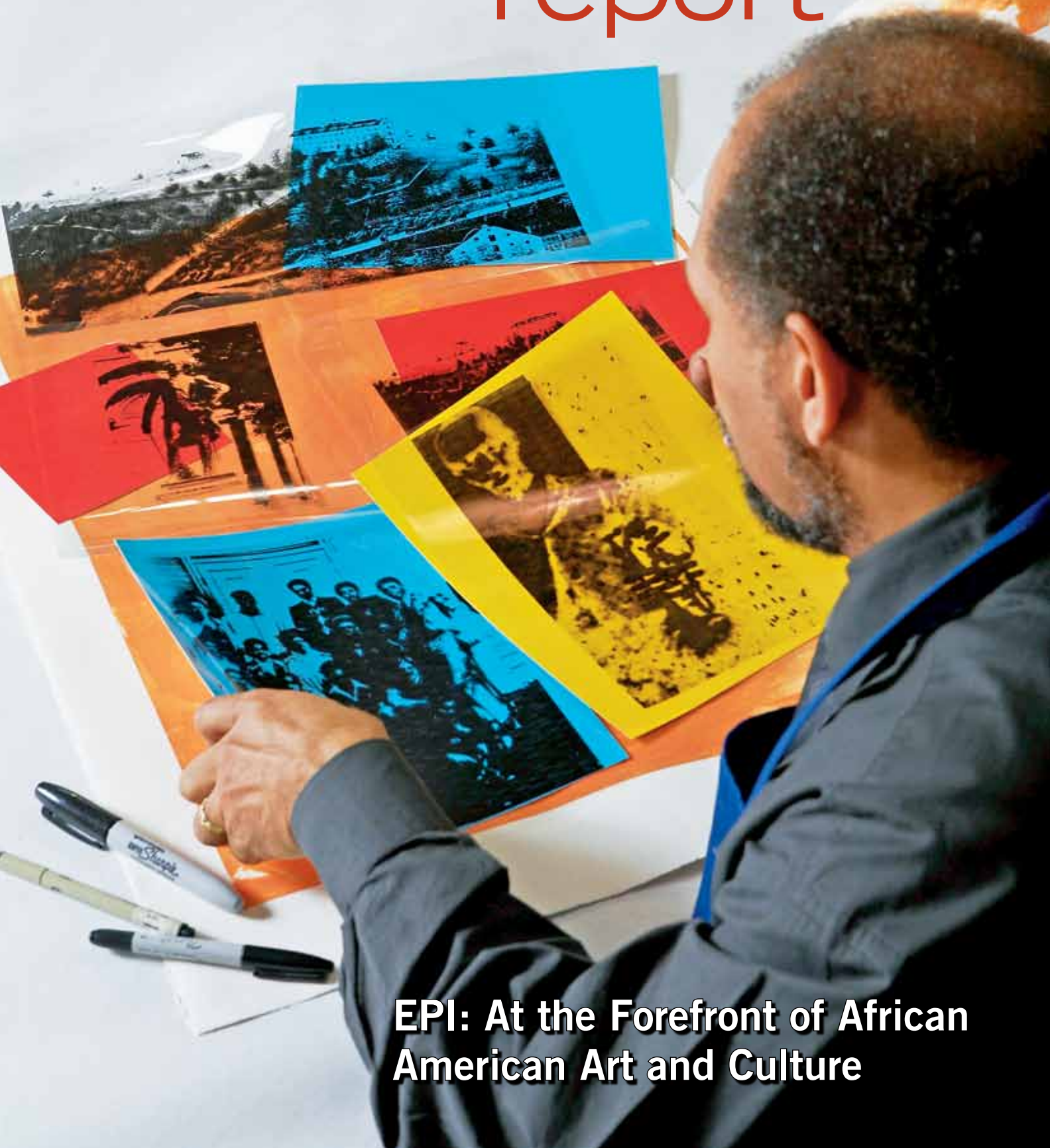


LAFAYETTE

Winter 2007

the MCDONOUGH report



**EPI: At the Forefront of African
American Art and Culture**

MESSAGE FROM THE PRESIDENT



I AM DELIGHTED TO WELCOME YOU as readers of *The McDonogh Report*, a new publication that celebrates the impressive contributions of African Americans to the Lafayette College community.

As you read this inaugural issue, I hope you will feel a special measure of pride in the alumni who are profiled, including David K. McDonogh, M.D., Class of 1844, and Gerald R. Gill, Ph.D., Class of 1970. You will also be impressed by the insights of our 2006 Pepper Prize winner, Nangula Shejvali, and the remarkable success of Prof. Curlee Raven Holton and the Experimental Printmaking Institute.

In conversations with a number of our African American students, alumni, faculty, and staff, I have developed a special appreciation for the contributions of African Americans to our academic community. I have valued their positive comments about the things we are doing well and have benefited from their candor in challenging us to do better. I would especially like to thank my colleagues, Trustee Riley Temple '71 and Professor Curlee Holton for their vision and assistance in helping to bring this publication to fruition.

I hope you will find that this publication reflects the unique contributions of African Americans to our college. I am especially excited about the *Report*, however, because it is not just about past and present achievements. It is also about aspirations. In addition to sharing the good news of the accomplishments of the African American members of our community, future issues will also provide an opportunity for you to voice your hopes and dreams for Lafayette.

The College and I welcome your ideas—and your involvement.

Daniel H. Weiss

“In conversations with a number of our African American students, alumni, faculty, and staff . . . I have developed a special appreciation for your contributions to the diversity that is so important to the College.”

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Editor: Roger Clow

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Great Wisdom and Good Hunting

Nangula Shejavali '06

"IF WE WERE ALL ASKED to independently define 'the Lafayette Ideal,' there is no doubt that each definition would differ from the next—a concept that illustrates our diversity in thought, background, need, representation, and priority," said Pepper Prize winner **Nangula Shejavali '06** when she was nominated as one of 10 finalists for the award.

The first woman of African descent to receive the Pepper Prize, Shejavali said, "I believe that a student who challenges complacency and strives to 'be the change they wish to see in the world,' as Gandhi said, embodies this 'ideal.'"

She was indeed active in creating positive change during her four years on campus. The founder and chairperson of the student organization ACACIA (Africans Creating African Consciousness and Interest Abroad), Shejavali, of Windhoek, Namibia, was the prime mover in organizing two major conferences on the present and future of Africa. She was also president of the International Students Association and a leader or member of the Association of Black Collegians, NIA, Lafayette African and Caribbean Students Association, and Hispanic Society of Lafayette, among others.

"There is an African proverb that states, 'When a needle falls into a deep well, many people will look into the well, but few will be ready to go down after it,' Shejavali said. "There have been many such needles both on and off the Lafayette campus, represented by issues such as diversity, social justice, cross-cultural dialogue, international understanding, and discourse on Africa. It is within the realm of these issues that I have personally striven to enact change at Lafayette."

She was honored with the David A. Portlock Cross-Cultural Relationship Award, given annually to a student for working diligently to promote cross-cultural relationships on campus, and/or the community, and The People's Choice Award, given to students or employees known as unusually productive and concerned for the betterment of the college and its student body.

Shejavali also served as head resident adviser and a member of the presidential inauguration committee and search committees for the provost, director of religious life, and others. She graduated magna cum laude with majors in international affairs and Africana studies and was elected to Phi Beta Kappa. In her honors thesis in Africana studies she analyzed the efficacy and sustainability of healthcare systems for HIV/AIDS orphans and vulnerable children in Namibia.

