

Letters

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Geographies of the Arts

By *Lara Stein Pardo*

In 2007, I stood on the seawall at Biscayne Bay in Miami Beach, facing west, watching the sunset. This was the place, I had approximated, where Zora Neale Hurston berthed the boat, *The Challenger*, in 1950. The place where she lived for periods of time between fieldwork trips in the Caribbean and Latin America. I visited at sunset because in her letters to Burroughs Mitchell, her then editor at Scribner's, she waxed poetic about her nightly visits "top-side" of the boat to watch the day come to a close over the city of Miami. (Hurston *in* Kaplan 2003) Hurston, an anthropologist and writer, lived in various locations throughout Miami, and in 2007, I started retracing her steps in the city. From the bay in Miami Beach to private homes in Brownsville in Miami, I drove around the city from address to address to experience the history of the places not from a book, but from the places themselves (DeCerteau 1984; Jackson 2001; Schama 1995). This research on Hurston led to research about other artists—Langston Hughes, Billie Holiday, Tennessee Williams, and Marion Post Wolcott—who had spent time living or working in the city. Visiting these places provided grounding in the history of artistic production in Miami. It's a history that has largely been hidden in a city that focuses on the ever-present in continual efforts at remaking itself, spurred by continual migrations in the diasporic city of Miami.

In my research, I focus on the intersections of arts and places, asking: how do the arts reflect and change the places where we live? As a cultural anthropologist and visual artist, I address this principal motivating question of my work through interdisciplinary research about artists and migrations connected with the United States and the Caribbean, and

the transnational spaces between those geographic and cultural areas. Artists are continually redefining, interpreting, and visualizing aspects of daily life that offer both material objects and personal narratives that, I argue, work together to offer a picture of the role of arts and artists in places and in cultural life. I combine archival, ethnographic, visual, geographic, and digital methods of data collection, analysis, and circulation in order to provide a detailed and nuanced interpretation of migration and the arts.

This year, as the William S. Vaughn Visiting Fellow in the Robert Penn Warren Center for the Humanities' Fellows Program, "Public Scholarship in the Humanities," I am working on two projects. The first is a book manuscript, "Artists, Aesthetics, and Migrations: Caribbean Art in Miami, Florida," in which I detail the historic and contemporary relationship between Miami and the Caribbean and show how artists' works reflect and produce migration experiences. I use theories of migration, diaspora, political economies, aesthetics, and cultural production as the primary analytical lenses with which I examine how diasporic people live, work, and interpret material objects, cultural production, and visibility. I am also completing work on the Mapping Arts Project, where I map cities through places where artists have lived and worked. The main interface for this project is a website with a digital map, visual images, and narratives about artists and their work in different cities.

The theme of this year's Warren Center's Fellows Program is critical to my work, as I consider research, analyses, and production practices across fields of art and anthropology. Some of the central concerns include: the gains and losses in making scholarship pub-



Lara Stein Pardo

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Biscayne Bay at sunset, Photograph, 2007

licly accessible; the turn to digital humanities; preparing graduate students for an environment of public scholarship; knowledge production and dissemination; changing publics; and developing and sustaining a variety of partnerships in and out of academia. In considering what it means to engage in public scholarship, there is also a need to define what “the public” means and how everyday life and digital technology shape the type of work we can produce as well as its accessibility.

Geographic Space, Imaginative Space

People seem to be obsessed with maps these days. Map visualization is common in news reporting, election polls, art works, and academic texts. Many people are familiar with, or possibly can't live without, their GPS or Google maps. It is hard to forget the debacle created when iPhone upgraded their maps incorrectly and people got lost as a result. There were reports of people driving off-road in an attempt to follow the erroneous maps. Another current phenomenon is mapping of the self. Social media applications such as Facebook, Yelp, and FourSquare include mapping features that allow users to “check-in” and share their location with their friends or the whole world. Facebook encourages users to map places where they have lived and traveled, creating a self-centric map for one's profile.

Maps are always representations, not true pictures of what a space actually looks like; furthermore, these representations cannot express, for example, what a particular space feels like or smells like. Maps offer an avenue and a path across space and another point of view (DeCerteau 1984). This is why we can have so many maps of the same place and

they can all look different from one another. While maps have long played a role in cultural life, they are taking on new meaning. I argue that this is because as people engage more and more with technology (even if it's through the practice of mapping), they/we become more distanced from our environment. And yet, there is a strong desire to connect with people and the environment (that's one of the reasons for the mapping, after all), and so it's a cycle of disconnection and reconnection through the act of mapping and sharing. It is through this proliferation of maps and mapping practices that the geographic and imaginative spaces emerge (McKittrick 2006).

