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ANNUAL REPORT 2017



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## Annual Report 2017

**Hutchins Center  
for African & African American Research**  
Harvard University  
104 Mount Auburn Street, 3R  
Cambridge, MA 02138  
617.495.8508 Phone  
617.495.8511 Fax

*HutchinsCenter@fas.harvard.edu*  
*HutchinsCenter.fas.harvard.edu*  
*Facebook.com/HutchinsCenter*  
*Twitter.com/HutchinsCenter*

HUTCHINS CENTER FOR AFRICAN & AFRICAN AMERICAN RESEARCH

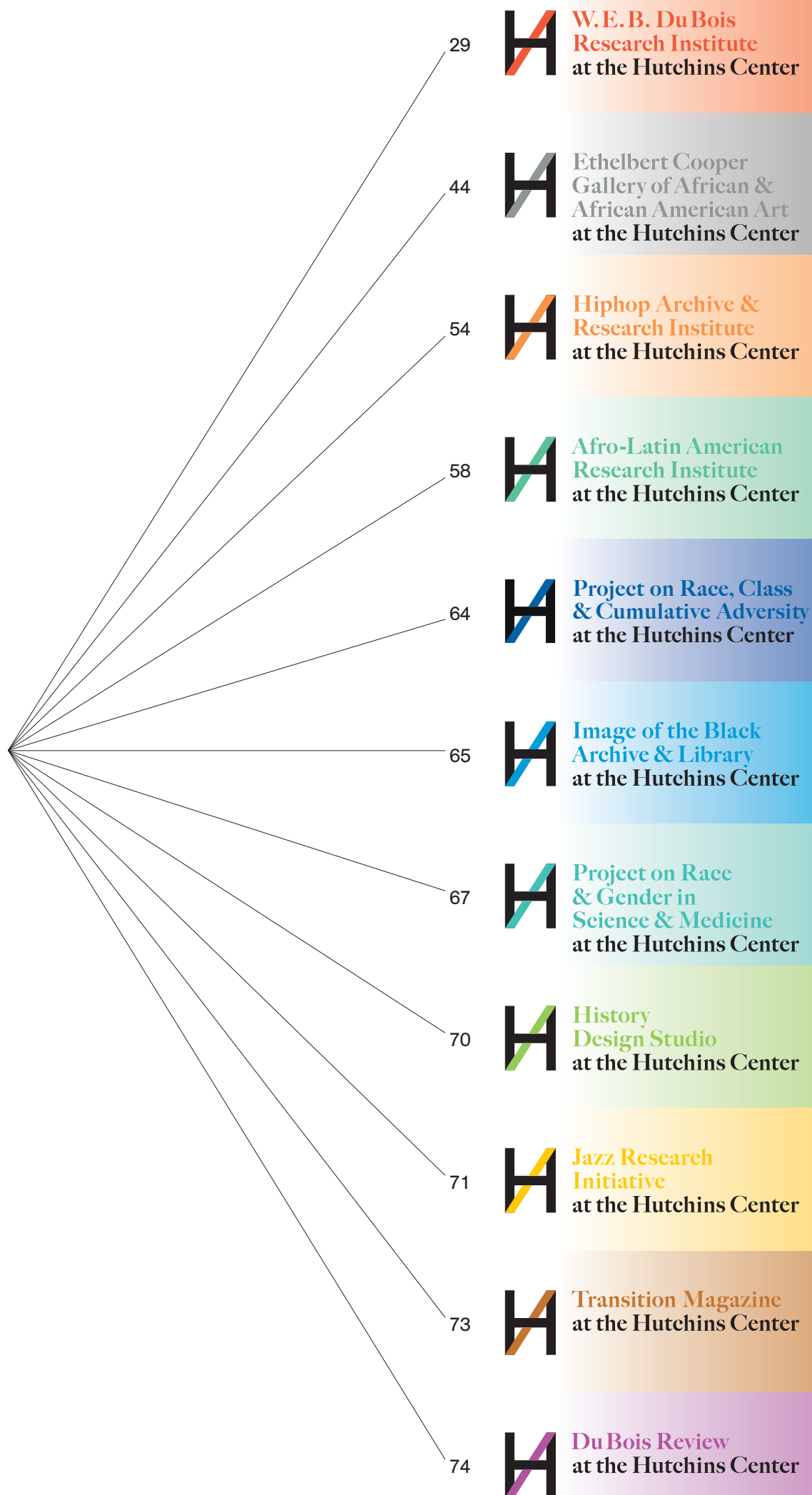
HARVARD UNIVERSITY



# Annual Report 2017



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



Glenn H. Hutchins, Chair, National Advisory Board.



Henry Louis Gates, Jr. and Abby Wolf.

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

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Glenn H. Hutchins, *ex officio*  
Emmanuel Akyeampong  
Lawrence D. Bobo  
Henry Louis Gates, Jr.  
Evelyn Brooks Higginbotham  
William Julius Wilson



Emmanuel Akyeampong.



Lawrence D. Bobo.



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## **STEERING COMMITTEE**

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Executive Committee of the Hutchins Center and Editor of *Du Bois Review*

**Vincent Brown**

Director of the History Design Studio

**Alejandro de la Fuente**

Director of the Afro-Latin American Research Institute and Editor of *Transition*

**Evelynn M. Hammonds**

Director of the Project on Race & Gender in Science & Medicine

**Evelyn Brooks Higginbotham**

Executive Committee of the Hutchins Center

**Ingrid Monson**

Director of the Jazz Research Initiative

**Marcyliena Morgan**

Director of the Hiphop Archive & Research Institute

**William Julius Wilson**

Executive Committee of the Hutchins Center and Director of the Project on Race, Class, & Cumulative Adversity

**Abby Wolf**

Executive Director of the Hutchins Center

**Sara Bruya**

Managing Editor of *Transition* and *Du Bois Review*

**Sheldon Cheek**

Assistant Director of the Image of the Black Archive & Library

**Vera Ingrid Grant**

Director of the Ethelbert Cooper Gallery of African & African American Art

**Krishna Lewis**

Fellows Program Director of the W. E. B. Du Bois Research Institute



**Henry Louis Gates, Jr.**



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



**Glenn H. Hutchins.**



**Emmanuel Akyeampong.**



**Richard D. Cohen.**



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





Vincent Brown.



Evelyn Brooks Higginbotham.



Alejandro de la Fuente.



Ingrid Monson.



Evelynn M. Hammonds.



Marcyliena Morgan.





**William Julius Wilson.**



**Sheldon Cheek.**



**Abby Wolf.**



**Vera Ingrid Grant.** Photo Melissa Blackall.



**Sara Bruya.**



**Krishna Lewis.** Photo Ben Lewis.

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#### \*UBUNTU CIRCLE



Front row, from left: Virgis W. Colbert, Ronald T. Gault, James M. Manyika, Jeremy Henderson, Carol Biondi, Debbie Hutchins, and Glenn H. Hutchins. Photo Mark Alan Lovewell.





Richard D. Cohen and Drew Gilpin Faust.



# Letter from the Director

Now, more than ever, our country needs to understand the complex history of race in America and the world. No institution is better situated to illuminate and interrogate this history than the Hutchins Center for African & African American Research at Harvard University. Nor is any institution better equipped to draw out and produce a plan of action for moving forward, armed with both information and the will to effect positive change. With projects that span the entirety of the African Diaspora across a multiplicity of disciplines, the Hutchins Center supports and produces research, symposia, exhibitions, publications, performances, and community-wide dialogues that educate and have the capacity to change minds.

In the pages that follow, you'll find a detailed report of all of our Hutchins Center happenings, a catalogue of commitments to African and African American history and culture that take place right here at Harvard and also the world over with the creative support and financial resources of the Hutchins Center. We invite you to enjoy the reports from each of our eleven units, which individually deeply engage with specific disciplines and regions, and as a group foster research and conversation across fields and borders.

As an introduction, we'll highlight some of these achievements, focusing on the themes and ideas we tackle every day.

But first, it is crucial to acknowledge the foundation that enables what we do. The Hutchins Center's dedication to bringing out the leading scholarship in African and African American research is possible only because of the multipronged support we get. First, the enthusiastic administrative backing we receive from the university is invaluable. We are deeply grateful to President Drew Gilpin Faust, Faculty of Arts and Sciences Dean Michael D. Smith, Provost Alan Garber, and Dean of the Social Sciences Claudine Gay for their traveling with us on this great adventure. Second, but not less significantly, our dedicated National Advisory Board has allowed us to grow and expand in exciting new directions. Led by our Chairman, Glenn H. Hutchins, our Vice-Chairman, Richard D. Cohen, Ethelbert J. Cooper, the founding donor of the Cooper Gallery, James M. Manyika, also a member of the Hutchins Center steering committee, and the Samuel I. Newhouse Foundation, the generous individuals who make up our board inspire and sustain us, and allow us

to do our best and to keep raising the bar higher.

We are in a fast-moving moment when access is key and should be as easy as possible. To that end, we have begun livestreaming our events, from our annual Hutchins Forum on Martha's Vineyard (in partnership with PBS *NewsHour*) at the beginning of the year, through our weekly fellows' colloquia (Wednesdays at noon during the academic year), and including our major lectures on topics ranging from ancient Nubia to abstract African American art. In the year to come, you'll see changes to our website that will make it still more dynamic and user-friendly. Our goal is for the Hutchins Center to be the first stop in the virtual exploration of African and African American studies.

Of course, there are experiences that can be gained only by being in Cambridge. To that end, we have created The Black Calendar, which we debuted in beta form at the end of the spring and will launch in final form in the fall. The Black Calendar gathers information on all Harvard events relevant to those invested in African and African American studies. Here, in addition to our own robust Hutchins Center offerings, you'll find lectures and symposia at, to name just a few, the Harvard Art Museums, the Edmond J. Safra Center for Ethics, the Radcliffe Institute, the Weatherhead Center for International Affairs, Harvard Law School, the T. H. Chan School of Public Health, and the John F. Kennedy School's Institute of Politics. At the Hutchins Center, we're interested in being at the center of black life at Harvard, and being at the center means exploring and sharing the tremendous offerings that are all around us.

A visit to the Hutchins Center itself is quite rewarding; it is no ordinary office space. Following are samples of what you'll see. At the Hiphop Archive & Research Institute, founded and directed by Professor Marcyliena Morgan, you can feel the vitality of studying this most critical art form, the *lingua franca* of creative, activist youth the world over, in the collections of music, films, and memorabilia that make this space one of the most dynamic and alive at Harvard. The Ethelbert Cooper Gallery of African & African American Art, now in its third year and directed by Vera Grant, had three exhibitions this past year that were both focused and daring: retrospectives of two dazzling (and still very active) careers, Carrie Mae Weems' *I once knew a girl...*, and Juan Roberto Diago's *Diago: The Pasts of This*

*Afro-Cuban Present*, and a “retrospective” that takes a city as both subject and artist, *Harlem: Found Ways*, featuring the work of Dawoud Bey, Abigail DeVille, Nari Ward, Kehinde Wiley, Glenn Ligon, Howard Tangye, and the Studio Museum in Harlem. The Afro-Latin American Research Institute, directed by Professor Alejandro de la Fuente, crackles with a spirit of inquiry that encompasses both academics and activism. The Hutchins Center also houses the Image of the Black Archive & Library, directed by Karen C. C. Dalton and Sheldon Cheek, and the Neil L. and Angelica Zander Rudenstine Gallery, which exhibits work connected to the Center’s various institutes and projects. We offer weekly tours that take all of this in, including the eclectic art we have on our walls, featuring works by Romare Bearden, John Wilson, Rotimi Fani-Kayode, Lyle Ashton Harris, Charles White, and Suesan Stovall, among others.

With our changing exhibitions, our dynamic flow of new fellows each year, and scores of events featuring scholars, thought leaders, and artists throughout the year, the Hutchins Center is in a constant state of movement and growth. We honor our history at the same time that we engage in the present moment. Here are some notable examples from the past academic year:

- We celebrated a key figure in the Black Power Movement with an on-campus conversation between Black Panther Bobby Seale and Professor Jim Sidanius.
- We honored transformative African American art in our fellowship program by naming playwright Adrienne Kennedy as our honorary Hutchins Family Foundation Fellow.
- We supported emerging scholars both inside and outside Harvard by funding doctoral and postdoctoral research in Africa.
- We inaugurated three new fellowships—the James D. Manyika Fellowship (founded by National Advisory Board member James Manyika), the Stuart Hall Fellowship, and the Fellowship in Research on Women and Girls of Color—to bring fresh new voices to our historic program, under the administration of Du Bois Research Institute program director Krishna Lewis.



Henry Louis Gates, Jr.

- We launched the Classic Crates project at the Hiphop Archive & Research Institute, led by Professor Marcyliena Morgan, exploring the roots and soul of hiphop through cutting-edge technology and old-fashioned research.
- We brought *Transition*, our thriving and historic pan-African literary magazine, back to Africa by forging an editorial and publishing partnership with Jalada Africa, an East African writing collective, engineered by editor Professor Alejandro de la Fuente and managing editor Sara Bruya.
- We inaugurated a five-year project, Professor William Julius Wilson’s Project of Race, Class & Cumulative Adversity, which brings together Harvard’s foremost sociologists to wage a new “war on poverty” through research on the various and interconnected facets of chronic inequality.
- We hosted screenings of some of the most topical films in theaters today. I had the honor to engage in conversation with Raoul Peck, the director of the Oscar-nominated documentary, *I Am Not Your Negro*, at Landmark Theatre in Kendall Square. Evelyn Hammonds, the director of the Center’s Project on Race & Gender in Science & Medicine, hosted a conversation with Margot Shetterly, the author of *Hidden Figures*, at a screening with the Massachusetts Institute of Technology.

# Letter from the Director

- We signed an agreement with the Organization of American States to support research and develop actionable plans to improve the lives of people of African descent in Latin America as part of UNESCO's International Decade for People of African Descent. At the signing ceremony, I was delighted to be named the first Good Will Ambassador for People of African Descent in the Americas as part of this agreement. This collaborative agreement was spearheaded by Professor Alejandro de la Fuente.

- We acquired the papers of jazz legend Randy Weston and hosted a celebratory evening of performance and conversation with Professor Ingrid Monson, director of the Jazz Research Initiative.

