

# HOME, MEMORY, AND FUTURE

An Educator's Guide



## About CCCADI

Founded by Dr. Marta Moreno Vega over 40 years ago, CCCADI is the leading African Diaspora Cultural Arts Institution in New York City providing free, or low-cost public and education programming to tens of thousands of people annually.

CCCADI integrates arts, education, activism, and critical perspectives to foster social and personal transformation. We present and document the creative genius of African Diaspora cultures through exhibitions, gallery talks; prepare and nurture the next generation of cultural leaders; and unite Diaspora communities.

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*Emblems of the Decade:  
Borders, 2015 (detail).*  
Mixed-media installation.  
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## About the Educator’s Guide

This guide was developed as a resource for educators to support their planned visit to the Caribbean Cultural Center African Diaspora Institute’s inaugural exhibition, HOME, MEMORY, AND FUTURE on view from October 2016—April 2017. The historical information, suggested lessons, and guided inquiry sections will assist educators, and students in their explorations with concepts of HOME through interdisciplinary curriculum linkages such as Visual Arts, Social Studies, and English Language Arts. *Section I, Harlem: An Historical Overview* provides abbreviated historical background, which begins with the Lenni Lenape peoples who settled the region over 9,000 years ago, along with an accompanying timeline of significant events which have punctuated the evolution and existence of Harlem as a community. *Section II, Exploring the Concept of HOME* assists educators with looking and inquiry questions for more meaningful exploration of the exhibition. *Section III, Additional Resources* is comprised of suggested lesson plans, a glossary, bibliography, and online weblinks for further research and reference.

## About the Exhibition: HOME, MEMORY AND FUTURE

### Part I: Harlem: East And West

Features the photography work of Hiram Maristany, Dawoud Bey, and Chester Higgins, which documents these two historically intertwined communities of East and West Harlem from the 1970s to present.

### Part II: Harlem And Home in the Global Context

Showcases the multi-media works of painters, sculptors, and installation artists who connect the concept of HOME through a global experience. Artists showcased are Antonio Martorell, Abigail DeVille, Pepon Osorio, Whitfield Lovell, Dr. Amalia Mesa-Bains, Adrian “Viajero” Roman, Scherazade Garcia, and Nicole Awai.

### Part III: Mi Querido Barrio (My Beloved Community)—Augmented Reality Exhibition

This component of the HOME exhibition is based on the use of Augmented Reality Technology, which allows digital place-making of historical and social significant sites throughout El Barrio. Fully mounted outdoors at key selected sites, it features the A.R.T. works of Yasmin Hernandez, Adrian “Viajero” Roman, Egardo Miranda Rodriguez, Alejandro Epifanio, Oliver Rios, Andrew Padilla, Edwin Pagan, Bianca DeJesus, Mariona Lloreta, Kearra Amaya Gopee, and Michael Cordero.

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Hudson River

Washington Heights

SUGAR HILL

HAMILTON HEIGHTS

The Bronx

**CENTRAL HARLEM**

Morningside Heights

MOUNT MORRIS HISTORICAL DISTRICT

**EAST HARLEM EL BARRIO**

Upper West Side

Central Park

Randalls & Wards Island

Upper East Side

HENRY HUDSON PARKWAY

BROADWAY

AMSTERDAM AVENUE

FREDERICK DOUGLASS BOULEVARD

SEVENTH AVENUE / ADAM CLAYTON POWELL BOULEVARD

CATHERDRAL PARKWAY / 110TH STREET / CENTRAL PARK NORTH

LENOX AVENUE / MALCOLM X FIFTH AVENUE

125TH STREET / MARTIN LUTHER KING JR. BOULEVARD

E 116TH STREET

E 106TH STREET

96TH STREET

135TH STREET

145TH STREET

135TH STREET

# I.

## Harlem: An Historical Overview

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### Harlem's Indigenous Past

The *Lenni Lenape* Nation at the time of Dutch contact were a people with no concept of Capitalism, nor private land ownership, but a people who were communal. And because of this, they engaged in few conflicts based on material possessions. Their settlements rotated seasonally, based on their needs between three main land areas of what is now, Northern Manhattan, lower East Harlem (*Konykast*), Central Harlem (*Schorrakin*), and *Muscoota* (meaning flat place), what is now lower Central Harlem. The Lenape sowed corn, pumpkins, squash, tobacco, and melons before the summer season, and spring was the focus of fishing by the men. They also trapped and *dressed* the skins, and fur pelts of beavers, elk, bear, deer, and fox. They practiced no system of enslavement, and accounts indicate that those women and children taken as prisoners during times of war were treated with humanity and respect. The place that would become known as Harlem has experienced many pivotal transitions, particularly since the early seventeenth century. In 1609, the Lenni Lenape, were visited upon by English explorer, Henry Hudson via the *Dutch East India Company* on the ship, *De Halve Maen* (the Half Moon). The Lenape had a matrilineal structure for political leadership that viewed women as equal, and the Dutch were quite surprised to also have to negotiate with women regarding military dealings. The Dutch, viewing women as inferior, believed this was yet another example of proof in their perception of Lenape savagery.

By 1613, the Dutch established their trading post in lower Manhattan, and with the new formation of the *Dutch West India Company*, they establish Fort Amsterdam in 1624, with the settlement of *New Amsterdam* developing to its proximity. In 1658, Governor Peter Stuyvesant formalized the Dutch settlement in *Muscoota* as, *Nieuw Haarlem*, which would later be shortened, and Anglicized to Harlem with the arrival of the English in 1664. In 1672, enslaved Africans would build their first road, using the established Native American trail from lower Manhattan to Harlem, now known as Broadway.

