico will be implementing a broad based initiative in Pre-Texts.



President Jimmy Carter, Rachel Weingeist, and Alejandro de la Fuente at Drapetomania at The 8th Floor, New York. Photo: Studio Lisa Ross



Lecture with Aisha Beliso-De Jesus. Photo: Rainer Schultz.

Director Karen C. C. Dalton

Assistant Director Sheldon Cheek

Spanning nearly 5,000 years and documenting virtually all forms of media, the Image of the Black Archive & Library is a comprehensive repository housed at the Hutchins Center and 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 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, visit www.artstor.org.

Extending 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 and fascination with people of African descent.

List of Volumes and Publication Dates

Volume I

From the Pharaohs to the Fall of the Roman Empire

Fall 2010

Volume II, Part 1

**From the Early Christian Era to the "Age of Discovery"
From the Demonic Threat to the Incarnation of
Sainthood**

Fall 2010

Volume II, Part 2

**From the Early Christian Era to the "Age of Discovery"
Africans in the Christian Ordinance of the World**

Fall 2010

Volume III, Part 1

**From the "Age of Discovery" to the Age of Abolition
Artists of the Renaissance and Baroque**

Fall 2010

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**

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 2011

Volume V, Part I

**The Twentieth Century
The Impact of Africa**

Spring 2014

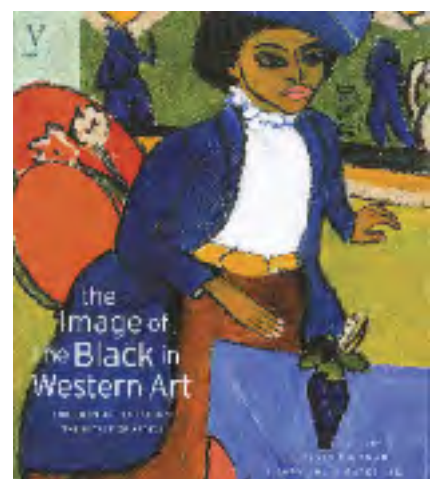
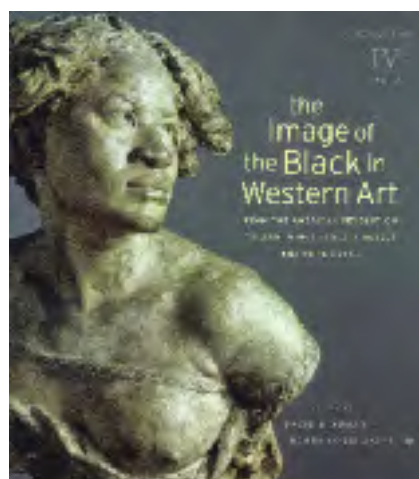
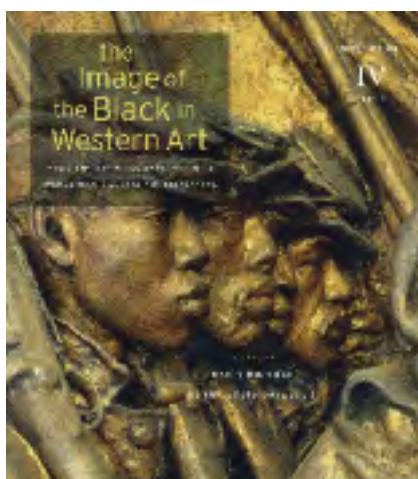
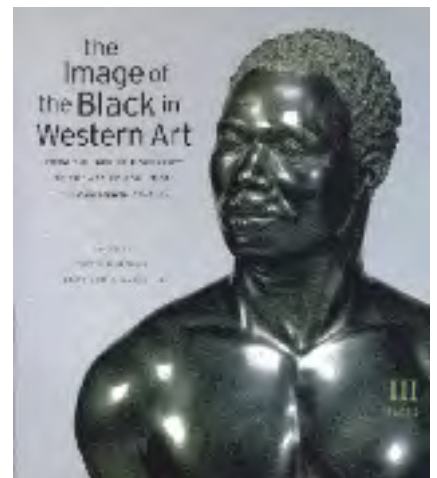
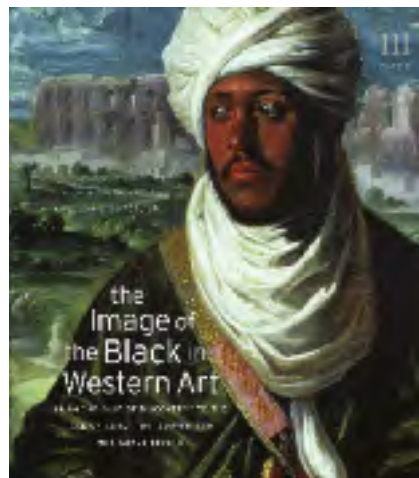
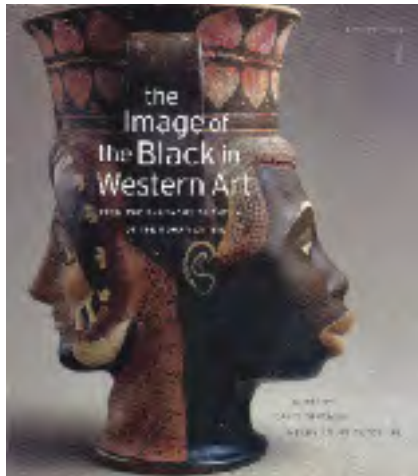
Volume V, Part 2

**The Twentieth Century
The Rise of Black Artists**

Fall 2014

Harvard University Press also projects a companion volume on depictions of blacks in Asian and African art.

Cover images from the new editions of the *Image of the Black in Western Art* book series.



H Program for the Study of Race & Gender in Science & Medicine at the Hutchins Center

Director Evelynnn M. Hammonds

The Program for the Study of Race & Gender in Science & Medicine (RGSM) will provide an intellectual and epistemological base for understanding how scientific, medical and technological ideas and practices contribute to and construct notions of difference in our multi-racial, multi-ethnic society.

The Program will accomplish this mission by producing rigorous analyses addressing the persistent under-representation of racial/ethnic minorities in STEM (science, technology, engineering and mathematics) fields; facilitating transdisciplinary scholarship on science, technology, and medicine within African American Studies, Ethnic Studies, Gender Studies, and other disciplines within the academy; generating more theoretically sophisticated historical scholarship on race/ethnicity and gender in science and medicine; providing undergraduate and graduate research opportunities via participation in RGSM projects; and promoting greater public understanding of the increasingly complex relationship between science, technology, medicine and society by fostering dialogue among and between biomedical researchers, engineers, humanists, social scientists, and the public.

