



***The challenge of our generation of educators is to shape citizens who are thoroughly at home in a 21st century multicultural polity and global economy in which the boundaries that traditionally separated peoples and their cultures have been obliterated digitally. The concomitant challenge is to close the gaps created by structural inequalities in access to quality public schools, equal justice, and wealth accumulation, inequalities that are even more alarming today than they were fifty years ago when Martin Luther King, Jr. brought them into stark relief. The Hutchins Center is poised to take a leadership role in addressing these matters in exciting new ways, with its commitment to the most rigorous interdisciplinary inquiry and interventions.***

**Henry Louis Gates, Jr.**

*Alphonse Fletcher University Professor*

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




Oprah Winfrey at the podium with Glenn H. Hutchins, Drew Gilpin Faust, and Henry Louis Gates, Jr. looking on during the 2014 Hutchins Center Honors, held at Sanders Theatre in Memorial Hall at Harvard University on September 30th. Photo: Tony Rinaldo.

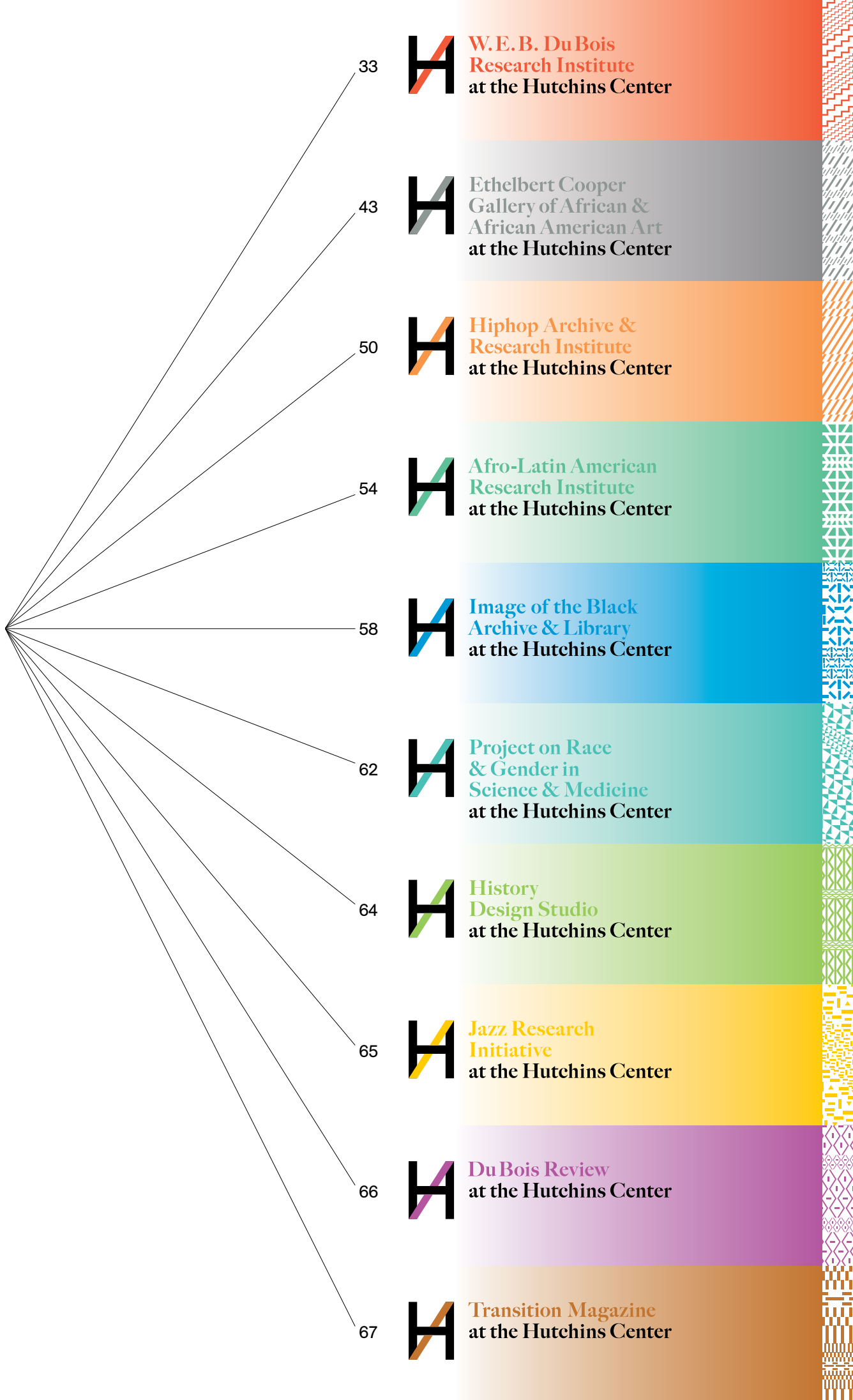




# Annual Report 2015



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



Glenn H. Hutchins, *Chair, Advisory Board*. Photo: Mark Alan Lovewell.



Abby Wolf and Henry Louis Gates, Jr.

Cover: *Façade of the Hutchins Center*. Photo: Dean Kaufman.

**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, Administrative Dean for Social Science Beverly Beatty, Senior Associate Dean for Faculty Development Laura Gordon Fisher, former Dean of Social Science Peter V. Marsden, and incoming Dean of Social Science Claudine Gay. What we are able to accomplish at the Hutchins Center would not be possible without their generosity and engagement.



**EXECUTIVE COMMITTEE**

**Glenn H. Hutchins, *ex officio***

**Lawrence D. Bobo**

**Caroline Elkins**

**Henry Louis Gates, Jr.**

**Evelyn Brooks Higginbotham**

**William Julius Wilson**



**Lawrence D. Bobo.**



**Caroline Elkins.**



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**William Julius Wilson.** Photo: Tony Rinaldo.



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**Sara Bruya**, Managing Editor of *Transition* and *Du Bois Review*

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**Marcyliena Morgan**, Director of the Hiphop Archive & Research Institute

**William Julius Wilson**, Executive Committee of the Hutchins Center

**Abby Wolf**, Executive Director of the Hutchins Center



Henry Louis Gates., Jr.



Lawrence D. Bobo. Photo: Mark Alan Lovewell.



Vincent Brown.



Sara Bruya.



Sheldon Cheek.



Richard D. Cohen.



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



**Alejandro de la Fuente.**



**Caroline Elkins.**



**Vera Ingrid Grant.** Photo: Rachel Eliza Griffiths.



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



**Evelyn Brooks Higginbotham.**



**Krishna Lewis.** Photo: Ben Lewis.





**James M. Manyika.** Photo: Courtesy of McKinsey & Company.



**Ingrid Monson.**



**Marcyliena Morgan.**



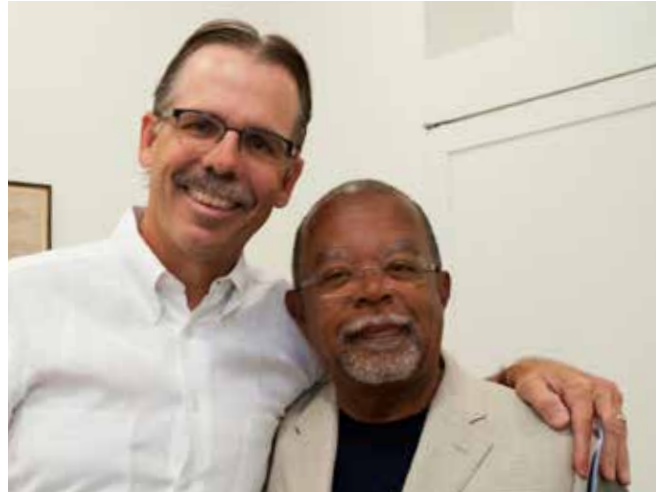
**William Julius Wilson.**



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Glenn H. Hutchins and Henry Louis Gates, Jr. Photo: Mark Alan Lovewell.



Ethelbert Cooper. Photo: Natasha Cooper.



Richard D. Cohen. Photo: Tony Rinaldo.



**Jennifer Oppenheimer.**



**Larry E. Thompson.** Photo: Mark Alan Lovewell.



**Davis Weinstock.** Photo: Mark Alan Lovewell.



**Carol Biondi with Cornel West.** Photo: County of Los Angeles.



**New Advisory Board Member Peggy Ackberg.**  
Photo: Ian Tuttle of Porcupine Photography in San Francisco, CA.



**New Advisory Board Member Shahara Ahmad-Llewellyn.**  
Photo: Courtesy of the Office of Shahara Ahmad Llewellyn.





# Hutchins Center for African & African American Research

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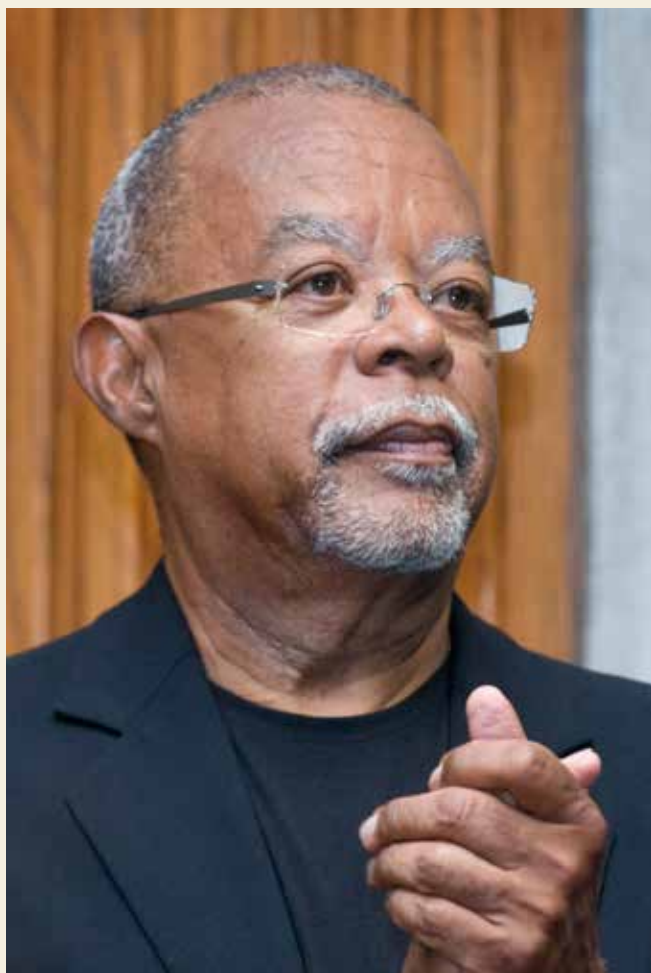
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# Letter from the Director



Henry Louis Gates, Jr.

Dear Friends,

*No matter how full the river, it still wants to grow.*

— Congolese proverb

As I look back on the second year of the Hutchins Center for African & African American Research, I am amazed at the many ways in which we have grown and also by the numerous ways we work in service of our mission, to reshape our field and generate ideas—big ideas, interdisciplinary and global in scope—that can be translated into actionable policy solutions to confront and, we hope, help solve the most pressing challenges of our time.

This year exposed some of those challenges powerfully, often painfully, in places now all too familiar: Ferguson, Missouri; Staten Island, New York; Cleveland, Ohio; North Charleston, South Carolina; Baltimore, Maryland; and most recently, Charleston, South Carolina. We have all been shaken in some way by these shocking events, and by the sobering truths they have surfaced about how far we *still* must travel—as a people and as a country—to overcome lingering injustices and inequalities that divide our communities and impede our progress towards realizing the great promise of our nation.

At the same time that we face these challenges here at home, we must seize the often astonishing opportunities for inter-cultural dialogue and the starkly daunting challenges that emerge abroad. This past year alone, for example, we witnessed the thawing of relations between the United States and Cuba, one of the most important centers of Afro-Latin culture in the world; the turning of the tide against the Ebola virus in West Africa; and the resiliency of democratic hopes in Nigeria, despite the lethal designs of the terrorist group Boko Haram.

At the Hutchins Center, it is our mission to study and reflect on every dimension of African and African American life, through a potent combination of cutting-edge research methods, visionary leadership in scholarly analysis and sober reflection, and creative interdisciplinary collaboration among top scholars in their respective disciplines, from the arts and humanities to the sciences and social sciences. Despite—or perhaps because of—the vicious challenges facing this country, it is an extremely invigorating time for anyone working in the field of African and African American studies.



# Letter from the Director

Our job is to support discoveries that will elevate the world's ongoing, manifold discussions of race, help close the gap between perceptions of racial difference and the realities of the fundamental unity of the human community, track and study the histories, cultures, and consequences of the African Diaspora, and address, in a meaningful way, the deep and ever more troubling chasm in our world between the ascendant and the despairing. In carrying out this mission, we are fortunate to have the sustaining support and guidance of Glenn Hutchins, the chairman of our Advisory Board and as innovative an "idea man" as I have met.

The Hutchins Center's growth this past year began on September 30, when the Ethelbert Cooper Gallery of African & African American Art officially opened in a breathtaking and inviting new street-level space in Harvard Square. Designed by one of the leading architects of our time, David Adjaye, the Cooper Gallery is a pioneer among Harvard's world-renowned art museums, as the first to acquire and exhibit exclusively African and African American art.

Coinciding with its launch was our second annual Hutchins Center Honors, where, in Harvard's Sanders Theatre, we presented the W. E. B. Du Bois Medal for outstanding contributions to African American history and culture to one of the most awe-inspiring list of honorands ever assembled: David Adjaye, Maya Angelou (posthumously), Harry Belafonte, Congressman John Lewis, Steve McQueen, Shonda Rhimes, Harvey Weinstein, and Oprah Winfrey. Through their work and leadership, they connect us with the challenges and triumphs of our past even as they continue to define the possibilities of our country's future.

It was one of the most rewarding days of my life, fulfilling a dream I have nurtured since I arrived at Harvard twenty-four years ago, and for it, I am indebted, ironically, to my *Yale* classmate, Ethelbert Cooper of Liberia, whose philanthropy, supplemented by that of Glenn Hutchins and Richard Cohen, and whose belief in the central role of art to our larger mission, made it possible to conceive and construct a twenty-first century, world-class gallery to showcase the finest artists and expressions of the Diaspora. In its inaugural year, the Cooper Gallery showcased two stunning exhibitions, "Luminós/C/ity. Ordinary Joy: From the Pigozzi Contemporary African Art Collection," curated by David Adjaye and Mariane

Ibrahim-Lenhardt, and "Drapetomanía: Grupo Antillano and the Art of Afro-Cuba," curated by Alejandro de la Fuente. We have more in store beginning in the fall; come to Cambridge and see!

The arts and humanities are quintessential to who we are. At the same time, we aim to translate scholarly ideas into action in the sciences and social sciences to address the widening inequality gap undercutting the life choices and options of the disadvantaged. There was a special urgency to this mission last year, which, for the Hutchins Center, began, as it always does, with our annual Hutchins Forum on Martha's Vineyard. This year, we gathered against a backdrop of shock and protest many miles away in Ferguson, Missouri, following the fatal police shooting of the unarmed teenager Michael Brown. With this on our minds, a panel of leading voices moderated by civil rights pioneer and award-winning journalist, Charlayne Hunter-Gault—Charles Blow, Donna Brazile, Amy M. Holmes, Armstrong Williams, and our own Lawrence D. Bobo—meditated on the meaning of race in the age of Obama. Sitting in the audience, surrounded by such enlightened conversation, I was reminded quite vividly that we are, and must always be, a place where people come to generate and debate ideas of enormous public consequence.

Through our venerable W. E. B. Du Bois Research Institute, now in its 40th year, the Hutchins Center hosted twenty-three dynamic fellows. From newly minted PhDs to professors emeriti, and including artists and independent scholars, this is a truly interdisciplinary group, with the organizing "theme" being the field of African and African American Studies itself. This year, their work covered the broadest spectrum of groundbreaking research in topics including (but not limited to) Senegalese hip-hop, memories of life in the early days of the Black Panthers, the race-based origins of U.S. citizenship, the psychology of post-colonial South Africa, and African American folktales.