In the Mapping Arts Project, I map cities through places where nineteenth- and twentieth-century artists lived and worked, revealing hidden histories that connect artists, places, and narratives. This project grounds the history of artistic production in the history of the city, while also providing the public with access, via the web, to the geography of contemporary art. So far, the project covers Miami and Providence, Rhode Island.

In Miami, I focus on the 1920s through the 1950s. This time period was an active one for the arts in Miami, and it also sits between the city's 1896 founding and the surge in population following the 1959 Cuban Revolution. During those decades in Miami, artists including Zora Neale Hurston, Katherine Dunham, Langston Hughes, Sophie Tucker, and Marion Post Wolcott all spent significant amounts of time in producing or presenting work in the city. Mapping this time period in Miami visualizes racial history and cartography in a way that is not possible through writing alone. For instance, in the map, the movements between Miami and Miami

Beach during the years following World War II follow a pattern shaped by racial segregation. Black artists performed in Miami Beach, and then made the journey over the water to mainland Miami to stay the night. These movements call into question archival absence and presence, artistic production, racialization, spatial histories, and the role of this history in contemporary life.

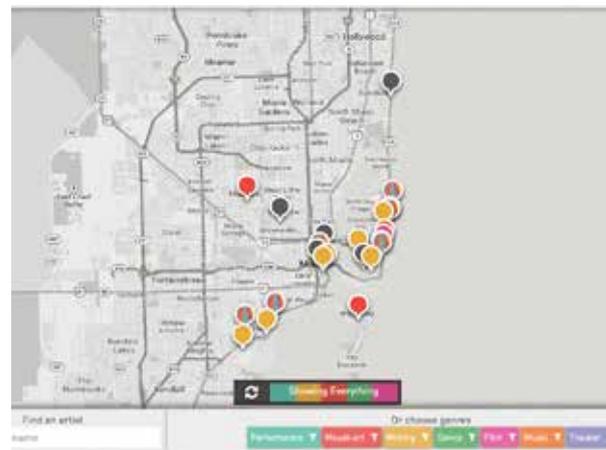
In Providence, I focus on one hundred years of African diasporic arts history in the city, from the 1860s through the 1960s. Artists such as Sarah Vaughan, Edward Bannister, and Nancy Elizabeth Prophet shaped the city and its cultural landscape. This phase of the project was developed with students in my Fall 2013 course at Brown University, *Space and Place: Geographies of the Black Atlantic*. In the course, we considered concepts of space and place through African diasporas and applied skills of geography, writing, and archival research to map Providence's arts history. Focusing on a large time frame was critical for this city to show the continual presence of African diasporic artists in a city that prides itself on its cultural creativity, and yet has not always recognized artists of color in the historical narratives.

In Nashville, I have been working with Vanderbilt faculty to research the city's history, and make plans for a future Mapping Arts-Nashville.

As each city's site is developed, it remains critical to analyze the intersections of geography, arts, and histories. Whose history is being recounted? How do race, gender, class, and location and other social markers affect the archival absences? How does the “public” in “public scholarship” enhance research and also hold scholars accountable to a broader public?

Archival Glitches and Transnational Publics

Technology and digital mapping have made it possible to use new methods to interact with our landscape and also to know it on a differ-



Mapping Arts-Miami

ent level. In the Mapping Arts Project, history, the present, the archive, and the performance are remixed and presented online for use either virtually or on-site. The online presence enables global interaction and seemingly endless possibilities. But this is not a utopian vision. The need to consider the production of silences remains (Trouillot 1995).

There is a photograph of Billie Holiday at Georgette's Tea Room, a boarding house in Brownsville, a neighborhood in north-west Miami. Georgia Scott Campbell built Georgette's Tea Room in 1940. Many people, including famous guests like Holiday, stayed for extended periods of time. Holiday maintained a room in the boarding house, which may have been because this provided her with reliable housing at a time of legally sanctioned segregation in Miami Beach—which was where many performances were scheduled at places like the Eden Roc and the Fontainebleau, also hotels—but which would not accept black guests until the early 1960s.