One may say in answer to all this: so what? After all, there are plenty of white men who can be trained as scientists. Why crowd the field with Negroes who certainly can find other socially necessary work? But the point is that ability and genius are strangely catholic in their tastes, regard no color line or racial inheritance. They occur here, there everywhere, without rule or reason. The nation suffers that disregards them. There is ability in the Negro race—a great deal of unusual and extraordinary ability, undiscovered, unused and unappreciated. And in no line of work is ability so much needed today as in science.

—W. E. B. Du Bois, “The Negro Scientist” (1939)



Evelynn M. Hammonds.

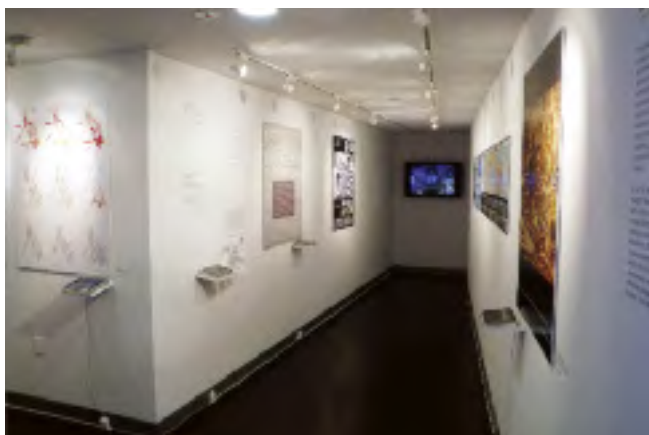
Photo: Harvard Public Affairs & Communications, Stephanie Mitchell, May 28, 2013.

Director Vincent Brown

The History Design Studio at the Hutchins Center is a workshop for new ideas in multimedia history. By joining a commitment to the professional practice of history with an experimental approach to form and presentation, we express historians' core values and methods through the innovative methods of artisanship and craft. Extensive use of primary sources, keen historiographical awareness, attention to change over time, and an overarching respect for evidence guide our projects.

In our first seminar in the fall of 2013, we brought Harvard students into conversation with scholars, filmmakers, museum curators, cartographers, and performance artists to develop creative ways to represent data sets important to their research. The projects on display emerged out of this conversation. From archive-based songwriting to curricular development, interactive cartography to animated analysis of texts and objects, these projects raise intriguing questions:

- How does the fluidity of interactive media challenge the way we conceive the past?
- By stretching the canvas of historical scholarship beyond the print medium, can we make room for histories that have been excluded from the written record?
- Can the compulsion to innovate enhance, rather than diminish, historical consciousness?



Gallery view of History Design Studio: A Multimedia Exhibition.
Photo: Tom Wolejko.



Vincent Brown.

These History Design Studio projects grapple with these questions, illuminating the process through which we design our history—and our history designs us.

RUDENSTINE GALLERY EXHIBITION

History Design Studio: A Multimedia Exhibition

On View April 18, 2014– August 31, 2014

Featuring works by:

Amy Alemu
Eric Cervini
Bradley Craig
Mark Duerksen
Nia Evans and Tomashi Jackson
Balraj Gill
John Hulsey
Sandy Plácido
Aylin Tschope
Benjamin Weber

DU BOIS REVIEW:

Social Science Research on Race

Editors Lawrence D. Bobo and Michael C. Dawson

Managing Editor Sara Bruya

hutchinscenter.fas.harvard.edu/du-bois-review

The *Du Bois Review* (DBR) is a scholarly, multidisciplinary, and multicultural journal devoted to social science research and criticism about race. Now celebrating its 11th year in print, the journal provides a forum for discussion and increased understanding of race and society from a range of disciplines, including but not limited to economics, political science, sociology, anthropology, law, communications, public policy, psychology, linguistics, and history. In 2013, the *Du Bois Review* was formally accepted by Thompson Reuters for indexing in its Social Science Citation Index (SSCI). The journal's impact factor is 1.174.



Lawrence D. Bobo.



The first issue of Volume 11 (2014)—a special issue entitled “Race in a ‘Postracial’ Epoch”—highlights the relevance of political philosophy and political theory to ongoing debates about postracialism. Over the past decade, an exciting body of work considering race from the perspective of political philosophy and political theory has begun to take shape. Guest editors Robert Gooding-Williams and Charles W. Mills have assembled philosophers and political theorists who work on race to offer their reflections on our peculiar historical moment. This issue shows audiences outside of political philosophy and political theory that these disciplines have a valuable contribution to make in illuminating what has long been America’s oldest and most intractable problem.

Authors in our Fall issue (11.2) discuss U.S. racial segregation over four decades; industry choice among African American owners of small businesses; gender, race and Congressional attention to women’s issues; effects of Latino/Non-Hispanic White intermarriage; how external racial classifications shape Latino dating choices; the academic performance of Black student populations at elite colleges; racism, group position, and attitudes about immigration among Blacks and Whites; and racial tension in Barack Obama’s two presidential elections.

TRANSITION: An International Review

Editors through September 2014

Vincent Brown, Glenda Carpio, and Tommie Shelby

Incoming Editor Alejandro de la Fuente

Visual Arts Editor Gwendolyn DuBois Shaw

Publishers Kwame Anthony Appiah, Henry Louis Gates, Jr.