Our Advisory Board members lent their support to the Du Bois Research Institute in profound ways this past year, with fellowships including the Hutchins Fellowship, the Richard D. Cohen Fellowship in African and African American Art, the College Board Fellowship (founded by Governor Gaston Caperton), and the Oppenheimer Fellowship. James M. Manyika established a new Africa-related fellowship this year as well (details



on that in a few paragraphs). Other fellowships are named in honor of notable figures in and supporters of African and African American history and culture: the Mandela Mellon Fellowship, the Nasir Jones Hiphop Fellowship, the Dorothy Porter & Charles Harris Wesley Fellowship, and the Genevieve McMillan-Reba Stewart Fellowship.

During the academic year, our endowed lecture series brought a host of leading lights to the Harvard campus, including scholars who delivered our annual W. E. B. Du Bois Lectures—Brent H. Edwards and Hortense Spillers—and Nathan I. Huggins Lectures—Eric Foner, Franklin W. Knight, Jane Landers, and Sean Wilentz. Separate from these regular lecture series, we also presented a number of special events in 2014–2015, including, among others

A screening of the Academy-Awarding winning film *Selma*, followed by an intimate conversation with the film's director, the exceptionally talented, Ava DuVernay;

An historic lecture by Jeffrey DeLaurentis, the Chief of Mission at U.S. Interests Section in Havana, on the opening up of relations between Cuba and the U.S.;

A post-performance discussion with historian Eric Foner, me, and Pulitzer Prize-winning playwright Suzan-Lori Parks, whose latest drama, *Father Comes Home From the Wars (Parts 1, 2 & 3)*, was staged this past winter at the American Repertory Theater in Cambridge;

A colloquy at the Harvard Faculty Club with University of Pennsylvania Professor Richard S. Dunn, author of the prize-winning book, *A Tale of Two Plantations: Slave Life and Labor in Jamaica and Virginia*; and

A lecture by my professor and our inaugural Hutchins Fellow, Nobel laureate Wole Soyinka, who provided insight into the recent Nigerian elections.

This year, to our nine core components at the Hutchins Center we added a tenth: the new Jazz Research Institute under the direction of Professor Ingrid

Monson, with a mission to become a leading force in reshaping jazz studies in the twenty-first century. In the fall, we will launch the George and Joyce Wein Lecture and Performance series, generously funded by Advisory Board member, George Wein, which will work in tandem with the Jazz Research Initiative to bring the freshest and most innovative jazz scholarship and performance to the Hutchins Center.

Also on the music front, and under the careful hand of its brilliant founding director, Professor Marcyliena Morgan, the Hiphop Archive & Research Institute brought hiphop to Harvard and Harvard to the ever-evolving universe of the genre that is arguably the world's most popular music through the annual Nasir Jones Hiphop Fellowship, dynamic programming and exhibitions, curriculum development, and collaborative research. Anyone who has had the pleasure of attending Archive events, taking Professor Morgan's classes, or working in the Archive knows what an electrifying experience it is.

The Hiphop Archive & Research Institute, the Afro-Latin American Research Institute, and the History Design Studio all held classes in the Hutchins Center, and the Cooper Gallery welcomed a number of students in innovative teaching arrangements, all of which brought a growing number of Harvard students to our space. The Hutchins Center also supports the work of Harvard students through five undergraduate and graduate prizes that we administer through the Department of African and African American Studies: the Philippe Wamba Prize for the best senior thesis in African Studies and the Philippe Wamba Summer Research Travel Grant for study in Africa, both funded by our Advisory Board member, Danny Rimer; the Maurice Sedwell Ltd. Prize (a bespoke suit created by Advisory Board member Andrew Ramroop OBE, a Master Tailor on Savile Row) for the undergraduate who best exemplifies the values of the department; the Elizabeth Maguire Memorial Prize for excellence in the study of African and African American literature; and the Dorothy Hicks Lee Prize, for the most outstanding thesis concerning African or African American literature. In 1955, Dorothy became the first African American and the second woman to earn a doctorate in comparative literature from Harvard. Dorothy and her daughter, Helen Elaine Lee, a professor of comparative media studies and writing at MIT, were on hand at this year's ceremony to present the prize in a



## Letter from the Director

very special moment for the department, the students' families who were gathered, and my own family: Dorothy's husband, George Lee, was my father's first cousin, and Helen's grandmother and my grandfather were sister and brother.

From the spoken to the written word, the Hutchins Center was the site of great productivity in the 2014–2015 academic year. I am especially delighted to report that Volume V.2 of our landmark series, *The Image of the Black in Western Art*, was published last October to great fanfare. Subtitled *The Rise of Black Artists*, the book, is a tour de force on the landscape of the twentieth century and a fitting companion to Volume V.1, *The Impact of Africa*, published earlier in 2014. As a whole, Volume V earned a coveted PROSE Award Honorable Mention in Art History & Criticism and was a *New York Times Book Review* Editors' Choice in 2014. Working with David Bindman as co-editor of this series, along with our dedicated staff, has been one of the signature experiences of my career. Next up is a companion volume, entitled *The Image of the Black in African and Asian Art*, which will extend the reach of this seminal study of the representation of the African in art to two other continents, a project that mirrors the intellectual expansion of the Hutchins Center into all areas of the African Diaspora.

In other news on the publishing front, the *Du Bois Review*, founded in 2004 under the editorship of Professor Lawrence D. Bobo, also the commanding and visionary chair of the Department of African and African American Studies, published two outstanding and relevant issues in 2014, "Racial Inequality Re-articulated" and "Troublesome Recurrence," the latter highlighting the ongoing challenges of integration, school choice, and the tangle of racial attitudes and the rights of those rebuilding their lives after prison. Our other flagship publication, *Transition Magazine*, founded in Uganda in 1961, remains a potent force in discussions of race in the international context, in the United States, on the African continent, and throughout the Caribbean and Latin America. Under the new editorial leadership of Professor Alejandro de la Fuente, *Transition* has delved still deeper into the African Diaspora to broaden both the focus and reach of this storied journal. Forthcoming content on the Afro-Latin Diaspora and the African Diaspora in the Indian Ocean go far beyond the boundaries that traditionally have shaped our field.

It was a personally gratifying year for me as well.

Memorably, on the night of the Hutchins Center Honors dinner last September, I received the wonderful news that my production team and I, who had worked so hard for five years on the six-part PBS series *The African Americans: Many Rivers to Cross*, had earned an Emmy Award. To our astonishment, a DuPont Award followed in December, completing the trifecta with the Peabody Award we had received earlier in 2014. To receive this kind of recognition is a testament to the compelling saga of persons of African descent in this country over the last 500 years.

I was fortunate enough to receive two honorary degrees this year, one in December from the University of Cape Town in South Africa, where a number of faculty from the Department of African and African American Studies and staff from the Hutchins Center joined me to celebrate simultaneously the fifteenth anniversary of the Mandela Mellon Fellowship Program, which has ensured that our ties to South Africa in particular and the African continent in general remain fresh and vital. Our relations with Africa grow stronger seemingly by the day because of the tremendous presence of the Center for African Studies and the initiative of its founding director, Pulitzer Prize-winning historian, Caroline Elkins, who was recently named the inaugural Oppenheimer Faculty Director of the Center for African Studies, in honor of Advisory Board member Jennifer Oppenheimer and her husband, Jonathan Oppenheimer, long-time supporters of Africa-related initiatives at Harvard, including the Oppenheimer Fellowship at the Hutchins Center. CAS's new office in Cape Town, set to begin operations in January 2016, will serve as Harvard's intellectual hub on the African continent, providing a focal point for the breadth of Harvard's research and intellectual engagement in Africa and support for the growing number of Harvard students and researchers who participate in programs across Africa.

Our focus on the African continent has expanded further through the generosity and forward-thinking of James M. Manyika, member of our Advisory Board and Steering Committee. A director of the McKinsey Global Institute (MGI), McKinsey & Company's business and economic research arm, James established the J. M. D. Manyika Fellowship in honor of his late father, an African educator, to bring promising scholars and artists from Zimbabwe and its Diaspora to the Hutchins Center. The fellowship was established with generous additional support from Eric Schmidt, the executive chairman of Google.

We are thrilled to welcome our first Manyika Fellow to the W. E. B. Du Bois Research Institute in spring 2016.

We welcome two new distinguished members to our Advisory Board this year: Shahara Ahmad-Llewellyn and Peggy Ackerberg. Shahara is a former owner and Vice Chairman of the Philadelphia Coca-Cola Bottling Co., and served as vice chair of the Board of Directors of The National Constitution Center and of Jazz at Lincoln Center. Among her many current ventures and projects, she is Vice Chairman of The New 42nd Street/New Victory Theater for Children and has served as a commissioner on women's and gender issues under both Mayor Michael Bloomberg and Mayor Bill de Blasio. Peggy Ackerberg is with SV Angel, a San Francisco-based angel investing firm that helps startups, including such notable clients as Twitter, Pinterest, Airbnb, Dropbox, and Snapchat. An advocate for technology companies and civic engagement in San Francisco she works closely with sf.citi, San Francisco's tech-backed civic organization, and is active in fundraising for the UCSF Benioff Children's Hospital, College Track, Sandy Hook Promise of Newtown, Connecticut, Americans for Responsible Solutions (founded by Gabrielle Giffords and Mark E. Kelly), and the THORN Foundation.

The Hutchins Center's advisory structure continues to develop as well. Glenn Hutchins, Ethelbert Cooper, and Richard Cohen have continued their leadership roles on the board by their examples of great generosity and sustained commitment. To honor his great contributions to the Hutchins Center, and especially to the Cooper Gallery, the executive committee, Glenn, and I invited Richard Cohen to become the Vice Chair of the Hutchins Center Advisory Board and the Chair of the Cooper Gallery. Richard honors us with his vision, his broad intellect, his commitment to collecting the most sophisticated examples of black art, and astonishing generosity. The pieces he has donated to the Cooper Gallery—Yinka Shonibare's *Food Faerie*, Nick Cave's *Soundsuit*, and Maria Magdalena Campos-Pons's *Sugar/Bittersweet*—are the foundation of the emerging permanent collection of the Cooper Gallery. I am excited that Richard will lead the Cooper Gallery as it emerges to play a central role in the black art world.

Again, I would like to thank George Wein for his loyal support through the years and for this past year establishing the George and Joyce Wein Lecture Series, in honor of his beloved wife, Joyce. George is a formative figure

in the history of jazz. Best known as the founder of the renowned Newport Jazz Festival, he has been recognized by a number of awards for his work in the arts, including the designation of "Jazz Master" by the National Endowment of the Arts, the Patron of the Arts Award from the Studio Museum of Harlem, France's Legion d'Honneur, and Chile's Order of Bernardo O'Higgins. Honored at the White House by both Jimmy Carter and Bill Clinton, he is the author of a highly acclaimed autobiography, *Myself Among Others: A Life in Music*, and the recipient of several honorary degrees. An accomplished pianist himself, he is an honorary trustee of Carnegie Hall and a member of the Board of Trustees of Jazz at Lincoln Center.

I met George through his brilliant wife and my great friend, Joyce Alexander, with whom I served on the board of the Studio Museum in Harlem. Their interracial marriage was, in fact, the basis of the Dorothy West novel, *The Wedding*, which Oprah Winfrey produced as a television film starring Halle Berry. In addition to his service to the jazz world, he has a long history of philanthropy toward institutions of higher learning and the arts, including Boston University (where he and Joyce met), Simmons College, and the Studio Museum in Harlem. George's generosity, coupled with Ingrid Monson's new Jazz Research Initiative, will enable the Hutchins Center to become a premier site of jazz research. For that and for his extraordinary contributions to American culture, George Wein has my eternal gratitude.

As we look toward our next year, we carry on with our mission to educate, to explore, to engage, and to learn. As the premier research institute in the field of African and African American studies, the Hutchins Center bears a responsibility that is both grave and exhilarating, to honor, critique, and illuminate black history and culture. This means examining our powerful past as well as outlining and understanding the challenges that face black communities at home and abroad.

I hope that you enjoy examining the lovely visual images and informative text that executive director Abby Wolf and our staff have assembled to chronicle a most remarkable year.

**Henry Louis Gates, Jr.**

Alphonse Fletcher University Professor and  
Director of the Hutchins Center  
Harvard University



# Featured Events: HUTCHINS FORUM

## HUTCHINS FORUM

**Race-ing Obama:  
Unraveling Criticism of the First Black President**  
**Old Whaling Church**  
**Edgartown, Martha's Vineyard, MA**  
**August 14, 2014**

### 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

**Donna Brazile**, Vice Chairwoman, Democratic National  
Committee

**Amy M. Holmes**, Anchor, *TheBlaze TV*

**Armstrong Williams**, Host, *The Right Side with  
Armstrong Williams*



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



Donna Brazile and Charles M. Blow. Photo: Mark Alan Lovewell.



Charlayne Hunter-Gault. Photo: Mark Alan Lovewell.



Lawrence D. Bobo, Donna Brazile, and Charles M. Blow. Photo: Mark Alan Lovewell.



Amy M. Holmes and Armstrong Williams. Photo: Mark Alan Lovewell.



**Lawrence D. Bobo, Donna Brazile, Charles M. Blow, Amy M. Holmes, Armstrong Williams, and Charlayne Hunter-Gault.** Photo: Mark Alan Lovewell.



**Henry Louis Gates, Jr. and Marcyliena Morgan.** Photo: Mark Alan Lovewell.



**Lawrence D. Bobo.** Photo: Mark Alan Lovewell.



# Featured Events: 2014 HUTCHINS CENTER HONORS

## 2014 HUTCHINS CENTER HONORS

### W. E. B. Du Bois Medal Ceremony

Sanders Theatre, Memorial Hall

Cambridge, MA

September 30, 2014

### Honorees

David Adjaye, presented by Mohsen Mostafavi  
Maya Angelou (posthumous), presented by Jamaica Kincaid

Harry Belafonte, presented by Michael D. Smith  
John Lewis, presented by Deval Patrick  
Steve McQueen, presented by William Julius Wilson  
Shonda Rhimes, presented by Lawrence D. Bobo  
Harvey Weinstein, presented by Diane Paulus  
Oprah Winfrey, presented by Drew Gilpin Faust

### Readings By

Evelynn Brooks Higginbotham  
Glenn H. Hutchins  
Biodun Jeyifo  
Marcyliena Morgan

### Also Appearing

Henry Louis Gates, Jr.  
Reverend Jonathan L. Walton  
The Kuumba Singers of Harvard College



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



David Adjaye with Glenn H. Hutchins, Mohsen Mostafavi, and Henry Louis Gates, Jr. Photo: Tony Rinaldo.





**Harry Belafonte with Michael D. Smith and Henry Louis Gates, Jr.** Photo: Tony Rinaldo.



**John Lewis with Henry Louis Gates, Jr.** Photo: Tony Rinaldo.

**Featured Events: 2014 HUTCHINS CENTER HONORS**



Oprah Winfrey with Glenn H. Hutchins, Drew Gilpin Faust, and Henry Louis Gates, Jr. Photo: Tony Rinaldo.



Steve McQueen with Glenn H. Hutchins, William Julius Wilson, and Henry Louis Gates, Jr. Photo: Tony Rinaldo.





Shonda Rhimes with Glenn H. Hutchins, Lawrence D. Bobo, and Henry Louis Gates, Jr. Photo: Tony Rinaldo.



Harvey Weinstein with Glenn H. Hutchins, Diane Paulus, and Henry Louis Gates, Jr. Photo: Tony Rinaldo.



**Featured Event: 2014 HUTCHINS CENTER HONORS**



Evelyn Brooks Higginbotham. Photo: Tony Rinaldo.



Jamaica Kincaid. Photo: Tony Rinaldo.



Shonda Rhimes with Henry Louis Gates, Jr., Drew Gilpin Faust, Glenn H. Hutchins, Oprah Winfrey, Harvey Weinstein, and Steve McQueen. Photo: Tony Rinaldo.



Jonathan L. Walton and Henry Louis Gates, Jr. Photo: Tony Rinaldo.



Diane Paulus. Photo: Tony Rinaldo.



