The Institute of African American Affairs (IAAA) and Center for Black Visual Culture (CBVC) at New York University are both interdisciplinary spaces for students, faculty, post-doc fellows, artists, scholars and the general public. Founded in 1969, IAAA’s mission continues to research, document, and celebrate the cultural and intellectual production of Africa and its diaspora in the Atlantic world and beyond with a commitment to the study of Blacks in modernity through concentrations in Pan-Africanism and Black Urban Studies. The CBVC, expanding on that mission, is a space for scholarly and artistic inquiry (framing and reframing) into the understanding and exploration of images focusing on black people globally with critical evaluation of images in multiple realms of culture, including how various archives and the development of visual technologies affect the construction of representations.

The goals of IAAA and CBVC converge to promote and encourage collaborative research projects, experimental learning and open spaces to the larger community for broad and thematic discussions through various, diverse and dynamic public programming and initiatives by way of conferences, lectures, workshops, screenings, exhibitions, readings, performances, visiting scholars, artist residencies and publications.
Citizenship and rights are topics and perhaps “conditions” that countries have always had to be engaged and struggled with over time. Who is allowed to enter and become a citizen with rights and which rights are given to certain citizens are now more than ever at the forefront on the global stage. It was Ida B. Wells who said, “The people must know before they can act, and there is no educator to compare with the press.” How do we examine and interpret seminal archives, those reliable and unreliable, through the lenses of citizenship and rights to generate new discourse and action while providing a platform for critical engagement? Join us as we re-examine these ideas and questions, as we think about the pursuit of freedom, education, and joy in the upcoming year through creative collaborations with scholars, writers, filmmakers, artists, photographers, activists and the general public.

Please visit nyuiaaa.org for RSVP information

Acknowledgements

We thank NYU’s Office of the Provost, Tisch School of the Arts Office of the Dean, Clive Davis Institute of Recorded Music, Department of Photography & Imaging, Center for the Study of Gender & Sexuality (CSGS); the Department of Social and Cultural Analysis, The New York Institute for the Humanities, Aperture Foundation, Africa House, and the John D. and Catherine T. MacArthur Foundation. Additionally, we express much gratitude to the speakers and performers and the following people for their advice and assistance in making this year’s program possible: Manthia Diawara, Frances Pollitt Sarver, Pamela Newkirk, Renee Cox, Michael Dinwiddie, Clyde Taylor, Danny Glover, Awam Amkpa, Mansita Diawara, Niki Kekos, Jennifer Morgan, Mary Gibson-Taylor, Linda Morgan, Cyd Fulton, Kellie Jones, Eric Banks, Jeff Rabhan, Jason King, Michelle Golden, Mary Natori, Edgar Castillo, Lorie Novak, Kalia Brooks, Patricia McKelvin, Angela Messina, For Freedoms 50 States Initiative, April Hunt and Paola Zanzo of SparkplugPR.

Jaïra Placide and Deborah Willis
Mary Schmidt Campbell, PhD in conversation with sculptor, Melvin Edwards

Wednesday, September 12, 2018 – 6 pm
NYU LAW SCHOOL, D’AGOSTINO HALL, ROOM: LIPTON HALL • 108 WEST 3RD STREET
(BETWEEN MACDOUGAL AND SULLIVAN STREETS)

Join Mary Schmidt Campbell, PhD, President of Spelman College and artist Melvin Edwards for a reading and discussion on her definitive biography of one of the most important artists of the twentieth century. As Dr. Campbell shows us in this immersive biography, the relationship between art and race was central to his life and work — a constant, driving creative tension. Dr. Campbell’s book offers a full and vibrant account of Bearden’s life — his years in Harlem (his studio was above the Apollo theater), to his travels and commissions, along with illuminating analysis of his work and artistic career. Campbell, who met Bearden in the 1970s, was among the first to compile a catalogue of his works. An American Odyssey goes far beyond that, offering a living portrait of an artist and the impact he made upon the world he sought both to recreate and celebrate.

Co-sponsored by New York Institute for the Humanities and Office of the Dean, Tisch School of the Arts

Cheryl Finley in conversation with Jennifer L. Morgan, Chair, Department of Social and Cultural Analysis-NYU

Thursday, September 13, 2018 → 6 pm
INSTITUTE OF AFRICAN AMERICAN AFFAIRS & CENTER FOR BLACK VISUAL CULTURE - NYU • 14A WASHINGTON MEWS, 1ST FLOOR SPACE

Join Cornell University art historian Dr. Cheryl Finley for a book signing and discussion on how an eighteenth-century engraving of a slave ship
Clockwise from top left: *An American Odyssey* cover; Dr. Mary Schmidt Campbell, Photo © Spelman College; *Committed to Memory* cover; Jennifer L. Morgan, Photo credit: Marty Correia, Dr. Cheryl Finley, Photo: Gediyon; Melvin Edwards in Oklahoma City, 2016, Photo: Brandon Seekins.
became a cultural icon of black resistance, identity, and remembrance. Professor Finley traces how the slave ship icon became a powerful tool in the hands of British and American abolitionists, and how its radical potential was rediscovered in the twentieth century by black artists, activists, writers, filmmakers, and curators.

Co-sponsored by NYU Africa House

**In Conversation: MacArthur Fellows - Kellie Jones, PhD, Nikole Hannah-Jones and Louis Massiah**

**Tuesday, September 18, 2018 → 6 – 8 pm**
GLOBAL CENTER FOR ACADEMIC AND SPIRITUAL LIFE-NYU • 238 THOMPSON STREET, GRAND HALL, 5TH FLOOR, (BETWEEN WEST 3RD STREET AND WASHINGTON SQUARE SOUTH)

Icons in the fields of art history, documentary filmmaking and journalism discuss and explore their visionary work and its intersections with art making, social justice, and history. Addressing current issues of the past and today New York Times investigative reporter, Nikole Hannah-Jones will discuss how her voice is reshaping conversations on education; Columbia University art history professor Kellie Jones, PhD, will present on artist “Charles White, Feminist at Mid-Century,” and Louis Massiah, founder and director of Scribe Video, will discuss the role of video as an artistic tool for change and self-determination in his talk “The Documentary of Utility - A Creative Practice.”

Co-sponsored by the MacArthur Foundation and Tisch School of the Arts Department of Photography & Imaging

**Join us in celebrating the leadership and work of Professor and award-winning filmmaker Manthia Diawara at a reception and screening of AN OPERA OF THE WORLD**

**Wednesday, September 19, 2018 → 6 – 9 pm**
NYU LAW SCHOOL, D’AGOSTINO HALL, ROOM: LIPTON HALL • 108 WEST 3RD STREET (BETWEEN MACDOUGAL AND SULLIVAN STREETS)

Professor Diawara’s film, **AN OPERA OF THE WORLD** (2017, 70 min, DCP), is based on the African opera Bintou Were, a Sahel Opera, which
recounts an eternal migration drama. The Bintou Were opera, filmed on location in Bamako, Mali in 2007, serves as a mirror for Dr. Diawara to build an aesthetic and reflexive story, through song and dance, about the current and yet timeless drama of migration between North and South, and the ongoing refugee crises. The film ponders on the realities of cultural encounters through the concepts of métissage and hybridity. Written by Chadian poet Koulsy Lamko, it tells the story of a young mother desperately attempting to make her way to a better future for herself and her unborn. Professor Diawara masterfully interweaves stories of migration and crisis in Syria and Mali today. The success and limits of fusing African and European perspectives are tested by interlacing performances from the Bintou Were opera, past and present archival footage of migrations, classic European arias, and interviews with European and African intellectuals, artists and social activists – including Alexander Kluge, Fatou Diome, Nicole Lapierre and Richard Sennett.

