BLACK ARTS MOVEMENT CONFERENCE

SOUTHERN INFLUENCES NEW ORLEANS 2016

BECAUSE THE WORLD NEEDS TO CHANGE

A Dillard University-Harvard's Hutchins Center International Conference

UCMERCED SCHOOL OF SOCIAL SCIENCES HUMANITIES AND ARTS

AFRICAN BLACK COALITION

La Belle

BCM

CSRD CENTER FOR THE STUDY OF RACE & DEMOCRACY

UC MERCED GRADUATE DIVISION

Dillard University, 2601 Gentilly Blvd., New Orleans, La.

September 9 - 11, 2016

Fri. 6pm-10pm Free to public ● Sat. 8am-6:45pm ● Sun. 9am-12:30pm

www.blackartsmovement.net

For more information, contact Kim Mcmillon at kmcmillon@ucmerced.edu

DILLARD UNIVERSITY

Hutchins Center for African & African American Research

Harvard University

AMISTAD

In his essay on the history of the Black Arts Movement, Kalamu ya Salaam says of the Movement, "In addition to advocating political engagement and independent publishing, the Black Arts Movement was innovative in its use of language." The Movement grew from a profound need to reconcile the political and social injustices of the times, and language became a form of expressing the discontent with the status quo that marked the lives of people of color during this time period. As we commemorate the 51st year of the Black Arts Movement, we find that recent racial injustices have made the movement more relevant than ever. The current U.S. political climate is just as rife with turmoil as in the late 60s. This historic meeting of academics and arts professionals will continue the much-needed conversation and call-to-action as African Americans seek understanding and justice in the midst of social and political chaos.

Being entrusted with the responsibility of selecting a fitting visual image that would represent the conference proved to be a challenge. It was a challenge because we needed to find an image that would illicit an honest discourse surrounding the past and its impact upon the psyche of the African American. At the same time, it was deemed important to illustrate beauty and resilience. After finding an interesting vintage reference image, I sought out an artist who had the heightened consciousness to address the subject matter. Dwayne Conrad, a gifted fine artist from New Orleans, was contacted. The vision was shared and the image, Never Forget, was conceived.

The viewer of the painting Never Forget is met with an oak tree-lined road leading to a Southern plantation. Two enslaved little girls stand at the wrought iron gate. These "spirit" children represent the atrocities our people have suffered behind that proverbial gate. The anguish in their faces plead with us to never forget the sacrifices they endured to afford our generation the opportunity to "chase butterflies with reckless abandon." It is not until one accepts and makes peace with the past, that one can confidently live in the present and move, with strength, on to the future.

Ultimately, freedom must be safe guarded and never taken for granted.

Bernadette Gildspinel
La Belle Galerie, New Orleans

Artist Statement:
The use of art has always been a catapult for change. It stimulates discourse of new ideas and can remind us of a time laid to rest. We will never know the full extent of human cruelty experienced during nearly 300 years of slavery in these United States. However, we endured the atrocities and the hateful slander that led to even more dreadful acts. Through it all, we have lived, learned, and prospered against all odds. Today there is greater hope for our children to see a better future. We must move forward with our eyes wide open because to know one's past is an essential part of the arsenal in the fight for one's future.

Dwayne D. Conrad

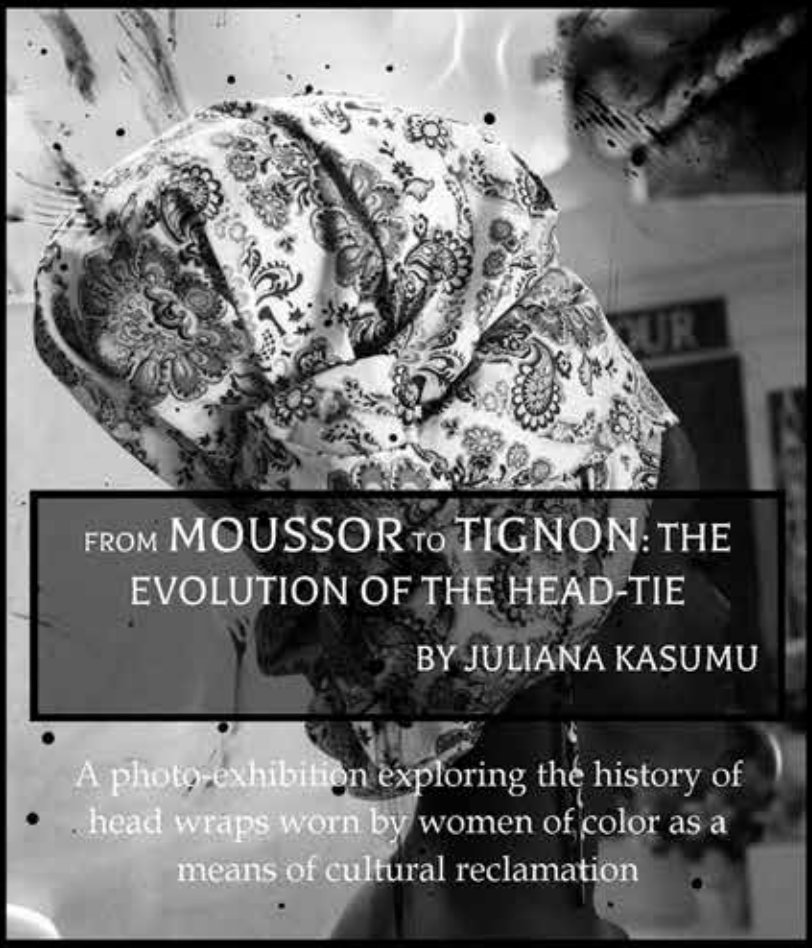
ya Salaam, Kalamu. "Historical Overviews of the Black Arts Movement." Oxford Companion to African American Literaturey," Oxford University Press, New York (1997): 72.

"The civic, cultural, and literary voices of BAM raised all our spirits, all our hopes, all our humanity, and built up our pride."

Red Beans & Ricely Yours,
Mona Lisa
Dr. Mona Lisa Saloy, Author, Folklorist
Conrad N. Hilton Endowed Professor & Coordinator
English Program, School of Humanities
College of Arts & Science

"I can't be free unless Black Women, LGBT People and All People of Color are Free."

Jerry W. Varnado, Esq.
San Francisco State University 41st year Ethnic Studies and Africana Studies Celebration and also as a participant in The 2015 Award winning Documentary, "Agents of Change"



FROM MOUSSOR TO TIGNON: THE EVOLUTION OF THE HEAD-TIE

BY JULIANA KASUMU

A photo-exhibition exploring the history of head wraps worn by women of color as a means of cultural reclamation

THE ÒLÀJÙ ART GROUP AND

DILLARD UNIVERSITY RAY CHARLES PROGRAM IN AFRICAN-AMERICAN MATERIAL CULTURE

PRESENTS AN

OPENING RECEPTION & ARTIST TAL

SATURDAY, SEPTEMBER 10TH, 6-9PM

AT THE

McKENNA MUSEUM OF AFRICAN-AMERICAN ART

2005 CARONDELET ST., NEW ORLEANS, LA 70130

EVENT SCHEDULE INCLUDES A PANEL DISCUSSION ADDRESSING TOP RELATED TO THE EXOTICISM OF HEADWRAPS PLUS A TIGNON-TYIN DEMONSTRATION FACILITATED BY MADAME BARVARA TREVIGNE

THE BLACK ARTS MOVEMENT

BLACK POWER AND THE STRUGGLE FOR CIVIL RIGHTS

DOCUMENTARY PHOTO EXHIBIT

BY **DR. DORIS DERBY**

CO-PRESENTED BY JUNEBUG PRODUCTIONS

RECEPTION

FRIDAY

SEPTEMBER 9th

4:30-6pm

COOK FINE ARTS CENTER

DILLARD UNIVERSITY

2601 GENTILLY BLVD.

BLACK ARTS MOVEMENT CONFERENCE

SEPTEMBER 9-11, 2016

FOR MORE INFORMATION:

www.blackartsmovement.net

BLACK ARTS MOVEMENT

DILLARD UNIVERSITY

WELCOME!

Dreams often take years to come to fruition. The Dillard University-Harvard Hutchins Center BAM International Conference is no different. This dream would not have taken place without the help and support of Dr. Henry Louis Gates, Abby Wolf, Kara Olidge, Bernadette Gildspinel, Nikki Madfis, Bev Young, Jim Chong, Doug Ridley and countless other wonderful souls. It has been said that dreams start in the ether and the energy builds until made manifest. As an African American in education, a major part of my dream is that our history and culture is taught in high schools and colleges across the United States. It appears that for that to happen, we must be proactive by teaching and disseminating our history. Conferences of this nature are foundations that allow us to plant and nurture the seeds of our history and culture so that they might blossom into something greater affecting the minds and attitudes of our young. In my mind, being Black in America is a gift that W.E.B. Dubois has described a "double consciousness," an awareness of how we are seen by the dominant society, and our own understanding of our Blackness. This knowledge of what it means to be Black in America is an inner introspection that is never the same for any two people. As African Americans we are multifaceted, rich in a history that is as diverse as we are as a people. It is in that celebration, by acknowledging, and accepting our history, we move towards wholeness. Yet, without an understanding of our past, a part of who we are is left on the shelf for others to tinker with, to make pronouncements of what it means to be Black. This conference reaches into the soul of Blackness in order to discover those parts of ourselves that can only be identified as pure light, connected to our own inner oneness. This is the information that we are disseminating, our wholeness, and the need to celebrate by talking, by gathering, by loving that which is unique, that which is Black, that which is our inner guidance to our own awakening. We have been defined by others for hundreds of years. Now it is time to define ourselves. This awakening is not just for African Americans. We are a sleeping giant whose awareness by all of society brings wholeness to all.