**Deval Patrick.** Photo: Tony Rinaldo.



**Oprah Winfrey receiving the Du Bois Medal in honor of Maya Angelou, with Glenn H. Hutchins, Jamaica Kincaid, Henry Louis Gates, Jr., Drew Gilpin Faust.** Photo: Tony Rinaldo.



**Glenn H. Hutchins.** Photo: Tony Rinaldo.



**Marcyliena Morgan.** Photo: Tony Rinaldo.



**Mohsen Mostafavi.** Photo: Tony Rinaldo.



**Biodun Jeyifo and Henry Louis Gates, Jr.** Photo: Tony Rinaldo.



**Lawrence D. Bobo.**



# Featured Events: COOPER GALLERY OPENING

## COOPER GALLERY OPENING

Ethelbert Cooper Gallery of African & African American Art

102 Mount Auburn Street, Cambridge, MA

September 30, 2014



Maria Magdalena Campos-Pons, David Adjaye, and Glenn H. Hutchins.



Bendu Cooper and Drew Gilpin Faust.



Glenn H. Hutchins, Richard D. Cohen, Vicky Ward, Harvey Weinstein, and Diane Paulus gather for the unveiling of the new Cooper Gallery. Photo: Tony Rinaldo.



# THE NEW STATE OF U.S.– CUBA RELATIONS

## DISCUSSION

**The New State of U.S.– Cuba Relations**

**Tsai Auditorium, S010, CGIS South**

**1737 Cambridge Street, Cambridge, MA**

**January 30, 2015**

**Discussion with Ambassador Jeffrey DeLaurentis,  
Chief of Mission at the U.S. Interests Section  
in Havana, Cuba**

**Co-sponsored with the Department of African and  
African American Studies, the David Rockefeller Center  
for Latin American Studies, and the Weatherhead  
Center for International Affairs**



Henry Louis Gates, Jr. and Jeffrey DeLaurentis.



Jeffrey DeLaurentis and Brian D. Farrell.



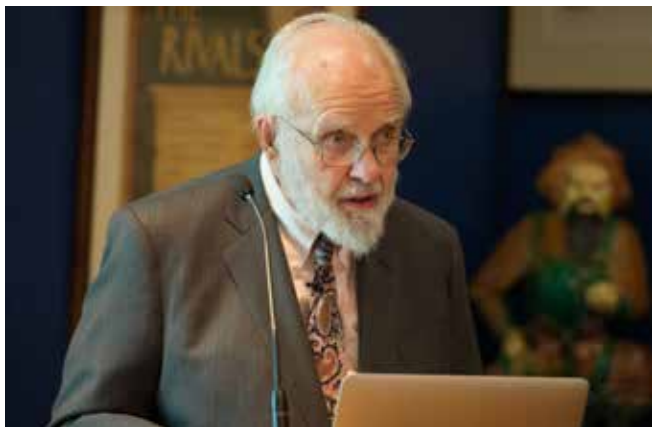
Jeffrey DeLaurentis.

# Featured Events: A TALE OF TWO PLANTATIONS

## AUTHOR'S TALK

A Tale of Two Plantations:  
Slave Life and Labor in Jamaica and Virginia  
Harvard Faculty Club, Theatre Room  
20 Quincy Street, Cambridge, MA  
February 5, 2015

Author's talk by  
Richard S. Dunn, Roy F. and Jeannette P. Nichols  
Professor Emeritus of American History  
at the University of Pennsylvania



Richard S. Dunn.



Drew Gilpin Faust, Richard S. Dunn, and Henry Louis Gates, Jr.





# PREDICTING NIGERIA? ELECTORAL IRONIES

## LECTURE

Predicting Nigeria? Electoral Ironies

Thompson Room, Barker Center

12 Quincy Street, Cambridge, MA

April 29, 2015

Lecture by

Wole Soyinka, Nobel Laureate

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



Wole Soyinka.





# International Conference: BLACK PORTRAITURE[S] II

## INTERNATIONAL CONFERENCE

**Black Portraiture[s] II:**  
**Imaging the Black Body and Re-Staging Histories**  
**Odeon Firenze and Villa La Pietra, Florence, Italy**  
**May 28–31, 2015**

Co-sponsored with NYU Tisch School of the Arts,  
NYU Institute of African American Affairs, NYU Global  
Programs, Studio Museum in Harlem, Ford Foundation,  
NYU Florence, and La Pietra Dialogues



Ellyn Toscano, Mary Schmidt Campbell, Shirlane McCray, Deborah Willis, and Roxanne John. Photo: Terrence Jennings.



Conference participants. Photo: Terrence Jennings.



Deborah Willis and Cheryl Finley. Photo: Terrence Jennings.







**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 premiere program in Afro-American Studies. Their mandate 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 locations in the African diaspora.

**THE FELLOWS PROGRAM**

**Fellows Program Director Krishna Lewis**

The Fellows Program is at the heart of the W. E. B. Du Bois Research Institute. Its aim is to provide a vibrant environment in which to write, study, build community – which frequently extends beyond the duration of fellowship periods – and facilitate the continuing development of African and African American research. On average twenty people are invited to be in residence each year, and they arrive from Africa, Asia, Europe, North America, the Caribbean, and Latin America. Appointed for one academic year or one semester, the fellows are both renowned and promising writers and artists as well as scholars in the humanities, the social sciences, the arts, and sciences and technology. Their contributions to a wide range of fields and interests ensure the Institute's leadership in African and African American studies. This past year, the Fellowship Program has furthered the Institute's mission by initiating and promoting discussion on such topics as race and gender in science, the artist as geographer, Circassian beauties and American racial formation, genetics and racial identity in Cuba, architectural exchanges between Europe and Africa, the activist life of Eldridge Cleaver, Afrocentric psychology in post-apartheid South Africa, and aging in hip-hop.

The Mandela Fellows Program is sponsored by the Andrew W. Mellon Foundation and annually supports the residency of two scholars from the University of Cape Town in South Africa at the Du Bois Research Institute. The College Board Fellowship, established by the College Board's Advocacy & Policy Center to honor its former president, Governor Gaston Caperton, brings scholars

who address educational disparities, their effects on young men of color, and potential solutions to these issues.

Other resident fellowships administered by the Institute include the Afro-Latin American Research Institute Fellowship which supports scholars of the history and culture of peoples of African descent in Latin America and the Caribbean; 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 scholars of African and African American art; the Hutchins Fellowship which supports emerging and established scholars, writers, and artists; the Nasir Jones Hip-hop Archive Fellowship which facilitates scholarship and artistic creativity in connection with hip-hop; the Oppenheimer Fellowship, established by Jennifer Oppenheimer in partnership with the Center for African Studies at Harvard, which brings and supports promising and 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 David W. Blight (Yale University), Brent Edwards (Columbia University), Gloria Wade Gayles (Spelman College), Evelyn Brooks Higginbotham (Harvard University), Darlene Clark Hine (Northwestern University), Xolela Mangcu (University of Cape Town), Achille Mbembe (University of Witwatersrand), Pulitzer Prize winner journalist Diane McWhorter, Nell Irvin Painter (Princeton University), Arnold Rampersad (Stanford University), Claude Steele (Stanford University), Nobel Prize winner Wole Soyinka, Cornel West (Union Theological Seminary), Deborah Willis (New York University), and hip-hop artist and producer 9th Wonder.

In addition to the weekly colloquium series in which fellows present their work in progress to a public audience, the program supports workshops which are designed for the further exploration of specific aspects of individual fellowship projects. As the year progressed, fellows discovered common interests in memoir, silences in narrative history, creative non-fiction, and the engagement of non-specialist readerships – leading to a series of lively and successful workshops.



Fall 2014 W. E. B. Du Bois Research Institute Fellows  
Carrie Lambert-Beatty, Xolela Mangcu, Krishna Lewis, Maria Tatar, Abby Wolf, Gregg Hecimovich, Henry Louis Gates, Jr., Phillipe Girard, Caroline Elkins, Damon Burchell-Sajnani, Kerry Chance, Sarah Lewis, Steven Nelson, Kate Le Roux, Kate Masur, and María Carla Sánchez.



Spring 2015 W. E. B. Du Bois Research Institute Fellows  
Maria Tatar, Krishna Lewis, Murray Forman, Woody Shaw III, Damon Burchell-Sajnani, Wahbie Long, Sarah Lewis, Franco Barchiesi, Henry Louis Gates, Jr., Gregg Hecimovich, Abby Wolf, Elio Rodríguez, Kerry Chance, Kate Masur, María Carla Sánchez, and Devyn Spence Benson.

## 2014–15 FELLOWS WORKSHOPS

### The Publishing Market

#### Academics Writing for Non-Specialist Audiences

with Paul Lucas, Literary Agent, Janklow & Nesbit  
and Hilary Redmon, Executive Editor, Ecco/Harper  
Collins

### Creative Non-Fiction Workshop One

#### Curating Silences in Narrative and “The Prodigal Daughter”

with Jill Lepore, David Woods Kemper ’41 Professor  
of American History, Harvard University

### Creative Non-Fiction Workshop Two

#### Storytelling and “My Mother”

with Jamaica Kincaid, Professor of African and African  
American Studies, Harvard University

### Manuscript Workshop One and Two

Led by Gregg Hecimovich, Sheila Biddle Ford Foundation  
Fellow and Professor and Chair of the Department  
of English, Winthrop University

Our fellows also enjoy the company of other visiting  
scholars from across the Harvard University community,  
including the Charles Warren Center for Studies in  
American History and the Nieman Foundation for  
Journalism. Many fellows build strong bonds with faculty  
and graduate students in the Department of African  
and African American Studies, the Center for African  
Studies, the Graduate School of Education, the Kennedy  
School, and other groups at Harvard.

## 2014–15 FELLOWS AND THEIR RESEARCH PROJECTS

### Franco Barchiesi

Associate Professor in the Department of African  
American and African Studies, Ohio State University

#### Hutchins Fellow

*Liberal State Formation, Racialization, and Labor  
Regimes across the Atlantic, 1890s–1920s*

### Devyn Spence Benson

Assistant Professor of History and African and African  
American Studies, Louisiana State University

#### Sheila Biddle Ford Foundation Fellow

*Not Blacks, But Citizens:*

*Race and Revolution in Cuba*



Krishna Lewis.

**David Bindman**

Emeritus Professor of the History of Art, University College London  
**McMillan-Stewart Fellow**  
*The Image of the Black in Western Art: New Directions*

**Damon Burchell-Sajnani**

Hiphop artist  
 Doctoral Candidate, African American Studies, Northwestern University  
**Nasir Jones Hiphop Fellow**  
*Deepening Democracy ‘Galsen’ Style: Hiphop and Civil Society in Senegal*

**Kerry Chance**

Independent Scholar in Anthropology  
**Oppenheimer Fellow**  
*Living Politics*

**Kathleen Cleaver**

Senior Lecturer, Emory University School of Law  
 Senior Lecturer, African American Studies, Yale University  
**College Board Fellow**  
*Memories of Love and War*

**Caroline Elkins**

Professor of History and Professor of African and African American Studies  
 Director, Center for African Studies, Harvard University  
**Hutchins Fellow**  
*Empire on Trial: Mau Mau and the High Court of Justice*

**Murray Forman**

Professor of Media & Screen Studies, Northeastern University  
**Nasir Jones Hiphop Fellow**  
*Old in the Game: Age and Aging in Hiphop*

**Phillipe Girard**

Professor of History and Department Head, McNeese State University  
**Sheila Biddle Ford Foundation Fellow**  
*Toussaint Louverture: A Biography*

**Gregg Hecimovich**

Professor and Chair of the Department of English, Winthrop University  
**Sheila Biddle Ford Foundation Fellow**  
*The Life and Times of Hannah Crafts: The True Story of The Bondwoman’s Narrative*

**Carrie Lambert-Beatty**

Professor of History of Art and Architecture and Visual and Environmental Studies Harvard University  
**McMillan-Stewart Fellow**  
*Beyond Skepticism: Artists and Everyday Epistemology Since 1992*

**Kate Le Roux**

Senior Lecturer in Quantitative Literacy in the Centre for Higher Education Development, University of Cape Town  
**Mandela Mellon Fellow**  
*An Equity Perspective on the Transition from School Mathematics to and through the Mathematical Discourses Valued in Quantitative Disciplines at University*



Damon Burchell-Sajnani, María Carla Sánchez, Franco Barchiesi, Naseemah Mohamed, Wahbie Long, Elio Rodríguez, and Lawrence D. Bobo.





Carrie Lambert-Beatty and Sarah Lewis.

**Sarah Lewis**

Doctoral Candidate, Art History, Yale University  
**Dorothy Porter & Charles Harris Wesley Fellow**  
*Black Sea, Black Atlantic: Frederick Douglass, the Circassian Beauties, and American Racial Formation in the Wake of the Civil War*

**Wahbie Long**

Lecturer in the Department of Psychology, University of Cape Town  
**Mandela Mellon Fellow**  
*A History of "Relevance" in Psychology*

**Xolela Mangcu**

Associate Professor of Sociology, University of Cape Town  
**Oppenheimer Fellow**  
*Projects on Harold Washington and Nelson Mandela*



Gregg Hecimovich, Elio Rodríguez, Devyn Spence Benson, Sheldon Cheek, and Kate Masur sitting behind María Tatar, Kerry Chance, and Wahbie Long.

**Beatriz Marcheco-Teruel**

Professor of Medical Genetics and Senior Researcher, National Centre for Medical Genetics, Medical University of Havana

**Hutchins Fellow**

*Reconstructing the History of Admixture and the African Genealogy by DNA Studies*

**Kate Masur**

Associate Professor of History and African American Studies, Northwestern University

**Hutchins Fellow**

*The Law of the Land: Liberty, Policing, and the Rights of Free African Americans in the Early American Republic*

**Steven Nelson**

Associate Professor of African and African American Art History, the University of California, Los Angeles

**Cohen Fellow**

*Mapping Blackness in African and Afro-Atlantic Art*

**Elio Rodríguez**

Independent Artist

**Cohen Fellow and Afro-Latin American Research Institute Fellow**

*Corridos y Venidas*

**María Carla Sánchez**

Associate Professor of English, University of North Carolina at Greensboro

**Hutchins Fellow**

*Annexes: Protest & Empire in 19th Century Mexico and the U.S.*

**Woody Shaw III**

Independent Scholar and Musician

**Hutchins Fellow**

*Biography on the Life and Music of Woody Shaw (1944–1989)*

**María Tatar**

John L. Loeb Professor of Germanic Languages and Literatures and Folklore and Mythology, Harvard University

**Hutchins Fellow**

*The Annotated African-American Folktales*



Franco Barchiesi.



Devyn Spence Benson.



David Bindman.



Damon Burchell-Sajani.



Kerry Chance.



Kathleen Cleaver.





Caroline Elkins.



Murray Forman.



Philippe Girard.



Gregg Hecimovich.



Carrie Lambert-Beatty.



Kate Le Roux.





Sarah Lewis.



Wahbie Long.



Xolela Mangcu.



Beatriz Marcheco-Teruel.



Kate Masur.



Steven Nelson.



Elio Rodríguez.



María Carla Sánchez.



Woody Shaw III.



Maria Tatar.

## **W. E. B. DU BOIS RESEARCH INSTITUTE COLLOQUIUM**

The weekly W. E. B. Du Bois Research Institute Colloquium offers a forum for Institute fellows to present their work in progress. Harvard faculty and distinguished members of the larger community participate on occasions. Previous guest speakers include Ira Berlin, Hazel V. Carby, Jean Comaroff, John Comaroff, Jamaica Kincaid, Orlando Patterson, Zadie Smith, Wole Soyinka, and William Julius Wilson. Generally 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.

