



COLLEGIANS AND FRIENDS:

CAAR 2007 “BLACKNESS AND MODERNITIES”: We will be holding our next Conference in Madrid in April 2007. Isabel Soto is the Conference Secretary. See inside for the “Call for Papers.”

TWO PROGRAMS OF RESEARCH: NEW DIRECTIONS FOR CAAR? Inside the Newsletter, you will find descriptions of two programs of research that promise to focus the attentions of CAAR. At Tours in 2005, we discussed an undertaking that might involve a number of colleagues in several institutions and countries. Sabine Broeck is developing from that a Civil Rights Movement project that has far reaching potential. Sabine’s statement follows the Madrid conference announcement. At Munster in 2006, we will be discussing “Crossovers: African Americans And Germany.” I am projecting from that a research program that I am calling the “Munster Model.” My statement follows the Munster conference announcement.

CAAR ANNUAL EXECUTIVE COMMITTEE MEETING: In 2006 instead of holding the Executive Committee Meeting at the EAAS Conference in April, we will be holding it at the CAAR-Sponsored Munster Conference in March.

A CONFERENCE SUPPORT POLICY: The Executive Committee has been working on the development of a policy to be followed for the allocation of financial support to those running conferences. We feel that this is one of the best ways in which we can use the funds that accumulate through your dues payments. We need to be both fair and prudent. We must keep a reserve against the contingencies to which an association like ours is prey, but we must also give what support we can to scholars engaged in projects that we know will be most helpful to the our scholar community. We are working out a policy which we are beginning to implement: we will give 1000 euros towards a promising conference in the field of African American research and we will give a further 1000 euros to that conference if it will permit CAAR (through the Executive Committee) to play a prominent role in the shaping of the conference and

the publicity of the conference. We make then a distinction between conferences that we support and those that we sponsor. We will spread our support and sponsorship across as many groups and countries as we can, and we will operate a practice of transparency so that you can see how your money is being spent. A main aim is to encourage CAAR activities in the years between the main CAAR Conferences. If you have any thoughts on this, please let me know.

FORECAAST: The Executive Committee has decided to reorganize the management structure of the FORECAAST series. Details of the new arrangements are contained inside the Newsletter.

MEMBERS NEWS: We have included a new item in the Newsletter: announcements from members about what they are doing, publishing and becoming. We hope it is of interest.

THE COLLEGIUM’S THANKS. CAAR’s thanks are due again in full measure to Jurgen Heinrichs for the sterling work that he and his colleagues have done to maintain and renew the Collegium’s website and listserv. If there have been any shortcomings, they are only to be welcomed because of the stimulus that they give to the redesign team and the opportunities they offer for all to engage in acts of thanksgiving when the repairs provide us with ever new and better services.

MEMBERSHIP DUES: We have had a satisfactory response to the Treasurer’s call for members to pay their annual dues. Your next dues are due on January 1, 2006 unless you have paid in advance. See the encouraging report inside.

WEBSITE: Check our website at www.caar-web.org for regular updates. The Newsletter will be available there as well. The **Listserv** has close to three hundred names on it, and it could become a significant feature of our information exchange if we all used it more. See inside for more information.

**With all good wishes,
Christopher Mulvey,
President**

CAAR Executive Committee	Impressum
Sabine Broeck (broeck@uni-bremen.de) Mar Gallego, Treasurer (stemar@teleline.es) Jurgen Heinrichs (heinriju@shu.edu) Violet Johnson (vjohnson@agnesscott.edu) Claude Julien (claudejul@numericable.fr) Christopher Mulvey, President (christopher.mulvey@winchester.ac.uk) Isabel Soto (isoto@flog.uned.es) Hanna Wallinger, Secretary (hanna.wallinger@sbg.ac.at) Michelle Wright (mimawright@yahoo.com)	CAAR Newsletter 19 November 2005 This issue was edited by Christopher Mulvey, Winchester University email:christopher.mulvey@winchester.ac.uk and Hanna Wallinger, Salzburg University email: hanna.wallinger@sbg.ac.at

PRESS RELEASE FROM ALAN RICE

3 October 2005

STAMP, the Slave Trade Arts Memorial Project, is proud to announce the official unveiling and dedication of "CAPTURED AFRICANS" a memorial for the victims of the Transatlantic Slave Trade on the quayside in Lancaster, close to the Millennium Bridge. The memorial was conceived and developed by Manchester-based artist Kevin Dalton-Johnson as the culmination of an extensive education outreach programme involving over 300 children around the district working with ten supporting artists. Its realisation was made possible with Millennium Commission Lottery funding. The ceremony took place on Columbus Day, 10th October 2005 at 5pm. The Right Worshipful Mayor of Lancaster, Councillor Joyce Taylor welcomed guests and our guest of honour African American Professor Preston King. Professor King's dedication of the memorial was followed by the launching of a willow boat of offerings of atonement and remembrance into the River Lune. This formal ceremony was closed with a drumming performance by young people involved with the project. Earlier this year, in Bristol, a resident asked where in that City he could pour his libation and honour his ancestors. Unlike other places that have shied away from moments of history that they are least proud of Lancaster now has a sensitive marker to the loss of life and liberty of so many African people. Kevin Dalton-Johnson's 'CAPTURED AFRICANS' offers a place to pause and think, a place for quiet reflection on the human cost of this history. STAMP are grateful to the Millennium Commission, Arts Council North West, Lancaster City Council and Lancashire County Council for funding the project and the American Embassy for enabling us to invite and welcome Professor Preston King to join this ground breaking event.

Seventh International CAAR Conference
BLACKNESS AND MODERNITIES
NATIONAL UNIVERSITY, MADRID
THE COLLEGIUM FOR AFRICAN AMERICAN RESEARCH
April 18 to 21, 2007
CALL FOR PAPERS

CAAR 2007 calls for papers and workshops which address Blackness and Modernities. The African American Experience of the Modern World can be dated to 1500, to 1776, to 1865, to 1920, to 1965, to 2000? The experience is multiple, the people many, and the modern manifold. We speak of modernities because we do not want to define and dictate meaning; we want the conference to do the defining and any dictating to come from the power of the speakers. We want to consider ways in which peoples originated in Africa and living in the Americas have created as well as come to terms with modernism. We will be meeting in Spain, and, as always, we will want to pay attention to location and geography. Spain led the European encounter with the Americas and pioneered the modern engagements with extermination and enslavement. Spain has also been the host and the subject of many African American thinkers, writers and artists.

The focus of CAAR on the Atlantic interchange leads us to emphasize the links between disciplines like African American Studies, Caribbean Studies, and African Studies. Interconnections must be recognized. African Americans are the best-studied ethnic minority in the world, and the theoretical and empirical understanding gained from this research is relevant to ethnic and racial issues everywhere.

Madrid offers the following themes for papers and workshops:

MODERNITIES OF THE SPIRIT
THE MODERN--PROGRESSIVE, FASCIST, TOTALITARIAN, LIBERATING?
MODERNISM AND AFRICAN AMERICAN ART, LITERATURE, MUSIC
MODERN BLACK ECONOMIES AND GLOBALIZATION
THE MODERN BLACK BODY
NEW WORLDS, MODERN WORLDS

As in the previous CAAR conferences, the program committee welcomes papers that approach African American Research from an interdisciplinary and comparative perspective. Workshops should have no more than eight slots. Since CAAR encourages international cooperation, we would ask that workshop organizers either recruit some of the participants from countries other than their own or leave at least half of the slots open. Proposals should be as short and to the point as possible (no more than one page). All proposals should include title of paper/workshop, a brief abstract, and should include your name, postal address and email address. Send proposals by email (with the text of the proposal included in the email, NOT as an attachment).

The deadline for workshop proposals is 1 June 2006 and for paper proposals is 1 September 2006. Please send them to the President of CAAR, Christopher Mulvey, <christopher.mulvey@winchester.ac.uk>.

