

COMMUNITY WORKS & DWYER CULTURAL CENTER PRESENT

It's Time to Continue the Conversation...

BLACK ARTS MOVEMENT SUMMIT 2010

WITNESS THE RE-EMERGENCE OF A **REVOLUTION**

COMMEMORATIVE PROGRAM

November 9 ▶ **November 30** ▶ **December 4**

Conversations • Performances • Film Screenings • Arts Marketplace

celebrating what **harlem is...**

DWYER
CULTURAL CENTER

A PARTNERSHIP OF COMMUNITY WORKS AND INTERNATIONAL COMMUNICATIONS ASSOCIATION

GREETINGS FROM THE CO-DIRECTORS



"...revisit and examine the cultural relevance and urgency of the Black Arts Movement in the 21st Century."

The Dwyer Cultural Center's inaugural season was an extraordinary year, as Community Works and International Communications Association brought to fruition a dream years in the making. **"Celebrating what Harlem is..."** is the Dwyer's mantra which represents more than its tagline; it exemplifies the core beliefs and the spirit of the Center, which were born of the fortitude and vision of the Dwyer founders, the steadfast work of the staff and consultants, and unprecedented public and private partnerships.

In the space of one year, the Dwyer has hosted more than 20,000 new and repeat visitors, presented 309 exhibition days, and produced 193 events including four exhibitions, 16 conferences, 105 performances and 55 workshops. Presenting education programs, symposia and gallery events by day and performances, screenings and celebrations by night, the Center has become a defining arts venue and educational repository for artists, schools, tourists and New York residents alike.

In our 2010-2011 season, Community Works presents a year-long exploration and investigation of the Black Arts Movement's impact and legacy through its landmark **harlem is...** exhibition series and its public and education programs.

Today we proudly launch the ground breaking **Black Arts Movement Summit 2010: Witness the Re-Emergence of a Revolution**, a three-part summit of conversations, performances, films and art-making presentation exploring the radicalism, relevance and future of the historic Black Arts Movement from its emergence out of the Civil Rights movement in the 1960s to its 21st Century reality.

On this occasion we return to the spirit of the Black Arts Movement with the convening of an august body of literary figures, artists, historians philosophers and scholars to revisit and examine the Black Arts Movement in the 21st Century.

Community Works and our partners welcome you to take part in this seminal moment in the Dwyer Cultural Center's future as we engage in a spirited, far-reaching and compelling exchange on the Black Arts Movement and a new arts revolution.