Co-sponsored with the Office of the Dean, Tisch School of the Arts, Center for Media, Culture and History

From left: Filmmaker Manthia Diawara, photo by Mansita Diawara; An Opera of the World, Manthia Diawara on the island of Lesbos.

From left: In Conversation: MacArthur Fellows Art Historian and Curator Kellie Jones, Journalist Nikole Hannah-Jones, Photo Credit: Karsten Moran, Founder and Director of Scribe Video Louis Massiah, Photo credit: Conrad Louis-Charles for Scribe Video Center.
Zanele Muholi: Somnyama Ngonyama, Hail the Dark Lioness includes one hundred self-portraits created by one of the most powerful visual activists of our time. In each of the images, Muholi drafts material props from her immediate environment in an effort to reflect her journey, explore her own image and possibilities as a black woman in today’s global society, and—most important—to speak emphatically in response to contemporary and historical racisms. As she states, “I am producing this photographic document to encourage people to be brave enough to occupy spaces, brave enough to create without fear of being vilified. . . . To teach people about our history, to re-think what history is all about, to re-claim it for ourselves, to encourage people to use artistic tools such as cameras as weapons to fight back.” More than twenty curators, poets, and authors offer written contributions that draw out the layers of meaning and possible readings to accompany select images.

Award-winning South African visual activist and photographer, Zanele Muholi, is a cofounder of the Forum for the Empowerment of Women and founder of Inkanyiso, a forum for queer and visual media.

Co-sponsored by the Aperture Foundation and the NYU Center for the Study of Gender and Sexuality (CSGS)

Nicole R. Fleetwood, American Studies, Rutgers University “Aesthetics through the Penal Hole”

The lecture will focus on art making and aesthetic practices of incarcerated people held in solitary confinement and other types of isolation units. To make art in solitary confinement is to deliberately

From left: artwork by Aaron Douglas Castlin, as featured on SolitaryWatch.com; Nicole R. Fleetwood.
engage the sensory deprivation that occurs in isolation cells as a mode of assault. With solitary confinement, the carceral state attempts a totalizing control over the bodies and minds of imprisoned people, largely through structuring their sensory experiences with excruciating detail and calculated indifference to their suffering. How do such restrictive mobility, sensory control, and lack of human contact impact the aesthetic experiences and practices of prisoners in solitary confinement?

Co-sponsored by the NYU Center for the Study of Gender & Sexuality (CSGS) and the Prison Education Program.

cit.i.zen.ship: reflections on rights, an exhibition curated by Lorie Novak and Deborah Willis

Thursday, October 4, 2018 → 6 – 8 pm Opening Reception
Runs through January 18, 2019
TISCH SCHOOL OF THE ARTS, DEPARTMENT OF PHOTOGRAPHY & IMAGING GALLERIES • 721 BROADWAY, LOBBY AND 8TH FLOOR GALLERIES

The Department of Photography & Imaging at NYU Tisch School of the Arts in collaboration with For Freedoms’ 50 State Initiative presents cit.i.zen.ship: reflections on rights with photographs, works on paper, writings, and video that reflect on human rights and notions of citizenship. “To accept one’s past — one’s history,” wrote James Baldwin in The Fire Next Time, “is not the same thing as drowning in it; it is learning how to use it. An invented past can never be used; it cracks and crumbles under the pressures of life like clay in a season of drought.” The theme of the exhibition reminds us that our actions today will affect the future, just as the actions of courageous individuals during the Civil Rights Movement changed the world. Conceptually and characteristically, each of the artists uses different symbolic references to visually represent the definable issues surrounding civil rights, resistance, environmental issues, immigration, race, class, gentrification, gender equality, LGBTQ+ rights, prison reform, freedom of speech and more. They use documentation, process, history, and personal experience to engage the politics of this nation and pave the way for new narratives in the future.
The exhibition is curated by Tisch DPI professors Lorie Novak and Deborah Willis with Riana Gideon as assistant curator. This year, the launch for The 50 State Initiative, is a new phase of programming from September through December 2018 during the lead-up to the midterm elections. Building off of the existing artistic infrastructure in the United States, For Freedoms has developed a network of artists and institutional partners who will produce nationwide public art installations, exhibitions and local community dialogues in order to inject nuanced, artistic thinking into public discourse.

FEATURED ARTISTS
Jack Adam • Aaron Adams • Gregory Michael Alders • Bridgette Auger • Perry Bard / Richard Sullivan • Laylah Amatullah Barrayn • Alexandra Bell • Cydney Blitzer • Terry E. Boddie • Masha Bordovskikh • Sheila Pree Bright • Zoe Buckman • Katherine Spencer Carey • Community Heroes, NYC (Jasmin Chang, Zac Martin, and Ivan Valladares) • Jennifer Ling Datchuk • Damien Davis • Rose DeSiano • Claire Dorfman • Adama Delphine Fawundu • Lola Flash • Marcela A. Fuentes / Flavia Sparacino • Bill Gaskins • Michael George • Riana Gideon • Eric Gottesman • Mohammed Amir Hamza • Eric Hart Jr • Chester Higgins • Grace Hinchen • Stephen Hunt • Jessica Ingram • Tailyr Irvine • Deborah Jack • Veronica Jackson • Monique Jaques • Mark Jenkinson • Philomene Joseph • Ed Kashi • Nick Kline • Lili Kobieliski • LigoranoReese • William Martin III • Isa Mejia • Editha Mesina • Diane Meyer • Tess Mayer • Marilyn Montufar • Nancy Newberry • Mary Notari • Ademola Olugebefola • Jayson Overby • Gordon Parks • Shina Peng • Stephen Perloff • Alice Proujansky • Zayira Ray • Jamie Schofield Riva • Joseph Rodriguez • María-Juliana Rojas • Bayeté Ross Smith • Griselda San Martin • Vicky Sanchez • Dakota Santiago • Ken Schles • Joey Solomon • David J. Spear • Grace Swierenga • Momo Takahashi • Diana Taylor • Hank Willis Thomas • Olga Ush • Katerina Voegtle • Julia Wang • Adrian White • Daniella Zalcman • And High School Students From: NYU Tisch Future Imagemakers • Bronx Documentary Center Junior Photo League • Harrison High School, Chicago • ICP Teen Academy • Lower East Side Girls Club • Our Community Record, Two Eagle River School, Flathead Reservation • Red Hook Reporters, Brooklyn • Reel Works • And other students from NYC, Philadelphia, and Los Angeles

Lecture by Jason Moran, jazz pianist, composer and interdisciplinary artist

Friday, October 5, 2018 → 6 – 8 pm
NYU LAW SCHOOL, D’AGOSTINO HALL, ROOM: LIPTON HALL • 108 WEST 3RD STREET
(BETWEEN MACDOUGAL AND SULLIVAN STREETS)

Join us and explore a riveting lecture on the archive of jazz clubs and spots in New York by MacArthur Fellow and Artistic Director for Jazz at The Kennedy Center, Jason Moran. Moran is a jazz pianist, composer, and interdisciplinary artist interested in performing and retelling histories of black music. Born in Houston, Texas, Moran earned a degree from the Manhattan School of Music. Moran’s body of work is actively shaping the storied histories of jazz as he continues to collaborate with iconic visual artists and musicians.