### An Emergent Urban Harlem

The building of Manhattan's system-wide street network, better transportation efforts, and other aspects of urbanization that shifted farmlands to more residential areas by the early-to-mid nineteenth century, altered Harlem's geography and look. After the Civil War, Harlem experienced an influx of settlement from both Jewish and Italian workers attracted to the less expensive rents in the area, particularly in East Harlem. Puerto Rican emigrants began to settle into the same East Harlem area by 1913. And by the 1930s, this section of Harlem becomes predominately Puerto Rican, but with Italian Americans still maintaining a presence into the mid-1970s. African Americans, specifically those from the southern United States, as well as other Black immigrant populations from the Caribbean, began to settle into Central Harlem by 1904. Prompted to escape the worsening housing and social conditions in other parts of the city, but also attracted by less expensive rents due to the real estate financial crisis in 1904, Blacks sought residency in the Harlem area, and by 1920 Central Harlem would become a majority English-speaking Black population. East Harlem becomes representative of a growing enclave of mainly Puerto Ricans working in a number of trades as their African American counterparts, and many as *Tabaqueros*, cigar makers. This time period becomes a major marker in the cultural and political history of Harlem, as we see the development of the *Harlem Renaissance*.

### The Harlem Renaissance

Ironically, Harlem's first embers of a cultural revolution would ignite as early as 1908 with a benefit performance at the uptown, West End Theatre, for the well-known minstrel performer Ernest Hogan. Later, with the shift away from minstrel performances, introductions of Ragtime and Jazz music, formative musical theater, and what would be known as the "Big Band Jazz Sound", Black musicians would bring together a focus of art with racial upliftment.

By 1915, over 50,000 Blacks would call Harlem home. With the growth of Black-owned businesses, newspapers, acquisitions and building of churches and missions, public transportation, and the availability of Central Harlem real estate, Harlem became a logically-rational target for Black migrants leaving the southern United States, as well as those immigrants from Caribbean island-nations. A first music school for the instruction of Black clientele would open in Harlem during this period, along with a few prosperous nightclubs and theaters. To be noted is that these social and cultural developments were in concert, and some will argue in part as a response to the ever-present marginalization and discrimination of Black musicians and artists from Broadway, established White-owned venues, and barred membership from artist unions.

As more seasoned, well-trained, and talented artists arrived in Harlem with their sights on Broadway, within a short time, the area of Seventh Avenue was being called “Black Broadway”. Segregation still existed within many prominent theaters and Black musicians were only allowed into such venues, where they were relegated to the orchestra pits. But many wealthy Black Harlemites, as well as accompanying White patrons, sought to partake in the great entertainment of underground venues and private parties, which featured acts performing popular Black tunes and dances of the era. Harlem not only became central for the popularization of Black music and dance within mainstream America, but helped to raise the level of American entertainment in general. The Black arts landscape was comprised of performers such as Duke Ellington, Cab Calloway, Billie Holiday, Bill “Bojangles” Robinson, Louis Armstrong, and Paul Robeson; writers such as Langston Hughes and Zora Neale Hurston; and visual artists such as Aaron Douglas and Jacob Lawrence, who would all become acclaimed names during and after the Harlem Renaissance period.

By the 1920s, Spanish-speaking communities in Harlem were well-rooted. It began with those from the Spanish-speaking Caribbean, who initially came to New York as traders of sugar, molasses, and fruit, in the 1700s. Later, in the early nineteenth century, many would come from the former Spanish colony of Santo Domingo, fleeing the turmoil of Haiti’s struggle for independence in 1804 along with other anti-colonial and anti-slavery movements on the entire island. Others still would arrive to communicate the happenings of the independence struggles in Puerto Rico and Cuba in the late 1890s. From this, political party clubs and organizations would

be organized to support these movements. Arturo Alfonso Schomburg, a most noted Black Puerto Rican scholar and organizer for the support of Puerto Rico’s independence movement, as well as a collector of written works, focused on the African descendant experience in the Western Hemisphere. Schomburg’s collection would eventually be canonized into the present-day *Schomburg Center for Research in Black Culture*.

The arrivals, not only from the southern United States, but from the Spanish and English-speaking Caribbean would have an inseparable impact on the cultural and political landscape of Harlem. Those who would settle in East Harlem, or “Spanish Harlem”, would transmit and introduce cultural forms from their own African-based musics, foods, dances, and ways of communication. The citizenship granted to Puerto Ricans in 1917 would make them eligible to serve in World War I. Some of these soldiers and volunteers were musicians who would settle in Harlem, and later become the progenitors of the Puerto Rican and Cuban musically-influenced forms, *Afro Cuban Jazz* and *Latin Jazz* here in the U.S. Although the list seems endless, famously talented musicians such as Cuban trumpeter, Mario Bauza, his brother-in-law, Machito, both innovators of the Afro Cuban sound, and the iconic Puerto Rican drummer, Tito Puente, all eventually played in popular venues such as the *Apollo Theater*, the *Savoy Ballroom*, and the *Harlem Opera House*. Black Puerto Rican-Cuban writer and poet, Piri Thomas, and entertainer, Sammy Davis Jr., who was of Cuban and African American heritage, made historic impacts not only in Harlem but throughout the international arts community.

### Radical Harlem

The dawn of a new century did not automatically bestow peace and full democratic access to the lives of millions of Black citizens in the U.S. Incidents of increased anti-Black violence in the form of lynchings, rising Jim Crow, and continued disenfranchisement, would begin to provide opportunity for alternative political solutions for the conditions being lived by Black citizens throughout the country.

Alongside historically political Republican roots of many Black Harlemites, due largely to the decades carryover following Lincoln’s *Emancipation Proclamation*, Harlem in the early twentieth century became ripe with various fruits of political persuasions. One such development was spearheaded by a Jamaican national named Marcus Mosiah Garvey. He was inspired, if albeit short-

term, by Booker T. Washington's *Up From Slavery*, as well as from communications with African nationalists such as Egypt's Duse Mohamed Ali, to found the *Universal Negro Improvement Association—U.N.I.A.* Garvey's intention through the U.N.I.A., and the organization's newspaper, the *Negro World* was one of a race-focused, Black upliftment brand of organizing, with sights of encouraging Black people to return to Africa. At its height, it was self-reported to have as many as 4 million members worldwide. Most well-respected organizers working during this period, would come to disagree with this brand of Black engagement: W.E.B. Du Bois, co-founder of the *N.A.A.C.P.*; A. Philip Randolph, leader of the first African American labor union, *Brotherhood of Sleeping Car Porters*; and Chandler Owen, both editors of the *Messenger*, a Harlem periodical focused on race, radical politics, and labor issues.