### **2014–15 COLLOQUIUM SPEAKERS**

#### **Franco Barchiesi**

**Hutchins Fellow**

**Liberal State Formation, Racialization, and Labor Regimes across the Atlantic, 1890s–1920s**

#### **Devyn Spence Benson**

**Sheila Biddle Ford Foundation Fellow**

**Not Blacks, but Citizens: Race and Revolution in Cuba**

#### **David Bindman**

**McMillan-Stewart Fellow**

**The Image of the Black in Western Art: New Directions**

#### **Suzanne Blier**

Allen Whitehill Clowes Chair of Fine Arts and of African and African American Studies, Department of History of Art & Architecture, Harvard University

**Guest Lecturer**

**By Sea, Sand and River: Medieval and Early Modern Art and Architectural Cross Currencies Between Africa and Europe**

#### **Damon Burchell-Sajnani**

**Nasir Jones Hiphop Fellow**

**Hiphop Galsen: Hiphop Activism and Notions of the Democratic in Senegal**

#### **Kerry Chance**

**Oppenheimer Fellow**

**“Where There is Fire, There is Politics”:**

**Material Life and Ungovernability in Urban South Africa**

#### **Kathleen Cleaver**

**College Board Fellow**

**Memories of Love and War**

#### **Caroline Elkins**

**Hutchins Fellow**

**Empire on Trial: Mau Mau and the High Court of Justice**

#### **Murray Forman**

**Nasir Jones Hiphop Fellow**

**Old in the Game: Age and Aging in Hiphop**

#### **Phillipe Girard**

**Sheila Biddle Ford Foundation Fellow**

**Toussaint Louverture as a Slave: The Early Years of the Haitian Revolution’s Most Celebrated Leader**

#### **Evelynn M. Hammonds**

Barbara Gutmann Rosenkrantz Professor of the History of Science, and Professor of African and African American Studies; Director, Project on Race & Gender in Science & Medicine, Hutchins Center, Harvard University

**Guest Lecturer**

**W. E. B. Du Bois, “The Negro Scientist”**

#### **Gregg Hecimovich**

**Sheila Biddle Ford Foundation Fellow**

**The Life and Times of Hannah Crafts:**

**The True Story of *The Bondwoman’s Narrative***

#### **Carrie Lambert-Beatty**

**McMillan-Stewart Fellow**

**Undiscovered Indians, Cloned Polar Ice, Atatürk’s Lost Love, and Other Exercises in Postcolonial Epistemology**

#### **Kate Le Roux**

**Mandela Mellon Fellowship**

**Unsettling “Educational Disadvantage”: Openings and Closings for Being a Science Student at a University in South Africa**





Stuart Schwartz.

**Sarah Lewis**

**Dorothy Porter & Charles Harris Wesley Fellow**  
**Black Sea, Black Atlantic: Frederick Douglass, the**  
**Circassian Beauties, and American Racial Formation**  
**in the Wake of the Civil and Caucasian Wars**

**Wahbie Long**

**Mandela Mellon Fellow**  
**Of Essence and Experience: A New Direction for African**  
**Psychology**

**Xolela Mangcu**

**Oppenheimer Fellow**  
**Harold Washington's Chicago: Reflections on A Legacy**

**Beatriz Marcheco-Teruel**

**Hutchins Fellow**  
**Cuba: Reconstructing the History of Admixture**  
**and the African Genealogy by DNA Studies**

**Kate Masur**

**Hutchins Fellow**  
**The Law of the Land: Liberty, Policing, and the**  
**Rights of Free African Americans in the Early**  
**American Republic**

**Ingrid Monson**

Quincy Jones Professor of African American Music;  
 Director, Harvard Jazz Research Initiative,  
 Hutchins Center, Harvard University  
**Guest Lecturer**  
**John Coltrane: A Love Supreme**

**Steven Nelson**

**Cohen Fellowship**  
**The Artist as Geographer: On Moshekwa Langa**  
**and Julie Mehretu**

**Elio Rodríguez**

Independent Artist  
**Cohen Fellow and Afro-Latin American Research**  
**Institute Fellow**  
**Corridas y Venidas**

**María Carla Sánchez**

**Hutchins Fellow**  
**Annexes: Protest and Empire in 19th Century Mexico**  
**and the U.S.**

**Stuart Schwartz**

George Burton Adams Professor of History and Chair of  
 the Council on Latin American & Iberian Studies, Yale  
 University  
**Guest Lecturer**  
**Hurricanes, Populism, and Memory: Race, Class, and**  
**Disaster in the Creation of Welfare States in the Greater**  
**Caribbean**

**Woody Shaw III**

**Hutchins Fellow**  
**Ridin' The Moontrane, from Newark to Paris:**  
**Woody Shaw and the Quest for "Unity"**

**Maria Tatar**

**Hutchins Fellow**  
**True Lies in Silenced Cultures**

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



David Adjaye.

**Director Vera Ingrid Grant**  
**Chairman Richard D. Cohen**

The newly established Ethelbert Cooper Gallery features contemporary and historical exhibitions and installations of African and African American art organized by curators, faculty, artists, students, and distinguished guests. It hosts 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.

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 was 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.



Vera Ingrid Grant. Photo: Rachel Eliza Griffiths.



Entrance to the Cooper Gallery. Photo: Dean Kaufman.

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

## FALL 2104 EXHIBIT

### **Luminós/C/ity. Ordinary Joy:** **From the Pigozzi Contemporary African Art Collection**

**Curators David Adjaye and Mariane Ibrahim-Lenhardt**

*Luminós/C/ity. Ordinary Joy* explored a visual nexus of African urban subjectivities through an innovative consideration of the Jean Pigozzi Contemporary Art Collection (CAAC). A stunning array of ninety-eight works from twenty-one African artists including photographs, models, sculptures, paintings, and video-graphies, express vital, contemplative, and imaginative visions of city life. The individual works chosen by curators David Adjaye and Mariane Ibrahim-Lenhardt were each extraordinary and yet they resonated together as a melodic chorus on the city, offering nuanced close readings and vivid renditions of the ordinary and the mundane. Culled from the massive collection housed in Geneva, the installation was organized to present the artworks within varying imaginative cityscapes as visitors progressed through eight distinct gallery “moments”: Chron/i/city: Planning the Future; Feli/city: Living in the Moment; City/hall (Sin City); Tran/s/city: The Grand Passage; Inter/city: Journey to the City; Amphi-theatre, and Atro/city-Homage. Our reconsideration of the collection presented a stunning new and welcoming home for these African artistic transcriptions to dwell and showcased the innovative distinctive design of the Cooper Gallery. The installation received excellent reviews in the *New York Times*, the *Huffington Post*, *Art in America*, the *Root.com* and the *International Review of African and African Art*, as well as local coverage in the *Harvard Magazine*, the *Harvard Gazette*, and the *Harvard Crimson*.



Bendu Cooper.



Mariane Ibrahim-Lenhardt and David Adjaye.



David Bindman, Suzanne Preston Blier, Leora Maltz-Leca, Ingrid Monson, Deborah Willis, Steven Nelson, and Vera Ingrid Grant.

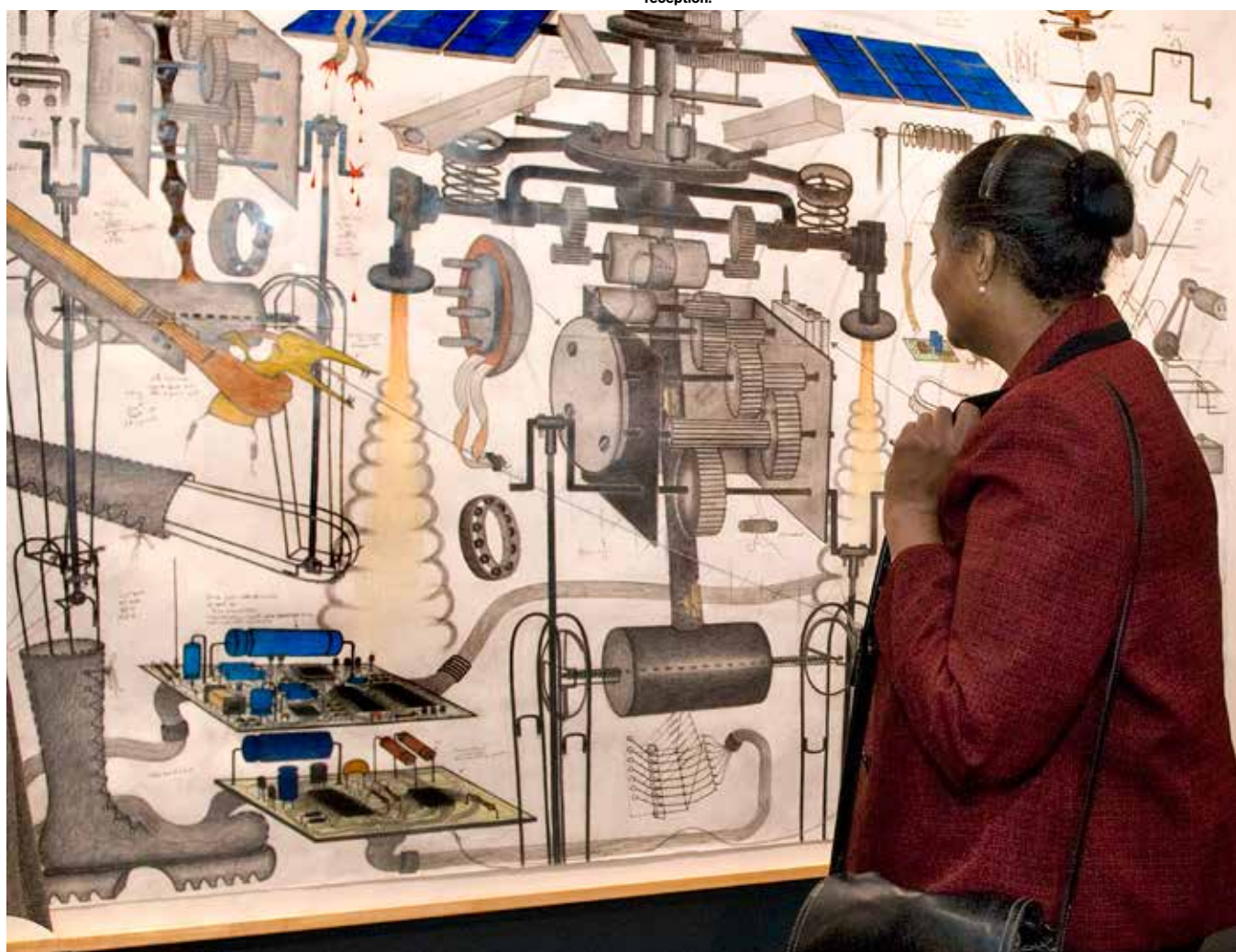




Installation of several works by Bodys Isek Kingelez. Photo: Dean Kaufman.



Gallery guests admire works on view at the *Luminós/C/ity.Ordinary Joy* opening reception.



Visitor pictured with *Digital Man* (Abu Bakarr Mansaray, 2004).

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

## SPRING 2015 EXHIBIT

### **Drapetomania:**

### **Grupo Antillano and the Art of Afro-Cuba**

### **Curator Alejandro de la Fuente**

*Drapetomanía* showcased a Cuban arts movement that has been largely forgotten for more than 30 years and was curated by Alejandro de la Fuente, Director of the Afro-Latin American Research Institute. *Drapetomanía* exhibition offered a revealing look at Afro-Cuban art from the visual arts and cultural movement Grupo Antillano, an arts group that thrived in Cuba from 1978 to 1983, as well as art from younger Afro-Cuban artists whom the movement inspired. The Grupo Antillano movement expressed a vision of Cuban culture that emphasized the importance of African and Afro-Caribbean influences in the formation of the nation. The exhibition traveled to the Cooper Gallery from the

Museum of the African Diaspora (MOAD) in San Francisco, after previous installations in the 8th Floor Gallery in New York City, and its original Cuban installations in Santiago de Cuba and Havana, and presented thirty stunning artworks and compelling historical photographs and ephemera. The arresting exhibition graphic ephemera featuring *The Foreman's Luck* by Santiago Rodríguez Olazabal was extended to banners flying along JFK Street in Harvard Square from Memorial Drive to Mount Auburn Street, announcing both the extraordinary exhibition and the firm presence of the new Cooper Gallery on the local arts scene. Press coverage of the show at the Cooper Gallery exceeded that of its New York exhibition last summer and included a vast array of articles in the Spanish-speaking press and blogs (*Cuba Encuentro*; *Diario de Cuba*; and *Art on Cuba*) and striking attention from art critics in the greater Boston media, including the *Boston Globe*, *ArtSlant*, *Fuse Visual Arts Review*, along with the *Harvard Gazette* and *Crimson* articles.



Henry Louis Gates, Jr., Jeffrey DeLaurentis, and Alejandro de la Fuente.





Detail from *Resurrección* (Rafael Queneditt Morales, 2013).



View of *Drapetomania: Grupo Antillano and the Art of Afro-Cuba*. Photo: Dean Kaufman.



Odette Casamayor-Cisneros, Devyn Spence Benson, Lester Tomé, and Elio Rodríguez.



Steven Nelson and Abigail DeVille.



Gallery guests pictured with José Bedia's work at the *Drapetomania* opening reception.



Blippar Digital Beta Launch Event.



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

## 2014–15 EVENTS

October 21, 2014

**Luminós/C/ity. Ordinary Joy:**

**From the Pigozzi Contemporary African Art Collection**

**Exhibition Opening**

October 21, 2014

**In Conversation: Henry Louis Gates, Jr.**

**with Curators David Adjaye and Mariane Ibrahim-Lenhardt**

Harvard Faculty Club, Cambridge

November 21, 2014

**Contemporary Arts of Africa:**

**A Curator's Perspective**

**In-Gallery Talk with Christa Clarke**

December 2, 2014

**The Bike: Reflections on Titos Mabota's  
"Bicicleta Rural"**

**In-Gallery Talk with Joseph L. Johnson**

December 9, 2015

**"Extraordinary City: Kingezez"**

**In-Gallery Talk with architects Shahira Fahmy  
and Justin Lee**

December 10, 2014

**Contemporary African Art at Harvard University's  
Cooper Gallery**

**Symposium with David Bindman, Suzanne Preston  
Blier, Vera Ingrid Grant, Carrie Lambert-Beatty,  
Sarah Lewis, Leora Maltz-Leca, Courtney Martin,  
Jessica Martinez, Ingrid Monson, Steven Nelson,  
Ugochukwu Nzewi, and Deborah Willis**

Co-sponsored with the Hutchins Center and the  
Harvard Art Museums

December 20, 2014

**From Sin City to Atro/City**

**In-Gallery talk with Marlon Forrester**

January 7, 2015

**Geneva: Keys and Doors**

**In-Gallery talk with Vera Grant**



Joseph Johnson, pictured in front of *Bicicleta rural* (Titos Mabota, 1998).

January 8, 2015

**Winter Open House**

**All Day Reception with Tours**

January 29, 2015

**Drapetomanía:**

**Grupo Antillano and the Art of Afro-Cuba**

**Exhibition Opening**

January 30, 2015

**Drapetomanía:**

**Grupo Antillano and the Art of Afro-Cuba**

**Roundtable Discussion with Alejandro de la Fuente,  
Claudia Clara Morera Cabrera, Andrés Montalván  
Cuéllar, Rafael Queneditt Morales, and Elio Rodríguez**

February 14, 2015

**Love the Art of Afro-Cuba**

**Guided tour with Elio Rodríguez and Cuban chocolate  
tasting with Carla Martin**

March 12, 2015

**"Diago, Artista Apalencadeo" & "Choco"**

**Cuban Cinema Series screening**

March 19, 2015

**"Raza" & "P. M."**

**Cuban Cinema Series screening**

March 26, 2015

**"Black in Latin American, Part I.**

**'Cuba: the Next Revolution'"**

Cuban Cinema Series screening

April 2, 2015

**"Suite Habana"**

Cuban Cinema Series screening

April 3, 2015

**President of Niger/JFK Grad Student "African Development Conference" Reception**

April 9, 2015

**"De Cierta Manera"**

Cuban Cinema Series screening

April 11, 2015

**Reflections on Race & Cuba:**

**Views from the World of Film**

Screening of "Raza" and panel discussion with  
Devyn Spence Benson, Odette Casamayor-Cisneros,  
Elio Rodríguez, and Lester Tomé

April 12, 2015

**In Conversation:**

**Steven Nelson and Abigail DeVille**

April 16, 2015

**"Sons of Cuba"**

Cuban Cinema Series screening



Visitors pictured in Low Gallery at the *Drapetomania* opening reception.