Co-sponsored by Tisch School of the Arts Clive Davis Institute of Recorded Music and the Department of Photography & Imaging

Clive Davis Institute of Recorded Music
Book Launch: *She Begat This: 20 Years of The Miseducation of Lauryn Hill* by Joan Morgan

Joan Morgan in conversation with Brittney Cooper, Women’s and Gender Studies and Africana Studies, Rutgers University

Wednesday, October 10, 2018 → 6 – 8 pm
SILVER CENTER-NYU, JUROW LECTURE HALL, 100 WASHINGTON SQUARE EAST, ROOM 101A, 1ST FLOOR (BETWEEN WAVERLY PLACE AND WASHINGTON PLACE)

Celebrate the twentieth anniversary of the acclaimed and influential debut album *The Miseducation of Lauryn Hill* with award-winning feminist author and journalist Joan Morgan. Released in 1998, Lauryn Hill’s first solo album is often cited by music critics as one of the most important recordings in modern history. Artists from Beyoncé to Nicki Minaj to Janelle Monáe have claimed it as an inspiration, and it was recently included in the National Recording Registry by the Library of Congress, as well as named the second greatest album by a woman in history by NPR (right behind Joni Mitchell’s *Blue*).

Co-sponsored by Tisch School of the Arts Clive Davis Institute of Recorded Music, Department of Photography & Imaging, and the Department of Social and Cultural Analysis
Film Screening and Discussion: *Ida B. Wells: A Passion for Justice*

Roundtable conversation moderated by Pamela Newkirk, with Paula Giddings, Shola Lynch, Louise Greaves, sculptor Richard Hunt, and Michelle Duster, great granddaughter of Ida B. Wells

Tuesday, October 23, 2018 → 6 pm
KIMMEL CENTER-NYU, 60 WASHINGTON SQUARE SOUTH, ROOM 914, 9TH FLOOR

Though virtually forgotten today, Ida B. Wells-Barnett was a household name in Black America during much of her lifetime (1863-1931) and was considered the equal of her well-known African American contemporaries such as Booker T. Washington and W.E.B. Du Bois. *Ida B. Wells: A Passion for Justice* (1989, 55 min) by filmmaker William Greaves retells the dramatic life and turbulent times of the pioneering African American journalist, activist, suffragist and anti-lynching crusader of the post-Reconstruction period. Wells's great-granddaughter Michelle Duster is working with the Ida B. Wells Commemorative Art Committee to memorialize Wells in bronze. The monumental artwork will be located at 37th and Langley in Bronzeville, the Chicago neighborhood where she once lived, worked, and raised her family. The central sculpture will be created by sculptor Richard Hunt.

Co-sponsored by the Tisch School of the Arts Department of Photography & Imaging, and the Department of Social and Cultural Analysis
The Artist-in-Residence Program, first initiated by IAAA in 1996, has become one of the most respected and well attended programs at New York University with audiences particularly attracted to the interdisciplinary nature of the programs. This semester we welcome Malian musician superstar Rokia Traoré. Through three programs curated by her, she shares her work, ideas and philosophy as an international arts and culture advocate who promotes making a positive difference through the creation of venues dedicated to the community, and through critical thinking through the arts and culture. Programs moderated by Michael E. Veal Professor of Ethnomusicology at Yale University.

**Traoré Event 1: Main lecture with musical interludes**

**Friday, October 26, 2018 → 7 pm**

NYU LAW SCHOOL, VANDERBILT HALL, TISHMAN AUDITORIUM, 1ST FLOOR • 40 WASHINGTON SQUARE SOUTH

Traoré discusses her professional artistic experience in Mali and how such experiences led her to understand how much the existence of cultural-artistic public spaces are needed in Mali and Africa to reinforce education and communication in the process of development and sociopolitical organization.
Traoré Event 2: Collaborative program with guest speakers, with musical interludes

Monday, October 29, 2018 – 6 pm
KIMMEL CENTER-NYU, 60 WASHINGTON SQUARE SOUTH, ROSENTHAL PAVILION, 10TH FLOOR

With special guest speakers Traoré focuses on how to improve spaces for Culture-Art in sociopolitical debates in Africa and discusses leadership and the philosophy of power.

Traoré Event 3: DREAM MANDÉ – DJATA performance

Tuesday Oct 30, 2018 → 7 pm
NYU SKIRBALL, 60 WASHINGTON SQUARE SOUTH

Dream Mandé – Djata is a musical monologue written by Rokia Traoré. It is structured around the griot tradition of oral history story telling. At the same time, it is a modern project born out of inevitable changes to the form that can complement the past using contemporary concepts, a vision or contextualized perception that goes against tradition. The narrative of the show adopts part of the story of Soundiata Keïta and the empire of the Mandé. The text is told in French or English in the manner of the griots, interwoven with classical songs of the Mandingo epic history.

This event requires tickets. Please go to nyuskirball.org. Please note RSVP does not guarantee a ticket, please read more about ticketing policy on the event website page.
What are the different tools for combating racism today, after Obama’s presidency and the backlash of the Trump regime? What do the tools of struggle and emancipation look like, and do aesthetics play a role? Please join us as activist, scholar and writer Angela Davis discusses in the “Politics & Aesthetics in the Era of Black Lives Matter” lecture series.

This event requires tickets. Please go to nyuskirball.org. Please note RSVP does not guarantee a ticket, please read more about ticketing policy on the event website page.

Co-sponsored by NYU Skirball. Held weekly at NYU Skirball, every Monday at 6:30pm during the academic terms, Skirball Talks hosts visionaries from the worlds of politics, the arts, sciences, academia, and more.
Black Renaissance Noire Fall Launch

Friday, November 9, 2018 → 7 – 9 pm
SILVER CENTER-NYU, JUROW LECTURE HALL, 100 WASHINGTON SQUARE EAST, ROOM 101A, 1ST FLOOR (between Waverly Place and Washington Place)

Black Renaissance/Renaissance Noire, publishes essays, poetry, fiction, photography, art, and reviews that address the full range of contemporary BLACK concerns. It invites BLACK genius to apply itself to the realities of the twenty-first century with uncompromised thought, generous and readable analysis, and commentary. Join us for a reception and readings from contributors of the fall issue.

Film Screening and Discussion: Mr. SOUL! Ellis Haizlip and the birth of Black Power TV

Thursday, December 13, 2018 – 6 – 8 pm
SILVER CENTER-NYU, JUROW LECTURE HALL, 100 WASHINGTON SQUARE EAST, ROOM 101A, 1ST FLOOR (between Waverly Place and Washington Place)
Right on the heels of the Civil Rights Movement, one fearless black pioneer reconceived a Harlem Renaissance for a new era, ushering giants and rising stars of black American culture onto the national television stage.

He was hip.
He was smart.
He was innovative, political and gay.
In his personal fight for social equality, this man ensured the Revolution would be televised.

The man was Ellis Haizlip. The Revolution was SOUL!

Haizlip was the host and executive producer of SOUL!, the first “black Tonight Show.” In 1968, SOUL! was launched as a local, New York broadcast. In 1969 the series rolled out nationwide on PBS, on WNET Channel 13. By 1973, Haizlip had produced over 130 hour-long shows featuring a dazzling array of A-list guests: Sidney Poitier, Harry Belafonte, James Baldwin, Stevie Wonder, Maya Angelou, Ashford and Simpson, Nikki Giovanni, Al Green and Muhammad Ali -- even a sixteen-year-old Arsenio Hall doing magic tricks. Mr. SOUL! (2018, 1:30 min) invites us behind-the-scenes of this groundbreaking phenomenon, from its initial

Still from Mr. SOUL!, Ellis Haizlip and Amiri Baraka.
conception to its final broadcast, including the very public battle to keep it on the air despite a shifting political landscape.

