

AFRICANA HERITAGE

The New York Public Library • Volume 8, No. 4, 2008 • Where Every Month Is Black History Month

The Art of Aaron Douglas Comes Home To Harlem

The Schomburg Center for Research in Black Culture will present a major exhibition celebrating the life and art of one of the most important visual artists of the Harlem Renaissance. The exhibition, *Aaron Douglas: African American Modernist* curated by the Spencer Museum of Art/The University of Kansas, represents an important moment for American art, as it is the first nationally touring retrospective to celebrate the art and legacy of painter and illustrator Aaron Douglas (1899-1979). With nearly 100 works of art by Douglas, some from the Schomburg's own Art and Artifacts Division, plus several by his contemporaries and students, the exhibition focuses on the artist's career from the 1920s through the 1940s and took more than seven

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From *Aspects of Negro Life: Song of the Towers*, 1934. Oil on canvas. Artist: Aaron Douglas. Schomburg Center, Art and Artifacts Division.

Understanding Black Liberation Theology: A 40-Year Retrospective



Bob Gore

The panelists of the Understanding Black Liberation Theology forum were (left to right) Dr. James A. Forbes, Dr. Dwight N. Hopkins, Dr. James Cone, Rev. Dr. Calvin O. Butts, III, with Schomburg Chief Howard Dodson, Rev. Dr. Obery Hendricks, and moderator Rev. Dr. M. William Howard, Jr.

It was a concern that public discussions of Black Theology were being carried on without the benefit of a proper historical perspective that prompted Schomburg Center Chief Howard Dodson to organize the panel *Understanding Black Liberation Theology: A 40-Year Retrospective* held on May 12, 2008. The event celebrated the 40th anniversary of the publication of Dr. James A. Cone's seminal text, *Black Theology and Black Power*, a theology embraced by leading pastors across the country. During the course of the evening, panelists also enlightened

the audience with insights and contextual information for moving beyond media sound bites to discuss the career and contributions of Dr. Jeremiah Wright as pastor of Chicago's Trinity United Church of Christ (Trinity UCC) and presidential candidate Barack Obama's former minister. The forum, which drew hundreds of viewers both online and in the Langston Hughes Auditorium, presented a comprehensive survey of the origins, nature, and character of black theology as a practice in the academy, the pulpit, and in the community. The

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More than 80 years have passed since the Harlem Renaissance peaked in the mid-1920s. Nevertheless, the legacy of the Harlem Renaissance—as much myth as fact—lives on. The leading writers of the Renaissance—Hughes, Cullen, Hurston, McKay, to mention only a few—have become part of the cannon of American literature. Its musical giants—Ellington, Henderson, Calloway, etc. are still revered by blacks and whites alike. Its visual artists, on the other hand, have suffered a different fate, perhaps because the real flowering in visual arts did not occur until the era of the Great Depression in the 1930s. The pioneers of the Renaissance’s visual arts expression were there in the mid-to-late twenties, however, along with the writers and the musicians. Ironically, many of the visual artists have become invisible or forgotten.

Aaron Douglas was one of those pioneers — perhaps the preeminent pioneer. He arrived in

The Schomburg Center is doing its part to keep the spirit of the Renaissance alive, especially in the fields of literature, and the performing and visual arts.

— *Howard Dodson, Schomburg Chief*



Harlem in 1924 from Kansas, bringing with him a developed artistic talent. He went to work as an artist almost immediately and quickly put his visual and graphic imprint on the movement. Within a year of his arrival, his work had appeared in the *Crisis* and *Opportunity* magazines, the two most vocal proponents of the Renaissance. When Alain Locke looked for an artist to illustrate, his now classic of the Renaissance, *The New Negro* in 1925, he turned to Douglas. It was as a muralist, however, that he would establish himself as the leading artist of the Renaissance. Over 80 years later, he is finally being recognized as the pioneering artist that he was.

