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A memory walk is not an endeavor in tourism or even fieldwork; it is a meditative experiment meant to arouse social and historical consciousness by witnessing the evolution of a memory site with one’s own eyes.

This memory walk directs our gaze through history to spotlight stories that risk being engulfed by the evolution of time and by current politics shaping this neighborhood. Our intersectional lens seeks to bring to light conflicts not only over race but also class, gender, and sexuality, all of which have defined the communities and the arts of Harlem.

As we walk through Harlem, the challenges of memory will quickly become apparent: many of the sites whose stories this walk tells no longer exist. And so we invite you not only to consider questions of intersectionality within the historical events themselves, but also how the politics of urban space and gentrification affect the construction, preservation, and transmission of memory in the present.

As we walk together, we invite you to think, about who comprises the “we” included in our visit, in our conversations, and in our desire for mobilizing memory. Whose memory are we mapping? We are offering this memory walk as a way to cross paths between the memories that we bring with us and the memories that we are building together in every step we take through the streets of Harlem. This is a learning process that does not end in Harlem, but that starts here. For us, this is the beginning of new transnational memories, an opening to new paths for collaboration.
The boarding house at 267 West 136th street is no longer standing today, but less than a hundred years ago, it was a major hub of black cultural life in New York. Iolanthe Sidney, the building’s former owner and a patron of the arts, allowed black artists to live there rent-free. Throughout the 1920s, the building was home to such major figures of the Harlem Renaissance as mural painter Aaron Douglas, poet and novelist Langston Hughes, anthropologist and fiction writer Zora Neale Hurston, writer and painter Richard Bruce Nugent, and novelist and editor Wallace Thurman.

This concentration of creativity produced innovative and experimental work, perhaps most famously in the creation of the socialist literary journal *Fire!!*, a collection devoted to publishing the work of young black artists. Hughes, Hurston, Nugent, and Thurman were among the main collaborators behind *Fire!!*, which contained visual art by Douglas based on the unusual red and black walls of 267 House on which Nugent had painted homoerotic murals. The journal was controversial for its frank sexual content and its disinterest in cultivating an image of refinement, as its contributors sought to define themselves against what they saw to be the efforts of W.E.B. DuBois and others to prioritize respectability in the eyes of white audiences. *Fire!!* is notable for publishing explicitly queer content in Nugent’s unfinished piece of short fiction, “Smoke, Lilies and Jade.”
Thurman’s 1932 novel *Infants of the Spring* depicts life at 267 House, referring to the various figures who passed through the boarding house by pseudonyms. The novel is an ambivalent meditation on the heightened self-doubt and depression that a black artist experiences as he struggles to value his own art and keep faith in his artistic community despite derision and skepticism. The 2004 film *Brother to Brother* also centers on life at the boarding house. The film follows a young gay black student who meets Nugent in the twenty-first century and learns about his experiences in the Harlem Renaissance.

As you can see, this location is not too far from Columbia’s campus, which made it an easy home for Hurston as she pursued her B.A. in anthropology at Barnard, followed by graduate studies at Columbia.
The Brotherhood of Sleeping Car Porters was the first African American-led labor union to receive a charter from the American Federation of Labor (AFL).

Sleeping cars were established in the 1880s by the Pullman Company, which employed black men and women to serve as porters and maids to a mostly white clientele. In the black community, porters were considered an elite class because they had steady work and could travel around the country. However, porters and maids worked long hours for little pay and lacked job security; they also had to pay for their own food, lodgings, and uniforms.

Porters had tried to organize since the beginning of the century but faced fierce opposition. In 1925, A. Philip Randolph, a black labor activist, organized the Brotherhood of the Sleeping Car Porters (BSCP).
The BSCP had to fight for recognition on three fronts: against the Pullman Company, the AFL and its affiliates, and popular opinion within the black community itself. Randolph worked tirelessly to build rank-and-file support, emphasizing the paternalistic nature of the Pullman Company’s relationship to its black employees. In 1935, after the New Deal had brought about a shift in the political climate, the Pullman Company recognized the BSCP; the AFL granted the BSCP a charter the same year. In 1937, the BSCP won its first contract.

Randolph worked from his position in the American Federation of Labor and Congress of Industrial Organizations to fight against racial segregation within the labor movement. BSCP members such as E.D. Nixon played a significant role in the Civil Rights Movement during the 1940s and 50s and helped build networks between communities across the country.
The popularity of jazz joints made Harlem a destination during the 1920s. Leading the way were the Cotton Club, the Savoy Ballroom, and Connie’s Inn. But the only club welcoming African American patrons was the Renaissance Theater and Casino, on the corner of 7th Ave. between 137th and 138th Streets.

