Dear Friends & Colleagues,

Please receive this email as my personal invitation to you, your family, and your friends to attend the 2011 CALLALOO CONFERENCE, its fourth gathering, which will be mounted at Texas A&M University (College Station) and The Menil Collection (Houston, TX), October 12-15, 2011.

I hope you will accept my invitation to this event, which is free and open to the general public. I can assure you that if you attend different sessions of this international conference, you will not be disappointed, for we have assembled a program featuring some of the best artists and intellectuals currently living in the United States.

Please come out and enjoy what we at Callaloo are offering you. I look forward to seeing you in mid-October. And what a pleasure that will be!

Sincerely,

Charles H. Rowell
Editor of Callaloo
Professor of English

P. S. I am attaching a sketch of the Conference program, which also includes biographical notes on the main speakers and the creative writers who will read from their work. For additional information about Callaloo and the 2011 CALLALOO CONFERENCE, visit our website: <http://callaloo.tamu.edu>.
TRANSLATIONS
A CALLALOO CONFERENCE
October 12-15, 2011

Stephen W. Hawking Auditorium, George P. & Cynthia Woods Mitchell Institute
Texas A&M University, College Station, TX

7:00 PM, Wednesday, Oct. 12
Keynote Address
“A Trans-Atlantic Circuit: Baldwin at Mid-Century” (Cultural Translation)
Hortense Spillers, Vanderbilt University
Moderator: Dagmawi Woubshet, Cornell University

8:00-10:00 AM, Thursday, Oct. 13
“Word for Word: The Writer’s Eye” (Creative Writing as Translation)
Maaza Mengiste, Ethiopian American Novelist
Moderator: Lyrae Van Clief-Stefanon, Cornell University
Respondents: GerShun Avilez, Yale University; Fred D’Aguiar, Virginia Tech; Helon Habila, George Mason University; Dawn Lundy Martin, University of Pittsburgh; Nelly Rosario, Texas State University; & Scott Heath, Georgetown University

1:00-3:00 PM, Thursday, Oct. 13
“The Taste of the Archive” (Literary & Cultural Criticism as Translation)
Brent Hayes Edwards, Columbia University
Moderator: Shona Jackson, Texas A&M University
Respondents: Daphne Brooks, Princeton University; Richard Iton, Northwestern University; Regine Jean-Charles, Boston College; Koritha Mitchell, The Ohio State University; & James Peterson, Lehigh University

7:00-8:30 PM, Thursday, Oct. 13
Poetry Readings
Vievee Francis, College of Creative Studies, Detroit, MI
Dawn Lundy Martin, University of Pittsburgh
Gregory Pardlo, George Washington University
Moderator: Koritha Mitchell, The Ohio State University

Continued
9:00-11:00 AM, Friday, Oct. 14
“In Search of Ben Patterson: An Improvised Journey” (Music as Translation)
**George Lewis, Columbia University**
*Moderator: Tsitsi Jaji, University of Pennsylvania*
*Respondents: Brent Hayes Edwards, Columbia University; Scott Heath, Georgetown University; Salamishah Tillet, University of Pennsylvania; & Ivy Wilson, Northwestern University*

2:00-4:00 PM, Friday, Oct. 14
“Reading the Photograph” (Visual Art as Translation)
**Deborah Willis, New York University**
*Moderator: Huey Copeland, Northwestern University*
*Respondents: Valerie Cassel Oliver, Contemporary Arts Museum Houston; Krista Thompson, Northwestern University, & Ivy Wilson, Northwestern University*

6:00-7:30 PM, Friday, Oct. 14
Fiction Readings
**Maaza Mengiste, Ethiopian American Novelist**
**Helon Habila, Nigerian American Novelist, George Mason University**
*Moderator: Fred D’Aguiar, Virginia Tech*

5:30-6:30 PM, Saturday, Oct. 15
The Menil Collection, Houston
Keynote Address
“Commander of the Cool: Translating the Art of an African Woman”
**Robert Farris Thompson, Yale University**
*Moderator: Shona Jackson, Texas A&M University*