A CAAR-BASED RESEARCH PROPOSAL

Sabine Broeck

The Impact of the African-American Civil Rights Movement on Europe in Comparative Perspective

At Tours, we discussed a major project that might involve a number of colleagues in a several institutions and countries. Such a project might focus on the following areas:

1. assumption: civil rights has become, and will remain, a tantamount issue for Europe; new discourses around civil rights (e.g. at the crossroads between women's rights and religious freedom have emerged, that partly come out of older ones, partly are a result of the last decades of postmodern fragmentation of the grand narratives, which has complicated matters considerably.
2. questions: to what extent can we observe a retenué of an impact of the post sixties African-American civil rights movements in those European discourses, possibly in various national (and east-west differentiated) incarnations? How do these post sixties impacts get modified, and further developed by the present contact of subcultures? How has this communication influenced transatlantic relations? How has it influenced former national configurations of civil rights discourses, and what has happened to these connections in the post end of cold war, and post 9/11 changes of the Europeanization discourses? How do we integrate a knowledge of those transatlantic processes into the most recent discourses of EUROPE and civic life in/of EUROPE that over and again – what with all nods towards multiethnicity and diversity – casts and recasts itself as white, somehow devoid of colonial history and slavery, and absolutely untouched by blackness in the political sense?
3. task of project: in order to gage that, one will have to look at the back and forth communication between European actors (churches, media, education agencies, literature, entertainment industries, political groups, grass roots initiatives) and African-American actors (same variety)-
 - obvious interdisciplinary challenge
 - obvious methodological richness: media, literature, archives, oral history, (literary, political, historical, religious, and cultural studies)
 - a historical axis: one of the most notable features - at least speaking for Germany, in the reception and integration of Civil Rights Movement discourses this side of the Atlantic, has been the appropriation aspect of it: various African-American Civil Rights Movement approaches, ideas, texts, and agents became absorbed into respective German discourses more or less eagerly, whereas any consciousness of the European connection to the slave trade remain completely absent. The discourse in Europe around CR at this particular point, too, focuses on Europe as a haven for universal rights which was sinned against - metaphors here are always ones of descent, decadence, ruin, apocalypse of modernity, betrayal etc. - by the Germans in the Shoah. The very fact that European modernity was steeped in the slave trade, and our notions of "freedom" and rights are necessarily predicated on the absence of other peoples' rights (in ways that Europe, and particularly its metropolises, has not in the least owned up to). So that, historically speaking, the acts of appropriation of CIVIL RIGHTS MOVEMENT discourses could be

investigated as largely a series of narcissistic gestures which claimed a connection to the African American movements in solidarity, and emphatic interest, all the while remaining innocent of Europe's own constitution by, and implications in the history of the African Diaspora to the New World.

Having said that one will, nevertheless, have to take the various manifestations of connections between African American Civil Rights Movement and Europe seriously, in order to assess their impact on specific national instances of Civil Rights debates which the project then would look at in comparative perspective, as there are, for example:

- Civil Rights Movement and the churches
- Civil Rights Movement and discussions about violence, nonviolence and resistance
- Civil Rights Movement and students' movements
- Civil Rights Movement and the impact of black feminism on the women's movement
- Civil Rights Movement and tolerance pedagogy in post sixties education
- Civil Rights Movement and grass roots activities against racism
- Civil Rights Movement and rights' debates in politics
- Civil Rights Movement and popular culture (music, film)
- Civil Rights Movement and sports (boxing, track running...)

The attractive challenge would be to look not only at textual (and other medial) circulations, but also to be able to look at certain figures, starting with the "stardom" of Martin Luther King, but also Harry Belafonte, James Baldwin, Angela Davis et al. in Europe. Some of the crucial actors on both sides might still be approachable, and could be interviewed.

Envisaged results of project:

- academic knowledge production: series of publications, of course
- inclusion and development of next generation young researchers (post docs, phds): one medium should be the installation of a multi-sited summer school for postgrad. and post doc research which stretches over a number of years
- dialogue with the public: there exists contact to well-known film makers who are willing to cooperate in terms of producing a Europe wide, and US distributed documentary film connected to the project

Conditions of project:

This will be founded upon the already well established network of CAAR, extended by way of connections with individuals and or institutions CAAR members have into other disciplines. Collaboration will be highly valued and necessary. We need historians, theologians, political studies people, social history; we need people with access to archives; we need people with access to witnesses, participants, activists, commentators, critics of the CIVIL RIGHTS MOVEMENT on both sides of the Atlantic; we need people in schools, media, film and film studies, we need fundraisers and supporters of all kinds.

Prof. Dr. Sabine Broeck, American and African-American Studies
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November 2005

MEMBERS' NEWS AND PUBLICATIONS

Thanks to all who contributed items.

Olga Barrios writes, on behalf of Frances Smith Foster and herself, to include a brief description of their latest publication: *La familia en África y la diáspora africana: Estudio multidisciplinar /Family in Africa and the African Diaspora: A Multidisciplinary Approach*. Edited by Olga Barrios and Frances Smith Foster. Salamanca: Ediciones Almar, 2004.

Sean Elias presented "Differences between WEB Du Bois's and Robert E. Park's Sociological Approach to Understanding Race Relations" at the August 2005 American Sociological Association Meeting "Comparative Perspectives, Competing Explanations". The session was organized by Delores Aldridge, of Emory University, founder of the first Black Studies Department in the South. The session Discussant was James Turner, Founding Director of the Africana Studies and Research Institute at Cornell University, the first Black Studies Department in the North. This paper has been revised and submitted for review by *Race and Society: The Journal of the Association of Black Sociologists*.

Arlette Frund and Claudine Raynaud are currently Resident Fellows at the DuBois Institute for African and African American Research (Harvard University).

Maria Frias is working at the DuBois Institute for African and African American Research (Harvard University) from October 2005 to July 2006 on the topic "Black Nuns In Europe."

Fritz Gysin and Cindy Hamilton report that *Complexions of Race: The African Atlantic* is now with LIT Press and should be out in December 2005. The volume is dedicated to Lorenzo Thomas. *Complexions of Race: The African Atlantic* reveals the ways in which conceptions of race have informed—and sometimes over-determined—readings of American experience. The first section is concerned with the geography of racial identity, with race, place, and with mapping. The second explores the way racial identities are constructed, reconstructed, or enforced through performance. The final section explores the way literary forms, generic constructions, linguistic strategies, and critical practices construct, re-construct or reposition identities assigned or claimed on the basis of race.

Larry Greene of Seton Hall University is a Fulbright Fellow at the University of Muenster. He is attached to the English Seminar. He is working with Professor Maria Diedrich and Professor Juergen Heinrichs on the March 2006 Munster Conference "Crossovers: African Americans and Germany."

Cindy Hamilton's article "Models of Agency: Frederick Douglass and 'The Heroic Slave'" will be appearing shortly in *Proceedings of the American Antiquarian Society* 114.1.

Janell Hobson's book *Venus in the Dark: Blackness and Beauty in Popular Culture* has been published this year in New York by Routledge. It is a popular culture history of representations of black women's beauty and sexuality from Sara Baartman, the

“Hottentot Venus,” to Josephine Baker to, most recently, the debacle surrounding Janet Jackson at the Super Bowl, among other subjects.

Leslie Harris would like to publicize the exhibit, “Slavery in New York,” opening on October 7, 2005, at the New-York Historical Society and the companion book, *Slavery in New York*, edited by Ira Berlin and Leslie M. Harris, available from the New Press. “For almost 300 years, slavery insinuated itself into every nook and cranny of life in New York City” says Professor Ira Berlin, author of *Generations of Captivity: A History of African American Slaves*. “Slavery was not a side-show in American History. It was the main event” says James Oliver Horton, Benjamin Banneker Professor of American Studies and History at George Washington University. This is a landmark exhibition on slavery and its impact on the people, landscape, institutions and economy of New York, and the nation. “It’s time for a broader understanding of slavery’s meaning to this city’s past and present,” says Dr. Louise Mirrer, NYHS President. “The exhibit will promote public awareness of an issue whose legacy is still felt in this country.” Slavery was a key institution in the development of New York, from its formative years as a Dutch and British colony to the early days of the United States. “Slavery In New York” also tells the story of how the black population began to plant its cultural roots, producing a rich legacy of poetry, art, music and literature in the face of adversity while at the same time, actively resisting injustice.

Christopher Mulvey reports that Virginia University Press has acquired the CAAR-sponsored *African American Research Library*. Virginia has bought out the interest of Adam Matthew Publications in *William Wells Brown’s Clotel: An Electronic Scholarly Edition*. The new press has an aim to publish not only *Clotel* but in addition a further nineteen AARL titles. Virginia had the *Clotel* Website evaluated this summer, and readers advised that: ‘This edition has the potential to serve the needs of every student of African American Literature who is interested in Brown, in race and slavery, or in Jefferson.’ ‘No program teaching African American Literature should be without it.’ ‘It is a major contribution to American literary scholarship, and one the Press can be proud to be associated with.’ The adoption of the *African American Research Library* by a press with Virginia’s prestige represents a step-change in the potential of the series. *William Wells Brown’s Clotel: An Electronic Scholarly Edition* will be available for purchase in January 2006.

