The Schomburg Center is pleased to announce two major events to close out its 80th Anniversary celebration. In July an Africana Heritage Concert Series will showcase music from the African Diaspora and on October 6, 2006, the Center will have a gala at Jazz @ Lincoln Center.

The Africana Heritage Concert Series, sponsored by JPMorgan Chase, will run from Thursday, July 13 to Thursday, July 20. Each concert is meant to highlight the tremendous talent and various styles of musical influences from the African Diaspora. Scheduled to perform are calypso king Mighty Sparrow; legendary salsa musician Johnny Pacheco; queen of Haitian song Emeline Michel; and Tsidii Le Loka, of South Africa, the award-winning star who created the role of “Rafiki” in Broadway’s Lion King. On Saturday, July 15 a special event for the entire family will feature Abada Capoeira NYC and Hamalili Wayunagu–Voices of the Ancestors with interactive music and dance performances from Brazil and Honduras.

The 80th Anniversary gala Co-Chairs are Billye S. Aaron and Sherry B. Bronfman. With their extraordinary leadership we also have the support of Honorary Chairs President Bill Clinton, New York City Congressman Charles Rangel and former Mayor David Dinkins. The Center will pay tribute to a group of remarkable individuals of African descent with Africana Heritage Awards: Dr. Maya Angelou, Chinua Achebe, Elizabeth Catlett, Aimé Césaire, Dr. John Hope Franklin, Percy Sutton, and American Negro Theater Alumni Harry Belafonte.

Junior Scholars Celebrate A Year of Learning!

Chants of “SOUL POWER!” “SOUL POWER!” filled the Langston Hughes Auditorium as the audience of friends and families celebrated the accomplishments of the New York Life/Schomburg Center Junior Scholars at the 2006 Youth Summit on Saturday, May 6. From the moving visual arts CD presentation to the thought provoking Katrina theater piece, Junior Scholars throughout the day shared their depth of knowledge in dramatic and insightful fashion.

A new project highlighting the academic prowess of Junior Scholars was instituted this year—the first annual Research Project Competition. The students were the competitors and the Junior Scholars staff the teachers. The Scholars conducted research and presented their projects in the Langston Hughes Auditorium on a broad range of interesting topics while employing wonderfully creative multimedia. The following winners, selected...
Construction and renovation projects have a way of disrupting lives, especially when they are going on and one is still trying to live and work in the building. The extraordinary construction and renovation project that is currently in process at the Schomburg Center is doing both. The organization, staff, and patrons are doing everything they can to accommodate themselves to the realities of a major plant overhaul such as this. The good news is that while things are behind schedule (as they are wont to be), it will be over soon. Sometime this fall we’ll begin to move into the new facilities and early next year (2007) we’ll have our grand opening celebration. Stay tuned.

A delegation of seven members of the planning committee for the proposed National Center for the Documentation of Afro-Colombian Culture spent two days at the Schomburg Center and the Humanities and Social Sciences Library (HSSL) exploring the collections and services provided by these two Centers that might be applicable to the development of their center. The delegation included the Vice Rector of the University of Chocó, where the Center will be established; the Director of the Colombian Institute of Anthropology and History; the Director of the National Library of Colombia; the Director of Ethnic Cultural Programs of the Ministry of Culture; and the Director of the Center for Afro-Colombian Studies at the University of Chocó. They spent the first day learning about the collections and services offered by the Schomburg Center. The second day was spent visiting the preservation and digital programs at HSSL and touring the Scholars Center. The Afro-Colombian Center is slated to open later this year and is being supported by the U.S. Embassy in Bogotá, Colombia, among others. It is anticipated that the Schomburg will continue to collaborate with the planners.

The 2005-2006 class of the New York Life/Schomburg Center Jr. Scholars completed its 25-week program with a youth summit under the theme Soul Power. Over 500 students and parents from across the city attended the daylong event in the Center’s Langston Hughes Auditorium. The 175 participants in the program showcased the knowledge they had developed over the year through drama, dance, poetry, and other interpretive performances. They also presented additions to their Web site, videos, and exhibition produced through their project. The Junior Scholars Schomburg Review, an annual publication of the program, was also released and distributed to all in attendance. It documented the yearlong program activities and published program participants’ written work.

