

AFRICANA HERITAGE

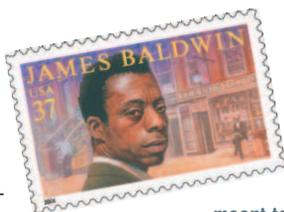
The New York Public Library • Volume 4, No. 4, 2004 • Where Every Month Is Black History Month



Guests purchased the James Baldwin postage stamp at an official U.S. Postal Service booth in front of the Schomburg Center during the Harlem Book Fair on July 24, 2004.

U.S. Postal Service Issues Commemorative James Baldwin Stamp

On July 23, 2004, the U.S. Postal Service and the Schomburg Center welcomed an audience of more than 300 guests at a first day of issue ceremony honoring the James Baldwin postage stamp. The dedication of the stamp was the twentieth in the postal service's literary arts series. The tribute took place in the Schomburg Center's Langston Hughes Auditorium and featured musical



The James Baldwin postage stamp image, created by stamp artist Thomas Blackshear II, is based on a black-and-white photograph of Baldwin taken around 1960, most likely in New York. The street scene behind the portrait, meant to evoke Baldwin's 1953 novel *Go Tell It on the Mountain*, is based on a photograph by Berenice Abbot taken in Harlem in 1938.

performances by the Boys Choir of Harlem, Odetta, and Jerry Dixon and Steve Marzullo, who provided an inspired tribute to Baldwin using lyrics from the writer's poem "Some Days." The morning dedication began with a lively procession by the drumming group Forces of Nature and a welcome by host Avery Brooks, and also included readings and tributes by Amiri Baraka, Ossie Davis, Ruby Dee, Howard Dodson, Reverend Doctor Samuel Joubert, and Hen-

HONORING THE AFRICAN BURIAL GROUND

Designs for a Permanent Memorial

New York City's African Burial Ground was unearthed in May 1991 during the pre-construction phase of the federal office building now located at 290 Broadway. Recognized by archaeologists as the largest known urban pre-Revolutionary African cemetery in America, the site is believed to have encompassed five to six acres, including part of the current City Hall Park. Used primarily during the eighteenth century, the site includes an estimated 20,000 burials. The African Burial Ground has been awarded designations as both a National Historic Landmark and a New York City Historic District.

The 419 excavated remains from the African Burial Ground were transferred to the Cobb Laboratory at Howard University in Washington, D.C., for study in 1994. In 2003, the U.S. General Services Administration (GSA) asked the Schomburg Center to organize commemorative events honoring the ancestors of the burial ground. The ceremonies, extending over six days and traveling through seven cities, culminated in reinterment for these remains at the African Burial Ground site in New York City's Lower Manhattan. Since unearthing the burial ground in 1991, organizations like the Schomburg Center have been committed to public education and interpretation efforts that recognize, document, and memorialize one of the most significant historic discoveries of our time. Work continues on the African Burial Ground Memorial Pro-

PULL-OUT PROGRAM CALENDAR INSIDE

Because of enduring budget cuts, the monthly program calendar is printed quarterly and incorporated into the newsletter (see pull-out calendar between pages six and seven).

Continued on page 10

Continued on page 3

Those of you who missed this year's Harlem Book Fair missed an extraordinary literary event in Harlem's illustrious literary heritage. Two full city blocks (135th Street between Fifth and Seventh Avenues) were filled from noon until dusk with publisher and writer booths as well as food, art-work, and people—thousands of men, women, and children—book lovers all! Poets and writers on stages reading their work. Musicians of Africa and the African Diaspora playing African people's musics competed with thousands of conversations as people met, greeted, and celebrated themselves and each other through countless encounters with books—the contemporary literature of the African world.

And then there were the indoor events: forums and panel discussions about things literary as well as life and death issues in African and African Diaspo-

Mark your calendars: Beginning May 2005 and continuing through May 2006 we'll be celebrating the 80th anniversary of the founding of the Schomburg Center!

— Howard Dodson, Schomburg Chief

ran communities around the globe. The Langston Hughes Auditorium, the American Negro Theatre, and the auditorium at Countee Cullen were filled to capacity throughout the day. C-SPAN carried the full day's offerings from the Langston Hughes Auditorium. Look for it in reruns.