Chairman of the Editorial Board Wole Soyinka

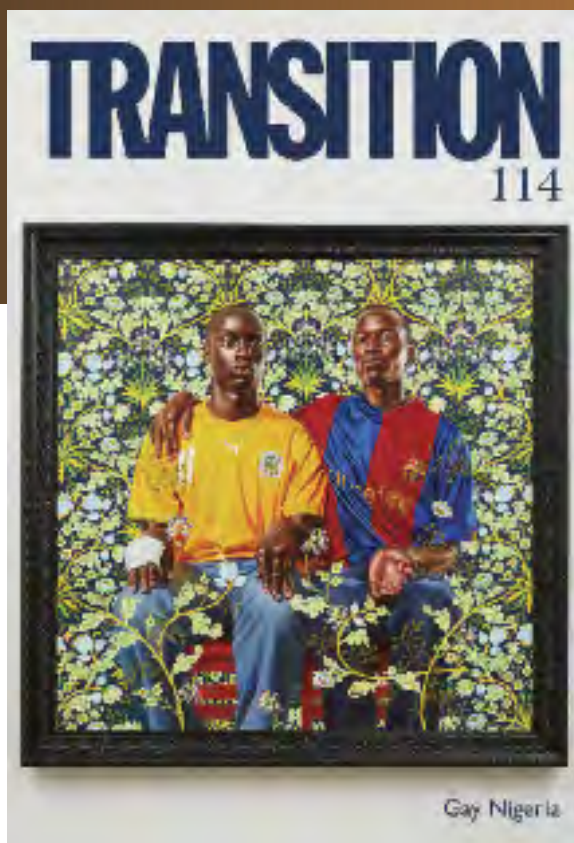
Managing Editor Sara Bruya

<http://hutchinscenter.fas.harvard.edu/transition>

The brainchild of a 22-year-old writer of Indian descent, *Transition* was founded in 1961 in Uganda and quickly became Africa's leading intellectual magazine during a time of radical changes across the continent. Housed today at the Hutchins Center, *Transition* remains a unique forum for the freshest, most compelling and curious ideas about race, with a focus on Africa and the diaspora. The journal has kept pace of the rapid transformation of the black world and has remained a leading forum of intellectual debate.

Transition was honored when contributor, Tope Folarin, was named winner of the 2013 Caine Prize for African Writing for his short story 'Miracle' from issue 109. Folarin's story was chosen by the prize committee from 96 submissions.

In the past year, *Transition* has hosted two events in collaboration with the Harvard Book Store. These gatherings present the opportunity for the journal's local readership to interact with our editors, contributors, and content in exciting new ways, and will continue to be offered in fall and spring. The first event featured a reading by Caine Prize winner Tope Folarin followed by a dynamic dialogue between Folarin and Jacob Olupona, Professor of African Religious Traditions at Harvard.



Inspired by Folarin's story, 'Miracle,' the two discussed differences in worldview and expectation between Nigerian immigrants to the U.S. and their Nigerian-American children. The second event featured readings by three contributors to issue 113, "What is Africa to me now?". Author David Chariandy and poet Danielle Legros Georges read from recent work, while anthropologist Laurence Ralph read from his intro to the cluster "Considering Race and Crime," co-curated with Kerry Chance. This event was also an opportunity to thank the team of outgoing editors for their commitment to the journal and its continued success.

Recent issues include *The Django Issue* (112); *What is Africa to me now?* (113), featuring a cluster of writings from a recent conference on the theme, co-edited by Bénédicte Ledent and Daria Tunca; and *Gay Nigeria* (114), featuring tributes to Amiri Baraka and a cluster on Nigeria's "Anti-Gay" Law.



Transition editors Tommie Shelby, Vincent Brown, and Glenda Carpio. Photo: Angela Cooke-Jackson.



Incoming *Transition* editor Alejandro de la Fuente.

A Synergistic Hub of Intellectual Fellowship



Lawrence D. Bobo, Aldon Morris, William Julius Wilson, Henry Louis Gates, Jr.



Tope Folarin with Jacob Olupona at the Harvard Book Store. Photo: Angela Cooke-Jackson.



Cadets from West Point visiting the Hiphop Archive & Research Institute. Photo: Alvin Benjamin Carter.



Susan M. Reverby and Evelyn M. Hammonds. Photo: Tony Rinaldo.



Henry Louis Gates, Jr., Steven Spielberg, and Glenn H. Hutchins



Michael Hanchard and Martin Kilson.

A Synergistic Hub of Intellectual Fellowship



Drew Gilpin Faust and Sonia Sotomayor.



Doris Sommer and Marcyliena Morgan. Photo: Tony Rinaldo.



Henry Louis Gates, Jr., Bennett Ashley, Abby Wolf.



Lawrence D. Bobo and Caroline Elkins.



Drew Gilpin Faust and William Julius Wilson. Photo: Tony Rinaldo.



Marcyliena Morgan and Ingrid Monson.

A Synergistic Hub of Intellectual Fellowship



Henry Louis Gates, Jr.



Diane McWhorter, Vera Ingrid Grant, Henry McGee, and Florence Ladd.



Lawrence D. Bobo.



Suzanne P. Blier and Reverend Eugene Rivers. Photo: Tony Rinaldo.



Vincent Brown and Ira Berlin.

A Synergistic Hub of Intellectual Fellowship



Alejandro de la Fuente and Marcyliena Morgan.



Henry Louis Gates, Jr. and Caroline Elkins.



Henry Louis Gates, Jr., Kellie Jones, and Marial Iglesias Utset.



Lawrence D. Bobo.



Evelyn Brooks Higginbotham, Ira Berlin, Henry Louis Gates, Jr.



Evelynn M. Hammonds, Alexandra Shields, and Diane Paulus.

A Synergistic Hub of Intellectual Fellowship



Sonia Sotomayor and Charlayne Hunter-Gault.



Annette Gordon-Reed, Robin Bernstein, Evelyn Brooks Higginbotham, and Alejandro de la Fuente. Photo: Tony Rinaldo.



Sara Bruya, Michael Marvin, Lawrence D. Bobo, Gillian Greenough. Photo: Sara Bruya.



Jamaica Kincaid.



Bill Russell and David Stern.



Glenn H. Hutchins, Henry Louis Gates, Jr., and Richard D. Cohen.

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.

February 25–27, 2014

“Race, Politics and the Constitution of Difference”

Michael Hanchard

SOBA Presidential Professor, Department of Political Science, Johns Hopkins University

NATHAN I. HUGGINS LECTURES

The Nathan I. Huggins Lectures were established by friends and colleagues of Nathan I. Huggins, the distinguished historian and first holder 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. This series brings to Harvard distinguished scholars to deliver a series of lectures focusing on topics related to African American history. 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 15–17, 2013

“Social Facts and Legal Fictions”

Rebecca J. Scott

Charles Gibson Distinguished University Professor of History and Professor of Law, University of Michigan

March 25–27, 2014

“The Long Emancipation:

Rethinking the Demise of Slavery in the United States”

Ira Berlin

Distinguished University Professor, Department of History, University of Maryland



Michael Hanchard.



Rebecca J. Scott.



Ira Berlin.

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 brings a distinguished person to Harvard 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.