- We hosted a workshop, led by Professor Vincent Brown, director of the History Design Studio, on the digital humanities for Caribbean history.

The Hutchins Center moves forward under the power generated by its Executive Committee, all colleagues in the Department of African and African American Studies: Emmanuel Akyeampong, Oppenheimer Faculty Director of the Center for African Studies; Lawrence D. Bobo, chair of the Department of African and African American Studies and editor of our esteemed journal, *Du Bois Review: Social Science Research on Race*; Evelyn Brooks Higginbotham, Victor S. Thomas Professor of History and of African and African American Studies; and William Julius Wilson, director of our newest research institute, the Project on Race, Class & Cumulative Adversity. All of these creative, innovative scholars drive us with their brilliance and vision: we learn from them, and we are honored to house their research at the Hutchins Center. Our indefatigable staff makes everything run smoothly and easily under the leadership of our executive director, Dr. Abby Wolf. None of this happens without them. All of these partners have my deepest gratitude.

This spring, the Hutchins Center and Harvard University lost a dear friend, Jennifer Ward Oppenheimer (AB '89, JD '93). Jennifer was one of our most dedicated board members for years, and she was also one of my most trusted advisors and friends. It is safe to say that there is no individual who has done more to support



Jennifer Ward Oppenheimer. Photo Tony Rinaldo.

African Studies at Harvard than she. Her insight into what was needed for the field to grow, and her generosity in making that growth possible, have established Harvard as a key player in the field. Under the leadership of Oppenheimer Faculty Director Emmanuel Akyeampong, the Center for African Studies is indeed embarking on a new era, having opened Harvard's first office on the African continent in Johannesburg this past May. Provost Alan Garber attended the grand launch: with his presence, he indicated Harvard's deep support of this critical new endeavor. The contributions of Jennifer and her family were fundamental to this enterprise, and we will always hold her in our hearts and minds as the force behind African studies at Harvard.

I would be remiss if I did not note the return of the magnificent Cornel West to Harvard, after an absence of many years. As the Professor of the Practice of Public Philosophy in both the Department of African and African American Studies and Harvard Divinity School, West brings his fire back at a moment when we need it most. If we are not only to survive but thrive in this testing time, we are going to need the guidance of fierce and loving intellectuals such as Cornel West. The energy he brings to a room is palpable, and the Hutchins Center is thrilled to welcome him back to Harvard.

We look toward next year with excitement, and we look back on the one just past with pride and even amazement. African and African American research is a vital part of the life of the mind at Harvard, and the Hutchins Center is committed to nurturing it, sustaining it and bringing it into the light, for all to see and experience.

**Henry Louis Gates, Jr.**

Alphonse Fletcher University Professor  
Cambridge, Massachusetts



# Highlights of the Year: HUTCHINS FORUM



Lawrence D. Bobo, Leah Wright Rigueur, Armstrong Williams, Donna Brazile, Charles Blow, and Charlayne Hunter-Gault. Photo Mark Alan Lovewell.

## HUTCHINS FORUM

**Race and the Race to the White House**  
**Old Whaling Church**  
**Edgartown, Martha’s Vineyard, MA**  
**August 18, 2016**

### 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 Blow**, *The New York Times*  
**Donna Brazile**, Democratic National Committee  
**Armstrong Williams**, *The Right Side w/Armstrong Williams*  
**Leah Wright Rigueur**, Harvard University

### Additional Remarks

**Lawrence D. Bobo**, Harvard University



Leah Wright Rigueur and Armstrong Williams. Photo Mark Alan Lovewell.



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

# Highlights of the Year: HUTCHINS FORUM



Lawrence D. Bobo, Leah Wright Rigueur, Armstrong Williams, Donna Brazile, Charles Blow, and Charlayne Hunter-Gault. Photo Mark Alan Lovewell.



Donna Brazile. Photo Mark Alan Lovewell.



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



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



# Highlights of the Year: 2016 HUTCHINS CENTER HONORS



Henry Louis Gates, Jr., Glenn H. Hutchins, Drew Gilpin Faust, David L. Evans, Ursula M. Burns, David Simon, Lana ‘MC Lyte’ Moorer, Pam Grier, Willie Worsley, and David Lattin.

## 2016 HUTCHINS CENTER HONORS

W. E. B. Du Bois Medal Ceremony  
Sanders Theatre, Memorial Hall  
Cambridge, MA  
October 6, 2016

### Honorees

Ursula M. Burns presented by Michael D. Smith  
David L. Evans presented by Cornel West  
Pam Grier presented by Lawrence D. Bobo  
Lana ‘MC Lyte’ Moorer presented by Marcyliena Morgan  
Jessye Norman presented by Drew Gilpin Faust  
David Simon presented by William Julius Wilson  
The 1966 Texas Western Miners presented by Pat Riley

### Readings by

Emmanuel Akyeampong  
Homi K. Bhabha  
Ingrid Monson

### Also appearing

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



Drew Gilpin Faust and Glenn H. Hutchins.



David Simon, Lana ‘MC Lyte’ Moorer, and Pam Grier.



# Highlights of the Year: 2016 HUTCHINS CENTER HONORS



The Kuumba Singers of Harvard College.



Audience at Sanders Theatre.



Ursula M. Burns.



David Simon.



David L. Evans.



Lana 'MC Lyte' Moorer.



Highlights of the Year: 2016 HUTCHINS CENTER HONORS



Pam Grier.



David Lattin and Willie Worsley.





Cornel West.



William Julius Wilson.



Michael D. Smith.



Drew Gilpin Faust.

Highlights of the Year: 2016 HUTCHINS CENTER HONORS



Marcyliena Morgan.



Lawrence D. Bobo.

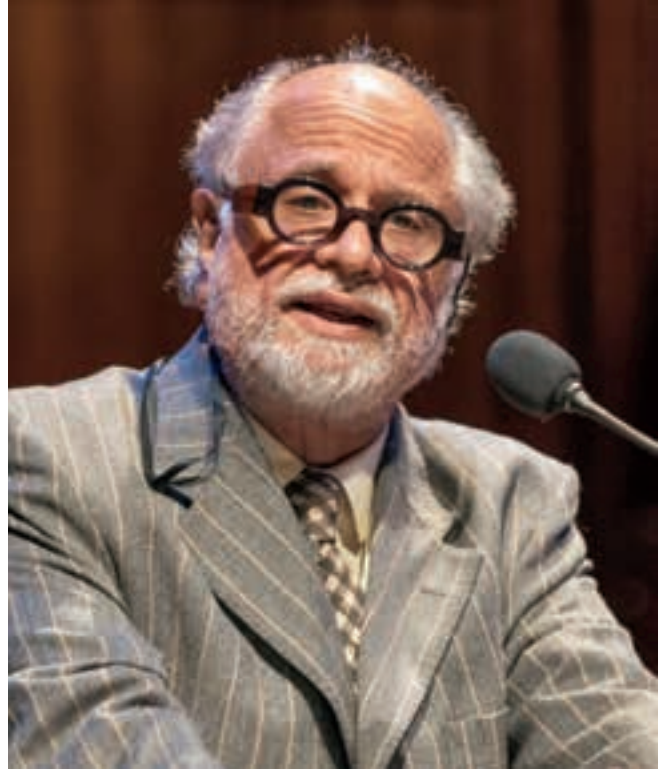


Pat Riley.





Emmanuel Akyeampong.



Homi K. Bhabha.



Jonathan L. Walton.



Highlights of the Year: 2016 HUTCHINS CENTER HONORS



Glenn H. Hutchins, Ursula M. Burns, Michael D. Smith, and Henry Louis Gates, Jr.



Cornel West, Glenn H. Hutchins, David L. Evans, and Henry Louis Gates, Jr.



Glenn H. Hutchins, Pam Grier, and Henry Louis Gates, Jr.



Glenn H. Hutchins, Diana Natalicio, Willie Worsley, Pat Riley, David Lattin, and Henry Louis Gates, Jr.



# Highlights of the Year: 2016 HUTCHINS CENTER HONORS



Glenn H. Hutchins and Lana 'MC Lyte' Moorer.



William Julius Wilson, Glenn H. Hutchins, and David Simon.



Video tribute to Jessye Norman.



# Highlights of the Year: BLACK PORTRAITURE[S] III: STRAINS OF HISTORIES AND CULTURES

## INTERNATIONAL CONFERENCE

**Black Portraiture[s] III: Strains of Histories and Cultures**  
**Johannesburg, South Africa**  
**November 17–19, 2016**

Co-sponsored with Goodman Gallery, New York University's LaPietra Dialogues, New York University Institute of African American Affairs, Tisch School of the Arts, U.S. Ambassador to South Africa, and U.S. Department of State



Awam Amkpa, Deborah Willis, Cheryl Finley, and Herman Mashaba.  
Photo Terrence Jennings.



Deborah Willis and Dell M. Hamilton. Photo Terrence Jennings.



Participants at Black Portraiture[s] III. Photo Terrence Jennings.





**Director Henry Louis Gates, Jr.**

Established in 1975 as the W. E. B. Du Bois Institute for Afro-American Research, the Institute has experienced a dynamic 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 premier program in Afro-American Studies. Their mandate focused on the continuing growth of the Institute, the mission of which now encompasses many dimensions of experience and thought in Africa, the Americas, and other locations of 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 supportive, vibrant environment in which to write, study, foster intellectual and artistic community, which frequently extends beyond the duration of the fellowship periods, and facilitate the continuing development of African and African American research and creativity. 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 scholars in the humanities, the social sciences, the arts, sciences and technology, as well as writers and artists.

Inspiring, innovative projects were at the core of this year's program, advancing the Institute's mission and ensuring its leadership role in African and African American Studies. The fellows researched such subjects as Soul City, the lost dream of an African American utopia; the Green Book, the travel guide that listed establishments willing to serve black people during the Jim Crow era; non-elite cultural capital that black parents bring to the socialization of their children; Janet Jagan, the president of Guyana and the first American woman to lead a nation; and a nineteenth-century British military expedition to Ethiopia to rescue European hostages.

Sarah Lewis, a distinguished art historian and public intellectual, Harvard professor, and former fellow, served as the guest inaugural speaker at the fellows colloquium series and delivered a stunning talk, *Vision & Justice: The Nexus of Art, Race, and American Citizenship*, to a mesmerized audience. Activist, scholar, and Harvard

professor Cornel West served as guest speaker in the spring and ushered in the semester with the timely and rousing lecture, *The Trump Era: Hope in a Time of Escalating Despair*. In early March the fellowship program was fortunate to host singer-activist Angelique Kidjo as an Artist-in Residence. She delivered a powerful lecture-performance, "Dahomey Dance: How Rhythms and Songs Traveled from Benin to America," to an audience of fellows and members of the Harvard community. Kidjo also led a dynamic workshop for the fellows, exploring the topic of African women and girls' empowerment, particularly through equal access to education. An exciting concluding event of the fellowship year was the opening at the Hutchins Center's Rudenstine Gallery of the bold exhibit *Elektrik Revival: Remixing the Black Speculative South*, curated by John Jennings, Nasir Jones Hiphop Fellow, and artist-designer Stacey Robinson.

W. E. B. Du Bois Research Institute fellows cultivate long term professional and personal relationships with each other. At the same time, they build strong bonds with faculty, visiting scholars, and graduate students across Harvard University, including at the Charles Warren Center for Studies in American History, the Department of African and African American Studies, the Center for African Studies, the Harvard Graduate School of Education, the David Rockefeller Center for Latin American Studies, the John F. Kennedy School of Government, and the Nieman Foundation for Journalism. To this end, fellows presented in the African Studies Workshop series at the Center for African Studies, lectured at the Hutchins Center's Cooper Gallery, and led seminars at the Rockefeller Center for Latin American Studies and at the South Asia Institute.

Boston-area institutions frequently call upon the experience and knowledge of Du Bois Research Institute fellows. For example, this year the Institute for Contemporary Art invited several fellows—Petrina Dacres, John Jennings, and Treva Lindsey—to lead conversations on their own work or on artists on exhibit. In a recently formalized relationship with the Museum of Fine Arts, Boston, fellows will serve as advisors. In an initial moment of this collaboration, MFA curators and our fellows engaged in discussions as to how best present and display the museum's formidable collection of Nubian art and artifacts.

Fellows also travel across the country to other



continents to conduct fieldwork and research, organize important conferences in their disciplines, and deliver papers as well as keynote addresses. Fellow Gaiutra Bahadur served as a 2017 PEN America Literary Awards judge for the newly established PEN/Jean Stein Oral History Grant. In the fall of 2016, the Smithsonian's National Museum of African American History and Culture opened to great acclaim, and fellow Treva Lindsey was on hand, as BET's on-air correspondent, to cover this milestone event.

During the course of this year, fellows Jean-Christophe Cloutier, John Jennings, Treva Lindsey, and Ivor Miller published new books, and other fellows garnered accolades, received coveted awards, or granted countless interviews to media.

Projects pursued at the Du Bois Research Institute often are brought to completion in exciting forms.

For instance, historian Anna-Lisa Cox's work on African American migration to the Midwest, begun during her residency as a fellow, has resulted in not only books but also two simultaneous exhibits at the new National Museum of African American History and Culture. Former fellows regularly return to the Du Bois Research Institute to serve as guest speakers, to introduce current fellows on the occasion of their colloquia presentations, or to deliver lectures elsewhere at Harvard. In Fall 2016, for example, alumna fellow and sociologist Sanyu Majola presented her work on "Navigating Aging, Sexuality and HIV/AIDS in a rural South African Community" at the African Studies Workshop at the Center for African Studies at Harvard. The Du Bois Research Institute is delighted to know that art historian and fellow Nikki A. Greene will be returning regularly to the Hutchins Center as the new Visual Arts Editor of *Transition*.



Fellows and staff on a tour of the Museum of Fine Art's Nubian collection. Photo Nikki A. Greene.



**Lorena Rizzo.** Photo Nikki A. Greene.

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.