Filmmakers Melissa Haizlip and Sam Pollard’s *Mr. SOUL!* start a new dialogue about this critical moment in American broadcast history while offering a nuanced and fascinating portrait of the soul behind SOUL!, Ellis Haizlip.

*Co-sponsored by Tisch School of the Arts Department of Photography & Imaging, Department of Social and Cultural Analysis and For Freedoms 50 State Initiative*
Mary Schmidt Campbell, PhD, is president of Spelman College, a leading women’s college dedicated to the education and global leadership of Black women. Before coming to Spelman, she served for over two decades as dean of New York University’s Tisch School of the Arts. An art historian and former curator, Dr. Campbell began her career in New York as executive director of the Studio Museum in Harlem, the country’s first accredited Black fine arts museum and a linchpin in Harlem’s redevelopment. She served as commissioner of New York City’s Department of Cultural Affairs under two mayors and in 2009, President Barack Obama appointed her vice chair of the President’s Committee on the Arts and the Humanities. She is a fellow of the American Academy of Arts and Sciences and currently sits on the boards of the Alfred P. Sloan Foundation, Doris Duke Charitable Foundation and the High Museum of Art, as well as on the advisory board of the Bonner Foundation. In 2017, Dr. Campbell was appointed to serve as a member of the Mayoral Advisory Commission on City Art, Monuments and Markers in the city of New York. She recently completed the book An American Odyssey: The Life and Work of Romare Bearden for Oxford University Press. Campbell received a bachelor’s of art degree in English literature from Swarthmore College, a master’s of art in art history from Syracuse University, and a doctorate in humanities, from Syracuse. She and her husband, Dr. George Campbell, Jr., president emeritus of The Cooper Union for the Advancement of Science and Art, are the parents of three sons and have six grandchildren.

Brittney Cooper is a writer, teacher, and public speaker. She thinks Black feminism can change the world for the better. Dr. Cooper is Associate Professor of Women’s and Gender Studies and Africana Studies at Rutgers University. She is co-founder of the popular Crunk Feminist Collective blog. And she is a contributing writer for Cosmopolitan.com and a former contributor to Salon.com. Her cultural commentary has been featured on MSNBC’s All In With Chris Hayes, Melissa Harris-Perry, Al Jazeera’s Third Rail, the New York Times, the Washington Post, NPR, PBS, Ebony.com, Essence.com, TheRoot.com, and TED.com. Dr. Cooper is co-editor of The Crunk Feminist Collection (The Feminist Press 2017). She is author of Beyond Respectability: The Intellectual Thought of Race Women (University of Illinois Press, May 2017) and Eloquent Rage: A Black Feminist Discovers Her Superpower (St. Martin’s, February 2018).
Through her activism and scholarship over many decades, **Angela Davis** has been deeply involved in movements for social justice around the world. Her work as an educator – both at the university level and in the larger public sphere – has always emphasized the importance of building communities of struggle for economic, racial, and gender justice. Professor Davis’ teaching career has taken her to San Francisco State University, Mills College, and UC Berkeley. She also has taught at UCLA, Vassar, Syracuse University the Claremont Colleges, and Stanford University. Most recently she spent fifteen years at the University of California Santa Cruz where she is now Distinguished Professor Emerita of History of Consciousness – an interdisciplinary PhD program – and of Feminist Studies. Angela Davis is the author of ten books and has lectured throughout the United States as well as in Europe, Africa, Asia, Australia, and South America. In recent years a persistent theme of her work has been the range of social problems associated with incarceration and the generalized criminalization of those communities that are most affected by poverty and racial discrimination. She draws upon her own experiences in the early seventies as a person who spent eighteen months in jail and on trial, after being placed on the FBI’s “Ten Most Wanted List.” She also has conducted extensive research on numerous issues related to race, gender and imprisonment. Her recent books include *Abolition Democracy* and *Are Prisons Obsolete?* about the abolition of the prison industrial complex, a new edition of *Narrative of the Life of Frederick Douglass*, and a collection of essays entitled *The Meaning of Freedom*. Her most recent book of essays, called *Freedom Is a Constant Struggle: Ferguson, Palestine, and the Foundations of a Movement*, was published in February 2016. Angela Davis is a founding member of Critical Resistance, a national organization dedicated to the dismantling of the prison industrial complex. Internationally, she is affiliated with Sisters Inside, an abolitionist organization based in Queensland, Australia that works in solidarity with women in prison. Like many educators, Professor Davis is especially concerned with the general tendency to devote more resources and attention to the prison system than to educational institutions. Having helped to popularize the notion of a “prison industrial complex,” she now urges her audiences to think seriously about the future possibility of a world without prisons and to help forge a 21st century abolitionist movement.
Manthia Diawara is a writer, cultural theorist, film director, and scholar. He is Professor of Comparative Literature and Cinema Studies at New York University and is director emeritus of the Institute of African American Affairs. Born in Mali’s capital Bamako, Manthia Diawara spent his youth in Guinea until 1964 when his family was expelled from the country by the regime of Ahmed Sékou Touré. While attending school in Bamako, Diawara became involved in a student group called “The Rockers” and began listening to music by James Brown, Wilson Pickett, Otis Redding, and Ike and Tina Turner. The group was opposed to the Vietnam War and apartheid and aligned itself with Black Power, the Black Panthers, and the Black Muslims. Diawara went on to study literature in France and subsequently moved to the United States, where he completed his doctorate at Indiana University in 1985. He then taught at the University of California at Santa Barbara and the University of Pennsylvania, establishing the Africana Studies Program at NYU in 1992. In addition to founding the journal Black Renaissance Noire, Diawara has written extensively on the films and literature of the Black Diaspora. His essays on art, cinema and politics have appeared in The New Times Magazine, LA Times, Libération, Mediapart and Artforum. He is the author of African Cinema: Politics and Culture, Black American Cinema: Aesthetics and Spectatorship, In Search of Africa, We Won’t Budge: An African Exile in the World, and African Film: New Forms of Aesthetics and Politics.

In addition to his academic work, Diawara has collaborated with the renowned Kenyan writer Ngũgĩ wa Thiong’o in making the documentary film Sembène: The Making of African Cinema. Diawara’s notable films include: Negritude: A Dialogue between Soyinka and Senghor (2016), Édouard Glissant, One World in Relation (2010) which documented his conversations with Martinican philosopher, writer, and poet Édouard Glissant aboard the Queen Mary II on their transatlantic journey from Southampton, England to New York City), Maison Tropicale (2008) and Rouch In Reverse (1995). He writes of his most recent film An Opera of the World (2017): “The intention of my film, An Opera of the World, is to remake this work, by way of a kind of tribute to Lamko’s libretto, through which I freely interpret the themes in my film. I have taken some of the key characters in Bintou Were, a Sahel Opera, whose performances aim to mirror the drama of the current migration crises in the world…My second goal with An Opera of the
World was to build a meeting point between the genre of opera and the medium of film and see what new meanings emerge out of that porosity of borders, transgression of frontiers between Africa and the rest of the world. I wanted to ask if film can be the new opera medium par excellence: because of the easy access the masses have to it, and because it is the perfect vessel for carrying several contradictory emotions at the same time."