Barbara Horowitz
Co-Director
Dwyer Cultural Center

Founder and President
Community Works

Voza Rivers
Co-Director
Dwyer Cultural Center

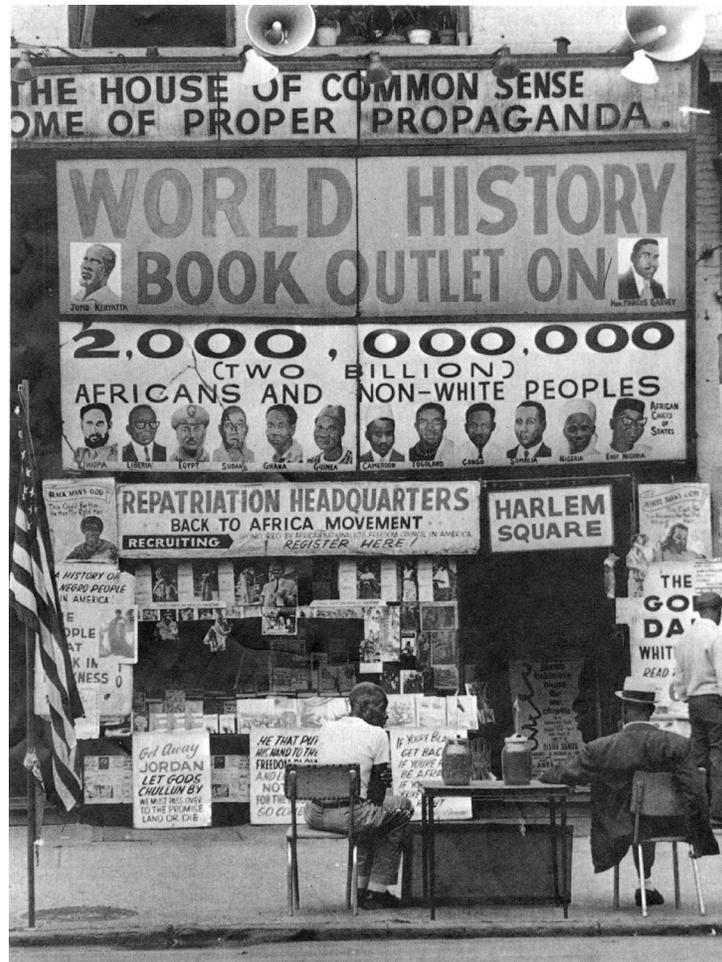
Co-Founder
New Heritage Theatre Group

The Black Arts Movement

By Ron Scott

The Black Arts Movement took a radical turn in America as a result of the civil rights movement, Malcolm X and the Nation of Islam, and the Black Power movement. During the 1960s artists became creative warriors expressing politically engaged work that explored Black culture, its roots and historical experience. It was time to define the world in their own terms, not through the white perceptions. *Time Magazine* (1994) described the Black Arts Movement as the “single most controversial moment in the history of African American literature—possibly in American literature as a whole.”

The most significant arts movement group was formed in Harlem in 1965 by 50 artists calling themselves the Weusi Artists Collective. They became the pacesetters for much of the cultural movement in Harlem, and the rest of the country. The Weusi tradition of Black art is seen in the new art galleries in Harlem and beyond today. In 1968 the Studio Museum in Harlem became the premier museum dedicated to African American art; an institution that grew out of the Black Arts Movement.



The development of Black theater groups with ties to community organizations and its issues were also a direct result of the Black Arts Movement. Black theaters served as the focus of poetry, dance, and music performances in addition to formal and ritual drama. Black writers moved to form the Harlem Writers Guild, led by John O. Killens, which included Maya Angelou, Jean Carey Bond, Rosa Guy, and Sarah Wright, among others. The Movement gave birth to such dance companies as Diane McIntyre's Sounds in Motion and Dance Theatre of Harlem, the first Black classical ballet company founded by Arthur Mitchell and Karel Shook.

The most important figure during the Black Arts Movement was Amiri Baraka (formerly LeRoi Jones). Following the assassination of Malcolm X in 1965, Amiri Baraka made a symbolic move from Manhattan's Lower East Side to Harlem, where he founded the Black Arts Repertory Theatre/School (BARTS). By 1970 Black theaters and cultural centers were active throughout Harlem and America. These Harlem theaters are responsible for generations of theatergoers, as well as giving aspiring actors an opportunity to perfect their craft.

The Black Arts Movement is... “the single most controversial moment in the history of African American literature—possibly in American literature as a whole.” —*Time Magazine* (1994)

BLACK ARTS MOVEMENT SUMMIT 2010

WITNESS THE RE-EMERGENCE OF A REVOLUTION

Though Harlem may not be the political and economic capital of Black America, it is most assuredly its cultural capital. Practically every major cultural personality of the past 100 years has either lived in, worked in, performed in, been influenced by or been inspired by Harlem.

This includes those artistic visionaries who were major contributors to the Black Arts Movement launched in the early 1960s. Whether in theater, dance, art, music, or literature, those artists considered themselves as strongly connected to the Human and Civil Rights Movements that directly challenged deniers of equal rights, equal opportunity and equal justice to African Americans. Their plays, music, books, art and dance, often premiered in Harlem, reflected this sense of being part of a movement.

The Dwyer Cultural Center is hosting Community Works' celebration of The Black Arts Movement with their two exciting, educational, and informative exhibits, **harlem is...THEATER** and ***Weusi Revisited: 2010***.

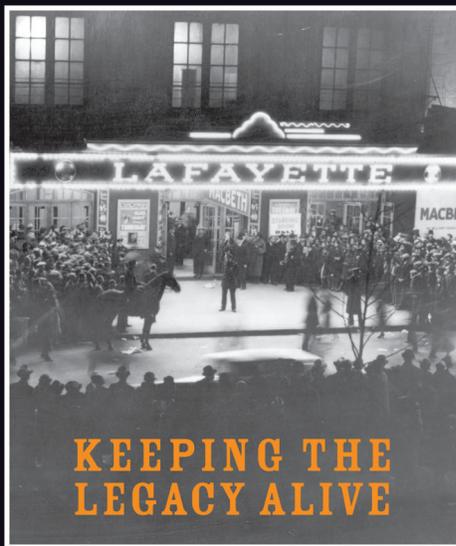
These exhibits will illuminate the enormous aesthetic and social impact that Harlem-based or Harlem-influenced artistic visionaries in theatre and art have had in the cultural arena, locally and nationally. Their creations will enhance awareness of the outstanding talent, creativity and vision that continues to establish Harlem's pivotal role in the Black Arts Movement.