The photograph is from around 1950 when Holiday was a frequent visitor to the city, performing in large and small venues in Miami and Miami Beach. She is pictured with a group of educators during a luncheon. I was working with this image in my research about the arts in Miami, for both my research about Caribbean diaspora and contemporary art in Miami, and the Mapping Arts Project. It had been difficult to locate images of artists during their time in Miami. Though my research shows that Miami has long been an important hub of artistic activity, Miami is often not indexed in archives outside of the city, making locating documents challenging. This image of Billie Holiday in Miami, which was in the collection at HistoryMiami, the city's historical museum, was a major research milestone. I eagerly added the photograph and plotted its place on the map in the Mapping Arts Project. As the image became part of the Mapping Arts Project, it was circulated online through several modes—on the temporary Google map I built while the Mapping Arts Project website was in development, our funding campaign page on Indiegogo, the project's Facebook page, and in a *Huffington Post* article.

Then, after the *Huffington Post* article ran, I received a message on our Facebook page explaining that I had been using a flawed image. On the project's Facebook page, Nicole Marc-Campbell wrote, "Can you please edit the image being used at your indiegogo [sic] gallery with Billie Holiday? Here is an uncropped version . . . The woman being cropped out is my husbands [sic] grandmother, Naomi Grant, A Miami educator her entire life." (February 6, 2013) Marc-

Campbell, pointed me to another photograph on the Florida Department of State's archive website called "Florida Memory." I clicked on the link to the image she had provided, and visually compared the two images. The earlier photograph concealed some important visual information that is revealed in the full version. Two people originally in the image were excluded; the chandelier is now in view; and Holiday, though the center of attention with all eyes in her direction, appears smaller and more along a similar visual plane to the group. I wrote back to Marc-Campbell and thanked her for sharing this information. I added the updated version to my files and the map, and was disconcerted that I had been using an image that cut two people out of the frame of history.

The two photographs, I initially thought, must be two different versions by the photographer—like two shots on the roll of film. The one from HistoryMiami is cropped and the one from Florida Memory is not cropped. I wondered whether there were two versions of the printed photograph, which might indicate which image the photographer had printed or which image had been circulated in public at that time. I contacted HistoryMiami to discuss the recent revelations. I learned from them that the printed image in their archives was the full version, but that for some reason it was the cropped image that had been circulating in their digital archive and which I had received to use in the project.

This archival glitch caused me to reflect on the information and images presented in the project. Was it misleading information and imagery? The more I thought about it, I realized that this was the archive and our digital world working *with* each other. The archive had provided me with a document, and it was

through digital technologies that the image circulated in the public sphere, received commentary, and was revised to reflect the new information. This is public scholarship at work.

Geographies of the Arts

In my research, I address art works as products and processes. As such, they reflect both aesthetics and practices in relation to larger social processes. How art works and documents come into being as well as how they are circulated, highlights the narratives and trajectories of how art works are produced and understood. Engaging with art works from a visual, ethnographic, and spatial perspective—geographies of the arts—shifts analysis between realms of materials and imaginative terrains in such a way that the mapping out of these processes is as important as the eventual map it could produce.

mappingartsproject.org

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2014/2015 Warren Center Faculty Fellows. Pictured from left to right: Holly A. Tucker, Daniel J. Sharfstein, Joel F. Harrington, Paul H. Stob, Lara Stein Pardo, Ifeoma C. Nwankwo, Marshall C. Eakin, Lynn T. Ramey, Aimi Hamraie.

2014/2015 Robert Penn Warren Center for the Humanities Seminars

The following is a list of seminars and reading groups that will be hosted by the Warren Center in the spring semester. For more detailed information, please contact the seminar coordinators or the Warren Center.

18th-/19th-Century Colloquium: The colloquium brings together faculty, graduate students, and visiting scholars to explore ground-breaking scholarship on the arts, cultures, and histories of the 18th and 19th centuries. While loosely focused around British culture, the group also invites scholars from other linguistic and geographic fields to share work and join in the discussion. Seminar coordinators: Rachel Teukolsky (English) rachel.teukolsky@vanderbilt.edu, Scott Juengel (English) scott.j.juengel@vanderbilt.edu, and Humberto Garcia (English) humberto.garcia@vanderbilt.edu.