Speaking at the 171st Commencement in May, Shejavali cited another African proverb: Hunt in every forest, for there is wisdom and good hunting in all of them.



"Looking back on your own experience, how have you diversified your hunt?" she asked her classmates. "Have you sought knowledge only from those people and places that looked most appealing or did you broaden that experience to include people of different backgrounds, economic statuses, job titles, races, religions, sexual preferences, and ethnicities? In the planning of a Dance Marathon, the setting up of an Extravaganza show, the winning of a football game, or your day-to-day experiences in the residence halls, how many times did you take the opportunity to create friendships with the custodians, grounds staff, secretaries? Did you limit your friendship circle to include only those that look, think, speak and act like you or did you embrace diversity in all its forms to enrich your Lafayette Experience?"

"Today I am challenging you to remove yourself from your comfort zone, and hunt in those forests that may not look so appealing, but from which great wisdom and good hunting can be found." ■





Experimental Printmaking Institute Celebrates 10 Years of Creativity, Achievement

A year-long 10th anniversary celebration features special events and exhibits showcasing a decade of remarkable work and reflecting EPI's stature in the forefront of African American art and culture nationally and internationally.



SINCE ITS FOUNDING IN 1996 by Curlee Raven Holton, professor and head of art, EPI has provided an open and creative environment for professional artists and students to create new bodies of work while investigating and experimenting with a wide variety of approaches to the print medium.

"EPI is the only workshop of its kind in a four-year liberal arts institution in the United States that brings renowned artists and students together to experiment with the printmaking medium in a research and educational laboratory setting," Holton says. "We want to make printmaking a prominent visual arts language and give it value as a creative means of expression. This fits with Lafayette's mission of excellence, creativity, and achievement."

EPI's exhibitions and international exchanges have introduced a broad range of artists and contemporary printmaking trends to members of the Lafayette community and beyond. Its artist-in-residence and visiting artist programs have brought more than 70 professional artists from diverse cultural and social backgrounds to campus, many with international reputations, introducing Lafayette students to talented, well-educated, and ambitious role models.

"The printmaking studio has provided many students with the chance to excel in art, to work side by side with significant artists, and to exhibit their work locally and nationally," Holton says. "This unique experience cannot be matched elsewhere, even at specialized art schools, because of the combination of Lafayette's resources and the creative vision of EPI."

Many of the world-renowned artists who have worked with students, faculty, and local artists at EPI have been brought to the institute through the Temple Performing and Visual Arts Residency. These include David C. Driskell, Sam Gilliam, Emma Amos, Barbara Bullock, Roy Crosse, Melvin Edwards, Robin Holder, Maritza Mosquera, Lou Stovall, Gregory Warmack ("Mr. Imagination"), and William T. Williams.

Among the many other visiting artists and printmakers are Benny Andrews, Richard Anuszkiewicz, Stephen Antonakos, Katie Amelia Baldwin, Robert Beckman, Berrisford Boothe '83, Duncan Bullen, Elizabeth Catlett, Gregory Coates, Alfonso Corpus, Allan Rohan Crite, Wayne Crothers, Dexter Davis, John E. Dowell Jr., Allan Edmunds,

Curlee Raven Holton

An internationally known printmaker and artist, **Curlee Raven Holton** has mounted more than 30 one-person shows and participated in more than 75 group exhibitions, including shows at the Whitney Museum of American Art, Seventh International Biennale in Cairo, Centro de Cultura Casa Lamm Gallery in Mexico City, and Osaka and Tokyo, Japan. His works are in the collection of the Library of Congress and those of many museums, universities, foundations, and corporations, including Pennsylvania Academy of the Fine Arts, Cleveland Museum of Art, West Virginia Governor's Mansion, Morehouse College, and Fundación Cultural Rodolfo Morales in Oaxaca, Mexico.



Wanda Ewing, Livma Zarcarias Farah, Grace Hartigan, Joseph Holston, Shellie Jacobson, Lois Mailou Jones, Kofi Kayiga, Paul Keene, Bodo Korsig, Hughie Lee-Smith, Lynn Linnemeier, Al Loving, Ulysses Marshall, Craig Mattis, Juan Alcázar Mendez, Mary Ann Miller, Liz Mitchell, Quentin Mosely, Karima Muyaes, Carlton Parker, Emilio Payan, John Phillips, Maryann Riker, Rolando Rojas, James Rose Jr., Faith Ringgold, Jean Paul Russell, Charles Sallee, Ian Short, Kay WalkingStick, and Joyce Wellman.

EPI's distinguished board of advisers, which includes Gilliam, Ringgold, Edwards, Anuszkiewicz, and Antonakos, reflects its stature in African American arts. Also on the board are William Busta, curator of collections and exhibitions at Cleveland Artists Foundation; Robert S. Mattison, Lafayette's Metzgar Professor of Art; Lewis Tanner Moore, African art enthusiast and collector; and Robert E. Steele, executive director of the David C. Driskell Center for the

"In seeing the work of one of Curlee's students, I could see the exchange of energy and the purposeful transformation after she had studied with him. Curlee loves the potential in every artist to be a printmaker. He believes that art is in the individual."

—Sam Gilliam

Study of the Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland.

Its central role in the annual National Black Arts Festival also reflects EPI's prominence. In addition to mounting exhibits at Atlanta's High Museum during the festival, EPI produced the Collectors' Guild print in each of the last three years, including Ringgold's "Wynton's Tune" in 2004, Gilliam's "Wind" in 2005, and Holder's "They Damaged Us More Than Katrina" last year.

EPI also produces releases in a series of prints created by prominent African American artists for the Driskell Center, including Ringgold's "Mama Can Sing" and Holston's "Man in Boat."

In all EPI has produced more than 100 limited-edition prints, including 13 for Ringgold, nine for Driskell, and six



Students, faculty, and local children joined visiting artists from Mexico and the Lehigh Valley to create the longest print ever made. "We are all a part of history," says Curlee Holton. "However, only a few of us ever have an opportunity to make history."

Temple Residency Brings Top Artists

David C. Driskell and Sam Gilliam are among the world-renowned artists brought to EPI through the Temple Arts Residency, supported by the **David L. Temple Sr.** and **Helen J. Temple** Visiting Lecture Series Fund.

David C. Driskell

Lafayette featured Driskell's works last winter in exhibits, jointly titled *Reflections and Memories*, that included four prints produced at EPI. A leading authority on African American art and culture, he is an artist, art historian, curator, and collector whose paintings, prints, and collages often reflect his complex experiences dealing with race. The University of Maryland's David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora brings together visual arts and diasporic studies and fosters future artists and scholars of color.

Sam Gilliam

Acclaimed as the leading African American artist today and one of the two most important African American artists of the last century, Gilliam collaborated with Australian master printmaker Wayne Crothers to create a work of art in EPI's *Master Artist/Master Printmaker Portfolio*. EPI produced Gilliam's print "Wind," the National Black Arts Festival's Collectors' Guild print for 2005. Gilliam was Grossman Artist-in-Residence in 2001, and a show of his works was the inaugural exhibit in the Grossman Gallery in the Williams Visual Arts Building.

for Gilliam. Indeed the printer of choice for world-class artists, the institute is now producing a catalogue raisonné that will include all works produced on site.