Aaron Douglas: African American Modernist is the first ever major retrospective of Aaron Douglas, the

leading Harlem Renaissance visual artist. Comprised of some 100 works, the exhibition was organized by the Spencer Museum of Art at the University of Kansas, and curated by Dr. Susan Earle, Curator of the Spencer. Over the last year, the exhibition has traveled from the Spencer to the Frist Center for Visual Arts in Nashville, Tennessee and the Smithsonian American Art Museum. The Schomburg Center is pleased to welcome Aaron Douglas and his art back to Harlem. We also welcome his signature mural series, “*Aspects of Negro Life*” which have been the centerpiece of the exhibition, back to their home at the Schomburg Center. As we celebrate the return of Aaron Douglas, we also commemorate the life and departure of one of the stellar leaders of the second Harlem Renaissance, Dr. Barbara Ann Teer, Founder and CEO of Harlem’s National Black Theater. She made her transition on July 21 in the 40th year of the Theater’s founding.

The seeds of still another Harlem intellectual renaissance were planted this summer during a six-week Summer Institute in the Humanities funded by the Andrew W. Mellon Foundation. This issue of *Africana Heritage*, reports on the results of this path breaking program for rising seniors from New York City colleges and universities and Historically Black Colleges and Universities.

The Schomburg Center is doing its part to keep the spirit of the Renaissance alive, especially in the fields of literature, the performing and visual arts. It is estimated that during an average month in contemporary Harlem, the cultural institutions produce and present more art than occurred in the entirety of the Harlem Renaissance. This season’s public programs calendar includes some of the Schomburg Center’s contributions to the vitality of contemporary Harlem’s cultural life. I especially invite your attention to the literary series *The Schomburg Reading Room: Writers on the Cutting Edge* that starts in September and runs through May. I also encourage you to check out the literary and musical tributes to Aaron Douglas included in this season’s program lineup. And don’t miss the exhibition *Aaron Douglas: African American Modernist* as we welcome him back “Home to Harlem.”

IN MEMORIAM:

Barbara Ann Teer

1937-2008

Primary known as the founder of the National Black Theater (NBT) in Harlem in 1968, Barbara Ann Teer was a Harlem fixture who advocated for black artists, and specifically for the development and advancement of black theater. Born in East St. Louis, Dr. Teer earned a BA in dance from the University of Illinois, Urbana-Champaign. She moved to New York City in the 1960s and taught at the Wadleigh Junior High School, while pursuing a career in the arts. As a dancer she toured with Alvin Ailey Dance Company, Louis Johnson Dance Company, and the Pearl Bailey Las Vegas Revue. As an actor, she studied with Lloyd Richards and appeared in a number of Broadway and off-Broadway productions, and was awarded a Drama Desk Award and several Obie Awards.

In 1963 she co-founded the Group Theatre Workshop with Robert Hooks. It was during her tenure as an actor that she became deeply discouraged by the lack of opportunities for growth and creativity afforded blacks in mainstream theatre. “[Blacks] must begin building cultural centers where we can enjoy being free, open and black,” Dr. Teer wrote in the *New York Times* in 1968. The same year she purchased a city block of property in Central Harlem at 125th and Fifth Avenue,



National Black Theater

which became the home of the NBT, the first revenue generating black theater arts complex in the United States.

For 40 years, her work with the NBT resulted in hundreds of shows, special events, lectures, art exhibitions, workshops, and classes which centered on, embraced, and affirmed black identity and its African origins. Dr. Teer received honorary doctorates from the University of Rochester and Southern Illinois University acknowledging her achievements in the arts. She was married briefly to the late actor Godfrey Cambridge (d.1976.) Dr. Teer is survived by her two children, Michael Lythcott and Barbara A. Lythcott.

Center Honors Dedicated Volunteers

On Thursday June 19, 2008 the Schomburg Center for Research in Black Culture honored its committed group of volunteers at the annual Volunteer Recognition Day event. In opening remarks, Schomburg Chief Howard Dodson expressed his appreciation to the volunteers not only for their “service and commitment,” but also for their “presence” at the Center on a daily basis. Volunteer Coordinator, Carmen Matthew likewise praised the volunteers’ efforts and announced that collectively they served a remarkable 4,250 hours this year. Special recognition was given to the following volunteers who served more than 250 hours from July 1, 2007 to June 20, 2008:

W. Carey Byrd
Rose Ketcham
Anita King
Carmen Matthew



Calvin Bass

Schomburg Center's Christopher Moore leads the Center's Volunteers on a walking tour of historical black sites in Brooklyn, NY.