Six scholars have been selected as the 2006-2007 class of the Schomburg Center’s Scholars-in-Residence Program. Each will spend at least six months in residence using the Center’s collections to further advance their respective projects while providing critical advice and assistance to each other. The six fellowship recipients were selected from a pool of 85 applicants. Proposed studies range from a history of black soldiers in World War I to studies of runaway slave women, African Masks and Masquerades, black fraternal organizations, and Caribbean literature. Awardees are Associate or Assistant Professors at City College, N.Y.U., The University of Minnesota, The University of Louisville, Colgate University, and Hamilton College.

The second annual Schomburg-Mellon Humanities Summer Institute will open on June 19, 2006. Five rising seniors from Historically Black Colleges and Universities and five from New York City universities have been selected to participate in this year’s program. The objective of the Summer Institute is to encourage students with an interest in African-American and African Diasporan Studies to pursue graduate studies in the humanities. An intensive six weeks of instruction consisting of reading, studying, and researching this year’s theme Africana Age will provide a comprehensive assessment of the 20th century global black experience. Seminars conducted by leading scholars will offer students opportunities to explore the dominant political, economic, and military events of the century; the major achievements among African peoples in social, artistic, political, economic, and cultural realms; the efforts to forge political and cultural relationships among African peoples across geographical boundaries; and the commonalities and differences in their material condition across time and geography.

With funding from JPMorgan Chase, the Schomburg Center is sponsoring an 80th Anniversary Africana Heritage Concert Series from July 13–20, 2006. Featured artists include the Calypso King of the World, The Mighty Sparrow and the TNT Troubadours; nine-time Grammy Award Nominee, John Pacheco Y Su Tumbao; Lion King Tony Award nominee, Tsidii Le Loka; and the Queen of Haitian Song, Emeline Michel. You won’t want to miss these stunning performances. And you’ll definitely want to be here on Saturday, July 22 for the annual Harlem Book Fair!

Finally, a star-studded 80th Anniversary Gala will close out the Center’s yearlong celebration. The Gala honoring the recipients of the Schomburg Center’s Africana Heritage Award, the highest honor given by the Center, will be held on October 6, 2006 and will feature a VIP Awards Reception, a cocktail reception, a stunning tribute concert, and a post-concert dinner. Awardees will be extraordinary individuals of African descent who helped define and shape the 20th century black experience. Gala events will take place at Jazz @ Lincoln Center and at the Mandarin Oriental Hotel.
Octavia Butler 1947-2006

Writer Octavia Butler had a way of using words to create a fantasy-filled palette of varying ideas on race, gender, class, and injustices. Butler gave voices to the voiceless and faces to the faceless through her many stories about characters with superhuman abilities, but with a tinge of humanity. Butler had enjoyed creating science-fiction stories since she was a young girl.

In February 2004, Ms. Butler came to the Schomburg Center to celebrate the 25th anniversary edition of *Kindred*, her most popular novel, which depicts slavery from the point of view of a female protagonist, who is thrown back in time to witness it first hand. Although her books are often categorized under “African-American Literature,” Butler was a science-fiction writer with a remarkable sensibility about race and class, which often showed up in her works.

In 1995, Butler won a MacArthur Fellowship “genius grant” and in 2000 she received the highest prize for science-fiction writing, the Nebula Award, for *Parable of the Talents*. Butler’s last book was 2005’s *Fledgling*. Her contributions to literature, specifically science fiction, will continue to inspire generations of African-American writers, who—through her body of work—will know that it’s okay to break out of the mold and be true to one’s calling.

Gordon Parks 1912-2006

Gordon Parks is perhaps best known as a photographer and film director, but those two titles limit the scope of his artistic contributions. Parks was an amazing documentary and fashion photographer; a film director of documentaries, blockbuster movies, and television specials; a writer, who told the stories of his many photography and film subjects; a composer of musical scores for ballets, movies, and for his own personal collection. It really didn’t matter which medium Parks used to convey his genius—because whatever he created was rich with character and soul. He was the true definition of a renaissance man.