FREE AND OPEN TO THE GENERAL PUBLIC

For further information on the conference, contact the *Callaloo* office via email at callaloo@tamu.edu or call 979.458.3108. See information about *Callaloo* and its other upcoming projects at <http://callaloo.tamu.edu>. 
Speakers & Readers

BRENT HAYES EDWARDS, Professor of English at Columbia University, is the author of The Practice of Diaspora: Literature, Translation, and the Rise of Black Internationalism (Harvard University Press, 2003), which won the John Hope Franklin Prize of the American Studies Association and the Gilbert Chinard Prize of the Society for French Historical Studies; and was a runner-up for the James Russell Lowell Prize of the Modern Language Association of America. “Scholars of the African diaspora today are hungry for models, historical precedent, and sources of inspiration for their work,” writes Bennetta Jules-Rosette in her review of The Practice of Diaspora. “Edwards proposes the models,” continues Jules-Rosette, “by weaving a seamless tapestry of interconnections that is both stunning and brilliant. His book is a landmark in the fields of literary history and Black Studies.” One reviewer, Wahneema Lubiano, confesses that she does not “recall having seen this mixture of theory, textual interpretation, cultural history, intellectual history, and diaspora scholarship before.” Harvard University Press describes The Practice of Diaspora as a “path-breaking work of scholarship that will reshape our understanding of the Harlem Renaissance.” Edwards has also edited periodicals and books, including Social Text (with Anna McCarthy), special sections of issues of Callaloo, and Uptown Conversation: The New Jazz Studies (Columbia University Press, 2004) with Robert G. O’Meally and Farah Jasmine Griffin. His articles, poems, and book reviews have been published in numerous periodicals, such as PMLA, Cultural Studies, Callaloo, Ariel, Transition, New York Times, Research in African Literatures, and American Literary History.

VIEVEE FRANCIS received the BA in English from Fisk University (1990) and the MFA in creative writing from the University of Michigan at Ann Arbor (2009). She is the author of Blue-Tail Fly (Wayne State, 2006), which won for her a 2009 Rona Jaffe Foundation Writers Award. Horse in the Dark, her second collection, will be published by Northwestern University Press (Evanston, IL) in 2012. She has also published poems in such literary magazines as Rattle, Gargoyle, Black Renaissance, Concho River Review, Crab Orchard Review, and Callaloo. This San Angelo, Texas, native has received a number of corporate commissions from General Motors, September Mood Production Network, FORD, UAW-GM International, BlueCross BlueShield, UAW-Ford, and other businesses. She is Associate Editor of Callaloo.

HELON HABILA was born in Nigeria, where he worked as a journalist before moving to England in 2001. He is the author of three novels: Waiting for an Angel, Measuring Time, and Oil on Water. He has also published some of his short stories in such journals and anthologies as AGNI, Granta, Virginia Quarterly Review, The Guardian, London Times, New Writing 14, and The Granta Book of the African Short Story. For his writing, he has also received a number of awards, fellowships, and prizes,
Continued

including the Library of Virginia Foundation Fiction Award (for *Measuring Time*), Hurston/Wright Legacy Award (shortlisted for *Measuring Time*), “The Hotel Malogo” selected by The Best American Non-Required Reading, Emily Balch Prize for Short Story (for “The Hotel Malogo”), Commonwealth Writers Prize, Best First Book, Africa Region (for *Waiting for an Angel*), and the Caine Prize for African Writing (for “Love Poems”). He is completing his Ph. D. degree in literature at the University of East Anglia in the United Kingdom.

**GEORGE E. LEWIS** serves as the Edwin H. Case Professor of American Music at Columbia University. The recipient of a MacArthur Foundation Fellowship in 2002, an Alpert Award in the Arts in 1999, and fellowships from the National Endowment for the Arts, Lewis studied composition with Muhal Richard Abrams at the AACM School of Music, and trombone with Dean Hey. He has been a member of the Association for the Advancement of Creative Musicians (AACM) since 1971, and his work as a composer, improviser, performer, and interpreter explores electronic and computer music, computer-based multimedia installations, text-sound works, and notated and improvisative forms is documented on more than 130 recordings. His oral history is archived in Yale University’s collection of “Major Figures in American Music,” and his published articles on music, experimental video, visual art, and cultural studies have appeared in numerous scholarly journals and in edited volumes, including the *Journal of the Society for American Music*, *Critical Studies in Improvisation*, *Chamber Music America*, and *Jazz und Gesellschaft: Sozialgeschichtliche Aspekte des Jazz* (Wolfram Knauer, ed.). His widely acclaimed book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008), is a recipient of the American Book Award, the American Musicological Society’s Music in American Culture Award, an Award for Excellence in Recorded Sound Research from the Association for Recorded Sound Collections, and an award from the Jazz Journalists Association for the Best Book on Jazz.

