The Life of Toussaint L'Ouverture Series: General Toussaint L'Ouverture (1986) by Jacob Lawrence

June 10-13, 2015
Brown University, Providence, Rhode Island
CALLALOO

A Journal of African Diaspora Arts and Letters
Established in 1976, Baton Rouge, Louisiana

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Sponsored by Texas A&M University

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CALLALOO

Texas A&M University
College Station, Texas

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The Center for the Study of Slavery and Justice
The Department of Africana Studies
Brown University
Providence, Rhode Island

present

MONUMENTS & MEMORIALIZATION
RACE, COLOR, CLASS, & IDENTITY IN BRAZIL
THE 2015 CALLALOO CONFERENCE
planning for future gatherings

June 10-13, 2015
Brown University
Dear Colleagues and Friends,

Welcome to the 2015 CALLALOO CONFERENCE, “Monuments and Memorialization,” “Race, Color, Class, and Identity in Brazil,” our eighth annual gathering, which in focus and intention is different from those preceding it.

What usually distinguishes our annual conferences is our implicit collective will for positive change in the academy. Like its predecessors, the 2015 CALLALOO CONFERENCE offers critical panels and artistic performances, but the preceding conferences were traditional in general structure and goals. The 2015 CALLALOO CONFERENCE is a two-part working conference, designed to initiate the planning of our conferences for 2016 and 2017. We might describe this meeting here at Brown University as an introductory event, a respective entryway into our next two annual conferences in the USA and in Brazil.

As our current program suggests, part one of the 2015 CALLALOO CONFERENCE—temporarily described as “Monuments and Memorialization”—“invites panelists,” the members of the planning committee tell us, “to explore the idea of black monuments, commemoration, and memory in the African Diaspora, approaching the subject from a broad perspective while exploring key questions, debates, and trends.” These seminal engagements will, no doubt, assist the committee in planning our full-scale conference for 2016, to be held at an appropriate and welcoming site in the United States.

We hope to mount the 2017 CALLALOO CONFERENCE in Salvador da Bahia, Brazil, where we will focus on ideas that evolve from “Race, Color, Class, and Identity in Brazil,” the subject of the second half of this year’s gathering. The group planning the Brazil-centered conference argues that “it is through these fascinating lenses [race, color, and class] that we will interrogate the concepts of blackness and whiteness in Brazil vis-à-vis ideologies about identity in the United States.” Because we also plan to involve Brazilian intellectuals and artists as speakers, panelists, and performers at the 2017 conference, we will need to travel to Salvador da Bahia a number of times in order to seek collegial participation in the planning, support, and coordination of the proposed Brazilian-American conference. We want to make the 2017 CALLALOO CONFERENCE as much a Brazilian project as it is North American. If any of you are already in exchange with Brazilian scholars and artists whom you think would like to assume a working role in the 2017 conference, do let us know.

We not only invite you to attend and participate in panel discussions and individual performances of this the 2015 CALLALOO CONFERENCE; we also encourage you to contribute to the planning committee sessions: the Brazil meeting, scheduled for Friday afternoon, and the Saturday morning meeting devoted to the 2016 conference. The latter planning session will, moreover, focus on the Fortieth Anniversary Celebration of the journal Callaloo, as well as our traditional panels and performances. We, in other words, would like you to help plan our next two annual conferences scheduled for 2016 and 2017, as well as ask you to participate in the panel discussions of this our eighth annual conference. We have no doubt that you will also enjoy and profit from the opening reading by prize-winning author Edwidge Danticat and from the performance that the internationally acclaimed performance artist, Clifford Owens, will offer us.

Again, welcome to the 2015 CALLALOO CONFERENCE.

Yours truly,

Charles Henry Rowell
Editor of Callaloo
Professor of English
Texas A&M University
WEDNESDAY, JUNE 10, 2015

6:00 PM - 7:30 PM
OPENING READING
George Houston Bass Performing Arts Space
Churchill House
Brown University

WELCOME
Philip Gould
Nicholas Brown Professor of Oratory and Belles Lettres & Chair
Department of English, Brown University

SIGNIFICANCE OF THE OCCASION
Charles Henry Rowell
Editor of Callaloo & Professor of English
Texas A&M University

INTRODUCTION
Darlene R. Taylor
Cultural Advocate & Managing Director
Community Development and Cultural Heritage
Waterman Steele Group, Houston, TX

OPENING READING
Edwidge Danticat
Author, Educator, and Lecturer

MODERATOR
Marlon Ross
Professor of English
University of Virginia

THURSDAY, JUNE 11, 2015

9:30 AM - 11:00 AM
MAKING MONUMENTS
THE PERFORMANCE OF MEMORIALIZATION
George Houston Bass Performing Arts Space
Churchill House
Brown University

SPEAKERS
John McCluskey, Jr.
Professor Emeritus of African American and African Diaspora Studies
Indiana University

Lenelle Moïse
Poet, Playright, Songwriter, and Author

Elmo Terry-Morgan
Associate Professor of Africana Studies
& Theatre Arts/Performance Studies
Brown University

RESPONDENTS
Radiclani Clytus
Assistant Professor of English &
American Studies
Brown University