A strong, alternative political stream began to also take hold by the 1920s. English and Spanish-speaking intellectuals, now anchored in Harlem, promoted their strong sense of belief in the merits of *Revolutionary Socialism* as a solution to the economic and political plight of Black people in America. Most noted were Hubert Harrison, a well-respected writer born in St. Croix, who was also a spokesman and organizer for the Socialist Party; Claudia Jones, member of the Communist Party and one of the first women to present an enlightened class analysis of the Black woman in the U.S., (after deportation to Great Britain, she would be known for founding the *West Indian Gazette*); Nevis-island national, Cyril Briggs, journalist and founder of the *African Blood Brotherhood*, who also worked with Marcus Garvey in his early political days; and Harry Haywood, author of *Black Bolshevik*, most noted for his analysis of the oppressed nationality status of Black people within the borders of the U.S. East Harlem too, had its growing Socialist presence. Two of the time's most prominent figures were Bernardo Vega, founder of Puerto Rico's Socialist Party, and co-founder to the neighborhood's first Spanish language newspaper, *El Grafico*; and Jesus Colon, radical journalist and co-founder of the first Communist Party branch in East Harlem, *El Centro Obrero*.

Historically, the Black church has always been a source of support, grassroots organizing and collective action. The prestigious churches in Harlem, such as Abyssinian Baptist Church, were no exception. By mid-century, many of its churchgoers would receive guidance and influence from their very outspoken and unapologetic pastor, Adam Clayton Powell, Jr. With a list

of successful organizing actions on behalf of Blacks in Harlem, which included bus boycotts, rent strikes, and other public campaigns to push for expanded hiring practices of Blacks in companies doing business in Harlem, Pastor Powell would be elected first to the New York City Council in 1941, and later be elected as the first African American Congressman from New York State in 1944. Congress became Powell's second pulpit, where he challenged Southern segregationists, and initiated federal policies that would later be included in what would become *Title IV of the 1964 Civil Rights Act*. This policy requiring federal funds be denied to jurisdictions that maintained segregation.

The baton passing of the 1950s to the new decade of the 1960s cemented Harlem as a hotbed of cultural and political Black radicalism and social justice movements. Malcolm X, considered by many intellectuals to be one of the most iconic figures of twentieth century America, was a prominent leader in Harlem. Malcolm's history begins with sordid escapades into gambling, numbers running, and bootleg alcohol distribution, but in 1954, after a prison term and introduction to the teachings of Elijah Muhammad, he would rise in rank within the *Nation of Islam* organization to head up its Mosque No. 7 located in Harlem. As Malcolm became the face of the organization, his lectures would garner large masses of people eager to hear his entertaining, straightforward, and intelligent way of presenting the realities of Black people in America. It was because of Malcolm's appeal that the NOI would increase its membership into the tens of thousands by the early 1960s with over 100 mosques throughout all 50 states. After a serious reprimand from, and subsequent break with the NOI, Malcolm would pilgrimage to Mecca in 1964, and return from it transformed. He subsequently founded the *Organization of Afro-American Unity* (OAAU). Before his tragic death in 1965, he'd evolved into a leader who espoused the ideologies of Pan-Africanism, spearheaded by human rights advocacy for African descendants in the U.S.

The assassination of Malcolm X would ignite a segment of cultural activists into action. Musicians, writers, poets, and other creative workers, called for a push to develop arts and art practices reflective of affirmative Black culture, art, and history. Art was to be the focus used to awaken Black people into Black consciousness, and thereby their own liberation. With the founding of the *Black Arts Repertory Theatre* by Leroi Jones, who would later become known as Amiri Baraka, the *Black*

*Arts Movement* would become instrumental in the development of key Harlem-based cultural institutions such as the *National Black Theatre*, the *Boys Choir of Harlem*, the *New Lafayette Theatre*, and the *East Harlem Gut Theater*, founded by Victor Hernandez Cruz; as well as influential writers, poets, and performers such as Sonia Sanchez, Nikki Giovanni, Hoyt W. Fuller, Rosa Guy, The Last Poets, Askia Toure, Gil Scott Heron, and Archie Shepp. The *Black Arts Movement*, with its beginnings in Harlem, would also impact the development of Black arts consciousness in major Black-populated cities such as Chicago, Detroit, Los Angeles, and the San Francisco Bay area.

The rise of the *Black Power Movement*, along with the founding of the *Black Panther Party* in 1966 would influence the development of other radical political organizations across the U.S. such as the Brown Berets, a pro-Chicano/Mexican American organization; *AIM—American Indian Movement*, *I Wor Kuen*, an Asian American organization formed out of NYC's Chinatown community; and the *Young Lords Organization* of Chicago's Lincoln Park community, with membership comprised of Chicano and Puerto Rican youth. Conditions for the formation of what would become known as the Young Lords Party in East Harlem had its partial beginnings shaped by the migrations of tens of thousands of Puerto Ricans from the island in 1948. *Operation Bootstrap* was a federally-initiated program enacted to diversify the economy of the island from one that was agricultural, to one of manufacturing and tourism. However this began a surge in displacement of the U.S. islander citizens, who now sought to leave for the mainland, and in particular to New York City. By the 1960s, more than half a million Puerto Ricans would migrate from the island-territory. Increasingly, by the late 1960s, the unbearable conditions in East Harlem, "El Barrio", and too in the larger Harlem community, were resultant from the paucity of city and tenement services, quality education, and access to appropriate medical care and facilities.