The entire Schomburg Center staff extends our sincerest appreciation to these and all of our volunteers. The staff also joins our volunteers in remembering and honoring the memories of Mr. James Lawrence, Ms. Elyse Sinclair, and Ms. Corrine R. Butler.

Scholars-in-Residence Class of 2008-2009 National Endowment for the Humanities

Brown, Carolyn Anderson.

Associate Professor, Department of History, Rutgers University.

Project: *Militant Mineworkers, Respectable Clerks and Unruly Youth: Honor and Urban Masculinity in the Radicalization of Enugu Nigeria 1939-1955*

Foy, Anthony S. Assistant Professor, Department of English Literature, Swarthmore College.

Project: *Black Ideography: Autobiography, Ideology, Image*

Gershenhorn, Jerry Bruce.

Associate Professor, Department of History, North Carolina Central University, Durham.

Project: *The Freedom of Africa Depends on Us: African American Scholars and the Development of African Studies Programs in the US, 1942-1960*

Guerron-Montero, Carla Maria.

Assistant Professor, Department of Anthropology, University of Delaware.

Project: *Like an Alien in We Own Land: Tourism and the Construction of National and Transnational Afro-Antillean Identities in Panama*

Mathes, Carter Alexander.

Assistant Professor, Department of English, Rutgers University New Brunswick.

Project: *Imagine the Sound: Black Radicalism and Experimental Form in Post-1965 African-American Literary Culture*

Woodard, Laurie Avent.

Lecturer, Department of African American Studies and History, Yale University.

Project: *Astonishingly Pretty for a Real Negro Girl: Resistance, Identity, and Meaning in the life and work of Fredi Washington during the New Negro Renaissance, 1920-1950*

Opportunity Art Folio, 1926, relief print and letter press; cover and six sheets. Spencer Museum of Art, The University of Kansas Museum purchase: The Helen Foresman Spencer Art Acquisition Fund, the Office of the Chancellor, and the Lucy Shaw Schultz Fund, 2003.0012.01-.07



In 1926, Douglas collaborated with the poet and fellow Kansan Langston Hughes on a group of six prints for *Opportunity*. Their image-and-text collaboration proved so popular that *Opportunity* made the prints available to subscribers in the form of an art folio. Douglas's angular, silhouetted forms are starkly rendered, reminiscent of both German Expressionist art and the rhythms and content of the blues, creating a visual equivalent to Hughes's poems.



Cover for Arthur Huff Fauset, *For Freedom: A Biographical Story of the American Negro*, 1927. Collection of Thomas H. Wirth

The Art of Aaron Douglas Comes Home To Harlem

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years to create.

Born to laborer parents in Topeka, Kansas, Douglas overcame many obstacles to pursue his passion for art and ideas. After earning a BFA degree in 1922 from the University of Nebraska and teaching at Lincoln High School in Kansas City, he migrated to New York in 1925 to join the cultural flourishing, now widely known as the Harlem Renaissance. He later moved to Nashville, Tennessee to create the art department at Fisk University and taught at the historically black university for 29 years. Throughout the 1920s, visual artists as well as authors, playwrights, philosophers, and musicians flocked to a roughly two-square mile section of upper Manhattan known as Harlem. Stretching from 114th Street to

156th Street, this previously little known part of New York flourished as the capital of the African-American social and cultural scene. As the poet and author Langston Hughes wrote, "Harlem was in vogue."

The creative crowd that Douglas met in Harlem believed that art and creative expression could help bridge the chasm between the African-American and white worlds. These pioneers helped make real the notion of a self-determined "New Negro" who possessed an appreciation for African heritage, a strong sense of race consciousness, and a deeply felt racial pride.