Brazilian Studies Reading Group: This seminar provides a forum for topics related to contemporary Brazil. Discussion will center on the broad theme of “Citizenship and the Nation.” The group will facilitate interdisciplinary dialogues based on pre-circulated readings, consider works-in-progress by graduate students and faculty, and invite recognized scholars to present new work. Topics will include traditional power structures and the political system, social movements, income inequity and “social apartheid,” race, and access to education and healthcare. Seminar coordinators: Fernanda Bretones Lane (history) f.bretones@vanderbilt.edu, Daniel O’Maley (anthropology) dan.omaley@vanderbilt.edu, and Laura Sellers (political science) laura.m.sellers@vanderbilt.edu.

Circum-Atlantic Studies Seminar: This group reads and treats scholarship that is interdisciplinary in nature, focuses on at least two of the following regions—Africa, Europe, Latin America, the Caribbean, and North America—and treats some aspect of the trans-Atlantic slave trade, colonialism, and/or postcolonialism. Seminar coordinators: Celso Castilho (history) celso.t.castilho@vanderbilt.edu and Jane Landers (history) jane.landiers@vanderbilt.edu.

Digital Humanities Discussion Group: The Digital Humanities seminar brings together colleagues from across the university who are interested in issues related to this area of study. The seminar participants will explore theories, practices, and methodologies of DH and explore ways to best support this type of work on our campus. Seminar coordinators: Lynn Ramey (French) lynn.ramey@vanderbilt.edu and Mona Frederick (Warren Center) mona.frederick@vanderbilt.edu.

Early Modern Enlightenment: This seminar will examine the period of intellectual history designated as the Enlightenment. The multidisciplinary seminar isolates three categories for investigation: law, violence, and epistemology. These areas of inquiry demonstrate that the so-called Enlightenment was sufficiently multifarious to provide legitimate grounds for isolating rival, competing, and incompatible Enlightenments. Meetings will place visiting scholars with Vanderbilt faculty and graduate students, and they will center on the question of how the Enlightenment has been subjected to repeated celebration, vilification, and contestation in academic circles. Seminar coordinators: León Guerrero (Spanish and Portuguese) leon.guerrero.ayala@vanderbilt.edu, Drew Martin (religion) drew.martin@vanderbilt.edu, and Chance Woods (English) chance.b.woods@vanderbilt.edu.

Film Theory & Visual Culture Seminar: This seminar aims to foster dialogue among faculty and graduate students across campus working in film, visual culture, art history, literature, and cultural studies interested in theories of the image, philosophies of perception, aesthetic and critical theory, media histories, and the history of vision. The group will meet monthly to discuss readings, share work, and engage the research of invited scholars. Seminar coordinators: Jennifer Fay (cinema and media arts, English) jennifer.m.fay@vanderbilt.edu, Lutz Koepnick (German, cinema and media arts) lutz.koepnick@vanderbilt.edu, and James McFarland (German, cinema and media arts) james.mcfarland@vanderbilt.edu.

Gender and Sexualities Seminar: This seminar provides an interdisciplinary forum for the development of critical perspectives on gender and sexuality. It examines how gender and sexuality shape human experience within and across cultures, in different time periods, and as part of social practice. Participants will choose the format with an aim toward balancing new scholarship by graduate students and established scholars, as well as exploring topics of particular interest to the group. Seminar coordinator: Laura Carpenter (sociology, women’s and gender studies) laura.carpenter@vanderbilt.edu.

Group for Pre-modern Cultural Studies: The purpose of the group is to serve as a

forum for faculty and graduate students with interest in pre-modern studies, from the beginnings of recorded culture through the seventeenth century. Areas included are history, literature, music, art, and culture, broadly understood. The group meets monthly to discuss ongoing research by a faculty member or graduate student, recent publications in the field, or the work of a visiting scholar. Seminar coordinators: Leah Marcus (English) l.marcus@vanderbilt.edu, Deann Armstrong (English) deann.v.armstrong@vanderbilt.edu, Bill Caferro (history) william.p.caferro@vanderbilt.edu, and Samira Sheikh (history) samira.sheikh@vanderbilt.edu.

Imagining America: Artists and Scholars in Public Life: The Warren Center and the American Studies Program are co-sponsoring this group to provide opportunities for exchange among faculty members and graduate students who are interested in or who are currently involved in projects that engage public scholarship. Vanderbilt is a member of the national organization, “Imagining America,” a consortium of colleges and universities committed to public scholarship in the arts, humanities, and design. Seminar coordinator: Mona Frederick (Warren Center) mona.frederick@vanderbilt.edu.