Kim McMillon
Conference Organizer

2016 Planning Committee

Dr. Henry Louis Gates
Abby Wolf
Kara Olidge
Shellee Randol
Kim McMillon
James Smethurst
Nikki Madfis
Bernadette Gildspinel
Doug Ridley
Mona Lisa Saloy
L. Kasimu Harris
Renita William
Michelle Matthews
Lucy Green
Zella Palmer
Jim Chong
Genny Lim
Charlotte "Mama C" O'Neal
Lakiba Pittman
Kalamu ya Salaam
Cortheal Clark
Bev Young
Merlyn Pittman
Jerry Ward, Jr.
Nigel Hatton
Mwende "FreeQuency" Katwiwa
Necola Adams
Vincent and Lisa McMillon
Chet McMillon
Janie McMillon
Isabelle Rodriguez
Karen Deeming
Cheryl Mann
Eric Waters
Kathy Sloane
Arnold Bourgeois
Don Starnes
Karin Tobiason
Quo Vadis Gex Breaux
Jerry Varnado
Jimmy Garrett
Poetess Kalamu Chache

KEYNOTE SPEAKERS

Haki R. Madhubuti
Founder and President Third World Press

A leading poet and one of the architects of the Black Arts Movement, Haki R. Madhubuti—publisher, editor and educator—has been a pivotal figure in the development of a strong Black literary tradition. He has published more than 31 books (some under his former name, Don L. Lee) and is one of the world's best-selling authors of poetry and non-fiction. His Black Men: Obsolete, Single, Dangerous? The African American Family in Transition (1990) has sold more than 1 million copies. Selected titles include: Don't Cry, Scream! (1969); Tough Notes: A Healing Call For Creating Exceptional Black Men (2002); Run Toward Fear (2004); and YellowBlack: The First Twenty-One Years of a Poet's Life, A Memoir (2006). His poetry and essays were published in more than 85 anthologies from 1997 to 2015. His recent releases are Liberation Narratives: New and Collected Poems 1966-2009 (2009); Honoring Genius: Gwendolyn Brooks: The Narrative of Craft, Art, Kindness and Justice (2011) and By Any Means Necessary, Malcolm X: Real, Not Reinvented (co-editor, 2012). Madhubuti's forthcoming book, Taking Bullets: Black Boys and Men in Twenty-First Century America Stopping Violence, Seeking Healing and Standing Tall will be available early Spring 2015. Two book-length critical studies on Madhubuti's literary works are Malcolm X and the Poetics of Haki Madhubuti by Regina Jennings (2006) and Art of Work: The Art and Life of Haki R. Madhubuti by Lita Hooper (2007). Professor Madhubuti is a proponent of independent Black institutions. He founded Third World Press in 1967. He is a founder of the Institute of Positive Education/New Concept School (1969), and a cofounder of Betty Shabazz International Charter School (1998), Barbara A. Sizemore Middle School (2005), and DuSable Leadership Academy (2005), all of which are in Chicago. Madhubuti was founder and editor of Black Books Bulletin (1970-1994), a key journal documenting the literature, scholarship and conversations of African American voices for over two decades. He was also a founding member of The Organization of Black American Culture (OBAC) Writer's Workshop (1968).

Professor Madhubuti is an award-winning poet and recipient of the National Endowment for the Arts and National Endowment for the Humanities fellowships, the American Book Award, an Illinois Arts Council Award, the Studs Terkel Humanities Service Award and others. In 1985, he was the only poet chosen to represent the United States at the International Valmiki World Poetry Festival in New Delhi, India. In 2006, he was awarded the Literary Legacy Award from the National Black Writers

Conference for creating and supporting Black literature and for building Black literary institutions. He was named as a 2007 Chicagoan of the Year by Chicago Magazine. In May of 2008, Professor Madhubuti was honored with a Lifetime Achievement Award from Art Sanctuary of Philadelphia. In 2009, he was named one of the "Ebony Power 150: Most Influential Blacks in America" for education. In 2010, he was presented with the President's Pacesetters Award from the American Association of Blacks in Higher Education, and was awarded the Ninth Annual Hurston/Wright Legacy prize in poetry for his book, Liberation Narratives. At the 2013 "Bridge Crossing Jubilee," Professor Haki R. Madhubuti was inducted into the Hall of Resistance at the Ancient Africa, Enslavement and Civil War Museum in Selma, Alabama; he was honored as the Arkansas Black Hall of Fame 2014 Distinguished Laureate Presenter. In 2014, Dr. Madhubuti received the Barnes & Noble Writers for Writers Award presented by Poets & Writers Magazine; and in April of that year, Dr. Madhubuti and his wife, Dr. Carol D. Lee, were presented with the DuSable Museum's Dogon Award at the Night of 100 Stars Celebration.

Professor Madhubuti earned his MFA from the University of Iowa and he received his third honorary Doctor of Letters from Spelman College in May of 2006. His distinguished teaching career includes faculty positions at Columbia College of Chicago, Cornell University, University of Illinois at Chicago, Howard University, Morgan State University, and the University of Iowa. He is the former University Distinguished Professor and a professor of English at Chicago State University where he founded and was director-emeritus of the Gwendolyn Brooks Center and director of the Master of Fine Arts in Creative Writing Program. Professor Madhubuti served as the Ida B. Wells-Barnett University Professor at DePaul University for 2010-11.

Askia Toure
Saturday Keynote Address

Professor and poet Askia M. Touré was born on October 13, 1938, in Raleigh, North Carolina, to Clifford Roland Snellings, Jr. and Nannie Lynette Bullock. Growing up, Touré attended Willard and Wogaman elementary schools. In 1952, Touré won a Motion Poetry Association Award while attending Roosevelt High School. Two years later, he participated in a successful sit-in at Roosevelt. Touré graduated from high school in 1956, and joined the United States Air Force. While serving alongside Robert Green of the Flamingos and Little Willie John, Touré wrote a letter to Congressman Adam Clayton Powell that resulted in a government investigation of racism at Wordsmith Air Force Base in Michigan. After being discharged in 1959, Touré took art classes at the Dayton Art Institute. He then moved to New York City and joined the Art Student League and the Umbra Poets. He and his associates Tom Feelings, Tom Dent, David Henderson, and Calvin Herndon were mentored by Langston Hughes. Touré participated in the Fulton

(Street) Art Fair in Brooklyn in 1961 and 1962, and the Black Arts Academy. Influenced by artists and writers such as Ernest Crichlow, Jacob Lawrence, Leo Carty, Elombe Brathe, Ronnie Braithwaite, Bob and Jean Gumbs, and Rose Nelmes of the Grandessa Models, Touré became a poet who championed a black aesthetic.
In 1961, Touré joined Max Roach, Abby Lincoln, Alex Prempe, May Mallory, and Maya Angelou at the United Nations to protest the assassination of Congo's Patrice Lumumba in 1961. In 1962, Touré became an illustrator for Umbra magazine, a staff member with The Liberator magazine, and a contributor to Freedomways. Touré was a part of the Atlanta staff of the Student Nonviolent Coordinating Committee (SNCC) and joined the Revolutionary Action Movement (RAM) in Mississippi in the Spring of 1964. In 1965, Touré founded Afro World and organized the Harlem Uptown Youth Conference. Touré also participated in the rise of the Black Panther Party and co-wrote SNCC's 1966 "Black Power Position Paper."

In 1967, Touré joined the staff of Nathan Hare at San Francisco State University and taught African history in the first Africana Studies Program. Touré organized the 1984 Nile Valley Conference in Atlanta and co-founded the Atlanta chapter of the Association for the Study of Classical African Civilizations (ASCAC) in 1986. Touré authored multiple books and received the 1989 American Book Award for Literature (From the Pyramids to the Projects) and the 2000 Stephen E. Henderson Poetry Award (Dawnsong); other works include films and plays. In 1996, Touré was honored with the Gwendolyn Brooks Lifetime Achievement Award from the Gwendolyn Brooks Institute in Chicago, Illinois.

Jerry W. Ward, Jr.
Saturday Keynote Address

Jerry W. Ward, Jr., a retired Professor of English, Richard Wright scholar, and literary critic, lives in New Orleans. Among his professional honors are: Kent Fellowship (1975-77); Teacher of the Year Award from Tougaloo College (1992); two UNCF Distinguished Scholar Awards (1981-82 and 1987-88); the Humanities Teacher Award (1995) and the Public Humanities Award (1997) from the Mississippi Humanities Council; the Moss Chair of Excellence in English (1996, University of Memphis); National Humanities Center Fellowship (1999-2000). In 2000, he received the Darwin T. Turner Award of Excellence from the African American Literature and Culture Society. He was inducted into the International Literary Hall of Fame for Writers of African Descent in 2001 and received the Richard Wright Literary Excellence Award from the Natchez Literary and Cinema Celebration in 2011.

A founding member of the Richard Wright Circle and co-editor of Redefining American Literary History (1990), Black Southern Voices (1992), The Richard Wright Encyclopedia (2008), and The Cambridge History of African American Literature

(2011). He edited the anthology Trouble the Water: 250 Years of African American Poetry (Mentor, 1997), and his poems and essays have been published in such journals as The Southern Quarterly, African American Review, Literature and Medicine, Callaloo, Mississippi Quarterly, and Black Magnolias. His most recent books are THE KATRINA PAPERS: A Journal of Trauma and Recovery (2008) and The China Lectures (2014). Work –in-progress includes FRACTAL SONG (forthcoming from Black Widow Press 2016); Words and Being; Reading Race Reading America (social and literary essays), and Richard Wright: One Reader's Responses.

"During the period 1965-1980, aside from reflecting and affirming the political and cultural struggles of the mass of Black people in the US, the Black Power and Black Arts Movements were integrated reservoirs, the prime mechanisms for raising national consciousness and developing militant organizations in the context of the most dynamic period of social change in our time."