Parks career as a photographer began as a simple mode of survival, but ultimately took him down various paths from fashion photography, to working for the Office of War Information, to the Farm Security Administration, to *Vogue* and *Life* magazines, with numerous stops in between. While working for the Farm Security Administration in Washington, D.C., Parks took one of his most famous portraits, Mrs. Ella Watson, a black woman holding a mop and broom with an American flag as a backdrop. Parks wasn’t simply capturing Mrs. Watson performing her duties cleaning the floors of the U.S. government, but his photograph conveyed much about black urban life in America.

In his many roles, Parks documented decades of black life—its struggles and its victories. And he received many honors for the various mediums he mastered. In 1966, he won an Emmy Award for the documentary *Diary of a Harlem Family*; in 1989 the Library of Congress National Film Registry Classics honored his autobiographical film, *The Learning Tree*; in 2002 the International Photography Hall of Fame inducted Parks into its halls; and in 2001 Parks, along with five others, was one of the first recipients of the Africana Heritage Awards from the Schomburg Center.

80th Celebration

*continued from page 1*

William Greaves, and Ruby Dee. The gala includes a pre-concert cocktail reception, a tribute concert celebrating this year’s Africana Heritage Awards recipients, and a post-concert dinner.

**Ticket Information:**

**Africana Heritage Concert Series**
July 13-20, 2006
Tickets: members, $16; non-members, $20. Buy four concerts--get one free!

For more information about tickets for the Africana Heritage Concert Series, please call The Schomburg Shop at (212) 491-2206. Ticket charge hours, Tuesday through Saturday, noon to 6 p.m.

**80th Anniversary Gala**
Friday, October 6, 2006

**Corporate & Major Donor Tables:** For more information about Major Donor tickets at the Legacy Benefactors ($50,000), Patrons ($25,000), and Supporters ($15,000) levels please call Clarisse Rosaz Shariyf at (212) 491-2229.

**Individual Major Donor Tickets:**

**Legacy Friends:** $1,000, includes one ticket for the Award Recipient VIP Reception, one premium seat for the concert, and one for the dinner;

**Legacy Associates:** $500, includes one ticket for pre-concert cocktail reception, one for the concert, and one for the post-concert dinner.

**Concert Tickets:** Tickets at $150 include the pre-concert cocktail reception and concert; tickets at $100 and $80 are for concert only. For concert tickets, call The Schomburg Shop at (212) 491-2206.
Maya Angelou dedicates *All God’s Children Need Traveling Shoes* (1991), the third installment of her life’s narrative, to Julian Mayfield, Malcolm X, and “all the fallen ones who were passionately and earnestly looking for a home.” The dedication recalls the remarkable constellation of black writers, artists, and activists in Ghana from 1960-1966. At its zenith this community represented a movement similar to the Harlem Renaissance. Like Harlem, Accra was to emerge as a new race capital where at long last, self-articulation of black being seemed possible. Unlike Harlem, this was not to be a city within a city; rather, Accra was to be Home, created by and for an African-descended Diaspora. Though sometimes briefly treated in studies of black expatriates, to date this community, has not received extensive examination. It is the hope of this study to correct this and elaborate upon a missing chapter in black literary and cultural history.

The Afros, as they were called, congregated around the iconic figures of W.E.B. DuBois and Kwame Nkrumah. They were a varied group that left the United States because they perceived failures in civil rights integration; or, because their communist and socialist sympathies made them targets of anti-Left intolerance; or, because they were inspired by an emerging black nationalism and hoped to transform Ghana into an elsewhere community for those who identified themselves as children of the Diaspora. Like DuBois and his wife Shirley Graham DuBois, some were prominent when they arrived; others such as Maya Angelou would become prominent upon their return to the United States. Thinkers such as Harvard government scholar Martin Kilson and social anthropologist St. Claire Drake were drawn to Ghana to continue their lifelong work redeeming perceptions of Africa. Visual artists such as Herman Bailey and Tom Feelings fused images inspired by Ghana with a variety of fine arts techniques to create fresh interpretations of black experience in the mid-to-late 20th century. Author/journalist/activists such as William Gardner Smith and Julian Mayfield called this community home for a time, and it played host to prominent figures such as Malcolm X, Maida Springer, Pauli Murray, and Maryse Cond. Kwame Nkrumah—whose upbringing in Ghana, study in a segregated United States, and participation in the Pan-Africanist movement galvanized by DuBois, C. L. R. James, and George Padmore made him the embodiment of black Atlantic experience—painted a vision for these migrants of modern Ghana as home to the Diaspora.