The day before (July 23), the Schomburg Center was host to two equally significant events in Harlem's literary history. The Center hosted the first day of issue celebration for the new black heritage postage stamp honoring Harlemites James Baldwin, Avery Brooks, Maya Angelou, Amiri Baraka, Ruby Dee, and Ossie Davis headlined the commemorative program before an overflow audience in the Langston Hughes Auditorium. A complementary exhibition of photographs by photographer/artist Ted Pontiflet opened in our Latimer/Edison Gallery.

That evening, Maya Angelou, Chinua Achebe, Terry McMillan, and Maryse Conde were honorees in the Harlem Book Fair's annual Phillis Wheatley Awards program. Despite torrential rain, the Langston Hughes Auditorium was packed as Quincy Troupe and Lynn Whitfield co-hosted a stunning

commemorative event. And there's more to come!

October 1-3, we are celebrating the first anniversary of last year's *Rites of Ancestral Return* ceremonies during which we reinterred 419 eighteenth-century ancestral remains in New York City's African Burial Ground. This year, we pay homage to the more than 20,000 colonial ancestors who are buried beneath the streets and buildings covering a five square block area directly behind New York's City Hall.

A more recent ancestor is being honored with a retrospective exhibition of his work. The art of Romare Bearden, one of America's premier visual artists of the twentieth century, is the subject of this major retrospective. Originated in the Smithsonian Institution's National Gallery last year, it opens in New York City at the Whitney Museum this month. A consortium of New York City's cultural institutions is sponsoring collaborative events in an effort

to make this tribute a city-wide Bearden festival. The Schomburg Center's contribution, titled *Romare Bearden: From the Archive*, is a complementary exhibition of items from the Center's and collector Russell Goings' collections of Bearden artwork and memorabilia.



If you want to get a jump on planning for this year's Black History Month celebrations, we recommend that you select as your theme *The African-American Migration Experience*. In addition to the Web site and the National Geographic Press book we are developing on this theme, which has a place in every African American's history, we are preparing a Black History Month kit based on the topic to help you get your programs and activities together. All of these products will be released by January, thereby giving you plenty of time to plan your activities. Of course, *Every Month Is Black History Month at the Schomburg Center*. If you haven't noticed, there's enough on our Web site (www.schomburgcenter.org) to keep you busy and informed twelve months a year. If you take the first step each month, we're there to help you take the second.

Finally, mark your calendars. Beginning May 2005 and continuing through May 2006 we'll be celebrating the 80th anniversary of the founding of the Schomburg Center! The staff is busy planning a spectacular yearlong celebration for you and the Center. More on that in the next issue.

HONORING THE AFRICAN BURIAL GROUND: *Designs for a Permanent Memorial*

Continued from page 1

ject, which seeks to create a permanent memorial at the burial ground site. As we celebrate the first anniversary (October 1-3, 2004) of the African Burial Ground reinterment, the Schomburg Center is pleased to publish an overview of the five finalist memorial design proposals (below). To view the revised memorial designs, and for complete information on the African Burial Ground memorialization process, visit www.africanburialground.com.

The African Burial Ground: History

Founded in 1625, the colony located on the southern tip of Manhattan Island that would become New York City relied heavily upon the labor of enslaved African workers

to build the new settlement. By the 1630s, the colony's African work force lived and worked uptown, clearing the Haarlem forest (Harlem) in northern Manhattan. New York City had become the northern hub of the slave trade by the 1700s, and a major slave market opened on an East River pier at Wall Street in Lower Manhattan. The city had an enslaved African population of about 15 to 20 percent during the colonial era, the largest in the colonies except Charleston, South Carolina. Archaeologists estimate that by the end of the eighteenth century 20,000 enslaved African men, women, and children had been buried in the African Burial Ground, which covered more than five city blocks in Lower Manhattan when it closed in 1795.

Africans in the Americas Celebrating the Ancestral Heritage

Friday, October 1 • 11 a.m.
African Burial Ground
Youth Ring Shout Ceremony
South Africa Freedom Park
Reconciliation Ceremony
Vigil

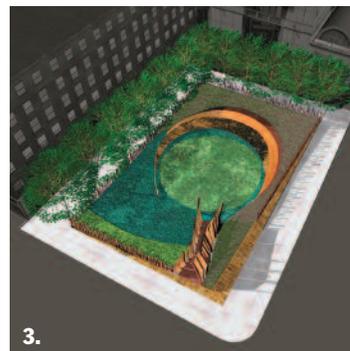
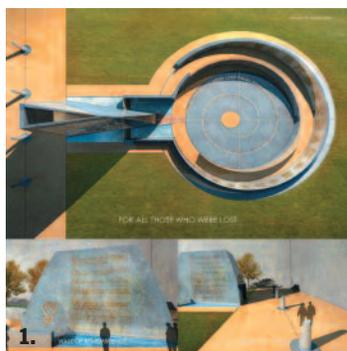
Saturday, October 2 • 11 a.m.
African Burial Ground
Cultural Celebration

Sunday, October 3 • 4 p.m.
Schomburg Center
Vanqui, A Tribute Concert

For information contact (212) 491-2040 or visit www.schomburgcenter.org.