November 5–7, 2013

“Black Art Demanded Action:

Ralph Ellison, Romare Bearden, Duke Ellington, and the Jazz Shape of Modern Culture”

Robert G. O’Meally

Zora Neale Hurston Professor of English and Comparative Literature, Columbia University



Robert G. O’Meally.

RICHARD COHEN LECTURE SERIES

ON AFRICAN AND AFRICAN AMERICAN ART

The Richard Cohen Lecture Series takes up key issues in African and African American art history, bringing to Harvard University thinkers and practitioners who focus on the vital ways in which art has shaped the rich landscape of African diasporic history, society, and thought across an array of artists, genres, periods, and critical issues. The series represents a unique opportunity to rethink vital questions of the past and to shape the related fields of scholarship anew. The series features scholars who address the vast expanse of African diasporic art communities through the study of contemporary works, specific historical concerns, or traditional art considerations in communities in Africa and elsewhere.

April 22–24, 2014

“Art is an Excuse: Conceptual Strategies, 1968–1983”

Kellie Jones

Associate Professor, Art History and Archaeology, & Institute for Research in African American Studies, Columbia University



Kellie Jones.

Archives, Manuscripts, and Collections

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 until 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. They include 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 Hutchins Center, 617.495.8508.

Albert Murray Papers

This collection comprises the papers of Albert Murray, noted cultural critic and co-founder of Jazz at Lincoln Center. 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 (2001 recipient of a MacArthur Foundation "Genius" Award and the 2002 Pulitzer Prize for Drama for her play *Topdog/Underdog*) include manuscripts of her writings and some correspondence. For more information, please contact Houghton Library at 617.495.2449.

Roscoe Simmons Collection

The Roscoe Simmons Collection is a rich archive of papers, sound recordings, and memorabilia collected by highly esteemed political strategist and journalist, Roscoe Conkling Simmons (1878–1951). The first African American columnist for the *Chicago Tribune* and a staunch Republican, Simmons was often consulted and enlisted on matters related to the African American community by Presidents Warren G. Harding, Calvin Coolidge, and Herbert Hoover. Items in this collection include Simmons's personal correspondence with the Republican National Committee, documentation during World War I of African, African American, and Asian soldiers, as well as copies of rare African American periodicals like *The Blue Helmet*. For more information, please contact the Harvard Archives at 617.495.2461.

Wole Soyinka Papers

Papers of Wole Soyinka, 1986 Nobel Prize Winner for Literature. This collection includes manuscripts, correspondence, and 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.

Biographical Dictionary Projects

The W.E.B. Du Bois Research Institute supports three ongoing biographical dictionary projects:

African American National Biography Project

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

Executive Editor Steven J. Niven

<http://hutchinscenter.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 2008 the *AANB* was selected as a CHOICE Outstanding Academic Title, was named a Library Journal Best Reference work, and awarded Booklist Editors' Choice – TOP OF THE LIST.

An expanded edition of the *AANB* continues online, with more than 1500 entries added since 2008. More than 750 of these can be found in a Revised Print Edition of the *AANB*, published by Oxford University Press in 2013. The Revised Edition includes significant updates and revisions of hundreds of entries, including that of Barack Obama, in recognition of his 2008 presidential campaign, election victory, and first term in office up to October, 2011. Additional entries range from First Lady Michelle Obama, written by award-winning historian Darlene Clark Hine, to several entries concerning the African American experience in Hartford, Connecticut. These were submitted by students of Theresa Varadannen, a teacher at that city's University High School of Science & Engineering. The enthusiasm of these students and the professionalism of their entries prompted the *AANB*, in conjunction with Oxford and the Gilder Lehrman Institute of American History, to launch a broader outreach program to solicit entries from more than 40 high schools in 2012 and 2013.

The expanded *AANB* has also allowed us to capture

some of the less well-known, but fascinating individuals in African American history. Also included in the revised edition are the classics scholars Wiley Lane and Daniel Barclay Williams; Alberta Virginia Scott, the first black graduate of Radcliffe College; and Virginia Randolph, a pioneer of industrial and vocational education in the Progressive Era South. Among the more unusual biographies included here is that of Barney Hill, a post office worker who gained notoriety by claiming to have been abducted by extraterrestrial aliens in the 1960s, while another postal worker, Homer Smith, is one of several entries on African Americans who migrated from the United States to seek a better life in the Soviet Union in the 1930s. (Smith would help modernize the Soviet postal system). Finally, the Revised Edition includes entries on all 87 African American recipients of the nation's highest award for military valor, the Medal of Honor.

The *AANB* continues to solicit entries. All online *AANB* entries can be accessed at <http://www.oxfordaasc.com/public/>

Dictionary of African Biography Project

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

Executive Editor Steven J. Niven

<http://hutchinscenter.fas.harvard.edu/DAB>

From the Pharaohs to Frantz Fanon, the *Dictionary of African Biography (DAB)* provides a comprehensive overview of the lives of Africans who shaped African history. The project is unprecedented in scale, covering the whole of the continent from Tunisia to South Africa, from Sierra Leone to Somalia. It also encompasses 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 (1918–2013). Individuals are 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 published the six-volume, 2100-entry print edition of the *DAB* in November 2011. That edition was honored with the *Library Journal* Best Reference Award, General Reference, for 2011.

Biographical Dictionary Projects

The DAB continues to solicit entries, with a goal of reaching 10,000 biographies. New online-only entries include Firmus, a 4th century Berber revolutionary in Roman North Africa; Rachid al-Ghannouchi, a leader of the 2011 Arab Spring in Tunisia; and Leymah Gbowee of Liberia, joint winner of the 2011 Nobel Prize for Peace along with Liberia's President, Ellen Johnson Sirleaf, who can also be found in the print edition.

All online DAB entries are accessible at <http://www.oxfordaasc.com/public/>

Dictionary of Caribbean and Afro-Latin American Biography Project

General Editors Henry Louis Gates, Jr. and Franklin W. Knight (Johns Hopkins)

Executive Editor Steven J. Niven

<http://hutchinscenter.fas.harvard.edu/DCALAB>

From Toussaint Louverture to Pelé, the *Dictionary of Caribbean and Afro-Latin American Biography* will provide a comprehensive overview of the lives of Caribbeans and Afro-Latin Americans who are historically significant. The project will be unprecedented in scale, covering the entire Caribbean, and the African-descended populations throughout Latin America, including people who spoke and wrote Creole, Dutch, English, French, Portuguese, and Spanish. It will also encompass more than 500 years of history, with entries on figures from the first forced slave migrations in the fifteenth and sixteenth centuries, to entries on living persons such as the Haitian musician and politician Wyclef Jean and the Cuban author and poet Nancy Morejón. 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 the history of the Caribbean and Latin America.