Architect Harry Creighton Ingalls designed and built “the Rennie,” as it became known, in stages between 1920 and 1923. It was inspired by Islamic architecture, which features decorative brickwork modeled on North African tile murals and terra cotta ornamentation.

The Renaissance Theater and Casino was a true center for the African American community. It was the first theater in New York owned and operated by African American entrepreneurs. It housed a 900-seat theater, casino and ballroom. It was also the home court for the Harlem Renaissance Big-Five, the black professional basketball team known as the Harlem Rens. The two-story structure was arranged so that family activities such as movies and performances were on the first floor, and the commercial space on the second floor held the casino and ballroom. In this space, Sweet Sixteen parties were celebrated, prizefights took place, and community meetings were held, such as a 1923 NAACP anti-lynching meeting.
The Renaissance Theater and Casino closed in 1979, and the Abyssinian Development Corporation purchased the property in 1991 with a ten-year restoration plan. However, for years, it was an abandoned canvas for graffiti. With trees leaning toward the sky from the roofless second story, it was the perfect setting for Spike Lee’s movie, *Jungle Fever*. He used it as a backdrop for his notorious crack den scene.

With the Savoy and the Cotton Club already demolished for housing, and Connie’s Inn displaced downtown in the early 1930s, the Rennie finally lost its battle for preservation in spring 2015. Razed to rubble, the ghosts of song and dance will be replaced with condominiums instead of waiting patiently for their walls to crumble.
When the New York Public Library erected a building on West 135th Street in 1905, the new branch was not intended to become the world’s premier research center for black culture.

Ernestine Rose, a white librarian from rural Long Island, was primarily responsible for steering the branch’s attention towards preserving black culture. In 1920, she took it upon herself to racially integrate the library’s staff. She and the first African American librarians hired by the NYPL—three women, Catherine Latimer, Roberta Bosely, and Sadie Peterson Delaney, the founder of bibliotherapy—collaborated on a number of watershed exhibitions, endeavors, and experiments to showcase African American arts and literacy within Harlem.

“It is by the contact of individual with individual, the acquaintance of one person with another, that all prejudice, personal or social, breaks down. I should accept branch libraries for the colored Negro schools, and specialized Negro institutions, only in case they do not limit within their own narrow walks the opportunity of the colored worker or the colored student to reach out into the whole wide field of human work and human knowledge.”
— Ernestine Rose in The New York Amsterdam News, May 1923
By 1924, Rose enlisted the help of luminaries like James Weldon Johnson, Hubert Henry Harrison, and Arturo Schomburg in curating rare books and special collections. A bibliophile of Puerto Rican and African American descent, Schomburg donated 5,000 works that he had collected around the world over the course of thirty-five years. The library was renamed for him in 1972 and relocated to a new building, today’s Schomburg Center, in 1980.

“The American Negro must remake his past in order to make his future. History must restore what slavery took away.”
— Arturo Schomburg

Today the Schomburg Center remains an unsurpassed repository of 10 million objects that venerate African American culture. The library also continues to foster social change in Harlem; its most recent endeavor, the “In the Life Archive,” is collecting oral histories from black gay, lesbian, transgender, and queer senior citizens about the discrimination they have faced in their families.
Street corners like Speakers’ Corner were centers of U.S. public intellectual and cultural life particularly from the 1910s through the 1960s. Originally, the majority of speakers who delivered orations from these locations were socialist organizers, but, as the practice spread, lectures on any subject from literature to astronomy to economics to philosophy could be heard. This was especially the case during spring and summer evenings, when local residents would spend more time outdoors.

A number of important early civil rights leaders spoke on this corner in the 1920s and 1930s, including Marcus Garvey, a major proponent of the pan-Africanist movement, Hubert Henry Harrison, a radical socialist internationalist, and A. Philip Randolph, an organizer of both the Brotherhood of Sleeping Car Porters and the 1963 March on Washington. These locations were an important forum for explaining and debating ideas that might be considered too politically dangerous to be given a voice in more conservative cultural institutions.
“The international Fact to which Negroes in America are now reacting is not the exploitation of laborers by capitalists; but the social, political and economic subjection of colored peoples by white. It is not the Class Line, but the Color Line, which is the incorrect but accepted expression for the Dead Line of racial inferiority.”