Literature and Law Seminar: This reading group will meet to discuss current approaches, new challenges, and new possibilities that are offered to legal and literary scholars when they use insights from both fields to illuminate their work. The seminar welcomes anyone interested in the many topics now addressed in this field, including the use of obscenity laws to regulate creative work, the representation of law in literature, law as literature, the application of literary methods to legal texts, the challenges of constructing “characters” appropriate to literary and legal settings, and the revitalization of law through reference to humanistic texts and approaches. Seminar coordinator: Robert Barsky (French and Italian) robert.barsky@vanderbilt.edu.

Mexican Studies Seminar: The goal of this group is to raise the profile of research related to Mexico on the Vanderbilt campus and support members’ individual scholarly endeavors regarding this important nation bordering the United States. The

group brings together faculty and graduate students from history, political science, literature, sociology, art, anthropology, music, and Latin American studies. At monthly meetings the group will discuss work-in-progress authored by members and invited scholars from beyond Vanderbilt. Seminar coordinators: Helena Simonett (Latin American Studies) helena.simonett@vanderbilt.edu and Edward Wright-Rios (history) edward.wright-rios@vanderbilt.edu.

A People's History of Nashville: How have social movements created the Nashville that we live in today? This seminar invites those engaged in current social movements to gather and learn the history of the working and dispossessed classes of the city, and to reflect on how recovering the memory of past social struggle might inform future strategies. The seminar will host monthly meetings and visits to neighborhoods and landmarks, seeking respectful collaborations with scholars and organizations across the city that are pursuing similar projects. Seminar coordinators: Tristan Call (anthropology) tristan.p.call@vanderbilt.edu and Austin Sauerbrei (community development and action) austin.b.sauerbrei@vanderbilt.edu.

Race, Gender and Kinship: Spaces of Global Capitalism: This group hopes to address the shortcomings of economic formulas that ignore the psychic predispositions and pressures of global capitalism. Members will read *Justice, Nature, and the Geography of Difference* by David Harvey, which focuses on the dynamics of urbanization, the division of labor, and their effects on the environment. Later in the semester, the group will use Harvey's analytical model to discuss the case study of Rana Dasgupta's *Capital: A Portrait of Twenty-First Century Delhi*. With the bleak projected future of decreasing natural resources and increasing populations concentrated within dense urban spaces, Dasgupta's work offers a crucial counter-narrative illustrating the catastrophic effects of globalization and capitalism on Delhi's economic evolution. Seminar coordinators: Kirsten Mendoza (English) kirsten.n.mendoza@vanderbilt.edu, Emily Burchfield (environmental engineering, management and policy) emily.k.burchfield@vanderbilt.edu, and Gideon Park (religion) gideon.park@vanderbilt.edu.

Religion and Culture in Late Antiquity: Late Antiquity is a term used by scholars to describe a historical period which includes both the end of classical civilizations and the

first centuries of medieval societies in the Mediterranean, Africa, Europe, and the Near East. The seminar's geographic definition of "Late Antiquity" will focus primarily on the cultures and societies of the Mediterranean world, but can also be broadly construed. Participation from ancient historians, medievalists, and scholars of Asia or other areas of research that may have overlapping interests is welcomed. The seminar will meet once per month for a discussion of current research by Vanderbilt faculty or Ph.D. students. Readings will be pre-circulated. Seminar coordinators: Mark Ellison (religion) mark.d.ellison@vanderbilt.edu, Robin Jensen (history of art) robin.jensen@vanderbilt.edu, and David Michelson (divinity) david.a.michelson@vanderbilt.edu.

Science Studies Seminar: This seminar brings together members of the Vanderbilt community with interests in the humanistic and social studies of science and technology. Activities include sharing work in progress, reading recent publications in the field, and hosting invited speakers. Faculty members and graduate students from across the university are welcome. Seminar coordinators: Ole Molvig (history) ole.molvig@vanderbilt.edu or Alistair Sponsel (history) alistair.sponsel@vanderbilt.edu.

Vanderbilt University/Queen's University International Partnership

The flourishing international partnership between Vanderbilt University and Queen's University, Belfast, took another important step forward this fall with a visit to Vanderbilt's campus hosted by the Warren Center for a team of researchers from the Institute for Collaborative Research in the Humanities at Queen's. Led by John Thompson, Professor of English and Director of the Institute for Collaborative Research in the Humanities, the visiting scholars from Northern Ireland spent three days in Nashville engaged in conversation with Vanderbilt faculty members and with our community partners. A group of scholars from the Warren Center will be traveling to Belfast in February to follow up on the connections that were established with colleagues from Queen's during their September visit.

