

2019 LAPIDUS CENTER CONFERENCE > OCTOBER 10–12, 2019
Enduring Slavery: Resistance, Public Memory, & Transatlantic Archives



Schomburg Center
for Research
in Black Culture
The New York Public Library

#enduringslavery



WELCOME

Thank you for joining us for the 2019 Lapidus Center Conference, *Enduring Slavery: Resistance, Public Memory, and Transatlantic Archives*. This year's conference program features dynamic engagements in the historical archives, arts, social sciences, cultural studies, and digital humanities to examine slavery in the Atlantic World. In this 400th year since the White Lion privateer arrived in the Virginia colony at Point Comfort with "20. and odd Negroes," we view this conference as one in which we show reverence for that moment as well as interrogate and situate 1619 in the broader history of transatlantic slavery and its afterlife.

While you are conferencing with us, please feel free to venture into the media gallery as well as view the wonderfully-curated exhibitions in the American Negro Theatre, Latimer/Edison Gallery, and our Main Exhibition Hall. We also invite you to inquire about our divisions to get a sense of the kinds of materials that we hold in our archive of nearly 12 million items related to the histories and cultures of Africa and the African diaspora.

We would like to thank the Lapidus Center's Council of Advisors, the members of the program committee, Drs. Vincent Brown and Yuko Miki, as well as the entire Schomburg Center team for their service and assistance in planning this conference.

Finally, we express our heartfelt gratitude to Sid and Ruth Lapidus for their continued generosity and championing of slavery studies here at the Schomburg Center.

You are welcome here today and always. We wish you a great conference!

SINCERELY,

Kevin Young > Director of the Schomburg Center

Michelle D. Commander > Associate Director and Curator of the Lapidus Center

Media Gallery

THURSDAY – SATURDAY

La Vaughn Belle

La Vaughn Belle makes visible the unremembered. She works in a variety of disciplines that include painting, installation, photography, video and public interventions. She explores the material culture of coloniality and her art presents countervisualities and narratives. Borrowing from elements of architecture, history and archeology Belle creates narratives that challenge colonial hierarchies and invisibility. She has exhibited her work in the Caribbean, the USA and Europe in institutions such as the Museo del Barrio (NY), Casa de las Americas (Cuba), the Museum of the African Diaspora (CA) and Christiansborg Palace (DK). Her work has been featured in a wide range of media including: *The New York Times*, *Politiken*, *VICE*, *Time* magazine, the BBC, and *Le Monde*. Belle holds an MFA from the Instituto Superior de Arte in Havana, Cuba and an MA and BA from Columbia University in New York City. Currently she is a fellow at the Social Justice Institute at the Barnard Research Center for Women at Columbia University. Her studio is based in the Virgin Islands.



CONFERENCE SCHEDULE

THURSDAY, OCTOBER 10

6:00 PM

Welcome

Langston Hughes Auditorium

- Kevin Young** > Director of the Schomburg Center for Research in Black Culture
- Michelle D. Commander** > Associate Director and Curator of the Lapidus Center for the Historical Analysis of Transatlantic Slavery
- Sid Lapidus** > Philanthropist

Presentation of the 2019 Harriet Tubman Prize

PLENARY • 1619 in U.S. Memory

- Ed Baptist** > Cornell University
- Herman Bennett** > The Graduate Center, CUNY
- Rebecca Goetz** > New York University

Reception

Langston Hughes Lobby

FRIDAY, OCTOBER 11

9:00–10:45 AM

1 Contours of Slavery in Brazil

American Negro Theatre (ANT) • Moderator: Mary Hicks

- Margarita Rosa** > Princeton University
“Partus sequitur ventrem and Roman Law on the Children of Enslaved Women”
- Mary Hicks** > Amherst College
“Return Voyages: Enslaved Maritime Labor in the Bahian Transatlantic Slave Trade”
- Doriane Meyer** > University of Kansas
“Disciplinary Spatial Organization on the Bahian Recôncavo Plantations”
- Eric Galm** > Trinity College
“Rhythmic Explorations of the Brazilian Congado Mineiro That Connect Africa, Portugal, and the Catholic Church”

