Annual Report
2017

Harvard University
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.

Cover: Façade of the Hutchins Center. Photo Dean Kaufman.
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Lawrence D. Bobo
Henry Louis Gates, Jr.
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Alejandro de la Fuente  
Director of the Afro-Latin American Research Institute and Editor of Transition

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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

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Krishna Lewis  
Fellows Program Director of the W. E. B. Du Bois Research Institute
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*UBUNTU CIRCLE


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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 L. 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.

- 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. Evelynn 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.
• 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.

Jennifer Ward Oppenheimer.

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 Akveampong, 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

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
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


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

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 Marcylena 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.
Highlights of the Year: 2016 HUTCHINS CENTER HONORS

Pam Grier.

David Lattin and Willie Worsley.
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.
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.
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

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

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.
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 Electrik 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.
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
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 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.
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.

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 Hip Hop Fellow
Racialized Sexuality and Gender Representations in Hip Hop 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 Hip Hop 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
*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 Lukumi Bátá: 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*
**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-Ile, 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*

**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*
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 Hip hop 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

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
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.
Artist Tour night on opening night of the exhibition, Carrie Mae Weems: I once knew a girl... in September. Photo Liesl Clark.
Carrie Mae Weems leads an Artist’s Tour during the opening night of the exhibition, Carrie Mae Weems: I once knew a girl…

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.
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.

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

Curator Alejandro de la Fuente with gallery guests. 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.
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.
Abigail DeVille's Sarcophagus Blue (2017) at the Cooper Gallery entrance. 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
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 Hiphop 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 Hiphop 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 Hiphop 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, 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.

2016–17 EVENTS

September 12, 2016
Hiphop 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: Hiphop, 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.

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

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.
West Point Cadets touring the HipHop Archive & Research Institute. Photo 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.
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).
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 Bátá 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
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
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 29–29, 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.
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.
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 Ménil 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.

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.

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
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, Evelynn 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.

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 Evelynn 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 Evelynn M. Hammonds.


Photo Courtesy of the Bok Center for Teaching and Learning, Harvard University.
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
Ingrid Monson and Randy Weston.

**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.
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 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
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 Marcylena Morgan.

Cheryl Hurley.

Bobby Seale.

Claudine Gay.
A Synergistic Hub of Intellectual Fellowship
A Synergistic Hub of Intellectual Fellowship

Cornel West.

David Bindman and Dawn-Elissa Fischer.

William Julius Wilson.

Lani Guinier.
A Synergistic Hub of Intellectual Fellowship


William Julius Wilson and Michèle Lamont.

Marlon Kilson, Cornel West, Martin Kilson, and Eugene F. Rivers.
Gaiutra Bahadur, Nikki A. Greene, Sarah Lewis, Henry 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, Manylimia Morgan, and Jamaica Kincaid.

Alejandro de la Fuente and Emmanuel Akyeampong.
A Synergistic Hub of Intellectual Fellowship

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

Xolela Mangcu.

Marcylena Morgan and Henry Louis Gates, Jr.
Glenda Carpio.

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

A Synergistic Hub of Intellectual Fellowship

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


Sarah Lewis and Nikki A. Greene.
A Synergistic Hub of Intellectual Fellowship
A Synergistic Hub of Intellectual Fellowship

Graduation Party.


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.

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
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
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 Dukki 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

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 American history and the history of 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

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.
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

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 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

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.

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.
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 Keïta; 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/

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 at Matrix, the Center for Digital Humanities and Social Sciences at Michigan State University, this project has the potential to resolve these issues.

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.

Trans-Atlantic Slave Trade Database

Director David Ellis (Emory University)

The Trans-Atlantic Slave Trade Database, originally published as a CD-ROM in 1999, has been available in a new and greatly expanded format on an open access website since December, 2008 and is periodically updated as new information becomes available. It is
located at http://www.slavevoyages.org. It includes detailed information on 35,000 transatlantic slave trading voyages that occurred between 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.

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

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.

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.

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 Maria 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). Twenty-first-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/

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).

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.
The Cuban archives are underutilized for several reasons: the materials are scattered over different locations, resulting in limited access; the digitization of materials and catalogs is underdeveloped; and documents are in deteriorated conditions. The Traces of Slavery Project seeks to create a searchable database to facilitate the description and quantification of the information about of Cuban slaves, including their identities and ethnic backgrounds. Hosted at the Fundación Fernando Ortiz in Havana, it is co-directed by María del Carmen Barcia, professor at the University of Havana and Marial Iglesias Utset, Visiting Research Scholar at the Afro-Latin American Research Institute at Harvard University. The Traces of Slavery Project is designed to become the largest and most complete compendium of individual slave information ever assembled in Cuba.
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

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Black Patriots Project
Co-Directors Henry Louis Gates, Jr. and Louis Wilson
The Black Patriots Project was established to identify persons of color who served the Continental cause in the American Revolution. The project’s beginnings were rooted in the discovery of Professor Gates’s fourth great-grandfather who served for four years in the 1st Virginia Regiment of Light Dragoons and received a pension for his service. With research largely conducted by genealogist Jane Ailes, the former co-director of the project, the goal of the Black Patriots Project was to verify service and complexion of Patriots from each of the thirteen colonies using primarily original records such as pension and bounty land application files, muster and pay rolls, lists of troops, court records, and legislative records, documents which often revealed fascinating details about the service experience as well as life before and after the war. Archives.com has realized a goal of the project by publishing an online database containing summaries of the information about each of more than 5,000 Patriots, with the goal of sparking further research. Funding for this project has been provided by David Roux, Richard Gilder and the Gilder Lehrman Foundation, Joseph Dooley and the Sons of the American Revolution, the Hutchins Center, and the Inkwell Foundation.

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-Healey/ProQuest. In 2004 the archive was transferred into PDF files. The BPLP is currently in the process of bringing the entire archive online, using the most current OCR technology to refine the search process.

The BPLP has long been an invaluable resource for researchers, scholars, genealogists, and students but
has been unwieldy for open searching and has not been integrated with other online Black Press archives. New OCR and archiving technologies will allow organizing and collating the archive in 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.

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.

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.

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.

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

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,
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

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 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

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
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.
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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.