Other fellowships administered by the institute include the Mark Claster Mamolen Fellowship and the Afro-Latin American Research Institute Fellowship, which support scholars of the history and culture of peoples of African descent in Latin America and the Caribbean; the Richard D. Cohen Fellowship, established by Cohen and designed to support distinguished scholars of African and African American art history; the Genevieve McMillan-Reba Stewart Fellowship, established by Ms. Genevieve McMillan to support scholars in African



**Christian Ayne Crouch.** Photo Nikki A. Greene.





Flyers from the 2016–17 Colloquium Series, designed by Justin Sneyd.



and African American studies; the James M. Manyika Fellowship to bring promising scholars and artists with exceptional creativity from Zimbabwe, its diaspora, or Southern Africa who address any of the subjects of African literature, art and science, or issues related to Africans in the global diaspora; the Nasir Jones Hiphop Fellowship which facilitates scholarship and artistic creativity in connection with hiphop; the Oppenheimer Fellowship, established by the late Jennifer Oppenheimer, which has brought and supported promising and distinguished African scholars; Research on Women and Girls of Color Fellowship, for research addressing the lives of women and girls of color and for expanding research opportunities for women of color, in conjunction with Melissa Harris-Perry's Collaborative to Advance Equity Through Research; the Stuart Hall Fellowship, which brings scholars who help to mark and extend the legacy of Stuart Hall as a major intellectual of black cultural studies; and the Sheila Biddle Ford Foundation Fellowship and the Hutchins Fellowship, which support emerging as well as established scholars, writers, and artists.

This year we awarded our second Hutchins Family Foundation Fellowship to Adrienne Kennedy, a three-time Obie-award winning playwright whose works have been widely performed and anthologized. She brought to the center her project, *Discovering What a Writer Is: Exploration of 1929 Atlanta University Scrapbook of My Mother, Etta Hawkins*.

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), Kellie Jones (Columbia University), Sarah Lewis (Harvard University), Pulitzer Prize-winning journalist Diane McWhorter, Mark Anthony Neal (Duke University), Steven Nelson (UCLA), Nell Irvin Painter (Princeton University), Arnold Rampersad (Stanford University), Claude Steele (Stanford University), Nobel Prize winner Wole Soyinka, Cornel West (Harvard University), Deborah Willis (New York University), and hiphop artist and producer 9th Wonder.

In addition to the weekly colloquium series in which fellows present their work in progress to a public



**Angelique Kidjo and Krishna Lewis.** Photo Christian Ayne Crouch.

audience, the program supports workshops which are designed for the further exploration of specific aspects of individual fellowship projects. Fellows convened around issues of writing, voice, and performance; health disparities; and race, colonialism, geography, environment, and cultural work.



FALL 2016 W. E. B. DU BOIS RESEARCH INSTITUTE FELLOWS

Front row, from left: Petrina Dacres, Harry Allen, Krishna Lewis, Abby Wolf, Henry Louis Gates, Jr., Márcia Lima, Marixa Lasso, and Treva Lindsey.

Back row: Xolela Mangcu, Thomas Healy, Ingrid Monson, Gaiutra Bahadur, David Bindman, Jacqueline Rivers, Christian Ayne Crouch, Lorena Rizzo, Ivor Miller, Abidemi Babalola, Nikki A. Greene, and Dawn-Elissa Fischer.

## 2016–17 FELLOWS & THEIR RESEARCH PROJECTS

### Harry Allen

Hiphop activist and writer

**Nasir Jones Hiphop Fellow**

*The Hypertext*

### John Ataguba

Associate Professor in Health Economics at the University of Cape Town

**Mandela Mellon Fellow**

*Comparative Political Economy of Health Sector*

*Reforms: Lesson for South Africa from the United States*

### Abidemi Babalola

Postdoctoral fellow

**McMillan-Stewart Fellow**

*The Early Glass Working Industry at Igbo Olokun, Ile-Ife, Nigeria*

### Gaiutra Bahadur

Journalist

**Sheila Biddle Ford Foundation Fellow**

*The Woman from America*

### David Bindman

Emeritus Professor of the History of Art at University

College London

**Image of the Black Archive & Library Fellow**

*The Image of the Black in Africa and Asia*





**SPRING 2017 W. E. B. DU BOIS RESEARCH INSTITUTE FELLOWS**

*Front row, from left: Treva Lindsey, Candacy Taylor, Henry Louis Gates, Jr., Abby Wolf, Harry Allen, and Nikki A. Greene.*

*Back row: Ivor Miller, Petrina Dacres, John Jennings, Jean-Christophe Cloutier, Al-Yasha Ilhaam, Gaiutra Bahadur, NoViolet Bulawayo, Lorena Rizzo, Márcia Lima, Christian Ayne Crouch, Ingrid Monson, John Ataguba, Abidemi Babalola, Jacqueline Rivers, and Krishna Lewis.*

**NoViolet Bulawayo**

Jones Lecturer in Fiction at Stanford University

**James D. Manyika Fellow**

*Glory*

**Jean-Christophe Cloutier**

Assistant Professor of English at the University of Pennsylvania

**Hutchins Fellow**

*Archival Vagabonds*

**Christian Ayne Crouch**

Associate Professor of Historical Studies and American Studies at Bard College

**Hutchins Fellow**

*Queen Victoria's Captives*

**Petrina Dacres**

Head of the Art History Department at the Edna Manley College of the Visual and Performance Arts in Kingston, Jamaica

**Stuart Hall Fellow**

*Art and Historicity: The Commemorative Public Image in Postcolonial Jamaica*

**Dawn-Elissa Fischer**

Associate Professor of Africana Studies at San Francisco State University

**Nasir Jones Hiphop Fellow**

*Racialized Sexuality and Gender Representations in Hiphop and Anime*



**Nikki A. Greene**

Assistant Professor of the Arts of Africa and the African  
Diaspora in the Art Department at Wellesley College

**Richard D. Cohen Fellow**

*Rhythms of Glue, Grease, Grime, and Glitter:*

*The Body in Contemporary African American Art*

**Thomas Healy**

Professor of Law at Seton Hall Law School

**Sheila Biddle Ford Foundation Fellow**

*Soul City: Race, Equality, and the Lost Dream*

*of an American Utopia*

**Al-Yasha Ilhaam**

Associate Professor of Philosophy at Spelman College

**United Negro College Fund Mellon Fellow**

*Slavery through the Discipline of Philosophy*

**John Jennings**

Professor, Media and Cultural Studies, University  
of California Riverside

**Nasir Jones Hiphop Fellow**

*Remixing The Trap: Race, Space, and the Speculative*

*South*

**Adrienne Kennedy**

Playwright

**Hutchins Family Foundation Fellow**

*Discovering What a Writer Is: Exploration of 1929 Atlanta*

*University Scrapbook of My Mother, Etta Hawkins*

**Marixa Lasso**

Associate Professor of Latin American History at the  
Universidad Nacional de Colombia

**Sheila Biddle Ford Foundation Fellow**

*The Lost Towns of the Canal Zone*

**Márcia Lima**

Professor of Sociology at the University of São Paulo

**Afro-Latin American Research Institute Fellow**

*Brazil's Racial Inequalities and Regional Variations:*

*Recent Changes and Age-Old Challenges*

**Treva Lindsey**

Associate Professor of Women's, Gender, and Sexuality  
Studies at The Ohio State University

**Research on Women and Girls of Color Fellow**

*Hear Our Screams: A Contemporary History of State*

*and State-Sanctioned Violence Against Black Women  
and Girls*

**Xolela Mangcu**

Professor of Sociology at the University of Cape Town

**Harry Oppenheimer Fellow**

*Projects on Harold Washington and Nelson Mandela*

**Ivor Miller**

Senior Lecturer at Bassey Andah Institute for African  
and Asian Studies at the University of Calabar,  
Cross River State, Nigeria

**Mark Claster Mamolen Fellow**

*Cuban Lukumí Bata: Ajúbà to Oba Ilu*

**Ingrid Monson**

Quincy Jones Professor of African American Music  
and Professor of African and African American Studies  
at Harvard University

**Hutchins Fellow**

*The Blurred Lines Infringement Case: Copyright*

*and African American Music*

**Jacqueline Rivers**

Postdoctoral fellow

**Hutchins Fellow**

*The Power of Racial Socialization: A Form of Non-Elite*

*Cultural Capital*

**Lorena Rizzo**

Researcher and Lecturer in the Department of History  
at the University of Bielefeld, Germany

**Oppenheimer Fellow**

*Shades of Difference: Photography and the Grammar*

*of Race in Southern Colonial Africa*

**Candacy Taylor**

Author and cultural documentarian

**Sheila Biddle Ford Foundation Fellow**

*Sites of Sanctuary: The Negro Motorist Green Book*



Krishna Lewis. Photo Ben Lewis.



Abidemi Babalola.



Harry Allen.



Gaiutra Bahadur.



John Ataguba.



David Bindman.





NoViolet Bulawayo.



Petrina Dacres.



Jean-Christophe Cloutier.



Dawn-Elissa Fischer.



Christian Ayne Crouch.



Nikki A. Greene.



Thomas Healy.



Marixa Lasso.



Al-Yasha Ilhaam.



Márcia Lima.



John Jennings.



Treva Lindsey.





Xolela Mangcu.



Jacqueline Rivers.



Ivor Miller.



Lorena Rizzo.



Ingrid Monson.



Candacy Taylor.

## 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 have participated as guest speakers, including Ira Berlin, Hazel V. Carby, Jean Comaroff, John Comaroff, Vijay Iyer, Jamaica Kincaid, 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. The colloquia are recorded for the website and are now live-streamed.

### 2016–17 COLLOQUIUM SPEAKERS

#### Harry Allen

Nasir Jones Hiphop Fellow

*The Hypertext: Analyzing the Data and Assembly of Hiphop Musical Recordings for Narrative Purposes*

#### John Ataguba

Mandela Mellon Fellow

*Looking into the Past to Understand the Present for Shaping the Future: The Case of Health and Health Care*

#### Abidemi Babalola

McMillan-Stewart Fellow

*Of Local Production, Regional Connectivity, and Global Science: Early Glass Beads Workshop at Ile-Ife, SW Nigeria*

#### Gaiutra Bahadur

Sheila Biddle Ford Foundation Fellow

*Brotherhood of the Boat?: African Americans in Guyana, 1970–1989*

#### NoViolet Bulawayo

James D. Manyika Fellow

*“Glory,” reading from novel-in-progress*



Cornel West.

#### Jean-Christophe Cloutier

Hutchins Fellow

*Claude McKay’s Archival Rebirth: Provenance and Politics in “Amiable with Big Teeth”*

#### Christian Ayne Crouch

Hutchins Fellow

*A Lost Prince: Alamayu Tewodros in the British Imperial World, 1868–1879*

#### Petrina Dacres

Stuart Hall Fellow

*At the Limits of Governance: The Aestheticisation of Death in Jamaican Art*

#### Dawn-Elissa Fischer

Nasir Jones Hiphop Fellow

*Decoding “AfroAsia” in Hiphop, Anime and Manga*





Sarah Lewis.

**Nikki A. Greene**

Richard D. Cohen Fellow

*'The Flow of Is': Of Funk and Art History*

**Thomas Healy**

Sheila Biddle Ford Foundation Fellow

*Soul City: The Lost Dream of an American Utopia*

**Al-Yasha Ilhaam**

United Negro College Fund Mellon Fellow

*Is Slavery Being Rebranded?*

**John Jennings**

Nasir Jones Hiphop Fellow

*Remixing the Trap: Race, Space, and the Speculative South*

**Marixa Lasso**

Sheila Biddle Ford Foundation Fellow

*Lost Towns of the Canal Zone: Erasing Modernity at the Panama Canal*

**Sarah Lewis**

Assistant Professor of History of Art and Architecture and African and African American Studies, Harvard University

**Guest Lecturer**

*Vision & Justice: The Nexus of Art, Race, and American Citizenship*

**Treva Lindsey**

Research on Women and Girls of Color Fellow

*Hell You Talmbout: Contemporary Perspective on State Violence Against Black Women and Girls*

**Xolela Mangcu**

Harry Oppenheimer Fellow

*Nelson Mandela: Romantic Hero, Tragic Hero*

**Ivor Miller**

Mark Claster Mamolen Fellow

*Cuban Lukumí Bātá: Ajúbà to Oba Ilu*

**Ingrid Monson**

Hutchins Fellow

*The Blurred Lines Infringement Case: Copyright and African American Music*

**Lorena Rizzo**

Oppenheimer Fellow

*Seeing through Whiteness: Late 1930s Settler Visualities in Namibia under South African Rule*

**Jacqueline Rivers**

Hutchins Fellow

*Racial Socialization and Academic Socialization: An Analysis of Middle Class Black Parents' Use of Cultural Capital*

**Candacy Taylor**

Sheila Biddle Ford Foundation Fellow

*The Overground Railroad: The Green Book and the Roots of Black Travel in America*

**Cornel West**

Professor of the Practice of Public Philosophy, Harvard University

**Guest Lecturer**

*The Trump Era: Hope in a Time of Escalating Despair*



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



Vera Ingrid Grant. Photo Melissa Blackall.



Entrance to the Cooper Gallery. Photo Dean Kaufman.

**Director Vera Ingrid Grant**

**Chairman Richard D. Cohen**

The 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 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.

The 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.

## **FALL 2016 EXHIBITION**

***Carrie Mae Weems: I once knew a girl . . .***

**Curator Vera Ingrid Grant**

This exhibition presented the work of internationally acclaimed photography and video installation artist Carrie Mae Weems, recipient of the 2013 MacArthur "Genius" grant and the 2015 W. E. B. Du Bois Medal. Organized in three parts, *Beauty*, *Legacies*, and *Landscapes*, the installation sought to illuminate Weems' conception of our social and aesthetic vistas—both real and imagined—and centered on her stunning expressions of black beauty and storytelling tableaux that question our social constructs of power, race, and space. Visitors found the three looped video installations in which Weems reflects upon President Obama's presidency especially difficult, haunting and moving. *The Obama Coloring Books*—a joyful artistic expression of children considering their President's rise in public stature, were installed across from the videos.



Carrie Mae Weems. Photo Liesl Clark.



Henry Louis Gates, Jr. in front of *Jewish Ghetto – Ancient Rome* (2006) by Carrie Mae Weems. Photo Liesl Clark.