The Warren Center and the Curb

Center for Art, Enterprise & Public Policy hosted a well-attended public lecture by Stuart Bailie on September 22, 2014, entitled "To Sing a Troubled Song: Music, Conflict and Reconstruction in Northern Ireland." Bailie, Industry Fellow at the Institute for Collaborative Research in the Humanities, is the CEO and founder of OH YEAH Music Center in Belfast. He has been a press officer for Warner Records and a talent scout for Sony Records and written on music for *The Times*, *The Irish Independent*, *Uncut*, and *Hot Press*. His current work tells the story of music's impact on The Troubles in Northern Ireland, covering events from the Miami Showband Massacres to the "Yes" concert at the Waterfront with U2 and Ash in 1998.

The following day, members of the Queen's University contingent presented summary talks about their current research

projects. Presenters included Stefano Baschiera (film studies), "Film Industry in Northern Ireland after the 2008 Financial Crisis: *Game of Thrones* and National Cinema"; Manu Braganca (French), "Remembering WWII Tomorrow"; Isabel Hollis (French), "Exhibiting Colonialism in a Postcolonial Age"; Dominique Jeannerod, (French), "Visualizing International Crime Fiction"; Federico Pagello (film studies), "In Search of the Origins of European Popular Culture: Film, Comics, and Serial Literature (1880–1920)"; Michael Pierse (history), "Writing Working-Class Life: Building the Archive, Working with the Community"; Linda Price (environmental planning), "Blood in the Soil: Belonging, Suicide, and Representation of Family Farming"; and Fabian Schuppert (political theory), "The Ethics of Carbon Sink Preservation."

2014/2015 Warren Center Graduate Student Fellows Lecture Series

Now in its ninth year, the Warren Center's annual Graduate Student Fellows Program currently sponsors seven outstanding Vanderbilt graduate students in the humanities and qualitative social sciences in a year-long fellowship program. These awards are designed to support innovation and excellence in graduate student research and allow the students a service-free year of support to enable full-time work on

the dissertation. It is expected that students who receive this award will complete the dissertation during the fellowship term. Additionally, one graduate student from Queen's University in Belfast is selected to participate in the Graduate Student Fellows Program.

As part of their affiliation with the Robert Penn Warren Center for the Humanities, Fellows are integrated into the center's interdisciplinary scholarly community through

participation in a weekly seminar, occasional seminars with visiting speakers, and special events. The capstone of the fellowship is the delivery of a public lecture during the spring term. The Graduate Student Fellows Lecture Series is an intellectually invigorating time at the Warren Center, and we encourage you to plan to attend one or more of the talks by these outstanding young scholars.

Following is the schedule for this year's talks which will all take place at 4:10 p.m. in the Warren Center's conference room.

Monday, March 23 **Jessica K. Burch, American Studies Fellow**
Department of History
"‘Soap and Hope’: Direct Sales and the Cultures of Work and Capitalism in Postwar America"

Tuesday, March 31 **Daniel L. McAuley**
School of Modern Languages (French), Queen's University, Belfast
"Lexical Innovation in the Banlieues: Social Group, Ethnicity, Language, and Identity"

Thursday, April 2 **Amy G. Tan**
Department of History
"Manuscript, Print, and the Christian Sabbath: A Puritan Author-Minister Negotiates Religious Conformity in England, 1633–1641"

Tuesday, April 7 **Brendan J. M. Weaver**
Department of Anthropology
"The Jesuit Wine Estates of Nasca: An Archaeology and Ethnohistory of Agrarian Slavery and the African Diaspora on the Colonial Andean Coast"

Friday, April 10 **Adam B. Burgos, George J. Graham, Jr. Fellow**
Department of Philosophy
"Between Equality and Resistance: An Outline of Fractured Social Holism"

Tuesday, April 14 **Luis Menéndez-Antuña**
Graduate Department of Religion
"Embodied Resistance: The Book of Revelation as Anti-Imperial Literature"

Tuesday, April 21 **Carly A. Rush**
Department of Sociology
"‘Deaf Enough?’: Category Pollution and the Politics of Living In-Between the Deaf and Hearing Worlds"

Wednesday, April 29 **Kathleen R. DeGuzman, Elizabeth Fleming Fellow**
Department of English
"Signs of the Times: John Ruskin, Jamaica Kincaid, and the Architecture of History"



2014/2015 Warren Center Graduate Student Fellows. Pictured from left to right: Luis Menéndez-Antuña, Brendan J. M. Weaver, Daniel L. McAuley, Jessica K. Burch, Adam B. Burgos, Kathleen R. DeGuzman, Carly A. Rush, Amy G. Tan

What We Are Writing

Each year *LETTERS* asks our colleagues in the humanities and social science departments to share with us their faculty members' publications. We are pleased to have the opportunity to communicate the accomplishments of our faculty here; this list of books published in 2014 gives us a glimpse into our active and diverse scholarly community.