—**Professor A. Peter Bailey**

celebrating what **harlem is...**

DWYER
CULTURAL CENTER

harlem is... THEATER



KEEPING THE
LEGACY ALIVE

celebrating what **harlem is...**

DWYER
CULTURAL CENTER

A public art and education program of **COMMUNITY WORKS**

Exterior of the Lafayette Theater. Schomburg Collection.

harlem is ...THEATER celebrates the rich legacy of Harlem-based Black theater that has been the launching pad for the careers of numerous theater artists while providing theater-goers with many magic moments. It includes stunning portraits, audio clips, video montages and student reflections on the dynamic impact of theater in Harlem.

WEUSI INTO THE 21ST CENTURY



SEPTEMBER 21, 2010 - JANUARY 28, 2011

celebrating what **harlem is...**
DWYER
CULTURAL CENTER

A partnership of **COMMUNITY WORKS** and **International Communications Association**
A public art and education program of **Community Works**

Exhibition design by Whirlwind Creative

Artwork: *Sun Offering*, by Gaylord Hassan

Artwork: *Sun Offering*, by Gaylord Hassan

Weusi Revisited: 2010 explores the soulful creations of the Harlem-based Weusi Artist Collective, a group of talented artists who were among the first to make African imagery a central part of their work. Their Nyumba ya Sanaa Gallery in Harlem is considered the first professional, internationally recognized exhibition space for Black art.

BLACK ARTS MOVEMENT SUMMIT 2010

WITNESS THE RE-EMERGENCE OF A REVOLUTION

Symposium 1 ▶ THEATER

Tuesday, November 9, 2010, 7:00pm

I Am Who I Say I Am: Telling Our Stories On The Street, On the Stage

Panelists: Amiri Baraka (playwright, poet) and Ted Wilson (writer, poet)

Moderator: Professor A. Peter Bailey (writer, editor)

Reading & Performance: Daniel Beaty (Obie™ Award winning actor)

Film: *harlem is ... THEATER* (Jamal Joseph, director)

Symposium 2 ▶ VISUAL ARTS

Tuesday, November 30, 2010, 7:00pm

What It Looks Like When I See We

Panelists: Gaylord Hassan (Weusi), MLJ Johnson (Weusi) and Emmett Wigglesworth (Weusi)

Moderator: Ademola Olugebefola (Weusi)

Art Demonstration: Dindga McCannon (Weusi)

Film: *WEUSI REVISITED 2010* (David Lackey, director)

Symposium 3 ▶ THEATER & VISUAL ARTS

Saturday, December 4, 2010, 1:30pm

Putting the Image with the Words to Capture the Spirit of a People

Theater Panelists: Ben Caldwell (playwright), Woodie King Jr. (New Federal Theatre), and Roscoe Orman (New Lafayette Theatre)

Visual Arts Panelists: George Ford (illustrator), Dindga McCannon (Weusi) and Ademola Olugebefola (Weusi)

Moderators: Professor A. Peter Bailey and Voza Rivers (cultural ombudsman)

Films: *harlem is ... THEATRE* & *WEUSI REVISITED: 2010*

Each event includes an **Art Market**, to add to your collection of fine art, books and collectibles, and tours of the exhibits **harlem is ... THEATRE**, and, **WEUSI Into the 21st Century**, showing the work of the visionary Weusi Artists Collective founded in Harlem in 1965.