Douglas was known for his semi-abstract, hard-edged style, which synthesized aspects of modern European, ancient Egyptian, and West African art. Douglas was first recognized as an illustrator for *Crisis* and

Opportunity, the two most important African-American magazines of the period, and many of his early works are black and white drawings that show some affinities with Art Deco illustrations from the same period. His paintings consisted of flat forms, hard edges, and repetitive geometric shapes with a style distinguished in part by a very unusual use of color. Large bands of color radiate from the important objects in each painting, and where these bands intersect with other bands or other objects, the color changes. He wanted people to understand African-American spiritual identity, and, in some ways, he may have succeeded: Douglas was often called the 'Father of African American art'.

In a 1971 interview at Fisk University for the school's oral history project, Douglas



Cover for *FIRE!! A Quarterly Devoted to the Younger Negro Artists*, November 1926. Collection of Thomas H. Wirth



The Founding of Chicago, circa 1933 gouache on paperboard, 14 3/4 x 12 3/8 in. (37.5 x 31.4 cm) . Spencer Museum of Art, The University of Kansas Museum purchase: R. Charles and Mary Margaret Clevenger Fund, 2006.0027



Self-portrait, 1954, charcoal and conté drawing on paper, 24 15/16 x 18 7/8 in. (63.4 x 48 cm). Spencer Museum of Art, The University of Kansas Museum purchase: Peter T. Bohan Art Acquisition Fund, 1995.0042

recalled his initial impressions of Harlem. “There are *so many* things that I had seen for the first time, so many impressions I was getting,” Douglas said. “One was that of seeing a big city that was entirely black, from beginning to end you were impressed by the fact that black people were in charge of things and here was a black city and here was a situation that was eventually to be the center for the great in American Culture.”

In her essay for the exhibition catalogue, Spencer Curator of European and American Art Susan Earle writes that Douglas’s focus on social and historical issues resulted in revolutionary work that was “closely tied to the spirit and poetry of its time, with echoes of past and present architecture, Negro spirituals, contemporary jazz, lively dance halls, racial uplift, and the gritty realities of history.” This fiery young artist from Kansas soon became what artist and scholar David C. Driskell has called the

“tastemaker” of the Harlem Renaissance.

Both in his day and afterward, Douglas had an important impact on many artists. His message of freedom and of the importance of African-American history, labor, music, and education remains relevant today and reverberates strongly. As Fisk president Walter J. Leonard stated at his memorial service in 1979, “Aaron Douglas was one of the most accomplished of the interpreters of our institutions and cultural values. He captured the strength and quickness of the young; he translated the memories of the old; and he projected the determination of the inspired and courageous.”

Aaron Douglas: African American Modernist

September 11 to November 30, 2008
Main Exhibition Hall
Latimer/Edison Gallery

AROUND THE SCHOMBURG CENTER



(Left) New York State Assemblyman Keith L.T. Wright presents the various Heads of State and Governments of CARICOM with a proclamation at their economic and political summit at the Schomburg Center on June 20, 2008. Congressman Charles Rangel hosted and organized the CARICOM summit.



(Right) Schomburg Chief Howard Dodson with Jessye Norman and Harry Belafonte at the CARICOM conference.



Master pianist Kenny Barron performed at the annual JVC Jazz Father's Day Concert on June 15, 2008.



Bob Gore



Bob Gore

At the VIP Preview of *Nelson Mandela: Man of the People a 90th Birthday Tribute with Photographs by Peter Magubane* on July 10, 2008, New York City Councilmen Robert Jackson presented the South African Consul General Fikile Magubane and Peter Magubane with a proclamation. *(Left to right)* New York State Assemblyman Herman D. Farrell, Schomburg Chief Howard Dodson, Fikile Magubane, Peter Magubane, and Robert Jackson.



Terrence Jennings



Photographer Peter Magubane outside the Center's Main Exhibition Hall at the members' preview of his show.



Schomburg Society members at a special preview of *Nelson Mandela: Man of the People a 90th Birthday Tribute with Photographs by Peter Magubane* on July 11, 2008.

Peter Magubane signs a copy of his book, *Nelson Mandela: Man of the People*.