Artist Tour night on opening night of the exhibition, *Carrie Mae Weems: I once knew a girl...*, in September. Photo Liesl Clark.



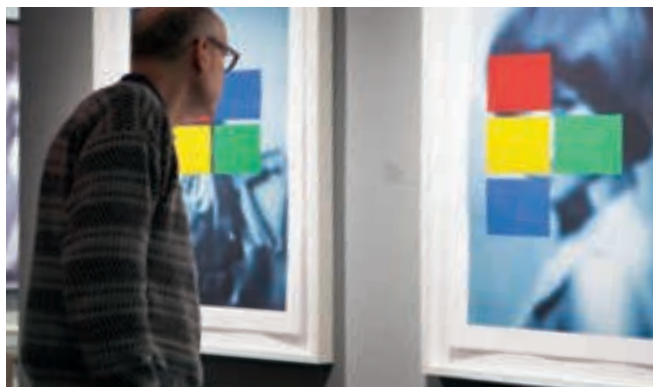
**H** Ethelbert Cooper  
Gallery of African &  
African American Art  
at the Hutchins Center



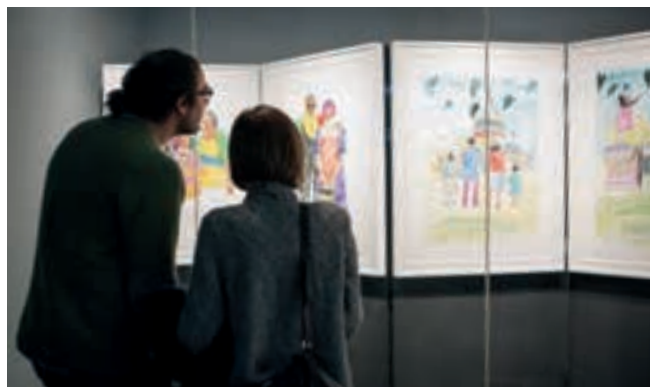
Visitors crowd the galleries at the opening of Carrie Mae Weems: *I once knew a girl...*  
Photo Melissa Blackall.



Visitors in the media room view Carrie Mae Weems' *History Repeating* (2016).  
Photo Melissa Blackall.



A visitor examines Carrie Mae Weems' *Blue Notes 7* (2014). Photo Melissa Blackall.



Visitors before *The Obama Coloring Books* (2016) by Carrie Mae Weems.  
Photo Melissa Blackall.



Carrie Mae Weems leads an Artist's Tour during the opening night of the exhibition, *Carrie Mae Weems: I once knew a girl* . . . Photo Liesl Clark.

SPRING 2016 EXHIBITION

**Diago: The Pasts of This Afro-Cuban Present**  
Curator Alejandro de la Fuente

Juan Roberto Diago is a leading member of the new Afro-Cuban cultural movement, which has valiantly denounced the persistence of racism and discrimination in Cuban society. This exhibition of twenty-five mixed-media and installation artworks traced Diago's vibrant career from the mid-1990s, when he began to construct a revisionist history of the Cuban nation from the experience of a person of African descent.



Exhibition catalog.



A visitor admires Diago's work *From the series Oggun's Variations, No. 3* (2013).  
Photo Melissa Blackall.



Diago's *Queloides / Keloid* (2013) installed at the Cooper Gallery this spring.  
Photo Melissa Blackall.

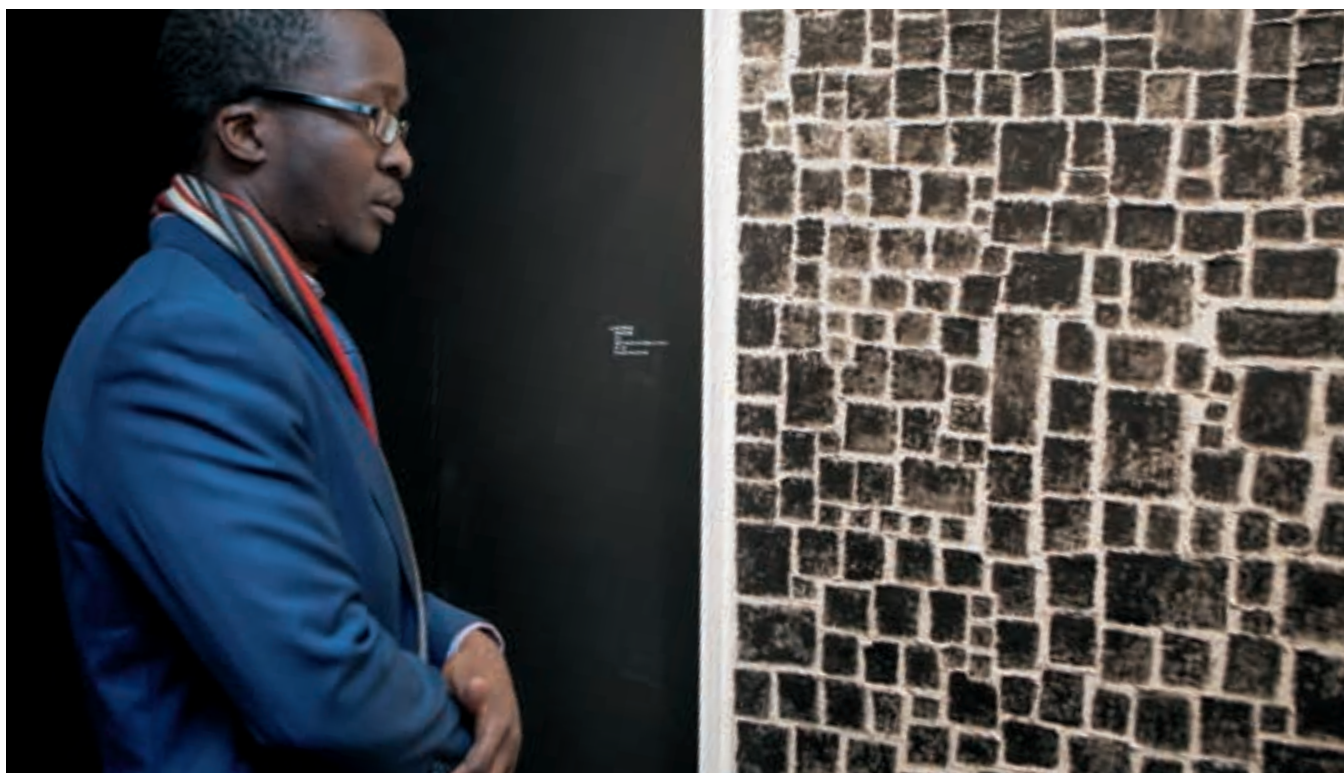


Diago's *Ach  Pa los M os / Ach  for my People* (1999) on view in the exhibition *Diago: The Pasts of This Afro-Cuban Present*. Photo Melissa Blackall.





Juan Roberto Diago discusses his work standing before *From the series The Face of Truth* (2013) at the Cooper Gallery in February. Photo Melissa Blackall.



A gallery visitor examines Diago's *SIN TÍTULO (UNTITLED)* (2012). Photo Melissa Blackall.



Juan Roberto Diago, Alberto Magnan, Patricia Gonzáles, and Alejandro de la Fuente. Photo Melissa Blackall.



Curator Alejandro de la Fuente with gallery guests. Photo Melissa Blackall.



A gallery visitor before Diago's *No Puedo Hablar / I Can't Speak* (2000). Photo Melissa Blackall.



Visitors enjoy Diago's *Un Pedazo de Mi Historia / A Piece of My History* (2003). Photo Melissa Blackall.



Visitors stand before Diago's installation, *Ciudad en Ascenso / Ascending City* (2010). Photo Melissa Blackall.



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

## SUMMER 2016 EXHIBITION

### HARLEM: FOUND WAYS

Curator Vera Ingrid Grant

With *Harlem: Found Ways*, the Cooper Gallery presented artistic visions and engagements specific to Harlem, New York City, in the last decades. Each artwork employed a distinct set of inquiries and innovative strategies to explore the Harlem community's visual heritage as it grapples with the challenges of gentrification. The installation was anchored by photographer Dawoud Bey's two series: the iconic *Harlem, U.S.A., 1975–79*, and his recent series of urban landscapes *Harlem Redux*, 2014–16; and included a selection of works by Abigail DeVille, Glenn Ligon, Howard Tangye, Nari Ward, and Kehinde Wiley. Collectively, they offer deeply thoughtful reflections and provocative portrayals of Harlem, allowing us to see it anew in this moment of transformation. *Harlem: Found Ways* also featured a special installation of The Studio Museum in Harlem's project *Harlem Postcards, 2000–2017*.



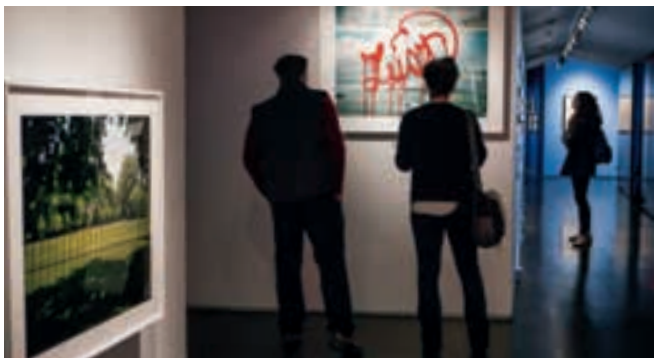
Celebration of opening night of *Harlem: Found Ways* in May. Photo Melissa Blackall.



A visitor examines Glenn Ligon's *Come Out #15* (2015). Photo Melissa Blackall.



Installation view of Dawoud Bey's *Harlem, U.S.A. (1975–79)* at the Cooper Gallery. Photo Melissa Blackall.



Gallery guests enjoy the exhibition, *Harlem: Found Ways*. Photo Melissa Blackall.



Fellow Christian Ayne Crouch with a young guest in the Cooper Gallery's media room. Photo Melissa Blackall.



Visitors in front of an installation of the project, *Harlem Postcards, 2002–2017*. Photo Melissa Blackall.



Photographer Dawoud Bey, featured before his work, *Harlem: Redux*, 2014–16. Photo Melissa Blackall.



Abigail DeVille's *Sarcophagus Blue* (2017) at the Cooper Gallery entrance. Photo Melissa Blackall.





Carrie Mae Weems delivers a talk, *Past Tense / Future Perfect*, at the Brattle Theater in December, in conjunction with her exhibition at the Cooper Gallery. Photo Melissa Blackall.

#### 2016–17 EVENTS

September 19, 2016

**Carrie Mae Weems: *I once knew a girl* . . .**

**Exhibition Opening Reception**

September 28, 2016

**Artist Tour + Reception**

**Gallery Tour led by Carrie Mae Weems**

November 6, 2016

**Sundays at the Gallery**

**Nikki A. Greene In Conversation with Vera Ingrid Grant**

December 1, 2016

**Late Nite Thursdays**

**A Talk by Shani Jamila on Videography and Activism**

December 5, 2016

***Past Tense / Future Perfect***

**Carrie Mae Weems' Talk on a Multi-Dimensional  
Concept of Humanity**

December 22, 2016

**Artist Response!**

**In-Gallery Performance by Dell M. Hamilton**

January 7, 2017

**Winter Open House**

**Featuring a Deborah Willis Presentation on Beauty**

February 1, 2017

***Diago: The Pasts of This Afro-Cuban Present***

**Exhibition Opening Reception**

February 3, 2017

**In Conversation**

**Discussion with Juan Roberto Diago and Alejandro  
de la Fuente**

April 13, 2017

***Diago: Artists Apalencado / A Maroon Artist***

**Cuban Cinema Series**

April 15, 2017  
**Héroe de Culto**  
Cuban Cinema Series

April 20, 2017  
**Unfinished Spaces**  
Cuban Cinema Series

April 22, 2017  
**Black and Cuba**  
Cuban Cinema Series

April 27, 2017  
**Contra las Cuerdas**  
Cuban Cinema Series

April 29, 2017  
**Casa de la Noche**  
Cuban Cinema Series

May 23, 2017  
**HARLEM: FOUND WAYS**  
Exhibition Opening Reception

May 24, 2017  
**In Conversation**  
Discussion with Dawoud Bey and Makeda Best

May 24, 2017  
**Artist Tour + Reception**  
Twilight Tour with Dawoud Bey



Dawoud Bey converses with Makeda Best about *Harlem: Found Ways*.  
Photo Melissa Blackall.



Carrie Mae Weems and Sarah Lewis discuss Weems' exhibition at the gallery.  
Photo Liesl Clark.



Sunday Afternoon Series on artistic practice with Vera Grant and Nikki A. Greene.  
Photo Melissa Blackall.



Alejandro de la Fuente and Juan Roberto Diago in conversation in February.  
Photo Melissa Blackall.



Deborah Willis gives a presentation on beauty in January at the Cooper Gallery.  
Photo Melissa Blackall.



**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 (HARI) 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.

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. HARI is uncompromising in its 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. HARI's website, [www.hiphoparchive.org](http://www.hiphoparchive.org), provides information about all of its activities and projects and serves as a resource for those interested in knowing, developing, building, maintaining, and representing Hip-hop, and better understanding HARI's motto: Build. Respect. Represent.



Marcyliena Morgan, Albert 'Prodigy' Johnson, and Jody Adams. Photo Harold Shawn.



Marcyliena Morgan. Photo Mark Alan Lovewell.

**2016–17 EVENTS**

September 12, 2016

**Hip-hop Archive & Research Institute Open House**

September 15, 2016

**KICKS**

**Film Screening**

October 24, 2016

**Commissary Kitchen: My Infamous Prison Cookbook**

**Author's talk with Albert "Prodigy" Johnson and featuring Jody Adams**

April 5, 2017

**Word, Sound, Struggle: Hip-hop, Spoken Word and the Fight for Brown and Black Lives**

**Conference**

Co-sponsored with the Charles Warren Center for Studies in American History and the South Asia Institute at Harvard University, and Black Lives Matter Cambridge and SubDriftBoston.

April 25, 2017

**A Conversation with Mick Jenkins**

May 16, 2017

**Elektrik Revival: Remixing the Black Speculative South**  
**Exhibition Opening**



Harry Allen.



9th Wonder and Peter Laurence with the Classic Crates Collection. Photo Harold Shawn.