EPI is also viewed more and more as a provider for major collections, Holton notes. Works produced at EPI have been acquired by the Metropolitan Museum of Art, High Museum, Yale University, New York University, and Mount Holyoke College. "Students have been involved in producing all the prints in these prestigious collections," he adds.

EPI plans a printmaking symposium for March 6-8. The future will also include collaborations with the Venice Printmaking Workshop in Italy and the Traklhaus Workshop in Salzburg.

Events marking EPI's anniversary began in April with the creation, on campus, of the world's longest print. Holton conceived the idea for the mega-print while watching the creation of a nearly 200-foot-long print in Mexico City. Using landscaping rollers, artists and volunteers produced a 2,000-foot-long print, nearly 1,800 feet longer than the previous record of 200 feet set in 2002 near Philadelphia's Broad Street. Instrumental in the effort were Karima Muyaes, Emilio Payan, and Livma Zarcarias Farah, visiting artists from Mexico.

Exhibits this fall included *More Than a Book* (at Universidad Autonoma Metropolitana in Mexico City), *Master Artist/Master Printmaker Portfolio* (at the Williams Center), *Books at the EPI-Center*, artists' books produced at the institute (at Skillman Library), *Innovation and Creativity in Printmaking* (at the

EPI Honorees

EPI honored supporters at a special 10th birthday celebration Sept. 8. Among them were **Riley K. Temple '71**, for the Temple Performing and Visual Arts Residency; artist and author Faith Ringgold, for her support of the arts residency; and **Diane Windham Shaw**, special collections librarian and College archivist, for Skillman Library's Book Arts Program.

The institute also honored **Mr. and Mrs. Harold Tague P'00** and **Christopher Tague '00**, for establishing the EPI Residency Fund, and Dr. and Mrs. Robert Steele, for providing a new printmaking resource library and setting up an internship program for Lafayette students at the University of Maryland's David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora.



Artist and author Faith Ringgold and Riley Temple '71 were among those honored at the Experimental Printmaking Institute's 10th birthday celebration

Allentown Art Museum), and *Two Masters*, works by Holton and Costa Rican master printmaker Alberto Murillo-Herrera (at the David A. Portlock Black Cultural Center).

More Than a Book, featuring artists' books, opened in Mexico City following a showing at the Costa Rican-North American Cultural Center. Building on previous collabo-

rations between EPI and Costa Rican artists, it includes handmade artists' books and prints by Holton and other artists from Lafayette, Costa Rica, Mexico City, and the University of Manchester in England. Lafayette students were involved in all aspects of the exhibition, which includes works by **Carolyn Burns '09**, **Caitlin Chandler '06**, **Alexis Gale '05**, **Ellen Rose '09**, and **Melissa Spitz '06**. The student curator is **Sara Smith Katz '07**. The exhibit will move to the University of Manchester.

Master Artist/Master Printmaker includes 16 new works created at EPI during an innovative two-year project that paired eight master artists with eight master printmakers. The artists were Amos, Driskell, Gilliam, Anuszkiewicz, Hartigan, Korsig, Ringgold, and WalkingStick. Printmakers—from workshops in Pennsylvania, Maryland, England, and Japan—were Phillips, Beckman and Short, Holton, Crothers, Russell, Mosely, Dowell, and Edmunds.

Maya Freelon '05, **Zoe Gavriilidis '05**, **Nicole Kozyra '05**, **Chris Metzger '03**, **Chandler** and **Spitz** were all involved in the project.

Innovation and Creativity showcases works produced at EPI in collaboration with Anuszkiewicz, Driskell, Gilliam, Hartigan, Ringgold, Catlett, Crite, Jones, and others. ■



The Experimental Printmaking Institute's anniversary celebration included an exhibit of works by EPI director Curlee Raven Holton (right) and Alberto Murillo-Herrera at the Portlock Black Cultural Center.



Among many scholarly pursuits, **Gerald Gill '70**, associate professor of history at Tufts University, has conducted extensive, groundbreaking explorations of the history of African-Americans at Tufts and of race relations and black protest activities in Boston.

Constant Struggle



His impact as a teacher and scholar has been profound in his 26 years on the Tufts faculty. In 1997 he was the inaugural recipient of the university's Arts and Science Multicultural Service Award. At the Millennium Reunion of Black Alumni, the Pan-African Alliance held a ceremony making Gill an honorary Tufts alumnus, acknowledging his service to black alumni, and the same year he received the annual Distinguished Service Award from Tufts' Africana Center.

This last recognition was indeed special, for the award was renamed in his honor. Now called the Gerald T. Gill Distinguished Service Award, it is given to faculty or staff whose achievements exemplify a commitment to enriching the lives of students, faculty, and staff and whose work demonstrates an effort to create an environment where the contributions of people of African descent are celebrated in a diverse approach to learning inside and outside of the classroom.

The coeditor of *The Eyes on the Prize Civil Rights Reader*, produced in conjunction with the PBS television series that debuted in 1987, and author of *The Case for Affirmative Action for Blacks in Higher Education* (1978) and *The Meanness Mania: The Changed Mood* (1980), Gill has been recognized twice as Professor of the Year in Massachusetts by the Carnegie Foundation for the

Advancement of Teaching and CASE, the Council for Advancement and Support of Education. The awards salute his dedication to teaching and impact on and involvement with undergraduates.

Perhaps those who knew Gill when he was an undergraduate would not be surprised to learn of the focus of his scholarly pursuits, his dedication to teaching, and his impact at Tufts and beyond.

When Gill arrived at Lafayette in 1966, a year of ROTC was mandatory. Protests against the Vietnam war in were getting louder, but Gill was not against the war initially and paid little attention. The 18-year-old from New Rochelle, N.Y., was the first in his family to go to college and he was thankful to attend a first-rate school at a time when few blacks had such an opportunity.

He says he got there because, when he took his PSAT, he checked a box marked “Negro.” That brought him to the attention of the National Scholarship and Service Fund for Negro Students. Lafayette, the first college to accept Gill, gave him generous financial support, the main reason he chose the school.

“I had no problem with ROTC because I was the beneficiary of Lyndon Johnson’s Civil Rights Act of 1964,” he says. But the times were changing. The emerging black power and anti-war movements would shape the way he viewed the world for the rest of his life.

When Stokely Carmichael spoke at the College, not long making after his famous “black power” speech at Berkeley, some students objected, seeing Carmichael as separatist. Martin Luther King Jr., they argued, was preaching integration, not separation. But, Gill recalls, “I agreed with much of what Carmichael had to say. It was a turning point for me.”

In spring 1968, following the assassination of King, a group of students wanted to form a black student organization, modeling it after one at Princeton University. Though it proved difficult, the Association of Black Collegians was born.

“I’m proud to say it is still on campus,” Gill says.

As a junior, Gill changed his major from international relations to history. He studied African Americans in the



“We haven’t yet reached the promised land in race relations. There’s a constant need to struggle.”

American Revolution and the origins of the black Baptist church. And he took a course on the black man in America.

“That was the key,” he says. “That’s what started it all.” As a senior, Gill was on Student Council and president of ABC. He was also a residence hall proctor for first-year black students. The new students, steeped in activism in high school, had come to Lafayette ready to carry the torch, Gill says. The association spelled out demands in a manifesto: they wanted more black students and faculty, a black studies curriculum, and a black social center.