Tim Moore recently published “A Fanonian Perspective on Double Consciousness,” in *The Journal of Black Studies*, 35(6) 751-762. This article was originally presented as a paper at the CAAR Winchester Conference in 2003.

Brenda Gayle Plummer’s article “The Changing Face of Diplomatic History: A Literature Review,” appeared in *History Teacher* 38 (May 2005).

Hanna Wallinger has published *Pauline E. Hopkins: A Literary Biography* (University of Georgia Press, 2005) and wants to thank CAAR colleagues for extending invaluable help and offering advice and encouragement.

Hershini Bhana Young’s book *Haunting Capital: Memory, Text and the Black Diasporic Body* will be published by the University Press of New England in December 2005.

FORECAAST
(Forum for European Contributions to African American Studies)

Following discussion with the FORECAAST's Editor, Maria Diedrich, the CAAR Executive Committee has restructured the FORECAAST Editorial Board.

The CAAR Executive Committee has established the following bylaws in relation to FORECAAST, and these bylaws shall be reviewed by the CAAR Executive Committee as occasion arises:

1. FORECAAST shall have three General Editors who shall be, in the first instance: Maria Diedrich (Chair), Sabine Broeck, and Christopher Mulvey.
2. FORECAAST shall have an Editorial Board whose members shall be, in the first instance: Maria Diedrich (Chair); Sabine Broeck; Mar Gallego; Jurgen Heinrichs; Violet Johnson; Claude Julien; Patrick Miller; Christopher Mulvey; Isabel Soto; Justine Tally; Hanna Wallinger; Michelle Wright.
3. The FORECAAST General Editors and Board Members shall remain in office in the first instance until 31 May, 2007, and individuals' terms of office may thereafter be renewed for three-year periods for as long as the CAAR Executive Committee is willing to ask them to serve and they are willing to serve.
4. The Responsibilities of the FORECAAST Board members shall be:
 - To attend FORECAAST Board meetings;
 - To set editorial policy;
 - To adopt bylaws for the operation of the Board;
 - To develop editorial guidelines and styles;
 - To set goals and objectives;
 - To act as Readers for FORECAAST publications;
 - To recommend potential Board members to the General Editors.
5. The responsibilities of the FORECAAST General Editors shall be:
 - To have general oversight of FORECAAST publications;
 - To receive new proposals for FORECAAST publications;
 - To mentor FORECAAST authors;
 - To mentor FORECAAST readers;
 - To prepare the FORECAAST Board Annual Report for the CAAR Executive Committee;
 - To prepare the FORECAAST Board Biannual Report for the CAAR Membership Meeting;
 - To prepare FORECAAST update reports for the CAAR Newsletter;
 - To recommend potential Board members to the CAAR Executive Committee.
6. FORECAAST shall have a Stylesheet that is to be followed in its publications. This stylesheet shall be reviewed as needed by the FORECAAST Board.

THE FORECAAST STYLE SHEET

FORECAAST publishes its volumes through Lit Verlag Hamburg. Neither FORECAAST nor Lit Verlag Hamburg employs copy editors. Therefore authors are responsible for providing a production-ready version of materials, and non-conformant materials cannot be accepted for publication. The basic guide is the *MLA Style Manual and Guide to Scholarly Publishing* (Second edition). FORECAAST supplements MLA by some specific requirements needed to facilitate the production of a printed book directly from authors' disks. What follows is a style sheet intended to make the jobs of authors, editors and publisher easier. It is not yet a final statement, and the Editorial Board of FORECAAST welcomes suggestions for the improvement of this style sheet. Please send suggestions to Christopher Mulvey at c.mulvey@wkac.ac.uk.

Word Processing: Materials must be word-processed and presented by e-mail attachment or on disk. Files must be presented in Microsoft Word for PC. Inform the editors if this has been produced by way of a conversion from some other word-processing. (Conversions from MAC programs in particular retain embedded code which disrupts PC electronic copying. Consult with the editors before submitting converted MAC files.) Many of the rules that follow have been adopted because of problems that arise from electronic text copying if they are not followed. Automatic page numbers, automatic notes and headers for example can corrupt files irrevocably.

Typeface and Type Size: Use Times New Roman 12-Point Regular for all materials except quotations over one hundred words (see below). Do not use *Italic* as a default font. Do not use **Bold** at all.

Page Numbers: Do not number pages.

Headers and Footers: Do not use headers and footers.

Text Alignment: All text should be left aligned. Do not justify any text.

Hyphenation: Do not break any words with hyphens.

Line Spacing: Use 1.5 line spacing for all materials.

Word and Sentence Spacing: Never use double spaces between words or sentences, not after a period nor even after a colon. [We have to go against MLA practice here because of embedded computer coding problems.] Initials should be written without spacing: T.S. Eliot.

The Title of the Paper: The title of the paper should be centered in capitals. It should not be in bold, nor should it be underlined, nor should it be placed in quotation marks, nor should it end with a period.

Titles of Items Independently Published: The titles of items independently published should be in italics.

Titles of Items Published Within Another Item: The titles of items published within another item should have quotation marks round them.

Quotation Marks: Always start with double quotation marks. Place quotations nested within a quotation in single quotation marks. All commas and periods should be placed inside the quotation marks with which the quotation ends.

Quotations: Quotations under one hundred words may be placed within the flow of the text. Quotations over one hundred words should be separated from the main text by a line space at the beginning and the end and the font should be reduced to 10 Point. Do not put quotations in italics nor in bold. Avoid using quotation marks to signal irony, humor, or skepticism.

Ellipsis: When material is left out of a quotation, the ellipsis should be marked as follows: [...]. Any following comma or period should follow immediately on the last square bracket without a space. Normally there is no need for any ellipsis to be indicated at the beginning or the end of a quotation.

Numbers: Spell out numbers up to one hundred (“eight needles,” “twentieth-century methods”). Do not spell out dates.

Paragraphs: Indent paragraphs by three spaces.

Notes: Use parenthetical documentation for all references in both text and endnotes placed in parentheses after the material which is being referenced. Endnotes must be added and numbered BY HAND. The format for citation from a book is the author’s name or equivalent followed by a page number: (Baker 12). The format for citation from a journal is the author’s name or equivalent followed by a colon and a page number: (Baker: 12). A short title may be added if an author has more than one title listed in the bibliography. The bibliography will provide the full reference information.

Bibliography: This is to headed LIST OF WORKS CITED. List items alphabetically by last name of authors or the equivalent. Do not number the items. Item format should follow MLA rules. See MLA Style Modern Languages Association. 8 November 1999.

<http://www.mla.org/main_stl.htm> This site provides several examples of electronic citations. Note however that we use italics for titles not underlining.

Copy-Editing and Proof-Reading: All material must be thoroughly copy-edited and proof-read since there is no professional staff to do this. Copy-editing and proof-reading should be done by a second party as well as by the author. Non-native speakers are advised to have this done by a native-English speaker.

FORECAAST

Volumes in Planning

Nineteenth-Century African American Literature

Resulting from a strong focus on nineteenth-century African American literature and art at the past Tours Conferences and former CAAR conferences Claude Julien and Hanna Wallinger are planning to edit a volume about this period. The title above is our working title, and we are interested in essays that look at the relationships between Africa, the Americas, and Europe in the nineteenth century when the economics of modern slavery matured and the many forms of racism developed. We welcome essays about identity, professional development, equality, education, and the many other issues taken up by African American writers, educators, clubwomen, historians, artists in the nineteenth century. Essays should be 4,500 to 6,500 words in length and submitted in Microsoft Word. The deadline for first drafts is January 31, 2006. Please contact Claude Julien at claudejul@numericable.fr and Hanna Wallinger at hanna.wallinger@sbg.ac.at

Blackness and Sexuality

Blackness and Sexuality is to be published by FORECAAST in the Spring 2007. We are particularly interested in essays that look at manifestations and/or the deployment of black identity, culture, politics and philosophy through the lens of sexual constructions. Essays should be 4,250 to 6,250 words in length and submitted in Microsoft Word. The deadline for first drafts is January 31, 2006. If you are interested in submitting a piece, please contact Michelle M. Wright at mimawright@yahoo.com.