Tim Fielder, Stacey Robinson, Abby Wolf, John Jennings, Marcyliena Morgan, and Anthony Moncada.





Glenn H. Hutchins, Lana 'MC Lyte' Moorer, Marcyliena Morgan, and Henry Louis Gates, Jr.



Deisha Head Taylor. Photo Harold Shawn.



D-Nice. Photo Alice Lee.



West Point Cadets touring the Hiphop Archive & Research Institute.  
Photo Harold Shawn.



HARI Seniors: Edem Fagbolagun, Justin Porter, Katie Leonard, Darien Carr, and Lauren Bromage. Photo Harold Shawn.



Katie Leonard, Christian Floyd, Pam Grier, and Robert Rush.



Pam Grier and Harold Shawn.



Dawn-Elissa Fischer. Photo Harold Shawn.



Prince Paul, MICK, 9th Wonder, and Mick Jenkins. Photos and design by Brionna Atkins and Harold Shawn.





Rosa Campoalegre and Alejandro de la Fuente. Photo Anibal Martel.



Dilma Rousseff and Laura Ochoa. Photo Anibal Martel.



Dilma Rousseff, Alejandro de la Fuente, and Henry Louis Gates, Jr. Photo Anibal Martel.

#### 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.

#### 2016–17 EVENTS

October 13, 2016

##### **Race Issues in Brazil: A Permanent Challenge** **Brazil Studies Program Lecture with ALARI Visiting Fellow Márcia Lima**

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

December 14, 2016

##### **Marginalidad Urbana, Pobreza y Desigualdad Racial** **International Workshop**

Co-sponsored with Centro de Investigaciones Psicológicas y Sociológicas, Universidad de La Habana

December 15–16, 2016

##### **Aspectos Teóricos y Metodológicos para el Estudio de las Desigualdades Sociales** **International Workshop**

Co-sponsored with Instituto Cubano de Investigación Cultural Juan Marinello

February 1, 2017

**Diago: The Pasts of This Afro-Cuban Present  
Exhibition Opening**

Co-sponsored with Ethelbert Cooper Gallery

February 3, 2017

**In Conversation**

**Discussion with Juan Roberto Diago and Alejandro  
de la Fuente**

Co-sponsored with Ethelbert Cooper Gallery

March 1, 2017

**Enslaved Tongues:  
Plotting Translation in Seventeenth-Century  
Cartagena de Indias**

**IAP-UAM Annual Visiting Lecture in Latin American  
History with Larissa Brewer-Garcia**

March 8, 2017

**Baptized and Free:  
Childhood Manumission as Constructive Re-enslavement  
in Seventeenth-Century Peru**

**Latin American History Seminar and Workshop  
presentation by Michelle McKinley**

March 24, 2017

**Abakuá, Añá, Ifá: Three Fundaments of Cuba  
Cuba Studies Program Lecture with Ivor Miller**

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

April 7 & 10, 2017

**Dialogues and Challenges in the Study of the African  
Diaspora in Latin America**

**First Annual Afro-Latin American Graduate Student  
Conference**

Co-sponsored with multiple departments and programs  
at Harvard University and the University of Massachusetts  
Amherst

A group of ALARI-affiliated graduate students  
organized this unprecedented multidisciplinary graduate  
conference, with the participation of students from  
twenty five different institutions from eight different  
countries (Brazil, Canada, Colombia, Ecuador, Italy,  
Mexico, Peru, and the United States).



Luis Almagro, Alejandro de la Fuente, Betilde Muñoz Pogossian, Henry Louis Gates, Jr., and Roberto Rojas Dávila. Photo Melissa Blackall.





Graduate conference on Dialogues and Challenges in the Study of the African Diaspora in Latin America. Photo Carlos Valderrama.

April 14, 2017

**Rumba Clave Blen Blen Blen**

**Film Screening and Discussion**

Co-sponsored with the Cuba Studies Program at the David Rockefeller Center for Latin American Studies and the Center for African Studies, Harvard University; the Observatorio del Instituto Cervantes at Harvard University

April 15, 2017

**Afro-Cuban Musical Traditions: Lukumí Bàtá Concert Performance**

Co-sponsored with the Cuba Studies Program at the David Rockefeller Center for Latin American Studies and the Center for African Studies, Harvard University; the Observatorio del Instituto Cervantes at Harvard University

April 21, 2017

**Lydia Cabrera in Translation**

**Discussion with Erwan Dianteill, Patricia González Gómez-Cásseres, Marial Iglesias Utset, and Ivor Miller**

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

June 15–16, 2017

**African Ancestry, Human Genetics and Population Health in Latin America**

**International Conference**

Co-sponsored with the Medical University of Havana, Cuba



Mark Claster Mamolen Dissertation Workshop. Photo Anibal Martel.



**Afro-Cuban Movement Symposium participants.** Photo Anibal Martel.

### **PROJECT “AFRODESCENDIENTES/ AFRODESCENDANTS”**

In response to the United Nations Resolution that proclaims 2015–2024 as the International Decade for People of African Descent (resolution 68/237), the ALARI has launched an ambitious program of consultations where activists from the Afrodescendant movement in Latin America, representatives of international agencies and foundations, government officials, and scholars come together to articulate concrete goals for the Decennial. This goal has been materialized in April 4, 2017, when the Organization of American States signed a collaborative agreement with the Hutchins Center in order to promote knowledge of and respect for people of African descent in Latin America. The first meeting of the project “Afrodescendants: Fifteen Years after Santiago. Achievements and Challenges” took place at Harvard University in December 2015.

November 3, 2016

### **Social Justice in Brazil: Perspectives after the Impeachment**

#### **Lecture with Brazilian Congressman Jean Wyllys**

Co-sponsored with the Harvard History Graduate Student Association

December 9–10, 2016

### **II Simposio: Después de Santiago 2000: El Movimiento Afrodescendiente y los Estudios Afrolatinoamericanos International Symposium at Universidad de Cartagena**

Co-sponsored with Universidad de Cartagena, Colombia

April 4, 2017

### **The International Decade for People of African Descent: Q&A with Luis Almagro**

#### **Discussion with the Secretary General of the OAS**

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

April 4, 2017

### **OAS-Hutchins Center Agreement**

The Afro-Latin American Research Institute and the Department of Social Inclusion at the Organization of American States are working together to implement the collaborative agreement that General Secretary Luis Almagro and Henry Louis Gates, Jr., Director of the Hutchins Center, signed on April 4, 2017. The institutions are working together to realize the goals of the United Nation's International Decade for People of African Descent (2015–2024) in Latin America.



April 14–15, 2017

**The Afro-Cuban Movement: Activism and Research.  
Accomplishments and Challenges  
International Symposium**

April 21, 2017

**Politics and Racial Justice in Contemporary Brazil:  
Q&A with Former Brazilian President Dilma Rousseff  
Discussion with Dilma Rousseff**

Co-sponsored with the Weatherhead Center for  
International Affairs and History Graduate Student  
Association

**MARK CLASTER MAMOLEN DISSERTATION  
WORKSHOP**

**Annual Workshop**

A yearly event hosted by the Afro-Latin American  
Research Institute at Harvard University, the Mark Claster  
Mamolen Dissertation Workshop is supported by a  
bequest from Mark Claster Mamolen (1946–2013), the  
Weatherhead Center of International Affairs, the Ford  
Foundation, and the International Academic Program  
of the Universidad Autónoma de Madrid (IAP UAM).  
The thirteen members of the 2017 class met at Harvard



Marial Iglesias Utset. Photo Isade Salcedos.



Pre-Texts students at Normal Superior School of Quibdó, Colombia. Photo Leidy Córdona.



Afro-Cuban Movement Symposium. Photo Anibal Martel.



Mark Claster Mamolen Dissertation Workshop participants.

*Front row (from left):* Edward Shore, Paola Ravasio, Chloe Ireton, Claudia Fioretti Bongianino, Andrew Walker, and Fernanda Bretones Lane.

*Back row:* Bruno Rodrigues de Lima, Laura Ochoa, Emma Banks, Dayana Facanha, Letícia Gregório Canelas, Alejandro de la Fuente, América Nigte-Ha, Alain El Youssef, María Camila Díaz Casas, Reed Andrews, Carolina Silva, and Tamar Herzog.

on May 12-13, 2017. They were selected from a pool of forty-two applicants from universities in Germany, Spain, Mexico, Brazil, Colombia, Puerto Rico, and the United States, with contributions from the fields of Anthropology, History, Literature, Legal Studies, and Ethnic Studies.

### WORKING GROUP ON COMPARATIVE SLAVERY

#### Annual Research Conference

An international network of scholars interested in comparative and transnational questions concerning slavery, the Group organizes a yearly research conference to discuss new research on slavery in the Americas, Africa, and the Mediterranean world. Co-sponsored with the Center for the Study of Slavery and Justice at Brown University, this year's conference (October 28–29, 2016) was titled *Slaves and the Law: Comparative Questions and Approaches*. Special thanks to doctoral candidate James Almeida for his support organizing this event.

### AFRO-LATIN AMERICA ON STEAM: EDUCATION FOR INNOVATION

#### ALARI initiative

Afro-Latin America on STEAM (Science, Technology, Engineering, Art, Math) is an ALARI initiative to develop 21st century skills in Afrodescendant communities in Latin America. In February 2017, the project launched in collaboration with Colombia's Ministry of Environment and the Secretary of Education in Quibdó (Chocó). It was to train 20 teachers at the Escuela Normal Superior of Quibdó in Pre-Texts with an emphasis on STEAM, thanks to support from NEACOL. Pre-Texts is a simple pedagogical protocol for dealing with difficult texts, by using them as raw material for making art in any genre participants choose. Since then, the new facilitators have been implementing Pre-Texts in their classrooms (approximately 424 students), and several have begun to replicate the methodology with other teachers.





**William Julius Wilson.** Photo Courtesy of the Center for Advanced Study in the Behavioral Sciences at Stanford University.

**Director William Julius Wilson**

In 2016, William Julius Wilson, along with his colleagues Lawrence D. Bobo, Matthew Desmond, Devah Pager, Robert Sampson, Mario Small, and Bruce Western launched a major new project at the Hutchins Center, entitled “Multidimensional Inequality in the 21st Century: the Project on Race, Class and Cumulative Adversity.” This Project features three key activities: (1) conducting cutting-edge inequality research on how adversities accumulate and are compounded in the lives of the poor; (2) coordinating with local and national think tanks, policy experts, providers and government officials on ways to translate research into actionable policy; (3) training the next generation of poverty scholars.

The project targets three overarching areas for research and policy formation:

- 1 **The Spatial Organization of Urban Poverty:  
Neighborhoods and Housing**
- 2 **The Nature of Opportunity:  
Work and Low-Wage Labor Markets**
- 3 **Urban Violence and the State’s Response:  
Criminal Justice and Child Welfare**

On their own, each area has the potential to yield considerable insights into important structural as well as human and social capital deficiencies that contribute to cumulative hardship. When considered in combination, they provide an important perspective on the reinforcing and debilitating forces that build on one another and trap the poor in unrelenting cycles of poverty.

With funding from the Hutchins Family Foundation and the Ford Foundation, the Project spent a portion of its first year on the planning and operational design of the initiative, fielding several inaugural research projects, which will provide the intellectual underpinnings for a major Boston metropolitan area study in years 3 to 5, and reaching out to key contacts in these communities to inform them about the project and its potential for addressing pressing concerns around inequality and the multiple barriers to economic and social mobility in the area.



Sheldon Cheek and Karen C. C. Dalton. Photo Melissa Blackall.

**Director Karen C. C. Dalton**

**Assistant Director Sheldon Cheek**

Spanning nearly 5,000 years and documenting virtually all forms of art, 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).

2015 marked the publication of the final volume in the ten-book series, *The Image of the Black in Western Art*. David Bindman, Emeritus Professor of the History of Art at University College London, and Henry Louis Gates, Jr., 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 reshapes our understanding of Western art.

In addition, HUP has published a companion volume, *The Image of the Black in African and Asian Art* (2017). An additional volume, *The Image of the Black in Latin American and Caribbean Art* is underway with a projected publication date of 2019.





David Bindman and Suzanne Preston Blier. Photo Melissa Blackall.



Authors, editors, publishers, and contributors for the *Image of the Black in Western Art* book series. Photo Melissa Blackall.

## 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

### 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

### Companion Volume

**The Image of the Black in African and Asian Art**

Spring 2017

### Forthcoming

**The Image of the Black in Latin American and**  
**Caribbean Art**

Projected for 2019

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

## Director Evelyn M. Hammonds

The Project on Race & Gender in Science & Medicine 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 institute 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.

Highlights of 2016–2017 included a partnership with the Crimson Summer Academy, in which students from public schools in Boston, Cambridge, and Somerville engaged in a stimulating mix of classes, projects, field trips, and cultural activities. Additionally, Evelyn M. Hammonds was appointed to the Committee on Women in Science, Engineering and Medicine (CWSEM) of the National Academies of Science, Engineering and Medicine, for a three-year term. The academic year concluded with the appointment of Professor Hammonds as the chair of the Department of the History of Science at Harvard University.



Evelynn M. Hammonds. Photo © Don West.

## 2016–17 EVENTS

September 27, 2016

### Smashing Agassiz's Boulder

**Race, Representation, and Museums Lecture with Joseph L. Graves, Jr.**

Co-Sponsored with the Departments of Anthropology and Human Evolutionary Biology, Harvard University

October 13–15, 2016

### From Missing Persons to Critical Biography: Reframing Minority Identity in the History of Science, Technology and Medicine

#### Workshop

13 senior and 16 junior scholars convened to discuss concepts of minority identity that have shaped both



the fields of the history of science, technology, and medicine (HTSM) and historical patterns of participation in those scholarly fields by persons of various ascribed identities specifically African-Americans, Latino, Asian American and Native Americans in the United States. Understanding the conditions of history writing and the content of historical narratives to be inseparable, this workshop sought to critique ideas of diversity and inclusion as they have shaped both historiographic and institutional agendas surrounding HTSM. This workshop convened scholars from around the U.S. who have conducted historical research on identity such as race, gender, ethnicity, and disability at the margins of the scientific, medical, and technical enterprise and scholars who maintained an interest in the role of identity within HTSM institutions or within these fields' epistemic commitments more broadly. Funded by a grant from the National Science Foundation and the Office of the Vice Provost for Research, Harvard University.