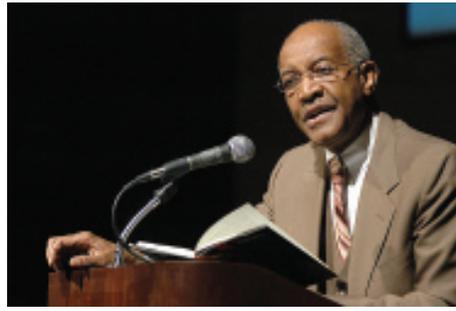


Bob Gore

The Harlem Book Fair honored the founders of black publishing at its annual Wheatley Book Award Ceremony on July 18, 2008. (Left to right) Master of Ceremonies Relentless Aaron; Tony Rose, founder and publisher and CEO of Amber Communications Group; Awards Host Dominic Carter; Wade Hudson and Cheryl Willis Hudson, founder of Just Us Books; Kassahun Checole, publisher and president of Africa World Press and Red Sea Press; and Author Walter Mosley.



Tony Rose with Cheryl Willis Hudson and Wade Hudson at The Wheatley Book Award Ceremony.



Bob Gore

(From Left) Dr. James Cone, author of *Black Theology and Black Power*, as well as the Charles A. Briggs Distinguished Professor, Union Theological Seminary; Rev. Dr. James A. Forbes, Jr., Senior Minister Emeritus of Riverside Church; Dr. Obery Hendricks, Professor of Biblical Interpretation, New York Theological Seminary.

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panel included leading theologians **Dr. James A. Cone**, the Charles A. Briggs Distinguished Professor, Union Theological Seminary; **Dr. Dwight N. Hopkins**, Professor of Theology, The University of Chicago Divinity School; **Dr. Obery Hendricks**, Professor of Biblical Interpretation, New York Theological Seminary; **Rev. Dr. Calvin O. Butts, III**, Pastor, Abyssinian Baptist Church; and **Rev. Dr. James A. Forbes, Jr.**, Senior Minister Emeritus of Riverside Church.

Providing a historical backdrop for the discussion, Rev. Dr. James A. Forbes, Jr., one of America's most eloquent clergymen, set the tone with a powerfully painful essay, from the C. Eric Lincoln series on black religion, about a young boy's collision with sharecropper racism. Dr. Cone discussed the Biblical passage, which encompasses his liberation vision as well as the charge for theological activism: "The Spirit of the Lord is upon me, because he has anointed me to preach the good news to the poor. He has sent me to proclaim release to the captives and recovering of sight to the blind, to set at liberty those who are oppressed, to proclaim the acceptable year of the Lord." (Luke 4:18-19) The gathering was moderated by Rev. Dr. M. William Howard, Jr., Pastor of Bethany Baptist Church, whose skillful orchestration of the evening along with his intermittent commentaries, helped to create a valuable learning experience.

The panel's three celebrated teachers and professors as well as three of America's respected preachers, each commented on Cone's revolutionary work as they highlighted examples of how his philosophy has influenced their own teaching, preaching, and community development pursuits. Though the term Black Theology is a product of our times, the practice can be traced from the earliest days of the black church. It is rooted in the legacy of earlier notables such as Richard Allen, Henry McNeill Turner, Sojourner Truth, Benjamin Mays, and Sister Thea Bowman.



People packed the Langston Hughes Auditorium to hear the discussion on Black Liberation Theology. The event was streamed live on the Schomburg Center's Web site.

Rev. Dr. Calvin O. Butts, III, Pastor, Abyssinian Baptist Church spoke about the historical contributions of pastors who preceded him at the church. He described the vision of Dr. Adam Clayton Powell Sr., who in the early part of the 20th century built Abyssinian into the nation's largest Protestant congregation. He also discussed the activism and unprecedented legislative accomplishments of Congressman Rev. Adam Clayton Powell, Jr. and the achievements of the renowned educator Dr. Samuel Dewitt Proctor as examples of Black Theology at work.

Dr. Obery Hendricks, noted author and Professor of Biblical Interpretation, New York Theological Seminary, paid a special tribute to Dr. Cone for assisting his intellectual development. He also drew applause as he chided those clergy who sell prosperity religion instead of heeding the needs of the poor. Dr. Dwight N. Hopkins, the widely published Professor of Theology, at The University of Chicago Divinity School, enjoyed the dual distinction as a former student of Dr. Cone's as well as a member of Trinity UCC, has written about Dr. Wright's sermons.