CURRENT FORECAAST TITLES

- Maria Diedrich, Carl Pedersen and Justine Tally, eds. *Mapping African America: History, Narrative Formation, and the Production of Knowledge*. FORECAAST 1 (1999).
- Stefanie Sievers. *Liberating Narratives: The Authorization of Black Female Voices in African American Women Writers' Novels of Slavery*. FORECAAST 2 (1999).
- Justine Tally. *Paradise Reconsidered: Toni Morrison's (Hi)stories and Truths*. FORECAAST 3 (1999).
- Dorothea Fischer-Hornung and Alison D. Goeller, eds. *EmBODYing Liberation: The Black Body in American Dance*. FORECAAST 4 (2001).
- Patrick Miller, Therese Frey Steffen and Elisabeth Schäfer-Wünsche, eds. *The Civil Rights Movement reconsidered: Critical Perspectives in the United States*. FORECAAST 5 (2001).
- Fritz Gysin and Christopher Mulvey, eds. *Black Liberation in the Americas*. FORECAAST 6 (2001).
- Justine Tally. *The Story of Jazz*. FORECAAST 7 (2001).
- Mar Gallego. *Passing Novels of the Harlem Renaissance: Identity Politics and Textual Strategies*. FORECAAST 8 (2003).
- Paola Boi and Sabine Broeck, eds. *CrossRoutes--The Meaning of "Race" for the 21st Century*. FORECAAST 9 (2003).
- Sylvia Mayer, ed. *Restoring the Connection to the Natural World: Essays on the African American Environmental Imagination*. FORECAAST 10 (2003).
- Kimberley Phillips, Hermine Pinson; Lorenzo Thomas and Hanna Wallinger, eds. *Critical Voicings of Black Liberation: Resistance and Representations in the Americas*. FORECAAST 11 (2003).
- Ana Maria Manzananas and Jesus Benito. *Intercultural Mediations: Hybridity and Mimesis in American Literature*. FORECAAST 12 (2003).
- Joanne M. Braxton and Maria I. Diedrich, eds. *Monuments of the Black Atlantic: Slavery and Memory*. FORECAAST 13 (2004)..
- Maria I. Diedrich, Theron Cook and Flip Lindo, eds. *Crossing Boundaries: African American Inner City and European Migrant Youth*. FORECAAST 14 (2004).
- Fritz Gysin and Cynthia Hamilton, ed. *Complexions of Race*. FORECAAST 15 (2005). This volume is dedicated to the memory of Lorenzo Thomas. It contains one of Lorenzo's last articles and begins with his poem: "An Afternoon with Dr. Blumenbach."

COLLOQUE INTERNATIONAL
ECOLE DOCTORALE DE PARIS 7
POLE IDENTITES PLURIELLES (CIRNA, PARIS 7)
PREPARATION A L'AGREGATION

Institut d'Etudes anglophones Charles V, Paris 7

Salle A50, 20-21 janvier 2006

Responsable: Jean-Paul Rocchi (Paris 7): jprocchi@wanadoo.fr

AUTOUR DE ERNEST J. GAINES ET *THE AUTOBIOGRAPHY OF MISS JANE
PITTMAN*: PERSPECTIVES RECENTES DE LA RECHERCHE AFRO-AMERICANISTE

Vendredi 20 janvier 2006

Jean-Paul Rocchi (Université Paris 7-Denis Diderot)

“‘Just got to keep going’--Miss Jane et lui:

l'autobiographie fictionnelle entre finalisme du récit et perlaboration de l'identité”

I) Reconstructing (His)story

Discutant: Pap Ndiaye (EHESS)

Geneviève Fabre (Université Paris 7-Denis-Diderot), “Conversations with Miss Jane Pittman, her ‘rendez vous avec l’histoire’: A portrait”

Christopher Mulvey (Winchester University, United Kingdom), “The History of Miss Jane Pittman: Ernest J. Gaines and the Slave Narrative”

Jean-Pierre Le Glaunec (Université Paris 7-Denis Diderot), “La généalogie louisianaise de l'autobiographie de Miss Jane Pittman: du pré-récit au néo-récit d'esclave”

II) Engendering the Fiction of a Black Nation

Le corps transgenre de la nation: nationalisme noir et continuum masculin-féminin

Discutant: Martine Chard-Hutchinson (Université Paris 7-Denis-Diderot)

Marlon B. Ross (University of Virginia, USA), “Cross-Gendering the Racial Imaginary: The Gigantic Feminine as Nationalist Icon in Black Patriarchal Discourse”

Sabine Broeck (University of Bremen, Germany), “The Narrative Absence of Female Interiority in Black Writing: The Suffering Body of Miss Jane Pittman”

Frédéric Sylvanise (Université Paris 13), “Aux frontières du politique et du religieux: avatars de la figure du messie noir dans *The Autobiography of Miss Jane Pittman*”

Samedi 21 janvier 2006

III) Storytelling and Close Reading

Le texte à la lettre: signifier la race

Discutant: Claire Parfait (Université Paris 7-Denis-Diderot)

Jean-Pierre Richard (Université Paris 7-Denis Diderot), “‘Who’s there ?’: La question du père dans l’œuvre de deux écrivains africains-américains d’aujourd’hui, Ernest J. Gaines et John E. Wideman”

Monica Michlin (Université Paris IV-Sorbonne), “Ambivalence and Ambiguity in *The Autobiography of Miss Jane Pittman*”

Laurence Cossu-Beaumont (Université de Picardie), “Folklore et écriture vernaculaire dans *The Autobiography of Miss Jane Pittman*: au-delà de la couleur locale”

CALL FOR PARTICIPANTS

“Bridges Across the Nations: African American Culture in the 21st Century.”

February 2-5, 2006

Pulawy, Poland

A CAAR SPONSORED CONFERENCE

This seminar-workshop is the first workshop in Poland which, at university level, undertakes a discussion of African American culture. It grows out of the awareness that African American culture, despite its popular appeal, has not received its due scholarly recognition in countries of East-Central Europe. This leads to the misrepresentation of African American culture and ensuing misunderstandings. Black History Month organized by the U.S. embassy in Poland provides a good opportunity to bring to academic attention the importance of Black culture in the cultural formation of the contemporary American nation. The workshop will address the issue of the Black presence in the U.S. and selected European countries in the 21st century.

1. Professor Lillian S. Williams, Chair of the Department of African American Studies at the University of Buffalo, author of *Strangers in the Land of Paradise: The Creation of an African American Community, Buffalo, New York, 1900-1925* and associate editor of the *Encyclopedia of New York State*.

2. Professor Heike Raphael-Fernandez, Department of English, University of Maryland in Europe, editor of ground-breaking anthology *Blackening Europe. The African American Presence* published recently by Routledge.

3. Professor Magdalena Zaborowska, University of Michigan, author of *How We Found America: Reading Gender through East European Immigrant Narratives*, a James Baldwin scholar and specialist.

4. Professor Coleman Jordan, University of Michigan, specialist in cultural theory, recipient of W.E.B. DuBois Fellowship, Harvard University, 2000, co-author of “Harlem Speak,” an architecture show at the Studio Museum in Harlem.

5. Professor Stan Breckenbridge, California State University, Fullerton, musicologist, teacher, lecturer, recording and performing artist. He holds a Ph.D. in musicology, and is a faculty member of the department of Afro-Ethnic Studies at CSUF. He is also a UMCS Fulbright Visiting Scholar.

6. Professor Jerzy Kutnik, Maria Curie Skłodowska University, Lublin, specialist in cultural studies, author of *Word(s)play. The Music of John Cage's Poetry* and editor of *Re-Visioning Democracy. Central Europe and America. Critical Perspectives*

The workshop is mainly intended for graduate students and younger academics interested in the topic of Black American history and culture. We hope to reach not only the Polish academic world but also those in (East-Central) Europe who wish to broaden their understanding of American multiculturalism. We would like to use this opportunity to establish a network of African American studies in countries of East-Central Europe and, possibly, lay the foundation for future cooperation and exchange. We hope that American Embassies in other East European countries would also show interest in our project and support financially the seminar participants.

If you are interested in the participation in the workshop, please contact us by January 1, 2006. Please note that you will be encouraged to participate in the discussion during the seminar but you will not be able to present an individual paper. This circular is not then a call for papers.

Contact : DR EWA ŁUCZAK, Nowy Świat 4, 00-497 Warszawa, Poland , tel. +48 22 553 14 19, email: e.b.luczak@uw.edu.pl; or, DR ANDRZEJ ANTOSZEK, Al. Raclawickie 14, 20-950 Lublin, Poland, tel. +48 81 4453941, email: antoszek@kul.lublin.pl.