Eric J. Henderson
Partner, Strategem Entertainment

Danielle Fuentes Morgan
Graduate Student
Cornell University

Hermine Pinson
Associate Professor of English
College of William and Mary

MODERATOR
GerShun Avilez
Assistant Professor of English
University of North Carolina, Chapel Hill
### THURSDAY, JUNE 11, 2015

#### MYTH AND MEMORIALIZATION

**THE POLITICS OF MEMORIALIZATION**

George Houston Bass Performing Arts Space
Churchill House
Brown University

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<th>SPEAKERS</th>
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<td>Joan Anim-Addo</td>
<td>Professor of Caribbean Literature and Culture&lt;br&gt;Goldsmiths, University of London</td>
<td>Julius B. Fleming, Jr.</td>
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<td>Allison Blakely</td>
<td>George and Joyce Wein Professor Emeritus of African American Studies&lt;br&gt;Boston University</td>
<td>Stacy Parker Le Melle</td>
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<td>Salamishah Tillet</td>
<td>Associate Professor of English&lt;br&gt;University of Pennsylvania</td>
<td>Jarvis C. McInnis</td>
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### THURSDAY, JUNE 11, 2015

#### PEDAGOGY ROUNDTABLE

**THE IMPORTANCE OF THE CALLALOO CREATIVE WRITING WORKSHOP**

George Houston Bass Performing Arts Space
Churchill House
Brown University

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<td>Vievee Francis</td>
<td>Visiting Professor of Creative Writing &lt;br&gt;Dartmouth College</td>
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<td>Ravi Howard</td>
<td>Professor of Creative Writing&lt;br&gt;Atlanta Metropolitan State College</td>
<td>Desiree Bailey</td>
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<td>Maaza Mengiste</td>
<td>Lecturer in Creative Writing&lt;br&gt;Princeton University</td>
<td>LeRon P. Brooks</td>
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<td>Gregory Pardlo</td>
<td>Teaching Fellow&lt;br&gt;Columbia University</td>
<td>Christi Cartwright</td>
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<td>Visiting Assistant Professor&lt;br&gt;Lehman College</td>
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<td>Writing Lecturer&lt;br&gt;Elmira College</td>
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FRIDAY, JUNE 12, 2015

9:30 AM - 11:00 AM

THE OTHER AMERICAN READING BRAZIL
George Houston Bass Performing Arts Space
Churchill House
Brown University

SPEAKERS

Geri Augusto
Visiting Associate Professor of International and Public Affairs & Africana Studies, Watson Institute Faculty Fellow
Brown University

Rogério Meireles Pinto
Associate Professor of Social Work
Columbia University

RESPONDENTS

Isabel P. B. Fêo Rodrigues
Associate Professor of Anthropology
University of Massachusetts Dartmouth

Olakunle George
Associate Professor of English & Africana Studies
Brown University

Toussaint Losier
Assistant Professor of Afro-American Studies
University of Massachusetts, Amherst

MODERATOR

Edwin C. Hill, Jr.
Assistant Professor of French & Italian
University of Southern California
FRIDAY, JUNE 12, 2015

2:00 PM - 3:30 PM
2017 Brazil CALLALOO CONFERENCE
Committee Planning Session
—All conference members are invited to participate—
George Houston Bass Performing Arts Space
Churchill House
Brown University

SPEAKERS

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<td>Geri Augusto</td>
<td>Visiting Associate Professor of International and Public Affairs &amp; Africana Studies, Watson Institute Faculty Fellow Brown University</td>
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<td>Z’etoile Imma</td>
<td>Associate Professor of English University of Notre Dame</td>
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<tr>
<td>Jarvis C. McInnis</td>
<td>Postdoctoral Research Associate Princeton University</td>
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<td>Rogério Meireles Pinto</td>
<td>Associate Professor of Social Work Columbia University</td>
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MODERATOR & PLANNING COMMITTEE CHAIR

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FRIDAY, JUNE 12, 2015

6:00 PM - 7:30 PM
KEYNOTE ADDRESS
MY EVOLUTION AS A PERFORMANCE ARTIST
George Houston Bass Performing Arts Space
Churchill House
Brown University

KEYNOTE SPEAKER

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<td>Clifford Owens</td>
<td>Artist</td>
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RESPONDENTS

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<td>Soyica Diggs Colbert</td>
<td>Associate Professor of African American Studies &amp; Performance Georgetown University</td>
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<td>Claudrena Harold</td>
<td>Associate Professor of History University of Virginia</td>
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<td>Scott Heath</td>
<td>Assistant Professor of English Georgia State University</td>
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<td>Tavia Nyong’o</td>
<td>Associate Professor of Performance New York University</td>
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MODERATOR

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<tr>
<td>Margo Natalie Crawford</td>
<td>Associate Professor of English Cornell University</td>
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Assistant Professor of English  
University of Maryland, College Park

Vievee Francis  
Visiting Professor of Creative Writing  
Dartmouth College

Scott Heath  
Assistant Professor of English  
Georgia State University

Eric J. Henderson  
Partner, Strategem Entertainment

Gregory Pardlo  
Teaching Fellow  
Columbia University

Hermine Pinson  
Associate Professor of English  
College of William and Mary

Darlene R. Taylor  
Cultural Advocate & Managing Director, Community Development and Cultural Heritage  
Waterman Steele Group, Houston, TX