The project has been funded for three years (2011–2014) by the Mellon Foundation, and will be published in a 2000-entry print edition by Oxford University Press in 2015. All entries will later be added to the African American Studies Center, and the project will continue online <http://www.oxfordaasc.com/public/>

Research Projects and Outreach

AfricaMap/WorldMap Project

Developed by Harvard Center for Geographic Analysis (CGA)

Principal Investigators Suzanne P. Blier and Peter Bol
System Architect and Project Manager Ben Lewis

<http://worldmap.harvard.edu>

The goal of *WorldMap* is to lower barriers for scholars who wish to visualize, analyze, organize, present, and publish mapped information.

AfricaMap (<http://worldmap.harvard.edu/africamap>) was the first application created using the *WorldMap* platform and is still one of the richest in content. Now there are thousands of additional maps (on Africa and the African diasporas well as on other subjects or geographies) created by scholars at Harvard and around the world.

WorldMap is open source and an instance is hosted at Harvard, free for researchers anywhere in the world to use. The system allows users to upload their own data and create sophisticated interactive maps in the cloud to support research and teaching.

Since *WorldMap* began in 2012, more than half a million people have used the system, initiating thousands of research studies, and in the process, making many thousands of new map layers available to Harvard scholars. It is being used in a growing number of classes at Harvard, as well as at other universities globally.

Recent and ongoing developments in the *WorldMap* universe include a continually updated geo-tweet archive (*TweetMap*) to support visualization and analysis against billions of utterances in space and time, a comprehensive global search tool for online maps, internationalization capabilities to support user interfaces for Arabic and French speakers, and major improvements to map symbolization. In addition, significant integration work is taking place with other systems such as HarvardX, the Omeka/Neatline storytelling platform, and the Dataverse social science platform.

WorldMap has received generous funding from the Hutchins Center, the Department of African and African American Studies, the Committee on African Studies, the Radcliffe Institute for Advanced Study, the Lee and Juliet Folger Fund, Cornell University, Amazon, and other programs and organizations within and beyond Harvard. Projects are currently underway with the National Endowment for the Humanities, National Science

Foundation, United Nations University, the University of Pittsburgh, Um Al-Quera University (Saudi Arabia), and the Boston Area Research Initiative.

African American Genealogy and Genetics Curriculum Project

Directors Henry Louis Gates, Jr., Nina Jablonski (Pennsylvania State University), Fatimah Jackson (University of North Carolina), and Mark D. Shriver (Pennsylvania State University)

This curriculum project is rooted in Professor Henry Louis Gates, Jr.'s popular genealogy series on PBS, *African American Lives*, *Faces of America*, and most recently, *Finding Your Roots*. The films explore American history through the personal stories of highly accomplished Americans of all ethnicities using cutting-edge genetic investigation and genealogical research. This project will equip teachers and students with the tools to discover their own family trees and genetic ancestry, with the larger aim of stimulating long-term interest in education and careers in science, technology, engineering, and math. Pilot programs are in development for students at both the middle school and college levels.

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 Henry Louis Gates, Jr. and Jane Ailes

The Black Patriots Project was established to identify persons of color who served the Continental cause in the American Revolution. The project's beginnings were 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. In research undertaken primarily by genealogist Jane Ailes, the goal of the project was to verify service and complexion of 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, and legislative records, documents which often revealed fascinating details about the service experience as well as life before and after the war. *Archives.com* has realized a goal of the project by publishing an online database containing summaries of the information about each of more than 5,000 Patriots, with the goal of sparking further research. Funding for this project has been provided by David Roux, Richard Gilder and the Gilder Lehrman Foundation, Joseph Dooley and the Sons of the American Revolution, the W. E. B. Du Bois Institute, and the Inkwell Foundation.

Black Periodical 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.

Research Projects and Outreach

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. Recently, the project has expanded to include Central African input into Cuban culture

Community Development Project

Co-Directors Victoria Tan and Kendra Bradner
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.

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

During its time in Greenwood, the Community Development Project (CDP) has worked with Baptist Town on a range of issues, including: identifying the assets and the most pressing needs of the community,

developing short and long-term solutions for Baptist Town’s economic revitalization, and providing logistical support for implementing these solutions.

Since 2008, CDP has learned a tremendous amount from the diverse body of stakeholders it has interacted with. CDP has served as an intermediary between residents, city officials, churches and other community organizations, and foundations. This pointed a spotlight on the needs of the community, but most importantly contributed to a belief among community residents that change is possible.

By December CDP decided to phase out its work with Baptist Town. This phase-out is aligned with the approval of the Revitalization Plan in April 2012 and the commencement of Emily Roush Elliot’s three-year full-time commitment to seeing the Plan realized. In light of this, CDP produced a final report, submitted to the government officials of Greenwood, which reviewed the early beginnings of the CDP-Baptist Town relationship, the scope of CDP projects with community residents, the successes and failures of the CDP-Baptist Town partnership, and key recommendations going forward based on CDP experiences in Baptist Town.

Cuba and the United States in the Atlantic Slave Trade (1789–1820)

Co-directors Marial Iglesias Utset, Jorge Felipe Gonzalez (Michigan State University)

This project explores to what extent the vertiginous growth of the slave trade based in Havana after 1808 was driven by a substantial transfer of capital (human and financial) and expertise accumulated in the slave trade by the North Americans, who, after the abolition of the slave trade in the U.S., shifted their investment into Cuba. In the first years of the nineteenth century, driven by the sustained boom in sugar and coffee in Cuba and the rising strength of the cotton market in the southern United States, a large group of American merchants, from South Carolina to Rhode Island, joined forces (and capital) with traders and planters in Havana with the effect of prolonging the existence of the slave trade and the institution of slavery itself. The results of that success had long-term repercussions: Cuba ended up being the largest slave colony in all of Hispanic America, with the highest number of enslaved persons imported, and the longest duration of the illegal slave trade. About

800,000 slaves were imported to Cuba, more than double of the total number of slaves imported to the United States. Between 1808 and 1820, when, under the treaty signed in 1817 by Cuba and Great Britain, the legal trafficking of slaves in Cuba ceased, the Spanish flag sheltered many American slave trade expeditions and the networks between American and Havana merchants and the West African factors were consolidated. As a result the growth of the slave trade was staggering. Analyzing the archival sources in both countries and using the theoretical and methodological tools of Atlantic history, this project seeks to elucidate how the slave traders of Cuba, through the establishment of business networks and alliances with North American traffickers, created and consolidated a powerful infrastructure that allowed them to attain, in just a few years, a prominent share in the nineteenth-century Atlantic slave trade.