At the time, the official annual poverty line was \$6,000, but in Harlem it was reported that the average annual family income was under \$4,000. This convergence of conditions heightened the call for social justice, and in 1969 a newly established chapter of the Young Lords Organization in East Harlem would launch a number of direct actions in their effort to meet the needs of their community. Some of the most well-known were the "Garbage Offensive", which forced the city to recognize the lack of adequate sanitation services being provided to East Harlem; a door-to-door TB testing campaign in

which over 800 residents were tested; as well as the organization's programs of providing free breakfasts and free clothing.

### **Gentrified Harlem, the Twenty-first Century**

Many New York City historians and residents who lived during this time considered the mid-1970s through the mid-1980s to be some of the most economically challenged times in the city's history. Harlem's experience was even worse. By 1975, New York City's deficit had reached 13 Billion. The city government chose to deal with the debt by cutting services, raising taxes, and laying off city workers. 14% of the police force had been laid-off and over 15,000 teachers and school employees were fired from their jobs. Harlem's unemployment figure flirted with 40%. Manufacturing jobs basically disappeared. Iconic institutions in the community such as, the *Hotel Theresa*, and the 135th Street YMCA shut their doors for business. Even the *Apollo Theater* closed its doors in 1975, but was resurrected through private business investment to re-open in 1978, albeit with the apparent assistance of a prominent drug kingpin at the time. The blackout of 1977, on the heels of the fiscal crisis, created a tinder box, and two days of chaos ensued in Harlem that summer. Along with major parts of the South Bronx, Harlem was the site of economic flight via landlord-targeted arson activities, and/or property abandonment in order to claim tax losses, and insurance. These actions would lead to almost two-thirds of Harlem's properties placed onto the rolls of the city. As the whispers of urban renewal were being spoken, and with discontinuance of the city's practice of allowing neighborhood residents first option at purchasing community properties, outside investors begin to seize their opportunity to secure real estate in Harlem, as properties were very much undervalued.

1988 was to become not only for Harlem, but for New York City as a whole, a pivotal year. It was the year that the *New York Ascendant: The Report of the Commission on the Year 2000* was published by former New York City Mayor Robert F. Wagner, Jr. Wagner, who headed up the commission presented the plan to then Mayor Ed Koch. This report outlined specific recommendations for positioning New York City as a business and cultural world center by the year 2000. A descendant of the first Regional Plan of 1929, this particular report appears to have set the agenda for "development" throughout the city's boroughs. The origins of targeted "development", leading to the gentrification of Harlem, as also for other



key borough-wide central business district locations (Midtown & Downtown Manhattan, Downtown Brooklyn, Long Island City, Downtown Jamaica, the South Bronx, as well as the waterfront properties) have been influenced in the city by what has been referred to as *F.I.R.E.* (Finance, Insurance, and Real Estate industries). Particular chapters of interest in this report have now come to reflect much of the beginning changes in Harlem witnessed since the late 90s and early 2000s. The chapters dealing with “Developing the City”, and “Building and Preserving Housing”, in which specific recommendations such as “. . . to ease the path of private developers who build housing for those who can afford market rates . . . ” is written. Through economic disinvestment, redlining by banks, impactful unemployment (East Harlem’s rate in particular was four times the national average), usage of eminent domain, and bare municipal services, the uptown population decreased by 35% by the late 1980s, and the city would take control of approximately 1,000 buildings in Harlem. These properties in turn would be put up for private market bidding. By the late 1990s, billions of dollars from city, state, and federal sources had begun to be brought into Harlem for private economic development. And of this money, only 16% went to community small businesses, and less than 1% to social enterprises.

The transformation of Harlem/East Harlem has not occurred by accident, nor without intention. Many of the past players who assisted this displacement of community residents have also been members of a Black and Brown burgeoning political, and financier/developer class. This commission report appears to have been used as a blueprint for how Harlem has been reshaped, and is being made-over. Harlem/East Harlem

is no longer for those who’ve historically called it HOME since before the Harlem Renaissance, but is being shaped by those who are representatives within the F.I.R.E. industries, who have deep pockets, and can bend political will at the government level of our mayors, city council members, state senators, and elected congresspersons. What has also manifested along with gentrification, not only in Harlem, but in many major cities with large historic populations of African Americans, Asians, or Chicanos across the country (e.g. Portland, Oakland, Los Angeles, Chicago, and New Orleans) is a severely unbalanced class relationship, in which growing low-paid service workers (e.g. nannies, retail, and food service workers) meagerly exist, tending to the needs of higher-paid industry workers (e.g. those in F.I.R.E.). However, middle class sectors (e.g. professors, teachers, municipal workers, small business owners) have very little representation.

As Harlem is now firmly experiencing a transforming gentrification, many of the historical residents of Central and East Harlem seek to understand and find solutions to maintaining their right to their city, their community, and a right not to be displaced. Through the use of social media and new types of digital technology such as *Augmented Reality Technology*, community-based socially-radical art-making, the influence of current social justice movements such as *Black Lives Matter*, environmental movements against *fracking*, and the growing actions of national activists to sever the “pipeline to prisons” affecting communities of Black, Brown, and impoverished youth throughout the country—the historic community of Harlem is unapologetically asserting itself into the twenty-first century.