RESPONDENTS
Joshua Bennett  
Graduate Student  
Princeton University

Margo Natalie Crawford  
Associate Professor of English  
Cornell University

Marlon Ross  
Professor of English  
University of Virginia

Dagmawi Woubshet  
Associate Professor of English  
Cornell University

MODERATOR & PLANNING COMMITTEE CHAIR
Régine Michelle Jean-Charles  
Associate Professor of French & African and African Diaspora Studies  
Boston College

Speakers, Readers, and Performers

JOAN ANIM-ADDO, who was born in Grenada in the Caribbean, is a professor of Caribbean literature and culture and Director of the Centre for Caribbean Studies at Goldsmiths, University of London, where she also teaches courses in other African Diaspora literatures and cultures. She is the founding editor of Mango Season, the journal of Caribbean women’s writing. Her publications include Touching the Body: History, Language, & African Caribbean Women’s Writing, Framing the Word: Gender and Genre, and other critical books in the field as well as volumes of her creative writing, Imoinda, Haunted by History, and Janie, Cricketing Lady. She is co-editor of I Am Black, White, Yellow: An Introduction to the Black Body in Europe, Interculturality and Gender, and Affects and Creolisation, a special issue of The Feminist Review.

GERI AUGUSTO, a 2013-2014 Fulbright Scholar in Brazil, is Visiting Associate Professor at Brown University. She has also taught at the Harvard Kennedy School. Augusto is co-chair of the New Works Committee of the Student Nonviolent Coordinating Committee (SNCC) Legacy Project, and a collaborator of the Steve Biko Cultural Institute in Salvador, Bahia, Brazil.

ALLISON BLAKELY, Professor of History Emeritus at Boston University, is author of Blacks in the Dutch World: The Evolution of Racial Imagery in a Modern Society and Russia and the Negro: Blacks in Russian History and Thought, as well as articles in African Americans in U.S. Foreign Policy: From the Era of Frederick Douglass to the Age of Obama, The Russian Review, Callaloo, and Confronting Afrophobia and Advancing Equality for People of African Descent and Black Europeans in Europe. His work has garnered for him a number of fellowships, such as Fulbright-Hayes, Ford, Woodrow Wilson, and Andrew Mellon. In 1968, he was awarded the Bronze Star and Purple Heart for his military service. Between 2006 and 2009, he served as the National President of the Phi Beta Kappa Society, and President Barack Obama appointed him to the National Council on the Humanities.
EDWIDGE DANTICAT, who was born in Haiti, received the MFA in creative writing from Brown University in 1993. She is author of more than fifteen books of fiction, creative nonfiction, and texts for young adult readers, including Claire of the Sea Light, Brother, I’m Dying, The Farming of Bones, Breath, Eyes, Memory, Behind the Mountains, Anacaona: Golden Flower, Haiti, 1490, and The Dew Breaker. For her work as a writer, she has been given a number of awards and honors, the recent being Anisfield-Wolf Book Award, National Book Critics Circle Award, Andrew Carnegie Medal for Excellence in Fiction, Super Flaiano Prize, and MacArthur Foundation Fellow. Smith College (2012) and Yale University (2013) have bestowed the honorary doctorate degree. She lives in Miami.

VIEVEE FRANCIS is the author of Horse in the Dark (Northwestern University Press, 2012), which won the Cave Canem Northwestern University Poetry Prize for a second collection, and Blue-Tail Fly (Wayne State University, 2006). Her third book, Forest Primeval, is slated for release in 2016 (Northwestern University Press). Her work has appeared or will appear in numerous print and online journals, textbooks, and anthologies, including Poetry, CURA, Best American Poetry 2010, Best American Poetry 2014, and Angles of Ascent: A Norton Anthology of African American Poetry. She has been a participant in the Cave Canem Workshops, a Poet-in-Residence for the Alice Lloyd Scholars Program at the University of Michigan, and teaches in the CALLALOO CREATIVE WRITING WORKSHOP (USA, London, and Barbados). In 2009 she received a Rona Jaffe Writer’s Award, and in 2010, a Kresge Fellowship. She is currently an associate editor of Callaloo and a Visiting Professor of Creative Writing at Dartmouth College in Hanover, NH.

RAVI HOWARD is author of two books of fiction, Like Trees, Walking (2007) and Driving the King (2015). For his fiction and nonfiction prose, he has been honored by the New Jersey Council on the Arts, the Hurston-Wright Foundation, Bread Loaf Writers’ Conference, and the National Endowment for the Arts. In addition to being selected as a finalist for the Hemingway Foundation/PEN Award, Like Trees, Walking, his first novel, won him the coveted Ernest J. Gaines Award for Literary Excellence (2008). For his work on HBO’s Inside the NFL he was awarded a 2004 Sports Emmy. His work on sports appeared on HBO, ESPN, Fox Sports 1, and NFL Network. He has also published in the New York Times, Massachusetts Review, and Callaloo. This Montgomery, Alabama, native and Howard University graduate received the MFA degree in creative writing from the University of Virginia, where he served as the Editor-in-Chief of the literary magazine Meridian. He is an associate editor of Callaloo and teaches in the CALLALOO CREATIVE WRITING WORKSHOP (USA, London, and Barbados). He lives in Atlanta, Georgia.