Reflecting on my Friendship with Amiri Baraka

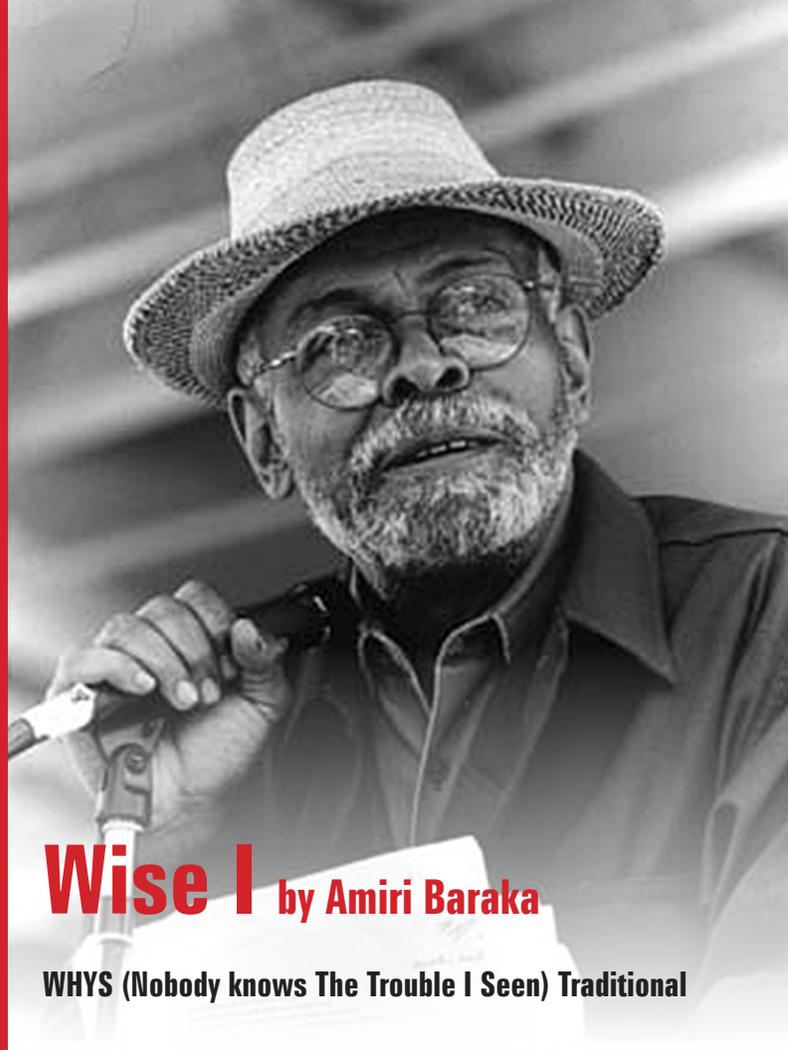
By Ted Wilson

Amiri Baraka is probably one of the most prolific writers, political activist, revolutionaries since W.E.B. Du Bois. He is a human being who, early in life, recognized that he was gifted. Brother Roi as he was formerly known did not take his gifts lightly. He honed them for seven years in his early adulthood and integrated his writing and speaking skills with a growing appetite for political education and culture as a pragmatic weapon.

During these same seven years, Brother Roi started self publishing, due to the many rejections he received from establishment publishing houses. He also published his friends and associates who were having the same issues; they were the Beat poets and artists of many genres. To this day, even with his fame and marketability, he continues to do this for himself and others. He continually encourages other artists to produce their own work and much has come from his prodding.

When I began working for Roi at the Black Arts Repertory Theatre School, our friendship started to develop in an odd sort of way. Sometimes, I would go to his Harlem apartment just to be with him. I hoped whatever he had would rub off on me. I thought I'd magically become a hip, learned, revolutionary writer.

By the end of the seventies, Amiri and I started to develop a stronger relationship. He would come out of nowhere like the old Nuyorican Poets Café or the Kamelian (my loft) and quote a line from one of my poems from *Black Fire* or elsewhere. He continued to encourage my writing. At events of one type or another he would introduce me as a *Black Fire* writer. When I wrote my first book *Slo Dance* at his urging, He gladly wrote the introduction to my first collection. He kept the fire alive.



Wise I by Amiri Baraka

WHYS (Nobody knows The Trouble I Seen) Traditional

*If you ever find
yourself, some where
lost and surrounded
by enemies
who won't let you
speak in your own language
who destroy your statues
& instruments, who ban
your omm boomm ba boom
then you are in trouble
deep trouble
they ban your
own boom ba boom
you in deep deep
trouble*

humph!