FINALIST MEMORIAL DESIGN PROPOSALS

A design competition is under way to create a memorial at the African Burial Ground. The General Services Administration and The National Park Service conducted a series of public forums in June to introduce five finalist design proposals for the memorial and to allow the design finalists to refine their designs based on public comments. These refined designs are on display in the five boroughs from September 7 through October 8, 2004, and feature the revised proposals submitted by the design teams after their review of public comments. To view the design proposals in full and to share your thoughts, visit www.africanburialground.com.



1 ANCESTRAL LIBATION CHAMBER Rodney Leon

"The Ancestral Chamber will serve to physically, spiritually, ritualistically, and psychologically define the location where the historic reinterment of remains and artifacts of 419 Africans took place."

2 MEMORIAL DESIGN Eustace Pilgrim & Christopher Davis

"The path leads viewers seven

feet below street level, on which they confront the faces of their ancestors. A sail-like banner can be heard flapping in the distance. It reads 'African Burial Ground.'"

3 THE SPIRIT CATCHER

GroundWorks
"We maintain that the African Burial Ground ranks with the very most significant and singular sites in the history of America; the act of

memorializing this site must not merely pair extreme intellectual and design rigor, it must strive to create an approach that will be no less than a national paradigm."

4 RING OF REMEMBRANCE

Joseph DePace Architect
"We propose a place of cultural memory, individual contemplation, family healing,

and community celebration—a living memorial."

5 MEMORIAL DESIGN

McKissack & McKissack
"The journey to give each visitor, young or old, a sense of the journey taken by the multitudes of enslaved African men, women, and children is the mission of McKissack's design for the African Burial Ground Memorial."

Celebrating the Work of Romare Bearden



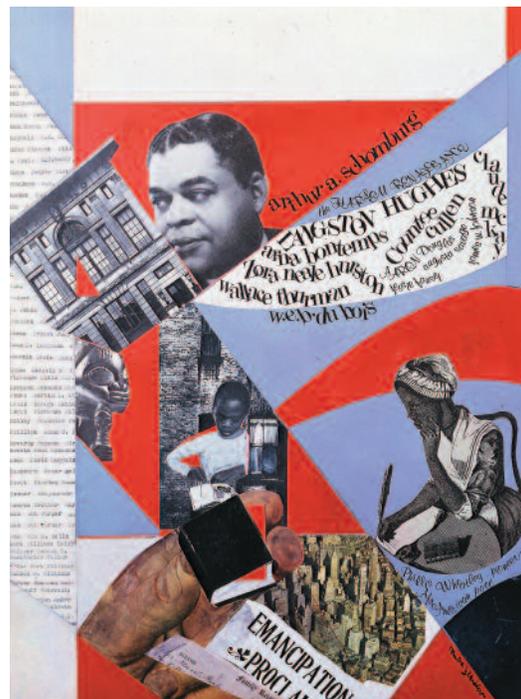
Through 2005, *The Art of Romare Bearden*, a traveling exhibition produced by the National Gallery of Art, will be on view at a number of national venues, including the Whitney Museum of American Art in New York City (October 4, 2004 – January 9, 2005). This fall, more than fifteen New York City institutional partners (see page 9 for a full listing), including the Schomburg Center, join The Romare Bearden Foundation in honoring the artist with *The Romare Bearden Homecoming Celebration* (September 2004 – March 2005). In November, the Center presents *Romare Bearden: From the Archive*, an exhibition drawing on the collections of the Schomburg Center and items from Bearden's personal library, from the collection of Russell Goings. In anticipation of this unique, citywide celebration, Africana Heritage is pleased to publish a biography of Bearden, a selection of artwork from the Schomburg Center's Art and Artifacts Division, and quotes from Bearden's diaries, from the collection of Russell Goings. For a complete list of *Romare Bearden Homecoming Celebration* events, visit www.beardenfoundation.org.