James P. Garrett PHD, JD

PROGRAM

Friday, September 9, 2016 (Free to the Public)

Registration	6 PM – 10:00 PM	PSB Atrium
Opening Ceremony	6 PM – 10:00 PM	Union Circle
Keynote Address		Union Circle
Performance		Union Circle

(*Food Item Tickets Sold at Registration*)

Concert Hosts:
Mona Lisa Saloy & Zella Palmer

"Opening Invocation"
Luisah Teish, Charlotte "Mama C" O'Neal, Nana Sula, and Avotcja

The Negro National Anthem by James Weldon Johnson
Vocalist Charlotte "Mama C" O'Neal

Keynote Address

Dr. Haki Madhubuti
"A focus on people from the Midwest who have been left out of the Black Arts Movement: Gwendolyn Brooks, Dudley Randall, Margaret Burroughs and Hoyt W. Fuller"

Detroit Brooks & Kanako Fuwa Brooks Musical Performance of "Broken Pieces"
Broken Pieces Shattered Dreams is dedicated to those who are rebuilding their lives. This song is a reflection of Hurricane Katrina 10 years ago.

"Black Liberation Mash-up" performed by **Gina Athena Ulysse and Nicole Stanton**, Wesleyan University - *Black Liberation Mash-up* is a short performance that weaves dance and spoken word. The mash-up consists of combined textual and movement vocabularies of liberation that explore self-definition, memory, history, black struggle, revolution and new visions.

Unpacked from Greer Mendy's *A Glorious Revolution*. performed by **Tekrema Dance Theater** - Greer E. Mendy, Choreographer

A Glorious Revolution was inspired by the work of The Black Arts Movement. The presentation is performance, specifically dance as a commentary on the Black Power Movement and the concept of aesthetic revolution, where we consciously moved away from European standards of beauty in dance. The dance piece is set in three sections; "Revolution" as an adjective, noun, and verb of remembrance, being, and doing.

Zion Trinity Band
Reggae : Jazz : Funk : African Ritual Music

WolfHawkJaguar
Multi talented Urban World Music artist

Acclaimed Poet Quincy Troupe & Arts Activist Margaret Porter Troupe

"Loss Collaborations: Danced Narratives of Black (or African American) Lives"
Loss Collaborations: Danced Narratives of Black (or African American) Lives is a demonstration of organized dance material and

spoken words examining the black body's proximity to gun violence by police officers. Collaborators **Rodney Brown** and J**ennifer Harge** situate this project of reperto ry as a constituent to other Black Arts Movement leaders such as Alvin Ailey and Donald McKayle, whose dances ask critical questions and raise awareness that help to shape art aesthetics in American Modern Dance.

Rodney A. Brown, The Brown Dance Project (The BDP), Co-Organizer, University of Michigan Department of Dance Black Alumni Network

Jennifer Harge, Artistic Director, Harge Dance Stories, Co-Organizer, University of Michigan Department of Dance Black Alumni Network

"Performance by Poet Monique Porter"
Deaf To Society
You Want To Touch My What?

Still Here (excerpts)
The excerpts presented, and the piece as a whole, approach the legacy of Blues Women, BAM, Sonia Sanchez, Ntozake Shange, and the continuing legacies of Blues Women among us today. This legacy is one of addressing political and social justice issues through the lived experience of Black Women.
Medina Ouida, performing artist
Michele Stanback, performing artist
Elaina Taze Smith, performing artist
J. Scott Vinson, trumpet
JC Jacobs, percussion
This piece is an original composition by Elaina Taze Smith.

"It is an abundant blessing for me to be in the presence of so many master artists who have nourished my own artistry since I was a youth in the 60s. Their words and music and dance and revelations in paint and wood and steel stoked those hot flames inside of me, piercing the heart of my creative womb! And like the most efficient and attentive doula, they helped to open the floodgates of my own creative spirit urging me on to birth the brave voices within me. I give thanks to Sister Kim McMillon whose powerful vision of what COULD be, has given birth to this historically significant Black Arts Movement Conference!"

Charlotte Hill O'Neal aka Mama C

Saturday, September 10, 2016

Arrivals & Registration	7:00 am – 9:00 am	PSB Atrium
Breakfast (Please bring identification)	7:00 am – 9:00 am	Kearny Main
Keynote Address	9:00 am – 9:45 am	
Panels and Roundtables	10:00 am – 6:45 pm	
Lunch	1:00 pm – 2:15 pm	
Theatre Night	4:30 pm – 6:30 pm	

Keynote Address 9:00 am – 9:45 am PSB 115

Askia Toure and Jerry Ward
Askia Toure and Jerry Ward represent the complex history of the Black Arts Movement as writers and educators that have documented it history from BAM's historic beginnings.

Where Do We Go From Here? 10:00 am – 11:15 am PSB 131-135
A Women's View of the Black Arts Movement (*Roundtable*)

Moderator:
Mona Lisa Saloy - Professor, Dillard University

Panelists:
Tarika Lewis
Violinist/Former-Black Panther Party Member
Quo Vadis Breaux
Director of Congo Square Cultural Collective, Inc.
Charlotte "Mama C" O'Neal
Founding director of Tanzania's United African Alliance Communiy Center.
Avotcja
San Francisco Bay Area icon with her group Avotcja & Modupue
Genny Lim
Poet, collaborated with the late Max Roach and Herbie Lewis
Margo Crawford
Cornell Professor, known for her research on the Black Arts Movement
Doris Derby
Co-founder, Free Southern Theater, Retired Founding Director, African American Student Services & Programs, Adjunct Associate Professor, Anthropology Department, Georgia State University; artist, photographer, writer, dancer, educator, cultural/political activist.

Black Studies Roundtable 10:00 am – 11:15 am PSB 115

Moderator:
Jerry Varnado - Co-Founder of the Black Student Union

Panelists:
James Smethurst
Professor of Afro-American Studies-University of Massachusetts-Amherst.
Jimmy Garrett
Co-Founder of the Modern Black Student Union Movement and Black/Ethnic Studies Programs.
Ishmael Reed
Novelist, Poet, Playwright, Satirist and SF Jazz Poet Laureate.
Eugene Redmond
Poet Laureate of East St. Louis and founding Editor of Drumvoices Revue.
Jerry Ward
A founding member of the Richard Wright

Circle and author of THE PAPERS: A Journal of Trauma and Recovery (2008).

Askia Toure
Essayist, political editor, poet and co-founder of the Black Arts Movement.

Kalaam ya Salaam
A member of John O'Neal's Free Southern Theater for five years and was a founder of BLACKARTSOUTH.

Quincy Troupe
Author of bestseller Miles: The Autobiography of Miles Davis and his memoir, Miles & Me soon to become a major motion picture.

Haki Madhubuti
A leading poet and one of the architects of the Black Arts Movement.

Papers Panel Sessions 11:30am - 12:45pm

Panel 1
11:30 am – 12:45 pm PSB 136

"The Fierce(Self) Love of Black Arts Women Poets"

Chair:
Dr. Sarah Rudewalker - Spelman College, Atlanta.

Panelists:
Princeanna Price - Spelman College, "Blues and Jazz: From Being Sad to Being BaddDDD".
Melaine Ferdinand - King, Spelman College, "We Have Nothing to Lose but Our Chains': Black Love and Black Power".
Shaquette Spencer - Spelman College, "Gaining Voice and Visibility: Black Female Liberation".
Dru Spiller - Spelman College "Concepts of Womanhood within New Black Womanhood and Third Wave Feminism".

Panel 2
11:30 am – 12:45 pm PSB 166

"The Power of the African American Womanist Writer in 20th Century Literature"

Chair:
Tru Leverette - University of North Florida.

Panelists:
Lena Hull - University of North Florida, "Defining A Black Feminist Aesthetic: The Power of Relationship in Nikki Giovanni's "Nikki-Rosa" And "Seduction".
Valerie Kelco - University of North Florida, "Morrison's Re-vision: Deconstructing Convention Through the Subversion of Binary Oppositions in Sula".
Tru Leverette - University of North Florida, "Black Art and the Iconoclasm of Fran Ross".

Panel 3
11:30 am – 12:45 pm PSB 131-135

"Everybody Doing the Second Line: Global Black Consciousness in the Black Arts Movement"

Chair:
K. Zauditu-Selassie - Coppin State University.

Panelists:
Margo Natalie Crawford - Cornell University "Adding the Southern Orientation to Black Arts: the Innovations of BLKARTSOUTH".
K. Zauditu-Selassie - Coppin State University, "People Get Ready there's a Soul Train a Coming: Kongo Matrices and the Black Arts Cosmology in Popular Culture".

Panel 4
11:30 am – 12:45 pm PSB 200

"Icons of the Black Arts Movement"

Chair:
Nikki Proctor - Walden, Claflin University.

Panelists:
Lasana Kazembe - PhD, DePaul University "I'm Buildin' Me a Home:, Haki R. Madhubuti, Maroonage, and Institution-Building as Critical Social Praxis".
John Zheng - Mississippi Valley State University, "Sonia Sanchez's Poetic Spirit through Haiku".

Eshe Mercer-James - York University, "After Fisk: Gwendolyn Brooks and the Influence of Black Arts".
Reginald Martin - MFA, PhD, University of Memphis, "Takin' It to the Bridge: The Legacies of Ishmael Reed and Jerry Ward".

Panel 5
11:30 am – 12:45 pm PSB 164

"The Black Woman Artist, Community, and the Rendering of Identity"

Chair:
Wanda Sabir - College of Alameda.

Panelists:
Kelly Harris - Cave Canem fellow, "Looking at Music: Remembering Pinkie Gordon Lane".
Allia Abdullah-Matta, Ph. D - CUNY LaGuardia Community College, "Redrawn and Reshaped: How Black Women Artists Got Ovah the Circle".
Zella Palmer - Dillard University, "The Black New Orleans Woman: Three Hundred Years of Entrepreneurship".