The cultural legacy of Ghana from 1960-
1966 was a corpus of autobiography, poetry, fiction, scholarship, and fine art that re-imagined blackness in response to nationalist and pan-African sentiment. The creators of this community employed multiple genres. One of these, autobiography, provides a useful lens through which to view the import of Ghana to these repatriates. From the time the enslaved chronicled their life stories, autobiography has had a singular place in African-American written expression. Many read these liberatory narratives as early assertions of black humanity and agency, and some scholars argue that canonical African-American literature begins with these narratives. It is not surprising, then, that during the 1960s’ period of nationalist self-construction, autobiography would again be called upon to express new conceptions of black being and black power. Two examples of life-writers depicting a liberated self in Ghana are Maya Angelou and Leslie Alexander Lacy.

All God’s Children covers the transit of Dr. Angelou to Accra and at the same time illustrates the hope of those she terms “Revolutionist Returnees.” There was a common phrase among this group, “getting drunk on Ghana,” and it reveals the intoxicating effect of potentially creating a self-governing and self-evaluative black populace. Angelou describes her own version of this intoxication when she writes, “I was soon swept into an adoration for Ghana as a young girl falls in love, headless and with slight chance of finding the emotion requited…. There was an obvious justification for my amorous feelings. Our people had always longed for home…. In the yearning, heaven and Africa were inextricably combined.” Though her autobiography celebrates connections between old world and new, Angelou’s characterization of Ghana is by no means nostalgic. She reveals the limits of Diasporic idealism in remembering the indifference or resistance of some of Accra’s community to the Afro, and ultimately realizes, “We could physically return to Africa, find jobs, learn languages, even marry and remain on African soil all our lives, but we were born in the United States and it…was the United States which held the graves of our grandmothers and grandfathers.”

Another “returnee,” Leslie Alexander Lacy grew up in a world of relative privilege. His father was a successful physician in Franklin, Louisiana, but this provided no protection in a racially discriminatory South. His autobiography, The Rise and Fall of a Proper Negro (1970), sheds light on the refuge Ghana promised. Lacy employs a strategy reminiscent of travel narratives describing the capstone journeys of privileged white Americans who were not “truly” educated until they made their grand tour of Europe. His “grand tour,” is of the African continent. He describes Senegal, Liberia, Sierra Leone, and the Ivory Coast; but Ghana holds special significance as he recalls, “when I opened my eyes I was in the 15th century, or so it seemed, standing before a castle next to the sea, Elmina Castle, a slave castle; the first European civilization in Ghana.” Lacy’s treatment of Elmina illustrates the power of Ghana to manifest the Diasporic saga. He superimposes his family’s history on the scenery around him imagining his ancestor, a poor farmer, being taken from the motherland, through the Middle Passage to the new world. He continues making connections between past and present when he describes his Ghana community: “[W]e were a confirmation, of immense importance, of those

Continued on page 11
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n Monday, April 24, 2006 the Schomburg Center held the third of four programs in its Leadership Forum Series: Higher Pursuits hosted and moderated by Dr. Cornel West. The focus of the discussion was “A Hip-Hop Revolution?” and featured guest panelists Dr. Marc Lamont Hill, Assistant Professor of Urban Education at Temple University; Dr. Imani Perry, Associate Professor at Rutgers Law School and author of Prophets of the Hood; Carlito Rodriguez, Producer Consultant at BET News and former Editor-in-Chief of The Source magazine; Akiba Solomon, Senior Editor at Vibe Vixen and Co-Editor of Naked: Black Women Bare All About Their Skin, Hair, Hips, Lips, and Other Body Parts and Greg Tate, author of Everything But the Burden: What White People are Taking from Black Culture and long-time contributor to the Village Voice.