## Historical Timeline of Harlem

| New York, U.S.A. & The World |                                  |             | Harlem  |
|------------------------------|----------------------------------|-------------|---|
|                              |                                  | <b>1600</b> | 9000—8000 BCE Progenitors of the Lenni Lenapi peoples settle into “Muscoota”, “Konykast”, and “Schorrakin” — later known collectively as Harlem |
| 1607                         | Jamestown founded in Virginia    |             | 1609 Henry Hudson sails into Manhattan on the ship, De Halve Maen (the Half Moon)   |
|                              |                                  | <b>1650</b> | 1624 Settlement of New Amsterdam  |
|                              |                                  | <b>1700</b> | 1658 Founding of Nieuw Haarlem by Governor, Peter Stuyvesant  |
| 1776                         | U.S. Declaration of Independence | <b>1750</b> | 1664 British claim New Amsterdam from the Dutch   |
| 1789                         | French Revolution                |             |   |
| 1804                         | Haitian Independence             | <b>1800</b> |   |
| 1827                         | New York Enslavement ends        |             |   |
| 1827                         | Croton Water Aqueduct completed  | <b>1850</b> |   |
| 1861                         | US Civil War starts              |             |   |
| 1862                         | Emancipation Proclamation        |             |   |
| 1865                         | US Civil War ends                |             | 1870s Italian and Jewish Immigrants settle into East Harlem   |

1914–  
1918 World War I

1939–  
1945 World War II

1961 Vietnam War, US escalation

1963–  
1964 Assassination of John F. Kennedy  
Civil Rights Act Legislation

1965 Death of Pedro Albizu Campos  
1966 Huey P. Newton & Bobby Seale

Found the Black Panther Party  
1967 Thurgood Marshall appointed as  
first African American Supreme  
Court Justice

1968 Assassination of Dr. Martin L.  
King & Robert F. Kennedy

1969 Assassination of Fred Hampton

1975 Vietnam War, U.S. withdraws

1977 New York City Blackout

1990 Nelson Mandela freed from  
27-year political imprisonment  
in South Africa

2003 U.S. Invasion of Iraq

2008–  
2016 Barack Obama, elected as first  
African American U.S. President

1900

1950

2000

Harlem

1904 First mass migrations of African  
Americans into Central Harlem

1917 Marcus Garvey & the U.N.I.A.

1920s–  
1930s Height of the Harlem  
Renaissance Period

1944 Adam Clayton Powell Jr. elected  
as first African American NY  
Congressman

1948 Impact of *Operation Bootstrap*  
forces mass migration of Puerto  
Ricans to mainland US/NYC

1954 Malcolm X assigned leadership at  
Harlem's N.O.I. Mosque No. 7

1965 Assassination of Malcolm X

1966 Establishment of the Black Arts  
Movement

1969 The Young Lords Organization  
Garbage Offensive in East Harlem

1989 The Report of the Commission on  
the Year 2000

1990 David Dinkins elected as first  
African American Mayor of  
New York City

2006 NYC Dept. of City Planning  
examines rezoning in Harlem,  
along 125th Street

2007 Legendary Liberation Bookstore  
Closes in Harlem due to 700%  
rent increase

## II.

### Exploring the Concept of HOME

#### What is HOME?

Is it relegated to a place, trapped in a thought, embodied in a scar, or even in the whiff of a smell? Depending on one's culture, class status, or geographical orientation, home as a concept can be many things.

These images from *HOME, MEMORY, AND FUTURE Part I/ Harlem: East and West* are useful as guides in exploring how the concept of home translates for each of us, and for our larger communities



**Dawoud Bey**

*Woman and Child in a Doorway, 1976*

#### Looking & Interpreting

How does this image convey HOME?

What in the photograph do you see that might show us how the individuals feel in this moment?

Are there any expressions which show how the individuals are connected to a home? What are their body placements? Are any stances closed and/or shut off, or open and relaxed?

#### Making Connections

HOME generally provides for most people a safe haven,

a place of refuge, and security. Over time, HOME for many can eventually contain extended families, become a place of memory-building, and be the protector of future generations. Now think on the home in which you currently live, or of one from your past. What words would you use to describe being in those places, and why?



**Antonio Martorell**

*La Playa Negra-Tar Beach I, 2011-*

#### Looking & Interpreting

What key depiction(s) in this piece do you see that connects to the title of the work? The central image is approximated by two other figures, one standing, and another sitting and working at a sewing machine. Do you believe the three images are connected in some way, why, or why not? Does the image closest to the central figure depict a duality of lifestyle, region, or even emotional state? Who do you believe is the third shadowed image to the central figure?

#### Making Connections

What appears to many as a simple black-tarred roof top, has become used as a setting for life's aspirations and displays of success for those of Harlem's communities. Moments on the roof can make for imagined far away

travels, or reconnections with special people. Have you ever imagined yourself as your future successful self? What does that image look like? Where are you placed? And how would you describe this future self to a current close friend, or family member?



**Hiram Maristany**

*Funeral Procession of Julio Roldan. 1970*

### Looking & Interpreting

Carefully observe this image. Describe the faces of the individuals. What emotions do you see portrayed? Look at the surrounding environment, at any signage, the clothing worn, as well as the density of people per square footage in the photo. How do you think the individuals together in this image convey HOME? Do you think HOME can be embodied in an organized gathering, or action? Why, or why not?

### Making Connections

Home for many is seen and understood as a place of safety, and refuge. If that safety is transgressed, HOME becomes something to be protected. Describe a time in which you've had to protect your home. Or by extension, how has your community had to protect itself from a physical, environmental, economic, or political intrusion?

### HOME as Memory

Does HOME continue to exist, and provide stability to those who are a newly immigrant, emigrant, or migrant worker, or for those who have been impacted by political and economic forces of an imperial power?

Much of the multimedia art displayed in *Part II/ Harlem And Home in the Global Context* evokes the question of how does one create HOME while existing within temporary constructs? These works provide examples of how a more empathetic conversation can be introduced between people occupying different levels of belonging within our societies.



**Amalia Mesa-Bains**

*Emblems of the Decades: Borders. 2015*

### Looking & Interpreting

Looking at this image, what objects do you see that may be personalized pieces? What mixture of multi-use objects do you see collected? How do you believe some of the displayed objects have a particular function within this space?

### Making Connections

Altars, aside from the cultural and often spiritual practices of various communities, become ways to remain

connected to places, and spaces which serve as a source of strength, memory, honoring, and protection within a HOME. An unassuming, everyday space within a HOME can come into its own altar existence from the placement of objects, and items belonging to ancestors, their portraits, and through collected wares from significant places of travel. What place in your own HOME, would you observe is a developing altar space? Describe the objects, images, or items from previous travels, which have been gathered in this space? What additional things would you add to actually formalize this space into a functioning altar?