2 Abolitionist Contexts

Langston Hughes Auditorium • Moderator: Katy L. Chiles

- Anita Rupprecht** > University of Brighton (UK)
“Out of Sight: The Narrative of the Slave Ship, Le Rodeur (1819)”
- Katy L. Chiles** > University of Tennessee
“Authoring Slavery”
- Isadora Moura Mota** > Princeton University
“An Afro-Brazilian Atlantic: Slave Activism and the American Civil War”
- Jesse Olsavsky** > Duke Kunshan University
“Reconstructing the Abolitionist Tradition”

11:00 AM–1:00 PM • PLENARY

3 Slavery Archives and Speculation

Langston Hughes Auditorium • Moderator: Michelle D. Commander

- Marisa Fuentes** > Rutgers University
“Archival Anonymity and the Violence of the Transatlantic Slave Trade”
- Ajay Kumar Batra** > University of Pennsylvania
“And that is the writing of history”: C.L.R. James, Slavery, and Speculative Thought”
- Yuko Miki** > Fordham University / 2017–2018 Lapidus Center Fellow
“Narrating Freedom in the Archives of Illegal Slavery”

1:15–2:30 PM

Lunch Break

2:45–4:30 PM

4 Slavery and the Law

American Negro Theatre (ANT) • Moderator: A. Véronique Charles, University of Pennsylvania

- Casey Schmitt** > University of Pennsylvania
““Defrauded a great quantity of ducados”: Smuggling the Enslaved in the Seventeenth-Century Caribbean”
- Daniel Livesay** > Claremont McKenna College
“Weary Appeals: Enslaved Petitioning from the Elderly in Virginia and Jamaica”

Randy Sparks > Tulane University
“Micro-Diplomacy and the Illegal Slave Trade: Women, Kidnapping, and Freedom Suits in the Atlantic World”

David LaFavor > University of Texas at Arlington
“The Argüelles Affair: Contraband Slave Trading in 1860s Cuba and New York”

5 **National and University Reckonings with Slavery**
Langston Hughes Auditorium • Moderator: Karen Woods Weierman

Jill Found > University of South Carolina
“Enslaved Individuals and the Challenge of Memorialization”

Elsa Mendoza > Georgetown University
“The Atlantic Revolutions and the Origins of Slaveholding at Georgetown University, 1792-1802”

Karen Woods Weierman > Worcester State University
“The GU272 and the Broader Case for Reparations”

Natasha Henry > York University
“Borderless Bondage: The Movement of Enslaved Africans from New York to Canada”

4:45–6:30 PM

6 **Transnational Crossings**
American Negro Theatre (ANT) • Moderator: Yuko Miki

Mekala Audain > The College of New Jersey
“Fugitive Slaves and the Mexican–American War”

Amanda Bellows > The New School
“Representations of American Slavery and Russian Serfdom in 19th Century Periodicals and Lithographs”

Lotfi Ben Rejeb > University of Ottawa
“American Barbary: A Transnational Prism in American Slavery and Abolition”

Steven M. Tobias > Everett Community College
“Between an Inferno and an Anachronism: Race, Gender, and the Reproduction of Labor in Mary Prince’s Distaff Atlantic”

7 **Whose History Is It Anyway?: Poets Breathe Life into the Historical Black Subject**
Langston Hughes Auditorium • Moderator: Tara T. Green, University of North Carolina, Greensboro

Honorée Jeffers > Poet, University of Oklahoma
“Poems from The Age of Phillis”

Marilyn Nelson > Poet
“The Poetics of Representing Slavery and Enslaved Lives”

Artress Bethany White > Poet, Albright College
“Scottish Genes, African Tapestry: Using Archival Records to Tell an American Family’s Slave History in Poetry”

Tiphanie Yanique > Poet
“Tourists and Natives: Writing Poetry in the Archives”

SATURDAY, OCTOBER 12

9:00–10:45 AM

8 **Race and Resistance**
American Negro Theatre (ANT) • Moderator: Randy Sparks

Dannelle Gutarra Cordero > Princeton University
“Racialism in the Debate about General Liberty during the Haitian Revolution”