*probably take you several hundred years
to get
out!*

CONTINUING THE CONVERSATION

Personal Reflections on Pivotal Moments in Contemporary Harlem History

As a youngster growing up in the Amsterdam Houses witnessing the 'groundbreaking' change of my beloved old tenement neighborhood into the Lincoln Center for the Performing Arts—a citadel of Eurocentric art and cultural expression—I could never imagine that one day, my very existence as a creative person of color, would challenge the basic premise at

"In the annals of 20th century American art, the WEUSI Artists Collective emerged as a major cultural force in the evolution of social consciousness."

the foundation of these grand and towering buildings that housed the New York City Ballet, The Metropolitan Opera, New York Symphony Orchestra et al. Little did I know, that my mother Golda Matthias Thomas, a proud and fiery West Indian women—who often had to accept domestic work to help

feed her three sons, while my father toiled on seafaring merchant ships - had lofty plans for her children. She took us faithfully to the Public Library every two weeks, until we were old enough to trek the six blocks up to 68th Street and Amsterdam Avenue on our own. Thus, my nurtured and acquired love of reading, allowed my young and fertile imagination to travel the universe in preparation for what was to become my life's work. In this idyllic setting just a few blocks north of the infamous "Hell's Kitchen" neighborhood, we as kids learned teamwork through sports and tolerance at an early age, in a truly multicultural environment that spawned an appreciation for music, dance and art. In my late teens after bearing witness to increasing gang violence and the traumatic infusion of heroin on our streets, I found an escape in music, and became enamored with the power of the Bass Fiddle after hearing the great contrabassist Paul Chambers on Miles Davis' classic album *Kind Of Blue*. In the course of learning to play, I had the good fortune to meet Jeanne Parnell, a young dance instructor who introduced us to formal theatre, dance and music at the after school programs in PS 191 which is still standing today. It was here that I met artist Abdullah Aziz who often visited from "uptown" - as we referred to Harlem in those days -and shortly thereafter met artist and graphic designer Bill Howell.

Memory eludes me as to how exactly the three of us found our way 'uptown' to Harlem, but here we were in the midst of the exciting and dynamic milieu of a Black cultural evolution that we would help to forge new leadership as members of the 20th Century

Creators, the predecessor of the Weusi Artists Collective.

In the annals of 20th century American art, the WEUSI Artists Collective emerged as a major cultural force in the evolution of social consciousness. Just the very process of coming together as a group of African Diasporan men and women while espousing a philosophy that focused on producing and disseminating imagery—that first and foremost was intended to serve Black Americans' needs—was a revolutionary act in itself. The conscious decision to physically build and open Nyumba Ya Sanaa Gallery and Academy of African Arts and Studies in 1967 and the prevalent action to deconstruct and transform the residual "Coon" "Aunt Jemima and Uncle Ben" "Sambo" images from enslavement that were created and used to demean the self image and public perception of African Americans, placed the WEUSI in the forefront of the struggle for equal rights and justice.

While today, it is commonplace to see proud and colorful historical and contemporary images of people of color in homes, the workplace, major cultural and educational institutions worldwide including popular and mass media, less than forty years ago - many derogatory visual images of African Americans stubbornly prevailed in the public consciousness. The impact of the Collective as well as the significant accomplishments of the individual members, has helped transform the American cultural, educational, social, religious, economic and even political landscape in too many ways to enumerate, providing a virtual harvest for social scientists, scholars, educators, historians and future generations.

**—Ademola Olugebefola
International Peace &
World Harmony**

Reflections on the Legacy of Theater and Visual Art

In 1964 I had the pleasure of meeting Roger Furman, a playwright, set and scenic designer, and director. This meeting was held as part of a class on public speaking at the Harlem YWCA on West 125th Street in their intimate auditorium. The guest speaker, Roger Furman, spoke nostalgically of the 1940's and his days in the American Negro Theatre (ANT). He shared the history of Abram Hill and Frederick O'Neal, co-founders of ANT and the actors who were part of the company, including Harry Belafonte, Ruby Dee, Ossie Davis, Isabel Sanford, Gertrude Jeannette, Clarice Taylor, Rosetta Lenore, and himself to name a few.

The ANT's goals were to develop a permanent acting company thoroughly trained in the arts and crafts of the theater focusing on their natural talents and gifts as African Americans. To present productions that mirrored Black society with integrity and relevance to its audience's current life. Roger Furman was brilliant in romanticizing that period. I was so moved by his presentation that evening I joined New Heritage Repertory Theatre, a new theater being launched by Furman, which was based on the ANT model. 1964-1965 was a time of social and civil unrest all across the country. Two of the movements that were also going on in Harlem during that time was a fervor in Black communities that "Black is Beautiful," and the Black Arts Movement.

There was an organization named the African Jazz Arts Society and Studios (AJASS). Within that group were the Grandassa models, featuring full bodied women with dark skin, kinky hair and full lips. They proclaimed their female models as beautiful and Black wearing clothes

by some of the most talented and creative Black designers using traditional African fabric and African inspired fashions. You could visit local libraries, museums, night clubs, cafes and stroll down 125th Street and see that there was a change coming and that change involved moving away from the Eurocentric image as a litmus test for what beauty is in communities of color.