In an earlier lecture Professor Hopkins put it this way, "Cone draws a fundamental lesson about Jesus; [his] work is essentially one of liberation." Jesus inaugurates "an age of liberation in which 'the blind receive their

sight, the lame walk, the lepers are cleansed, the deaf hear, the dead are raised up, and the poor have the good news preached to them." (Luke 7:22) "In Christ, God enters human affairs and takes sides with the oppressed. Their suffering becomes his; their despair, divine despair." When asked how Trinity Church was dealing with the controversy he commented "The church has produced a button, worn by church members, showing Dr. Wright and Mr. Obama with the caption 'We love you both.'"

Black Liberation Theology is a product of the black power movement of the 1960s and the tension that existed between the two philosophical wings of the civil rights movement, non-violence as articulated by Rev. Dr. Martin Luther King, Jr. and black nationalism represented by Malcolm X. Nationalists contended that Christianity, a white man's religion was irrelevant to the liberation of black people. Black Theology, is rooted in the original theology of Jesus Christ, became the bridge between these two world views, providing the moral, ethical, and social foundations for black churches that share a social justice mission. "This is a timely and necessary conversation about the theology and nature of the black church," said Howard Dodson, Schomburg Chief. "This conversation needs to continue and the Schomburg Center is committed to offer more of these forums."

*On Monday, October 20, 2008 due to the successful turn out and enthusiasm for the first Black Liberation Theology Forum, The Schomburg Center is now very pleased to present **Black Liberation Theology: Black Theology and Black Women**, showcasing the discussion of Black Theology from the perspective of black women. Guests include a variety of leading, black female speakers and theologians from around the country. If you would like to watch the May 12th event online, please visit www.schomburgcenter.org/webcasts.*

The Schomburg-Mellon Humanities Fourth Year Ends

This summer the Schomburg Center held its fourth Schomburg-Mellon Humanities Summer Institute to encourage minority students and others with an interest in African-American and African Diasporan Studies to pursue graduate studies in the humanities. It is a joint effort by the Center and the Andrew W. Mellon Foundation, which share the deep concern of universities and learned societies regarding the low number of African-American graduate students in the humanities. Of particular concern for the Center is the paucity of graduate students in African-American and African Diasporan studies.

In order to help improve this situation, the Institute carefully selects 10 rising seniors, develops and nurtures their interest, and provides them with intellectual challenges and orientations to encourage them to pursue humanities careers and to reach their full potential. The Institute took place from June 16 to July 25. The fellows in attendance were from New York City universities and Historically Black Colleges and Universities. Five students joined the program from HBCUs: Kelsie Barton-Millar (Howard University, Washington, D.C.); Shontelle Bolden (Johnson C. Smith University, North Carolina); Tonja Khabir (Fisk University, Tennessee); Tiana Knight (Tennessee State University); and Jameliah I. Shorter (Paine College, Georgia). From New York came Charnell Covert (The New School); Amy Duffuor and Candace Mitchell (Columbia University); Anne Lieberman (Fordham University); and Wendell Ramsey, Jr. (The Macaulay Honors College at City College). Nicole Burrowes, who is pursuing a PhD. in history and Latin American Studies at City University of New York and Sean Greene, a doctoral student in history at the University of Pennsylvania, served as their mentors.

The students explored the theme "Africana Age:" the dominant political, economic, and cultural events of the 20th century in Africa



Bob Gore



The 2008 class of the Schomburg-Mellon Humanities Summer Institute with their mentors and (left) Professor Alondra Nelson, Yale University.

The students during a session in the Scholars Center.

and the African Diaspora; as well as issues of race and identity.

Twenty-five distinguished scholars from the United States, Africa and the Caribbean, working in various disciplines such as history, English, theater, anthropology, black studies, political science, sociology, religion, or ethnomusicology led three-hour seminars every day. Among the scholars present this year were Grant Farred and Salah Hassan (Cornell); Simon Gikandi and Albert Raboteau (Princeton); Frederick Harris (Columbia); Ehiedu Iweriebor (Hunter

College); Lorand Matory (Harvard); Alondra Nelson (Yale); Keisha-Khan Y. Perry (Brown); James Stewart (Penn State); and Benjamin Talton (Temple University).