Panel 6
11:30 am – 12:45 pm PSB 168

"Fite Dem Back": The U.S.A., the U.K. and the Internationalization of Black Arts"

Chair:
James Smethurst - University of Massachusetts-Amherst.

Panelists:
James Smethurst - University of Massachusetts-Amherst.
Rachel Rubin - University of Massachusetts-Boston.
Alex Carter - University of Massachusetts-Amherst.
Nadia Alahmed - University of Massachusetts-Amherst, "Black Intifada: Black Arts Movement, Palestinian Poetry of Resistance and the Rise of Afro-Arab Cosmopolitan".
Markeysha Davis - University of Massachusetts-Amherst.

"Poetry for the People Workshop"
11:30 am – 12:45 pm Cook Theater

Avotcja, host
Charlotte "Mama C" O'Neal (African Instruments)

Avotcja (Percussions)
Tarika Lewis (violin)
Genny Lim
Quincy Troupe
Askia Toure
Haki Madhubuti
Eugene Redmond
Tennessee Reed

Lunch: 1:00 pm – 2:15 pm Kearney Main

Zella Palmer, food scholar and the Ray Charles Chair, will discuss the changes in cuisine brought on by the Black Arts and Black Power Movements.
(Please bring identification to be served)

Papers Panel Sessions 2:30pm - 3:45pm

Panel 1-A
2:30 pm – 3:45 pm PSB 136

"Umbra Roots and the Black Arts Movement"

Chair:
Jean-Philippe Marcoux - Vice-President of the Amiri Baraka Society.

Panelists:
Keith Leonard - American University, "David Henderson's Harlem".
Jean-Philippe Marcoux - Université Laval, "Southern Roads: Calvin Hernton, Tom Dent, and the Blues Aesthetic of Black Arts South".
Aldon Lynn Nielsen - Penn State University, "If Everybody Had an Ocean" -- Lorenzo Thomas Uncovering the Cover Versions".

Panel 2-A
2:30 pm – 3:45 pm PSB 164

"What has My Black Aesthetic Done for me Lately?"

Chair:
Thom C. Addington

Panelists:
Rochell Isaac - LaGuardia Community College, CUNY, "Can You Feel Me? A Call to Peoplehood: The K(new) Black Aesthetic".
Paul Tewkesbury - United Arab Emirates University, "Martin Luther King Jr.'s Philosophy during the Civil Rights Movement and the Black Aesthetic of the Black Arts Movement".
Thom C. Addington - Howard University, "Moral Suasion, Black Aesthetics and Formalist Criticism: Complicating Baldwin through the Trope of the Auction Block".
Professor Jo-Ann Morgan - Western Illinois University "Southern Traditions and the Visual Aesthetics of Black Power".

Panel 3-A
2:30 pm – 3:45 pm PSB 200

"Owning Our Rituals, Power and Black Bodies"

Chair:
Reginald Martin - University of Memphis.

Panelists:
Luisah Teish - community arts activist, teacher, and script consultant, "Something in the Soup: Ritual Theater in the Black Arts Movement".
Benae Beamon - Boston University, "The Darker Brother: Tap Dance, its Subversive Ethic and Lesson in Black Queer Potentiality".
V. Drew Jemison - University of Phoenix, "A Narrative inquiry of the Perceptions Leading to the Under-Representation of Women's Political Leadership".
Neith Sankofa, M.A - Independent Scholar, "Embodied Scholarship Katherine Dunham Modeling the Retrieval and Transformation of African American Ritual".

Panel 4-A
2:30 pm – 3:45 pm PSB 244

"Personal Narratives of Life in a Black Body"

Chair:
Michele Stanback - Union Theological Seminary, M. Div.

Panelists:
Melanie C. Jones - Chicago Theological Seminary, PhD program, "Salt of the Earth: In a world where #BlackLivesMatter, I imagine..." .
Michael Simanga, PhD - Georgia State University, "The Black Arts Movement: The Personal Narrative of a Black Revolutionary Artist and Cultural Worker".
Angelica Bullock - University of Louisville, "Dialogue between African American Identity Artwork".
Gabrielle Randle - Northwestern University, "I Don't Want Equal Rights with the White Man": Fannie Lou Hamer's Testimony of Liberation".

Panel 5-A
2:30 pm – 3:45 pm PSB 242

"Arts, Arts Education and the Black Arts Movement"

Chair:
Rev. Dr. Amb. Jé Exodus Hooper - MPS, M.Th, D.Min.

Panelists:
Lynnette Gilbert - University of Houston, "From Artisan to Artist/Educator: An Historical View of the African American Artist/Educators"
Teresia Bush - Howard University, "The Black Arts Movement and its Impact on the Curriculum - Howard University Department of Art/A Case Study"
Sarah RudeWalker - Spelman College, "Degrees of/in Blackness: The Black Arts Movement and Southern HBCUs"
Dalila Scruggs, Ph.D. - Independent Scholar, "Collage as Community in Elizabeth Catlett's Mask for Whites".

Panel 6-A
2:30 pm – 3:45 pm PSB 168

"Rage, Revolution and the Voices of Blackness"

Chair:
Wanda Sabir - College of Alameda

Artisia Green, MFA - College of William and Mary, "Pull your part of the load": revolution through acts of self-determination in August Wilson's Two Trains Running".
Venise L. Keys - Illinois State University, "Black-\`BLAK\ themes of identity from Langston Hughes's question".
L. Kasimu Harris - Independent Scholar, "Authentic Blackness: The Importance of Telling Our Own Story".

"Southern Writers Roundtable"
3:00 pm – 4:00 pm Cook Theater

Moderator:
Jerry Ward

Panelists:
Kalamu ya Salaam
Askia Toure
Quo Vadis Breaux
Mona Lisa Saloy
Chakula Cha Jua

"Race in America - The Black Arts Movement Now!"
3:00 pm – 4:00 pm Stern 112

Chair:
Eugene Redmond, Jr.

Panelists:
Jerry Varnado
Akinyele Umoja
Candy Tate
Jimmy Garrett
Haki Madhubuti
Ishmael Reed
Quincy Troupe

"Theater Night"
4:30 pm – 6:30 pm PBS 115
Location: PSB Georges Auditorium

Host:
Cortheal Clark

Performers
Chakula Cha Jua's Ritual Murder (Excerpt)
Ishmael Reed - Short Film on Theatre of Ishmael Reed.
Kalamu ya Salaam & Dr. Doris Derby - Film on "Free Southern Theatre".
Avotcja – Trauma and Black Theatre.
Jimmy Garrett – Black Arts Movement Theatre beginnings from A-Z.
KeShuna Jones - Lee, veteran Theater and Film Actress performs a scene from Pearl Cleage's Flyin' West.

"Open Scholarly Forum on Race & the African American Academic"
5:30 pm – 6:45 pm PSB 131-135
(snacks soft drinks, water and ice tea provided)

Moderator
Rodney A. Brown - University of Michigan Department of Dance Black Alumni Network

All scholars attending this forum are invited to give their opinions on issues facing African American Academics.

"Two factors led to the widespread appreciate of poetry, curriculum changes, the rise of feminist and multi-cultural writing and Hip Hop as an international force: Malcolm X, and The Black Arts Movement."

Ishmael Reed

Africology: The Journal of Pan African Studies

Editor: Itibari M. Zulu

www.jpanafrican.org
atjpas@gmail.com

congratulates the

Black Arts Movement Conference

September 9-11, 2016, New Orleans, Louisiana

Africology: The Journal of Pan African Studies is a trans-disciplinary on-line open-access peer reviewed award-winning African owned and operated scholarly journal devoted to the intellectual synthesis of research, scholarship and critical thought on the African experience everywhere. Since our inception in 1987, we have provided an international forum for diverse scholars to advance a host of perspectives and theoretical paradigms relevant to the social, political, economic and cultural issues that impact the African world community. The journal works to build a transnational community of scholars, theorists and practitioners who can ask questions and pose solutions based upon an affirmative African centered logic and discourse of liberation. New content on the *Black Arts Movement* and other relevant topics are consistently welcomed.

"We were sharers/receivers/witnesses re: BAM's Tidal Waves of Pride, Black Book Publication and Readership, Africanization of The World (i.e. Black Studies), Change Ntu Revolutionary Far Evers."

Eugene B. Redmond

"Knowing that the Black Arts Movement was a logical moment in the ongoing evolving of African-generated arts is a matter of common sense rather than one of academic acrobatics."

Jerry W. Ward, Jr.

Sunday, September 11, 2016

Registration	8:30 – 9:30 am	PSB Atrium
Breakfast	7:00 am – 9:00 am	Kearny Main
(Please bring identification)		

Papers Panel Sessions 9:30am - 10:45am

Panel 1-B
9:30 am – 10:45 am PSB 164

"Black Masculinity, The Black Arts Movement, and Owning Culture"

Chair:
Butovens Mede - University of California, Merced

Panelists:
Cheryl Dong - North Carolina State University, "Black Power Soldiers How the Rising Storm of Radical Black Masculinity in the Vietnam War Shaped Military Perceptions of African-American Soldiers".
Henry L. Washington, Jr - Duke University, Class of 2017, "No Hiding Place: Black Masculinity, Archival Hardship, and the Anaerobia of Marginal Relay".
Amber Reid - Clark Atlanta University, "To the Beat of Our Own Drum: Black Arts".
Rebekah L. Pierce, MA - Fortis College/ Virginia Union University "Rhetoric of the 21st African American Artist: The Harlem Renaissance, the Black Arts Movement and the Rap/Hip Hop Culture".