### Looking & Interpreting

What do you see as the most striking aspect(s) of this object? What of the color, shape, texture of the fabric, and embellishments of gold, and other symbolic additions convey the purpose of this object in a HOME? Why do you believe the artist chose to embed this message on this particular object? What do you think was the quality of life of the author of the message? How might this particular object convey the desire of the author, the mother for this HOME to continue?



### Pepon Osorio

*A Mis Adorables Hijas. (To My Dear Daughters), 1990*

To my darling daughters,  
*I have to confess that I'm not feeling as good as I used to, life has been hard and the pain gets greater every day. Never thought to reach this point but cannot find any other solution. Take care of yourselves and remember that I have always loved you and from above I'll be watching. I hope with time you forgive me.*

*Your dear Mother*

### Making Connections

Particular objects used often as part of a HOME can come to occupy special meaning. Those pieces, which a family may have saved resources over time to acquire, then become the special gathering place. Whether gathering around a dining table, outside under a yard gazebo, or sitting comfortably on a richly colored sofa, these spaces and the objects within them become symbolic of the persons who utilize them. Thinking on this piece, is there a special space, or object around which you and your family members gather? Describe the special story, or narrative attached to it, and why you believe your family gathers around it.

## The Augmented Reality of HOME

A HOME over time can transform, move, or even be replaced. But what of those who create HOME with their contributions of history, rich culture, labor, and art forms that have made their community a source of their identity? As many recent communities throughout New York City change with time, or through economic and political force, artists are creatively seeking ways to document culture and the art once present, or fighting to remain. New technologies, such as Augmented Reality Technology have provided artists with a unique tool to landmark a community's historical existence, and their place into the future.



### Mariona Lloreta

*The Blessed Ancestors Are Among Us (National Black Theater), 2016*

#### Looking & Interpreting

How does this AR image explore the complexity of heritage, history, or culture? What symbolism(s) might you interpret from the placement of the two women in the foreground of the National Black Theater? How might there be significance in their dress, facial and body expressions?

#### Making Connections

People often move, or are displaced from their communities by various forces of change. Before the use of technology such as Augmented Reality Technology, what were other ways people left imprints of their existence for future inhabitants? What might have been the AR of their time?

# III.

## Additional Resources: Lesson Plan Activities

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### ELEMENTARY SCHOOL: GRADES 3RD–5TH

#### Ancestor Altar Candles

##### Concepts and Objectives

This activity is designed to assist students with relating visual arts to historical and cultural traditions of people who ceremonially practice honoring ancestors in their homes with altars. Additionally, it will assist students in referencing how symbols originate and are used by different cultures and communities as part of a spiritual belief system and specifically to honor ancestors.

##### Time Required

2 class periods

##### Materials

Vellum Paper (letter-sized), suggested various colors of light-colored vellum  
Gel markers or standard markers  
Scissors  
Gold and/or silver metallic paper  
Glue stick  
Sequins  
Scotch tape or stapler

##### NYS Common Core Standards & NYC Blueprint for the Arts

##### English Language Arts

*Writing.* 3–5.11: Students create and present a poem, narrative, play, art work, or personal response to a particular author or theme studied in class.

*Speaking & Listening.* 3–5.4: Students report on a topic, tell a story, or recount an experience in an organized manner using descriptive details, speaking clearly at an understandable pace.

##### Social Studies Framework

3.4a; 3.5a & 3.5b  
4.7a; 5.5a

##### NYC Blueprint for the Arts—Visual Arts

- Art Making: Sculpture, Drawing
- Visual Art Literacy: Looking at and Discussing Art, Interpreting and Analyzing Art
- Making Connections Through Visual Arts: Recognizing the Societal, Cultural and Historical Significance of Art

##### Lesson Introduction

Referencing the installation, *Borders* by Amalia Mesa Bains, invite your students to look at the entire work, then have them focus on the altar, along with its elements. Lead a discussion on cultural traditions of celebrating and honoring ancestors:

- Describe what is an ancestor
- Ask students if they can identify members in their own family who are ancestors
- Ask students to describe how deceased loved ones are remembered and honored in various communities within the U.S. and abroad.
- Discuss examples of ancient and present-day traditions of honoring the dead in non-U.S. based cultures such as Dia de los Muertos; Ancient Egyptian tombs; Fantasy coffins of Ghana (colored coffins shaped in various shapes as a boat, airplane or a fish); home, gravesites, and village altars in African and Asian cultures; and wearing a specific color or adornment to signify mourning (i.e. wearing black in Euro-Christian traditions; in many West African cultures, red and black, or white is used along with other ceremonial practices)
- Have students create a simple family tree chart, listing the name of family members, if known, or by just using their genealogical designation (i.e. “great-grandmother” or “grandfather”)
- Students can then initiate home discussions with their parents or other immediate family members about particular ancestors, inquiring about characteristics of their lives, accomplishments, and personalities.

##### Activity: Ancestor Altar Candles

Review previous discussion on ancestors and activity of creating student family trees. Referencing family trees, have students identify an ancestor from their family



tree they would like to honor by “lighting” a candle. Have students think on a few symbols which embody characteristics of their ancestor which they would like to include on their candle.

### Lesson Procedure

- a) Decorate the sheet of vellum paper. Students write a poem, or short note to their ancestor and additionally draw with markers, their selected symbols onto the sheet of vellum paper
- b) Each student will cut out shapes of “flames” from the provided metallic paper
- c) To create the candle, students will curve the vellum paper into a cylinder, staple or secure with tape and then staple the flame to the top of their candle. Students can either take the candle home or contribute to a classroom altar.

### Post Activity Assessment

Have students complete a post-activity by writing short definitions for the following terms:

- Ancestor
- Culture
- Altar
- Genealogy

## JUNIOR HIGH SCHOOL

### Exploring 20th Century East Harlem Through Improv Theater

#### Concepts and Objectives

This activity is designed to assist students in their learning of experiences of specific cultural communities in Harlem, during the late 1940s to early 1970s time period, using creative and fun theater techniques, supported through creative writing opportunities.