— Hubert Henry Harrison in *When Africa Awakes*, 1920

This location continued to be an important space for the organization of black political movements. As you can see, the major avenue that makes up this corner is Malcolm X Boulevard and, indeed, Malcolm X spoke on this corner many times. Speakers’ Corner was additionally important because it is located conveniently close to a number of other key locations for civil rights activists, such as Liberation Books just a few blocks down the road on 131st Street, and Mosque No. 7, the mosque where Malcolm X preached on the behalf of the Nation of Islam in the 1960s.
The Clam House, Connie’s Inn, and the Ubangi Club were all part of Harlem’s vibrant nightlife as speakeasies during the years of Prohibition (1920-1933). They are also important sites in the history of queer Harlem.

Connie’s Inn, located at 131st and 7th Avenue, was a nightclub where important jazz artists performed in the 1920s and 30s. Although it featured black performers, Connie’s Inn—like its chief rival, the Cotton Club—only allowed white patrons. In 1934, Connie’s Inn closed, and the site reopened as the Ubangi Club. The Clam House, located at 133rd and 7th Avenue, was also a nightclub featuring numerous jazz luminaries, many of them openly queer.

The blues scene of the 1920s was a space in which people could more openly express their queerness. Blues artists such as Ma Rainey, Bessie Smith, and Gladys Bentley sang about same-sex affairs in an era in which it was possible to be criminally prosecuted for such behavior.

“When you see two women walking hand in hand. Just look ’em over and try to understand. They’ll go to these parties have their lights down low. Only those parties where women can go.”
— Bessie Smith, “The Boy in the Boat”
Bentley, an openly lesbian singer, pianist, and performer, appeared at both the Clam House and the Ubangi Club. Performing in a tuxedo, she sang about “sissies” and “bulldaggers” and flirted openly with women in the crowd.

In 2013, despite its important history, the building that housed the former Ubangi Club was demolished, with plans to build an apartment complex.
In 1928, the Children’s Aid Society of NYC began catering to the needs of African American children and families through the Columbus Hill Neighborhood Center on West 63rd Street and Utopia Children’s House in Harlem. Their goal was to remove children from the streets and so reduce the incidence of crime, vagrancy, and prostitution. Playing a crucial role in building a healthy Black Harlem, Utopia Children’s House was the only place of its kind that cared for children of working parents, keeping them busy and happy while their mothers were gaining sustenance for their families. It also offered Mother’s Club activities, including crafts for a better quality of life.

From that point forward, Utopia Children’s House was not only a safe place for African American children and their working mothers but also a creative space where children could learn arts and crafts, and develop a sense of self-worth, belonging, and community.

Utopia Children’s House provided school lunches to hungry children and opened schoolyards after school and during vacation periods to give children and adults in congested areas safe places to play. More than a “settlement house,” it was a center where Black culture flourished, potentiating children’s talents and creativity.
Utopia Children’s House’s arts and crafts programs were the beginning of brilliant careers of Black artists such as Jacob Lawrence, who dedicated his life to the portrayal of African American life. Among the most well-known of twentieth century African American painters, his first artistic steps came to the light in the classes that he took at Utopia Children’s House, where his mother enrolled him in an effort to keep him busy.

Residing in the heart of Harlem, Utopia Children’s House was also the headquarters for notable civil rights endeavors, such as Bayard Rustin’s fight for socialism, nonviolence, and gay rights. Faithful to its name, this was a place to dream and to build utopia for a better Harlem.
“He was the Great God Gumby— God of his studio, God of all he surveyed, God could do no wrong. He allowed himself the luxury of temperament... He was a true person and in reality he was the God he called himself.” — Richard Bruce Nugent

Levi Sandy Alexander Gumby was an African American archivist and historian. As the openly gay proprietor of a well-known salon housed in this building, Gumby was also a unique and important figure in the Harlem Renaissance.

Originally from Maryland, Gumby moved to New York City at the age of twenty-one. In New York, he worked as a butler, a bellhop, a postal worker, and finally a waiter at Columbia University. In his 1952 essay “The Adventures of My Scrapbooks,” Gumby says: “At once I became a New Yorker in spirit and principle for I found here more freedom of action than I had ever known before.” As he developed friendships with the Broadway crowd and scholars at Columbia University, Gumby also continued his childhood hobby of scrapbook-making.