April 23, 2015

**"José Martí: El Ojo Del Canario"**

Cuban Cinema Series screening

April 30, 2015

**"Kangamba"**

Cuban Cinema Series screening

May 7, 2015

**"Soy Cuba"**

Cuban Cinema Series screening

May 14, 2015

**"¡Vampiros en la Habana!"**

Cuban Cinema Series screening

May 20, 2015

**Blippar Digital Beta Launch**

Workshop on Exhibition Enhancement Software  
for Augmented Visitor Experience

May 28, 2015

**Commencement Open House**

All Day Reception and Tours



Visitors try out new digital exhibition technology at gallery workshop.

## Director Marcyliena Morgan

Since the early 1970s, Hip-hop has become the most influential artistic, educational and social movement for youth and young adults. From The Hip-hop Archive & Research Institute's inception in 2002 under the direction of Professor Marcyliena Morgan, students, faculty, artists, staff and other participants in Hip-hop culture have been committed to supporting and establishing a new type of research and scholarship devoted to the knowledge, art, culture, materials, organizations, movements and institutions of Hip-hop. In response to this exciting and growing intellectual movement The Hip-hop Archive & Research Institute serves to organize and develop collections, initiate and participate in research activities, sponsor events, and acquire material culture associated with Hip-hop in the U.S. and throughout the world.

It is now over 40 years since the genre's entrance onto the urban landscape and Hip-hop continues to be supported, protected and scrutinized by those who



Marcyliena Morgan.

created it. In the process, it has become an uncompromising prism for critique, social and political analysis and representation of marginalized and underrepresented



Marcyliena Morgan, Tony Puryear, Erika Alexander, Deborah Whaley, Mark Davis, Mike Davis, Nicole Hodges Persley, and John Jennings.





2014–15 Nasir Jones Hip-hop Fellows Damon Burchell-Sajnani and Murray Forman.

communities throughout the world. The Hip-hop Archive & Research Institute curates all forms of Hip-hop material culture including recordings, videos, websites, films, original papers, works, references, productions, conferences, meetings, interviews, publications, research, formal proceedings, etc. Material is collected according to particular themes and research initiatives. While the Archive is a record of all specific-to-Hip-hop activity, ranging from local to international, it also incorporates all of the activities that have developed within and in response to Hip-hop. These include academic courses, arts and community organizations, underground performances and venues, spoken word, political organizations, religious programs and much more.

The Hip-hop Archive & Research Institute's mission is to facilitate and encourage the pursuit of knowledge, art, culture, and responsible leadership through Hip-hop. We are uncompromising in our commitment to build and support intellectually challenging and innovative scholarship that both reflects the rigor and achievement of performance in Hip-hop as well as transforms our thinking and our lives. Toward these goals, our website, [hiphoparchive.org](http://hiphoparchive.org), provides information about all of our activities and projects and serves as a resource for those interested in knowing, developing, building, maintaining and representing Hip-hop.

We look forward to more research visits, tours, and events in the 2015–16 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](http://www.hiphoparchive.org).



Mark Davis and Mike Davis, aka Madtwinz, at the opening for Blokheadz: Music, Magic, & Mayhem in the Neil L. and Angelica Zander Rudenstine Gallery at the Hutchins Center.



Brandon Terry and Tef Poe for Ferguson and Hip-hop Activism: Game On. Photo: Gerald Trotman.

## 2014–15 EVENTS

September 15, 2014

**Hip Hop Family Tree Book 1: 1970s–1981 and  
Hip Hop Family Tree Book 2: 1981–1983**

**Discussion with Ed Piskor**

October 8, 2015

**Hiphop Galsen: Hiphop Activism and Notions  
of the Democratic in Senegal**

**Fall Colloquium with Damon Burchell-Sajnani**

October 24–25, 2015

**American Beatboxer**

**Manauvaskar (Manny); Kublall (Director); Rich McKeown  
(Producer); Chesney Snow (Executive Producer)**

**Screening, Discussion and Workshop**

December 9, 2014

**Ferguson and Hip-hop Activism: Game On**

**Discussion with Walter Johnson, Tef Poe,  
and Brandon Terry**

February 17, 2015

**Unstoppable: The Roots of Hip Hop in London**

**Screening and discussion with Giuseppe u.net Pipitone**

March 10, 2015

**Princess Nokia's Afro-futurism and Urban Feminism**

**Performance and discussion with Princess Nokia**

Co-sponsored with the Harvard Divinity School  
and the AfroLatin American Research Institute



Marcyliena Morgan.

March 23–31, 2015

**Hiphop Feminism Film Festival**

**Screenings**

March 23, 2015

**"B-Girl Be: A Celebration of Women in Hip Hop"**

March 24, 2015

**"Hiphop: Beyond Beats & Rhymes"**

March 25, 2015

**"MC Lyte: Lyte Years"**

March 26, 2015

**"Miss MC: Women in Rap"**

March 27, 2015

**"First Feminism and Hip Hop Conference" and  
"My Mic Sounds Nice: A Truth About Women  
in Hiphop"**

March 30, 2015

**"Nobody Knows My Name" and "Say My Name"**

March 31, 2015

**"Sisters in the Name of Rap"**



Chance the Rapper and Henry Louis Gates, Jr.  
Photo: Hip-hop Archive & Research Institute Staff.





Middle School students from Brooklyn visit the Hip-hop Archive & Research Institute as part of the Humans of New York project.

March 26, 2015

**A Discussion with Rapper: Mick Jenkins**

Sponsored with Black Men's Forum

March 27, 2015

**Leaders of the New School: Ferguson Youth Activism: The Fight to End State-Sanctioned Murder**

**Panel discussion with Jelani Cobb, Netta Elzie, Bakari Kitwana, Tef Poe, Jasiri X, and Ashley Yates**  
Sponsored with the Charles Warren Center for Studies in American History, the Department of African and African American Studies, and the Center for African Studies

April 10, 2015

**Visual Translation: Crafting the Sonic, Signifying and Visceral Imaginary in Graphic Novels**

**Panel discussion with Erika Alexander, Mike and Mark Davis (aka Madtwiinz), John Jennings, Marcyliena Morgan, Nicole Hodges Persley, Tony Puryear, and Deborah Whaley**

April 16, 2015

**A Discussion with Rapper: Immortal Technique**

April 29, 2015

**Old in the Game: Age and Aging in Hip-Hop Spring Colloquium with Murray Forman**

April 30, 2015

**A Discussion with Chance the Rapper**

May 18, 2015

**A Discussion with Rapper: Oddisee**



Audience for Visual Translation: Crafting the Sonic, Signifying and Visceral Imaginary in Graphic Novels.



Gallery view of Blokhedz: Music, Magic, & Mayhem. Photo: Mike Davis.





Alejandro de la Fuente.



Participants in the Afro-Latin American Studies Seminar at the Radcliffe Institute. Photo: Kevin Grady.

#### 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.

#### 2014–15 EVENTS

October 10, 2014

**El Negro, el Esclavo y la Revolución Cubana**

**Lecture with José Antonio Piqueras**

Co-sponsored with the David Rockefeller Center for Latin American Studies

February 11, 2015

**Corridos y Venidas**

**Spring Colloquium with Elio Rodríguez**

February 24, 2015

**Cuba: Reconstructing the History of Admixture and the African Genealogy by DNA Studies**

**Spring Colloquium with Beatriz Marcheco-Teruel**

March 9, 2015

**Neutrality, Commercial Circulations and Legal Identities in the Revolutionary Caribbean: Between Saint-Domingue and the United States**

**Workshop with Manuel Covo**

Co-sponsored by the Early Modern History Workshop

March 10, 2015

**A Harvard University Encounter with Princess Nokia's Afro-futurism and Urban Feminism**

**Performance and discussion with Princess Nokia**

Co-sponsored with the Harvard Divinity School and the Hiphop Archive & Research Institute

March 13, 2015

**Ballet en Blanco y Negro: Choreographing Racial Democracy and Cultural Hybridity for the Cuban Revolution**

**Discussion with Lester Tomé**

Co-sponsored with the Cuban Studies Program at the David Rockefeller Center for Latin American Studies

March 27, 2015

**The Power of the Unsaid: Black Flesh and the Sublime in Contemporary Cuban Arts**

**Discussion with Odette Casamayor Cisneros**

Co-sponsored with the Cuban Studies Program at the David Rockefeller Center for Latin American Studies

April 3, 2015

**West African Warfare in Bahia and Cuba: Soldier Slaves in the Atlantic World, 1807–1844**

**Discussion with Manuel Barcia**

Co-sponsored with the Cuban Studies Program at the David Rockefeller Center for Latin American Studies

April 8, 2015

**From Brazil to West Africa: Dutch-Portuguese Rivalry and African Politics In the Bight of Benin (ca. 1637–ca.1750)**

**Workshop with Roquinaldo Ferreira**

Co-sponsored with the Early Modern History Workshop

April 15, 2015

**Not Blacks, but Citizens: Race and Revolution in Cuba Spring Colloquium with Devyn Spence Benson**

April 16, 2015

**The Mission Politics of Paraquaria and the Shock of the Enlightenment 1750–1831**

**Parry Lecture with Brian P. Owensby**

Co-sponsored with the David Rockefeller Center for Latin American Studies

April 16, 2015

**Still Running: Afro-Cuban Art**

**Exhibition Opening**

Co-sponsored with the Cambridge Multicultural Arts Center

May 8–9, 2015

**Seminar on “Afro-Latin American Studies,” Radcliffe Institute for Advanced Study**

On May 8–9, a prominent group of scholars and practitioners from the international human rights community came together at the Radcliffe Institute for Advanced Study for an Exploratory Seminar on “Afro-Latin American Studies.” Organized by Alejandro de la Fuente, Director of the Afro-Latin American Research Institute, the Seminar was organized around eight themes: African-Latin American historical links; the new legal history of slavery; the nationalization of African cultural forms; inequality and poverty; ideologies of racial



Marisa Navarro, Elio Rodríguez, Alina Salgado, Marial Iglesias Utset, and Alejandro de la Fuente. Photo: Rainer Schultz.



Manuel Barcia. Photo: Rainer Schultz.

democracy and mestizaje; affirmative action; Afro-Latinos in the United States, and lessons from the international human rights community. The multidisciplinary group of experts analyzed the current state of Afro-Latin American studies, identified pressing research questions, and discussed new lines for research and teaching. Participants included: Paulina Alberto (University of Michigan), George Reid Andrews (University of Pittsburgh), Rose-Marie Belle Antoine (Inter-American Commission on Human Rights), Jaime Arocha (Universidad Nacional de Colombia), Aisha Beliso-De Jesús (Harvard University), Sidney Chalhoub (Harvard University), Roquinaldo Ferreira (Brown University), Keila Grinberg (Universidade Federal do Estado do Rio de Janeiro), Rafael Guerreiro Osorio (Instituto de Pesquisa Econômica Aplicada), Michael Hanchard (Johns Hopkins University), Jennifer Jones (University of Notre Dame), Marcia Lima (Universidade de São Paulo), Barbaro Martínez-Ruiz (University of Cape Town), Robin Moore (University of Texas, Austin), Judith Morrison (Inter-American Development Bank), Tianna Paschel (University of Chicago), Rebecca Scott (University of Michigan), and Edward Telles (Princeton University).

Several doctoral students participated in the Seminar: Jonathon Booth, Laura Correa Ochoa, Marcelo Ferraro, Cary Garcia Yero, Sally Hayes and Jesse Horst.

#### **The Working Group on Comparative Slavery**

Marial Iglesias Utset, Visiting Research Scholar at ALARI, and Alejandro de la Fuente have launched a new research initiative, the Harvard Working Group on Comparative Slavery, with the participation of scholars from Harvard and other institutions such as Boston University, Brown University, Tufts University, MIT, Universidade de São Paulo, Universidade Federal do Estado do Rio de Janeiro, Casa de Altos Estudos Fernando Ortiz at the University of Havana, and University of Leeds. Taking advantage of the significant growth of scholarship concerning slavery in Latin America during the past two decades, the Group's main goal is to promote a new cycle of comparative studies of slavery that fully integrates Africa and African slaving practices. The Group will host its first research symposium in the fall, devoted to "New Scholarship on the Slave Trade."

#### **DRAPETOMANIA at the Ethelbert Cooper Gallery of African & African American Art**

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 support from Ford Foundation, was on display at the Museum of the African Diaspora (MoAD) in San Francisco between December 1, 2014 and January 4,



Elio Rodríguez.



Marial Iglesias Utset and Beatriz Marcheco-Teruel.





Odette Casamayor-Cisneros and Devyn Spence Benson. Photo: Rainer Schultz.

2015 and at the Ethelbert Cooper Gallery of African & African American Art from January 30 through May 29, 2015. For additional information on the exhibit and related events check the section on Cooper Gallery.

### 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 the extent to which the vertiginous growth of the slave trade based in Havana after 1808 was driven by the transfer of human and financial capital and expertise accumulated in the slave trade. After its abolition in the United States, American dealers redirected their investments to Cuba. 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 joined forces with traders and planters in Havana. The results had long-term repercussions: Cuba became 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 – twice as many as those shipped to the United States. Between 1808 and 1820, when the legal trafficking of slaves in Cuba ceased, the Spanish flag sheltered many American slave trade expeditions and the networks between American and Cuban merchants as well as the West African factors were consolidated. This Atlantic Slave Trade Project seeks to elucidate the ways in which the slave traders of Cuba created and consolidated a powerful infrastructure and a prominent position in

the nineteenth-century Atlantic slave trade. It builds on archival sources in Cuba and the United States and is embedded in the theoretical and methodological framework of Atlantic history.

### 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 (Harvard University)**

The Cuban archives hold remarkable and underexplored information about the history of slavery. These archives constitute probably the largest and richest collection of its kind in all of Spanish America. The country's archives provide invaluable information about the African populations living on the island, beginning in the early 16th century to the end of the 19th century. Documentation on the ethnicity of slaves, their occupations, ways of living, forms of resistance, and routes to emancipation are part of these collections. The Cuban archives are underutilized for several reasons: the materials are scattered over different locations, resulting in limited access; the digitization of materials and catalogs is underdeveloped; and documents are in deteriorated conditions. The Traces of Slavery Project seeks to create a searchable database to facilitate the description and quantification of the information about of Cuban slaves, including their identities and ethnic backgrounds. Hosted at the Fundación Fernando Ortiz in Havana, it is co-directed by María del Carmen Barcia, professor at the University of Havana and Marial Iglesias Utset, Visiting Research Scholar at the Afro-Latin American Research Institute at Harvard University. The Traces of Slavery Project is designed to become the largest and most complete compendium of individual slave information ever assembled in Cuba.



Lester Tomé and Alejandro de la Fuente. Photo: Rainer Schultz.



Karen C. C. Dalton and Sheldon Cheek.



David Bindman.