#### Time Required

2 Class periods

#### Materials:

##### • 1940s— Image of Puerto Rican Arrivals

The migration of tens of thousands of Puerto Ricans from the island as a result of *Operation Bootstrap*, a federally-initiated program enacted to diversify the economy of the island from one that was agricultural to

that of manufacturing and tourism. However this began a surge in displacement of tens of thousands of US islander citizens, who now sought to leave for the mainland, and in particular to New York City. By the 1960s, more than half a million Puerto Ricans would emigrate from the island-territory.



<http://www.loc.gov/pictures/resource/ds.03902/>

##### • 1970s— Image of Young Lords Party Member with an El Barrio Elder



[http://www.mamboso.net/huyorican/wp-content/uploads/2009/11/image\\_0172.jpg](http://www.mamboso.net/huyorican/wp-content/uploads/2009/11/image_0172.jpg)

The rise of the *Black Power Movement*, along with the founding of the Black Panther Party in 1966 would influence the development of other radical political organizations across the U.S. such as the Brown Berets, a pro-Chicano/Mexican American organization; *AIM— American Indian Movement*, *I Wor Kuen*, an Asian American organization formed out of NYC’s Chinatown community; and the *Young Lords Organization* of Chicago’s Lincoln Park community, with membership comprised of Chicano and Puerto Rican youth. Increasingly, by the late 1960s unbearable conditions in East Harlem, “El Barrio”, as too in the larger Harlem community, were reflected in poor city and tenement services, quality education, and medical care. In 1969, a newly

established chapter of the Young Lords Organization in East Harlem, would launch a number of direct actions in their effort to meet the needs of their community. Some of the most well-known were the “Garbage Offensive”, which forced the city to recognize the lack of adequate sanitation services being provided to East Harlem, a door-to-door TB testing campaign, as well as the organization’s programs of providing free breakfasts and free clothing.

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• **1940s—Image of Big Band Member in Harlem**

Many famously talented Harlem musicians, writers, and entertainers had family cultural roots in the Spanish-speaking islands of the Caribbean, such as Cuban trumpeter, Mario Bauza, his brother-in-law, Machito, both co-innovators of the Afro Cuban sound, and the iconic Puerto Rican drummer, Tito Puente, all whom would eventually play in popular venues such as the *Apollo Theater*, the *Savoy Ballroom*, and the *Harlem Opera House*. Other noteworthy were Black Puerto Rican-Cuban writer and poet, Piri Thomas, and entertainer, Sammy Davis Jr., who was of Afro-Cuban and African American heritage. Many of these Puerto Rican and Cuban artists, were of African descent, and made historic impacts not only in Harlem, but throughout the international arts community.



[http://blogs.lib.unc.edu/morton/wp-content/uploads/2008/02/po81\\_jazz\\_drummer2.jpg](http://blogs.lib.unc.edu/morton/wp-content/uploads/2008/02/po81_jazz_drummer2.jpg)

- Character Building Template Sheet
- Smartboard
- Internet/computer and printer access
- Pens or pencils
- Props (e.g. old hats, ties, vests, jackets, purse) optional, but fun!

## **NYS Common Core Standards & NYC Blueprint for the Arts**

### **English Language Arts**

*Writing:* 6-8.4.a: Students produce text (print or non-print) that explores a variety of cultures and perspectives.

*Speaking & Listening:* 6-8.1e: Students seek to understand and communicate with individuals from different perspectives and cultural backgrounds.

### **Social Studies Framework**

8.4e; 8.8b; 8.9b

### **NYC Blueprint for the Arts—Theater**

- *Theater Making:* Acting, Playwriting & Playmaking, Designing & Technical Theater;
- *Imagination, Analysis, and Process Skills, Performance Skills*
- *Making Connections Through Theater:* Apply learning from other arts and disciplines

### **Lesson Introduction**

Improvisation (improv) is a style of live theatre in which the plot, characters and dialogue of a scene or story are made up in the moment. Performers can take a suggestion from the audience, or pull from another other source of inspiration.

Tableaus can be performed work in which actors work as a group to interpret a text, then present their interpretation as a frozen scene or series of scenes to tell a story. Tableaus can represent people, objects or even symbols, and can create something that reproduces some aspect of the text. Performers carefully craft their gestures, facial expressions and physical poses.

### **Lesson Activity**

Explain to students that they will participate in an improvisational acting and writing exercise to explore the lived historical experiences of Spanish-speaking communities of 20th century East Harlem. Through this process students will explore the human condition from a social, political and cultural context and uncover possible themes/topics that impacted the everyday lives of these women and men during this time period.

### **Lesson Procedure**

1. On your Smart Board pull up the web site links to the historical images/photographs of the East Harlem individuals. Review the time period and the historical

background of each of the individuals described on each of the three links with your students. Here are some guiding questions to help students think critically and analyze the images:

- How old do you think is the person(s) in the photograph?
- Where was the photograph taken?
- Do you think the person(s) in the photograph were wealthy, working class, a laborer?
- What do you notice about the clothing depicted in the photograph?
- How do you think the individual(s) in the photograph may be feeling?
- What do you think the person(s) in the photograph may have been thinking?
- What other things do you see in the photograph that might tell you more about the individual(s)?
- What do you think this person(s) did after the photograph was taken?

2. Next, share and discuss with the students the practice of improv acting. Have them explore improv through the tableau exercises from the description above. Explain that they will be “transforming” history into their bodies.

3. Then divide students into small groups. Hand out copies (1 per group) of the character development writing template. Assign each group to **one** of the East Harlem-related images. Explain to the students that in small groups they will collaborate to complete a character development writing exercise and will then represent this character’s life from their text with the tableau improvisational technique that they just learned.

4. Allow students time to work in groups to write their character’s story, and rehearse their tableau.

5. Have each group come to the front of the room and represent their character’s story using the improvisational tableau technique. Also have them share the character and text that inspired their tableau with the class. Have the class groups discuss the choices that went into making their particular tableau.