Genetics and Genealogy Working Group

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

Professor Henry Louis Gates, Jr. and Dean Evelyn 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 social contexts to bring this research most effectively to a wide audience. Several members of the working group, including Misha Angrist (Duke University), Catherine Bliss (San Francisco State University), David Eltis (Emory University), Bert Ely (University of South Carolina), Joseph Graves (North Carolina A & T), Nina Jablonski (Pennsylvania State University), Rick Kittles (University of Illinois-Chicago), and Mark Shriver (Pennsylvania State University), convened in June 2012 at NESCent in Durham, North Carolina, to take the initial steps in designing a middle and high school curriculum to make genetics and genealogy more accessible and interesting to young people, especially minority students who as a group are less likely to pursue the STEM fields in their education or professionally.

In June 2014, Henry Louis Gates, Jr. and David Altshuler (Broad Institute) published an opinion piece in the *Wall Street Journal* addressing recent understandings of race and genomic science.

Personal Agency, Social Isolation and the Socialization of the Poor

Co-Directors William Julius Wilson and James Quane

Building on some work that William Julius Wilson and James Quane have already undertaken, which considers the socialization processes associated with residing in high poverty neighborhoods, they intend to explore the Three City data to expand on how culture is transmitted, allowing for more attention to the institutional associations and routinized adaption strategies of the poor to a life of poverty. To this end, they intend to provide a deeper interrogation of how individual agency engages with the social and structural contexts within which it operates and the serious restrictions in the range of such contexts that the poor have access to in socially isolated neighborhoods.

A key focus of this line of inquiry will be the role of important intermediaries and the institutions they represent in helping the poor confront adversity. Of course, institutions and service providers are only part of the story. Wilson and Quane intend to show how personal agency is expanded or inhibited by the circumstances the poor confront in their interactions with distressed neighborhoods, social networks of other underemployed or unemployed adults, and other potentially debilitating factors.

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. A goal of the project is to secure 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

Research Projects and Outreach

the Andrew W. Mellon Foundation.

The Hutchins Center is closely monitoring developments in Mali as this precious resource is threatened by continuing political instability and violence in the country.

Traces of Slavery: A Database of the African Ethnic Groups Mapped in Cuba

Co-directors María del Carmen Barcia (University of Havana) and Marial Iglesias Utset

The Cuban archives, especially the National Archives of Cuba and the Provincial Archives, hold remarkable information about slavery, and are probably the largest and richest collection in all of Spanish America. The country's archives are rich in all kinds of information about the African populations living in the island, beginning in the early 16th century to the end of the 19th century, including a wealth of information on the ethnicity of the slaves, their occupations, ways of living, forms of resistance to slavery, or routes to the emancipation. Not only are the materials scattered over different archives, but also the Cuban collections are underutilized due to the difficulty of gaining access to them, the lack of digitization of the materials and catalogs, and, sometimes, the deteriorated conditions of the documents. This project, directed by Professor María del Carmen Barcia of the University of Havana and Dr. Marial Iglesias Utset, a Visiting Scholar at Harvard University, and located in the Fundación Fernando Ortiz, aims to create a searchable database to facilitate the description and quantification of the information about the identities and ethnic backgrounds of Cuban slaves. When complete, it will be the largest compendium of individual slave information ever assembled in Cuba.

Trans-Atlantic Slave Trade Database

Director David Eltis (Emory University)

The Trans-Atlantic Slave Trade Database, originally published as a CD-ROM in 1999, has been available in a new and greatly expanded format on an open access website since December, 2008 and is periodically updated as new information becomes available. It is located at <http://www.slavevoyages.org>. It includes detailed information on 35,000 transatlantic slave trading voyages that occurred between 1526 and 1866 as well as estimates of the overall size and direction of the trade. Detailed personal information on over 90,000

Africans removed from captured slave ships in the nineteenth century, including their African names, is accessible at <http://www.african-origins.org>. David Eltis and David Richardson's *Atlas of the Transatlantic Slave Trade* (New Haven, 2010) draws heavily on *slavevoyages* and *african-origins*. *Slavevoyages* is currently undergoing a recode as well as additional development. This two-year project, supported by Emory University and the Hutchins Center for African & African American Research, will underwrite the site's sustainability over the next decade.

Trans-Saharan Slave Trade Working Group

Director Wole Soyinka

Under the direction of Wole Soyinka, 1986 Nobel Laureate in Literature and fellow at the Hutchins Center for African & 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.

Understanding Employment Trends, Occupational Clustering, and Job Decisions of Low-income Blacks, Latinos and Whites

Co-Directors William Julius Wilson and James Quane

Professor William Julius Wilson and Associate Director of the Joblessness and Urban Poverty Research Program Dr. James Quane have been working on a research project that analyzes trends in how racial and ethnic groups are sorted in the labor market, whereby whites are disproportionately clustered in rather stable, professional well-paying jobs while blacks are over-represented in predominantly insecure, low-paying manufacturing and service sector jobs. Hispanics are similarly over-represented in poor quality jobs in the service sector and low-income construction-type employment.

In addition to the Current Population Survey (CPS) the project is examining other longitudinal datasets that provide detailed information on occupational placements by race and ethnicity such as the American Community Survey or the Panel Study of Income Dynamics (PSID). Wilson and Quane are particularly interested in how different racial and ethnic groups

experience both unemployment and involuntary part-time employment, and how occupational clustering affects these outcomes. They are also analyzing the extent to which the effects are exacerbated by recessions and whether the interactions between race and occupation account for a slower recovery net of other factors.