During this time Roger created the New Heritage Repertory Theatre. The Black Arts Movement started percolating and voices like Leroi Jones, Larry Neal, Nikki Giovanni, Sonia Sanchez and others inspired Black writers, visual artists and others to be more active in their communities, highlight their "Africaness," their history, their traditions and their culture. Theater groups, poetry performances, visual artists, musicians, and dancers were part of this movement and we were able to highlight multiple types of expressions through the media that was captured in our theaters, art galleries, newspapers, and clubs.

In the middle of this movement Roger opened our first home at 35 West 125th Street in a two story loft. One of the first things he did in designing our new theater space was to reach out to local visual artists to create a montage of Black faces that framed the entrance to the theater. This was the first time I noticed the collaboration between visual artists and theater in creating a cultural environment.

In that same building, across the hall, I would hear African drumming daily. Roger and I walked across the hall to meet our neighbor Master percussionist Babatunde Olatunji in his studio and it felt like we had walked

into an African village. Adorning the walls of his studio were huge murals and images created by a group of visual artists known as the Weusi Artists Collective, a group of African American visual artists who lived in Harlem and embraced African images, prominently using them in all of their creative endeavors. Since that time I have met a number of Weusi artists—Ademola Olugebefola, Oko Pyatt,

"Theater and the visual arts symbolize the reflection of our community's values and our culture."

James Sepyo and others. These artists became integral in the development of the Black theaters that began to sprout up. For example, in 1968 Emmett Wigglesworth designed the interior and exterior of the Bedford Stuyvesant Theater, Ademola designed collateral and promotional materials for several New Heritage productions and sets for the New Lafayette Theatre and the New Federal Theater. James Sepyo was a recipient of an Audelco Theater award for his set designs.

The collaborations between the visual artists and theaters still exist today. Both of these mediums—theater and the visual arts—symbolize the reflection of our community's values and our culture.

**—Voza Rivers
New Heritage Theatre Group**

BLACK ARTS MOVEMENT SUMMIT 2010

MODERATORS AND PANELISTS

Professor A. Peter Bailey

Professor A. Peter Bailey, a close friend and biographer of Malcolm X, who describes himself as "still a Malcolmite after all these years," was a member of Malcolm's Organization of Afro-American Unity and was present when Malcolm was assassinated. From 1968 to 1975 he was an editor and writer for Ebony Magazine where he was assigned many of the magazine's cultural articles, especially those focusing on Black Theatre. His position also led to his being on the Tony Awards Nominating Committee for the 1975- 1976 Broadway theatre season. Between 1965 and 1985, Bailey saw over 300 plays, 90 percent of them Black. Bailey is the author of *Revelations: The Autobiography of Alvin Ailey, Harlem: Precious Memories, Great Expectations* and co-author of *Seventh Child: A Family Memoir of Malcolm X*, is editor of *Vital Issues: The Journal of African American Speeches*. Professor Bailey teaches journalism in Washington D.C. and writes for the National Black Journalism Association.

Amiri Baraka

Amiri Baraka is the author of over 40 books of essays, poems, plays, music history and criticism, including *Blues People* (1963) and *The Dutchman* (1963). A poet icon and revolutionary political activist, Baraka has recited poetry and lectured extensively both in the United States and abroad. He has received several awards and honors, among them an Obie, the American Academy of Arts & Letters award, the James Weldon Johnson Medal for contributions to the arts, Rockefeller Foundation and National Endowment for the Arts grants, Professor Emeritus at the State university of New York at Stony Brook and the Poet Laureate of New Jersey.

Daniel Beaty

Daniel Beaty recently performed his critically acclaimed production "Through the Night" at the Union Square Theater. He is an award winning actor, singer, writer, and composer who has worked throughout the U.S., Europe, and Africa performing on television, acting in theatrical productions,

singing leading roles in operas, and giving solo concerts of his own work. His Obie award winning performance in the play *Emergency* (formerly *Emergence-SEE!*) directed by Kenny Leon ran off-Broadway to a sold-out, extended run at The Public Theater in 2006. In 2007 New York Magazine awarded him a Culture Award for Best in Theater. Daniel is the 2004 Grand Slam Champion at the world famous Nuyorican Poet's Café and The Fox Networks National Redemption Slam Champion. He has performed on programs with artists such as Jill Scott, Sonia Sanchez, MC Lyte, Mos Def, Tracy Chapman, Deepak Chopra, and Phylicia Rashad.