**DAWN LUNDY MARTIN** was awarded the 2006 Cave Canem Poetry Prize for *A Gathering of Matter/A Matter of Gathering* (University of Georgia Press, 2007). She is the author of *The Morning Hour*, selected in 2003 by C. D. Wright for the Poetry Society of America’s National Chapbook Fellowship. Her many honors include Massachusetts Cultural Council Artists Grants for Poetry in 2002 and 2006 and the 2008 Academy of American Arts and Sciences May Sarton Prize for Poetry. Her poems have appeared in many journals, including *Hambone, Tuesday Journal, Callaloo, nocturnes*, and *Encyclopedia*. She is a founding member of the Black Took Collective, a group of experimental black poets; co-editor of a collection of essays, *The Fire This Time: Young Activists and the New Feminism* (Anchor Books, 2004); and a founder of the Third Wave Foundation in New York, a national young feminist organization. She is an assistant professor of English in the Writing Program at the University of Pittsburgh.
MAAZA MENGISTE, who was born in Addis Ababa, Ethiopia, lived in Nairobi, Kenya, and Lagos, Nigeria, before coming to the United States. She is the author of Beneath the Lion’s Gaze (2010 her debut novel that Tadias Magazine describes as depicting “Ethiopia in the 1970s, when the country was undergoing a political revolution. The military had just deposed an archaic monarchy system with a promise of peaceful change. But what followed Emperor Haile Selassie’s removal was anything but peaceful. The country would soon plunge into unimaginable violence.” Night Light Revue describes the novel as “Deftly capturing the powerful love of family and motherland.” It is, Night Light Revue continues, “an ardent reminder of relentless spirit and what it means to truly be free.” Mengiste has also been published in such periodicals and anthologies as Ninth Letter, The Baltimore Review, 42opus, and Homelands: Women’s Journeys Across Race, Place and Time. She has been awarded a number of prestigious fellowships from Fulbright (2010-2011), Prague Summer Program, the Virginia Center for the Creative Arts, and Yaddo. New York Magazine has named her a “New Literary Idol.” She has been shortlisted for the Dayton Listening Peace Prize. A graduate of the University of Michigan, Mengiste received the MFA in creative writing from New York University. She lives in Brooklyn.

GREGORY PARDLO, an associate editor of Callaloo, graduated from Rutgers University (1999) and received the MFA in poetry from New York University in 2001. He is author of Totem (APR/ Copper Canyon, 2007), winner of the APR/Honickman First Book Prize; and translator of Pencil of Rays and Spiked Mace: Selected Poems of Niels Lyngsoe (Toronto: BookThug, 2005) and Neil Lyngsoe’s 39 Poems for the Burning Library. Best American Poetry 2010 (for “Written by Himself”), “Best First Books of 2007” (for Totem from Coldfront Magazine), New York Times Fellowship in Creative Writing, and the National Endowment for the Arts Fellow in Translation are some of the other honors he has received for his work. His poems have appeared in such periodicals as Poet Lore, American Poetry Review, Callaloo, Ploughshares, and Harvard Review. He is Assistant Professor of Creative Writing at George Washington University in Washington, DC.