October 25, 2016

**The International Women's Day Radio Project:  
Bringing Women's Voices to the Airwaves**

**Panel Discussion**

Co-sponsored with the Collection of Historical Scientific Instruments and the Harvard Museums of Science and Culture, Harvard University

December 8, 2016

**Hidden Figures**

**Film screening with Q&A moderated by author and producer, Margot Lee Shetterly**

Kendall Square Theatre, Boston

Co-sponsored with 20th Century Fox

April 6, 2017

**Waiting for Giovanni: A Dream Play**

**Public Staged Reading with authors Jewelle Gomez and Henry Waters, Jr.**

Co-sponsored with the Committee on Degrees in Studies of Women, Gender, and Sexuality; the Department of African and African American Studies; the Open Gates Foundation; and the Program in Theatre, Dance & Media, Harvard University

June 10, 2017

**Scientists and Engineers of Color: Making a Career in STEM Fields**

**Panel discussion moderated by Evelyn M. Hammonds**

Co-sponsored with the Bok Center for Teaching and Learning and the Crimson Summer Academy, Harvard University

June 15–16, 2017

**African Ancestry, Human Genetics and Population Health in Latin America**

**International Conference**

Medical University of Havana, Cuba

Co-sponsored with the Cuban Society of Human Genetics

June 26–30, 2017

**Crimson Summer Academy Scientists and Engineers of Color Video Project**

**Workshop on interviewing and videotaping scientists and engineers of color**

Co-sponsored with the Bok Center for Teaching and Learning and the Crimson Summer Academy, Harvard University



Margot Lee Shetterly and Evelyn M. Hammonds.



From Missing Persons to Critical Biography Workshop: *Front row (from left):* Sibrina Collins and Sarah Blacker. *Back row:* Wenda Bauchpeis, Jonathan Coopersmith, Patrick Grzanka, Darlene Clark Hine, Marie Hicks, Amy Slaton, Evelyn M. Hammonds, Banu Subramaniam, and Joseph Graves.

Photo Courtesy of the Bok Center for Teaching and Learning, Harvard University.





Vincent Brown.

**Director Vincent Brown**

The History Design Studio is a workshop for the most exciting new ideas in multimedia history. Joining a commitment to the professional practice of history with an experimental approach to form and presentation, the HDS is a creative space where students and scholars can design new modes of historical storytelling. We express historians' core values through the innovative methods of artisanship and craft. Extensive use of primary sources, keen historiographical awareness, attention to change over time, and an overarching respect for evidence guide our projects in databasing, storyboarding, audiovisual narration, performance, cartography, and software development. By stretching the canvas of historical scholarship, studio participants make lasting contributions to the understanding of the past and its many meanings.

**2016–17 EVENTS**

March 31, 2017

**Digital Humanities for Caribbean History  
Workshop**

**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 multimedia 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.

**2016–17 EVENTS**

November 9, 2016

**Celebrating Randy Weston's Archive at Harvard**

**Conversation with Robin D. G. Kelley, Ingrid Monson, Gary B. Nash, and Randy Weston, followed by a performance by the Randy Weston African Rhythms Quintet**

Co-sponsored with the Office for the Arts at Harvard



Ingrid Monson and Randy Weston.





Ingrid Monson, Randy Weston, and Robin D. G. Kelley.



Randy Weston's African Rhythms Quintet: Randy Weston, T.K. Blue, Alex Blake, Robert Trowers, and Neil Clarke.

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

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

**Chairman of the Editorial Board** Wole Soyinka

**Editor** Alejandro de la Fuente

**Visual Arts Editor** Nikki A. Greene

**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 since 1991 at Harvard, *Transition* remains a unique forum for the freshest, most compelling and curious ideas about race, with a focus on Africa and the diaspora. In the past



Alejandro de la Fuente.

year, *Transition* has published *Childhood* (121), featuring geographically and stylistically diverse treatments of the subject, and *White A\$holes* (122), which includes a feature on the 40th anniversary of the *ROOTS* miniseries, and responses to the Trump presidency from the black diaspora. Issue 05/123, *FEAR*, is a collaboration with Jalada Africa, a writers' collective based in Kenya. This is the first issue of *Transition* to be printed and distributed in East Africa since the journal's early days in Kampala.

Forthcoming issue themes include "Writing Black Canadas," Religion, Afro-Australia, Afro-Latin America, and James Baldwin.

In the past year, *Transition* has hosted an event with the Harvard Book Store and will be in attendance at the Africa Writes Festival in London and the Writivism Festival in Kampala, Uganda. These gatherings present an opportunity for the journal's readership to interact with our editors, contributors, and content in exciting new ways.

#### 2016–17 EVENTS

November 7, 2016

##### Readings from "Childhood"

**Transition 121 Event with Grace Aneiza Ali, Aaron Brown, Olivia Fenty, Amy Fish, Rebecca Jean-Louis, Chris King, Niousha Roshani**

Co-sponsored with the Harvard Book Store

July 1, 2017

##### London launch of issue 05/123 "FEAR"

**Members of *Transition* and Jalada launch the collaborative issue at the Africa Writes Festival, British Library**

Co-sponsored with the Royal African Society

August 2017

##### Kampala launch of issue 05/123 "FEAR"

**Members of *Transition* and Jalada launch the collaborative issue at the Writivism Festival at Makerere University**





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 14th year in print, the journal provides a forum for discussion and increased understanding of race and society from a range of disciplines, including but not limited to economics, political science, sociology, anthropology, law, communications, public policy, psychology, linguistics, and history.

In the spring issue of Volume 14, "The Empire Strikes Back" (14.1), scholars address racial and gender dynamics in the 2016 U.S. presidential election. Other topics include beliefs about racial inequality, bilingual employment policies, the racial capital of biracial Americans, White support for the Confederate battle flag, and African American men in the workforce.

The fall issue (14.2) features Achille Mbembe's "Open Laboratory: Thoughts on Reading the Present in South Africa" with a response by Brandon Terry. Other themes include identities among Latino college students, memories of the Civil Rights Movement, Stop and Frisk's public health threat, Asian American intermarriage, and West Indian assimilation trajectories.

Published by Cambridge University Press, all *Du Bois Review* articles are available on Cambridge Core at <https://www.cambridge.org/core/>.

A Synergistic Hub of Intellectual Fellowship



Pam Grier and Marcyliena Morgan.



Cheryl Hurley.



Bobby Seale.



Claudine Gay.



## A Synergistic Hub of Intellectual Fellowship



Randall L. Kennedy and Preston N. Williams.



Françoise Lionnet.



Eugene F. Rivers and Jeffrey McNary.



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



# A Synergistic Hub of Intellectual Fellowship



Cornel West.



David Bindman and Dawn-Elissa Fischer.



William Julius Wilson.



Lani Guinier.



Vincent Brown, Márcia Lima, and Treva Lindsey.



Jacqueline Rivers.



John Comaroff.



# A Synergistic Hub of Intellectual Fellowship



Henry Louis Gates, Jr. and Vincent Brown.



William Julius Wilson and Michèle Lamont.



Marion Kilson, Cornel West, Martin Kilson, and Eugene F. Rivers.



Gaiutra Bahadur, Nikki A. Greene, Sarah Lewis, Harry Allen, Márcia Lima, and Marixa Lasso.



NoViolet Bulawayo, Maria Tatar, Lani Guinier, Henry Louis Gates, Jr., and Marial Iglesias Utset.



# A Synergistic Hub of Intellectual Fellowship



David Bromwich and Sheldon Cheek.



Harold D. Weaver.



Márcia Lima, Nikki A. Greene, David Bindman, Anne-Marie Eze, Harry Allen, Marixa Lasso, and Dawn-Elissa Fischer.





Richard D. Cohen, Pam Grier, and Henry Louis Gates, Jr.



Doris Sommer, Marcyliena Morgan, and Jamaica Kincaid.



Alejandro de la Fuente and Emmanuel Akyeampong.



# A Synergistic Hub of Intellectual Fellowship



Catherine Samuels, Jeremy Henderson, Carol Biondi, Debbie Hutchins, Freada Kapor Klein, and Glenn H. Hutchins.  
Photo Mark Alan Lovewell.



Xolela Mangcu.



Marcyliena Morgan and Henry Louis Gates, Jr.



Glenda Carpio.



Sarah Lewis, Henry Louis Gates, Jr., and Suzanne Preston Blier.



Members of Harvard's Men's and Women's Basketball Teams with (front row) Glenn H. Hutchins, Kathy Delaney-Smith, Henry Louis Gates, Jr., Tommy Amaker, Diana Natalico, David Lattin, Willie Worsley, Pat Riley, and Phil Harris.



# A Synergistic Hub of Intellectual Fellowship



Dawn-Elissa Fischer, Marcyliena Morgan, Jacob Olupona, and Lawrence D. Bobo.



Sara Bruya, Abby Wolf, Krishna Lewis, Lorena Rizzo, and Christian Ayne Crouch.



Sarah Lewis and Nikki A. Greene.



Walter C. Carrington, David L. Evans, and Jim Harkless.



Front Row (facing away, left to right): Sara Bruya, Krishna Lewis, and Bronia Greskovicova-Chang. Back row: Abidemi Babalola, Christian Ayne Crouch, Lorena Rizzo, Gabriella Jones-Monserrate, and Erin Linn.



Henry Louis Gates, Jr., Jacob Olupona, Emmanuel Akyeampong, Funlayo Easter Wood, and Lawrence D. Bobo.



# A Synergistic Hub of Intellectual Fellowship



Julianne Malveaux and Marcyliena Morgan.



Marial Iglesias Utset.



Enoch 'Woody' Woodhouse.



Francis Abiola Irele.



Christian Ayne Crouch and Lorena Rizzo.



Bobby Seale and Jean Comaroff.



Suzanne Preston Blier and Vera Ingrid Grant.



Cornel West and Jeffrey McNary.



Emmanuel Akyeampong, Olivia Castor, and Lawrence D. Bobo.



Henry Louis Gates, Jr., Sarah Lewis, Jamaica Kincaid, and Eugene F. Rivers.



# A Synergistic Hub of Intellectual Fellowship



Lawrence D. Bobo, Henry Louis Gates, Jr., and Emmanuel Akyeampong.



Evelyn Brooks Higginbotham.



Graduation Party.



Henry Louis Gates, Jr., Ernest Julius Mitchell II, Emmanuel Akyeampong, Lawrence D. Bobo, and Tommie Shelby.



Emmanuel Akyeampong, Ernest Julius Mitchell II, Charrise Barron, Kyrah Malika Daniels, Lawrence D. Bobo, Charita Gainey-O'Toole, Funlayo Easter Wood, and Henry Louis Gates, Jr.

# Annual Lecture Series



Darby English.

## RICHARD D. COHEN LECTURES ON AFRICAN AND AFRICAN AMERICAN ART

The Richard D. Cohen Lectures take up key issues in African and African American art, 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, Steven Nelson, and Richard Powell.



Jacqueline Francis.

November 1–3, 2016  
“The Right to Reflect: Lectures at the Intersection of Art and Racial Terror”

**Darby English**  
Carl Darling Buck Professor, Department of Art History,  
The University of Chicago

March 21–23, 2017  
“Real Talk: Why the History of Art and Visual Cultural Studies Matters”

**Jacqueline Francis**  
Robert A. Corrigan Visiting Professor in Social Justice,  
2016–17, California College of the Arts



# Annual Lecture Series



Charles Bonnet.



Julianne Malveaux.

## 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 and African American life, history, and culture. Previous speakers have included Danielle Allen, 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.

September 20–22, 2016

**“Blackness and the Legal Imagination”**

**Stephen L. Carter**

William Nelson Cromwell Professor of Law, Yale University

April 18–20, 2017

**“The Economic Status of African Americans”**

**Julianne Malveaux**

President Emerita, Bennett College



Stephen L. Carter

### 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 and the history of African descendants in the Americas. 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 18–20, 2016

**“The Double Capital of Kush: Kerma and Dukkī Gel”**

**Charles Bonnet**

Professor, University of Geneva

Membre de l’Institut de France

February 21–23, 2017

**“Nonconformity in Black and White:**

**Douglass, Du Bois, and Ellison”**

**David Bromwich**

Sterling Professor of English, Yale University

### ALAIN LEROY LOCKE LECTURES

The Alain LeRoy Locke Lectures are named after the godfather of the Harlem Renaissance, who, in 1918, became the first African American to earn a Ph.D. in Philosophy from Harvard. 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.



David Bromwich.

### GEORGE AND JOYCE WEIN LECTURES ON AFRICAN AND AFRICAN AMERICAN MUSIC

The George and Joyce Wein Lectures on African and African American Music bring 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 co-sponsored with the Department of African and African American Studies, the series features lectures, master classes, and performances.

November 9, 2016

**Celebrating Randy Weston’s Archive at Harvard**

**Conversation with Robin D. G. Kelley, Ingrid Monson, Gary B. Nash, and Randy Weston, followed by a performance by the Randy Weston African Rhythms Quintet**

Co-sponsored with the Office for the Arts at Harvard



Randy Weston.



# 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.

## Jamaica Kincaid Papers

Kincaid is a well-known and well-respected novelist and essayist. Early in her writing career, she was hired by William Shawn, the legendary editor of *The New Yorker*, as a staff writer, then a regular "Talk of the Town" columnist; she was a contributor for some 20 years. She has published five novels, five non-fiction books, a children's book, and numerous short stories and essays.

The archive includes manuscripts and working drafts for all her books through her most recent novel, *See Now Then* (2013); journals and notebooks; voluminous correspondence; photographs and family documents; digital media; and copies of all her books and magazine appearances. The archive documents not only Kincaid's life as a writer, but her perspective as a Caribbean immigrant and working woman, and is an important addition to Houghton's collection of American literary archives. For more information, please contact Houghton Library at 617.495.2449.