CALL FOR PAPERS

AMERICANA VI,

Department of English, Faculty of Letters and Humanities,

Sfax (Tunisia)

February 23-25, 2006

The theme of the conference is jazz. This bright and forceful music often called the "sound of surprise" is sophisticated and complex. Definitions of jazz have been numerous but pleasantly vague. Vagueness seems necessary, though, since it is the custom of jazz to absorb and use everything in sight. It is a free-floating musical form that has gone through numerous incarnations. Jazz is a soulful blend of African rhythms and chants, Negro blues, work songs and spirituals. The earliest jazz musicians in the U.S played with elements drawn from brass marching bands, Spanish dances, English religious songs, piano music of the romantic period, Negro folk songs and West Indian religious cult music. Later, theater songs, gospel tunes, and non-Western music were all drawn upon. This great receptivity to sources is a result of the central emphasis in jazz: improvisation. It is a source of inspiration for the world's musical experience. What came to be recognized as jazz probably had its first public origins in Storyville, a red-light district of New Orleans where dance halls abounded and where ragtime piano players, trumpeters and Negro brass bands performed different rhythms. The "Memphis Blues" (1911) and "Saint-Louis Blues" (1914) established the blues as an American national idiom, and thereafter jazz caught on with particular fervor in Chicago where legendary trumpeter Joe "King" Oliver settled in 1917 and was followed by Louis Armstrong in 1922. During the "jazz age", Chicago was in a way the musical capital of America where different ethnic groups were listening and reacting to the crush of cultures that so clearly typified America's rush in the 20th century. This is the world of Albert Ayler, of John Coltrane, or of Sun-Ra. Jazz is an attempt to create emotional rapport between the individual and his society. It has a function similar to that which Aristotle attributed to tragedy, catharsis of emotions. Singing about trouble defeats sorrow, somehow purges the heart of fear, anxiety, and depression. When depression is expressed, sorrow becomes bearable and trouble ceases to be overwhelming. Contributions We would welcome contributions that are related, but not limited to the afore-mentioned issues. To push the frontiers of investigation further on this multi-layered form of music, the following ideas may also be worthy of attention: The "jazz craze" in America and elsewhere; jazz and freedom; jazz and power; the secular and the religious in jazz; jazz and the ghetto; jazz and Black Nationalism (Black Aesthetic); the relationship between jazz, literature, painting and film, ... One may refer to L. Hughes' Harlem, the Harlem of The Weary Blues that becomes "jazzonia", a joyous city, a fantastic world of escape and release full of jazzers. J. Baldwin's Blues for Mr. Charlie, T. Morrison's Jazz, R. Ellison's Invisible Man or Leroi Jones' (Amiri Baraka) Primitive World: An Anti-Nuclear Jazz Musical are also cases in point.

The deadline for abstract submission is December 31, 2005. The abstract proposal should be a maximum of 200 words and the allocated time for delivery is 25 minutes., Please contact: , Faiza Derbel, Ph.D. , English Department , Faculté des Lettres et des Sciences Humaines de Sfax, , Tunisia. , Tel: + 216 74 670 544 , Fax: + 216 74 670 540, Email : derbel_conf@yahoo.co.uk

CALL FOR PAPERS

PAUL LAURENCE DUNBAR CONFERENCE

Stanford University

March 9-11, 2006.

Stanford University's Program in American Studies announces "Paul Laurence Dunbar: A Centennial Conference" at Stanford University March 9-11, 2006. This conference will celebrate the centennial of Dunbar's death by exploring new critical perspectives on the full range of his career as a poet, novelist, lyricist, dramatist, and journalist. The conference organizers will edit a selection of the papers for a special issue of *African American Review*. We welcome papers exploring Dunbar as an individual challenged by complex psychological, esthetic, social, and political pressures. We seek lectures that place him in the context of historical phenomena such as slavery and the Civil War, Reconstruction, lynching, race riots, and landmark Jim Crow legislation such as *Plessy v. Ferguson*. We want to consider Dunbar as a regional, national, and international writer, and as a stylistic innovator of the highest order. We also invite papers on his relationship to his literary predecessors, contemporaries, and successors--writers such as Harriet Beecher Stowe, James Whitcomb Riley, William Dean Howells, Frederick Douglass, Ida B. Wells, Mark Twain, W.E.B. Du Bois, Booker T. Washington, Charles Chesnutt, James Weldon Johnson, Alice Dunbar-Nelson, Langston Hughes, and more recent poets. We also hope to explore Dunbar's engagement with the musical theater, popular song, minstrelsy, spoken-word poetry, and reading-speaking tours; with visual culture, such as the Hampton Camera Club; and with notable cultural events, such as the World's Columbian Exposition.

Sponsored by the American Studies Program at Stanford University, this conference is organized by the director of the program, Shelley Fisher Fishkin, Gavin Jones (Stanford), Meta DuEwa Jones (George Washington), Arnold Rampersad (Stanford), and Richard Yarborough (UCLA). Co-sponsors include the Office of the President of Stanford University; Office of the Dean of Humanities & Sciences; Department of English; Department of History; Stanford Continuing Studies; Program in African and African American Studies; Stanford Humanities Center; and the Central Region Humanities Center. If you are interested in presenting a paper, or in attending the conference, please let us know at once at the email address below.

Note that August 1 is the deadline for receiving paper proposals. To propose a paper, please send an abstract of about 600 words in length by August 1, 2005, along with a one-page c.v. and contact information to: DunbarConference@stanford.edu.

The conference will be free to all registrants. In addition, we expect to provide travel and lodging support for all presenters.

CALL FOR PARTICIPANTS

CROSSOVERS: AFRICAN AMERICANS AND GERMANY

Westphalian Wilhelms-University Muenster, Germany

March 22-26, 2006

A CAAR SPONSORED CONFERENCE

The conference "Crossovers: African Americans and Germany," to be held at the WWUM in Muenster, Germany, from March 22-26, 2006, represents the launching of a long-term und transnational research initiative. Both, the conference and the larger research project are trans-cultural and interdisciplinary in approach and strive for a comprehensive study, documentation and narrative of the encounters between African Americans and Germans from 1780 to the present.

In close cooperation with scholars who have contributed to this field, the conference/project seeks to unite and to synthesize research from various disciplines and from different historical perspectives. Subjects to be explored include (but are not limited to) the representations of encounters between African Americans and Germans in literature, visual arts, film, media, etc. We invite contributions discussing the processes of individual, communal and national identity negotiation that accompanied these interactions, and we encourage studies that will focus on the new quality these negotiations acquired when, after World War II, the children born out of relationships between African American GIs and German women challenged traditional concepts of Germanness. Attention will also be given to projects that examine the experiences of scientists such as the African American biologist E.E. Just in Nazi Germany, the Berlin sojourns of sociologist W.E.B. Du Bois, or the adaptations of German academic émigrés to their new lives at HBCUs (Historically Black Colleges and Universities). The conference / project seeks to develop research strategies and paradigms that provide for a more comprehensive understanding of the theoretical underpinnings of these complex, inter- and trans-cultural negotiations, dialogues, and passages within the Black Atlantic context. In the past, studies about interactions between African Americans and Germans often tended to limit themselves in operating from a one-sided perspective, i.e., the encounter is seen as a transformative, often liberational process for the African American protagonists, whereas the impact of these interactions on the German context long remained unexplored. The conference seeks to focus the dialogic quality and mutually transformative impact of such encounters across historical periods and across social, economic strata of African American and German contexts.

Prof. Dr. Maria I. Diedrich (Munster University); Prof. Dr. Larry Greene (Seton Hall University); Prof. Dr. Juergen Heinrichs (Seton Hall University)

NOTICE FOR CROSSOVERS PARTICIPANTS

Lufthansa/United is extending a special group discount to "Crossovers" participants for travel from US airports to Muenster/FMO. Please note that this applies to US-based travelers ONLY. We hope that travelers from within Europe and beyond may have already have access to low-cost carriers or other deals. Below, please find two sets of information:

1.) A LIST OF DISCOUNTED R/T ECONOMY AIRFARES based on travel to/from US airport gateways served by United/US Air/Lufthansa. Prices are not confirmed yet until purchased but should give you a good idea as to the approximate range. Be sure to add to each fare the cost for fuel surcharges and airport taxes, which currently range from USD 270-300. Ironically, the fees are almost as high as the actual airfares. Yet compared to other fare

queries, these seem to be excellent rates, hopefully allowing all of you to save money on travel.