JOHN MCCLUSKEY, JR. is Professor Emeritus of African American and African Diaspora Studies at Indiana University-Bloomington, where he also taught fiction writing. He is the author of two novels, Look What They Done to My Song and Mr. America’s Last Season Blues. His short fiction has appeared in numerous journals and collections, including Southern Review, Ploughshares, Ancestral House: The Black Short Story in the Americas and Europe, Best American Short Stories, and Calling the Wind. As one of its founding co-editors, he is an Editor Emeritus of the Blacks in the Diaspora series at Indiana University Press, a project that has published some fifty titles in the humanities and social sciences.
MAAZA MENGISTE, born in Addis Ababa, is a Fulbright scholar and the author of *Beneath the Lion’s Gaze* (W.W. Norton, 2010), which was recently selected as one of the ten best contemporary African books by the *Guardian*. Her work has also been published in the *New York Times*, *Granta*, *BBC Radio 4*, *The Granta Anthology of the African Short Story*, and *Lettre Internationale*, to name a few. She received the MFA in creative writing from New York University and writing fellowships from Yaddo, the Prague Summer Program, Virginia Center for the Creative Arts, and the Emily Harvey Foundation. She was the 2013 Puterbaugh Fellow, a runner-up for the 2011 Dayton Literary Peace Prize, and a finalist for a Flaherty-Dunn First Novel Prize, an NAACP Image Award, and an Indies Choice Book of the Year Award in Adult Debut. Her second novel, *The Shadow King*, is forthcoming.

LENELLE MOÏSE, playwright and poet, makes polyrhythmic, interdisciplinary art about identity, memory, and magic. She is the author of *Haiti Glass* (City Lights/Sister Spit), a Huntington Theatre Company Playwriting Fellow, and a Next Voices Fellow at New Repertory Theatre. She wrote, composed, and co-starred in the critically acclaimed Off Broadway drama *Expatriate*. Her black feminist comedy *Merit* won the 2012 Southern Rep Ruby Prize. Her other plays include *K.I.S.S.I.N.G.*, *The Many Faces of Nia*, *Matemorphosis*, *Purple*, and the Drammy Award winning choreopoem *Cornered in the Dark*. She is a 2015 Lambda Literary Award finalist, and the 2010 recipient of the Astrea Lesbian Writers Fund Award in Poetry. Her independently released albums *Madivinez* and *The Expatriate Amplification Project* showcase jazz-infused vocals created with two loop machines. Moïse is the fifth Poet Laureate of Northampton, MA, where she currently lives.

CLIFFORD OWENS received the BFA from The School of the Art Institute of Chicago, and the MFA from Mason Gross School of Visual Arts at Rutgers University. The excellence of his work has afforded him residences at Skowhegan School of Painting and Sculpture, the Studio Museum in Harlem, and the University of North Carolina at Chapel Hill. At his North Carolina residency, he mounted sections from his series *Photographs with an Audience*. His other exhibitions include *Anthology*, MoMA PS1, Long Island City, NY, 2011; *Perspectives 173: Clifford Owens*, Contemporary Arts Museum Houston, 2011; and *Clifford Owens, On Stellar Rays*, New York, 2008. Among his awards and grants are the Louis Comfort Tiffany Award, Pennies from Heaven Fund of the New York Community Trust, the Franklin Furnace Fund for Performance Artists, and the Lambert Fellowship for the Arts. This Queens, New York, resident was born in 1971 in Baltimore, Maryland.

GREGORY PARDLO is the author of *Totem*, which received the APR/Honickman Prize in 2007, and *Digest* (Four Way Books, 2014), which won the 2015 Pulitzer Prize for poetry and was nominated for the 2015 NAACP Image Award in poetry. His poems have appeared in *American Poetry Review*, *Boston Review*, *The Nation*, *Ploughshares*, *Tin House*, *Angles of Ascent: A Norton Anthology of Contemporary African American Poetry*, and two editions of *Best American Poetry*. He is the recipient of a New York Foundation for the Arts Fellowship and a fellowship for translation from the National Endowment for the Arts. An Associate Editor of *Callaloo*, he is currently a teaching fellow in undergraduate writing at Columbia University.
ROGÉRIO MEIRELES PINTO is a native of Brazil, where he graduated from Universidade Federal de Minas Gerais in 1985. In 2003, he received the PhD in social work from Columbia University, where he is currently Associate Professor in the School of Social Work. He is the Principal Investigator for the Interagency Collaboration to Implement Effective Behavioral Interventions in locations in the United States, Brazil, Spain, and Pakistan, a project which is funded by the National Institute of Mental Health. For his work, he received more than fifteen awards and honors, including Inducted Fellow of the Society for Social Work and Research, Universidade Estadual Paulista Award: Outstanding Professional Service (Araçatuba, Brazil), and Deborah K. Padgett Early Career Award: Society for Social Work Research. He is also a creative artist, whose film and whose co-authored play Marília will be performed at the United Solo Festival, Theater Row, New York City, November 5 and 8, 2015.