## Juan Latino Papers

*Juan Latino, 1518?–1596. Ad catholicvm, et invictissimvm Philippvm Dei gratia Hispaniarum regem, de augusta, memorabili, simul & catholica regalium corporum ex varijs tumulis in vnum regale templum translatione . . . epigrāmatum siue epitaphiorum, libri duo per magistrum Ioannem Latinum Garnatae adolescentiae moderatorem . . .* [Granada, 1576]. Houghton Library.

The son of a black slave, Juan Latino was educated along with his master's son, and soon demonstrated his precocious talent, receiving a degree from the University of Granada at the age of 28. He went on to teach at the Cathedral School in Granada for 20 years. Famous for his epic Latin poems, in which he reflected on the condition of blacks and disputed any religious justification for slavery of Africans, this is his rare second book of poetry. For more information, please contact Houghton Library at 617.495.2449.

## 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.

#### **Randy Weston Collection**

In 2015–16, the Jazz Research Initiative in collaboration with the Hutchins Center, Loeb Music Library, the Harvard College Library, and the Dean of the Faculty of Arts

and Sciences acquired the archives of pianist and composer Randy Weston. Weston's archive offers a rare glimpse into the world of the artist, ambassador, and businessman. The documentation of Weston's life comes in all forms and from every period of his prolific career, creating a study in both the cultural history of America in the mid-1950s and the inner workings of a musical master. The impressively comprehensive archive contains hundreds of manuscripts, scores, videos, films, photographs, and more than 1,000 tape recordings. For more information, please contact the Loeb Music Library at 617.495.2794.

#### **John Edgar Wideman Papers**

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



# Research Projects and Outreach

## AFRICAN STUDIES

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### AfricaMap/WorldMap Project

**Developed by Harvard Center for Geographic Analysis (CGA)**

**Principal Investigators** Suzanne Preston 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 as 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 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 development of a map data gathering and exploration tool which will provide access to hundreds of thousands of map layers on systems outside *WorldMap* for use inside *WorldMap*. This work was funded by a grant from the National Endowment for the Humanities. In addition, *WorldMap* is being more tightly integrated with Harvard Dataverse, making it possible for social scientists and others to more easily visualize their data geographically.

*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 Reischauer Institute, 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, and the Boston Area Research Initiative.

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### The Archaeological Excavations in the Meroitic Cemetery at Berber

**Director** Mahmoud Suliman Bashir (National Corporation for Antiquities & Museums, Sudan)

The archaeological excavation at the Meroitic Cemetery in Berber in Sudan was started as a rescue project in 2009 in order to document the discovered archaeological materials, which have been found while digging foundation trenches for a plastic production factory. The newly discovered large and well-preserved cemetery at Berber is of considerable interest and possesses great research potential for funerary traditions during the Meroitic period (4th century BCE–4th century CE). The variety of the recovered materials from Berber and their different sources along with the important geographical location of the region of Berber suggest that it was a site of major trade and exchange. The further excavation at the Meroitic Cemetery will expand the archaeological, ethnographical, epigraphic, and anthropological understanding of this rich culture and period. The excavation is under the direction of Mahmoud Suliman Bashir, an archaeologist at NCAM and a team of archaeologists and students from different Sudanese universities.

Recovered archaeological materials from the last excavations indicate a possible role for the Meroitic community at Berber in the trade with the Red Sea. Therefore, the project has started an archaeological survey along ancient caravan routes between Berber on the Nile and Suakin on the Red Sea to find evidence of Kushite presence along this route.

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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 BCE) and Hannibal, the military commander and strategist of Carthage (243–183 BCE), 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 in 2017 include Sura, an important female Almoravid ruler of Marrakech in the 12th century; Mali President Ibrahim Boubacar Keita; pioneering French Moroccan soccer star, Just Fontaine, and Congolese singer M'Pongo Love. All online *DAB* entries are accessible at <http://www.oxfordaasc.com/public/>

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### **Liberated Africans Project**

**Director** Henry Lovejoy

**Co-Directors** Richard Anderson and Daryle Williams

The Atlantic slave trade lasted nearly four centuries and absorbed an estimated 12.5 million enslaved individuals, while the Indian Ocean trade began earlier and continued longer involving more than a million people. Over one quarter of those people boarded slave ships after 1807, when the British and US governments passed legislation curtailing (and ultimately banning) maritime trafficking. As world powers negotiated anti-slave trade treaties thereafter, British, Portuguese,

Spanish, Brazilian, French, and US authorities began seizing ships suspected of prohibited trafficking, raiding coastal slave barracks, and detaining newly landed slaves in the Americas, Africa, Atlantic and Indian Ocean islands, Arabia, and India. The fates of these rescued captives were decided by naval courts, international mixed commissions, and local authorities located around the Atlantic and Indian Ocean littorals. Between 1808 and 1896, this tribunal network emancipated roughly 8 percent of an estimated 4 million people. *The Liberated Africans Project* documents the lives of over 200,000 Africans emancipated under global campaigns to abolish slavery, as well as thousands of courts officials, ship captains, crews, and guardians of a special class of individuals known as Liberated Africans. Currently, the exact number of courts, cases and people involved in the process of abolitionism, and indeed when, where and how many Liberated Africans resettled around the world, is not entirely clear. Through the development of [www.liberatedafricans.org](http://www.liberatedafricans.org) at Matrix, the Center for Digital Humanities and Social Sciences at Michigan State University, this project has the potential to resolve these issues.

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### **Timbuktu Library Project**

**Director** Henry Louis Gates, Jr.

In 1998, the W. E. B. Du Bois Institute launched the Timbuktu Library Project, funded by the Andrew W. Mellon Foundation, with the purpose of cataloging, preserving, and restoring the lost Library of Timbuktu, which consists of approximately 50,000 volumes covering topics such as geometry, law, astronomy, and chemistry, and dating to the late sixteenth century and before. The long-term goal is to photograph and digitize the contents of the collection and, in the case of especially important works, to have them translated.

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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



# Research Projects and Outreach

located at <http://www.slavevoyages.org>. It includes detailed information on 35,000 transatlantic slave trading voyages that occurred between 1520 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* and *african-origins.org*. *Slavevoyages.org* has recently completed a recode and is now proceeding with additional development that will provide access to a database on the intra-American traffic. This three-year project, supported by the National Endowment for the Humanities, Emory University, the Universities of California at Irvine and Santa Cruz, and the Hutchins Center for African & African American Research, will underwrite the site's sustainability over the next decade. It will be completed in 2018.

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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.

## AFRO-LATIN AMERICAN STUDIES

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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.

One of the principle goals of the Central African Diaspora to the Americas Project was achieved in February with the publication of *Njinga of Angola: Africa's Warrior Queen* by Linda M. Heywood (Harvard University Press, 2017). Also in the past year, significant progress was made in completing research for a forthcoming book, *Njinga and Memory in the African Diaspora*.

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### 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.

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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>**

In May 2016, the *Dictionary of Caribbean and Afro-Latin American Biography* (DCALAB) was published in a 2080-entry print edition by Oxford University Press. The project was generously funded for five years (2011–2016) by the Mellon Foundation.

From Haitian revolutionary Toussaint Louverture to Brazilian soccer great, Pelé, DCALAB provides a comprehensive overview of the lives of Caribbeans and Afro-Latin Americans who are historically significant. The project is unprecedented in scale, covering the entire Caribbean, and the African-descended populations throughout Latin America, including people who spoke and wrote Creole, Dutch, English, French, Portuguese, and Spanish. It encompasses more than 500 years of history, and individuals have been 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. They include Pedro Alonso Niño, also known as “El Negro,” who made four voyages to the Caribbean, the first as the pilot of Christopher Columbus’ ship, the *Santa María* in 1492,

and leaders of many slave rebellions, including Bayano (Panama); Francisco Congo (Peru); Kofi of Berbice (Guyana); Nanny Grig (Barbados), Joseph Chatoyer (St Vincent); Tacky (Jamaica); and Zumbi and Dandara of Palmares (Brazil). Twentieth-century entries include the Nobel Laureates Derek Walcott and Sir Arthur Lewis—both from the tiny island of St. Lucia—as well as Haitian musician and politician Wyclef Jean; the Cuban author and poet Nancy Morejón; and the Jamaican sprinter, Usain Bolt, the fastest human of all time. More than 300 entries—15 percent of the entire print edition—were submitted in languages other than English, a reflection of the significant contributions of scholars based in Latin America and the Caribbean to the project.

All entries were added to the African American Studies Center in July 2017, and the project will continue there online <http://www.oxfordaasc.com/public/>

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#### **Legacies of British Slave-Ownership**

**Director** Catherine Hall

The Centre for the Study of the Legacies of British Slave-ownership has been established at UCL under the direction of Catherine Hall. The Centre will build on two earlier projects based at UCL tracing the impact of slave-ownership on the formation of modern Britain: the ESRC-funded *Legacies of British Slave-ownership* project (2009–2012), and the ESRC and AHRC-funded *Structure and significance of British Caribbean slave-ownership 1763–1833* (2013–2015).

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

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

The Cuban archives 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.



# Research Projects and Outreach

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 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.

## AFRICAN AMERICAN STUDIES

### 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 & 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 Vara-Dannen, 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.

New online entries for 2017 include the first black U.S. Attorney General, Eric Holder; pioneering black fashion model Dorothea Towles Church; and social justice activist, Bryan Stevenson. There is also a major update to the entry on Prince, among others who passed in 2016.

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

Since February 2015, adapted biographies from the African American National Biography have been featured in the online African American magazine and website, TheRoot.com. In 2015 the series focused on the less heralded biographies of notable African Americans like William Shorey, a Pacific whaling captain; Gladys Bentley, a Harlem Renaissance stalwart and lesbian pioneer; and sisters Matilda and Roumania Peters, tennis champions of the Jim Crow era. Among those AANB subjects featured in TheRoot.com during Black History and Women's History Month in 2016, were Onnie Lee Logan, a granny midwife in Alabama for four decades; NASA mathematician and Presidential Medal of Freedom winner, Katherine Johnson; and Jan Rodrigues/Juan Rodriguez, a Dominican-born man of African descent, who in 1613 became the first non-indigenous settler of Manhattan Island. [http://www.theroot.com/authors.steven\\_niven.html](http://www.theroot.com/authors.steven_niven.html)

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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 greatgrandfather 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 CDROM. 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



# Research Projects and Outreach

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 new ways and will 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. Last year, the BPLP partnered with the Black Press Research Collective (BPRC) 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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## Finding Your Roots Curriculum Project

**Directors** Henry Louis Gates, Jr., and Nina Jablonski (Pennsylvania State University)

The Finding Your Roots Curriculum Project is rooted in Professor Henry Louis Gates, Jr.’s popular genealogy series on PBS, *Finding Your Roots*, which explores history through the personal stories of highly accomplished individuals of all ethnicities using cutting-edge genetic investigation and genealogical research. The overall aim of the project is to stimulate young learners to be excited about science, and possibly pursue careers in science, technology, engineering, and math (STEM), by being scientists of themselves. 2016 saw the pilot of the first Genetics and Genealogy summer camps at the Pennsylvania State University and the University of South Carolina. With the experience gained from those camps leading to some moderations in curriculum and approach, a control group camp (Genetics & Genealogy Detectives) was held at Penn State during summer 2017, to test the theory that a personalized approach is more meaningful and relevant to middle school students. Teacher training and curriculum development continue with each phase of the project.

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## National Endowment for the Humanities Summer Institute

**Co-Directors** Waldo E. Martin, Jr., Patricia A. Sullivan, and Henry Louis Gates, Jr.

Since 1997, the National Endowment for the Humanities has supported a summer institute at the Hutchins Center for college teachers on the history of the Civil Rights Movement, co-directed by Henry Louis Gates, Jr., Waldo E. Martin, Jr., and Patricia A. Sullivan. The Hutchins Center welcomed the 2017 NEH Summer Institute, “What Happened to the Civil Rights Movement?” from June 26–July 21, 2017. Organized around new and recent scholarship, the 2017 NEH Summer Institute worked with college teachers in identifying major themes, questions, and approaches to the history of the largely southern-based Civil Rights Movement and the broader struggles that moved to the forefront in the 1960s around urban conditions, poverty, criminal justice, access to housing, and school segregation.

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## W. E. B. Du Bois Society

**Founders and Directors** Jacqueline O. Cooke Rivers and Eugene F. Rivers III

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 consults as needed 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 Project

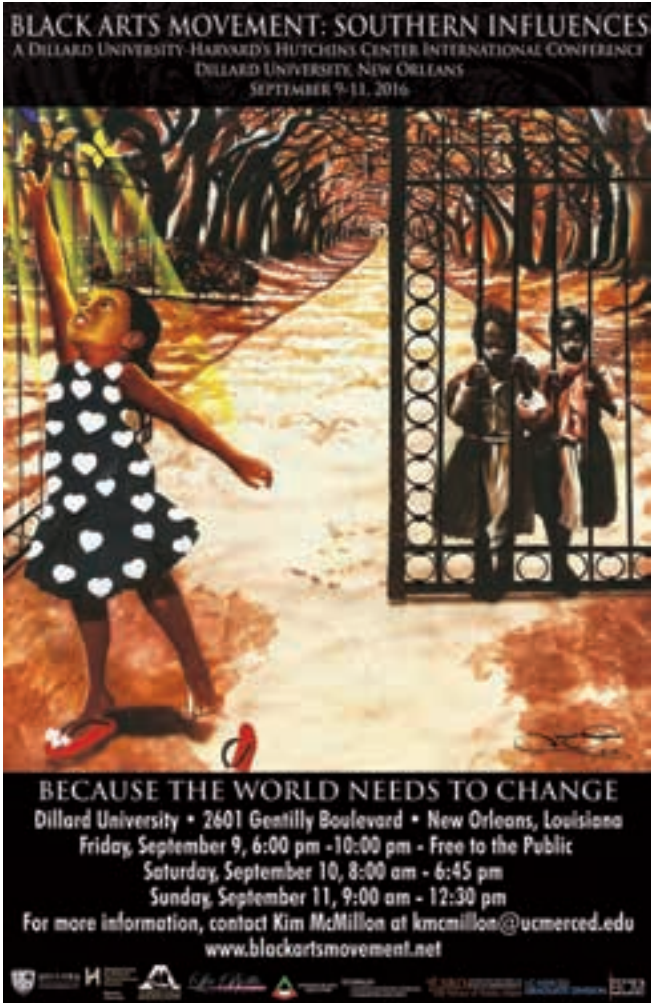
**Project Leads** Deborah Harding, Linden Havemeyer Wise, Robert Heinrich

The Willis M. Carter Journal and Research 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, which is now housed at the Library of Virginia in Richmond, 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. It served as the basis for the book *From Slave to Statesman: The Life of Educator, Editor, and Statesman Willis M. Carter of Virginia*, by Robert Heinrich and Deborah Harding, which was published by Louisiana State University Press in spring 2016.