2.) A CURRENT LIST OF CONFERENCE PARTICIPANTS based on name, residence, and ASSUMED gateway airports. If you are interested in taking advantage of the special airfares, please verify YOUR departure and gateway airports that best suit your travel needs. If you find an error, please email me promptly so I can correct list before returning it to agent. For help with identifying your airport code, visit <http://www.world-airport-codes.com/>. The best destination airport for conference is FMO Muenster/Osnabrueck. If you have travel figuring out a possible UAL/LH itinerary, visit <http://lufthansa-usa.com/> and run a trial query based on your preferred departure airport to FMO. Ignore astronomic airfares popping up and only copy down airport itinerary/routing, i.e. ORF/IAD or BDL/PHL and forward it me. Needless to say, you can always make your own arrangements with other carriers etc. or if you find better deals on your own, yet we wanted to make this option available to make travel as affordable as possible in light of the currently high price of air travel.

As soon as we confirm list with agent we forward booking instructions such as phone number, payment options etc. This should happen very shortly, i.e. in the next few days. Please respond to heinriju@shu.edu asap as seats are filling up rapidly due to heavy spring break travel.

UAL RATES TO/FROM MUENSTER/FMO FROM US GATEWAYS

Be sure to add airport taxes and fuel surcharges of currently ca. USD 270-300. Taxes can be lower at different airports. If your departure airport is missing, it could still be added, esp. when served by LH/UAL/USAIR. Rates are subject to availability at time of booking.

EWR 325 + tax/fuel = ca. 625 max
IAD 330 + tax/fuel = ca. 630 max
NYC 295 + tax/fuel = ca. 595 max
DTW 415 + tax/fuel = ca. 715 max
LAX 450 + tax/fuel = ca. 750 max
RDU 425 + tax/fuel = ca. 725 max
DFW 405 + tax/fuel = ca. 705 max
YYZ 535 + tax/fuel = ca. 835 (CAN \$?)

ORD 385 + tax/fuel = ca. 685 max
SFO 450 + tax/fuel = ca. 750 max
SEA 465 + tax/fuel = ca. 765 max
BDL 395 + tax/fuel = ca. 695 max
BUF 395 + tax/fuel = ca. 695 max
ATL 375 + tax/fuel = ca. 675 max
SJU 715 + tax/fuel = ca. 1015 max

2. NAME (RESIDENCE): AIRPORT CODE: please verify/correct/confirm ONLY APPLIES TO US-BASED TRAVELERS

Abubakar, B. (Fezzan Ward, Nigeria)
Akomolafe, O. (Norfolk, VA): ORF/IAD?
Albrecht, M. (Muenster)
Apenko, E. (St.Petersburg, Russian Federation)
Battle, M. (Memphis, TN): MEM/IAD?
Bock, S. (Suffolk, VA): ORF/IAD?
Boesenberg, E. (Berlin)
Booker, P. (New York, NY): EWR or JFK?
Boyd, M.J. (Detroit, MI): DTW?
Broeck, S. (Bremen)
Brown, D. (Los Angeles, CA): LAX?

Campt, Tina (Durham, NC): RDU?
Coleman, W. (Burlington, VT): BTV/IAD?
Cserno, I. (College Park, MD): IAD?
Dickel, S. (Muenster)
Diedrich, M. (Muenster)
Elias, S. (Bryan, TX): IAD? DFW?
Fehrenbach, H. (DeKalb, IL): ORD?
Fenner, A. (Toronto, CAN): YYZ?
Fischer-Hornung, D. (Heidelberg)
Florvil, T. (Madison, WI): ORD?
Gallego, M. (Huelva, Spain)
Golly, N. (Oldenburg)
Graml, G. (Lewisburg, PA): MDT/IAD?
Grandt, J. (Bayreuth)

Grant, V. (Stanford, CA): SFO?
Greene, L. (Muenster)
Gunter, C. (New York, NY): EWR? JFK?
Haas, A. (Muenster)
Hagen, K. (Seattle, WA): SEA?
Hajek-Riese, F.
Harley, S. (College Park, MA): IAD?
Heinrichs, J. (South Orange, NJ): EWR
Hill, Ingrid S. (South Orange, NJ): EWR?
Hinton, R. (New York, NY): EWR? JFK?
Hoehn, M. (Poughkeepsie, NY): JFK?
Honeck, H. (Washington, DC): IAD?
Hopkins, L. (Millersville, PA): IAD?
Janson, D. (Morgantown, WV): PIT/ORD?
Jefferson, A. (Detroit, MI): DTW?
Keaton, T. (Bloomington, IN): IND/ORD?
Keil, H. (Leipzig)
Kirschke, A. (Wilmington, NC): RDU?
Klemm, S. (Dortmund)
Klimke, M. (Heidelberg)
Kodjio, P. (Yaoundé, Cameroon)
Lawson, B. (Memphis, TN): MEM/IAD?
Laws, P. (Norfolk, VA): ORF/IAD?
Layne, P. (Berkeley, CA): SFO?
Lemke, S. (Freiburg)
Lennox, S. (Amherst, MA): BDL/PHL?
Levin, T. (Frankfurt)
Lusane, C. (Washington, DC): IAD?
Martin, F. (Orangeburg, SC): CHS/IAD?
Mayer, S. (Muenster)
Mehring, F. (Berlin)
Mobley, L. (?)
Mulvey, C. (Winchester, UK)
Nader, A. (Rochester, NY): ROC/PHL?
Nagl, T. (Amherst, MA): BDL?
Naumann, C. (Berlin)
Nenno, N. (Charleston, SC): CHS/IAD?
Ochsmann, R. (Mainz)
Oppel, C. (Bocholt)
Ortlepp, A. (Washington, DC): IAD?
Ostendorf, B. (Muenchen)
Painter, N. (Princeton, NJ): EWR?
Partridge, D. (Ann Arbor, MI): DTW?

Paul, H. (Erlangen)
Pedersen, C. (Copenhagen, Denmark)
Piesche, P. (Berlin)
Poikane-Daumke, A. (Cambridge, UK)
Poser Y. (Washington, DC): IAD?
Quinn, K. (Ann Arbor, MI): DTW?
Rauhut, M. (Berlin)
Raundalen, J. (Trondheim, Norway)
Reid, M. (Gainesville, FL): ATL?
Riis, T. (Lueneburg)
Rittelmann, L. (Fredonia, NY): BUF/ORD?
Rogowski, C. (Amherst, MA): BDL/PHL?
Ruffins, F. (Washington, DC): IAD?
Schmeisser, Iris (Erlangen)
Schmitt, A. (Wiesbaden)
Schneck, P. (Muenchen)
Schroeder, A. (Duesseldorf)
Schroer, T. (Carrollton, GA): ATL?
Schumann, A. (Muenchen)
Schwarz, C. (Berlin)
Siegfried, D. (Copenhagen, Denmark)
Skolnik, J. (Washington, DC): IAD?
Soto, I. (Madrid, Spain)
Spencer, L. (Alexandria, VA): IAD?
Steingröver, R. (Rochester, NY):
ROC/PHL?
Stemmler, S. (New York, NY): EWR?
JFK?
Strickland, W. (Amherst, MA): BDL/PHL?
Strickland, J. (Montclair, NJ): EWR?
Tagirova, T. (Ponce, PR): SJU?
Vazansky, A. (Heidelberg)
Waldschmidt-Nelson, B. (Muenchen)
Walker, S. (Norfolk, VA): ORF/IAD?
Waller, H. (Salzburg, Austria)
Willis-Darpoh, G. (Washington, DC):
IAD?
Wipplinger, J. (Ann Arbor, MI): DTW?
Wright, M. (Minneapolis, MN):
MSP/ORD?
Zacharias, T. (London, UK)
Zimmermann, A. (Washington, DC): IAD?

THE MUNSTER MODEL: A DIRECTION FOR CAAR?

I believe that the conference to be held in Munster in March 2006 can provide us all with a model and a template for a particular line of research and inquiry that could give direction to CAAR's work for the next ten years. I would like to say something about that and about how CAAR could use its resources, membership and experience to aid a program of research in every European nation and, indeed, many nations outside Europe. However my focus, at this point, is Europe, and I will start by defining what I take to be the Munster African American Research Model, and I will then extrapolate that to some twenty or thirty European scenes.