### **Post Activity Assessment**

Have students complete a post-activity by writing short definitions for the following terms:

- Improv
- Tableau
- Harlem Renaissance
- Immigrant, and Migrant
- *Operation Bootstrap*
- Heritage, and Culture

Have students research and present a one-page report on one of the following individuals, or historic places in Harlem:

- Mario Bauza, Tito Puente, Machito, Cab Calloway, Duke Ellington
- Apollo Theater, The Savoy Ballroom



## Political Poster Art

### Concepts and Objectives

Inspired by examining the documented images of *The Young Lords Party of East Harlem* by Hiram Maristany, students will create a political poster to address a present-day social justice issue in their community through a comparative examination of social justice issues of the time undertaken by the Party (e.g. police brutality, social welfare, and healthcare).

### Time Required

2 class periods

### Materials

22" x 28" poster-sized paper  
 11" x 17" paper for draft design  
 Colored construction paper  
 Gel markers or standard markers  
 Colored pencils  
 Scissors  
 Stamps, stencils  
 Image samples of protest and political poster art

### NYS Common Core Standards & NYC Blueprint for the Arts

#### English Language Arts

Speaking and Listening. 9-12.6: Students adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

#### Social Studies Framework

11.10b  
 12.G

#### NYC Blueprint for the Arts—Visual Arts

*Art Making:* Drawing

*Visual Art Literacy:* Looking at and Discussing Art, Interpreting and Analyzing Art

*Making Connections Through Visual Arts:* Recognizing the Societal, Cultural and Historical Significance of Art

#### Lesson Introduction

Review key aspects of The Young Lords Party images. Teach the students about the many social justice struggles of the 1960s—early 1970s during the time of the

YLP, along with prominent figures of the period which influenced YLP's development and work (i.e The Black Panther Party, Malcolm X, Civil Rights Movement, the Black Power Movement, the Puerto Rican Independence movement, and the struggle to improve living conditions within their community of East Harlem). Inform students that many of the young men and women involved with the YLP were approximately the same age as they are now. Some key questions for discussion:

1. Are there any similarities between social issues, which existed during those times of the YLP, with those of the present?
2. What is gentrification?
3. What is Social Justice? What are Human Rights?

### Lesson Procedure

#### Step 1

Have students brainstorm different types of posters they may be familiar with and have seen? (e.g. athletic posters, movies, concerts, and Broadway). Have students complete the follow-up brainstorm questions to assist with their choice of poster theme, meaning and purpose, key message, color, and basic art/design.

- a. What is the focused issue of your poster, and how will it be relevant to your community?
- b. Will a character, or graphic design be the key image of your poster?
- c. What's the poster's purpose and intent? What's its main slogan?
- d. What are to be the main colors of the design?
- e. Are there any symbols, past or present you would like to include?

#### Step 2

Based on the images they've seen, they should make their posters as well-designed as possible to promote a strong visual message. They should use simple phrases, and as few words as possible to convey their message.

#### Step 3

Students can begin by sketching out their poster on the draft provided. Once they are ready, they can start with their poster paper. They create a background color using construction paper, or they can begin lettering their poster using stencils.

**Step 4**

Students can write an accompanying paragraph description for their poster, explaining their choice of image, as well as the issue to be addressed in their community.

**Step 5**

Have each student briefly present and speak about their poster to their classmates.

**Post-Activity Assessment**

Students will demonstrate knowledge of how social justice issues are conveyed through art.

Have students complete a post-activity by writing short definitions for the following terms:

- Human Rights
- Social Justice
- Gentrification
- Social Activism

Have students research and present a one-page report on one of the following artists, or style of political poster art:

- Emory Douglas, former Minister of Culture of the Black Panther Party
- Elizabeth Catlett-Mora
- Diego Rivera
- Chinese Revolutionary Posters
- Damon Davis
- Robbie Conal

## Glossary of Terms

**Augmented Reality Technology**—A live view of a real-world environment, whose elements are enhanced by computer-generated sensory input such as sound, video, graphics or GPS data.

**Emigration**—The movement of people from one country to another country.

**Gentrification**—The movement of affluent residents, and/or investors into a community and the displacement of existing permanent residents, small businesses, and institutions due to the economic, cultural and political influence of the new residents.

**Immigration**—The movement to a foreign country to establish permanent residence.

**Migration**—The movement of people from one place to another location in search of better social and work opportunities.

**Pan Africanism**—The international movement of solidarity and unification of people of African descent.

**Redlining**—Historically, the denial and discrimination of loan, and/or insurance services by financial institutions to residents within certain neighborhoods based on their race and class designation.

**Revolutionary Socialism**—The movement that insists social revolution is necessary in order to free people from oppression by shifting power from the capitalists to working people.

**Social Justice**—Equal and fair distribution of social privileges, wealth, and support to all persons regardless of ethnic origin, gender, class, racial classification, sexual orientation, and religious practice.

**Tableau**—The depiction of a scene usually by silent and motionless costumed actors.

Photo credits

Page 12:

**Antonio Martorell**

*La Playa Negra I (Tar Beach I)*, 2011

Woodcut on paper, 59 × 47 in.

Courtesy the artist

Page 12:

**Dawoud Bey**

*Woman and Child in a Doorway*, 1975

Collection of the Studio Museum in Harlem.

Photo courtesy the artist 79.1.10

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Page 13:

**Hiram Maristany**

*Funeral Procession of Julio Roldan, October 1970*

Black-and-white photograph mounted on board, 30 × 29 ½ in.

Courtesy the artist

Page 14:

**Pepón Osorio**

*A mis adorables hijas (To My Dear Daughters)*, 1990

Mixed media, 36 × 78 × 22 in.

Courtesy the artist

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Page 15:

**Mariona Lloreta**

*The Blessed Ancestors Are Among Us*

(*National Black Theater*), 2016

3D Digital/AR image

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