ROMARE BEARDEN, 1911-1988

Romare Bearden, regarded as one of the leading African-American artists in the United States, was born in Charlotte, North Carolina, on September 2, 1911. Although he grew up in Harlem where his family lived, reminiscences of Charlotte, where he spent his childhood vacations, and the South in general constitute an important element of his work. As an adolescent, Bearden spent his summer vacations with his maternal grandmother, who ran a boarding house in Pittsburgh in the 1920s, and it was in Pittsburgh at the age of twelve that he was first introduced to painting by a precocious friend named Eugene.

Bessye J. Bearden, Romare's mother and a prominent civic and social figure

during the Harlem Renaissance, had wanted her only son to become a successful doctor. With that purpose in mind, Bearden enrolled in Boston University after graduating high school and later transferred to New York University, where he obtained a B.S. in mathematics in 1935. While on campus, however, Bearden started drawing for the college humor magazine, as well as contributing a regular political cartoon to *The Baltimore Afro-American*, an influential weekly newspaper. The year of his graduation, he joined the Harlem Artists Guild, a Work Projects Administration program for unemployed black artists during the Depression, and the "306 Group," an association of black artists living in Harlem. The following year he enrolled at the Art Students League, where he studied life drawing and painting with the German exiled artist George Grosz. By this time, Bearden had



completely cast aside his medical ambitions.

In 1938, he began working for the New York City Department of Social Services as a case worker. He continued his artistic endeavors and rented a studio at 125th Street, right above the artist Jacob Lawrence. The artistic community in Harlem was at the time a very closely-knit group of people, and Bearden knew many of them. While he was growing up, Duke Ellington, a close friend of the family, Fats Waller, and the lyricist Andy Razaf, among others, used to drop by regularly to visit with his mother. Bessye Bearden was an active promoter of



CLOCKWISE FROM FAR LEFT

Romare Bearden at work in his studio in Long Island City, New York. Photograph by Manu Sassoonian.

Photographs and Prints Division, Schomburg Center for Research in Black Culture.

***Slave Ship*, 1972.** Art and Artifacts Division, Schomburg Center for Research in Black Culture.

***Black Manhattan*, 1969.** Art and Artifacts Division, Schomburg Center for Research in Black Culture.

***Jammin at the Savoy*, 1981.** Art and Artifacts Division, Schomburg Center for Research in Black Culture.

***Untitled (Commemorative Collage for the Fiftieth Anniversary of the Schomburg Center)*, 1975.** Art and Artifacts Division, Schomburg Center for Research in Black Culture.

southern scenes on brown paper, were included in various exhibitions at galleries and museums.

Bearden was drafted into the U.S. Army in 1942 and served during World War II in a segregated unit, the 372nd Infantry Regiment. Discharged in 1945 at the end of the war, he resumed his duties as a case worker for the Department of Social Services the following year. In 1950, he went to Paris on the GI Bill to study philosophy at the Sorbonne. There, he met the great French artists Constantin Brancusi and Georges Braque, as well as prominent American émigrés such as Richard Wright and James Baldwin.

Bearden left France after his GI benefits were exhausted and returned to Harlem with one purpose in mind: to earn enough money to go back to Paris. During this period his style matured: his work became more abstract, his colors more solid and vibrant. He also switched from watercolors to oil. But in spite of the heightened quality of his work and his growing popularity in New York, the contradictions and the repressive nature of a racially segregated culture destroyed his confidence in the financial prospects of his art and, ultimately, in his art itself. In search of a better financial alternative, he turned to song writing, although without conviction, and in 1952 he resumed work for the Department of Social Services.

Bearden's marriage to Nanette Rohan in 1954 renewed his commitment to painting.

Continued on page 9

“There are times when I am standing in front of the board and something takes completely over my being and I become an instrument through which images and creative forces guide me. During those moments, I’m completely vulnerable. I have to surrender my soul to that mysterious force.”

—ROMARE BEARDEN

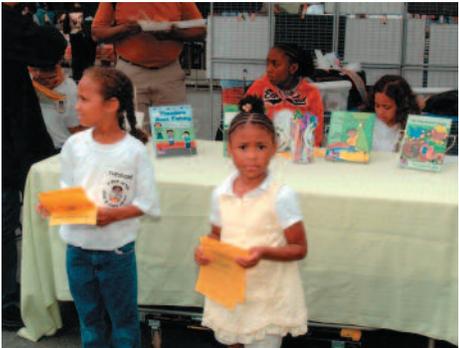
young artists, among them, the actor Canada Lee, who was one of her protégés. Bearden also became acquainted with the painter and muralist Aaron Douglas, sculptor Augusta Savage, and artists in the “306 Group”: Charles Alston, Henry Barnarn, Gwendolyn Bennett, Ernest Crichlow, Norman Lewis, the composer Frank Fields, Joshua Lee, and Stuart Davis, among others.