In March 1970, about 25 black students met with several trustees, and the following month the board approved the establishment of a Black Cultural Center, later to be dedicated in honor of **David A. Portlock**.

With thoughts on employment after college, Gill was taking education courses. At the urging of Portlock, then a part-time adviser to black students who had been recruited from his teaching job in the Easton Area school system, Gill trimmed his afro and shaved his mustache and goatee for his student-teaching practicum at Phillipsburg High School. He was

the first black to teach at the school, he says.

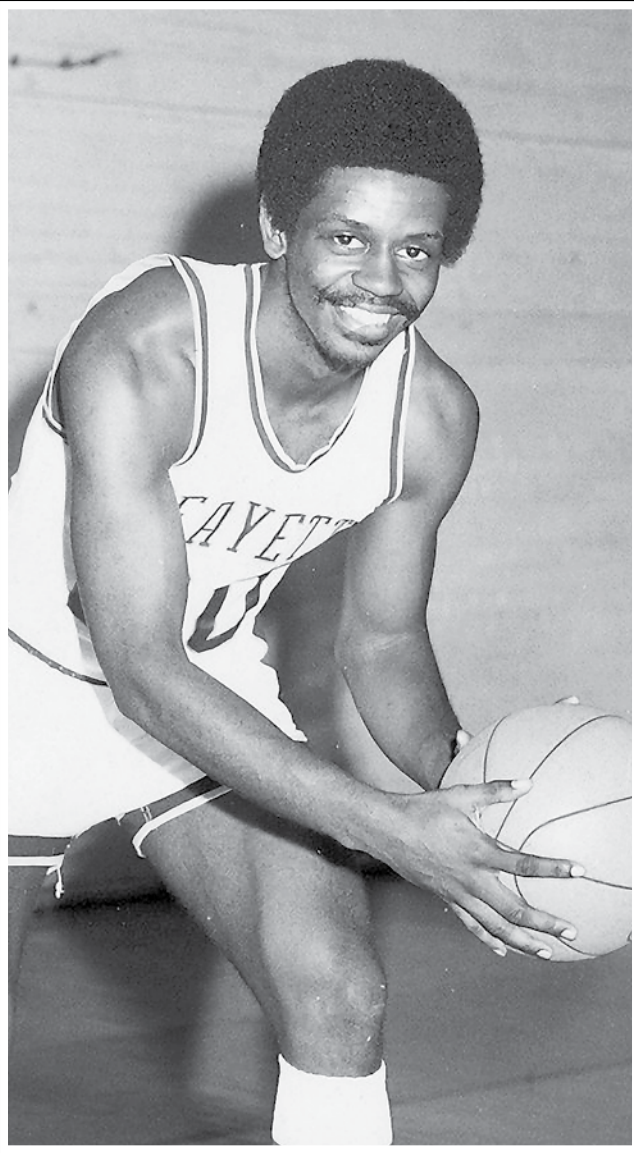
After graduation, Gill began teaching social studies at a middle school in New Rochelle. **Isaac Newton Patterson**, a part-time instructor of African African studies, urged Gill to go to Howard University, where he earned master’s and doctoral degrees in history.

In 1970 Gill told a Lafayette publication there was “nothing” he liked about the College and would not consider working for it.

“That was an accurate reflection of my views then, but not now. I do appreciate the education I got from Lafayette, and I’m proud of it,” he says.

America has changed, too, since he left Lafayette, Gill says: there has been progress in race relations, and affirmative action has created the largest black middle class in history. Yet large numbers of blacks still live in poverty.

“We haven’t yet reached the promised land in race relations,” Gill says. “There’s a constant need to struggle.” ■



PIONEERS AND LEADERS

From their undergraduate days at Lafayette to their current lives in business, George Weaver '72 and Sylvia Daniels Weaver '75 have been pioneers and leaders.

As African American students at Lafayette during the Civil Rights and black power movements, they helped break new ground and create a smoother path for those who followed. Sylvia was also among the College's first women students, a member of just the second class of women to matriculate. George was among the College's first black athletes, the first to play varsity basketball.

Among those who followed them to Lafayette are their own daughters, **Stephanie '03** and **Danielle '07**. Stephanie, an economics and business major, was among the first wave of legacy students whose parents were both alumni. Both Stephanie and Danielle, an art major, are among what remains a small number of African American legacy students to date.

George and Sylvia are still paving the way for future leaders. As director of leadership development at Johnson & Johnson, George has played a key role in the global health-care company's efforts to recruit and retain minorities. One of the nation's most accomplished businesswomen, Sylvia is vice president for quality assurance and process excellence of the Networking and Computing Services division of Johnson & Johnson Services.

A mechanical engineering graduate of Lafayette, George has 31 years of leadership experience with Johnson & Johnson's family of companies, including serving as director of engineering at Ortho-McNeil and at PSGA. He launched J&J's highly successful Engineering Leadership Development Program in 2002. It has since been folded into a new initiative, Global Operations Leadership Development, a 24-month training program that rotates recent college graduates in engineering, business, and the life sciences through various functional areas in J&J companies.

The program is highlighted in the current issue of *Diversity/Careers in Engineering and Information Technology* in an article focusing on various companies' efforts to support diversity. Its goal is to develop the next generation of leaders for the engineering, operations, and quality disciplines. George and the program were also featured in an interview in *Pharma Bulletin*, a publication of IPSE, the international society for life science professionals.

Sylvia is responsible for driving the Networking and Computing Services division's process-excellence initiative to improve in the areas of customer requirements, product and service quality, and efficient operations. *Computerworld* magazine featured a discussion among a panel of highly successful businesswomen, including Sylvia, about the environment for women in information technology and its effect on recruiting, retention, and women's careers.

Sylvia also has been generous in sharing her expertise with Lafayette students. The recipient of this year's Lois and Neil Gagnon Award, which recognizes alumni for distinguished service in assisting students in career exploration,



Danielle Weaver '07 works with Curlee Holton in the Experimental Printmaking Institute.

she was the featured speaker during career services' inaugural "Get Your Career in Gear" week that included workshops and other events designed to prepare students for success at the annual on-campus career fair. In 1990 she received the Clifton P. Mayfield '09 Outstanding Young Alumni Award.

An English major at Lafayette, Sylvia holds a master's degree in telecommunications and computing management from Polytechnic University. She was director of customer service for Independence Technology, a J&J company responsible for developing innovative technology for people with disabilities, and associate director of global project planning at the R.W. Johnson Pharmaceutical Research Institute. She also developed the customer-service organization for Direct Access Diagnostics, introducing the world's first home HIV testing service.

Danielle, who is now in her final semester, says, "My mother and father both attended Lafayette as well as my sister. They had amazing experiences here, and I wanted to experience that as well." In addition to creating her own art, she has assisted **Curlee Raven Holton** in printmaking and associated responsibilities in the Experimental Printmaking Institute and been active in leadership roles in her sorority, Pi Beta Phi.

"Multicultural life at Lafayette is constantly developing and changing," she says. "I believe that as more people become a part of the community, the multicultural experience at Lafayette grows. The Lafayette experience is not something that happens to the student, it's something that each student creates on his or her own." ■



Leadership, Service, Success

AS A HIGH SCHOOL STUDENT in New Castle, Del., Jeffrey D. Robinson '80, now founding partner in the Washington law firm of Baach, Robinson & Lewis PLLC, attended an Intro to Engineering session at Lehigh University. Truth be told, though, he was more interested in political science.