William Jones > Rice University
“Moosa v. Allain: The Deep History of Black Protest in Louisiana”

Robert E. May > Purdue University
“An Inconvenient Truth: Christmas Slave Insurrection Panics and Mythologies of Human Bondage in the U.S. South”

Tami Navarro > Barnard College
“From Emancipation to Fireburn: Engaging BlackResistance in the U.S. Virgin Islands”

9 **Gender and Sexuality Studies**
Langston Hughes Auditorium • Moderator: Marisa Fuentes

Rachel Grace Newman > National Gallery of Art / Temple University
“For Jemmie: William Berryman’s Portraits of Women in Nineteenth Century Jamaica”

Sasha Turner > Quinnipiac University
“Reading Through and Against the Racial Biases of the Archives: Slavery and Black Maternal Practices”

Thomas A. Foster > Howard University
“Rethinking Rufus: Sexual Violations of Enslaved Men”

Media Gallery

THURSDAY – SATURDAY

Julian Bonder

Julian Bonder is a teacher, designer and registered architect born in New York and raised in Argentina. He is a professor of architecture at Roger Williams University, a principal of Julian Bonder & Associates, and a partner at Wodiczko + Bonder, Architecture, Art & Design (both in Cambridge Massachusetts). He is an active contributor to international debates on memory, architecture, art and representation, historic trauma and the design of public spaces, monuments and memorials. His work is often found outside the traditional boundaries of architecture, and has received numerous awards. Bonder’s work and proposals about Argentina’s Desaparecidos, civil rights, the Holocaust, September 11, and Slavery include the Strassler Center for Holocaust and Genocide Studies at Clark University and with Wodiczko the Memorial to the Abolition of Slavery in Nantes, France. Bonder received degrees from the Universidad de Buenos Aires, Facultad de Arquitectura y Urbanismo and Harvard University’s Graduate School of Design.



Stephanie E. Jones-Rogers > University of California, Berkeley
“Mistresses of the Market: White Women and the Economy of American Slavery”

11:00 AM–1:00 PM • PLENARY

10 **Slavery and Digital Humanities**
Langston Hughes Auditorium • Moderator: Michelle D. Commander

Jessica M. Parr and Amber Stubbs > Simmons University
“Digitizing Incarceration: A Database of Unfreedoms”
Daryle Williams > University of Maryland
“Unnamed/Unknown: Encoding Dilemmas of Enslaved.org”
Jessica Marie Johnson > Johns Hopkins University
“Full Use of Her: Freedom, Slavery, and Possession in 18th Century Louisiana”
Bryan Wagner > University of California, Berkeley
“Louisiana Slave Conspiracies”

1:15–2:30 PM

Lunch Break

2:45–4:30 PM

11 **On the Civil War: White Union Soldiers and the Obstruction of the Black Freedom Struggle**
American Negro Theatre (ANT) • Moderator: Christopher Willoughby, Pennsylvania State University / 2018–2019 Lapidus Center Fellow

Christopher S. DeRosa > Monmouth University
“The Officers of the Reconstruction Army and the Rights of Freed People”
William Horne > Villanova University
“You have no right to carry a watch’: White Supremacist Thought in the Union Army”
Ryan J. McMillen > New York City College of Technology (CUNY),
“We Did Not Come Here to Be Whipped’: White New York Officers and Black Louisianan Resistance in the United States Colored Troops, 1863–1865”
Marcy S. Sacks > Albion College
“I Shall Forward You My Contraband’: Slave Owning Fantasies among White Union Soldiers during the Civil War”

12 **Emerging Perspectives on Public Memory and Popular Representations of Anti-Black Violence**
Langston Hughes Auditorium • Moderator: Jennifer DeClue

Jennifer DeClue > Smith College
“Staging Slavery: Public Television and the Performance of Slave Narratives”
Tyler Parry > University of Nevada, Las Vegas
“I Can’t be Scared of No Dog’: Visualizing Canines and Anti-Black Violence”
Allison Page > Old Dominion University
“‘Needed More than Ever’: Re-Watching Roots Alongside #BlackLivesMatter”