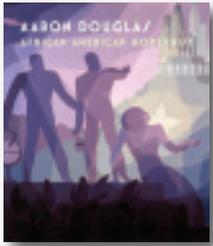
Students worked on personal research prospectuses and, as a collective project, they identified, selected and interpreted photographs, prints, articles, books, and manuscripts for the development of a website illustrating the "Africana Age."

They toured the African Burial Ground and Harlem; were present during the visit to the Center by Caribbean Heads of States and Governments, and went to see the play "Thurgood" starring Laurence Fishburne. The Schomburg-Mellon Institute has been a great success and past Fellows have gone on to do graduate studies at Berkeley, Carnegie Mellon, Columbia, New York University, the University of Illinois at Urbana-Champaign and Yale; while others took a year off to study French and Spanish in West Africa and Latin America while teaching English.

Junior Scholars Program Launches New Year

On Saturday, October 18, 2008, 150 Junior Scholars and their families will officially open the eighth year of the Schomburg Center Junior Scholars Program. This newest class of Junior Scholars will join the 1,120 students who have participated in the program since its inception in 2002. The deadline to apply for the Junior Scholars Program is September 15, 2008.

For application information, please contact Carlyle G. Leach, Director of the Junior Scholars Program, at cleach@nypl.org or Deirdre L. Hollman, Associate Director, at dhollman@nypl.org or 212-491-2264.



AVAILABLE NOW!

Aaron Douglas: African American Modernist

Based on archival

research at Fisk University and the Schomburg Center, the exhibition book **Aaron Douglas: African American Modernist** includes original essays by leading scholars and argues for Douglas's rightful place as a major figure in the development of 20th Century art. Edited by exhibition curator Susan Earle, the book contains essays by Renee Ater, Kinshasha Holman Conwill, David C. Driskell, Susan Earle, Amy Helene Kirschke, Richard J. Powell, and Cheryl R. Ragar, as well as a Foreword by Robert Hemenway and an illustrated narrative chronology by Stephanie Fox Knappe. The book is co-published by Yale University Press and the Spencer Museum of Art.

Price: Cloth: \$60; Paper [Exhibition catalog]: \$45

Get a Piece of Black History at The Schomburg Shop

A Journey into 365 Days of Black History: Notable Women 2009 Wall Calendar

By the Schomburg Center, IOKTS Production, and Pomegranate Communications

The 2009 wall calendar focuses on African-American women who have risen to prominence and power despite numerous obstacles. The calendar features photographs from the Schomburg Center's

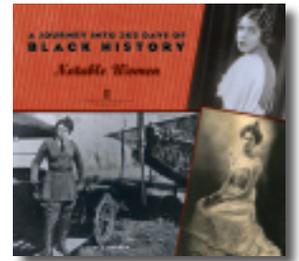


Photograph and Prints Division as well as biographical text on women like Jane Bolin, Marian Anderson, Lorraine Hansberry, and Katherine Dunham.
Price: \$13.99

A Journey into 365 Days of Black History in Praise of Women 2009 Engagement Calendar

By the Schomburg Center, IOKTS Production, and Pomegranate Communications

The 2009 engagement calendar's theme is also African-American women. It features artists, intellectuals, activists and also highlights key events in black history, specifically those connected with black women.



Price: \$14.99

The engagement and wall calendars make nice gifts or collector's items. Both calendars sell out fast, so don't want until the last minute to get yours!

New Season of Public Programming at the Schomburg Center!

The 2008-2009 season kicks off with the opening of an exciting exhibition, **Aaron Douglas: African American Modernist**. This exhibition chronicles the work of one of the most influential artists of the Harlem Renaissance and is the first of its kind showcasing a comprehensive collection of Douglas' work. On **Saturday, September 13 from 11 a.m. to 6 p.m.** join us for the **Aaron Douglas Family Day** at the Schomburg Center, filled with activities for the whole family, including a puppet show, *Can you Spell Harlem?* by Schroeder Cherry, an art workshop by renowned author and illustrator Bryan Collier, and historic walking tours of Harlem by Harlem Heritage Tours. The exhibition will run through November 30, 2008.