Also, they intend to integrate the qualitative analyses of ethnographic data gathered as part of the Three City Study on welfare reform. These interviews were conducted with 215 African American, Latino, and European American families across three cities, Boston, Chicago and San Antonio. In the intensive data collection period (12–18 months), ethnographers met once or twice a month with families, focusing interviews and observations on the family's work and welfare experiences, routines, health status and health care access, child rearing practices and beliefs, child care arrangements, home and neighborhood environments, economics and resources; and how these and other domains interrelate. The data on how respondents searched for jobs and the kinds of jobs they obtained, as well as the respondents' rationale for selecting a particular occupation are particularly rich. It is expected that these data will provide a deeper understanding of the limitations low-income adults experience in the ways they search for jobs and the kinds of jobs that are available to them.

W. E. B. Du Bois Society

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

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 Hutchins Center and the Ella J. Baker House in Dorchester, the Du Bois Society provides young people with an opportunity to develop study skills and teamwork as they reflect on readings selected by Harvard professors. 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.

Working Group on Environmental Justice

Directors **James C. Hoyte and Timothy C. Weiskel**

The Working Group on Environmental Justice marked another highly successful year with the completion of the 2014 Spring Semester course: *Introduction to Environmental Justice*, jointly presented by three instructors: James Hoyte, Dr. Rhona Julien of the EPA and Tim Weiskel. The course was made available to a local, national and international group of students through the online "distance education" program as part of the Harvard University Extension School. The course examined the historical interplay of race, socioeconomic status, and interest group politics and the formulation and implementation of environmental policies. Students learned about a variety of ways in which low income and minority populations, whether residing in urban or rural communities, often bear a disproportionate burden of exposure to toxic pollutants and correspondingly suffer extended consequences to their health and wellbeing. Attention was given to the initiatives of the Environmental Protection Agency (EPA) to address these problems, but students considered as well how a pattern persists of environmental inequity, injustice, and racism. Further, the class considered the historical failure of the mainstream environmental movement to provide for the needs of traditionally marginalized communities. On a global scale students examined the emerging movement to demand "climate justice" both with and between different countries. Specific case studies of how to address the problems of environmental racism and injustice were presented through the contribution of guest speakers who shared valuable experience and insight on particular initiatives. To support student research and access to ongoing information, the course developed a regularly updated and ongoing website that can be accessed by anyone interested in pursuing environmental justice research. It is located at: *EcoJustice.TV*

Hutchins Center Special Events

August 15, 2013

One Nation: Diverse & Divided

Hutchins Forum with panelists Charles M. Blow, Lawrence D. Bobo, Linda Chavez, and Maria Hinojosa

Old Whaling Church, Edgartown, Martha's Vineyard

September 19, 2013

Ask Nas: One Mic, One Question

Nasir Jones Hiphop Fellowship Press Conference

September 23, 2013

All The Way: The Civil Rights Act From 1964 to Today

Panel discussion with Peter Jay Fernandez, Peniel E. Joseph, Timothy Patrick McCarthy, and Patricia Sullivan

Co-sponsored with the American Repertory Theater

October 2, 2013

The Hutchins Center Honors Presents:

The W. E. B. Du Bois Medal Ceremony

Honoring Valerie Jarrett, Tony Kushner, John Lewis, Sonia Sotomayor, Steven Spielberg, and David Stern

Sanders Theatre, Memorial Hall, Cambridge

October 10, 2013

The Poor People's Campaign, King's Last Crusade

Hutchins Center Lunchtime Talk with Sylvie Laurent

October 11, 2013

"Miss Anne in Harlem:

The White Women of the Black Renaissance"

Reading and Discussion with Carla Kaplan

Co-sponsored with the Harvard Book Store

October 24, 2013

The Paris Albums 1900: W. E. B. Du Bois

Gallery Opening

Neil L. and Angelica Zander Rudenstine Gallery;

Co-sponsored with Autograph ABP

October 24, 2013

Vanguards of Culture: W. E. B. Du Bois, Photography and the Right to Recognition

Panel discussion with Kimberly Juanita Brown, Renée Mussai, Nana-Adusei Poku, and Deborah Willis

Co-sponsored with Autograph ABP



Biodun Jeyifo.

October 31, 2013

The Mirror of Race

Hutchins Center Lunchtime Talk with Derek Burrows, Greg French, and Gregory Fried

November 5, 2013

Transition Hosts Tope Folarin

Reading and discussion

Co-sponsored with the Harvard Book Store

November 6, 2013

Author Meets the Critics:

"The Hiplife in Ghana: West African Indigenization of Hip-Hop" by Halifu Osumare

Panel discussion with Eric Charry, Alain-Philippe Durand, Dawn-Elissa Fischer, Mwenda Ntarangwi, Halifu Osumare, Jesse Weaver Shipley, and Patricia Tang

November 12, 2013

"Breaking the Line:

The Season in Black College Football that Transformed the Sport and Changed the Course of Civil Rights"

Reading and discussion with Samuel G. Freedman

Co-sponsored with The Memorial Church and Harvard Divinity School

November 19, 2013

“Wedding Band: A Love-Hate Story in Black and White”

Staged reading and discussion

Co-sponsored with the American Repertory Theater

November 21, 2013

**“Alice Walker, ‘Possessing the Secret of Joy’
and the Global Movement to Ban FGM”**

Hutchins Center Lunchtime Talk with Tobe Levin

December 6, 2013

“Phantasmal Media:

**An Approach to Imagination, Computation, and
Expression”**

Reading and discussion with D. Fox Harrell

Co-sponsored with the Harvard Coop

February 1, 2014

“Sweet Tea”

Live performance by E. Patrick Johnson

Co-sponsored with Adams House, the Department of African and African American Studies, the Office of BGLTQ Student Life, the Open Gate, the Program of Studies in Women, Gender, and Sexuality, and the Radcliffe Institute

February 11, 2014

**Critical Narratives in Visualizing the Black Body
from 1850 to Now**

**“Black History/Art History” Lecture and Performance
Series with Deborah Willis**

Co-sponsored with the Ethelbert Cooper Gallery of African & African American Art, Provostial Fund for the Arts and Humanities, the Carpenter Center for the Visual Arts, and the Department of the History of Art and Architecture

February 13, 2014

“Fairytale of the Black Mountain”

**“Black History/Art History” Lecture and Performance
Series with Mwangi Hutter**

Co-sponsored with the Ethelbert Cooper Gallery of African & African American Art, Provostial Fund for the Arts and Humanities, the Carpenter Center for the Visual Arts, and the Department of the History of Art and Architecture

February 19, 2014

**Racism, Black Consciousness and the Problem
of Unintended Dissidence in Revolutionary Cuba,
1965–1971**

Lecture with Lillian Guerra

Co-sponsored by David Rockefeller Center for Latin American Studies

February 20, 2014

**Painting in the Vernacular: Portraiture, Photography,
and the Performance of Intermediality in South Africa
“Black History/Art History” Lecture and Performance
Series with John Pepper**

Co-sponsored with the Ethelbert Cooper Gallery of African & African American Art, Provostial Fund for the Arts and Humanities, the Carpenter Center for the Visual Arts, and the Department of the History of Art and Architecture



Marcyliena Morgan.