Michelle Duster is an author, speaker, and educator. She believes it is essential that the contributions women and African Americans made to the United States be told in a more complete way and accurate way. She is active with various local and national projects, committees, and organizations that create, document and promote the many “untold” stories. For the past ten years she has worked on the creation of a monument to honor her great-grandmother, Ida B. Wells. Since 2008, Michelle’s writing has been included in nine books. She co-edited Shifts: An Anthology of Women’s Growth Through Change, co-wrote the popular children’s history book, Tate and His Historic Dream, plus wrote and edited two books that include the writings of her great-grandmother, Ida B. Wells - Ida In Her Own Words and Ida From Abroad. Her most recent book that she co-edited is an anthology of writings by African American women about the work and portrayal of First Lady Michelle Obama. She was born and raised on the Southside of Chicago. She earned her B.A. in Psychology from Dartmouth College in Hanover, NH and her M.A. in Media Studies from The New School in New York City. She currently teaches writing at Columbia College Chicago.

Melvin Edwards is a pioneer in the history of contemporary African-American art and sculpture. Born in Houston, Texas, he began his artistic career at the University of Southern California, where he met and was mentored by Hungarian painter Francis de Erdely. In 1965 the Santa Barbara Museum of Art organized Edwards’ first solo exhibition, which launched his professional career. He moved to New York City in 1967, where shortly after his arrival, his work was exhibited at the then newly created Studio Museum, and in 1970 became the first African-American sculptor to have works presented in a solo exhibition at the Whitney Museum. Edwards was a professor at Rutgers University in the art department and retired in 2002. He has numerous large-
scale public art works and his sculpture has been included in several major exhibitions, including *Melvin Edwards: Five Decades*, Nasher Sculpture Center, Dallas; the *Now Dig This! Art and Black Los Angeles 1960–1980, Witness: Art and Civil Rights in the Sixties*, and the current touring exhibition *Soul of A Nation*. His work is represented in several prominent public collections including the Los Angeles County Museum of Art; Museo de Artes Visuales Alejandro Otero, Caracas, Venezuela; Wadsworth Atheneum; Winston-Salem State University; and in New York, the Museum of Modern Art, Metropolitan Museum of Art, Schomburg Center for Research in Black Culture, and the Studio Museum in Harlem.

**Cheryl Finley** is Associate Professor of Art History at Cornell University. She holds a Ph.D. in African American Studies and History of Art from Yale University. An art historian, curator and contemporary art critic, Dr. Finley has contributed essays and reviews to *Aperture*, *Nka: Journal of Contemporary African Art*, *American Quarterly* and *Art Forum*. Her prolific critical attention to photography has produced the coauthored publications *Teenie Harris, Photographer: An American Story; Harlem: A Century in Images*; and *Diaspora, Memory, Place: David Hammons, Maria Magdalena Campos-Pons*, Pamela Z. *Committed to Memory: the Art of the Slave Ship Icon and My Soul Has Grown Deep: Black Art from the American South* are two of her recently published works. A specialist in the art market, Dr. Finley’s current project is Black Market: Inside the Art World, about the work of black artists in the global art economy, focusing on the relationship among museums, curators, biennials and tourism.

Funded by a two-year American Council of Learned Societies collaborative faculty grant, Dr. Finley is completing a project on the current migration crisis in the Mediterranean and at the US/Mexico Border, *Visualizing Travel, Gendering Diaspora*, with professors Leigh Raiford and Heike Raphael- Hernandez. Dr. Finley’s research has been supported by the Hutchins Center for African and African American Research, Harvard University; the Ford Foundation; the Center for Advanced Study in the Visual Arts, National Gallery of Art; and the American Academy of Arts and Sciences.
Nicole Fleetwood is a professor in the Department of American Studies at Rutgers University, New Brunswick. She is co-curator and contributing editor of “Prison Nation,” a special issue of Aperture magazine on the role of photography in documenting mass incarceration. She also recently completed a book on art and mass incarceration that will be released in 2019. Her two previous books are Troubling Vision: Performance, Visuality, and Blackness (2011) and On Racial Icons: Blackness and the Public Imagination (2015). Fleetwood is the recipient of awards and fellowships from the Cullman Center for Scholars and Writers at the New York Public Library, American Council of Learned Societies, the Whiting Foundation, Schomburg Center for Scholars-in-Residence, and the New Jersey Council for the Humanities.

Paula J. Giddings is Elizabeth A. Woodson Professor of Africana Studies and Editor of Meridians. She is the author When and Where I Enter: The Impact on Black Women on Race and Sex in America; In Search of Sisterhood: Delta Sigma Theta and the Challenge of the Black Sorority Movement; and, the biography of anti-lynching activist Ida B. Wells, Ida: A Sword Among Lions, which won The Los Angeles Times Book Prize for Biography and was a finalist for the National Book Critics Circle award. Ida was deemed one of the best books of 2008 by the Washington Post and the Chicago Tribune, and earned the first inaugural John Hope Franklin Research Center Book Award presented by the Duke University Libraries. The book also won the Letitia Woods Brown Book Award from the Association of Black Women Historians, and the Outstanding Book Award from the Gustavas Myers Center for the Study of Bigotry and Human Rights.

Louise Archambault Greaves is a producer, curator and researcher. She worked with her late husband, William Greaves, in both the production and the distribution of many of his award-winning documentaries. She continues to promote and distribute his work and is pleased to be able to announce that his films as well as his papers are in the process of being archived and will become available for research and study in the near future. Her next project involves the creation of a William Greaves award to encourage and support artists who are involved in the production of socially conscious documentary films and other audiovisual media.
Melissa Haizlip (Producer/Director) is an award-winning filmmaker born in Boston and raised in the US Virgin Islands, Connecticut and New York. Melissa is the 2016 Artist in Residence at the National Black Programming Consortium, and participated in the 2015 NALIP ARC Diverse Women In Media Residency. She is a Chaz and Roger Ebert Producing Fellow, and an alumnus of Film Independent’s Project: Involve, Firelight Media Documentary Lab, and the PGA Diversity Workshop. Melissa attended Yale University. She produced YOU’RE DEAD TO ME (2013) directed by Wu Tsang. In 2009, Melissa founded Shoes In The Bed Productions, an independent film production company producing cinematic works of non-fiction with an emphasis on diverse new voices and filmmakers of color. The company’s first feature-length documentary, Mr. SOUL! screened a work-in-progress at IFP’s Spotlight on Documentaries during Independent Film Week, and at the Martha’s Vineyard African American Film Festival, where it won the Audience Award. Melissa received a 2016 JustFilms Grant from the Ford Foundation, the 2015 Media Projects Production Grant from the National Endowment for the Humanities and the 2015 Pare Lorentz Documentary Fund Grant from the International Documentary Association for Mr. SOUL! She has also received awards from the National Endowment for the Arts, ITVS, National Black Programming Consortium, Firelight Media, Awesome Without Borders, support from IFP and Latino Public Broadcasting. She is currently in production on the sci-fi feature A DAY IN THE LIFE OF BLISS directed by Wu Tsang.