Romare Bearden’s career as a painter was launched in 1940 with an exhibition of his earlier work as a student at the studio of his friend Addison Bates. His work in the 1940s, primarily watercolors of

AROUND THE SCHOMBURG CENTER

QBR's Harlem Book Fair

An extraordinary success this year, the sixth annual Harlem Book Fair took place along West 135th Street and featured books, authors, music, panel discussions, award ceremonies, and spoken work over a long weekend in July. Events outside and inside the Schomburg Center are featured here.



Young readers handed out flyers in front of a booth featuring children's books.



More than 40,000 people attended the fair, which featured some 250 exhibitor booths.



Ilyasah Shabazz (*Growing Up X*) and Susan Fales-Hill (*Always Wear Joy*) participated in the panel discussion *Narratives of a Black Life: Memoir & Biography* with Victor Woods (*A Breed Apart: A Journey to Redemption*) and Stephanie Stokes Oliver (*Song for My Father: Memoir of an All-American Family*).



Amiri Baraka, one of many writers who attended the weekend events, took in the fair.

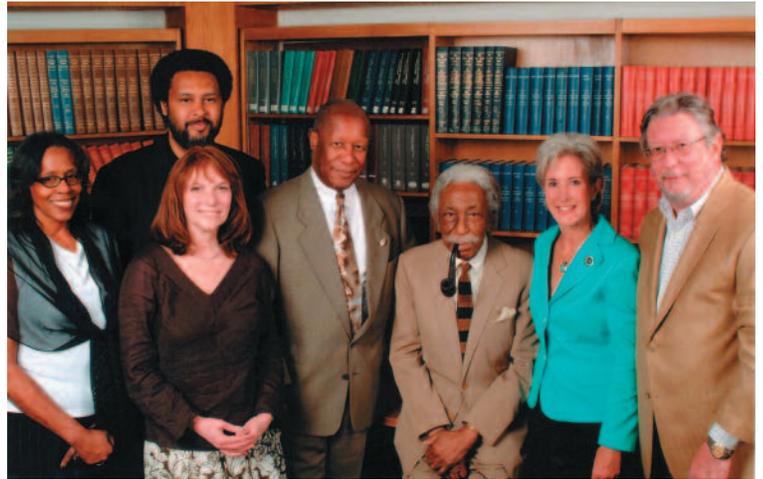
Maya Angelou, a Wheatley Book Award honoree (with Chinua Achebe, Maryse Conde, and Terry McMillan), spoke before an audience in the Schomburg Center's Langston Hughes Auditorium. Awardees were recognized for "creating literary work that transcends culture, boundary, and perception."



Juan Williams, author of *This Far by Faith*, participated in *The Spirituality of Our Nation*, a Harlem Book Fair panel discussion at the Schomburg Center. Other panelists included Derrick Bell (*Silent Covenants: Brown v. Board of Education and The Unfulfilled Hopes for Racial Reform*), Dr. Arlene Churn (*The End Is Just the Beginning: Lessons in Grieving for African Americans*), and Jawanza Kunjufu (*Countering the Conspiracy to Destroy Black Boys*).



The University of Kansas honored photographer Gordon Parks with an achievement award in June. The ceremony, which took place at the Schomburg Center, was organized by residents of Parks's home state, including Kansas Governor Kathleen Sebelius (second from right).



The cast of *Caroline, Or Change* came to the Schomburg Center in July for a panel discussion about the musical, which is set in Louisiana early in the civil rights movement.

Tonya Pinkins, who plays Caroline, and Anna Deveare Smith, who served as moderator for the evening, discussed the show.



The U.S. General Services Administration and the National Park Service sponsored a series of New York City workshops and public forums in May and June to discuss designs for an exterior memorial for the African Burial Ground in Lower Manhattan. The meetings took place in all five boroughs. At the workshop pictured here, Tara Morrison and George McDonald, representatives from the National Park Service, make a presentation at Medgar Evers College, CUNY, in Brooklyn, and take feedback from participants.



COMING IN JANUARY!