Panel 2-B
9:30 am – 10:45 am PSB 136

"Activism, Trauma and the State of Blackness in America"

Chair:
Wanda Sabir - Alameda College

Panelists:
Darlene Anita Scott - Virginia Union University, "Performing Trauma: The Movement Missing from the Movement".
Alton E. Price - Jr, Boston College, M.Div., Harvard Divinity School, "Symbolism, Allusions, and Imagery in Etheridge Knight's - Hard Rock Returns to Prison from the Hospital for the Criminal Insane".
Amanda Russhell Wallace, MFA - School of Visual Arts, "Field | House: A case for interactive art as activism".
Fari Nzinga, Ph. D - Duke University, "Free Southern Theatre and its Legacy of Past and Present Activism".

Panel 3-B
9:30 am – 10:45 am PSB 166

"The Black Artist and Forms of Protest"

Chair:
Terri Francis - Indiana University

Panelists:
Nefertitti Jackmon - Houston Community College, "The Strange Demise of Jim Crow – How Brokered Deals Muffled Protest as a Voice for Change in Houston".
Nikki Proctor-Walden - Claflin University, "Why Are Black People Always Acting up in Public? Boykin's Triple Quandary and the Theatre of the Black Arts Movement".
Terri Francis - Indiana University – Bloomington. "Whose Black Arts Is This? Afro-surrealism, Spike Lee, and the Global Gulf

South".
Judith E. Smith - University of Massachusetts Boston, "It is time for artists to be heard: Artists and Writers for Freedom, 1963-1964".

Panel 4-B
9:30 am – 10:45 am PSB 131-135

"The Black Arts Movement and Radical Intellectuals"

Chair:
Candace Satterfield - Dillard University.

Panelists:
Akinyele Umoja - Georgia State University, "Soulbook and the Radical intellectual tradition of Black Power".
Nathaniel Frederick II, Ph.D. - Winthrop University, "HUMOR IN HUE: Gag Cartoons as Satire in Black World Magazine during the Black Arts Movement, 1970-1976".
Quincy James Rinehart, M.Div., S.T.M. - Chicago Theological Seminary, "Addison Gayle: Toward an Aesthetic of a New Body Politic".
Othello De'Souza-Hartley - Photographer and visual artist, Shades of Noir, London, United Kingdom, "How can the Black Art Movement's legacy be represented in all aspects of UK creative higher education to support greater cultural currency?".

Panel 5-B
9:30 am – 10:45 am PSB 200

"Black Theatre and Art for the People--By the People"

Chair:
Michael Pili Simanga

Panelists:
Dr. R. Candy Tate - Clark Atlanta University, "Art for People's Sake: Atlanta's Neighborhood Arts Center".
Clarissa Myrick-Harris, PhD - Savannah State University, "Free Southern Theater: A Black Aesthetic".
Michelle Y. Gordon, PhD - Emory University, "Theodore Ward, the Free Southern Theater, and the Roots/Routes of the Black Arts Movement".

Panel 6-B
9:30 am – 10:45 am PSB 168

"Art, Revolution and Black Lives Matter"

Chair:
Jeremy Shine - Dillard University

Panelists:
Gloretta Baynes - Northeastern University, "Re-Visioning Africa, a New Exemplar, Didactic Themes from the Black Arts Movement in Contemporary Nigerian and Ghanian Art".
Sara Katherine Trail - Harvard University, "Social Justice Sewing Academy: An Art Revolution".
Jasmine Marshall Armstrong - University of California, Merced, "Yusef Komunyakaa: The protest tradition in African American manhood from Vietnam to Black Lives Matter".

"Young People's Town Hall Meeting"
11:00 am – 12:30 pm PSB 115

Chair:
Anthony Bennett - Dillard University
(Open to attendees and all community members)

Primary Eye Care
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THE BLACK ARTS MOVEMENT – SPEAKERS

Avotcja
Avotjca is a poet, playwright, multi-percussionist, photographer and teacher. She has been published in English & Spanish in the USA, Mexico & Europe, and in numerous anthologies. She is a Bay Area icon with her group Avotcja & Modúpue. Avotcja is a Radio Personality, and the Founder/Director of "The Clean Scene Theater Project (AKA) Proyecto Teatral De La Escena Sobria." Avotcja is a proud member of DAMO (Disability Advocates of Minorities Organization), PEN Oakland, California Poets In The Schools, IWWG & is an ASCAP recording artist.

Chakula Cha Jua
Chakula Cha Jua, the founder and Artistic Director of Chakula cha Jua Theater Company, has been an active participant in the Black Arts Movement for more than thirty years. Under his direction the company has presented a variety of new and exciting works for both adults and children. The company has performed for public libraries, community centers, churches, lounges, prisons and in more than one hundred schools in New Orleans and throughout the Southern Region. The Chakula Cha Jua Theater Company was a regular fixture in The Alliance for Community Theaters' Annual New Orleans Black Theater Festival. Mr. Cha Jua was recipient of the Alliance's "Best Director" award in 1990 while the company was bestowed the award for "Best Production" in 1993. In 1991, Chakula Cha Jua Theater Company was one of the few theater groups from the South represented at the National Black Theater Festival in Winston-Salem, North Carolina.

Cortheal Clark
Cortheal Clark, MFA, is Chair of the School of Humanities, Theatre Program Coordinator and Technical Director for Dillard University and its award winning Theatre Program. A native of south Texas, he received his BA degree in Theatre from Prairie View A&M University and went on to earn an MFA in Technical Direction from the prestigious California Institute of the Arts (CalArts – the Walt Disney Conservatory). Over the last two decades Clark has worked on more than 200 productions in theatre and film in many capacities from actor, carpenter, technical director, production/tour manager, scenic designer, sound and lighting designer and theatre consultant. Clark has been sought after for his extensive knowledge of theater management and production and has given seminars at the National Association of Dramatic and Speech Arts (NADSA), United States Institute for Theatre Technology (USITT) and Kennedy Center American College Theater (KCACTF) conferences. He spent time working in the La Courneuve area of Paris, France mounting and touring a production of Aint' Misbehavin'. In addition, he has six feature films with a number of IDMB credits within production design. Moreover, he brings a wide range of professional experiences to Dillard's productions. He's traveled throughout the United States installing large-scale corporate scenery for Scenery West. He acted as production manager for Six Flags Theme Parks and has served as an audio/lighting engineer at events for BET, MTV, and Universal Studios Hollywood. Clark has also been a steward and stagehand for numerous live events under the jurisdiction of I.A.T.S.E. for artists Garth Brooks, Tina Turner, R.E.M. and Theatrical Tours.

Margo Natalie Crawford
Margo Natalie Crawford studies 20th and 21st century African American literature and the full interdisciplinary spin of global black studies. She is most known for her work on the 1960s and 70s Black Arts Movement. Her ongoing work is situated in black radical imaginations, with a particular interest in radical black feminism, black diaspora theory, and black queer theory. She is the author of Dilution Anxiety and the Black Phallus (Ohio State University Press, 2008) and the coeditor, with Lisa Gail Collins, of New Thoughts on the Black Arts Movement (Rutgers University Press, 2006). Her essays appear in a wide range of books and journals, including The Trouble With Post-Blackness, Want to Start a Revolution?, The Modernist Party, The Cambridge Companion to American Poetry Post-1945, Callaloo, American Literature, Souls, Black Renaissance Noire, Black Camera, Publishing Blackness, and the exhibition catalog for the 2013 AfriCOBRA exhibit at the DuSable Museum. She has recently completed a manuscript entitled Black Post-Blackness: the Black Arts Movement and 21st Century Black Aesthetics. Her works in progress include What is African American Literature? and a coedited volume Global Black Consciousness. She is on the editorial board of the Society for Textual Scholarship, the James Baldwin Review, and the Wiley Blackwell Anthology of African American Literature. She is the faculty director of Cornell's Mellon Mays Undergraduate Research program.

Doris Derby
Dr. Doris Derby is an activist, educator, documentary photographer, exhibitor, historical film producer and author. She is the retired Founding Director of African-American Student Services and Programs and Adjunct Associate Professor, Georgia State University. Examples of her past and current scholarly and artistic involvement are: Co-Founder, Free Southern Theater, Co-Producer, Film, "Dirt and Deeds in Mississippi"; "Mississippi Inferno" (PBS); Works In Progress: Consulting Producer, Film, "The Free Southern Theater: Beginnings" ; Executive Producer, Film, "Baobab Flowers"; Photographer, Film, "Wednesday's In Mississippi"; Executive Producer, Dear Yvette: Shattered Fairytales; Executive Producer, The Color of Inspira-

tion; Contributing author and photographer, Hands on the Freedom Plow; Contributing author, The Nation's Longest Struggle; Looking Back on the Modern Civil Rights Movement. Dr. Doris Derby was active in the Mississippi Civil Rights Movement, and a member of the Student NonViolent Coordinating Committee (SNCC). Her work relates to the arts and education, and themes of inclusion of Black people, documentation of the daily lives, activities, and contributions of the rank and file of African Americans, particularly African-American women. Dr. Derby continues to live an active, creative life in Atlanta with her husband, Bob Banks, a retired Army Veteran and actor of film and television.