Ben Caldwell

Ben Caldwell is a Harlem born playwright. Deeply involved in the black arts movement of the 1960's, he lived with a group of artists and writers in Newark, New Jersey, including author and playwright, LeRoi Jones (Amiri Baraka). Creatively, he was influenced by the AJASS Repertory Company in the fifties and sixties. His focus as a writer was, and still is, Black Revolutionary Theater as defined by Amiri Baraka (LeRoi Jones) and Larry Neal which is distinct from Negro Theater and Black Theater. Caldwell wrote short satirical plays that challenged black audiences to rise up against their oppressors. He is best known for a one act play, *The Militant Preacher*, produced and directed by LeRoi Jones in 1966. One of the most prolific playwrights of the period, Caldwell chastised his audience for accepting the values of white society and contributing to their own oppression. Caldwell has written more than 100 plays and 4 screenplays.

George Ford

George Ford is an award winning illustrator who while living in Harlem in the sixties and seventies was the Art Director of Ed Bullins' *Black Theatre Magazine*. He was responsible for creating the striking logo designs for the New Lafayette Theatre, the National

WITNESS THE RE-EMERGENCE OF A REVOLUTION

Black Theatre and the Black Spectrum Theatre. As a pioneer of the Black children's book industry, he was one of the first illustrators to use a Black child as the center of a story. His illustrations have appeared in classic children's books for children of color such as *Bright Eyes, Brown Skin* by Cheryl Willis-Hudson and Bernette Ford, *The Story of Ruby Bridges* by Robert Coles and *Ray Charles* by Sharon Bell-Mathis which won the Coretta Scott King award. Ford grew up in Brownsville Brooklyn and spent time living in the Harlem, Bedford Stuyvesant and Flatbush communities in New York City.

Gaylord Hassan

Born during segregation, Gaylord Hassan became part of the Weusi Artists Collective in 1963 when he was drawn to the Artists Collective by his desire to hone his skills as an artist and his need to make a statement about the lives and times of the Civil Rights and Human Rights movement. Painting for over 60 years, he created a series of paintings on the personalities of those historic times.

Woodie King Jr.

Woodie King Jr. is an award winning theater director, author, filmmaker and founder of the New Federal Theatre and the National Black Touring Circuit in New York City, where he is currently producing director. King has produced shows both on and off Broadway and has directed performances across the country. His work has earned him numerous nominations and awards over the years, including an Obie Award for Sustained Achievement. He has also contributed to numerous magazines, including *Black World*, *Variety* and *The Tulane Drama Review* and has written a number of books.

Dindga McCannon

Dindga McCannon joined the Weusi Artists Collective in 1965 when few women artist were encouraged to pursue this calling. She is a fiber artist,

printmaker, painter, writer, wearable art designer and teacher. Her works have been exhibited worldwide including: "Spirits of the Cloth," at the Renwick Gallery, Smithsonian Institute in Washington, D.C., "Weusi Collective: A Retrospective of 50 years" at the African American Museum of Nassau County in New York and "American From the Heart, Quilters Remember 9/11" at the Hudson River Museum in New York.

Ademola Olugebefola

Ademola Olugebefola is an internationally renowned artist and has lectured, presented papers, taught and served as artist in residence. He has presented his multimedia presentation, "From Horus to Hip-Hop: The Creative & Cultural Evolution of the African Diaspora," at many colleges and universities. A renowned contemporary artist who has set standards of innovative excellence, his works are widely collected and published in hundreds of books, catalogs, magazines and newspapers. Ademola has also been featured in major museums, universities, galleries and on television in the USA, the Caribbean, Africa, Europe and Japan. His paintings, graphics and mixed media work is shown extensively on the internet.

Roscoe Orman

Roscoe Orman is an accomplished actor whose credits extend to television, stage and screen. Orman has worked extensively on the New York stage with the Negro Ensemble Company, the New Lafayette Players, the New York Shakespeare Festival, Manhattan Theatre Club and American Place Theatre, where in 1993 he enjoyed critical success in the title role of The confessions of *Stepin' Fetchit*. Orman's film credits include the title role of Willie Dynamite, and on television he has appeared on shows such as *Law and Order*, *Sex in the City* and *Cosby*. He narrated the TV documentary, *Langston Hughes: The Dreamkeeper* for PBS and has authored two books, *Sesame Street Dad: Evolution of an Actor* and *Ricky & Mobo*, a children's book which he also illustrated.