Dr. West gave each of the panelists time to address the issue of whether Hip-Hop music has any revolutionary potential. According to Carlito Rodriguez, people often have a very romantic view about Hip-Hop and its influence, but he reminded the audience that he grew up in the Bronx during the music’s toddler years and everything about the culture wasn’t necessarily a good thing. “I don’t subscribe to the revisionist history that everybody and everything in Hip-Hop was positive. It began with acts like Run-DMC who went from looking like Parliament Funkadelic to [wearing] street gear. It soon became ‘I want that chain, that car’ and somewhere along the line, that became the norm. I think someone has to make music that caters to me—grown man rap.” Rodriguez emphasized that the lyrics today don’t really address the many issues he faces as a man in his late 30s.

Dr. Marc Lamont Hill, who is currently working on several book projects regarding Hip-Hop culture, made a very important distinction. “The question mark at the end of ‘A Hip-Hop Revolution?’ is so critical. Is Hip-Hop a revolutionary form, born out of resistance? Yes. Is it in content? I’m not sure.” Dr. Hill added, “When someone looks at a rapper like Lil’ Kim as a feminist role model, there is a [disconnect] with the message of Hip-Hop not engaging listeners in the day-to-day politics of the ‘hood.”

Writer Greg Tate was more optimistic on what the future could bring as far as leadership. “I know it has never really been about Hip-Hop; it has always been [about] black people’s way to transform their world,” explains Tate. “The culture spits [out] the prophets, the leaders, to get us through the next plateau of our struggles. The future of Hip-Hop is in a maternity ward somewhere. The answer to the crisis is a voice we haven’t heard before, but because we can imagine it, it probably exists.”

Dr. Imani Perry believes that a community-based approach seems more realistic than a creative one. “Hip-Hop doesn’t exist as a viable social movement, but its music generates courage. I am more interested in the community providing a social justice movement.” Editor and journalist Akiba Solomon put things rather bluntly: “my short answer to the question [about Hip-Hop being revolutionary] is ‘no.’ I’ve gone through a lot with Hip-Hop; I compare it to an abusive marriage. Every time it punches me in my face—it gives me gifts. Hip-Hop has been used as a euphemism for different things. It’s important that we define what we’re talking about and whom we’re talking about. My mid-80s view is that I think we are talking about predominately black and Latino youth who come from a certain class or struggle. But I think a major piece that is missing is that you cannot have an art form have any social change potential when it objectifies or minimizes half the population.”

Dr. West offered closing thoughts: “Latinos and blacks have so many resources, but they still don’t have total control of it. Hip-Hop is a global phenomenon and it has a different context in other countries like Bolivia and Colombia.” Unlike those countries, Hip-Hop here in the United States can often be more degrading than it is uplifting. But one thing that all the panelists, Dr. West included, agreed on is that society’s ills will not be changed by a song or a performer, but by small pockets of people doing their best to make a difference. And while Hip-Hop can sometimes provide the soundtrack to a movement, no one should look to it for a blueprint, when there is so much more from African-American and African Diasporan history that could provide that sort of guidance.
To mark the United Nations International Year to Commemorate the Struggle Against Slavery and its Abolition in 2004, UNESCO commissioned the Schomburg Center to create a traveling version of its exhibition Lest We Forget: The Triumph Over Slavery. The exhibition highlighted the extraordinary capacity of human beings to confront and transcend oppression, and to overcome state-sanctioned injustice.

The traveling version of Lest We Forget has toured in Africa, the Caribbean, Central and South America, and Europe. Traveling to countries such as Cameroon, South Africa, Cape Verde, Mali, Mozambique, Guinea Bissau, Senegal, The Bahamas, Dominican Republic, Jamaica, Brazil, Sweden, France, Finland, and Norway. To help ensure that the exhibition did indeed reach a wider audience the Schomburg created versions in English, French, Portuguese, and Spanish.