James Garrett

Dr. James Garrett has been involved in struggles for the human rights and self-determination of African peoples and of all humanity for more than 50 years. As a member of both SNCC and CORE he was an early activist in the civil struggles in the 1960's. A co-founder of the modern Black Student Union Movement and Black/Ethnic Studies Programs, Dr. Garrett has served as activist, scholar and legal consultant for social, education and political projects in local and national communities in the US, Africa, the Caribbean and Europe. From 1969 to 1975 he assisted Dr. CLR James in preparation of and served as a delegate to the 6th Pan African Conference held in 1975 in Dar es Salaam, Tanzania. Dr. Garrett worked with UN sponsored environmental scientist Dr. Pauulu Kamarakafego (Roosevelt Browne, who transitioned in 2007), in Papua New Guinea, Tanzania, Wana Watu, Cuba, and Barbados. Under the auspices of the United Nations and several NGOs, they led sustainable development projects designed to promote solar, wind and biomass energy, in the Caribbean, and small island nations in the Indian and Pacific Oceans. Dr. Garrett served as Staff and Delegate for the World Conference Against Racism (WCAR), held in Durban, South Africa, in August 2001. He also served as a Delegate and sponsored students from California to the 14th UN Commission on Sustainable Development held in May 2006. He has presented more than 200 scholarly presentations at conferences and commissions held all over the world. Dr. Garrett, retired Dean of Instruction at the Peralta Community Colleges, has remained a community activist in support of efforts to prepare youth for work and struggle in the twenty-first century.

Quo Vadis Gex-Breaux

Quo Vadis Gex-Breaux, MFA, is an author, award-winning poet whose verse appears in the anthology Trouble the Water (JerryWard, ed.), many issues of Nkumbo, Journal of the Free Southern Theatre (FST) that became Blkartsouth (BlackArts South), which evolved into the Congo Square Writers' Union, a worship continuing into the 1980s. Her article, "Tom Dent's Role in the Organizational Mentoring of African American Southern Writers: A Memoir," appears in African American Review. Vol. 40. No.2(2006) 339-344. Gex-Breaux appears in The Beat of the Forum—30th Anniversary Poetry Calendar 1971-2001, and Life Notes: Personal writing by contemporary Black Women, edited by Patricia Bell-Scott. Currently, Quo Vadis is Director of the Congo Square Cultural Collective, Inc., a non-profit organization. In 2014, Quo Vadis Gex-Breaux read at the People Program's fifth annual poetry reading with former poet Laureate Julie Kane and New Orleans poet Gina Ferrara. She's also performed at 17 Poets, and The Tennessee Williams Festival, among other venues.

Detroit Brooks

Detroit Brooks, famed session and touring guitarist of the New Orleans music scene, has the most recognizable face in the city. An evening of his musical prowess, music critics, affection ados, or novices are testiment of his smooth yet infectious stroke based in solid fundamentals. Often admired by guitarists worldwide, Brooks' laid-back demeanor masks one of the most heralded and sought-after performer, songwriter, and session men of our time. Like most well-known singer/songwriters, his roots reach deep into the inner fabric of the famed "Bible Belt Superstars." He began his career at an early age, touring with his famous family which includes his world-famous sister Juanita Brooks, of "Juanita's Gospel Express," as well as his acclaimed father, George A. Brooks, Sr., of the famous "Masonic Kings." Like many accomplished guitarists, Detroit mastered his craft on the road where the performances were "long, free and continuous." His skill, technique and experience brought him quick recognition and the opportunity to play with gospel greats like Clarence Fountain & the Five Blind Boys, Dorothy Norwood, Reverend Ernest Franklin, Albertina Walker, Raymond Myles and The Rams and the famed Zion Harmonizers.

Kanako Fuwa

Kanako Fuwa has performed privately with Dr. Lonnie Smith, and performed with many renowned Jazz and blues artists like Detroit Brooks, Chris Thomas King(-Grammy Winner), Charmaine Neville, Herman Lebeaux, Steve Masakowski, Walter "Wolfman"Washington, Thaddeus Richard, Mem Shannon, Vasti Jackson, Donald Ramsey, Kirk Joseph, Walter Harris,Raphael Bas,and more. She plays at many music clubs and Hotel like, House of Blues, Café Istanbul, Hotel Royal Sonesta, Cote Sud, Snug Harbor Jazz Bistro, Sweet Lorraine's Jazz Club and more. She regularly plays every Wednesday at Yuki Izakaya with her band from 8-11pm. She also works as a piano teacher and as a music therapist at Anna's art school to support most-at risk children to increase self-esteem and self-worth through leaning arts and experiencing community services.

Kelly Harris

Kelly Harris is a 2007 Akron Art Museum New Words winner. Her poem has been published on RTA metro buses in Cleveland, Ohio. She is a Cave Canem fellow, one of the nation's most prized fellowships for African-American poets. The Fine Arts Work Center in

Provincetown also awarded her a residency in 2006. She is the producer/editor of the CD Fresh Flames: Cleveland African American Voices. She has curated exhibits for Cleveland's Rock and Roll Hall of Fame and Museum, New Orleans' Ogden Museum of Southern Art, and other arts/cultural institutions. She was a featured poet on the Lifebanc Spoken Word for Life Tour.

KeShuna Jones-Lee
KeShuna Jones-Lee is a veteran theater actress from New Orleans .KeShuna has performed in various equity houses throughout the country ; in plays such as Ain't MIS BEHAVIN,For Colored Girls,Aieda,Amen Corner,Shakin the Mess Outta Misery. KeShuna was educated at Dillard University Theater, New York University ,and the University of New Orleans in Arts Administration. Mrs. Jones-Lee is a Theater - Cultural Arts Educator for Young Audiences,Mrs. Lee is currently the Casting Director of KJONES&CO and Casting Consultant for The Originals for CW...KeShuna has worked with these talented cast of characters foe over 20 years, and is honored to share the stage with them again.

Joan Tarika Lewis
Visual and performing artist J. Tarika Lewis is often referred to as a "Renaissance Women" and Jimi Hendrix on electric violin. She teaches visual arts within the public and charter schools bringing an extensive professional background in illustrating greeting cards, posters, book illustration, banners, architectural and stage design. Ms. Lewis is currently designing an original product line for "Kimmies's Kitchen" TV program and Strings of Soul Violin classes. Ms. Lewis performs locally with a new dynamic Black Rock Band 'AMA EVOLUTION,' the Bobby Young Project Blues Band and "The Journey" with percussionist Tacuma King and Val Serrant, bringing West African music and audience interaction to bay area campuses. For many years Ms. Lewis toured nationally and internationally with a jazz band featuring the renowned alto saxophonist John Handy with Class. Ms. Lewis is most proud of her heritage, being the daughter of John Henry Lewis (first African American to win the title Light Heavyweight Champion of the World) and mother Florence R. Lewis daughter of California pioneers. Before California became a state her grandfather Capt William Henry Galt organized a militia in Sacramento California to help prevent California falling into the hands of the Confederacy and prevent rekidnapping of African Americans seeking asylum. Ms. Lewis is a graduate of the Academy of Art and Cal State Hayward.

Genny Lim
Genny has performed as a feature poet at the San Francisco Jazz Center's Jazz Poetry Festival in June 2013. She has collaborated with many musicians, such as Jon Jang, Francis Wong, John Santos and the late Max Roach and Herbie Lewis. She has appeared at World Poetry Festivals in Venezuela, Sarajevo and Naples. Her seminal play, "Paper Angels," received a SF Fringe Festival Award in 2010 and her solo performance piece, "Where is Tibet?" was presented at CounterPULSE, in 2009 and Afro Solo Arts Festival and Women of the Way Festival in 2011. She is author of three poetry collections, Winter
Place, Child of War and Paper Gods and Rebels and co-author of Island: Poetry and History of Chinese Immigrants on Angel Island, which will be republished in a new and expanded edition.

Haki Madhubuti
Professor Haki Madhubuti is an award-winning poet and recipient of the National Endowment for the Arts and National Endowment for the Humanities fellowships, the American Book Award, an Illinois Arts Council Award, the Studs Terkel Humanities Service Award and others. In 1985, he was the only poet chosen to represent the United States at the International Valmiki World Poetry Festival in New Delhi, India. In 2006, he was awarded the Literary Legacy Award from the National Black Writers Conference for creating and supporting Black literature and for building Black literary institutions. He was named as a 2007 Chicagoan of the Year by Chicago Magazine.

Charlotte Hill O'Neal "Mama C"
Mama C is currently in the U.S. on her "Heal The Community Tour." Mama C is an accomplished poet, musician and founding director of Tanzania's United African Alliance Community Center (UAACC), a community based organization which promotes community development in rural Africa. Four decades after leaving the country for exile in Tanzania, Mama C returns to the states to share her inspirational story of how she and her husband Pete O'Neal's past as Black Panthers affects their work among the urban and village youth of East Africa and America. Recent documentary about her life: Mama C: Urban Warrior in the African Bush.

Zella Palmer
Zella Palmer, Author, Educator, Filmmaker, Scholar and current Chair of the Dillard University Ray Charles Program in African-American Material Culture. Palmer previously served as a curator at the DuSable Museum of African American History in Chicago. She has also collaborated on projects with the Southern Food & Beverage Museum in New Orleans, Art Gallery of Ontario, Royal Ontario Museum and the City of Toronto Collections in Canada. Palmer is committed to documenting and preserving the legacy of African American and Latino culinary history in New Orleans and the South. As the Chair of the Dillard University Ray Charles Program in African-American Material Culture, Palmer orchestrated the first Story of New Orleans Creole Cooking: The Black Hand in the Pot academic conference that invited local and national scholars including New Orleans Civil Rights legend, A. P. Tureaud Jr. and African-American culinary historian, Michael Twitty in April 2015. In 2014, Palmer launched the Dr. Rudy Joseph Lombard: Black Hand in the Pot Lecture Series that has presented guest speakers to

Dillard University students, faculty, staff and the public such as Dr. Howard Conyers, Edie Mukiibi, Vance Vaucresson and Bryant Terry. Palmer is currently filming a documentary (The Story of New Orleans Creole Cooking: The Black Hand in the Pot) with Dillard University students about the history and contributions of African-Americans to the world famous New Orleans Creole Cuisine (Fall 2016) and writing the Dillard University Cookbook (Summer 2017).