Voza Rivers

Voza Rivers is the Executive Producer and founding member of New Heritage Theatre and a leading African American

theater, music and events producer who has throughout his career, worked with some of the world's most talented musical artists including: Nina Simone, Tito Puente, Celia Cruz, Miriam Makeba, Tony Bennett, Dionne Warwick and Stevie Wonder. Rivers received a Grammy nomination for Mbongeni Ngema's film *SARIFINA!* and produced the Obie Award winning plays *The Huey P. Newton Story* and *Woza Albert!* He is Co-Director of the Dwyer Cultural Center and Vice President of International Communications Association and Chairman of the Harlem Arts Alliance. Rivers is also the Executive Producer of Harlem Week, the Harlem Jazz and Music Festival and the National Black Sports and Entertainment Hall of Fame.

Emmet Wigglesworth

Emmet Wigglesworth knew very early in his life that he was an artist. In the 1960's he joined the Weusi where he became aware of the power of the arts and its ability to either humanize or dehumanize. He believed that an artist is primarily a messenger. Wigglesworth is a muralist, painter, printmaker, sculptor, fabric designer and poet. He has designed and illustrated several books and magazines and has taught widely in schools, centers and organizations. He designed the interior and exterior of the Bedford Stuyvesant theatre in Brooklyn, as well as show posters and stage sets for various theatre companies including the Black Spectrum Theatre of Queens.

Ted Wilson

A third generation native of Harlem, Ted Wilson began his creative and activist career during the 1960s Black Arts Movement, working alongside such literary figures as Henry Dumas, Larry Neal, Askia Muhammad Toure, Sonia Sanchez, and Amiri Baraka at the Black Arts Repertory Theatre School in the sixties. In the late seventies, he was writing poetry for *Black Fire* and was published in Baraka's magazine *The Black Nation*. In the spring of 2003, Ted published "*Slo' Dance*" a collection of his poetry and prose. Wilson organized and chaired the committee that published and produced the Amiri Baraka 75th birthday tribute and anthology in October 2009.



Community Works, founded by Barbara Horowitz, is a premiere not for profit New York City based arts organization. Its award-winning citywide programs celebrate community, diversity and the creative spirit. A pioneer in arts education and community learning, its signature program model, Making a Difference, was the impetus for the award winning *harlem is...* series, which has come full circle to find a permanent home at Dwyer Cultural Center.



Under the leadership of Co-Directors Barbara Horowitz and Voza Rivers, Dwyer Cultural Center, a partnership between Community Works and International Communications Association, opened its doors in June of 2009 and is the only multi-media cultural center in the world exclusively devoted to the history, traditions, and contemporary artists of Harlem.

Community Works Board of Directors

- Paula Mayo, Chair
- Marcia Sells, Vice Chair
- Michael Flanigan, Treasurer
- Kathleen Benson Haskins, Secretary
- Barbara Horowitz, President
- Lee Daniels
- Cesar Naranjo
- Voza Rivers
- Paul Tabor
- Willie Walker

THE DWYER CULTURAL CENTER IS A PARTNERSHIP OF COMMUNITY WORKS AND INTERNATIONAL COMMUNICATIONS ASSOCIATION

BLACK ARTS MOVEMENT SUMMIT 2010

Creative Director
Barbara Horowitz

Creative Coordinators
Randall Kennedy
Grace Aneiza Ali

Editors
Peter Bailey
Voza Rivers
Akoshia Yoba

Contributing Writers
A. Peter Bailey
Candace Jackson
Ademola Olugebefola
Voza Rivers
Ron Scott
Ted Wilson

Exhibition Design
David Lackey, Whirlwind Creative

Graphics and Program Design
Michael Esguerra

Marketing and Media Consultant
Flo Wiley

This program is funded, in part, by New York Council for the Humanities. Additional support is provided by American Express and Upper Manhattan Empowerment Zone Development Corporation, and by public funds from: Manhattan Borough President Scott M. Stringer; National Endowment for the Arts; New York City Council Member Inez E. Dickens; New York City Department of Cultural Affairs in partnership with the City Council; and New York State Council on the Arts, celebrating 50 years of building strong, creative communities in New York State's 62 counties.

New York Council for the Humanities



Collaborators: International Communications Association, Harlem Arts Alliance, and the Greater Harlem Chamber of Commerce