On **Monday, September 22 at 7 p.m.** the Schomburg Center launches **The Schomburg Reading Room: Writers on the Cutting Edge**, a new literary series curated

by acclaimed author, poet, and journalist, Quincy Troupe which will run from September 2008 through May 2009. Please join us for an on-stage interview of **Quincy Troupe** by Schomburg chief, **Howard Dodson** highlighting Troupe's life and body of work, his collection recently acquired by the Schomburg Center, and his work as curator of *The Schomburg Reading Room* featuring renowned guests including Danny Glover, Randy Weston, Terry McMillan, and John Edgar Wideman.

Continuing in our year-long celebration and commemoration of the **U.S. Abolition of the Transatlantic Slave Trade Bicentennial**, the Schomburg Center presents a film series focusing on *Resistance and Revolt in the African Diaspora* held on Saturdays starting **September 27 through November 15**.

The Schomburg Center's **Holiday Open House** will be held on **Saturday December 6 and Sunday December 7 from 1 p.m. to 5**

p.m. and will feature African Doll-making and traditional drum-making workshops, dance, and musical performances.

Winter and Spring 2009 will bring even more exciting programming especially through our collaboration with the New York City Opera and Carnegie Hall Neighborhood Concert Series. Beginning in January, the Schomburg Center and the New York City Opera will celebrate the important African-American works and artists who have graced City Opera's stage in this special three part presentation **Black History at City Opera**. In the spring, we will present the **Fisk Jubilee Singers** in collaboration with the Carnegie Hall Neighborhood Concert Series on Friday, May 22 at 7 p.m. and on Saturday, May 23 at 3 p.m. *Neighborhood Concert Series is a program of The Weill Music Institute at Carnegie Hall.*

For updates and event schedule, visit www.schomburgcenter.org.

ON-LINE SERVICES

Schomburg Studies on the Black Experience

The *Schomburg Studies on the Black Experience*, a digital archive of 30 volumes on major themes in African Diasporan history and culture available on-line by Pro-Quest to colleges and universities on a subscription basis, has been updated. The latest version features 30 essays written by an academic expert and features a timeline, images, and an extensive bibliography. Also included in this edition is "American Political Systems and the Response of the Black Community."

The archive provides groundbreaking work from the foremost experts in the field. These leading scholars have selected core articles and book chapters that illustrate the best research and writing in a variety of disciplines, including history, religion, sociology, political science, economics, art, literature, and psychology. Presented in essay form, the writing is self-contained but links together to



provide an exhaustive, interdisciplinary survey of the experience of peoples of African descent. While centered on African Americans, the survey examines African and Afro-Caribbean experiences as well. *Schomburg Studies on the Black Experience* presents ongoing debates and controversies in a thought-provoking and engaging way with the goal of encouraging continuing scholarship.

SCHOMBURG SOCIETY CONSERVATORS

The Schomburg Center is pleased to acknowledge the following donors of gifts of 1,000 or more from April 26 to July 25, 2008:

- Mr. and Mrs. Esmond Alleyne
- Mr. Clarence Avant
- Ms. Gloria J. Browner
- Eric Butler
- Mrs. Maria Cole
- Barbara J. Holland
- Jewish Communal Fund
- Ms. Sheila Rohan
- Mr. & Mrs. Basil Paterson
- Mr. Dean W. Schomburg

E-mail Announcements

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AFRICANA HERITAGE

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Africana Heritage is a quarterly publication of the Schomburg Center for Research in Black Culture for members who contribute \$35 or more annually. The Schomburg Center is one of the Research Libraries of The New York Public Library, Astor, Lenox and Tilden Foundations.

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Knowing our legacy—undistorted
by others
and

documented by
those who lived
it—correctly
aligns you and me
and our children
in the continuing
struggle to fully
claim our dignity
in all areas of life.



Dr. Maya Angelou

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