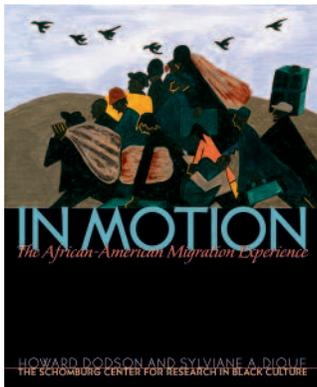
In Motion: The African-American Migration Experience

The Web site

Four Hundred Years of African Americans on the Move
 From Africa to the Rural South
 From the Rural South to the Nation
 The peoples, the places, and the events that shaped the past, the present, and the future of the 35 million African Americans *In Motion*

Discover their extraordinary stories with *In Motion: The African-American Migration Experience*, a one-of-a-kind Web site for students, teachers, scholars, and the general public. The Web site includes 16,500 pages of essays, books, articles, and manuscripts, 8,300 images, lesson plans, maps, music, and more.

In Motion: The African-American Migration Experience Web site was made possible by a grant from the Congressional Black Caucus administered by the Institute of Museum and Library Services.



The Book

Look for *In Motion: The African-American Migration Experience*, a landmark work of cultural history published by the Schomburg Center and National Geographic (with 150 full-color and black-and-white illustrations, four maps, and 224 pages).

AND COMING IN FEBRUARY!

The Black History Month Kit

The essays, books, images, lesson plans, and maps from *In Motion: The African-*

American Migration Experience Web site will be available for Black History Month in condensed form for use by schools and associations.

EXHIBITIONS

September 9 – October 24, 2004

Blacks and the United States Constitution

Blacks and the United States Constitution examines the pivotal role of race in American Constitutional history, the black presence in American society, the dynamics of race relations in the United States, and the history of black freedom struggles. Highlights include proceedings of nineteenth-century black conventions, David Walker's fiery Appeal using natural rights philosophy to justify slave violence in pursuit of freedom, Secretary of State William H. Seward's signed certificate attesting to the ratification of the Fourteenth Amendment, and the Supreme Court's formal judgment in *Brown v. Board of Education*.
 Latimer/Edison Gallery



November 5, 2004 – January 7, 2005

Romare Bearden: From the Archive

Drawing on the collections of the Schomburg Center for Research in Black Culture and paintings, sketches, and items from Bearden's personal library, from the collection Russell Goings, *Romare Bearden: From the Archive* explores Bearden's approaches to developing his craft, as well as selected non-traditional pieces among Bearden's works.

This exhibition is a component of The Romare Bearden Homecoming Celebration (September 2004 – March 2005), with multidisciplinary citywide programs and events occasioned by the presentation of the National Gallery of Art exhibition *The Art of Romare Bearden* at the Whitney Museum of American Art.
 Exhibition Hall



November 18 – December 31, 2004

hiphoooots: origins and impact

In celebration of Hip-Hop Month, the Hip-Hop Archive Project presents an exhibition focusing on the historical value of hip-hop and its preservation. The exhibition will feature hip-hop artifacts from the collections of Cold Crush Brother A.D. Harris and photographer Joe Conzo.

Save The Date!

Thursday, November 4 • 6 p.m.

Romare Bearden: From the Archive A Members' Only Preview

Join the Schomburg Center for the opening of *Romare Bearden: From the Archive*, an exhibition drawing on the collections of the Schomburg Center and collector Russell Goings. *Romare Bearden: From the Archive* is occasioned by the presentation of the National Gallery of Art exhibition *The Art of Romare Bearden* at the Whitney Museum (October 2004 – January 2005) and is a component the Romare Bearden Homecoming Celebration, September 2004 – March 2005, a New York citywide celebration honoring one of America's foremost artists.

Schomburg Center programs and exhibitions are supported in part by the City of New York, the State of New York, the Office of the Borough President of Manhattan, the New York State Black, Puerto Rican and Hispanic Legislative Caucus, the Rockefeller Foundation Endowment for the Performing Arts, The Coca-Cola Foundation, New York Life Foundation, Annie E. and Sarah L. Delaney Charitable Trusts, J.P. Morgan Chase & Co., and the Edler Hawkins Foundation.

The Schomburg Center is a member of the Harlem Strategic Cultural Collaborative (HSCC).

Romare Bearden, continued from page 5

Convinced, however, of the shortcomings of his formal artistic training, Bearden became involved in new experiments with color and a meticulous and in-depth study of the great masters: Rembrandt, Monet, Veronese, and Grotto, among others. By the end of the 1950s, his style had become almost exclusively abstract and non-objective.