"We also heard about this Lafayette place and wanted to see it," he recalls. In Kirby Hall of Civil Rights he found an embodiment of ideals stirring within him. The building exuded a solemn, almost spiritual reverence for the law and the idea that it applied to everyone, regardless of creed or color.

"It suggested a connection to an area of study I was interested in. It made Lafayette stand out," says Robinson, who enrolled as a government and law major and went on to graduate *summa cum laude* and receive the Pepper Prize. "Lafayette was one of the most important experiences of my life. It did everything for me that I could hope a college could do." The encouragement of professors broadened his horizons, and the academic challenges cultivated a notion that he could achieve whatever he put his mind to, he says.

In 2000, four years after founding Baach, Robinson & Lewis, the Yale Law School grad was in the media's white-hot spotlight as a trial counsel for Democratic presidential candidate Al Gore in his challenge to the Florida vote count. He was also one of the lead lawyers on the trial team that won a \$1 billion judgment in a civil fraud and racketeering case.

Robinson is a civil, commercial, and white-collar criminal litigator and an active participant in government affairs. His civil litigation practice currently emphasizes complex commercial and fraud cases, the representation of attorneys and other professionals, and civil rights. His practice also includes advocacy on behalf of organizations and individuals involved in criminal, regulatory, and Congressional investigations.

He has served as minority chief counsel to the Senate Constitution Subcommittee and as deputy assistant U.S. attorney general. He was also the District of Columbia's principal deputy corporation counsel – Washington's No. 2 lawyer. The Office of the Corporation Counsel, now called the Office of the Attorney General, represents the district in all its legal matters. Another Lafayette graduate, **Robert J. Spagnoletti '84**, became corporation counsel, the district's top legal representative, in 2003 and changed the office's name the following year. Spagnoletti stepped down as Washington's attorney general in October 2006 to join a private law firm.

Robinson provides encouragement to today's Lafayette students through the Jeffrey Robinson '80 Leadership Award, presented each year to accomplished students who are characterized by noteworthy leadership in college activities and student life. His own leadership in service to others includes co-chairing the Washington Lawyers Committee on Civil Rights and Urban Affairs, which handles civil rights cases in employment, housing, public accommodations, and other aspects of urban life, representing people with claims of discrimination based on race, gender, national origin, disability, age, religion, and sexual orientation and assisting immigrants.



He provides encouragement to Lafayette students through the Jeffrey Robinson '80 Leadership Award.

After Yale Law, Robinson earned a position at the Washington law firm of Wilmer, Cutler, and Pickering. As staff attorney to Sen. Joe Biden of Delaware, then ranking minority member of the Senate Judiciary Committee, he worked on the nominations of William H. Rehnquist and Antonin Scalia to the Supreme Court.

He advised Sen. Arlen Specter of Pennsylvania, minority member of the Senate Constitution Committee, on the nominations of Robert Bork and Anthony Kennedy to the high court.

As deputy assistant attorney general in the office of legislative affairs in the first two years of the Clinton administration he had substantial responsibility for the 1994 Crime Bill.

Professionally, his "ultimate frustration" came in the Florida vote-count case, he says. "It's the only case I ever lost that I'm reminded of every time I turn on the television. The 'other guy' is the President of the United States."

One day, as they left the Supreme Court, Robinson asked one of the other attorneys on the Gore team where he went to college. "Lafayette," replied **Mitchell W. Berger '77**.

"Imagine!" Robinson says. "At such an important moment in the nation's history, you find two guys from Lafayette together riding in the back of a van in Washington, D.C." ■

Unique Fusion

Maya Freelon '05

“THE OBJECTIVE FOR MY ARTWORK is to evoke thought, questioning and discovery,” says **Maya Freelon '05**, a young artist who is gaining national and international renown.

The recipient of Lafayette's Riley Temple '71 Creative/Artistic Citizenship Award, presented to a student whose creative scholarship in the visual and/or performance arts contributes to knowledge on societal issues of multicultural concern, Freelon worked extensively with **Curlee Raven Holton** and guest artists at the Experimental Printmaking Institute, including Sam Gilliam and Faith Ringgold, whom she names as a mentor along with Deborah Willis, Beverly McIver, and Emma Amos.

At Lafayette Freelon developed a technique she calls “hybrids,” which explores the interconnectivity of traditional and digital media while incorporating personal content, earning honors in studio art. She has presented and written extensively about the unique fusion of traditional and digital art techniques.

“My artwork is a constantly evolving process in which I seek to interpret my perceptions. Once relevant perceptions are identified, I utilize various media, both traditional and non-traditional, to translate them into artwork,” she says.

“It is amazing that Maya Freelon uses technology to tell a human truth,” says Maya Angelou. “She observes and visualizes the truth about the vulnerability and the power of the human being.”

Her most recent solo exhibition, *In-Dependence*, at the Hayti Heritage Center's Lyda Moore Merrick Gallery in Durham, N.C., featured politically charged works. “Sociopolitical issues, introspective explorations, and metaphysical conundrums fuel my desire to create. What becomes artwork is ultimately based on inspiration and urgency,” she says.

“Maya Freelon is Durham's newest young star. The daughter of an architect father (Phil Freelon) and a jazz singer mother (Nnenna Freelon), Freelon has found her own artistic voice in the visual arts. The current exhibition is her first solo show in her hometown and reflects her progress during 2005,” praised the *Durham Herald-Sun*. “Freelon's work is political. In some pieces, she has her say about racial equality. In others, she explores her own search for identity, and in her abstracts, she is trying to visualize her grief for those who suffered the most from the devastation in New Orleans.”

Freelon honed her craft last summer at Maine's Skowhegan School of Painting and Sculpture, one of the foremost artists' residency communities in the nation, and

is pursuing a master of fine arts degree at the School of the Museum of Fine Arts, Boston.

The founder of the award-winning community arts collaborative, Make Your Mark Art (www.makeyourmarkart.org), Freelon is assistant director of the African American Visual Artists Database, a free, online database of artists of the African Diaspora and Africa who have lived, worked, studied, or exhibited in the United States, Canada, and the Caribbean.

Freelon has displayed her work in several group exhibitions, including the Cheikh Anta Diop International Conference in Philadelphia; *Blurring Racial Barriers* and *Blurring Racial Barriers II* in Winston-Salem, N.C.; *Boston Young Contemporaries* at Boston University; and *What is Freedom* at the Gallery of Social and Political Art, Boston.

Her artwork is featured in the forthcoming book, *Home Girls Make Some Noise: A Hip Hop Feminist Anthology*, edited by Gwendolyn Pough, Elaine Richardson, Rachel Raimist, and Aisha Durham.

More information is available at www.mayafreelon.com. ■





Adding His Voice

Ross Gay '96 publishes his first volume of poetry

THE POEMS OF ROSS GAY '96 aren't just snippets of emotions or observations. Many works in his first collection, *Against Which*, published in October by CavanKerry Press, deal with national issues and events.

"I decided to publish the book because I wanted to share ideas. I wanted to enter into the big dialogue of poetic ideas," he says. "I wanted to add my little voice to the chorus."

In "Marionette" he probes the Amadou Diallo shooting. In "Pulled Over in Short Hills, N.J." he "subtly discusses profiling, and the national consciousness around being an African-American man in relation to the police. The poems deal with justice and love in many ways," he says. "Justice and love are actually overlapping concerns."