Miami Mayor Manny Diaz opened the exhibition with a reception and Schomburg Center Chief Howard Dodson was on hand for the unveiling. The exhibition’s Miami host Dr. Dorothy Fields, Founder of the Black Archives, History and Research Foundation of South Florida, Inc, knew In Motion would be perfect for her city. “Miami is a city of many people from so many different countries. As soon as you walk in the information about the Haitian migration experience is right there, strategically in the center [of the theater],” said Dr. Fields. “In Motion: The African-American Migration Experience explains that we are all different branches of the same tree.”

To guarantee that the exhibition would have a lasting effect, Dr. Fields and her colleagues signed a contract with the county to do a Black History bus tour, which began at the Lyric Theater, this resulted in more than 9,000 visitors in one month. And they even devoted the entire month of May to bring school children to see and learn from the exhibition, and offered two days of teacher workshops with In Motion Project Content Manager Sylviane Diouf, so that educators could prepare their students for the experience ahead of time.

In Motion is set to run at the Lyric Theater until the end of May, Miami’s Haitian American Month, but Dr. Fields has confirmed that her organization has plans to expand on In Motion, by providing the Schomburg Center with primary sources on the African Diaspora in Miami to develop another exhibition.

With traveling exhibitions like Lest We Forget and In Motion, the resources of the Schomburg Center reach far beyond its structure to educate and inspire scores of people around the world.

Traveling dates:
Lest We Forget
When: May 19-July 19, 2006
Where: Esmeraldas International Center for Afro-Amerindian Cultural Diversity and Human Development
Esmeraldas, Ecuador
Organizer: UNESCO Quito’s Office

In Motion: The African-American Migration Experience
When: October 2, 2006-March 9, 2007
Where: National Heritage Museum
33 Marrett Road
Lexington, MA 02421

For more information about the Traveling Exhibition Program, please visit www.schomburgcenter.org, or contact Mei Tei-Sing Smith at msmith@nypl.org, or by calling (212) 491-2204.
Tulivu Donna Cumberbatch opens the first night of the Women’s Jazz Festival—an annual celebration of Women’s History Month throughout the month of March—on Monday, March 6, 2006; Spelman Jazz Ensemble performing a number; the women of Sage puts a contemporary spin on Jazz; and Imani Winds closes out the final night of the Jazz Festival on Monday, March 27.
Wal-Mart's Ester Silver-Parker, VP of Diversity Relations, and Eugene Morris, CEO of Emorris Communications, present the Schomburg Center Director, Howard Dodson, with a copy of The Will to Survive documentary about the Gullah/Geechee Nation for the permanent archives on Thursday, February 9, 2006.

Host Dr. Andrée-Nicola McLaughlin, Professor and Dr. Betty Shabazz Distinguished Chair at Medgar Evers College, with Roger Toussaint, President, Transport Workers Union Local 100; Ilyasah Shabazz, author and daughter of Malcolm X and Dr. Betty Shabazz; and Jerry W. Ward, Professor, Dillard University in New Orleans, at The Shabazz Conversations: A Social Justice Series honoring the legacies of Rosa Parks, Coretta Scott King, and Dr. Betty Shabazz on Friday, March 24, 2006.

Simone, daughter of the late Nina Simone, holding up copies of Nina Simone “Black is the Color,” at a special book celebration with her father, Andy Stroud, the book’s author and former husband/manager of Nina Simone on Thursday, April 20, 2006.

Author Samiya Bashir reads passages from her new book, Where the Apple Falls, at a celebration on Saturday, April 22, 2006.

The Junior Scholars presented a special exhibition, Soul Power—Truth, Myth and Metaphor at their annual Youth Summit.

Junior Scholars staff and students, presented their works at the Youth Summit: first place Kayla D’Oyen (fifth grade) for Seneca Village; second place Tarik Bell (11th grade) for Black Artists of the WPA; and third place Aliandro Brathwaite (ninth grade) for Emmett Till.

As part of efforts to bolster college level academic and critical thinking proficiency, Junior Scholars were provided with intellectual stimulation this year by participating in a Canadian/United States radio audio conference on international politics and economics, were enlightened by discussions on Post Traumatic Slave Syndrome by Dr. Joy DeGruy Leary, delved into money management during a Financial Literacy Seminar, and discovered African-Native American ideas such as circular thought.