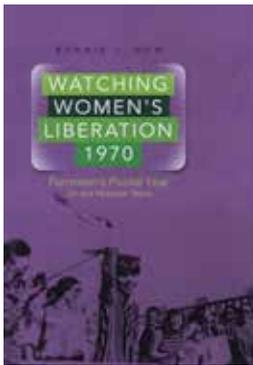
Sandra Barnes, Zandria Robinson, and Earl Wright III, co-editors. *Re-Positioning Race: Prophetic Research in a Post-Racial Obama Age*. SUNY Press.

J. Patout Burns, Jr. and Robin M. Jensen. *Christianity in Roman Africa: The Development of Its Practices and Beliefs*. William B. Eerdmans Publishing Company.

Julia Phillips Cohen. *Becoming Ottomans: Sephardi Jews and Imperial Citizenship in the Modern Era*. Oxford University Press.

Julia Phillips Cohen and Sarah Abrevaya Stein, co-editors. *Sephardi Lives: A Documentary History, 1700-1950*. Stanford University Press.

Bonnie J. Dow. *Watching Women's Liberation, 1970: Feminism's Pivotal Year on the Network News*. University of Illinois Press.



Tony Earley. *Mr. Tall*. Little, Brown and Company.

Markus Eberl. *Community and Difference: Change in Late Classic Maya Villages of the Petexbatun Region*. Vanderbilt University Press.

Edward F. Fischer, editor. *Cash on the Table: Markets, Values, and Moral Economies*. School of Advanced Research Press.

Edward F. Fischer. *The Good Life: Aspiration, Dignity, and the Anthropology of Wellbeing*. Stanford University Press.

Earl E. Fitz. *Machado de Assis and Female Characterization: The Novels*. Bucknell University Press.

Juan Floyd-Thomas. *Making It Plain: Liberating Black Church History*. Abingdon Press.

Edward H. Friedman. *Quixotic Haiku: Poems and Notes*. Juan de la Cuesta.

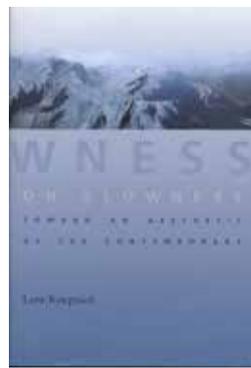
Lenn E. Goodman. *Religious Pluralism and Values in the Public Sphere*. Cambridge University Press.

Leor Halevi, Francesca Trivellato, and Catia Antunes, co-editors. *Religion and Trade: Cross-Cultural Exchanges in World History, 1000-1900*. Oxford University Press.

Christopher M. S. Johns. *The Visual Culture of Catholic Enlightenment*. Penn State University Press.

Ari Joskowicz. *The Modernity of Others: Jewish Anti-Catholicism in Germany and France*. Stanford University Press.

Lutz Koepnick. *On Slowness: Toward an Aesthetic of the Contemporary*. Columbia University Press.



Michael P. Kreyling. *A Late Encounter with the Civil War*. University of Georgia Press.

John Lachs. *Meddling: On the Virtue of Leaving Others Alone*. Indiana University Press.

Amy-Jill Levine. *Short Stories by Jesus: The Enigmatic Parables of a Controversial Rabbi*. Harper Collins.

William Luis and Stephanie Alvarez, co-editors. *The American Poet: Essays on the Works of Tato Laviera*. Centro Press.

Larry May and Emily McGill, co-editors. *Grotius and Law*. Ashgate Publishers.

Larry May and Michael Newton. *Proportionality in International Law*. Oxford University Press.

David A. Michelson. *The Practical Christology of Philoxenos of Mabbug*. Oxford University Press.