There are also love poems "to my father, my friends, and to the beautiful things in the world," he adds.

Now an assistant professor of English at Montclair State University and a member of the faculty in New England College's Master of Fine Arts program, Gay was awarded the 1996 George Wharton Pepper Prize as the senior who "most nearly represents the Lafayette ideal."

He was recruited by Lafayette for his football skills, he says, and came to campus not knowing what he wanted to study. His sophomore year he took an art course with **Ed Kerns**, Clapp Professor of Art. "I quickly realized this was fun and good, and things just blossomed from there," Gay says. He had a similar experience in a poetry course taught by **Lee Upton**, professor of English and writer-in-residence, and ended up graduating with a double major in English and art.

"I also loved playing football," adds Gay, a defensive end who was a member of Lafayette's 1994 Patriot League championship team.

He graduated with honors in studio art and received the College's Vivian B. Noblett Prize as the outstanding senior in studio art and the Gilbert Prize for superiority in English.

Since graduating from Lafayette, Gay earned a master's degree at Sarah Lawrence College and a doctorate in American literature at Temple University.

"I have been a basketball coach in various places, including St. Anthony's High School in Jersey City, Neshaminy High School in Langhorne (Pa.), and Piscataway High School in New Jersey," says Gay, assistant basketball coach at Union High School in Union, N.J. "I've worked as a poetry instructor, in construction, and moved and set up gallery installations, among other things."

Most recently, Gay was a visiting assistant professor of poetry at the University of Pittsburgh. In 2001-02 he returned to Lafayette to share his experience and insights with students as Dean of Studies Humanities Fellow, undertaking creative projects outside the classroom with students such as **Chris Michaud '04**, **Jared Mast '04**, and **Paul Germain '04**, and helping lead a spoken word ensemble.

When he read at the Geraldine R. Dodge Poetry Festival, North America's largest poetry event, some high school students from Michigan recited lines from his poems to him.

"That, like coaching or smiling at someone, makes me happy." ■

CAMPUSCONNECTIONS

Embracing John Hope Franklin

Lafayette paid homage to **John Hope Franklin**, a towering figure in the field of African American history and American race relations, by awarding him an honorary Doctor of Humane Letters degree at the 171st Commencement in May.

Franklin, the James B. Duke Professor Emeritus of History at Duke University, was involved in key events of the Civil Rights movement. As an expert on Southern history, he was recruited by NAACP attorney Thurgood Marshall in 1953 to help prepare the brief in the landmark U.S. Supreme Court case *Brown v. Board of Education*. In 1965, he accompanied the Rev. Martin Luther King on the march from Selma to Montgomery, Ala.

Franklin chaired the advisory board for “One America,” President Clinton’s initiative on race. He has received the Presidential Medal of Freedom and the American Academy of Arts and Letters’ Gold Medal in History among other honors and awards. His best-known book, *From Slavery to Freedom: A History of African-Americans*, was published in 1947 and is now in its eighth edition. His autobiography, *Mirror to America*, published in 2005, chronicles his life and America’s racial transformation in the 20th century.

“You dedicate your autobiography ‘To all my students, from whom I

have learned more than they will ever know.’ That is an extraordinarily moving and generous tribute from such an accomplished scholar to the thousands of students you have known and mentored during your exemplary 70-year teaching career,” says the citation read by President **Daniel Weiss**.

“Even those who have not been inspired by you in a seminar or prepared a thesis under your direction have learned invaluable lessons from your many books, interviews, and public appearances. You have engaged us in essential ongoing conversations about history, humanity, and race; shown us the dangers of complacency and arrogance; challenged us to move beyond stereotypes and suspicion; and reminded us to cherish the transcendent blessings of family and home.”

“You have distinguished yourself as a teacher, scholar, and author not only by closely examining the narratives of history but also by illuminating and



enlarging those narratives through the lens of your own life. ‘Whether one is 40 or 80,’ you said at your 80th birthday celebration, ‘the magic is in the transforming power to see and understand, to give evidence of mature thought and reflection which, in turn, flows from emotional, psychological, and intellectual maturity.’

“Dr. Franklin, what you have given us is the rare aggregate of maturity, reflection, and magic. It is wisdom.”

The College also awarded an honorary Doctor of the Performing Arts degree to **Mulgrew Miller**, internationally acclaimed jazz pianist.

Honoring Aaron O. Hoff

A scholarship in the name of Aaron O. Hoff helped **Danielle Bero '07** study in Africa (see next page). The award, established by the Office of Intercultural Development, honors Lafayette’s first African American student and a member of the inaugural class.

Hoff blew a trumpet summoning Lafayette’s first 43 students and three teachers on the first day of class, May 9, 1832. To commemorate the 100th anniversary of his death, in 2002, students led an initiative to create a memorial at his



gravesite in Easton Cemetery, and the College conferred upon him an honorary A.B. degree.

The College is also honoring Hoff by awarding a book grant to a first-year student who has been a leader in promoting diversity and social justice and a development grant aimed at furthering relationships between Lafayette and Easton. A library of materials pertaining to diversity, multiculturalism, and social justice has been established in his name in the Portlock Black Cultural Center.



Khandjumuni

Danielle Bero '07 wanted to exit her comfort zone and help change children's lives for the better into the bargain. She did both last spring in Southern Africa.

Based in Windhoek, capital city of Namibia, at Augsburg College's Center for Global Education, Bero took courses

on development, political and social change, and struggles with colonialism and apartheid. (Her major is an individualized program called creative mediums and social justice.) She experienced much outside the classroom.

"Windhoek is a city just like in the United States—hotels, casinos, clubs, restaurants, taxis," she says. But nearby Babilon, no: it's a shanty town. There she taught some English, some colors, numbers, shapes, to preschool-age orphans and vulnerable children, many of whom had HIV. And there she found love.

"We drove right into the heart of the settlement,

where corrugated metal pieces were renamed 'houses.' The children wore sweaters and ski caps in the 90-degree weather and had flies as permanent fixtures on their faces. I instantly fell in love and would upload videos of them singing and playing to show people back home."

She saw another side of life on a rural cattle farm with no electricity or running water. Her host family named her Khandjumuni, which means "child of my own" in the indigenous language Otjiherero. She helped gut a goat.

Bero also stayed with a family in urban Soweto, South Africa, and visited Namib Desert and Victoria Falls, Johannesburg and Cape Town.

"I thought I knew the extent of my growth and knowledge when I was still over there," she says. "But coming home really made me understand how much I've changed and learned."



Smooth Transition

Reco Collins '05 says when meets new people, skin color goes into the background as he looks at the individuals beneath. He developed the ability at Lafayette and uses it every day as an account manager for M&T Bank in Baltimore.

"When I came to Lafayette, I hadn't been exposed to many different cultures because I'd lived in a homogenous environment," says Collins, who grew up outside Atlanta in Decatur. "For a year football was my life, but when I got injured and could no longer play, I still wanted to make a difference on campus. So I stepped out of my comfort zone, interacting with others and giving them all respect, and I began to realize we're all just human. This allowed me to appreciate other cultures, to view myself as more than one thing, and to dream bigger."

During his presidency of the Brothers of Lafayette the group worked with other campus organizations to make a positive impact on youth in Easton. "Coming from the inner city, I understand the importance of the younger generation having someone to look up to."