HORTENSE J. SPILLERS is the author of Black, White, and in Color: Essays on American Literature and Culture (University of Chicago Press, 2003), editor of Comparative American Identities: Race, Sex, and Nationality in the Modern Text (Routledge, 1991) and, with Majorie Pryse, and editor of Conjuring Black Women, Fiction, and Literary Tradition (Indiana University Press, 1985). Her recent essays have appeared in such journals as das argument, boundary 2, and The New Centennial Review. Grants from the Rockefeller Foundation and the Ford Foundation, and fellowships at the National Humanities Center (Research Triangle, NC) and the Center for the Study of the Behavioral Sciences (Palo Alto, CA) are but a few honors she has received for her sterling contributions to literary and cultural studies. Spillers has taught at a number of
institutions, including Wellesley College, Emory University, and Cornell University. She has served as a visiting professor at Duke University in Durham, NC, and at the John F. Kennedy Center for North American Studies at the Free University in Berlin, Germany. Currently, she is the Gertrude Conaway Vanderbilt Professor of English at Vanderbilt University in Nashville.

ROBERT FARRIS THOMPSON, a native of El Paso, Texas, is The Colonel John Trumbull Professor of the History of African & African-American Art at Yale University, where from 1978 to 2010 he served as Master of the Timothy Dwight College. He is author of numerous books and other publications on African and African Diaspora arts and culture, including Black Gods and Kings (Indiana University Press, 1977), African Art in Motion (University of California Press, 1979), Flash of the Spirit: African and Afro-American Art and Philosophy (Vintage, 1984), Face of the Gods: Art and Altars of Africa and the African Americas (Prestel, 1993), and Tango: The Art History of Love (Vintage, 2006). The Face of the Gods: Shrines and Altars of the Black Atlantic World (Prestel, 1993) and The Four Moments of the Sun: Kongo Art in Two Worlds (National Gallery of Art, 1981) are but two of the many exhibitions he has mounted at the National Gallery of Art and other institutions for the arts. His forthcoming book, entitled Aesthetic of the Cool: Afro-Atlantic Art and Music, will be out in October (2011), published in English in Munich, Germany, by Prestel Press. He has been described by the Penn Humanities Forum as “a brilliant thinker, tireless researcher, spellbinding lecturer (known to break into dance and to sing and drum), and writer of almost velvet prose—a towering figure in the history of art whose voice for diversity and cultural openness has made him a public intellectual of great importance.” His invaluable work on the arts and culture has garnered for him a number of honors, including the Leadership Award of the Arts Council of the United States African Studies Association (1995) and the first College Art Association Award for Distinguished Lifetime Achievement for Art Writing (2003). He is the premiere scholar in the United States on African art and cultural traditions.

DEBORAH WILLIS is University Professor and Chair of the Department of Photography and Imaging in the Tisch School of the Arts at New York University. She is author of a number of books, including Michelle Obama: The First Lady in Photographs (W. W. Norton, 2009), Posing Beauty: African American Images from the 1890s to the Present (W. W. Norton, 2009), Let Your Motto Be Resistance: African American Portraits (Smithsonian Institution Press, 2007), Reflections in Black: A History of Black Photographers, 1840 to the Present (W. W. Norton, 2000), and Early Black Photographers, 1840-1940: 23 Postcards (New Press, 1992). She is also editor of Black Venus 2010: They Called Her "Hottentot" (Temple University Press, 2010) and co-author, with Carla Williams, of The Black Female Body: A Photographic History (Temple University Press, 2002). Willis has served as the curator at exhibitions for the Center for African American History and Culture of the Smithsonian Institution,
Corcoran Gallery of Art, Studio Museum in Harlem, National Portrait Gallery, Atlanta Gallery of Photography, Wilson Center (Pittsburgh, PA), and Le Mois de la Photo (Montreal, Quebec, Canada). She has exhibited her own photographs at the Gantt Center (Charlotte, NC), Ira D. Wallach Art Gallery (New York), the Center for Creative Photography (Tucson, AZ), Bernice Steinbaum Gallery (Miami, FL), Kemper Museum of Art (Kansas City, MO), Center for Documentary Studies (Duke University, Durham, NC), and numerous other venues across the USA. A MacArthur Foundation Fellowship (2000), John Simon Guggenheim Memorial Foundation Fellowship (2005), and honorary doctorates from the Maryland Institute College of Art in Baltimore (2003) and Pratt Institute (2007) are a few of the many honors that Willis has received for her work.