13 **Visual Art, Architecture, and the Memorialization of Slavery**
Media Gallery • Moderator: Tashima Thomas, 2019–2020 Lapidus Center Fellow

Tamara K. Lanier > Vice President of the New London NAACP Branch (CT)
“Sankofa: Slave Descendants, Archival Institutions, and the Question of Image Ownership”
Anne Bouie > Artist
“Material Culture and the Visual Arts As Tools of Resistance to Enslavement”
Julian Bonder > Architect, Roger Williams University
“Works on Memory: Practices and Reflections on the Memorial to the Abolition of Slavery, Nantes”
La Vaughn Belle > Artist
“How to Survive Colonial Nostalgia”

4:45–5:00 PM

Closing Remarks
Langston Hughes Auditorium

Michelle D. Commander > Associate Director and Curator of the Lapidus Center for the Historical Analysis of Transatlantic Slavery

Reception
Langston Hughes Lobby

Media Gallery

THURSDAY – SATURDAY

Anne Bouie

Anne Bouie was born in Birmingham, Alabama; she grew up in Atlanta, Georgia, and was deeply affected by the beauty and culture she experienced during summers on her grandparents’ farm in Florida. Her family lived in six states and she had attended seven schools by the fifth grade before settling in Riverside, California. Anne Bouie explores how African-American material culture and visual art, rooted in African sensibilities, served as an esoteric language where, under the noses of tyrants, an aesthetic of autonomy was created to resist oppression. As a mixed-media assemblage artist, Ms. Bouie has exhibited nationally and internationally, including an installation at the extant slave quarters on Clermont Farm in Berryville, Virginia. She authored *After School Success, Academic Enrichment for Urban Youth*, founded The Vigilance Project, and is preparing a manuscript on visual arts and resistance. Her work is shown locally and internationally. She attended the University of California at Riverside, earned a Ph.D. in Administration Policy & Analysis, Education, an M.A. in Secondary Education, and an M.A. in African-American History, all from Stanford University.



ABOUT

THE SCHOMBURG CENTER

Founded in 1925 and named a National Historic Landmark in 2017, the Schomburg Center for Research in Black Culture is one of the world's leading cultural institutions devoted to the research, preservation, and exhibition of materials focused on African American, African Diaspora, and African experiences.

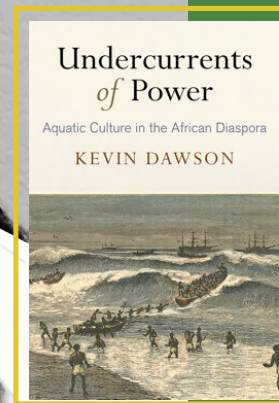
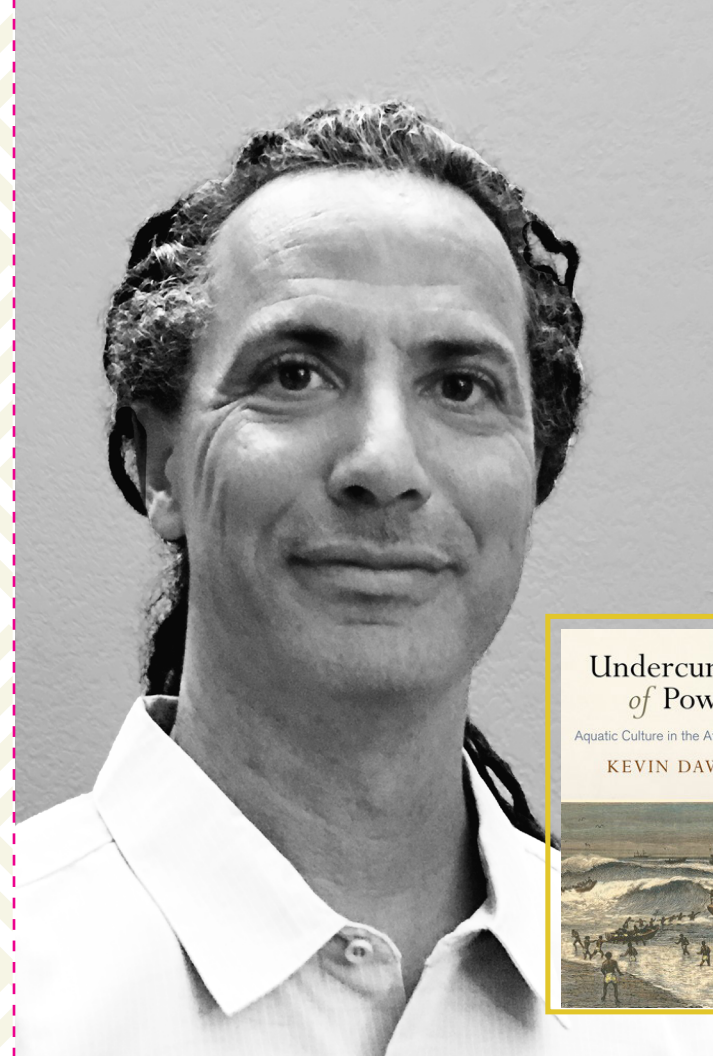
As a research division of The New York Public Library, the Schomburg Center features diverse programming and collections spanning over 11 million items that illuminate the richness of global black history, arts, and culture.