He received the David A. Portlock Award for promoting cross-cultural relationships. Portlock served 26 years as a College administrator and was associate dean of academics at the time of his death in 1996. In 1970, he established Lafayette's black cultural center, which was dedicated as the David A. Portlock Black Cultural Center in 1999.



Reco Collins '05, account manager for M&T Bank, Baltimore, represented his firm at Career Services' fall Career Fair

"I wanted to uplift the community, and I value knowing that I left a mark on campus," Collins says, adding, "It was a smooth transition to the corporate world. You simply can't make prejudgments about people. I went through the management-training program with 58 other students from all walks of life. One thing everyone took home is that it doesn't matter what a person did before he or she got there. Everyone walked in with a clean slate, and that's how I manage all situations."

CAMPUSCONNECTIONS



William T. Williams, Temple Visiting Artist, spoke about his work and influences Oct. 18. During his residency he also met with students and faculty and worked in the Experimental Printmaking Institute developing a print that will be produced by EPI as a limited edition.



Jeffrey Robinson '80 provided political commentary during Lafayette's historic, student-run live television broadcast covering the mid-term elections Nov. 7.

Angela Davis Speaks

Angela Davis spoke on how activism and diversity changed higher education Nov. 20 in Colton Chapel. Known internationally for her work to combat all forms of oppression in the United States and abroad, the professor of history of consciousness at University of California, Santa Cruz, is the latest lecturer in the Presidential Speakers Series established to encourage intellectual discourse on topics related to diversity. Other lecturers in the series have been David Levering Lewis, winner of the Pulitzer Prize for his book *W.E.B. Du Bois: Biography of a Race*; Oscar Arias Sanchez, former president of Costa Rica and Nobel Peace Prize Laureate; Trevor Rhone, Jamaican playwright and screenwriter; and Cristina Garcia, Cuban-American author. Historian Douglas Brinkley, the author of an acclaimed biography of Rosa Parks who is currently editing the forthcoming *Portable Civil Rights Reader* with Julian Bond, inaugurated the series in 2000.



Boycotting All Hate

The Association of Black Collegians joined the International Students Association, WORDS (Writing Organization Reaching Dynamic Students), Students for Social Justice, QuEST (Questioning Established Sexual Taboos, and other student groups and administrative and aca-

demie office to stage the inaugural Boycotting All Hate Day, promoting diversity and awareness in response to two acts of racism in September.

The first incident was a racial slur written on a bulletin board in Ramer Hall. The second occurred on Cattell Street, where a young male drove by a student and yelled a racial slur at him.

The day included a brown-bag discussion on "The N-word and the Modern Use of It," a promotion of QuEST's "Gay? Fine by Me" campaign, an exhibit and talk on domestic violence awareness, a discussion on activism, an open forum, and other events.



Amazing Impact

Molefi Asante '04

"I WANT THE THINGS THAT I'M DOING to have amazing impact on people's lives," says **Molefi K. Asante Jr. '04**. "I don't want there to be negative associations in people's minds about African Americans."

Asante is currently teaching creative writing, screenwriting, and African American cinema at Morgan State University following the wrap-up of his latest film project, a documentary on the history and meaning of Kwanzaa narrated by and co-written with Maya Angelou.

"He represents the blend of the hip-hop generation combined with a tremendous understanding of the black diaspora," says Dolan Hubbard, chair of English and language arts at Morgan State. "He stands on top of the mountain as sign and symbol of what students can accomplish."

Asante's first film, *500 Years Later*, which he wrote and produced, "explores the collective atrocities that uprooted Africans from their culture and homeland, and scattered them into the vehement winds of the New World, 500 years ago." Screened across the globe, the film spans 25 countries and includes interviews with Paul Robeson Jr., Maulana Karenga, Desmond Tutu, and others. It received the Best Documentary award at the 2005 Pan African Film & Arts Festival, was awarded best film in the Black Berlin International Cinema competition, won the international-documentary prize at the Harlem International Film Festival, and earned recognition as best documentary at the Bridgetown Film Festival in Barbados.

Ben Haaz '03 is associate producer for *500 Years Later*, which Asante screened at Lafayette last October during the second annual conference on Africa organized by ACACIA, Africans Creating African Consciousness and Interest Abroad. "I'm so lucky to have done the interviews," he says. "It's so inspiring to watch the film and listen to the things people say, because they have so much wisdom and knowledge."

Asante brought out his second collection of poems, *Beautiful. And Ugly Too*, to critical acclaim in 2005. Published by Africa World Press, it "is a thought-provoking journey down the lonely road of wisdom and whip-lash," says *Los Angeles Times*. "It penetrates, casting an unflinching eye on humanity through a historical kaleidoscope," says *The Philadelphia Inquirer*, noting that Asante "boasts the kind of resume that would make a writer twice his age proud."

"In my book, I refer to a poem in a book by Professor **Lee Upton** because she wrote a poem about the idea. These people at Lafayette live in me, through me, and with me every day. Professor **Ian Smith** is one of the people responsible

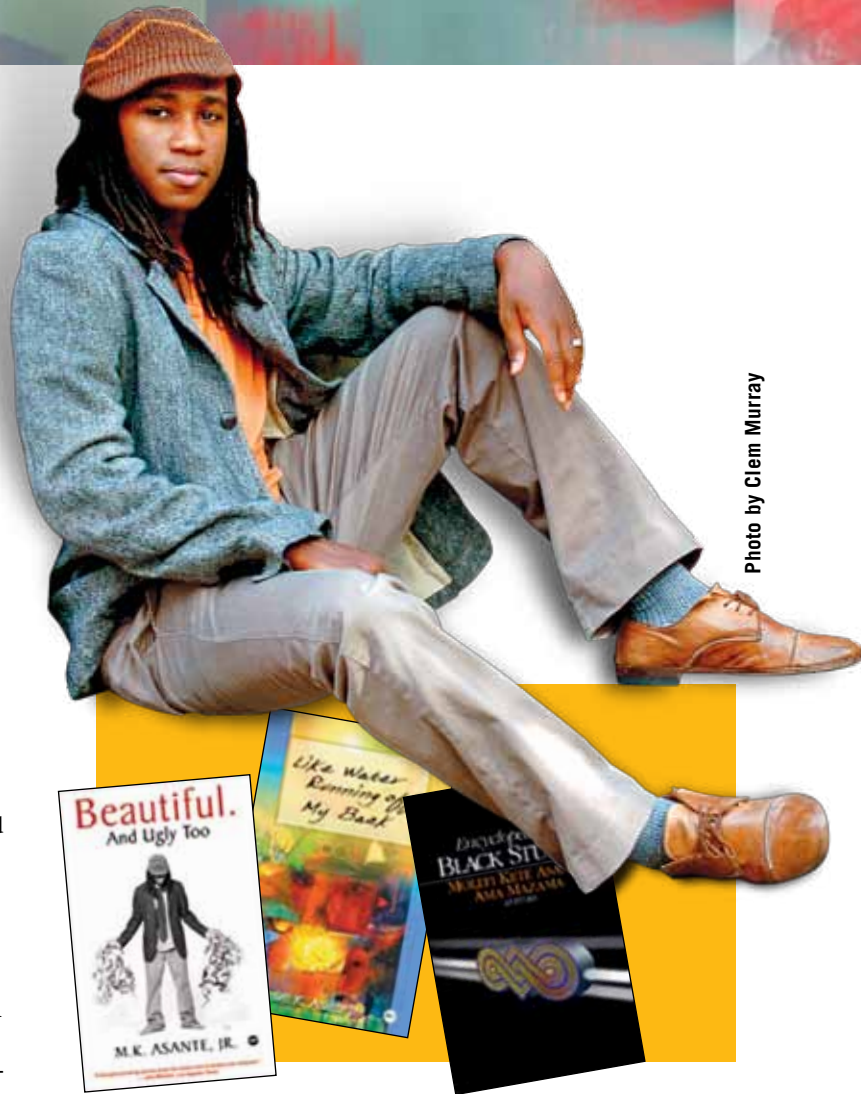


Photo by Clem Murray

for pushing me so hard as a writer. He said, 'I'm not going to let you be some second-rate poet,' and hopefully I'm not letting him down."