**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](http://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.

## VOLUMES & PUBLICATION DATES

### Volume I

**From the Pharaohs to the Fall of the Roman Empire**

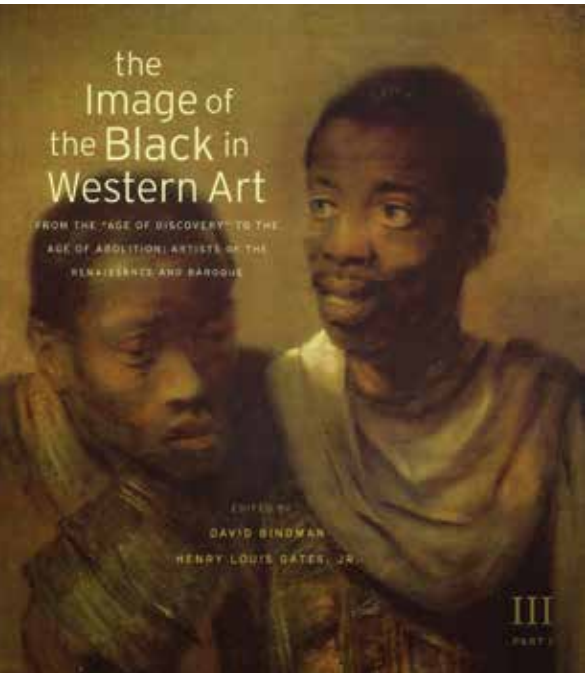
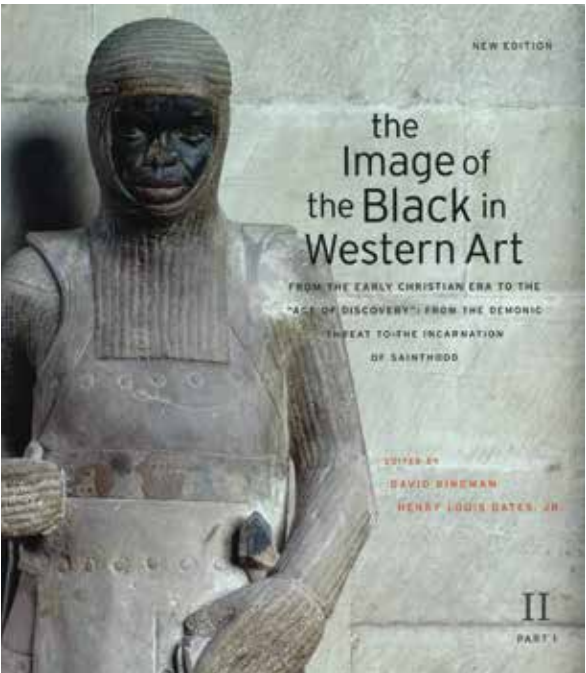
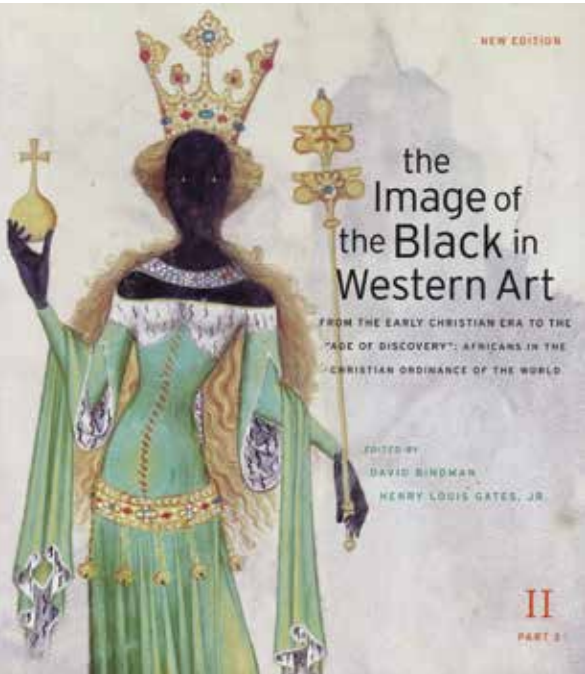
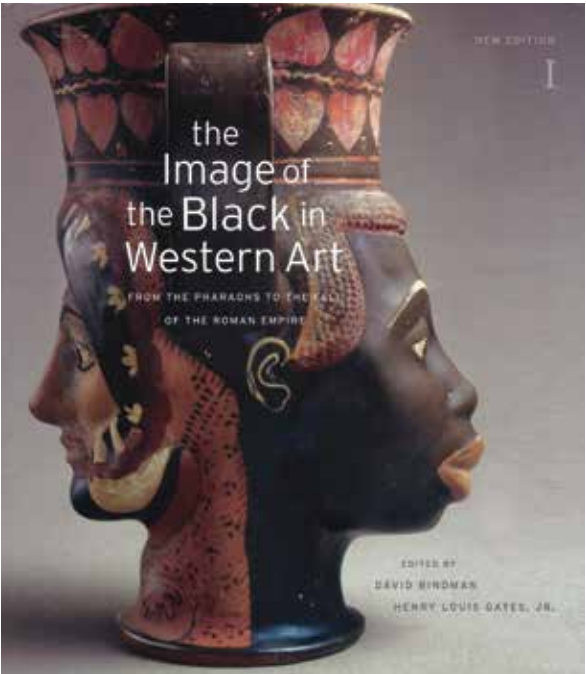
Fall 2010

### Volume II, Part 1

**From the Early Christian Era to the "Age of Discovery"**

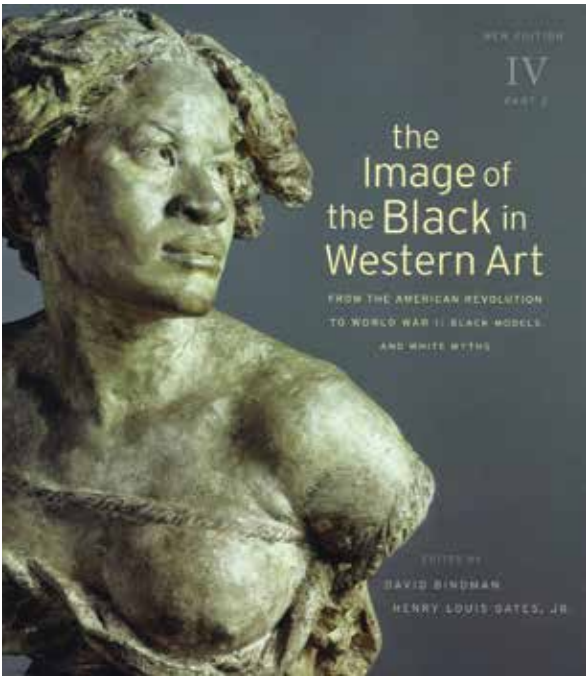
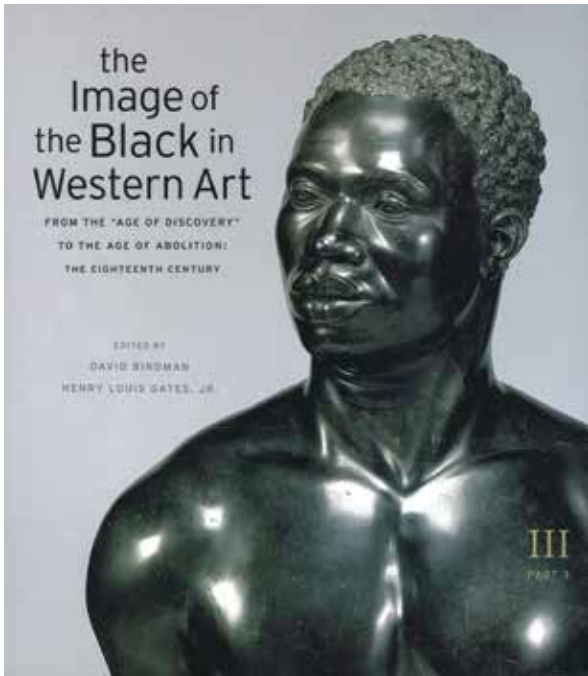
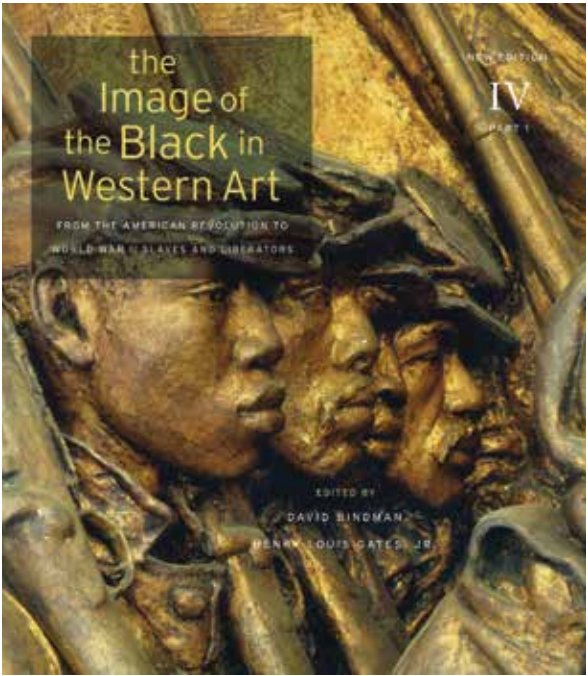
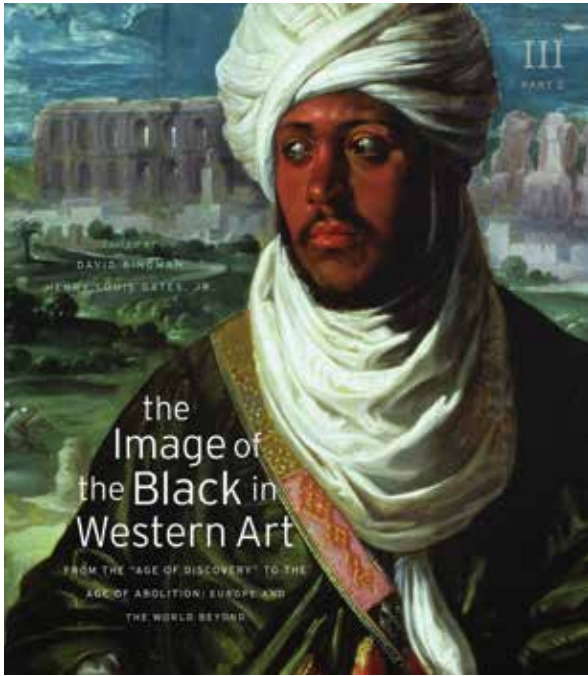
**From the Demonic Threat to the Incarnation of Sainthood**

Fall 2010

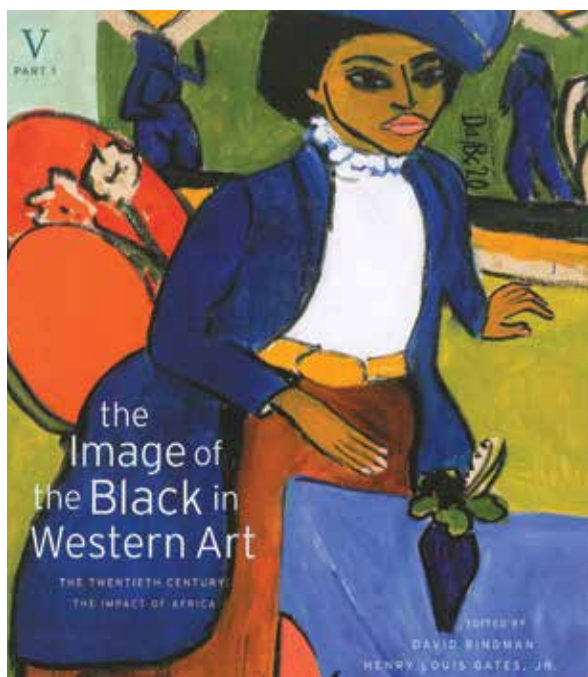


Cover images from the *Image of the Black in Western Art* book series.





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



#### **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**

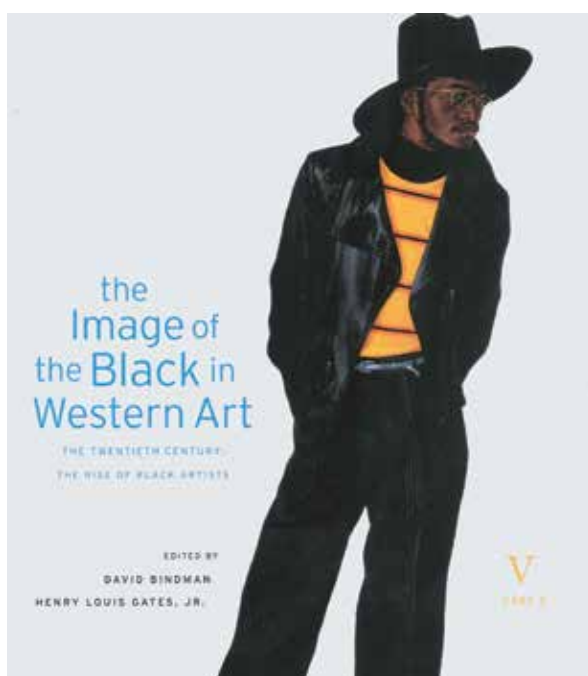
**The Twentieth Century  
The Impact of Africa**

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.*

# **Project on Race & Gender in Science & Medicine at the Hutchins Center**

**Director** Evelynn M. Hammonds

The Project on Race & Gender in Science & Medicine (RGSM) provides 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 Project accomplishes 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, History of Science/Medicine 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. Through these initiatives we seek to affirm the point made by W. E. B. Du Bois over seventy years ago:

**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.

## 2014–15 EVENTS

June 6–7, 2014

**Confronting Disciplinary Differences:  
Biological Scientists, Social Scientists and the  
use of “Race” in Genetics and Genomics**

**Workshop in collaboration with the Radcliffe Institute  
for Advanced Study**

February 4, 2015

**W. E. B. Du Bois and “The Negro Scientist”**

**W. E. B. Du Bois Research Institute Spring Colloquium  
with Evelynn M. Hammonds**

February 4, 2015

**Film showing: “DNA Dreams”**

**Screening and panel discussion**

**Moderated by Evelynn Hammonds, with Dr. George  
Church, Prof. Peter Galison, Prof. Arthur Kleinman,  
and Ms. Bregte van der Haak**

Summer 2015

**Invited Participant for White House Council on Women  
and Girls Roundtable on Best Practice for Inclusion in  
STEM Education and STEM Career Readiness**





Evelynn M. Hammonds and George Church.



Thompson Room audience for W. E. B. Du Bois and "The Negro Scientist."



Vincent Brown.

**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 the process through which we design our histories.

**2014–15 EVENTS**

**History Design Studio: A Multimedia Exhibition**  
**Fall Exhibition**  
Neil L. and Angelica Zander Rudenstine Gallery

**Featuring works by:**

Amy Alemu	John Hulsey
Eric Cervini	Sandy Plácido
Bradley Craig	Aylin Tschope
Mark Duerksen	Benjamin Weber
Richard S. Dunn	
Balraj Gill	

Throughout 2014–15, the History Design Studio co-hosted the year-long Charles Warren Center seminar on “Multimedia History and Literature: New Directions in Scholarly Design.”

**Invited Speakers included:**

September 18, 2014

**Matthew Frye Jacobson**

**Making Documentary Studies Digital:**

**The Historian's Eye Project, 1.0, 2.0, and 3.0**

March 5, 2015

**Zephyr Frank**

**Exploration and Description in the Digital Humanities**

Co-sponsored with the Charles Warren Center for Studies in American History

March 27, 2015

**George Lipsitz**

**Inured to Suffering:**

**Ferguson as a Failure of the Humanities**

Co-sponsored with the Charles Warren Center for Studies in American History

**Conferences:**

November 7–8, 2014

**The Scope of Slavery:**

**Enduring Geographies of American Bondage**

**Symposium**

Co-sponsored with the Andrew W. Mellon Foundation and the Charles Warren Center for Studies in American History

May 1–2, 2015

**Spaces, Scales, Routes:**

**Region Formation in History and Anthropology**

Co-sponsored with the Weatherhead Center for International Affairs

**Director Ingrid Monson**

The mission of the Jazz Research Initiative is to become a leading force in reshaping jazz studies for the 21st century. The JRI will develop a series of projects designed to document and interpret jazz history and practice through multi-media ethnography, oral history, and musical analysis. The JRI will develop collaborative digital research projects with living artists, sponsor academic forums, create a substantive website, and develop online pedagogical tools for the explanation and teaching of music. Fostering connections among artists, faculty, and students, the projects will engage a full range of actors in the world of jazz – including musicians, composers, artists, recording and media producers, and music industry leaders.



Ingrid Monson.

**2014–15 EVENTS**

February 4, 2015

**John Coltrane: A Love Supreme**

**W. E. B. Du Bois Research Institute Fall Colloquium with Ingrid Monson**



Thompson Room audience for John Coltrane: A Love Supreme.



Vijay Iyer.





Lawrence D. Bobo.