Gumby’s scrapbooks reflected his diverse interests, which ranged from lynching to baseball to Josephine Baker. Like other African American archivists and historians of the period, he did not aim to uncover a distinct African American history. Rather, he desired to reveal an American and world
history that included people of African descent. He started to group the items related to African Americans separately only after he collected enough of these items across his sundry collections and decided they warranted special attention.

In the early 1920s, with the support of Charles W. Newman, a wealthy stockbroker who was his friend and sometime romantic partner, he opened the Gumby Book Studio. The studio became a hub for many artists and intellectuals as well as the queer community. Gumby called his studio “the first unpremeditated interracial movement in Harlem.”

With the Stock Market Crash of 1929, Newman lost his wealth, and Gumby had to give up the studio. In 1950, he donated his scrapbook collection to Columbia University and continued to add to this archive until his death in 1961. The Alexander Gumby Collection of Negroiana, which consists of approximately 300 scrapbooks, is housed at the Rare Book and Manuscript Library in Butler Library at Columbia University. While Gumby’s work is thus protected, the gathering place he provided the Harlem community in this building has long been lost to the gentrification that threatens many memory sites in this neighborhood.
Langston Hughes, an African American poet, novelist, and activist, lived in this brownstone from 1948 until his death in 1967. A pioneer of the Harlem Renaissance, Hughes wrote jazz poetry that captures the experience of surviving under the pressure of multiply overlapping oppressions in the U.S. As a light-skinned African American man descended from both slaves and slave-owners, he wrote about passing as white; believed to be bisexual like his confidante Zora Neale Hurston, he also explored the social pressure to pass as straight in order to gain acceptance in society.

His poetry is remarkable for its historical prescience. Here we reprint the last stanza of his poem, “Kids Who Die,” to commemorate victims of racially motivated murder. Trayvon Martin, Michael Brown, Freddie Gray, and Sandra Bland died at the hands or in the care of police officers meant to protect them; Tywanza Sanders was killed in the recent mass shooting at a church in Charleston, South Carolina; countless others have not made our headlines.
Listen, kids who die—
Maybe, now, there will be no monument for you
Except in our hearts
Maybe your bodies’ll be lost in a swamp
Or a prison grave, or the potter’s field,
Or the rivers where you’re drowned like Liebknecht*
But the day will come—
You are sure yourselves that it is coming—
When the marching feet of the masses
Will raise for you a living monument of love,
And joy, and laughter,
And black hands and white hands clasped as one,
And a song that reaches the sky—
The song of the life triumphant
Through the kids who die.

Hughes’s ashes are interred at the entrance of the auditorium named for him in the Schomburg Center. Currently languishing in disrepair, his house has unsuccessfully gone on the market twice with an asking price of $1–1.2 million; in this neighborhood, residents’ median income is about $39,000.

*Sandra Bland, who was found dead in jail July 2015 after being unjustly arrested for a traffic violation.

* Karl Liebknecht, a socialist, co-founded the Spartacist League and the Communist Party of Germany with Rosa Luxemburg; in 1919, both were interrogated, tortured, and unlawfully executed by Freikorps troops, a militia in the Imperial German Army.
The Studio Museum in Harlem is the local, national, and international nexus for artists of African descent. It is a site for the dynamic exchange of ideas about art, society, and work inspired and influenced by Black culture.

The Studio Museum was originally opened in a loft on Upper Fifth Avenue in 1967. It began with a vision and goal of becoming the foremost exhibition of African American art and artifacts around the world with an emphasis on nineteenth- and twentieth-century artists. The present building opened in 1982 and was donated by the New York Bank for Savings. The museum has a permanent collection of over 1,500 pieces divided into three categories: nineteenth- and twentieth-century African American art; twentieth-century Caribbean and African art; and traditional African art and artifacts. Each year, the museum exhibits works by three promising Black artists from within the museum’s artists-in-residence program.

The Studio Museum in Harlem is internationally known as a catalyst for promoting artists of African descent. The Artist-in-Residence program was one of the Museum’s founding initiatives and gives the Museum the “Studio” in its name. The program has supported more than one hundred emerging artists of African or Latino descent, many of whom

**THE STUDIO MUSEUM**

144 W. 125th St.

By Leticia Robles-Moreno
have gone on to establish highly regarded careers. Alumni include Chakaia Booker, David Hammons, Kerry James Marshall, Julie Mehretu, Wangechi Mutu, Mickalene Thomas and Kehinde Wiley.