DARLENE R. TAYLOR, a cultural advocate who is committed to public service and cultural heritage, is recognized for building bridges between sectors and creating initiatives of shared interest and value. An advisory and contributing editor to Callaloo • Art, she is Chair of the Zora Neale Hurston/Richard Wright Foundation and a former fellow of the National Museum of Women in the Arts. She is a candidate for the MFA degree in fiction writing at Stonecoast of the University of Maine, Lewiston. She resides in Washington, DC, and lovingly cares for an 1860 waterman’s house on the historic Chesapeake Bay.

ELMO TERRY-MORGAN is Associate Professor in the Departments of Africana Studies and Theatre Arts and Performance Studies, and Artistic Director of the Department of Africana Studies’ Rites and Reason Theatre at Brown University. He has served as managing editor for the Black Theatre Network News. Before coming to Brown Professor Terry-Morgan was a long-time associate director and playwright at the National Black Theatre of Harlem, NY. He also served as writer and director of the AUDELCO Awards show, the Recognition Awards for Excellence in Black Theatre, NYC, for ten years. His major works include: Miss Morning, the adaptation of The Legacy: Memories of the Gospel Song, The Washingtons: A Freedom Unknown, Song of Sheba, Ophelia’s Cotillion, Profiles and Shadows, and Heart-to-Heart: Ain’t Your Life Worth Saving? His plays have been produced in theater and television venues across the United States and in Japan. He is also currently developing RPM: MedSci, a series of works that address health concerns in Black populations (in partnerships with community organizations).

SALAMISHAH TILLET is an associate professor of English at the University of Pennsylvania and author of Sites of Slavery: Citizenship and Racial Democracy in the Post-Civil Rights Imagination. She has also published in such periodicals as American Literary History, American Quarterly, Research in African Literatures, and Callaloo. With Dagmawi Woubshet and Elizabeth Wolde Giorgis, she co-edited the special issue of Callaloo on “Ethiopia: Literature and Culture.”
Members on the CALLALOO CONFERENCE—and the Journal

“The Callaloo retreat [first meeting of the conference] in New Orleans forced me to examine my own history as a scholar, to address what one younger scholar persistently noted as a weakness in my presentations and responses at the intellectually enjoyable death chamber.”

“... The CALLALOO CONFERENCE group is a motley crew, more diverse than Chaucer’s Canterbury pilgrims. The retreat continually searches for universities that will host our activities. The two previous sites—Tulane University and Washington University [at St. Louis]—feted participants, inspired us, and provided faculty to participate on panels. One of the more important aspects of the retreat is that we scholars and writers enjoy visiting universities and spending quality time with faculty we may not meet otherwise. Rather than seeing the CALLALOO CONFERENCES as disruptions to my overwhelming number of commitments, they are a vortex that extends what I see as my creative possibilities. At the center of this vortex are colleagues from Africa, the Caribbean, Canada, and, of course, the United States, who riff and wail as we attempt to re-create ourselves at the same time that the Western academy questions the very notion of what it means to be human.”

JOYCE ANN JOYCE

“One issue that, for me, the Callaloo retreat helped clarify was the idea of a necessarily vexed relation between black Canadian and African American scholarship. Some black critics based in Canada have gone so far as to liken African America to an imperial power able to suffocate debates emerging from other parts of the diaspora. There is a small measure of truth to this... When my novel Sourcousant first came out, and well before it began receiving some encouraging attention at home and abroad, it had already been selected to be prominently featured in Callaloo, an elite American-based journal that was willing to profile extensively the work of a new black writer when no Canadian-based literary or scholarly journal at the time would ever have dared of doing likewise... In the midst of a nation that has a reputation for reacting to crises by closing ranks and proclaiming its exceptionalism, Callaloo has opted to move in a different direction and actively sought connections with other lands and spaces—an act of reaching out that was matched by each of the delegates whom I encountered at the retreat [in New Orleans].”

DAVID CHARIANDY

“For me, the 2010 Callaloo Conference [at Addis Ababa University in Ethiopia] offered up yet another definition of Black Movement: it is the ability to move between poetics and praxis, between generations, between traditions tenaciously and with seamless virtuosity and without being bound by preconceived conventional boundaries. Black movement is about constant motion—creative and intellectual dynamism that embodies the flow of ideas and knows no bounds.”

RÉGINÈ MICHELLE JEAN-CHARLES

“One of the principle aims of the Callaloo Conference is to provide opportunities for exchange between scholars and creative writers, and this intention was decidedly met at the 2011 Callaloo Conference. I was invited as a creative writer, with an interest in criticism and commentary concerning poetics at large. ... The things I discovered at the 2011 Callaloo Conference have changed the way I look at scholars, creative writers, and the possibilities between us.”