Established with the collections of Arturo Alfonso Schomburg 94 years ago, the Schomburg has collected, preserved, and provided access to materials documenting black life in America and worldwide. It has also promoted the study and interpretation of the history and culture of people of African descent. In 2015, the Schomburg won the National Medal for Museum and Library Service and in January 2017, the Schomburg Center was named a National Historic Landmark by the National Park Service, recognizing its vast collection of materials that represent the history and culture of people of African descent through a global, transnational perspective. Today, the Schomburg continues to serve the community not just as a center and a library, but also as a space that encourages lifelong education and exploration.

THE LAPIDUS CENTER

The Lapidus Center for the Historical Analysis of Transatlantic Slavery was funded by a generous \$2.5 million gift from Sid and Ruth Lapidus and matched by The New York Public Library in 2014. It is the only facility of its kind that is based in a public research library.

The initial gift also included 400 rare items of printed material. Books and documents are regularly added to the collection, making the Schomburg Center home to one of the world's premier collections of slavery material. Currently, the collection consists of 700 items. The Center's mission is to generate and disseminate scholarly knowledge on the slave trade, slavery, and anti-slavery pertaining to the Atlantic World. The Center supports the work of researchers with long-term and short-term fellowships. Given the centrality of Atlantic slavery to the making of the modern world, the Lapidus Center fellowships ensure that slavery studies are a cornerstone of the Schomburg Center's broader research community. To raise awareness and historical literacy, the Lapidus Center engages the public with a variety of programs, an annual nonfiction prize, exhibitions, conferences, and partnerships with local, national, and international institutions.



2019

Harriet Tubman Prize Winner

Dr. Kevin Dawson 's

UNDERCURRENTS OF POWER: AQUATIC CULTURE IN THE AFRICAN DIASPORA

The Harriet Tubman Prize is awarded annually to a distinguished nonfiction book published in the United States on the slave trade, slavery, and anti-slavery in the Atlantic World. A Readers Committee of scholars and librarians selects a short list of three titles from books nominated by their publisher and a Selection Committee of eminent historians deliberates to determine a winner.

The 2019 Harriet Tubman Prize winner is Dr. Kevin Dawson's *Undercurrents of Power: Aquatic Culture in the African Diaspora*. Long before the rise of New World slavery, West Africans were adept swimmers, divers, canoe makers, and canoeists. They lived along riverbanks, near lakes, or close to the ocean. In those waterways, they became proficient in diverse maritime skills, while incorporating water and aquatics into spiritual understandings of the world. Transported to the Americas, slaves carried with them these West African skills and cultural values. Indeed, according to Kevin Dawson's examination of water culture in the African diaspora, the aquatic abilities of people of African descent often surpassed those of Europeans and their descendants from the age of discovery until well into the nineteenth century.

Dr. Dawson is an associate professor of History at the University of California, Merced.



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