Nikole Hannah-Jones is an award-winning investigative reporter who covers civil rights and racial injustice for The New York Times Magazine. In 2016, she helped found the Ida B. Wells Society for Investigative Reporting, a news trade organization dedicated to increasing the ranks of investigative reporters of color. She is also writing a book on school segregation called, The Problem We All Live With, on the One World imprint of Penguin/Random House. Hannah-Jones got hooked on journalism when she joined her high school newspaper and began writing about students like her, who were bused across town as part of a voluntary school desegregation program. Her heroes are the race beat reporters, such as Ida B. Wells, Ethel Payne, Simeon Booker and Claude Sitton, whose fearless coverage helped move this nation closer to its promise. Prior to joining The New York Times, Hannah-Jones worked as an investigative reporter at ProPublica in New York City,
where she spent three years chronicling the way official policy created and maintains segregation in housing and schools. Before that, she reported for The Oregonian in Portland, where she covered numerous beats, including demographics, the census and county government. Hannah-Jones started her journalism career covering the majority-black Durham Public Schools for The News & Observer in Raleigh, N.C. During her three years there, she wrote extensively on issues of race, class, school resegregation and equity. Hannah-Jones is a native Iowan, a child produced by the hopes of both the Great Migration and those who migrated from foreign shores. Now she is Bed-Stuy fly in Brooklyn, where she shares a home with her husband and very sassy daughter.

Born in Chicago, Richard Hunt developed an interest in art from an early age. From seventh grade on he attended the Junior School of the Art Institute of Chicago. He went on to study there at the college level, receiving a B.A.E. in 1957. A traveling fellowship from the School of the Art Institute took him to England, France, Spain and Italy the following year. While still a student at SAIC, he began exhibiting his sculpture nationwide and during his Junior year one of his pieces, “Arachne,” was purchased by the Museum of Modern Art in New York. In 1962, he was the youngest artist to exhibit at Seattle’s World Fair. In 1967, Hunt’s career in sculpture began to take him outside the studio with his first large scale public sculpture commission, “Play” (the first sculpture commissioned by the State of Illinois’ Public Art Program). He has created over one hundred and fifty commissioned works. Many of them are in the Chicago area. Hunt has received accolades and recognition throughout his career. His work can be found in numerous museums as well as both public and private collections, including the Art institute of Chicago, the National Gallery and National Museum of American Art in Washington, DC, the Whitney Museum of American Art, the Metropolitan Museum of Art and the Museum of Modern Art in New York. In 1968 he was appointed by President Lyndon Johnson as one of the first artists to serve on the National Council on the Arts, the governing board of the National Endowment for the Arts. He has received many fellowships, prizes and awards and holds fifteen honorary degrees from universities all over the country. In 2009, Hunt was awarded the Lifetime Achievement Award by the International Sculpture Center.
Dr. Kellie Jones is a Professor in Art History and Archaeology and a Faculty Fellow with the Institute for Research in African American Studies at Columbia University. Her research interests include African American and African Diaspora artists, Latinx and Latin American Artists, and issues in contemporary art and museum theory. Dr. Jones has received numerous awards for her work from the Hutchins Center for African and African American Research, Harvard University; Creative Capital | Warhol Foundation Arts Writers Grant and a term as Scholar-in-Residence at the Terra Foundation for American Art in Europe in Giverny, France. In 2016 she was named a MacArthur Foundation Fellow. Dr. Jones’s writings have appeared in a multitude of exhibition catalogues and journals. She is the author of two books published by Duke University Press, *EyeMinded: Living and Writing Contemporary Art*, and *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s*, which was named a Best Book of 2017 in *Artforum* and a Best Art Book of 2017 in *The New York Times*. Dr. Jones has also worked as a curator for over three decades and has numerous major national and international exhibitions to her credit. Her exhibition “Now Dig This! Art and Black Los Angeles, 1960-1980,” at the Hammer Museum, Los Angeles, was named one of the best exhibitions of 2011 and 2012 by *Artforum*, and best thematic show nationally by the International Association of Art Critics. She was co-curator of “Witness: Art and Civil Rights in the 1960s” (Brooklyn Museum), named one the best exhibitions of 2014 by *Artforum*.

Shola Lynch is an award-winning and acclaimed filmmaker. She holds a Master’s in American History and Public History Management from the University of California, Riverside as well as a graduate degree in journalism from Columbia University. She makes films about audacious women - and in particular black women. She is best known for her documentaries *Chisholm ’72 - Unbought & Unbossed* and *Free Angela & All Political Prisoners*. *Chisholm ’72 – Unbought & Unbossed*, follows Congresswoman Shirley Chisholm’s historic run for president in 1972 and premiered at the Sundance Film Festival and aired on PBS’s POV series. The film won two Independent Spirit Award nominations and a prestigious Peabody for excellence. *Free Angela & All Political Prisoners* received critical acclaim and premiered at the Toronto International Film Festival and won the 2014 NAACP Image Award for Excellence for Best Documentary. She has produced and scripted
stories that have aired on BET, CNN, ESPN, HBO Sports, TV One, and PBS. In 2013, The Sundance Institute selected Shola as one of five women who show great promise to be mentored in their prestigious Women’s Filmmaker Initiative. Shola was also recently awarded a prestigious Creative Capital Award for her next film, a narrative on the great liberator Harriet Tubman. In 2016, she was selected to the Documentary Jury of the Sundance Film Festival. She is also the Curator for the Moving Image & Recorded Sound Division archive at the New York Public Library’s Schomburg Center for Research in Black Culture. Through the work of rediscovering this large collection, she hopes to inspire an army of storytellers from students and scholars to artists of all kinds. Lynch is working on her first scripted film - and the lead character is, of course, a black woman. She believes in the value of preserving history and its power in storytelling.

**Louis Massiah** is a documentary filmmaker and the founder of the Scribe Video Center in Philadelphia, a media arts center that provides workshops and equipment access to community groups and emerging independent media makers. A MacArthur Foundation Fellow, Massiah has developed community media production methodologies that assists first time makers use media as a creative tool for authoring their own history including the Precious Places Community History project, a documentary video project produced collaboratively with over 90 neighborhood organizations in the Philadelphia area; the Muslim Voices of Philadelphia community history project and the Great Migration- A City Transformed. Massiah’s award-winning documentaries, which include *The Bombing of Osage Avenue*, *W.E.B. Du Bois – A Biography in Four Voices*, two films for the *Eyes on the Prize II* series, and *A is for Anarchist, B is for Brown*, have been broadcast on PBS and screened at festivals throughout the US, Europe and Africa. He also has produced the five-channel permanent video installation for the National Park Service’s President’s House historic site.

**Jason Moran** is a jazz pianist, composer, and visual artist. He is the artistic director for jazz at the John F. Kennedy Center for the Performing Arts in Washington, DC, and he currently teaches at the New England Conservatory of Music in Boston. He has produced fifteen albums and six film soundtracks, including scores for Ava DuVernay’s *Selma* and *13th*. The 2010 MacArthur fellow
has collaborated with various visual artists and performing artists, including Stan Douglas, Theaster Gates, Joan Jonas, Glenn Ligon, Adam Pendleton, Lorna Simpson, and Kara Walker. He was a 2015 Grammy nominee for Best Jazz Instrumental Album for *ALL RISE: A Joyful Elegy for Fats Waller*. Jason Moran received a B.M. from the Manhattan School of Music. His additional recordings as a leader include *Soundtrack to Human Motion, The Bandwagon: Live at the Village Vanguard, Artist in Residence*, and *TEN*, among others. A book titled, *Jason Moran*, was published in conjunction with the Walker Art Center’s 2018 exhibition. The book looks at the artist’s practice and his collaborative works in the art. Essays by curators, artists, musicians and art historians, plus an interview and photo essay by Moran frames his story. Supplemented by sections documenting the creation of Moran’s mixed-media “set sculptures” including *STAGED: Savoy Ballroom 1, STAGED: Three Deuces* (both 2015) and *STAGED: Slugs* (2018), this book frames Moran interest in the archive of jazz.