Monique Porter

Monique Porter. Teacher, poet, spoken word artist, painter, and social justice activist was born, raised, and currently resides in New Orleans, La. Inspired by the words of Nikki Giovanni and other Black Arts Movement leaders she embraced writing at the age of eight years old. Early on her parents recognized Monique's call for change when she wrote her first poem titled, Black Child Where Are You Going at the age of 9. Participating in local Black movements and groups, she began grooming herself as a social justice activist. Staying true to her New Orleans roots and heritage, Monique attended Dillard University from 2003 to 2008. During her time at Dillard University she was faced with the dilemma of continuing education due to the destruction caused by Hurricane Katrina. Due to the damages on Dillard University's campus she was forced to enroll at Clark Atlanta University where she quickly joined the social justice scene. After the reopening of Dillard University she returned to complete her Bachelors of Science in Social Sciences and gained entry into Southern University Law School. She is currently working on her first manuscript containing 100 poems focusing on Black arts, Black love, and social justice.

Eugene Redmond

Eugene Redmond is the Poet Laureate of East St. Louis; Emeritus Professor of English, Founding Editor of Drumvoices Revue, and former Chairman of Creative Writing Committee at Southern Illinois University-Edwardsville. Born December 1, 1937, Eugene B. Redmond is an American poet, and academic. His poetry is closely connected to the Black Arts Movement and the city of East St. Louis, Illinois. He specializes in Creative Writing, African-American and Multicultural Literature. He has been awarded the National Endowment for the Arts Creative Writing Fellowship and the American Book Award for The Eye in the Ceiling: Selected Poems, among many other awards. He is the author/editor of 25 volumes of poetry, collections of diverse writings and plays for stage and TV. For four decades, Redmond has served as literary executor of the estate of Henry Dumas (1934-1968), a Black Arts Movement pioneer. With the aid of Amiri Baraka and Toni Morrison, he has edited several collections by the late writer.

Tennessee Reed

Tennessee Reed has presented poetry readings throughout the United States, and in England, the Netherlands, Japan and Germany, where in 1994 she became the youngest person presented by the United States Information Agency's Arts America Program. Composers Meredith Monk and Carman Moore set Tennessee Reed's poetry to music for "Face the Music," a live performance work by The Children's Troupe of Roberts + Blank that premiered in Oakland's East Bay Dance Festival in 1992, and Ms. Monk has continued to perform the work, "Three Heavens and Hells," throughout the U.S. and Europe besides recording it on "Volcano Songs" (ECM New Series CD, 1997). Reed's poetry has also appeared in the San Francisco Examiner, Quilt magazine, the California State Library Foundation Bulletin, Poetry USA #25 & 26, The Raven Chronicles, Konch magazine, and in the anthology, "From Totems to Hip Hop," edited by Ishmael Reed (Thunder's Mouth Press, 2003). She is a graduate of the University of California at Berkeley, and has a Master's of Fine Arts in Creative Writing from Mills College. She serves her Oakland, California, literary community as the Secretary of PEN Oakland.

Ishmael Reed

Ishmael Reed is a poet, novelist, playwright, essayist, and songwriter. He has received awards in all of these categories. He is also a Jazz pianist who has performed at Yoshi's in San Francisco and producer of the CD "For All We Know," which features David Murray and Roger Glenn. The late Max Roach called Reed "The Charlie Parker of American Fiction." Though he wasn't affiliated with the Black Arts Repertory Theater in Harlem, he has published the works of its founders, Askia Touré, and Charles Patterson. He published two books by the late Amiri Baraka.

Kalamu ya Salaam

Kalamu ya Salaam. Poet, editor, music producer and arts administrator, Kalamu ya Salaam was born Val Ferdinand III in New Orleans on March 24, 1947. Inspired by the poetry of Langston Hughes and the civil rights movement in New Orleans, Salaam became interested in writing and organizing for social change.

During the Black Arts Movement, Salaam was a member of John O'Neal's Free Southern Theater for five years and was a founder of BLACKARTSOUTH. Changing his name along the way to Kalamu Ya Salaam, which is Kiswahili for "pen of peace," he was a founder of Ahidiana Work Study Center. He also assumed the editorship of the Black Collegian magazine, a post he held from 1970 to 1983. Salaam published cultural and political essays in Black World, Black Scholar and Black Books Bulletin. In 1977, he was part of the first African American activist delegation to the People's Republic of China. A respected music writer and critic, he is the arts and entertainment editor for The New Orleans Tribune and is a regular contributor to Wavelength, The Louisiana Weekly and The New Orleans Music Magazine. He was executive director of the New Orleans Jazz and Heritage Festival for many years, and produced "A NATION OF POETS" for the National Black Arts Festival.

Mona Lisa Saloy

Mona Lisa Saloy, Ph.D., Author & Folklorist, Educator,

and Scholar, is an award-winning author of contemporary Creole culture in articles and poems about Black New Orleans before and after Katrina. Currently, Conrad N. Hilton Endowed Professor and Coordinator of English at Dillard University, most recently, Dr. Saloy (with English colleagues) received a National Endowment for the Humanities grant to aid in documenting contemporary Black Creole Culture. As a Folklorist, for decades, Dr. Saloy documents Creole culture and sidewalk songs, jump-rope rhymes, and clap-hand games to discuss the importance of play. As a poet, her first book, Red Beans & Ricely Yours, won the T.S. Eliot Prize, the PEN/Oakland Josephine Miles Award, and tied for a third. She's written on the significance of the Black Beat poets, on the African American Toasting Tradition, on Black & Creole talk, on life and keeping Creole after the devastation of Hurricane Katrina. Her book, Second Line Home is a refreshing collection of poems that captures the day-to-day New Orleans speech, contemplates family dynamics, celebrates New Orleans, and gives insight into the unique culture the world loves. In 2014 Dr. Mona Lisa Saloy was nominated as Best Female Faculty 2014, by HBCU Digest, out of 101 Historically Black Colleges & Universities; also, she was honored as best female artist by the Margaret Burroughs/New Orleans Chapter of the National Council of Black Artists; and honored as Exemplary faculty in scholarship and creativity on campus. In 2014, she was guest speaker at the Smithsonian on Black Creole Culture in New Orleans.

James Smethurst

James Smethurst is a Professor of Afro-American Studies at the University of Massachusetts Amherst. He is the author of The New Red Negro: The Literary Left and African American Poetry, 1930-1946 (1999), The Black Arts Movement: Literary Nationalism in the 1960s and 1970s (2005), winner of the Organization of American Historians' James A. Rawley Prize, and The African American Roots of Modernism: From Reconstruction to the Harlem Renaissance. He is also the co-editor of Left of the Color Line: Race, Radicalism and Twentieth-Century Literature of the United States (2003) and Radicalism in the South Since Reconstruction (2006). He is currently working on S.O.S—Calling All Black People: A Black Arts Movement Reader (forthcoming from the University of Massachusetts Press in 2014) with John Bracey and Sonia Sanchez and on a history of the Black Arts Movement in the South.

Candy Tate

Dr. Rachanice Candy Tate is a graduate of Clark Atlanta University's History Department where her dissertation was "Our Art Itself was Our Activism: Atlanta's Neighborhood Arts Center." Her research interests include cultural politics in Atlanta, African American photographers and veterans' history. A native of Atlanta, she finished her undergraduate work at Emory University in Art History. Her Masters degrees are from Georgia State University in Public Administration and Non Profit Management and from the University of Wisconsin-Milwaukee in Art History. Her thesis there was on a Harlem Renaissance painting by Lois Mailou Jones, titled The Ascent of Ethiopia (1932). Candy is currently the Assistant Director of the Emory College Center for Creativity & Arts. Her service in the community includes Historian for the Atlanta Organizing Branch of ASALH, Secretary for the Georgia Chapter of the American Research Center in Egypt (ARCE), and as Vice-President of Programs for the Buckhead/Cascade City Chapter of The Links, Inc. She is a member of Alpha Kappa Alpha Sorority, Inc., Pi Alpha Omega Chapter.

Luisah Teish

Luisah Teish is the author of Jambalaya: The Natural Woman's Book of Personal Charms and Practical Rituals. She has performed with Black Arts West, the Katherine Dunham Dance Troupe and the Black Artist Group. In the Bay Area (1972-2015) Teish served as a community arts activist, teacher, and script consultant. She received the Drama Critics Award for her role in the Sanctified Church based on the works of Zora Neale Hurston. She directs ritual theater in temples, at conferences, and university theaters worldwide.

Askia Muhammad Touré

Askia Muhammad Touré was born on October 13, 1938, in Raleigh, North Carolina. He is an African-American poet, essayist, political editor, Professor, and leading voice of the Black Arts Movement. In 1967, Touré joined the staff of Nathan Hare at San Francisco State University and taught African history in the first Africana Studies Program. Touré authored multiple books and received the 1989 American Book Award; other works include films and plays. In 1996, Touré was honored with the Gwendolyn Brooks Lifetime Achievement Award from the Gwendolyn Brooks Institute in Chicago, Illinois.

Margaret Porter Troupe

Margaret hosts the Harlem Arts Salon, an intimate cultural and networking gathering . Margaret Porter Troupe is the former owner and director of Porter Troupe Gallery in San Diego, California. The Harlem Arts Salon presents book signings, art exhibitions, and other cultural programs featuring distinguished artists from the United States and abroad, with a special emphasis on artists from the African Diaspora.