Hutchins Center Special Events

February 20, 2014

**World War I in the Historical Imagination
of W. E. B. Du Bois**

Hutchins Center Lunchtime Talk with Chad Williams

February 27, 2014

The Uses of Black Political Thought

**Panel discussion with Nick Bromell, Eugene Rivers,
and Brandom M. Terry**

Co-sponsored with the Harvard Book Store and
The Boston Review

February 28, 2014

“One-on-Ones”

**“Black History/Art History” Lecture and
Performance Series with Shaun El C. Leonardo**

Co-sponsored with the Ethelbert Cooper Gallery of
African & African American Art, Provostial Fund for the
Arts and Humanities, the Carpenter Center for the
Visual Arts, and the Department of the History of Art
and Architecture

March 5, 2014

**Social Movements, Black Social Protest,
and Sociological Theory of W. E. B. Du Bois**

Lecture with Aldon Morris

March 6, 2014

“Stokely: A Life”

Reading and discussion with Peniel Joseph

Co-sponsored with the Harvard Book Store

March 6, 2014

**“Stick to the Skin,” Representing the Body,
Memory and History in African American and
Black British Art**

**Hutchins Center Lunchtime Talk with
Celeste-Marie Bernier**

March 11, 2014

Meanings of Mandela

**Panel discussion with Jean Comaroff, John Comaroff,
Adam Habib, Margaret H. Marshall and Achille Mbembe**

Sanders Theatre, Memorial Hall, Cambridge.

Co-sponsored with the Harvard University Office of
the President, the Committee on African Studies, the

Department of African and African American Studies,
the Radcliffe Institute for Advanced Study, and Harvard
Law School

March 13, 2014

The Intimacies of Four Continents

Hutchins Center Lunchtime Talk with Lisa Lowe

April 3, 2014

**Carl Van Vechten and the Harlem Renaissance:
A Portrait in Black and White**

**Hutchins Center Lunchtime Talk
with Emily Bernard**

April 8, 2014

**Intellectual Antecedents of the Global South:
The Historical Thought of K. M. Panikkar**

Lecture with Christopher J. Lee

Co-sponsored with the South Asia Institute

April 8, 2014

DNA is Not Destiny.

But What Happens When It Is?

Lecture with George Church

April 10, 2014

The Black Russian

Lecture with Vladimir Alexandrov

Co-sponsored with the Davis Center for Russian
and Eurasian Studies



Deborah Willis and Evelyn M. Hammonds.



Henry Louis Gates, Jr. and William Julius Wilson.

April 11, 2014

Juvenile in Justice

Gallery Opening with Photographer Richard Ross

Co-sponsored with the Ethelbert Cooper Gallery of African & African American Art; the Charles Hamilton Houston Institute for Race and Justice; the Prison Studies Project; the Memorial Church; Phillips Brooks House Association; Program in Criminal Justice

April 11–12, 2014

Love Supreme: Devotion, Intimacy, and Ecstasy in African and Diasporic Religions

Conference and film festival

Co-sponsored with the Center for the Study of World Religions, the Committee on African Studies, the W. E. B. Du Bois Graduate Society, the Orisa Community Development Corporation, and Ase Ire

April 15, 2014

“Stokely: A Life”

A Conversation Between Peniel Joseph and Henry Louis Gates, Jr.

April 17, 2014

The Respectability of Genre:

Harriet Wilson’s “Our Nig” and Mendicant Autobiography

Hutchins Center Luchtime Talk with Todd Carmody

April 17, 2014

“Free Angela and All Political Prisoners”

Film screening and discussion with Shola Lynch

Co-sponsored with the Charles Hamilton Houston Institute for Race & Justice and YWCA Cambridge

April 18, 2014

“Questionbridge: Black Males”

Film screening and discussion with Bayete Ross-Smith

Co-sponsored with the Harvard Graduate School of Education and the W. E. B. Du Bois Graduate Society

April 18, 2014

History Design Studio: A Multimedia Exhibition

Project Presentations and Gallery Opening

April 28, 2014

“The Supreme Price”

Film screening with Ambassador Walter Carrington, Henry Louis Gates, Jr., and Joanna Lipper

Co-sponsored with the Independent Film Festival of Boston and the Roxbury International Film Festival

April 28, 2014

Reading by Ed Pavlić and Major Jackson

Co-sponsored with the Grolier Poetry Book Shop

April 30, 2014

Readings from Transition Issue 113

Readings from contributors David Chariandy, Danielle Legros Georges, and Laurence Ralph

Co-sponsored with the Harvard Book Store

May 1, 2014

Inaugural Symposium of The Ambassador John L. Loeb, Jr. Initiative on Religious Freedom and Its Implications

Discussion with Rabbi Angela Buchdahl, Henry Louis Gates, Jr., Sheikh Yasir Qadhi, and Reverend J. Brent Walker

May 22, 2014

“Transformation of the African American Intelligentsia: 1810–2012”

Book reading and discussion with Martin Kilson

Co-sponsored with the Harvard Book Store and the Department of African and African American Studies

June 18, 2014

“Strange Fruit, Volume I:

Uncelebrated Narratives from Black History”

Book reading with Joel Christian Gill

Co-sponsored with the Harvard Book Store

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Front row, from left: Delphine M. Kwankam, Vera Ingrid Grant, Henry Louis Gates, Jr., Abby Wolf, Sandra Mancebo, Amy Gosdanian.
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 Back row: Tom Wolejko, Sheldon Cheek, Justin Sneyd, Shawn Lee, Matt Weinberg.

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Come and Visit Us



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The Hutchins Center 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 Center is also home to the Henry W. McGee III Black Film Poster Collection and a permanent collection of contemporary art work. Our website includes a calendar of upcoming events and webcasts of the Center's lectures: *hutchinscenter.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 Hutchins Center is just past Peet's Coffee and Tea on the left. Enter the Center 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.



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