**Jennifer L. Morgan** is Professor of History in the department of Social and Cultural Analysis at New York University where she also serves as Chair. She is the author of *Laboring Women: Gender and Reproduction in the Making of New World Slavery* (University of Pennsylvania Press, 2004) and the co-editor of *Connexions: Histories of Race and Sex in America* (University of Illinois Press, 2016). Her research examines the intersections of gender and race in in the Black Atlantic world. Her most recent journal articles include “Partus Sequitur Ventrem: Law, Race, and Reproduction in Colonial Slavery,” in Small Axe; and “Accounting for ‘The Most Excruciating Torment’: Trans-Atlantic Passages” in *History of the Present* and “Archives and Histories of Racial Capitalism” in *Social Text*. In addition to her archival work as an historian, Morgan has published a range of essays on race, gender, and the process of “doing history,” most notably “Experiencing Black Feminism” in Deborah Gray White’s edited volume *Telling Histories: Black Women Historians in the Ivory Tower* (2007). She is currently at work on a project that considers colonial numeracy, racism and the rise of the trans-Atlantic Slave Trade in the seventeenth-century English Atlantic world tentatively entitled *Reckoning with Women in Slavery*.

**Joan Morgan** is an award-winning feminist author and a doctoral candidate in NYU’s American Studies program. A pioneering hip-hop
journalist, Morgan coined the term “hip-hop feminism” in 1999, when she published the groundbreaking book, *When Chickenheads Come Home to Roost*. Her book has been used in college coursework across the country. Regarded internationally as an expert on the topics of hip-hop and gender, Morgan has made numerous television and radio appearances — among them MTV, BET, VH-1, CNN, WBAI’s *The Spin: The All Women’s Media Panel* and *The Melissa Harris Perry Show*. Morgan has been a Visiting Instructor at Duke University where she taught The History of Hip-Hop Journalism, a Visiting Research Scholar at Vanderbilt University and Visiting Lecturer at Stanford University’s Institute for the Diversity of the Arts where she was the recipient of the prestigious 2013 Dr. St. Clair Drake Teaching Award for her course *The Pleasure Principle: A Post-Hip Hop Search for a Black Feminist Politics of Pleasure*. She is the first Visiting Scholar to ever receive the award. She is also a recipient of the 2015 Woodrow Wilson Women’s Studies Dissertation Fellowship, the 2015 Penfield Fellowship and the 2016 American Fellowship Award. Morgan is currently working on her dissertation *It’s About Time We Got Off: Claiming a Pleasure Politic in Black Feminist Thought*. In 2018 Simon & Schuster published her book *She Begat This: 20 Years of The Miseducation of Lauryn Hill*, celebrating the twentieth anniversary of the acclaimed and influential debut album.

Zanele Muholi is a visual activist/photographer born in Umlazi, Durban, and lives in Johannesburg. Muholi Co-founded the Forum for Empowerment of Women (FEW) in 2002, and in 2009 founded Inkanyiso, a forum for queer and visual (activist) media. Muholi’s self-proclaimed mission is “to re-write a black queer and trans visual history of South Africa for the world to know of our resistance and existence at the height of hate crimes in SA and beyond.”

She trains and co-facilitates photography workshops for young women in the townships and beyond. Muholi studied Advanced Photography at the Market Photo Workshop in Newtown, Johannesburg, and in 2009 completed an MFA: Documentary Media at Ryerson University, Toronto. Muholi is also an Honorary Professor at the University of the Arts/Hochschule für Künste Bremen, Germany and has won numerous awards including Chevalier des Arts et des Lettres from France; the ICP Infinity Award for Documentary and Photojournalism; Africa’S Out! Courage and Creativity Award; the Outstanding
International Alumni Award from Ryerson University. Most recent shows include: Somnyama Ngonyama at Autograph ABP; Performa 2017; Zanele Muholi Homecoming: Durban Art Gallery; Faces and Phases 11 at Market Workshop, Johannesburg; Art/ Afrique, le nouvel atelier At Fondation Louis Vuitton in Paris; Kyotographie International Photography Festival in Kyoto; Systematically Personae at the FotoFocus Biennial held at the National Underground Railroad Freedom Center, Cincinnati, Ohio. Muholi’s publications are Somnyama Ngonyama as well as Faces and Phases 2006-14 (Steidl/ The Walther Collection); Zanele Muholi: African Women Photographers #1 (Casa Africa and La Fábrica); Faces and Phases and Only half the picture (Stevenson).


**Samuel D. Pollard** has collaborated extensively with many filmmakers, bringing programming that illuminates the Black experience in America to both television and theatrical audiences for over twenty-five years.
He recently directed the documentaries *Mr. SOUL!* about Ellis Haizlip and the birth of Black Power TV and *August Wilson: The Ground On Which I Stand* for American Masters, and edited *Frank Sinatra: All Or Nothing At All* for HBO. Pollard produced and directed *Slavery By Another Name* (Sundance 2012, PBS) and edited *Joe Papp In Five Acts* (Tribeca 2012). He edited the Spike Lee documentaries *When The Levees Broke: A Requiem In Four Acts*, *If God Is Willing And Da Creek Don’t Rise*, and *Four Little Girls* (HBO); *Inside Man*, *Clockers*, *Jungle Fever*, and *Mo’ Better Blues*. He edited *By The People: The Election Of Barack Obama* and *Chisholm ’72: Unbought And Unbossed*. For PBS, he produced a segment of “The Blues” series directed by Martin Scorsese, “The Rise and Fall of Jim Crow,” and “Eyes On The Prize: The Civil Rights Years.”

Pollard is a Professor in Film and Television at the Tisch School of the Arts at New York University.

Regarded as one of Africa’s most inventive musicians, Malian singer-songwriter and multi-instrumentalist **Rokia Traoré** is known for the range of her powerful voice and the variety of her work, drawing upon African and American-European traditions. “It was rock music that made me want to learn to play guitar,” says Traoré. After studying in Brussels, Traoré returned to Mali and embarked on a musical career, making her breakthrough in 1997 when she was hailed as the “African Revelation” by Radio France Internationale. Frequently collaborating with world-renowned artists, she acted in and wrote the music for the 2011 Shakespeare-based drama, *Desdemona*, by Toni Morrison and Peter Sellars. Her sixth album, *Né So*, was released in 2016.

A dedicated humanitarian currently based in Mali, Traoré was awarded the inaugural Roskilde Festival World Music Award in 2009 for her work with her Fondation Passerelle, which trains young Malian musicians. She was a member of the 2015 Cannes Film Festival Jury and of the 2014–2015 Rolex Arts Initiative Advisory Board. She received critical acclaim at Avignon Festival 2017 and Zürcher Theater Spektakel 2017 with her new musical theatrical creation, *Dream Mandé Djata* in which she pays tribute to the ancient art of the griots of West Africa and, accompanied by two musicians, tells the epic of Emperor Sundiata Keita in 13th-century Africa.