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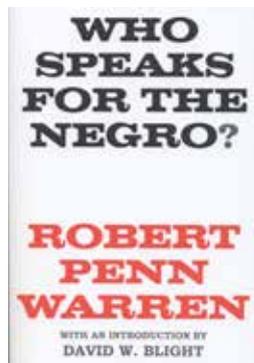
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Who Speaks for the Negro?

Reissued by Yale University Press

Yale University Press has reissued Robert Penn Warren's 1965 volume *Who Speaks for the Negro?* with an introduction by David Blight, Class of 1954 Professor of American History at Yale University and director of the Gilder Lehman Center for the Study of Slavery, Resistance, and Abolition at Yale. The book, out of print for decades, is a unique text in the history of the U.S. Civil Rights Movement that serves as a powerful record of this all-important struggle. Houston A. Baker, Jr., Distinguished University Professor at Vanderbilt University, comments about the re-issue: "In this new edition introduced by the eminent historian David Blight, *Who Speaks for the Negro?* reveals a provocative admixture of history's variance. Warren's book is a burden of the past from which we cannot escape. It summons us to awaken a more vital national heartbeat of reparations for an American dilemma."

The decision to reissue the volume was based in large measure on the tremendous enthusiasm for, and the high level of use of, the digital archive of the same name developed between 2007 and 2012 by the Warren Center and the Jean and Alexander Heard Libraries



at Vanderbilt. In preparation for writing the volume, Warren traveled the United States in 1964 and audiotaped his interviews with nationally known figures centrally involved in the U.S. Civil Rights Movement, as well as with people working in the trenches of the movement whose names might otherwise be lost to history. The digital archive contains digitalized versions of the original reel-to-reel recordings, as well as copies of the correspondence, transcripts, and other print materials related to Warren's research for the book.

Released to much critical acclaim in 1965, the 2014 reissue is also generating much praise. Poet Nikki Giovanni writes, "Not exactly a stroll down memory lane and certainly not a song to sing, yet *Who Speaks for the Negro?* brings back a question one would have thought already answered. We still search America's soul for how to and who to include. This is still a book worthy of your time and somehow still a part of ours." Reverend James M. Lawson, Jr., one of the activists Warren interviewed for the publication, states, "Fifty years later, we have this archival treasure that demonstrates why the Civil Rights Moment in fact gave our land its second equality, life, and liberty movement."

Panelists to Discuss Grant and Fellowship Opportunities

The Robert Penn Warren Center for the Humanities and the College of Arts and Science's Program in Career Development will present a program on Thursday, April 9, 2015, at noon (location to be determined), featuring Marika Dunn, deputy director of the Dissertation Proposal Development Fellowship Program, Social Science Research Council (SSRC), and Elizabeth Mansfield,

vice president for scholarly programs, National Humanities Center.

Dunn and Mansfield will talk about their organizations, the application and selection processes for grants and fellowships, and what recipients of the grants or fellowships can expect. Their panel discussion will be followed by a Q&A session. For more information visit the Warren Center's website.

Ramirez Joins Warren Center

The Warren Center welcomes Joy Ramirez as its new seminar coordinator. Joy will oversee the faculty and graduate student led seminars and reading groups as well as work with the Faculty Fellows. Prior to joining the Warren Center, Joy was a freelance writer for clients such as BMI and SESAC. Fluent in Italian and Spanish, Joy received her Ph.D. in Comparative Literature from the University of Colorado at Boulder. Previously, Joy taught Italian language and literature at Vanderbilt University, the University of Colorado, and Colorado College.

Joy replaces Allison Thompson, who left the Warren Center to begin graduate studies at the University of London. We wish Allison all the best in her new pursuits.

THE ROBERT PENN WARREN CENTER FOR THE HUMANITIES

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VU Station B #351534,
2301 Vanderbilt Place,
Nashville, Tennessee 37235-1534.
(615) 343-6060, Fax (615) 343-2248.

For a listing of Warren Center programs and activities, please contact the above address or visit our website at www.vanderbilt.edu/rpw_center.

Statement of Purpose

Established under the sponsorship of the College of Arts and Science in 1987 and named the Robert Penn Warren Center for the Humanities in 1989 in honor of Robert Penn Warren, Vanderbilt alumnus class of 1925, the Center promotes interdisciplinary research and study in the humanities, social sciences, and, when appropriate, natural sciences. Members of the Vanderbilt community representing a wide variety of specializations take part in the Warren Center's programs, which are designed to intensify and increase interdisciplinary discussion of academic, social, and cultural issues.

Photos: Steve Green, Lara Stein Pardo, John Russell