I take the research program initiated by Maria Diedrich, Larry Green and Jurgen Heinrichs to be African American research of a very specific kind. The first particularity is that it is not a study of African Americans in the United States; the second is that it is not a study of the history and development African American Studies within Germany. Instead, it is a study of African Americans in Germany. No one is pretending that this is a new kind of research and that work has not been done in this area before or that it is something that is only fitted for Germany. What is new is a clearly-defined long-term program for a comprehensive and systematic documentation of African American life and culture in a single country other than the United States. The second particularity of the Munster Model is that this research program distinctly refuses to be a history of African American Studies in the investigator's own country. Such the localized meta-studies are usually not of very great value outside the borders of the country producing them even though they are a very necessary staging post in the development of African American studies within those borders.

An important point that Sabine Broeck has made about the Munster Model is that it plays so well to the strengths of those of us to work in Europe. Over the last few years she has wished to direct our attention to an approach that makes us work "at the crossroads" of two cultures, one of which we know intimately by being part of it, one by being academic specialist and friends of that culture. Usually, we are at the remove of an ocean from our subject, but here the subject is at our doorstep. Moreover, much of the material is in a language not usually possessed by the American African Americanist. "The Impact of the African-American Civil Rights Movement on Europe" shows one way in which we may take advantage of our crossover strengths, and what is being proposed at Munster shows another.

The subject of language suggests that the extrapolated Munster Model is not going to be a single model, and I want to explore two adaptive modes that proceed from the fact that the Munster Model is located in a heuristically advantageous middle. Its focus on African American life and culture in Germany gives it a large and well-defined subject of research with some clearly defined centers of attention such as the Black GIs post-World-War-Two. I see this model as midway between the difficulties of study that arise for the Munster Model applied to England at one extreme and Romania at another. I choose England because I know it, and I choose Romania because I have discussed this issue with our Romanian colleagues Rodica Mihaila and Emil Sirbulescu.

While Romania is a case that has many matches in Europe, England is a case that has few matches. I am identifying England specifically; I could have focused on another entity that we call the United Kingdom, but I think that Scotland, Wales and Northern Ireland should be their own points of focus for a Munster Model. (Northern Ireland should probably be part of a research program that focuses on Ireland as a whole and not the contingent political entities called Eire and Ulster, but that is a matter for Irish scholars to determine). The study of African American life in England has none of the stability and points of focus that I see in the study of African American life in Germany. African American life in England goes back to the beginning so that it has no effective historical boundaries. Also, it is given no definition by

way of a language barrier, a barrier that is one of the paradoxical strengths of the Munster Model. Finally, there is no easily-defined ethnic group because Africans, African Americans and Afro-Caribbeans all make part of the rich history of Black life and culture in England. However, these problems are telling me is that there is a huge subject for study here, and it one that as far as I know has not been undertaken. There is no comprehensive survey documenting African American life and culture in England from the 1600s to the 2000s, but what a magnificent study that would be.

By contrast with the English problem, there are many countries in Europe like Romania where there appears to be too little national African American life and culture to generate a worthwhile study. However, that is to judge a research program ahead of its execution, a serious methodological error. Moreover, it is almost always the case that there never is a nil result in an investigation of this kind, and there will always be some African Americans interaction, and here we must not exclude visitors. The focus of the Munster Model might be the resident African American, but it is not only about the resident. The African American traveler, guest, scholar, transient, exile, visionary, artist, fugitive, businessperson, missionary, and tourist are proper subjects of the Munster Model as I see it.

Where would the Munster Model? I would like CAAR colleagues from Austria to the Ukraine to undertake a Crossover program and then give us an account of African American life and culture in their country. It is the detail and specificity that we want; the uncovering of the lost lives and artifacts that cover Europe in time and space. At the end of a process of intensive work in twenty or more countries, we would begin to have some real knowledge. That is a worthy research ambition for CAAR in the next ten years. I would not want to be misunderstood when I say that--I do not mean to exclude any lines of ongoing research, still less to I wish to reduce CAAR's interest and focus on African Americans in the United States. I am not overlooking the work of North American colleagues nor undervaluing their participation in CAAR. I am not overlooking the work of Asian colleagues, especially those in China, Japan and Taiwan--places, indeed, where the Munster Model could be implemented as fruitfully as anywhere in Europe. But, I would like European colleagues to learn a lesson from Munster, and I believe that "African American Life and Culture in Europe" could be powerful theme for 2015 CAAR Conference, and a fitting location for that conference could be Munster. I invite your responses to the program of research that I have outlined.

Christopher Mulvey
President, CAAR

CALL FOR PAPERS

DENMARK AND THE BLACK ATLANTIC

Thursday 4 May to Saturday 6 May 2006

University of Copenhagen, Denmark

A CAAR SPONSORED CONFERENCE

In 1993, Paul Gilroy theorized the Black Atlantic as a “rhizomorphic, fractal structure of transcultural exchange” that is “continually crisscrossed by the movements of black people—not only as commodities [e.g., during the transatlantic slave trade] but engaged in various struggles towards emancipation, autonomy, and citizenship.” Tracing the transatlantic movements and cultural productions of a wide range of diasporic black activists and artists, Gilroy’s monograph *The Black Atlantic* has had a profound impact on subsequent scholarship across a wide range of disciplines including postcolonial studies, American studies, African American studies, Caribbean studies, history, geography, and English studies.

The theme and focus of this conference departs from a question that Gilroy poses: “What of Nella Larsen’s relationship to Denmark, where George Padmore was held in jail during the early 1930s and which was also the home base of his banned paper the *Negro Worker*, circulated across the world by its supporters in the Colonial Seamen’s Association?” Over three days, “Denmark and the Black Atlantic” will explore these and other questions regarding the role of Denmark and its former Caribbean colonies, the Danish West Indies (now the Virgin Islands), in the Black Atlantic world. The conference also offers the opportunity to assess and advance recent developments in both international scholarship and Danish public culture which have focused attention on different facets of Denmark’s role in Black Atlantic history. In 1997, George Hutchinson overturned the scholarly consensus that Nella Larsen, the biracial, U.S.-born daughter of a Danish mother and Danish West Indian father, never visited Denmark (despite Larsen’s own claims to the contrary) by disclosing archival evidence of Larsen’s transatlantic travels between New York and Copenhagen. In early 2005, the Danish public television channel DR2 aired a documentary series, *Slavernes Slægt*, which traced the mixed-racial heritage of contemporary Danes, in the process sparking renewed media and public interest in Denmark’s colonial and slave-trading history. In April 2005, a delegation from the Virgin Islands visited Denmark to discuss the legacy of this history; discussions regarding reparations, memorials, and other projects are ongoing.

This call for papers invites proposals for both individual presentations and collective panels that relate to the overall conference theme.

The main language of the conference will be English, but proposals for papers/panels in Danish are welcome. Individual papers should be a maximum of 20 minutes in length; 90 minutes will be assigned to each panel, with three speakers each and half an hour for discussion. However, we also welcome proposals for other, less conventional presentations, and will do our best to fit them into the conference schedule. If there is sufficient interest, we will consider extending the conference to Sunday 7 May.

Please send individual paper and collective panel proposals to the conference organizing committee at bone@hum.ku.dk by 1 December 2005. Enquiries can be directed to the same address. Conference costs are currently being finalized but we anticipate that the basic registration fee will be approximately 600 Danish kroner, with optional extras of 150 Danish kroner for the opening concert in Copenhagen Jazzhouse and 60 Danish kroner for the Nella Larsen walking tour. The “Denmark and the Black Atlantic” organizing committee is: Dr. Martyn Bone, Anne Dvinge, Dr. Justin Edwards, and Dr. Carl Pedersen.

CALL FOR PARTICIPANTS

5th MESEA Conference

The Society for Multi-Ethnic Studies:

Europe and the Americas

May 18-20, 2006

University of Navarra

Pamplona, Spain

ETHNIC LIFE WRITING AND HISTORIES

We will be presenting papers and panels on all aspects of ethnic life writing and histories in the Americas, Europe, Asia, and Africa. We encourage interdisciplinary perspectives that highlight the intersections between life writing, history, sociology, and culture. Topics may include, but are not limited to: theoretical intersections between auto/biography and history; expanding the concepts of auto/biography and histories; theory as auto/biography; auto/ethnography as auto/biography; autobiographies and biographies; the cultural work of life writing texts; testimonio; genres of life writing in ethnic contexts; travel and travel writing; writing selves, writing histories; life writing as historical inscription; family memoirs; narrative perspectives in history and auto/biography; questions of ethics in life writing; autobiography, history and law; concepts of nationhood and history through life writing; voices in history, historical voices; alternative histories; auto/biographies by/about historians; creating cultural and/or collective memory through life writing; visualizing auto/biographies and histories; the media and virtuality: film as auto/biography and history; the Internet and blogs as forms of life writing; theater studies and autoperformance; hearing and speaking: aural and oral auto/biography and histories; the sociologies and economics of auto/biography and histories; different worlds, different auto/biographies, different histories - globalization and its (dis)contents.