His first collection of poems, *Like Water Running Off My Back*, received the Jean Corrie Prize from the American Academy of Poets for the title poem.

Asante's third book, *Post Hip-Hop Generation: Redefining Young Black America*, is forthcoming. His op-ed piece entitled "Enough disrespect: Return rap to its artistic roots" ran in *USA Today* and *Black Enterprise*, critiquing rap music as a "once-defiant message (that) has slowly deteriorated."

At Lafayette, Asante and Haaz founded *Focused Digizine*, a quarterly DVD covering hip-hop culture. Since graduating with majors in Africana studies and English, Asante has also earned a master of fine arts degree in screenwriting from UCLA's School of Film and Television. He's the author of *Time*, a limited-edition book with art by **Curlee Raven Holton**, professor of art and director of the Experimental Printmaking Institute. He has been a featured poet on HBO's "Def Poetry Jam" and has lectured and read his poetry in the United States, Europe, Africa, and the Caribbean.

More information is available at www.asante.info.

REMEMBERING DAVID MCDONOGH

THE EXPERIMENTAL PRINTMAKING INSTITUTE is engaging renowned sculptor Melvin Edwards to create a campus sculpture commemorating the College's granting of a degree to **David Kearny McDonogh**, a slave, in 1844.

The College is committed to raising funds for the project, which was proposed by EPI director **Curlee Raven Holton**, who is producing a limited edition of 100 fine-art prints in celebration and support.

President **Daniel Weiss** noted the achievements of McDonogh, perhaps the first person with legal status as a slave ever to receive a college degree, in his inaugural remarks: "McDonogh was sent to Lafayette by his master, a Louisiana rice planter, so he could receive training to join a group of missionaries to Liberia. But McDonogh . . . wanted to become a physician and, in the face of tremendous opposition, he prevailed, earning a medical degree at the College of Physicians and Surgeons in New York and becoming, for the remainder of his career, a member of the staff of the New York Hospital and New York Eye and Ear Infirmary."

After his death, McDonogh Memorial Hospital opened as New York City's first hospital to admit physicians and patients without discrimination by race. The society of Lafayette alumni supporting students interested in the health professions is named for McDonogh.

Edwards was artist-in-residence at EPI in 2004-05, supported by the David L. Temple Sr. and Helen J. Temple Visiting Lecture Series Fund. Holton anticipates the timetable for his sculpture—"abstract and symbolic, massive and upward-reaching, representing struggle, tension, and achievement"—will be about two years.

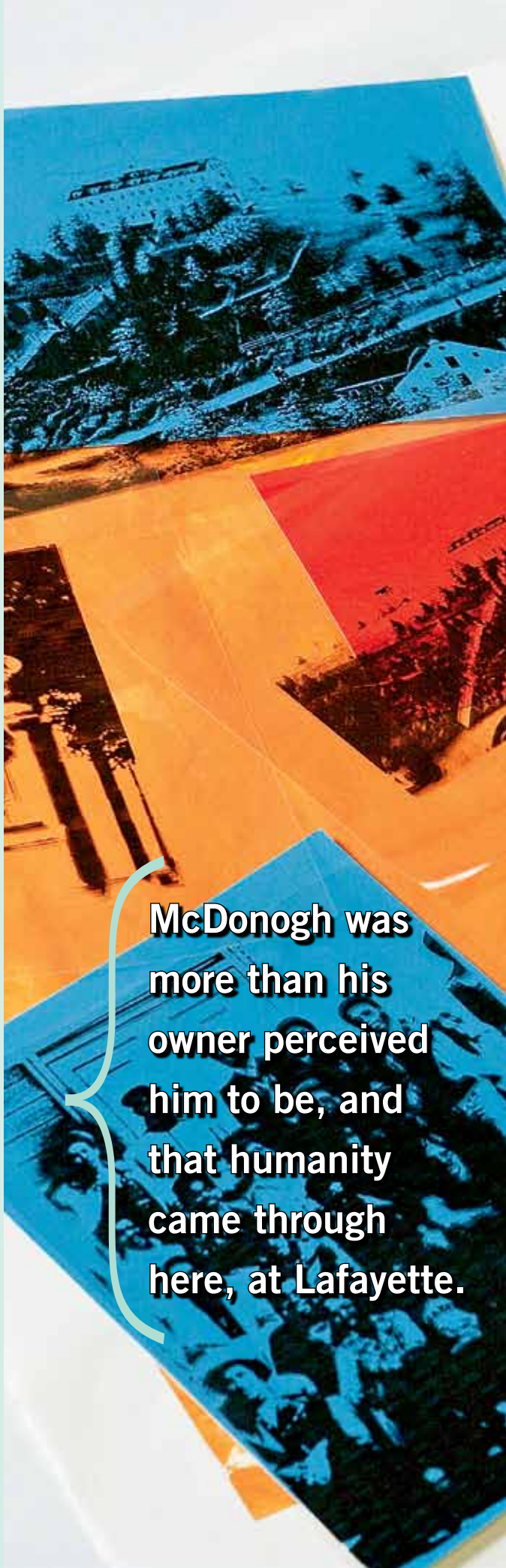
Available soon, Holton's print, priced at \$1,000, will be collected by the Lafayette community and by institutions, major collectors, artists, printmakers, and others around the world. Entitled "Legacy," it will speak to the importance of the relationship of African American alumni to the College and to larger issues of educational opportunity.

"Think about the debate in the country when McDonogh was here! During this dialogue about abolition, he was at Lafayette, right in the middle of this advocacy to end slavery and change our social complexion," Holton says.

"You see this man saying, 'I'm an American! I want to be a doctor, I don't want to go to a colony for freed slaves.' McDonogh was more than his owner perceived him to be, and that humanity came through here, at Lafayette. Lafayette still represents that same doorway to opportunity. This is a portal through which students walk and emerge as members of society, and we are the caretakers of that transition."

Edwards' work includes the series *Lynch Fragments*, which takes on slavery, racism, and the African American experience.

"Mel Edwards is among a distinctive group of black artists who came of age during the waning years of the Jim Crow Era and the early morning light of the Civil Rights movement. . . ." writes Clement Alexander Price of Rutgers University. "At this juncture in our nation's history . . . Mel Edwards is all the more important to our visual literacy. His images of hurt, oppression, defiance, and survival, images hammered into and out of metals and placed on paper, embrace a new way of knowing and feeling about what was formerly unspeakable."



McDonogh was more than his owner perceived him to be, and that humanity came through here, at Lafayette.