VIEVEE FRANCIS

“The 2011 Translations Conference [at Texas A&M University, College Station] was a brilliant collaboration among writers, poets, and scholars. What further emerged was a kaleidoscope of interpretations, response papers, poetry, and Energy. More importantly, what we learned was, indeed, that we were One and had begun a dialogue that was passionately spun from our singular contributions, but manifested itself, as a whole, into an incredibly sharp, brilliantly diverse setting that opened doors upon doors of fascinating, enthralling conversation.”

OLYMPIA VERNON

“... For me, the 2010 Callaloo Conference in New Orleans knowing that each of the colleagues in attendance had given me a tremendous gift by encouraging me to push myself toward greater clarity. As I interact with them in the coming years—whether in person, by phone, or by simply reading their work—I know that my thinking will evolve and sharpen as a result. These critics and creators have positioned themselves in perfect cooperation with me by offering productive opposition. Put another way, our conversations stayed with me precisely because Callaloo once again did what it does best. It put the complexity and diversity of the African Diaspora center stage so that its thinkers could challenge each other to discover and extend our potential. Such rigorous intellectual engagement is possible precisely because we offer each other no easy conflation, no hallucination of unanimity.”

KORITHA MITCHELL

“If I learned anything at this conference it is that we, as women, should trespass on each other’s lives with more frequency. Trespass into each others’ homes and lives when we know the other is in need of help, and trespass when we ourselves need more help. This is how a true community can be built.”

ANGIE CRUZ

“It was at the Callaloo Conference that I began to understand more clearly the power of stories and ideas to provide us small moments of clarity in a spinning, changing world.”

MAAZA MENGISTE

“I emerge from New Orleans [site of the first Callaloo Conference] happy and quite calm, having reached a brand new conclusion: literary analyst and writer? We’re both bastards, really, both ridiculously human and both sites for inspiration and comic relief. I know we’ve only scratched the surface; Charles [Rowell] won’t be happy until there is a little bit of blood on the dance floor, but for this first engagement we leave still talking, and that is all that is required.”

MICHELLE WRIGHT

“... the St. Louis retreat [conference] was my first time being invited and it was actually an absolutely unique experience for me. But I would argue this in two ways: one, both in interacting with and connecting with junior and with senior scholars, as well as interacting with and connecting directly with artists. And I would say that as someone who attends and presents at a fair amount of conferences year in and year out, no other experience has been as successful or as productive along those lines, and I mean that sincerely, and also in these two ways, both socially and academically. So the ability to see senior scholars’ work and junior scholars’ work, to hear poets and to hear artists, but also the ability to break bread with them and connect with them was a fairly unique experience for me personally, and it is part of the reason why I’m even more committed to work on the process of making sure that we can continue to do it.”

JAMES PETERSON
“Since Callaloo is a major institution in our field, I am wondering how conferences like these enable us to make broader interventions in literary studies. . . . I know personally this community of scholars and artists has become indispensable to me. These conferences have enabled me to develop relationships and intellectual networks outside of my home institution, so that I am not solely dependent on my university for intellectual sustenance. To put it more plainly, as a junior scholar, I feel more empowered that I have the backing of Callaloo and access to senior scholars and artists in the field on whom I can draw for advice about a range of issues—how, particularly as a black scholar, one navigates white institutions; how one remains politically committed; how one advocates for the work that we do. . . .”

DAGMAWI WOUBSHET

**Seven Years of CALLALOO CONFERENCES**


“Notes from the 2010 CALLALOO CONFERENCE,” *Callaloo* 34.3 (Summer 2011): 811-876.


“Making Art: Writing, Authorship, and Critique,” *Callaloo* 38.3 (Summer 2015), Forthcoming.

**Recent & Forthcoming Book Publications by CALLALOO CONFERENCE Participants**


CHASE-RIBOUD, BARBARA. *Everytime a Knot is Undone, a God is Released*. New York: Seven Stories Press, 2014.


HEATH, SCOTT. *Head Theory: Hip_Hop Discourse and Black-Based Culture*. Oxford: Oxford University Press, Forthcoming.


MATHES, CARTER. *Imagine the Sound: Experimental African American Literature after Civil Rights*. Minneapolis: University of Minnesota Press, 2015.


Callaloo: Its History and Projects

Founded in 1976 by its editor, Charles Henry Rowell, Callaloo is a quarterly journal sponsored by Texas A&M University (College Station, TX) and published by the Johns Hopkins University Press (Baltimore, MD). It began as a small journal devoted to the literature of the Black South, but during its nearly forty years of continuous publication, Callaloo has become the premier journal focusing on the literature and culture of the African Diaspora. Although the journal publishes poetry, fiction, creative nonfiction, visual art, interviews, and literary and cultural criticism, Callaloo is, says its editor, “more than a literary journal. It is a de facto literary and cultural center, organizing and coordinating a variety of activities that serve to exhibit, preserve, critique, and promote African Diaspora literary and visual culture.”

As a literary journal, Callaloo has received positive national attention, including a commendation from Every Writer’s Resource, which recently ranked Callaloo as one of the top fifteen literary magazines in the United States. The journal has long been—and continues to be referred to as—“the premier literary and cultural journal of the African Diaspora.” With that commendation and others has come, says its editor, “Callaloo’s continuing responsibility of identifying, recording, and promoting the literature and visual culture of the Diaspora, as well as publishing the engaging and provocative commentaries on its myriad artistic and other cultural forms.”