**DU BOIS REVIEW: Social Science Research on Race**

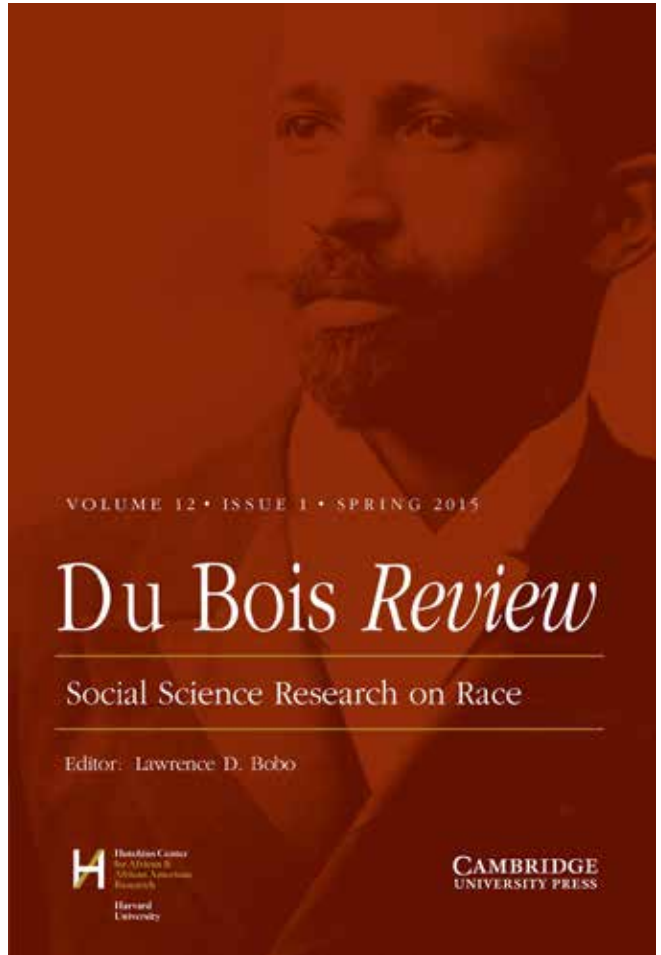
**Editor** Lawrence D. Bobo

**Managing Editor** Sara Bruya

[hutchinscenter.fas.harvard.edu/du-bois-review](http://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 12th 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.

The first issue of Volume 12 (2015), witnesses a moment in which we observe the re-cycling of crudely racist ideologies in the new garb of genomic science, the tenacious persistence of racial boundaries and identities, and the use of the tools of government to sanction



racial oppression. Issue 12.1, "A Troublesome Recurrence" highlights the enduring challenge of racial integration, the politics of school choice, and the racial attitudes affecting political rights for felons, among other themes. Two scholars also offer a close read of Nicholas Wade's *A Troublesome Inheritance: Genes, Race and Human History*, and find it troubling indeed.

Authors in the Fall issue (12.2) discuss W. E. B. Du Bois's phenomenology of racialized subjectivity and his canon of urban theory; racial differences in outcomes from knowing imprisoned individuals; genomic ancestry testing and Americans' racial identity; race/ethnicity and the self-reported health status of Latinos; BAMN's legal mobilization and the legacy of race-conscious policies; and more.

**TRANSITION: The Magazine of Africa and the Diaspora**

**Editor** Alejandro de la Fuente

**Visual Arts Editor** Gwendolyn DuBois Shaw

**Publishers** Kwame Anthony Appiah, Henry Louis Gates, Jr.

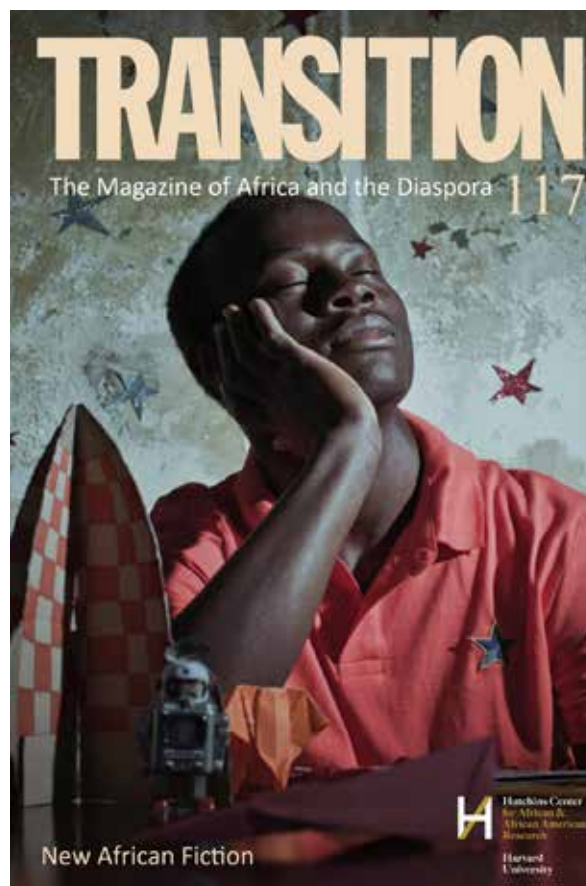
**Chairman of the Editorial Board** Wole Soyinka

**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. In June 2015, *Transition* returned to Kampala, Uganda as a sponsor of the Writivism Festival, where Managing Editor Sara Bruya networked with writers and former *Transition* contributors, and taught a master class on editing for festival participants.

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. In late 2014, *Transition* published *Mad* (115) and *Nelson Rolihlahla Mandela (1918–2013)* (116), a special tribute issue to the South African leader. In spring 2015, with the publication of *New African Fiction* (117), *Transition* and Indiana University Press announced the release of all issues (back to 111) across multiple eBook platforms – including Kindle, Nook, and iTunes among others.



**2014–15 EVENTS**

December 2, 2014

**Launch of *Transition* 116: *Nelson Mandela***

**Reading with Warren Binford, Xolela Mangcu, and Steven Nelson**

Co-sponsored with the Harvard Book Store

May 5, 2015

**Launch of *Transition* 117: *New African Fiction***

**Reading with Marame Gueye, John Warner Smith, and Patrick Sylvain**

Co-sponsored with the Harvard Book Store

June 17–21, 2015

**Sponsorship of Writivism Festival**

**([www.writivism.com](http://www.writivism.com))**

**Kampala, Uganda**



Alejandro de la Fuente, Sara Bruya, John Warner Smith, Marame Gueye, Patrick Sylvain, and Amy Fish. Photo: Angela Cooke-Jackson.



# A Synergistic Hub of Intellectual Fellowship



Henry Louis Gates, Jr. and Jeffrey DeLaurentis.



Suzanne Preston Blier and Marcyliena Morgan.



Alejandro de la Fuente, Henry Louis Gates, Jr., and President of Niger, Mahamadou Issoufou.





**John Lewis and Harry Belafonte.** Photo: Tony Rinaldo.



**Ingrid Monson, Evelyn Brooks Higginbotham, and Evelyn M. Hammonds.**



**Eugene Rivers and Brandon Terry.**

A Synergistic Hub of Intellectual Fellowship



S. Allen Counter and Martin L. Kilson.



Henry Louis Gates, Jr. and Wole Soyinka.



Harry Belafonte and Jamaica Kincaid.



Marial Iglesias Utset, Alejandro de la Fuente, and Marcyliena Morgan.





Lawrence D. Bobo, Caroline Elkins, and William Julius Wilson.



Tommy Shelby, Brandon Terry, Elizabeth Hinton, and Marla F. Frederick.



Drew Gilpin Faust, Richard S. Dunn, and Henry Louis Gates, Jr.



A Synergistic Hub of Intellectual Fellowship



Henry Louis Gates, Jr. with Amy Alemu, William Pruitt, and Sebastian Jackson.



Brent H. Edwards and Marcyliena Morgan.



Walter C. Carrington, Harry Belafonte, and Arese Carrington.





Suzanne Preston Blier and Wole Soyinka.



Opeoluwa Adebajo, Henry Louis Gates, Jr., Dorothy Hicks Lee (seated), Caroline Elkins, Helen Lee, and Lawrence D. Bobo.



Evelyn Brooks Higginbotham and Caroline Elkins.



# A Synergistic Hub of Intellectual Fellowship



Franklin W. Knight and Marcyliena Morgan.



Maria Carla Sánchez, Steven Nelson, and Adrienne Childs.



Caroline Elkins, Sarah Lewis, Steven Nelson, Kerry Chance, Gregg Hecimovich, and Devyn Spence Benson.





Henry Louis Gates, Jr. and Sean Wilentz.



Henry Louis Gates, Jr. and Amy Gosdanian. Photo: Mark Alan Lovewell.



Lawrence D. Bobo and Jamaica Kincaid.

# 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 K. Anthony Appiah, Homi K. Bhabha, Hazel Carby, Stuart Hall, Michael Hanchard, Judge A. Leon Higginbotham, Glenn C. Loury, Manning Marable, John McWhorter, Sidney Mintz, Brent Staples, and Cornel West.

October 14–16, 2014

**“Women and the Early Republics:  
Revolution, Sentiment, and Sorrow”**

**Hortense Spillers**

Gertrude Conaway Vanderbilt Professor of English,  
Vanderbilt University

March 24–26, 2015

**“Black Radicalism and the Archive”**

**Brent H. Edwards**

Professor of English and Comparative Literature,  
Columbia 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 W. E. B. Du Bois Institute from 1980 until his untimely death in 1989. This series brings to Harvard a distinguished scholar to deliver a series of lectures focusing on topics related to African American history. Previous speakers have included Ira Berlin, 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, Gerald Torres, and Rebecca J. Scott.

October 28–30, 2014

**“The Revolutions behind the Creation of the  
Atlantic World”**

**Franklin W. Knight**

Leonard and Helen R. Stulman Professor of History,  
Johns Hopkins University

March 3–5, 2015

**“A View from the Other Side:  
The Saint Domingue Revolution through Spanish  
Sources”**

**Jane Landers**

Gertrude Conaway Vanderbilt Professor of History,  
Vanderbilt University



Hortense Spillers.



Brent H. Edwards.



Franklin W. Knight.



Jane Landers.

April 7–8, 2015

**“Gateway to Freedom:**

**The Hidden History of the Underground Railroad”**

**Eric Foner**

DeWitt Clinton Professor of History, Columbia University

April 14–16, 2015

**“No Property in Men:**

**The Origins of Antislavery Politics”**

**Sean Wilentz**

George Henry Davis 1886 Professor of American History, Princeton University

#### **GEORGE AND JOYCE WEIN LECTURE SERIES ON AFRICAN AND AFRICAN AMERICAN MUSIC**

The George and Joyce Wein Lecture Series on African and African American Music brings an artist or scholar to Harvard to speak on issues pertaining to African, African American, and African Diasporic music. Established by George Wein, the founder of the Newport Jazz Festival, in honor of his late wife, Joyce, and cosponsored with the Department of African and African American Studies, the series consists of one lecture and a master class or performance on two consecutive days. The inaugural Wein Lecture will be delivered by George Lewis in fall 2015.

#### **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 David Adjaye, Hilton Als, Dwight Andrews, Holland Cotter, Manthia Diawara, Gerald Early, Paule Marshall, Elvis Mitchell, Walter Mosley, Paul Oliver, Darryl Pinckney, and Melvin Van Peebles.

#### **RICHARD D. COHEN LECTURE SERIES ON AFRICAN AND AFRICAN AMERICAN ART**

The Richard D. 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. Previous speakers have included Kellie Jones and Steven Nelson.



Eric Foner.



Sean Wilentz.



# 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.

## **James Baldwin Manuscript**

Undated typescript of an unfinished play by novelist, playwright, and essayist James Baldwin (1924-1987) titled "The Welcome Table." The document contains numbering changes, inserted pages, and two different types of paper suggesting various revisions. A central character of the play, Peter Davis, is based on Henry Louis Gates, Jr., Director of the Hutchins Center for African & African American Research. 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 Hutchins Center supports three ongoing biographical dictionary projects:**

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## **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 Hutchins Center 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. In 2015 new entries included the slave and pirate Black Caesar, banjo legend Picayune Butler, and Negro League baseball star Wallace Williams.

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

Eight biographies from the *African American National Biography* were featured in the online African American magazine and website, TheRoot.com in February and March 2015 for Black History Month and Women's History Month. The series focused on the less heralded biographies of notable African Americans like William Shorey, a whaling captain; Gladys Bentley, a Harlem Renaissance stalwart and lesbian pioneer; and sisters Matilda and Roumania Peters, tennis champions of the Jim Crow era. [http://www.theroot.com/authors.steven\\_niven.html](http://www.theroot.com/authors.steven_niven.html)

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## **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.

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. New DAB entries in 2015 include Ramon Llull, a 13th century intellectual and missionary in Catalonia and North Africa, whose work drew on the Jewish, Muslim, and Christian traditions; Malawian president Joyce Banda, who is only the second woman head of state in post-colonial Africa; and the Congolese guitar great, Docteur Nico.

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

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 March 2016. All entries will later be added to the African American Studies Center, and the project will continue online <http://www.oxfordaasc.com/public/>

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### **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

# Research Projects and Outreach

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## 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. There are now thousands of additional maps (of 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 software 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 Center for 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.

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## Black Patriots Project

**Co-Directors** Henry Louis Gates, Jr. and Louis Wilson

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. With research largely conducted by genealogist Jane Ailes, the former co-director of the project, the goal of the Black Patriots 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 Hutchins Center, and the Inkwell Foundation.

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## Black Periodical Literature Project

**Co-Directors** Henry Louis Gates, Jr. and Hollis Robbins

The Black Periodical Literature Project (BPLP) is devoted to the study of black imaginative literature published in American periodicals between 1827 and 1940. With initial funding from the National Endowment for the Humanities, teams of researchers at Harvard and Yale collected and indexed over nine hundred publications. For over two decades the archive has been available in most university libraries on microfiche, with an index on CD-ROM. An online index for the BPLP is also available via the Black Studies Center (BSC), a database run by Chadwyck-Healy/ProQuest. In 2004 the archive was transferred into .pdf files. The BPLP is currently in the process of bringing the entire archive online, using the most

current OCR technology to refine the search process.

The BPLP has long been an invaluable resource for researchers, scholars, genealogists, and students but has been unwieldy for open searching and has not been integrated with other online Black Press archives. New OCR and archiving technologies will allow organizing and collating the archive in ways and offer opportunities for scholars to combine BPLP research with other Black Press archives. In 2014 the BPLP participated in an NEH Digital Humanities workshop, “Visualizing the History of the Black Press,” to consider new technologies and digital access to the BPLP archive. In 2015–2016 the BPLP will be partnering with the Black Press Research Collective (BPRP) on projects integrating the BPLP within broader research initiatives that emphasize the central role that the Black Press played in shaping discussions about race and democracy in the United States.

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#### **Central African 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.

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#### **Chronic Hardship and Anti-Poverty Policy in the 21st Century: Hutchins Center/Brookings Institution Collaboration**

**Co-Directors** William Julius Wilson, Lawrence D. Bobo, Matthew Desmond, Devah Pager, Robert J. Sampson, Mario Small and Bruce Western

The tangle of adversities that we call “poverty” remains largely invisible in the view of the mainstream

of American society. And rife, often intergenerational, economic hardship in African American and Latino communities requires that any serious investigation of poverty account for America’s legacy of racial division. Whether considering the reach of the criminal justice system, the dynamics of low-income housing, or the complexities of family structure, inequalities along racial and ethnic lines are paramount.

In much the same way that social scientists and policy experts influenced the scope and intensity of the War on Poverty, a new theoretically informed and empirically-tested poverty agenda holds enormous potential to set a new course for America. This project draws from a broad toolkit of research and policy perspectives to propel this movement toward enhanced networks of systems change. In the era of extreme inequality, for example, linking qualitative research, which documents the lived experience of deprivation and presents humanizing portraits of survival, mobility, and hope within poor communities, with statistical data from surveys, experiments, and administrative data, which places that experience in a broader social and historical context, enables a more compelling portrait of life at the margins that can inform policy debates with greater realism and nuance.

The project is partnering with The Brookings Institution to advance paradigm-changing research on multidimensional hardship in America by drawing on a broad range of perspectives and methods. The project will also train a new generation of social scientists who are grounded in a deeper understanding of the policy world that their future research will impact.

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#### **Cultural Agents**

**Director** Doris Sommer

Cultural Agents is an interface between academic learning and civic engagement. The Initiative promotes the divergent thinking of arts and humanities in the service of solutions to real life problems.