Being at the avant-garde of arts and politics, the Studio Museum has featured conversations with renowned figures of Black contemporary culture, analyzing artistic topics like new visions of conceptual art and Afrofuturistic aesthetics, as well as urgent topics such as Black feminisms, race, gender and sexuality, and new technologies in culture, writing, and publishing.
The Hotel Theresa, built in 1912-13, was one of the major social centers of Harlem. From 1940 until its conversion into an office building in the late 1960s, it served as one of the most important institutions for Harlem’s African American community. With its unique ornamentation and inventive use of terracotta, it is a major work of the notable architectural firm George & Edward Blum.

The Theresa was planned primarily as an apartment hotel, a type of dwelling that first became popular in the late 1880s and 1890s, especially on the Upper West Side, and they continued to be built through the 1920s.

The hotel became a major social center for Harlem’s black celebrities during the 1940s and 1950s. In 1940, long after Harlem had become a predominantly African American community, the hotel finally dropped its discriminatory policies. Consequently, the Theresa became the most famous Black hotel in the nation. During these decades, it was known as the “Waldorf of Harlem,” playing host to many of America’s most prominent Black social and political figures, athletes, entertainers, and many foreign dignitaries.
Besides serving Harlem’s Black community as a hotel and an important social center, the Theresa was also home to important Harlem institutions, including the March Community Bookstore and Malcolm X’s Organization of Afro-American Unity. The Theresa entered the national limelight in 1960, when Cuban premier Fidel Castro chose to stay at the hotel while visiting New York to speak at the United Nations General Assembly.

Fidel Castro and Malcolm X at the Hotel Theresa
(Prensa Latina/Reuters, 1960)
“...[T]he Apollo probably exerted a greater influence upon popular culture than any other entertainment venue in the world. For blacks it was the most important cultural institution— not just the greatest black theatre, but a special place to come of age emotionally, professionally, socially, and politically.”
— Ted Fox, Showtime at the Apollo

The neo-classical theater known today as the Apollo Theater first opened as “Hurtig and Seamon’s New Burlesque Theater” in 1914. African Americans were not allowed to attend this theater as patrons or as performers. In 1933, when Mayor of New York Fiorello La Guardia launched a campaign against burlesque, Hurtig and Seamon’s closed.

When the owner Sidney Cohen reopened the building with his partner Morris Sussman as “the 125th Street Apollo Theatre” in 1934, the duo changed the format of the shows from burlesque to variety revues and the building opened its doors to the African-American community. Over the years, virtually all major Black entertainers and musical productions have performed at the Apollo at least once. The venue has played a key role in the careers of iconic figures, including Ella Fitzgerald, Stevie Wonder, Michael Jackson, James Brown and Lauryn Hill. It is also famous for its weekly talent show and amateur night.
The audience at the Apollo was often racially mixed. In the 1940s, during the week, about 40 percent of the audience was white, which would go up to 75 percent for the weekends. While the venue concentrated on showcasing African American acts, white artists such as Charlie Barnet, Dave Brubeck, Buddy Holly, and Anita O’Day also performed there. The venue’s comic acts included performers in blackface, such as Butterbeans and Susie, which greatly disturbed the NAACP and the Harlem community.

In 1983, the Apollo building was both designated a New York City Landmark and added to the National Register of Historic Places. In 1991, the State of New York purchased the Apollo, now run by the nonprofit Apollo Theater Foundation. The theater draws an estimated 1.3 million visitors annually. While there are some events that are free and open to the public, access to the space is often determined by class.
# A TIMELINE OF VIOLENCE & RACISM IN RECENT U.S. HISTORY

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tr>
<td><strong>2012</strong></td>
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<tr>
<td><strong>FEBRUARY</strong></td>
<td>In Florida, George Zimmerman, a vigilante, wrongly accuses 17-year-old Trayvon Martin of robbery and kills him.</td>
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<td><strong>2013</strong></td>
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<td><strong>JULY</strong></td>
<td>Zimmerman is acquitted of murder and manslaughter under Florida’s Stand Your Ground Law, which allows him to claim self defense as reason for murdering Martin.</td>
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<td>Three women— Alicia Garza, Patrisse Cullors, and Opal Tometi— mobilize Black Lives Matter, a nationwide movement protesting Zimmerman’s acquittal and all violence against African Americans.</td>
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<td><strong>2014</strong></td>
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<td><strong>NOVEMBER</strong></td>
<td>Grand jury in Ferguson decides not to indict Wilson on criminal charges.</td>
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<td>Officer Timothy Loehmann shoots 12-year-old Tamir Rice as he reaches for a (toy) gun in Ohio.</td>
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<td><strong>DECEMBER</strong></td>
<td>Staten Island grand jury decides not to indict Pantaleo on criminal charges. 50 demonstrations across the U.S. take up Garner’s last words as their chant.</td>
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2014