As a result of the four-month collaboration between Syracuse University and the New York Life/Schomburg Center Junior Scholars Program, three Junior Scholars were accepted to Syracuse University for September 2006. Junior Scholars Nancy Cleveland, Cathedral High School; Solange Fingal, Cathedral High School; and Chrystine Johnson, Clara Barton High School, are the first Schomburg Center-Syracuse University Scholars. As she contemplates her years at Syracuse University, Nancy Cleveland advises future Junior Scholars that: “Good things come to those that try.”

With twenty-one 11th grade Junior Scholars currently enrolled, the program is confident that the number of students selected to attend Syracuse University in 2007 will increase significantly from this year. Junior Scholars staff convened the first of several meetings with 10th and 11th grade students to scrutinize transcripts, to ensure adherence to SAT application deadlines, and to establish individual road maps for entry into college.

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 212-491-2234 for more information.
A SPECIAL INVITATION TO MEMBERS

Explore the Rich History of the African Diaspora at The Schomburg Shop

COMING IN AUGUST!
A Journey Into 365 Days of Black History 2007 Wall Calendar by the Schomburg Center, IOKTS Productions, Pomegranate Communications

A Journey Into 365 Days of Black History uses photographs, paintings, and important anniversaries in black history to create a remarkable wall calendar. Using 12 African Americans to represent the respective months, A Journey Into 365 Days of Black History Month covers a wide range of remarkable individuals and accomplishments. Price: $13.99

365 Days of Black History 2007 Engagement Calendar by the Schomburg Center, IOKTS Productions, Pomegranate Communications

This remarkable engagement calendar makes the perfect desk companion or gift. Filled with important people, facts, and events from black history and the African Diaspora. Using the Schomburg Center’s various collections as a source of information, photographs, and artifacts, the 2007 Engagement Calendar is something you will truly need to have by your side. Price: $14.99

AVAILABLE NOW!
By the Sea: Paintings by Haitian Artists
A box of note cards by the Schomburg Center and Pomegranate Communications

Haitian art often depicts the reality of life on this small Caribbean island using various textures and colors. This box of 20 note cards, features four paintings, created in the 1980s by Haitian artists, all have a similar motif—village life, which is centered around the seaports and farming towns. Even if you’ve never been to Haiti, the images captured on these cards could transport you, if only for a brief second. You can use these note cards to say something sentimental or you could just add them to your collection. It really doesn’t matter, as long as you own one box of these magnificent cards. Price: $15.00

Treasures from the Schomburg, a postcard book by the Schomburg Center and Pomegranate Communications

Celebrate our 80th Anniversary with Treasures from the Schomburg, a beautiful postcard book featuring 30 works of art by various artists representing the African Diaspora. The 30 selections are just a sample of works from the Schomburg’s extensive collection. Treasures features work by Augusta Savage, Hale Woodruff, Charles Alston, Romare Bearden, as well as others. With its stunning images it will be difficult to buy just one copy of Treasures from the Schomburg. Price: $9.95

EXHIBITION
Changing Streetscapes: New Architecture and Open Space in Harlem
July 13-October 1

This limited exhibition features photographs and architectural renderings of the recent residential and commercial redevelopment of Harlem. Instead of focusing on the issue of gentrification, Changing Streetscapes visually documents how a neighborhood can change dramatically by using images instead of words.

SAVE THESE DATES!

80th Anniversary Gala
Friday, October 6, 2006
Jazz @ Lincoln Center

Corporate & Major Donor Tables: For more information about Major Donor tickets at the Legacy Benefactors ($50,000), Patrons ($25,000), and Supporters ($15,000) levels please call Clarisse Rosaz Shariyf at (212) 491-2229.

Individual Major Donor Tickets: Legacy Friends: $1,000, includes one ticket for the Award Recipient VIP Reception, one premium seat for the concert, and one for the dinner; Legacy Associates: $500, includes one ticket for pre-concert cocktail reception, one for the concert, and one for the post-concert dinner.