The Beardens moved in 1954 to an artist's loft on Canal Street, which became an informal rendezvous for struggling young artists and some of Bearden's more well known acquaintances. There, in 1963, Bearden and a group of artists that included Charles Alston, Alvin Hollingsworth, Norman Lewis, and Hale Woodruff constituted the "Spiral Group," dedicated, in part, to encouraging galleries to exhibit the works of younger, talented black artists. With that same objective in mind, the Cinque Gallery was launched seven years later by Bearden, Ernest Crichlow, and Norman Lewis. It was while working on a "Spiral Group" project to present a collective artistic statement during the 1963 March on Washington that the relevance of the medium of collage first dawned on Bearden.

The decade of the 1960s had a tremendous influence on Bearden's artistic style and

“Our music evolved from the pathos. At times—and mind you I never share with anyone because it sounds so melodramatic—I can hear, feel, smell and experience those horrible sensations both in music and especially in my art.”

—ROMARE BEARDEN

vision of the world. The energy released by the civil rights movement, the revolution in Afro-American culture and society, the anti-war movement, the developments in black music, jazz in particular, and the sheer vitality of youth and life, in general, permeated his art. He abandoned the abstract for the collage, which under his palette became an almost documentary portrayal of reality. Trains, birds, and African masks of women captured in their universal, human dimension, and street scenes and musical instruments are some of the recurring themes in his work of that period. Bearden described the careful juxtaposition of different planes of reality in his work then as an attempt “to

redefine the image of man in the terms of the negro experience I know best.”

The tremendous success of his collages finally allowed Bearden to leave the Department of Social Services in 1966. The following year, he was awarded the annual prize of the National Academy of Arts and Letters. In 1971, a retrospective of his work was organized under the theme “The Prevalence of Ritual” at the Museum of Modern Art. The show traveled around the country to Atlanta, Georgia, Washington, D.C., Berkeley, California, North Carolina, and back to New York to the Studio Museum in Harlem. In the 1980s, exhibitions of his collages were held at the Mint Museum in Charlotte, North Carolina, the Brooklyn Museum, and the Museum of Modern Art in New York.

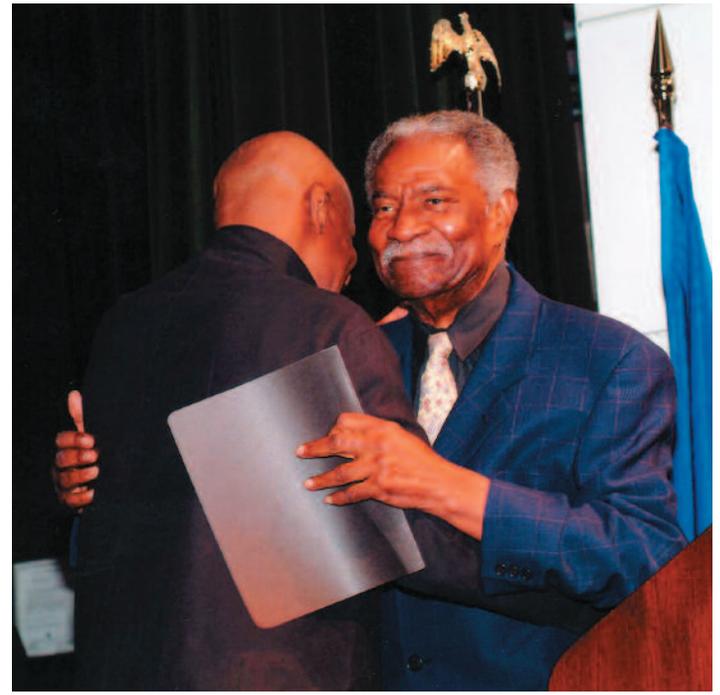
Romare Bearden died on March 12, 1988. The Romare Bearden Foundation, established in 1990 by the estate of Romare Bearden, continues to honor his commitment to art through his collection of artwork, letters, books, photographs, and other materials, and through research, public outreach, and educational programs that reflect his artistic vision. The Romare Bearden Foundation, the Schomburg Center, and others celebrate Bearden's legacy this fall (September 2004 – January 2005) with The Romare Bearden Homecoming Celebration. We invite you to join us. For more information, visit www.beardenfoundation.org.