In courses, conferences, and community-based projects, we join a range of creative collaborators to feature art and interpretation as integral to active citizenship. Art is a force that drives innovation in everything from education, medicine, science, law, political leadership, and business. With a long humanistic tradition dedicated to civic development, and thanks to contemporary mentors



# Research Projects and Outreach

who show how the challenges of scarcity, violence, and disease respond to creative interventions, Cultural Agents links resourcefulness with service.

Among our activities this year is a collaboration with constitutional lawyers in Colombia to develop a protocol for symbolic reparations, especially among Afro-Colombian victims of armed violence. We have also expanded our Pre-Texts training (in Literacy, Innovation, Citizenship) through affected areas of Colombia and in Boston, notably with a Somali immigrant youth group.

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## Finding Your Roots Curriculum Project

**Directors** Henry Louis Gates, Jr., Nina Jablonski (Pennsylvania State University), Fatimah Jackson (Howard University), 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, with funding from the Robert Wood Johnson Foundation.

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## Genetics and Genealogy Working Group

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

Professor Henry Louis Gates, Jr. and Professor 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.

A major collaboration is in development between the Hutchins Center's Project on Race & Gender in Science & Medicine, directed by Professor Hammonds, and Howard University's W. Montague Cobb Research Laboratory, directed by Dr. Fatimah Jackson, involving the genetic analysis of four centuries of African and African American materials.

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## Reflections on Issues of Race and Class in the 21st Century: Revisiting Arguments Advanced in *The Declining Significance of Race* (1978)

**Director** William Julius Wilson

William Julius Wilson's book, *The Declining Significance of Race*, published in 1978, featured two major underlying themes—(1) the effect of fundamental economic and political shifts on the changing relative importance of race and class as a determinant of a black person's life trajectory, and (2) the swing in the concentration of racial conflict from the economic sector to the sociopolitical order. During the past year, Wilson has analyzed longitudinal data, census reports, and print media documents to examine the extent to which these themes apply to more recent developments in American race and ethnic relations involving not only African Americans but also other groups, including whites and Latinos. He also is using the data collected and analyzed to advance some thoughts on the future of race relations in the US.

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### **TandemED Initiative for Black Male Achievement and Community Improvement**

**Co-Directors** Brian C.B. Barnes and Dorian O. Burton

The TandemED Initiative for Black Male Achievement and Community Improvement stands as both a local and national initiative focused on scholarly excellence in promoting research, practice, and policy that create pathways to success for Black men and boys (e.g., education, social science, government, business, and public health) and their communities (i.e., ethnic, racial, cultural, socioeconomic). The TandemED Initiative for Black Male Achievement and Community Improvement will merge the talents of junior and senior investigators, along with practitioners and policy-makers across departments, disciplines, centers, colleges, universities, and social institutions and will serve as a clearinghouse for disseminating research findings and for promoting actionable results. The Initiative will seek involvement and investment from those committed to asset-based interdisciplinary research and practice on creating pathways to success for Black men and boys, and committed to working at the nexus of practice, policy, and research.

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### **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.org](http://www.slavevoyages.org) and [african-origins.org](http://www.african-origins.org). [Slavevoyages.org](http://www.slavevoyages.org) 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. It will be completed by early 2016.

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

**Co-Directors** William Julius Wilson and James Quane

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 overrepresented in predominantly insecure, low-paying manufacturing and service sector jobs. Hispanics are similarly overrepresented 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.

To explore these concepts in greater detail, the project integrates 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. These analyses provide a richer understanding of the limitations low-income adults

# Research Projects and Outreach

experience in the ways they search for jobs and think about career advancement and preparedness, as well as how they mentor their children to do the same.

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## **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.

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## **The Willis M. Carter Collection**

**Project Leads** Deborah Harding, Linden Havemeyer Wise, Robert Heinrich

The Willis Carter Collection was shared with the Hutchins Center by Deborah Harding, who had spent a decade researching and compiling information on this former slave turned editor, educator, and statesman. The collection contains Carter's original handwritten memoir, the one surviving copy of Carter's newspaper, *The Staunton Tribune*, and a rich trove of research materials related to his life. The collection served as the basis for the book *From Slave to Statesman: The Life of Educator, Editor, and Statesman Willis M. Carter of Virginia*, which will be published by Louisiana State University Press in Spring 2016. The Willis M. Carter Collection is now housed at the Library of Virginia in Richmond.

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## **Workshop on African History and Economics**

**Co-Directors** Emmanuel Akyeampong and Nathan Nunn

The Workshop on African History and Economics (WAHE) brings together two recent academic trends in a forensic examination of African economies in historical perspective: the development of the "New Economic

History" with its tendency for comparative studies of regional economic performance; and a new emphasis on *longue durée* studies in African history. WAHE foregrounds dialogue between academic researchers, development experts/policy makers, and African entrepreneurs. It prioritizes graduate research in African economics and economic/business history, drawing on the research agenda that emerges from conversations between researchers, policy makers and business people, and utilizing WAHE's network of African entrepreneurs to place graduate students in crucial fields of research.



# Hutchins Center Special Events

August 14, 2014

## **Race-ing Obama: Unraveling Criticism of the First Black President**

**Hutchins Forum with panelists Charles M. Blow, Lawrence D. Bobo, Donna Brazile, Amy M. Holmes, and Armstrong Williams**

Old Whaling Church, Edgartown, Martha's Vineyard

September 12, 2014

## **Soft Vengeance: Albie Sachs & the New South Africa Screening and discussion with Abby Ginzberg and Albie Sachs**

Co-sponsored with International Legal Studies, the Harvard Law School Project on Disability, the Charles Hamilton Houston Institute for Race and Justice, and the Human Rights Program.

September 30, 2014

## **The Hutchins Center Honors Presents: The W. E. B. Du Bois Medal Ceremony Honoring David Adjaye, Maya Angelou, Harry Belafonte, John Lewis, Steve McQueen, Shonda Rhimes, Harvey Weinstein, and Oprah Winfrey**

Sanders Theatre, Memorial Hall, Cambridge

October 2, 2014

## **What's the Matter with Brasilia?:**

### **Isolated Capital Cities and Misgovernance**

#### **Brazil Studies Program Seminar with Filipe Campante**

Co-sponsored with the David Rockefeller Center for Latin American Studies

October 10, 2014

## **I, Too, Am Harvard: The Blacktivism Conference 2014**

Co-sponsored with the Kuumba Singers of Harvard College, the Association of Black Harvard Women, the Black Men's Forum, the Nigerian Students' Association, the Harvard Haitian Alliance, the Black Students' Association, the Black Pre-Law Association, the Dominican Students' Association, the Harvard African Students' Association, and the Harvard Society of Black Scientists and Engineers

October 21, 2014

## **"Fire Shut Up in My Bones: A Memoir"**

### **Author's Talk by Charles M. Blow**

Co-sponsored with the Harvard Book Store

October 23, 2014

## **"Black Prophetic Fire"**

### **Discussion with Cornel West**

Co-sponsored with the Harvard Book Store

October 24, 2014

## **"Becoming Belafonte: Black Artist, Public Radical"**

### **Author's Talk by Judith E. Smith**

Co-sponsored with the Harvard Book Store

October 28, 2014

## **Inequalities in U.S. and European Schools 60 Years**

### **After 'Brown': Common Stories of Native Americans, African Americans, and Roma**

#### **Panel discussion with Arian Fuller, Erika Kitzmiller, Margareta Matache, Jason Packineau, Shannon Prince, and Mindy Jane Roseman**

Co-sponsored with the Harvard University Native American Program; the Francois-Xavier Bagnoud Center for Health and Human Rights, Harvard School of Public Health; Women's Law Association; and the Human Rights Program, Harvard Law School

November 5, 2014

## **"The Night Malcolm X Spoke at the Oxford Union: A Transatlantic Story of Antiracist Protest"**

### **Author's Talk by Stephen Tuck**

Co-sponsored with the Harvard Coop

December 6, 2014

## **"All Eyes are Upon Us:**

### **Race and Politics from Boston to Brooklyn"**

#### **Author's Talk by Jason Sokol**

Co-sponsored with the Harvard Book Store

December 9, 2014

## **Addressing a Clear and Simple Wrong:**

### **Voter Suppression in the 21st Century**

#### **Panel discussion with Katherine Culliton-González, David Gersch, Richard Sobel, and Johanna Wald**

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

# Hutchins Center Special Events

December 11, 2014

**Symposium on Global American Studies**

Co-sponsored with the Charles Warren Center, the Department of African and African American Studies, the American Studies Program, the David Rockefeller Center for Latin American Studies, the History Department, the Institute for Global Law and Policy, the Social Science Division and Dean Peter Marsden, and the Weatherhead Center for International Affairs

January 19, 2015

**“Selma”**

**Screening and discussion with Ava DuVernay**

AMC Assembly Row 12, Somerville

January 30, 2015

**The New State of U.S.-Cuba Relations**

**Discussion with Ambassador Jeffrey DeLaurentis**

Co-sponsored with the Department of African and African American Studies, the David Rockefeller Center for Latin American Studies, and the Weatherhead Center for International Affairs

February 5, 2015

**The State of Detention:**

**Performance, Politics and the Cuban Public**

**“Black History/Art History” Lecture and**

**Performance Series with Coco Fusco**

Co-sponsored with the Provostial Fund for the Arts and Humanities, the Center for African Studies, Harvard Art Museums, the Department of History of Art and Architecture, the Department of African and African American Studies, and the Program in American Studies

February 5, 2015

**“A Tale of Two Plantations: Slave Life and Labor in Jamaica and Virginia”**

**Author’s Talk by Richard S. Dunn**

Harvard Faculty Club, Cambridge

February 5-6, 2015

**Medieval/Africa: The Trans-Saharan World, 500–1700**

**Public conference**

Co-sponsored with the Standing Committee on Medieval Studies, the Center for African Studies, the Mahindra



David Bindman, Suzanne Preston Blier, Leora Maltz-Leca, Ingrid Monson, Deborah Willis, Steven Nelson, and Vera Ingrid Grant.

Humanities Center, the Harvard Divinity School, and the Department of African and African American Studies

February 8, 2015

**Fighting for Freedom: The Civil War and Its Legacies**  
**Performance and discussion with Eric Foner, Henry Louis Gates, Jr., Timothy Patrick McCarthy, and Suzan-Lori Parks**

Co-sponsored with the American Repertory Theater & Carr Center for Human Rights Policy at the Harvard Kennedy School

February 12, 2015

**Assemblages, African Art, and Museum Installation**  
**“Black History/Art History” Lecture and Performance Series with Kristina Van Dyke**

Co-sponsored with the Provostial Fund for the Arts and Humanities, the Center for African Studies, Harvard Art Museums, the Department of History of Art and Architecture, the Department of African and African American Studies, and the Program in American Studies

February 17, 2015

**To the Great Black Men, the Grateful Arts? Attuck, Belley, Toussaint, and Others**  
**Lecture by Anne Lafont**

Co-sponsored with the Mahindra Humanities Center and the France and World Seminar

February 26, 2015

**The Flight**  
**“Black History/Art History” Lecture and Performance Series with Nandipha Mntambo**

Co-sponsored with the Provostial Fund for the Arts and Humanities, the Center for African Studies, Harvard Art Museums, the Department of History of Art and Architecture, the Department of African and African American Studies, and the Program in American Studies

February 27, 2015

**Launch of the Digital Archive of Massachusetts Anti-Slavery and Anti-Segregation Petitions**

Co-sponsored with the Center for American Political Studies, the Radcliffe Institute for Advanced Study, and the Massachusetts Archives



Jamaica Kincaid.

March 5-7, 2015

**A History of Penal Regimes in Global Perspective, 1800–2014**

**Public conference**

Co-sponsored with the Weatherhead Initiative on Global History, the David Rockefeller Center for Latin American Studies, the Department of African and African American Studies, the Davis Center for Russian and Eurasian Studies, and the Harvard University Asia Center

March 6, 2015

**Dying While Black and Brown**

**Dance performance by the Zaccho Dance Theatre and discussion with Diann Rust-Tierney**

Co-sponsored with the Charles Hamilton Houston Institute for Race & Justice, the HLS Criminal Justice Institute, the HLS Criminal Justice Program of Study, Research and Advocacy, the HLS Capital Punishment Clinic, the Prison Studies Project, the Phillips Brooks House Association Prison Education Program, and the Harvard Organization for Prison Education and Reform.  
March 6, 2015



# Hutchins Center Special Events



Darryl Pinckney.

**Remember X:**

**The Life and Legacy of a Civil Rights Legend**

**Discussion with Ilyasah Shabazz**

Co-sponsored with the Harvard Islamic Society, the Black Students Association, the Black Men's Forum, the Association of Black Harvard Women, the Harvard Foundation for Intercultural and Race Relations, and the Prince Al-Waleed Bin Talal Center for Islamic Studies

April 1, 2015

**The Loneliness of the Black Republican**

**Discussion with Artur Davis, Alex Keyssar, Lisa McGirr, and Leah Wright Rigueur**

Co-sponsored with the Ash Center for Democratic Governance and Innovation, the Malcolm Wiener Center for Social Policy, the Harvard Journal of African American Policy, and the HKS Black Student Union

April 3, 2015

**African and Diasporic Spiritual Soundscapes**

**Public conference**

Co-sponsored with the African and Diasporic Religious Studies Association, Harvard Center for African Studies, Center for the Study of World Religions at Harvard Divinity School, W. E. B. Du Bois Graduate Society, WGBH, The Orisa Community Development Corporation, and Ase Ire

April 6, 2015

**Slavery, Dissent, Reconciliation: Harvard Histories**

**Discussion with Sven Beckert, Kellie Carter Jackson, Brian Knep, Timothy Patrick McCarthy, Salamishah Tillet**

Co-sponsored with the Office for the Arts at Harvard and the Carr Center for Human Rights Policy at the Kennedy School

April 17–18, 2015

**African Economic Development:**

**Past, Present, and Future**

**Workshop of African History and Economics Conference**

Co-sponsored with the Weatherhead Center for International Affairs and the Center for African Studies

April 17, 2015

**“Michelle Obama: A Life”**

**Author’s talk by Peter Slevin**

Co-sponsored with the Harvard Book Store and the Charles Hamilton Houston Institute for Race and Justice

April 20, 2015

**“African Americans Against the Bomb: Nuclear Weapons, Colonialism, and the Black Freedom Movement”**

**Author’s talk by Vincent Intondi**

Co-sponsored with the Mahindra Humanities Center

April 28, 2015

**O Write My Name: Van Vechten and Uptown Friends**

**Lecture by Darryl Pinckney**

April 29, 2015

**Predicting Nigeria? Electoral Ironies**

**Lecture by Wole Soyinka**

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

May 1, 2015

**From Harvard to the Farthest Horizon: Telling our Stories across the Diaspora**

**African Diaspora Women’s Summit**

Co-sponsored with the Harvard Kennedy School Office of Human Resources, the Harvard Office of the Assistant to the President, and the Harvard Graduate School of Education

May 6, 2015

**“John Brown Song!”**

**“Black History/Art History” Lecture and Performance Series with Laylah Ali**

Co-sponsored with the Provostial Fund for the Arts and Humanities, the Center for African Studies, Harvard Art Museums, the Department of History of Art and Architecture, the Department of African and African American Studies, and the Program in American Studies

May 28-31, 2015



Drew Gilpin Faust.

**Black Portraiture[s] II: Imaging the Black Body and Re-Staging Histories International conference in Florence, Italy**

Co-sponsored with NYU Tisch School of the Arts, NYU IAAA, NYU Global Programs, Studio Museum in Harlem, Ford Foundation, NYU Florence, and La Pietra Dialogues Odeon Firenze and Villa La Pietra, Florence



Alejandro de la Fuente.



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# Come and Visit Us



Photo: Dean Kaufman.

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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*.

The Ethelbert Cooper Gallery of African & African American Art is located next door at 102 Mount Auburn Street, and is open Tuesdays through Saturdays, 10am to 5pm.

## 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 lobby elevator.

For driving directions and parking, please contact us at 617.495.8508.







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