# Our Year in Events



Michèle Lamont.

August 20–September 17, 2016

**Notes from the Field: Doing Time in Education**

**Performance by Anna Deavere Smith**

Co-sponsored with the American Repertory Theater

September 9–11, 2016

**Black Arts Movement 2016 Conference**

Co-sponsored with Dillard University and the Amistad Research Center

September 15, 2016

**Getting Respect: Responding to Stigma & Discrimination in the United States, Brazil and Israel**

**Author's Talk by Michèle Lamont, in Conversation with William Julius Wilson**

September 23, 2016

**The World in Flames: A Black Boyhood in a White Supremacist Doomsday Cult**

**Author's Talk by Jerald Walker**

Co-sponsored with the Harvard Book Store

September 26, 2016

**Decolonization and the Cold War:**

**African Student Elites in the USSR as Transnational Actors**

**Lecture by Harold D. Weaver**

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

September 30, 2016

**The Portable Frederick Douglass**

**Author's Talk by Henry Louis Gates, Jr. and John Stauffer**

Co-sponsored with the Harvard Book Store

October 11, 2016

**Beyond the Rope: The Impact of Lynching on Black Culture and Memory**

**Author's Talk by Karlos K. Hill**

Co-sponsored with the Harvard Coop Bookstore

October 12–13, 2016

**Conference on Race and Justice in the Age of Obama**

Co-sponsored with the Ash Center for Democratic Governance and Innovation, the Malcolm Wiener Center for Social Policy, and the Shorenstein Center for Media,



Tommie Shelby.

Politics and Public Policy at the Harvard Kennedy School  
October 17, 2016

**NO JUSTICE, NO PEACE: Race and Power in America**

**Book Event with Danielle Allen, Elizabeth Hinton, Khalil Gibran Muhammad, and Tommie Shelby**

Co-sponsored with the Boston Review, the Cambridge Forum, the Edmond J. Safra Center for Ethics, the Harvard Book Store, and Harvard University Press

October 17, 2016

***Chicago Heat & Other Stories***

**Author's Talk by Clarence Major**

Co-sponsored with the Harvard Coop Bookstore

October 18, 2016

***The 13th***

**Film Screening and Discussion with Ava DuVernay**



Lewis P. Jones III.

Co-sponsored with the Ash Center for Democratic Governance and Innovation and the Malcolm Wiener Center for Social Policy at Harvard Kennedy School

October 21, 2016

***The Diversity Bargain: And Other Dilemmas of Race, Admissions, and Meritocracy at Elite Universities***

**Author's Talk by Natasha K. Warikoo**

Co-sponsored with the Harvard Book Store

October 25, 2016

***Blood in the Water: The Attica Prison Uprising of 1971 and Its Legacy***

**Author's Talk by Heather Ann Thompson**

Co-sponsored with the Harvard Book Store



# Our Year in Events



Bobby Seale with Jim Sidanius.



Raoul Peck and Henry Louis Gates, Jr. Photo Richard Widmack Belot.

October 26, 2016

**Effective/Defective James Baldwin**

**Matthiessen Lecture by Robert Reid-Pharr**

Co-sponsored with the Committee on Degrees in Studies of Women, Gender, and Sexuality

October 29, 2016

**Conversation with Kareem Abdul-Jabbar and Henry Louis Gates, Jr.**

Co-sponsored with Harvard Basketball, the Harvard Coop, and the Institute of Politics at Harvard Kennedy School

November 10, 2016

**Bessie Stringfield: Tales of the Talented Tenth, Volume 2**

**Author's Talk by Joel Christian Gill**

Co-sponsored with the Harvard Coop Bookstore

November 12, 2016

**Towards a Deeper Understanding of African Culture & Society Conference**

**Presented by the Workshop on African History and Economics**

Co-sponsored with the Center for African Studies at Harvard University

November 17, 2016

**Body and Soul and Within Our Gates from the Pioneers of African American Cinema Collection**  
**Film Screening and Discussion with DJ Spooky**

December 2, 2016

**Tenth Anniversary Lyrica Dialogues at Harvard Conference and Concert Remembering Peter Gomes**

Co-sponsored with the Lyrica Society for Word-Music Relations and the REC Music Foundation

January 26, 2017

***I Am Not Your Negro***

**Film Screening and Discussion with Henry Louis Gates, Jr. and Raoul Peck**

January 30, 2017

***Birth of a Movement***

**Film Screening and Panel Discussion with Robert Bellinger, Vincent Brown, Dolita Cathcar, Henry Louis Gates, Jr., Dick Lehr, and Barbara Lewis**

Co-sponsored with Mass Humanities

February 6, 2017

***Gender and Color in Comics***

**Panel Discussion with Joel Christian Gill, John Jennings, Mildred Louis, and Heide Solbrig**

Co-sponsored with the Harvard Book Store

February 14, 2017

***Bobby Seale in Conversation with Jim Sidanius***



The David Murray Quintet.



# Our Year in Events

February 16–18, 2017

**Texts, Knowledge, and Practice: The Meaning of Scholarship in Muslim Africa**

Co-sponsored with the Center for African Studies, and the Department of Near Eastern Languages and Civilizations, Harvard Divinity School, and the Prince Alwaleed Bin Talal Islamic Studies Program at Harvard University

March 6, 2017

**Albert Murray: In Words and Music**

**Celebration with Paul Devlin, Henry Louis Gates, Jr., Lewis P. Jones III, David Murray, and the David Murray Quintet**

Co-sponsored with the American Repertory Theater and the Library of America

March 7, 2017

**Dahomey Dance—How Rhythms and Songs Travelled from Benin to the Americas**

**Performance by Angélique Kidjo**

Co-sponsored with the Office for the Arts at Harvard and WGBH Jazz

March 8, 2017

**Albert Woodfox & Robert King of the Angola 3**

Co-sponsored with the Black Law Students Association, the Charles Warren Center for Studies in American History, the Harvard Law Community Engagement and Equity Office, and the Harvard Law School Criminal Justice Institute



Dominic Jones and Angélique Kidjo.



Lorena Rizzo, Gaiutra Bahadur, Al-Yasha Ilhaam, Nikki A. Greene, Treva Lindsey, Márcia Lima, Christian Ayne Crouch, and Jacqueline Rivers.

March 17–18, 2017

**Global History of Black Girlhood Conference**

Co-sponsored with the Schlesinger Library on the History of Women in America, Radcliffe Institute for Advanced Studies, and multiple departments and programs at University of Virginia.

March 30, 2017

**Flavor and Soul: Italian America at Its African American Edge**

**Author's Talk by John Gennari**

Co-sponsored with the Harvard Coop Bookstore

April 17, 2017

**Njinga of Angola: Africa's Warrior Queen**

**Author's Talk by Linda M. Heywood**

Co-sponsored with the Harvard Book Store

April 25, 2017

**Race-Baiter: How the Media Wields Dangerous Words to Divide a Nation**

**Author's Talk by Eric Deggans**

Co-sponsored with the Harvard Coop Bookstore

April 27, 2017

**LA: 92**

**Film Screening with Leah Wright Rigueur**

Co-sponsored with the Ash Center for Democratic Governance & Innovation and the Shorenstein Center on Media, Politics, and Public Policy at Harvard Kennedy School

June 8, 2017

**This African-American Life: A Memoir**

**Author's Talk by Hugh Price**

Co-sponsored with Porter Square Books

July 14, 2017

**Photographs Beyond Ruins: Women and Photography in Africa**

**International Conference**

Co-sponsored with Centre for African Studies, University of Basel; Institute of Commonwealth Studies, School of Advanced Study, University of London; Centre of African Studies at SOAS, University of London; College of Arts and Humanities, University of Brighton.



# Staff



Front row, from left: Harold Shawn, Krishna Lewis, Vera Ingrid Grant, Abby Wolf, Henry Louis Gates, Jr., Shawn Lee, Gabriella Jones-Monserrate, and Dell M. Hamilton. Back row: Justin Sneyd, Blake Macary, Sheldon Cheek, Matthew Weinberg, Sara Bruya, Ann Marie Healy, Sandra Mancebo, Erin Linn, Velma DuPont, Irisley Luis-Gomez, and Tom Wolejko.

**Hutchins Center**  
**Events Office**  
617.495.3611  
617.495.8511 Fax  
[hutchevents@fas.harvard.edu](mailto:hutchevents@fas.harvard.edu)

**Fellowship Program**  
617.496.8881  
617.495.8511 Fax  
[du\\_bois@fas.harvard.edu](mailto:du_bois@fas.harvard.edu)

**Du Bois Review**  
617.384.8338  
617.495.8511 Fax  
[dbreview@fas.harvard.edu](mailto:dbreview@fas.harvard.edu)

**Transition**  
617.496.1312  
617.495.8511 Fax  
[transition@fas.harvard.edu](mailto:transition@fas.harvard.edu)

**Henry Louis Gates, Jr.**

Director

**The Hutchins Center**

617.495.8508

617.495.9590 Fax

gates@harvard.edu

**Abby Wolf**

Executive Director

**The Hutchins Center**

617.496.9438

wolf@fas.harvard.edu

**Brionna Atkins**

Media and Publications

Coordinator

**Hiphop Archive &  
Research Institute**

617.496.8885

brionnaatkins@fas.harvard.edu

**Vincent Brown**

Director

**History Design Studio**

617.496.6155

brown8@fas.harvard.edu

**Sara Bruya**

Managing Editor

**Du Bois Review****Transition**

617.384.8338

sbruya@fas.harvard.edu

**Kevin M. Burke**

Director of Research

617.495.8508

kevinburke@fas.harvard.edu

**Sheldon Cheek**

Assistant Director

**Image of the Black Archive  
& Library**

617.495.1875

scheek@fas.harvard.edu

**Jean Collins**

Finance Associate

617.496.2879

jeancollins@fas.harvard.edu

**Karen C. C. Dalton**

Director

**Image of the Black Archive  
& Library**

617.496.1875

kcdalton@fas.harvard.edu

**Alejandro de la Fuente**

Director

**Afro-Latin American  
Research Institute**

Editor

**Transition**

617.496.0681

delafuente@fas.harvard.edu

**Velma DuPont**

Office Manager

617.495.8508

velmadupont@fas.harvard.edu

**Amy Gosdanian**

Executive Assistant to

Henry Louis Gates, Jr.

617.496.5468

617.495.9590 Fax

gosdan@fas.harvard.edu

**Vera Ingrid Grant**

Director

**Ethelbert Cooper Gallery  
of African & African  
American Art**

617.384.8344

vgrant@fas.harvard.edu

**Bronia Greskovicova-Chang**

Program Coordinator

**Afro-Latin American  
Research Institute**

617.384.8346

bgreskovicovachang@fas.harvard.edu

**Dell M. Hamilton**

Image &amp; Publications Rights

Coordinator

617.496.8046

dhamilt@fas.harvard.edu

**Evelynn M. Hammonds**

Director

**Project on Race & Gender  
in Science & Medicine**

617.495.1560

evelynn\_hammonds@harvard.edu

**Ann Marie Healey**

Project Manager

**Project on Race & Gender  
in Science & Medicine**

617.384.8342

healey@fas.harvard.edu

**Gabriella Jones-Monserrate**

Gallery Assistant

**Ethelbert Cooper Gallery  
of African & African  
American Art**

617.496.5777

gvjonesmonserrate@fas.harvard.edu

**Joanne Kendall**

Researcher for Henry Louis

Gates, Jr.

617.495.8508

jkendall@fas.harvard.edu

**Shawn Lee**

Director of Finance and

Administration

617.496.1315

shawnlee@fas.harvard.edu

**Krishna Lewis**

Fellows Program Director

**W. E. B. Du Bois  
Research Institute**

617.496.8881

krishna\_lewis@harvard.edu

**Sandra Mancebo**

Finance Associate

617.496.8824

smancebo@fas.harvard.edu

**Ingrid Monson**

Director

**Jazz Research Initiative**

617.495.2791

imonson@fas.harvard.edu

**Marcyliena Morgan**

Director

**Hiphop Archive &  
Research Institute**

617.496.8885

617.495.9366 Fax

mmorgan@fas.harvard.edu

**Steven J. Niven**

Executive Editor

**Dictionary of African  
Biography  
African American National  
Biography  
Dictionary of Caribbean  
and Afro-Latin American  
Biography**

617.495.8508

sjniven@fas.harvard.edu

**Harold Shawn**

Program Director

**Hiphop Archive &  
Research Institute**

617.496.8885

hshaw@fas.harvard.edu

**Justin Sneyd**

Events Coordinator

617.495.3611

justinsneyd@fas.harvard.edu

**Matt Weinberg**

Events Coordinator

617.495.3611

mweinberg@fas.harvard.edu

**William Julius Wilson**

Director

**Project on Race, Class and  
Cumulative Adversity**

617.496.4515

bill\_wilson@harvard.edu

**Tom Wolejko**

Media and Technology

Coordinator

617.495.4852

twolejko@fas.harvard.edu



# Come and Visit Us



Photo: Dean Kaufman.

**Hutchins Center  
for African & African American Research  
Harvard University  
104 Mount Auburn Street, 3R  
Cambridge, MA 02138  
617.495.8508 Phone  
617.495.8511 Fax**

*HutchinsCenter@fas.harvard.edu  
HutchinsCenter.fas.harvard.edu  
Facebook.com/HutchinsCenter  
Twitter.com/HutchinsCenter*

As the preeminent research center in the field, the Hutchins Center sponsors visiting fellows, art exhibitions, publications, research projects, archives, readings, conferences, and new media initiatives that respond to and excite interest in established and emerging channels of inquiry in African, African American, and African

Diaspora research. 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.