In Bamako, her Fondation now comprehends a music venue, Blues Faso, open in October 2017, with a program of live music, dance, theatre and talks.
Michael E. Veal is Professor of Ethnomusicology at Yale University. Veal’s work has typically addressed musical topics within the cultural sphere of Africa and the African diaspora. His biography of the Nigerian musician Fela Anikulapo-Kuti, Fela: The Life & Times of an African Musical Icon (2000), uses the life and music of this influential African musician to explore themes of African post-coloniality, the political uses of music in Africa, and musical and cultural interchange between cultures of Africa and the African diaspora. His documentation of the “Afrobeat” genre continued with the as-told-to autobiography Tony Allen: Master Drummer of Afrobeat (2013). Professor Veal’s study of Jamaican dub music, Dub: Soundscapes and Shattered Songs in Jamaican Reggae (2007), examines the ways in which the studio-based innovations of Jamaican recording engineers during the 1970s transformed the structure and concept of the post-WWII popular song, and examines sound technology as a medium for the articulation of spiritual, historical and political themes. His forthcoming book Wait Until Tomorrow surveys under-documented periods in the careers of John Coltrane and Miles Davis that encapsulate the stylistic interventions of “free jazz” and “jazz-rock fusion,” and draws on the language of digital architecture in order to suggest new directions for jazz analysis. He is also a bassist and saxophonist and leader of the Aqua Ife big band.
Co-sponsors

CALENDAR OF EVENTS

Wed → Sep 12 → 6 pm

Book Launch: An American Odyssey: The Life and Work of Romare Bearden by Mary Schmidt Campbell, PhD, Oxford University Press

Mary Schmidt Campbell, PhD, in conversation with sculptor, Melvin Edwards

NYU LAW SCHOOL, D’AGOSTINO HALL, ROOM: LIPTON HALL • 108 WEST 3RD STREET (BETWEEN MACDOUGAL AND SULLIVAN STREETS)

Thu → Sep 13 → 6 pm

Book Launch: Committed to Memory: The Art of the Slave Ship Icon by Cheryl Finley, PhD, Princeton University Press

Cheryl Finley in conversation with Jennifer L. Morgan, Chair, SCA-NYU

INSTITUTE OF AFRICAN AMERICAN AFFAIRS & CENTER FOR BLACK VISUAL CULTURE - NYU • 14A WASHINGTON MEWS, 1ST FLOOR

Tue → Sep 18 → 6–8 pm

In Conversation: MacArthur Fellows - Kellie Jones, PhD, Nikole Hannah-Jones and Louis Massiah

GLOBAL CENTER FOR ACADEMIC AND SPIRITUAL LIFE-NYU • GRAND HALL, 5TH FLOOR, 238 THOMPSON STREET (BETWEEN WEST 3RD STREET AND WASHINGTON SQUARE SOUTH)

Wed → Sep 19 → 6–9 pm

Join us in celebrating the leadership and work of Professor and award-winning filmmaker Manthia Diawara at a reception and screening of AN OPERA OF THE WORLD.

NYU LAW SCHOOL, D’AGOSTINO HALL, ROOM: LIPTON HALL • 108 WEST 3RD STREET (BETWEEN MACDOUGAL AND SULLIVAN STREETS)

Thu → Sep 27 → 6:30–8 pm

Book Launch: Zanele Muholi: Somnyama Ngonyama, Hail the Dark Lioness, Aperture

SILVER CENTER-NYU, JUROW LECTURE HALL • 100 WASHINGTON SQUARE EAST, ROOM 101A, 1ST FLOOR (BETWEEN WAVERLY PLACE AND WASHINGTON PLACE)

Mon → Oct 1 → 6:30–8 pm

Nicole R. Fleetwood, American Studies, Rutgers, “Aesthetics through the Penal Hole”

CSGS, 285 MERCER STREET, 4TH FLOOR

Thu → Oct 4 → 6–8 pm

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Opening Reception

Runs through January 18, 2019

TISCH SCHOOL OF THE ARTS, DEPARTMENT OF PHOTOGRAPHY & IMAGING GALLERIES • 721 BROADWAY AND 8TH FLOOR GALLERIES
Fri → Oct 5 → 6–8 pm

Lecture by Jason Moran, jazz pianist, composer and interdisciplinary artist

NYU LAW SCHOOL, D’AGOSTINO HALL, ROOM: LIPTON HALL • 108 WEST 3RD STREET (BETWEEN MACDOUGAL AND SULLIVAN STREETS)

Wed → Oct 10 → 6–8 pm

Book Launch: She Begat This: 20 Years of The Miseducation of Lauryn Hill by Joan Morgan

Joan Morgan in conversation with Britney Cooper, Women’s and Gender Studies and Africana Studies, Rutgers University

SILVER CENTER-NYU, JUROW LECTURE HALL, 100 WASHINGTON SQUARE EAST, ROOM 101A, 1ST FLOOR (BETWEEN WAVERLY PLACE AND WASHINGTON PLACE)

Tue → Oct 23 → 6 pm

Film screening and discussion: IDA B. WELLS: A PASSION FOR JUSTICE

Roundtable conversation moderated by Pamela Newkirk, with Paula Giddings, Shola Lynch, Louise Greaves, sculptor Richard Hunt, and Michelle Duster, great granddaughter of Ida B. Wells

KIMMEL CENTER-NYU, 60 WASHINGTON SQUARE SOUTH, ROOM 914, 9TH FLOOR

Fri → Oct 26 → 7 pm

Traoré Event 1: Main lecture with musical interludes

NYU LAW SCHOOL, VANDERBILT HALL, TISHMAN AUDITORIUM, 1ST FLOOR • 40 WASHINGTON SQUARE SOUTH

Mon → Oct 29 → 6 pm

Traoré Event 2: Collaborative program with guest speakers, with musical interludes

KIMMEL CENTER-NYU, 60 WASHINGTON SQUARE SOUTH, ROSENTHAL PAVILION, 10TH FLOOR

Artist-in-Residence: Rokia Traoré

The Artist-in-Residence Program, first initiated by IAAA in 1996, has become one of the most respected and well attended programs at New York University with audiences particularly attracted to the interdisciplinary nature of the programs. This semester we welcome Malian musician superstar Rokia Traoré. Through three programs curated by her, she shares her work, ideas and philosophy as an international arts and culture advocate who promotes making a positive difference through the creation of venues dedicated to the community, and through critical thinking through the arts and culture.
Tue → Oct 30 → 7 pm

Traoré Event 3: *DREAM MANDÉ – DJATA* performance
NYU SKIRBALL, 60 WASHINGTON SQUARE SOUTH • TICKET REQUIRED PLEASE VISIT NYUSKIRBALL.ORG

Mon → Nov 5 → 6:30 pm

Skirball Talks: Angela Davis “Politics & Aesthetics in the Era of Black Lives Matter” Lecture Series
NYU SKIRBALL, 60 WASHINGTON SQUARE SOUTH • TICKET REQUIRED PLEASE VISIT NYUSKIRBALL.ORG

Fri → Nov 9 → 7–9 pm

*Black Renaissance Noire* Fall Launch
SILVER CENTER-NYU, JUROW LECTURE HALL, 100 WASHINGTON SQUARE EAST, ROOM 101A, 1ST FLOOR (BETWEEN WAVERLY PLACE AND WASHINGTON PLACE)

Thu → Dec 13 → 6–8 pm

Film screening and discussion: *Mr. SOUL!* Ellis Haizlip and the Birth of Black Power TV
SILVER CENTER-NYU, JUROW LECTURE HALL, 100 WASHINGTON SQUARE EAST, ROOM 101A, 1ST FLOOR (BETWEEN WAVERLY PLACE AND WASHINGTON PLACE)

Please visit nyuiiiaa.org for RSVP information