INSTITUTIONAL PARTNERS

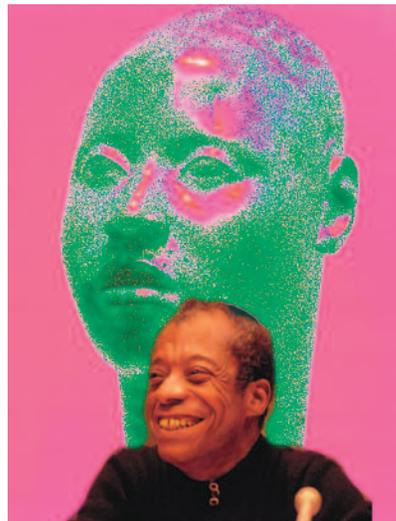
The Romare Bearden Homecoming Celebration

September 2004 – March 2005

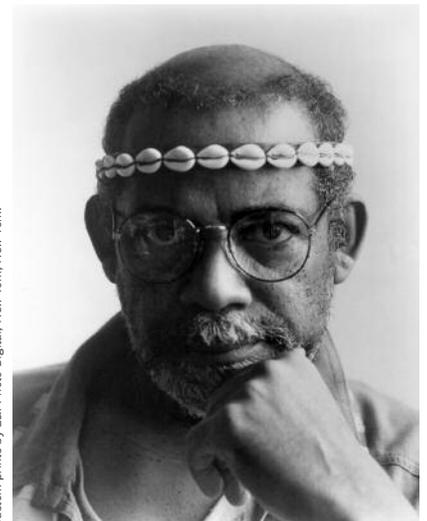
Apollo Theater	Jazz at Lincoln Center	Snug Harbor Cultural Center
Aaron Davis Hall	Jazzmobile	Society for the Preservation of Weeksville and Bedford-Stuyvesant History
The Bronx Museum of the Arts	The Metropolitan Museum of Art	The Studio Museum in Harlem
Center for Jazz Studies	Nanette Bearden Contemporary Dance Theater	The Whitney Museum of American Art
Columbia University	The Romare Bearden Foundation	
The Harlem School of the Arts	The Schomburg Center for Research in Black Culture	
Jamaica Center for Arts & Learning		



The singer Odetta paid tribute to Baldwin. Avery Brooks and Ossie Davis honored Baldwin at the stamp ceremony.



© 2004 by Ted Pontiflet. Digital image by Cleo's Photography, Oakland, California. Custom prints by L&I Photo Digital, New York, New York.



Jerry Dixon performed "Some Days," a poem by James Baldwin put to music by Steve Marzullo. Image #1, the signature image from *The James Baldwin Series* by photographer Ted Pontiflet, at right.

Selected Works by James Baldwin

Go Tell It On the Mountain (1953)

Notes of a Native Son (1955)

Giovanni's Room (1956)

Nobody Knows My Name (1962)

Another Country (1962)

The Fire Next Time (1963)

Blues for Mister Charlie (1964)

Going to Meet the Man (1965)

Tell Me How Long the Train's Been Gone (1968)

If Beale Street Could Talk (1974)

Baldwin Stamp, continued from page 1

ry A. Pankey, Vice President, Emergency Preparedness for the U.S. Postal Service. The ceremony closed with an 80th birthday tribute to Baldwin by Maya Angelou, who spoke movingly about the acclaimed writer.

The Schomburg Center also marked James Baldwin's 80th birthday with *The James Baldwin Series*, an exhibition featuring a collection of montage digital prints and candid photographic prints by Ted Pontiflet, photographer and visual artist. The series was on view in the Center's Lattimer/Edison Gallery from July 23 through September 3, 2004. The criti-

cally acclaimed exhibition mixes Pontiflet's unique artistry, marked by splashes of color and snapshots of life and informed by his belief in metempsychosis, with Baldwin's signature image as a political, social, and literary giant of our time (the prints in the series juxtapose Baldwin with various Harlem scenes). Reviewed as "extraordinary," the collection has also been exhibited at the Steingart Gallery in Oakland, California. *The James Baldwin Series* by Ted Pontiflet includes digital images by Cleo's Photography, Oakland, California, and custom prints by L&I Photo Digital, New York, New York.

SCHOMBURG SOCIETY CONSERVATORS

The Schomburg Center is pleased to acknowledge the following donors of membership gifts of \$1,000 or more from May 16, 2004 – September 9, 2004

Delxino and Deborah de Briano

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Dr. Camille Cosby

Mr. Larry Dais

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AFRICANA HERITAGE

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