Although it is a literary and cultural journal, Callaloo, for a number of years, has offered annual creative writing workshops and hosted retreats, readings, symposia, performances, scholars, and creative writers together at the institutions and in the communities where the office of the journal is housed. Callaloo has also sponsored lectures, literary readings, and conferences across the United States and in such countries as Brazil, England, Cuba, Mexico, and Ethiopia.

In 1997, the Editor of Callaloo founded the CALLALOO CREATIVE WRITING WORKSHOP as an outreach program to historically black colleges and universities—for example, to Morehouse College, Morgan State University, North Carolina Central University, Spelman College, Fisk University, Xavier University of New Orleans, and others. And as the national need for creative writing workshops increased, the editor expanded and opened the CALLALOO CREATIVE WRITING WORKSHOP to a number of new and emerging writers from across the United States. With growing international interest in the workshops, Callaloo has expanded the reach of this program even wider, offering the first CALLALOO CREATIVE WRITING WORKSHOP at Goldsmiths, University of London, in 2013, for new and emerging writers.


from the United Kingdom and, in 2014, the inaugural workshop in Barbados, hosted by the University of the West Indies at Cave Hill. Offering sessions in poetry writing and in fiction writing, the workshop now admits, on a competitive basis, participants from the United States, Canada, the United Kingdom, and the Caribbean. A number of distinguished poets and fiction writers have led sessions of the workshop on the craft of poetry and fiction—e.g., John Edgar Wideman, Mat Johnson, Thomas Glave, Tayari Jones, Lucille Clifton, Terrance Hayes, Percival Everett, Toi Derricotte, A. Van Jordan, Yusef Komunyakaa, Edwidge Danticat, Natasha Trethewey, and Tracy K. Smith.

When the Editor of Callaloo founded the CALLALOO CONFERENCE in 2007, he stated its purpose as a contemporary necessity: to bring together creative writers and academics to discuss issues about the work they produce, and the environs in and concerns under which they work. Since then, the scope of the conference has expanded to consider a variety of issues from Pan-Africanism (at Addis Ababa University, Ethiopia, in 2010) to translation, the theme of the 2011 CALLALOO CONFERENCE, held at Texas A&M University (College Station) and at the Menil Collection in Houston. The 2012 CALLALOO CONFERENCE, which focused on LOVE (sacred, profane, etc.), convened at Princeton University, and The Oxford Research Centre in the Humanities at Oxford University hosted the 2013 CALLALOO CONFERENCE, “The Transatlantic, Africa, and Its Diaspora.” The 2014 CALLALOO CONFERENCE, held at Emory University, focused on “Making Art: Writing, Authorship, and Critique,” and in June 2015, the CALLALOO CONFERENCE convenes at Brown University to plan future gatherings in the United States (2016) and in Salvador da Bahia, Brazil (2017).

The Editor of Callaloo has also initiated two other publication projects with the Johns Hopkins University Press: an annual publication, Callaloo Art, that is devoted to African Diaspora visual art and culture; and an academic series of books, The Callaloo African Diaspora Series, which publishes critical commentaries that rigorously address significant facets of the literature and culture of the Diaspora. The first book in this series, Black Soundscapes White Stages: The Meaning of Francophone Sound in the Black Atlantic, by Edwin C. Hill Jr., was published in 2013. The second book, Anthony Reed’s Freedom Time: The Poetics and Politics of Black Experimental Writing, was published in 2014; the third, Dagmawi Woubshet’s The Calendar of Loss: Race, Sexuality, and Mourning in the Early Era of AIDS, was published in 2015.

The “literary and cultural center” called Callaloo attempts to provide a number of services to marginalized communities—services that include not only identifying and encouraging new writers and scholars, but also nurturing and promoting them. While extending and expanding the scope of African American literary and cultural studies, Callaloo is, in other words, a recorder, arbiter, and enabler of the literary culture of the African Diaspora.
As Editor of Callaloo, I want to acknowledge and express my gratitude to the following individuals and groups, in one way or another, helped to make possible the 2015 Callaloo Conference here at Brown University.

I thank my colleague Anthony Barrymore Bogues and his staff for graciously hosting this our eighth annual conference and the 2015 USA Callaloo Creative Writing Workshop (CCWW). Thanks, too, for the support given us from the Department of Africana Studies. Let me add that it has been an honor and a pleasure to work with Professor Bogues. With patience and generosity, he and his staff have been selfless in their continuing support of each facet of this gathering, as well as those of the CCWW.

The Callaloo staff and I also offer our gratitude to the conference committees that selected the focuses of the different panels. For the focus and panel titles on “Momuments & Memorialization,” we thank Régine Michelle Jean-Charles (Chair), Julius B. Fleming, Jr., Vievee Francis, Scott Heath, Eric J. Henderson, Gregory Pardlo, Hermine Pinson, and Darlene R. Taylor. To the committee members planning “Race, Color, Class, & Identity in Brazil,” we also offer our words of thanks: to Edwin C. Hill, Jr. (Chair), Geri Augusto, Fred D’Aguia, Z’étéole Imma, Valérie Loichot, and Jarvis C. McInnis. Standing by with full support to offer each group, we are anticipating how the two distinct committees will develop full-scale conferences for 2016 and 2017, respectively. The former committee will determine the location here in the United States of the 2016 gathering. It is our plan to hold the 2017 Callaloo Conference at an institution in Salvador da Bahia, Brazil.