Quincy Troupe

Born July 22, 1939 in St. Louis, Missouri, Quincy Troupe is an awarding-winning author of ten volumes of poetry, three children's books, and six non-fiction works; Earl the Pearl: My Story, a memoir of legendary NY Knicks basketball star, Earl Monroe, (Rodale, April 2013) is Troupe's newest non-fiction work. In 2010 Troupe received the American Book Award for Lifetime Literary Achievement. Among Troupe's best-selling works are Miles: The Autobiography of Miles Davis and his memoir, Miles & Me soon to become a major motion picture. Other notable works are The Pursuit of Happyness, an autobiography with written with Chris Gardner that became a major motion picture

and that was a New York Times bestseller for over 40 weeks; The Architecture of Language, a book of poems, that won the 2007 Paterson Award for Sustained Literary Achievement, and Transcircularities: New and Selected Poems, which won the 2003 Milt Kessler Poetry Award and was selected by Publishers Weekly as one of the ten best books of poetry in 2002. Errançities is his most recent book of poetry. A new children's book, Hallelujah: The Story of Ray Charles with illustrations by Brian Pinkney, will be published by Disney/Hyperion.

Jerry W. Varnado, Esq.

Jerry W. Varnado, was born in Magnolia, Mississippi and grew UP at Alcorn State University and Jackson, Mississippi, where he attended segregated schools. In 1963, he entered San Francisco State College. In 19641 he joined the Negro Student Association, and in 1966 he met James Garrett and Marianna Waddy. The three led the change from the Negro Students Association (NSA) to the Black Student Union (BSU) at San Francisco State College (now University), changing not only what students called the organization but initiating a student movement at SF State and across the nation. Garrett and Waddy left SF State and Varnado remained as part of the leadership of the nascent BSI-J. The BSU strengthened and solidified its support, and subsequently demanded the creation of a department of Black Studies, The BSU joined with the Third World Liberation Front and other students, faculty, and community members to successfully hold the nation's longest student strike, during which over 1500 students were arrested and between 600-1000 police maintained a continuous presence on campus. Among its many accomplishments, this strike caused the creation of the College of Ethnic Studies and its four foundational departments: Black Studies (now Africana Studies), American Indian Studies, Asian American Studies, and La Raza Studies (now Latina/o Studies). The members of the BSU leadership, including Varnado, were arrested repeatedly culminating in a year imprisonment. Though losing a year incarcerated for his participation in the strike with other leaders of the strike, Mr. Varnado returned to school, and earned a JD at Hastings College of Law at the University of California, In keeping with the values of the strike, he continued a quieter, yet equally important and powerful, life of activism. He became a member of the Western Addition Area Committee with Mary Rodgers, Benny Stewart, Reverend Arnold Townsend and others to help give the Fillmore community a voice in redevelopment process in the A2 Fillmore area. This effort became a model for national reform of the redevelopment process. He has supported public radio and free speechl particularly KPOO (89-5), the first of its kind as the u poor peoples radio." He has fought continuously for prisoners' rights and supported a local faith-based drug rehabilitation program From Darkness.

Jerry Ward, Jr.

Jerry Ward is a founding member of the Richard Wright Circle and co-editor of Redefining American Literary History (1990), Black Southern Voices (1992), The Richard Wright Encyclopedia (2008), and The Cambridge History of African American Literature (2011). He edited the anthology Trouble the Water: 250 Years of African American Poetry (Mentor, 1997), and his poems and essays have been published in such journals as The Southern Quarterly, African American Review, Literature and Medicine, Callaloo, Mississippi Quarterly, and Black Magnolias. His most recent books are THE KATRINA PAPERS: A Journal of Trauma and Recovery (2008) and The China Lectures (2014). Work –in-progress includes FRACTAL SONG (forthcoming from Black Widow Press 2016); Words and Being; Reading Race Reading America (social and literary essays), and Richard Wright: One Reader's Responses.

WolfHawkJaguar

Passion, Spirit and Pain directly influence the melodic tunes of Multi talented Urban World Music artist WolfHawkJaguar. His music stirs the soul with a mixture of Spirituality, raptured in the heart of Orisa, Hip Hop, Reggae, Rhythm and Blues. Currently residing in Oakland, the California native is a prolific musician, actor and award winning film maker (Operation Small Axe) taking his style of edutainment around the world. In 2013 he was invited to perform at the 10th annual Orisa World Congress in Ile Ife Nigeria. A camera crew followed him on the journey to document his adventure. What came out is the magical film, Album "Search for The Everlasting Coconut Tree."
The films premiere received an amazing reception at the "Spiritual Soundscapes Conference" at Harvard University in April of 2015. He is a founding member of, "Prosperity Movement", a musical group and record label of the same name. Prosperity Movement was created by a talented group of individuals in Oakland Ca., develop, promote and distribute their brand of Urban World Music.

ZION TRINITY

ZION TRINITY - Songwriters who sing in the genres of Reggae, Jazz, Funk, African Ritual music...and just about anything in between! ZT captivates the masses with powerful harmony & original music to feed the soul. ZT was established by the Creator in 1997 as a prayer group and is known today as "New Orleans Female Vocal Sensation." They have been the opening act for Joseph Hill & Culture, The Wailers, Burning Spear, Lucky Dube, Maze featuring Frankie Beverly, Rootz Underground and Groundation. On the International stage, ZION Trinity has performed at the Harlem Jazz Club in Addis Ababa, Ethiopia. Their soulful music has been pumped on radios from Ghana and Ethiopia to Salt Lake City, San Francisco, Guam, France and beyond. Zion Trinity's debut album "Eyes on Zion" was released in 2003 and remains a household favorite for many around the world. Eyes on Zion is a unique blend of original Reggae music written by Zion Trinity and traditional Orisha chants performed in Zion Trinity's unique style. The latest project, "Spirit of the Orisha," is a 2 disc CD & Book Project which highlights and translates 38 Orisha chants from Yoruba to En-

glish with phonetic pronunciations included.

Film and Photography Crew
Through the military, Arnold Bourgeois became a combat photographer where his job included shooting training exercises and programs for the Air Force and the Department of Defense (1966-1970). Bourgeois documented the Vietnam War in South East Asia for the U.S. Department of Defense (June 1968 – June 1969). From 1971 to 2012, Bourgeois worked at WDSU TV News as a photographer and videographer. Bourgeois currently works as an independent documentary producer/videographer.

Eric Waters
Eric has been a professional photographer for more than 30 years. He studied under the tutelage of the late Marion Porter, a very well known and respected Black New Orleans photographer and owner of Porter's Photo News. Through his relationship with Marion Porter he was taught to really see the world around him in a way he had not noticed before. It was this relationship that built the foundation for Waters' future in photography. His work appears on CD covers for Jazz artists such as Bob French, Victor Goins, Juanita Brooks, and Smokey Johnson. His work also appears in local and national magazines, newspapers, brochures, and show bills. Hahnemuhle USA selected Waters' work on the clarinets and the Mardi Gras Indians to showcase a new line of archival paper at the Imaging Expo in New York because of his technical proficiency, the richness of color, and the beauty of the subject. He was the lead photographer for projects like "Ties That Bind", an exhibit and catalog sponsored by the Casey Foundation, "Great Day in New Orleans", a group photo capturing 283 New Orleans African-American artists of all genres, and the Jazz and Heritage Foundation Archives. In 1985 Waters founded Ebonimages, a non-profit organization, to catalog and exhibit the collection of Photojournalist Marion Porter. The organization is dedicated to documenting African-American culture in New Orleans, especially jazz musicians, Black Mardi Gras Indians, Social Aid and Pleasure Clubs, Second Line parades, jazz funerals, social events, et al.

Clarence Leonard, Jr.
Clarence was born December 25th, 1954 in New Orleans, LA. He was an only child who spent his childhood being a regular kid, until one day something came into his life that changed everything at the age of 10. That one thing was MUSIC. One day at a friend of his mother's, there was an almost toy-like Magnus chord organ, which may have had two octaves. From the moment he touched the keys, Clarence was in love. Clarence started school at the age of six years old, from that point thru high school he learned to play multiple instruments. Music is universal, a language which developed Clarence mentally and spiritually, and landed him several scholarships offers taking him around the world performing cameo appearances with top bands and entertainers such as Harry Connick, Jr. Music has and always will be an intricate part of his life. For the last thirty or so years, Clarence has been a video production specialist which involves shooting, editing, directing and engineering all things video. His career in Broadcast Media has allowed him to be involved in several international events such as the world broadcasting of the Iraqi High Tribunal prosecution of Iraqi war criminals excluding Saddam Hussein. Clarence ended up playing music for all the ministries in Baghdad, the U.S. troops and such people as president Bush, and Condoleezza Rice. After twenty some odd years in the business, he returned home and went back to school. Clarence is a graduate of Rockport Television and Film school located in Rockport, Maine! is achievements include 1998 Emmy Nominee for best news, 2005 Stellar award for best Gospel Live Music Video and 2007 Emmy Winner Best Live Broadcast of a world event.

Special Thanks to:

Shellee Randol-Randol Graphics
Doug Ridley
Necola Adams
Vincent McMillon
Michelle Matthews
Zella Palmer
Daniel Rios
Jasmine Armstrong
Bernadette Gildspinel
Dwayne Conrad
Nikki Madfis
Candy Tate
Tru Leverette
Genny Lim
Arnold Burgeois
Eric Waters
Kathy Sloane
Renita Williams
Robin Hawkins
Marvin X
Eugene Redmond
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Tennessee Reed
Askia Toure
Jill Robins
Marjorie Zatz
Gregg Camfield
Jerry Varnado
Jimmy Garrett
James Smethurst
Abby Wolf
Cortheal Clark
Mona Lisa Saloy
Bertha O'Neal
Arnold Bourgeois
Eric Waters
Clarence Leonard

Special Thank you to those angels that donated to this conference:

Aditi Chandra
Janie McMillon
Chet McMillon
Vincent McMillon
Shellee Randol
Michael Eissenger
Doug Ridley
Elizabeth Salmon
Nathalie Ortega
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Aaron Douglas (1899-1979),
Girl with Bowl of Oranges,
oil on canvas, 1937.
Gift of Sol and Lillian Koffler, 1980.
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Jacob Lawrence (1917-2000),
General Toussaint L'Ouverture...,
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