**JULY**

In New York, policeman Daniel Pantaleo chokes to death Eric Garner, arrested for re-selling cigarettes, despite Garner’s repeated pleas, “I can’t breathe.”

**AUGUST**

Darren Wilson, a white police officer, shoots 18-year-old Michael Brown after he steals cigarillos in Missouri.

2015

**MARCH**

U.S. Department of Justice clears Wilson of civil rights violations in his shooting of Michael Brown, ruling it self defense.

**APRIL**

Freddie Carlos Gray, Jr. mysteriously dies from spinal injuries after being arrested for allegedly possessing an illegal switchblade in Maryland. The six officers responsible for his arrest are suspended with pay. Moral outrage reacting to his death sparks riots throughout Baltimore.

In South Carolina, Michael Slager, a white cop, stops Michael Scott, unarmed, for a broken brake light and fatally shoots him.
# A Timeline of Violence & Racism in Recent U.S. History

## 2015

### MAY

Baltimore City’s State Attorney Marilyn Mosby successfully files charges against the six officers involved in Freddie Gray’s death and obtains grand jury indictments for all murder and manslaughter charges. The officers are awaiting trial.

### JUNE

Grand jury in North Charleston, SC indicts Slager for murdering Walter Scott.

Judge Ronald B. Adrine recommends murder and various other charges for Loehmann’s shooting of Tamir Rice. Prosecutor Timothy McGinty still “has plans” to present the case to a grand jury.

White supremacist Dylann Roof mass murders nine congregants at an African American church in Charleston, SC; ranging in age from 26 to 87, their names are Cynthia Hurd, Susie Jackson, Ethel Lee Lance, Depayne Middleton-Doctor, Clementa C. Pinckney, Tywanza Sanders, Daniel Simmons, Sharonda Coleman-Singleton, and Myra Thompson.
JULY

City of New York pays the Garner family $5.9 million for Eric Garner’s death.

In Texas, Sandra Bland, a 28-year-old civil rights protester, is unlawfully arrested for not using a turn signal; she is found dead in her cell three days later supposedly due to suicide, which her family is disputing.

Roof is indicted on nine murder charges as well as federal hate crime charges. His trial starts; he pleads not guilty.
ADDITIONAL INTERSECTIONAL MEMORY SITES IN NEW YORK CITY

These sites, museums, and special exhibitions did not fit within the geographic perimeter of this particular memory walk. However, we encourage you to take advantage of any free time you have during your stay to visit them.

DORIS SALCEDO EXHIBIT AT THE GUGGENHEIM MUSEUM
1071 5th Ave., Upper East Side
This special exhibition covers three decades of the artist’s work in response to the traumatic histories of racism and dictatorship in modern-day Colombia.

EL MUSEO DEL BARRIO
1230 5th Ave., Harlem
NYC’s only Latino arts museum, currently featuring Nuyorican artist Rodríguez Calero, the second in a series of five women-artist retrospectives at El Museo.

MALCOLM X AND DR. BETTY SHABAZZ CENTER & MEMORIAL
3940 Broadway, Harlem
Formerly the Audubon Ballroom where the radical political leader Malcolm X was assassinated, the center is now owned by Columbia; the university decided not to demolish the building in response to student protests in 1991.

AFRICAN BURIAL GROUND MEMORIAL
290 Broadway, Financial District
This monument commemorates the African and African American burial ground that used to exist on this site, now a federal office building, from the 1690s until 1794.

ZANELE MUHOLI EXHIBIT AT THE BROOKLYN MUSEUM
200 Eastern Parkway, Brooklyn
This special exhibition of portrait photography from a black lesbian artist-activist exposes the sexual violence confronting queer communities in South Africa.

9/11 MEMORIAL AND MUSEUM
180 Greenwich St., Financial District
This museum and memorial are dedicated to remembering the traumatic events surrounding the World Trade Center attacks on September 11, 2001.