The Callaloo Staff (in house, College Station) has worked tirelessly in helping to plan this conference. I am especially grateful to Jackson Brown, Managing Editor of the journal. As each of you has already discerned, he has done a splendid job overseeing the day-to-day operations of the office and, orderly and tirelessly, managing its staff and its various projects and other activities. As you have already surmised, his fingerprints are on each element of this the 2015 Callaloo Conference. With his superior educational background and writing skills, his administrative experience, and his ranging knowledge of literature, art, and culture, Jackson Brown has helped to make my work as Editor less a twenty-four-hour siege and more a pleasant daily activity of reading, writing, learning, and engaging the African Diaspora.

Finally, but most importantly, I thank Professor Michael Benedik, Dean of Faculties, and his staff at Texas A&M University for their continuing support of Callaloo and its various projects.

—Charles Henry Rowell
ENGAGING.

Charles Henry Rowell, Editor
Texas A&M University

Callaloo, the premier journal of literature, art, and culture of the African Diaspora, publishes original work by and about writers and visual artists of African descent worldwide. Recently ranked 13th in Every Writer’s Resource’s Top 50 Literary Magazines, Callaloo offers an engaging mixture of fiction, poetry, critical articles, interviews, drama, and visual art. Frequent annotated bibliographies, special issues dedicated to major writers and literary, social, and cultural themes, and full-color, original artwork and photography are some of the features of this highly acclaimed international showcase of arts and letters. Annual subscriptions will now include a fifth issue titled Callaloo Art.

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CALLALOO
A JOURNAL OF AFRICAN DIASPORA ARTS AND LETTERS

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Embraces
the Visual Impact of
the African Diaspora.

Excerpt from (Untitled) Black Figure Carrying a White One, courtesy of the Estate of Belkis Ayón.

Callaloo Art
A Journal of African Diaspora Arts and Letters

Excerpt from (Untitled) Black Figure Carrying a White One, courtesy of the Estate of Belkis Ayón.
ANGLES OF ASCENT

A NORTON ANTHOLOGY OF CONTEMPORARY AFRICAN AMERICAN POETRY

EDITED BY

CHARLES HENRY ROWELL

POETRY/ANTHOLOGY

THIS LANDMARK ANTHOLOGY brings together for the first time more than three hundred poems by over seventy African American poets, including Gwendolyn Brooks, Robert Hayden, Ai, Toi Derricotte, Rita Dove, Elizabeth Alexander, Natasha Trethewey, Major Jackson, and Kevin Young. Angles of Ascent looks to the immediate past of contemporary African American poetry, including the influence of Modernism in the 1950s and the Black Arts Movement of the 1960s, before turning toward the current thriving literary scene and beyond. General readers and specialists alike will treasure this collection for its diverse readings of humanity by modern and contemporary African American poets as well as its comprehensive introductions and commentary.

"The most thoroughly engaging and inclusive anthology of contemporary African American poetry to date."

—EDWARD HIRSCH, author of The Living Fire and How to Read a Poem

"A dazzling compilation that does justice to the rich variety and eloquent achievement of African American poetic voices since the dismantling of segregation."

—THADIOUS M. DAVIS, author of Southscapes

"A stunningly rich panorama. Angles of Ascent will be known as the definitive collection of African American poetry and poetics from the vantage of its moment."

—BRENT HAYES EDWARDS, author of The Practice of Diaspora

"With thirty years of critical discernment at his fingertips, Charles Rowell has harvested an inspired collection."

—MARLON B. ROSS, author of Manning the Race

CHARLES HENRY ROWELL is the founder and editor of Callaloo: A Journal of African Diaspora Arts and Letters. He is also the editor of Ancestral House: The Black Short Story in the Americas and Europe and Making Callaloo: Twenty-Five Years of African American Literature. A professor of English at Texas A&M University, he lives in College Station.
Notes

2015 Barbados
CALLALOO CREATIVE WRITING WORKSHOP
Presented by Callaloo
and hosted by
The Faculty of Humanities and Education
University of the West Indies
Cave Hill, Barbados

May 17-23, 2015

2015 CALLALOO CREATIVE WRITING WORKSHOP
Presented by Callaloo
and hosted by
The Center for the Study of Slavery & Justice
Brown University
Providence, Rhode Island

May 31-June 13, 2015

2015 WORKSHOP LEADERS

Fred D'Aguiar
Vievee Francis
Ravi Howard
Maaza Mengiste
Gregory Pardlo
Jacinda Townsend

2015 Oxford University
CALLALOO CREATIVE WRITING WORKSHOP
Presented by Callaloo
hosted by
The Oxford Research Centre in the Humanities
Oxford University
Oxford, United Kingdom

July 12-18, 2015

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