Concert Tickets: Tickets at $150 include the pre-concert cocktail reception and concert; tickets at $100 and $80 are for concert only. For concert tickets, call The Schomburg Shop at (212) 491-2206.

Africans in the Americas: Celebrating the Ancestral Heritage
Friday, September 29, 2006

Join us as we celebrate the third anniversary of the reinterment of the ancestors at the African Burial Ground. For more information on Africans in the Americas, visit www.schomburgcenter.org or call the African Burial Ground information line at (212) 637-2019.
expresses his emotions and his feeling to so-
Bailey, art was a “Social act” and the “artist
Public Library, Astor, Lenox and Tilden Foundations.
Center is one of the Research Libraries of The New Y ork
who contribute $35 or more annually. The Schomb
burg Center for Research in Black Culture for members
Africana Heritage
2006 Volume 6, Number 3

Valerie Melissa Babb is a Professor in the
Department of English/African American
Studies at the University of Georgia. Her area
of study as a Scholar-in-Residence is: The
Ghana Renaissance: Afro, Art and Politics,
1960-1966, which focuses on the community
of black writers, artists, and performers that
settled in Ghana. The individuals that gath-
ered around W.E.B. DuBois and Kwame Nk-
rumah in Accra represented, at its zenith, an
artistic movement similar to, yet significantly
different from, the Harlem Renaissance. The
depositing of Nkrumah in 1966 forced the exodus of
many of these black migrants from their all-
too-fleeting “utopia.” Angelou captures their
sentiment and disillusionment when she writes, “Many of us had only begun to real-
ize in Africa that the Stars and Stripes was our flag and our only flag, and
that knowledge was almost too painful to bear.” Though this community
is not remembered in the ways that Paris or Harlem might be, nonetheless it captured the attempts of black
Americans and others to establish a politically powerful African home-
land. The reach of the Ghana renaissance went past the brief sojourn of
its residents. Their dream of a new world is still very much a part of the black imagina-
tion, and the vision they helped refine and disseminate still constitutes a powerful draw
for modern seekers.

Members of the delegation leaving the U.S.
Embassy after presenting their petition.

While autobiographies provide
significant sites from which to view
the role Ghana played in shaping conceptions of 1960s’ blackness,
not all of the works capturing meta-
physical Ghana were written documents. Some were fine arts media. Herman Bailey,
for instance, held the position of Senior Art-
ist, Office of the President, as well as Senior Artist, Ghana News Agency. Among some of his most well known works are African Laborer (1962) and Daybreak (1962). To
Bailey, art was a “Social act” and the “artist
expresses his emotions and his feeling to so-
ciety.” Notorious for chasing after subjects in
Ghana with a sketchpad, Bailey saw Ghana as a wellspring. “My subject matter is there, ”
he wrote in a letter to Julian Mayfield, and
a 1967 exhibition showed this to be the case.
The paintings at this showing depicted “the
constructions works [sic], the schoolchildren, women with things on their heads, the
fishermen, farmers, and the Old Man himself
[Nkrumah]. Plus Doc. [DuBois].” While his art portrayed black people and their connec-
tions to an enduring African past, his paint-
ings were also future facing, taking as their subjects black hands at the ballot box, or
black hands constructing a new Ghana. The
content of Bailey’s work often became icons
recording the traits and faces that came to
symbolize Ghana for the Afro.

From 1960-1966 Ghana represented a
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included the forced traversing of the At-
lantic, returning to Ghana was imagined
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point from which to make sense of slavery
and subsequent black identity. The deposing
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GHANA, continued from page 5

black voices—some loud, like Mar-
cus Garvey, some adventurous, like
Paul Cuffee, clever like Martin Rob-
inson Delany.” He concludes, “For
the first time in our lives, we had
power, black power, real power—not
screams from the road.”

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AFRICAHERITAGE
2006 Volume 6, Number 3
Africana Heritage is a quarterly publication of the Schom-
burg Center for Research in Black Culture for mem-
bers who contribute $35 or more annually. The Schomb-
burg Center is one of the Research Libraries of The New Y ork
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Africana Heritage, 515 Malcolm X
Boulevard, New York, NY 10037
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