At this conference, MESEA is inaugurating its Young Scholars Research Awards. For more information: <http://www.mesea.org>

MESEA's Program Director is Yiorgos Kalogeras, Department of English, Aristotle University, 54124 Thessaloniki, Greece (kalogera@enl.auth.gr).

CALL FOR PAPERS

LISA e-JOURNAL (Literature, History of Ideas, Images, Societies of the English-speaking World), Research Centre for Humanities and Social Sciences, University of Caen, France,
www.unicaen.fr/mrsh/anglais/lisa/english/contributions.php

Stereotypes and Counter-Stereotypes in African American Art and Literature Since the 1820s and up to the 1950s, American society promoted stereotyped images of African Americans that have permeated American culture through cartoons, films, songs, advertisements, television shows and even household artifacts. The extreme proliferation of racist imagery occurred after the Civil War, when racist ideology shifted from one based on slavery to one grounded on segregation and the perception of racial inferiority. African Americans were portrayed as very dark, childlike, stupid, lazy, deferential, and happy. This condition of perpetual happiness, generally indicated by a broad and white toothy grin, was an important component of stereotypical imagery. A similar process was at work in literature with the opposed, and often overtypified, figures of the good Black slave, whose loyalty and faithfulness were to be rewarded with freedom, and of the threatening Black man, who takes his freedom, makes it his right, and voices opinions which upset the racial order. From Mark Twain's Jim in *The Adventures of Huckleberry Finn* to Ralph Ellison's "invisible man," the tension becomes expressed both through the representation of African Americans and in their own perception of themselves and of their relations to a white society. This struggle for self-definition goes well beyond identity crises to take the form of a quest for specific writing modes, in the American language shared by Blacks and Whites as well. This language is a common medium and a common ground for all American writers, without considerations of skin color. As it generates categories and ambivalences of its own, it also offers formal, metaphorical and rhythmic potentialities which might actualize as well as question stereotyped dichotomies. However, one can raise questions about the way a number of artists and writers who happen to be African American themselves have appropriated racist stereotypes for anti-discriminatory or self-assertive purposes. Thus, this issue of *LISA e-journal* will focus on the use and "reappropriation" of African American stereotypes. Literary productions and works of art based on this "reappropriation" depending strongly on the existence of images and symbols whose deconstruction remains a major issue, it is therefore crucial to define the implications alienating stereotypes can have. As a matter of fact, one can wonder whether debunking a stereotype by caricaturing it might not imply different levels of interpretation which can be poles apart ideologically; one can also wonder whether giving another form of visibility to stereotypes might not help trivialize and blur the historical boundary between racism and the denunciation of racism. At a time when questions are raised on what makes a work of art, does not this process mirror the dynamics and interactions that link ideology and artistic or literary production, aesthetics and consumerism? Contributors are invited to analyze the parameters of the commodification of African American stereotypical imagery in a highly media-oriented society. Cultural identities are reified and merchandized by popular culture; that is why one needs to analyze the attempts to create a non-mainstream culture which is aware of racial issues and able to redefine or even transcend them.

Please send your proposals (500 words maximum) by November 15, 2005, to the following addresses: Eliane Elmaleh (Université du Maine, Le Mans, eliane.elmaleh@univ-lemans.fr <<mailto:eliane.elmaleh@univ-lemans.fr>>) and Hélène Aji (Université du Maine, Le Mans, helene.aji@free.fr <<mailto:helene.aji@free.fr>>)

African American National Biography

The editors are seeking contributors to write biographical entries for the *African American National Biography*, a joint project of the W. E. B. Du Bois Institute for African and African American Research at Harvard University and Oxford University Press. The largest African American Studies project ever undertaken, covering a broader range of African American lives than ever before, the *African American National Biography* will present history through a mosaic of the lives of 10,000 individuals, some known throughout the world and others all but forgotten, illuminating the abiding influence of African Americans on the life of this nation through the immediacy of individual experience. Our goal is to include not only great and famous African Americans, but a selection of lives that will be representative of the scope of African American experience.

We are commissioning articles on African Americans in all fields, from all periods of North American history, and from all stations of life—activists, writers and journalists, slaves, sharecroppers, domestic workers, laborers, musicians, politicians, government workers, judges, lawyers, ministers, preachers, and other religious workers, educators, athletes, sports figures, actors, directors, filmmakers, doctors, nurses, artists, photographers, business people, entrepreneurs, military personnel, scientists, philanthropists, dancers, frontiersmen, cowboys, inventors, aviators, astronauts, explorers, legendary figures, and more. While there will be a limited number of entries for living people in AANB, our current priority is to find writers for dead subjects in order to fill in the historical record.

AANB entries are typically 750 to 1,500 words in length. Each article will be signed by the author and will include a brief bibliography. Authors will receive an honorarium, typically \$75-\$150, based on the contracted length of each entry.

Lists of unassigned names and an application to write can be accessed on the AANB Web site, at www.fas.harvard.edu/~aanb. We also welcome suggestions for subjects whose names do not presently appear on our lists.

The first publication of the project, *African American Lives* (Oxford University Press, 2004), a collection of 600 biographies of notable African Americans, was published in April 2004 and, in the words of the Publishers Weekly reviewer, “will undoubtedly become a standard in the field.” Author and critic Julius Lester has called it “a definitive book.”

John K. Bollard Executive Editor *African American National Biography* W.E.B. Du Bois Institute
Harvard University 69 Dunster Street Cambridge, MA 02138 <http://www.fas.harvard.edu/~aanb/>
email: aanb@fas.harvard.edu Tel: 617-496-9547

Souls: A Critical Journal of Black Politics, Culture and Society

We would like to introduce the members of the Collegium for African American Research (CAAR) to *Souls: A Critical Journal of Black Politics, Culture and Society*, sponsored by the Center for Contemporary Black History, a scholarly social science resource center at Columbia University, and published and distributed internationally by Taylor and Francis Publishers of London and Philadelphia.

Established and edited by Columbia University Professor Manning Marable in January 1999, *Souls* is a quarterly interdisciplinary journal that maps the broad contours of scholarly and political debates regarding issues of race, class, gender, globalization and power. Produced in the tradition of progressive scholarship and intellectual engagement of W.E.B. Du Bois, *Souls* features this generation's most outstanding social theorists and political interpreters of the shifting politics of racism, past, present, and future. Our principle focus is the African-American social, economic, and political experience in the United States since 1945. However, *Souls*, also addresses issues of race, class, gender and power transnationally. In the past, *Souls* has devoted entire issues to such topics as "South Africa Since Apartheid," "Race and Revolution in Cuba," and "Reinventing Jamaica."

Our most recent double issue (Vol. 7, No. 3-4, Summer/Fall 2005) is devoted to "Critical Perspectives on W.E.B. Du Bois." Contributors of major articles to this special issue include: Professor F. Abiola Irele, Harvard University; Professor Aldon Morris, Northwestern University; Professor Mark Q. Sawyer, UCLA; Professor Eugene Victor Wolfenstein, UCLA; Ange-Marie Hancock, Yale University; and Manning Marable. Issue topics slated for 2006 include: "The Black South Since the Civil Rights Movement," "Disfranchisement, Racism and the Law," "Living Black History," and "Islam and Black America."

The annual subscription rate for *Souls* for individuals is \$58.00 (US) and £35.00 (UK). However, we're convinced that your members will really find *Souls* so informative and intellectually provocative, that we'd like to offer them our discounted rate of only \$46.00 (US) (£28.00 in the UK). That's 20 percent off the standard subscription rate. If you'd like back issues of *Souls*, please let us know and we'd be happy to forward them to you. If you agree that *Souls* would interest your membership, especially at a 20 percent discount, please contact us for establishing this special rate. (See www.soulsjournal.net)

Manning Marable
Editor

Ian Steinberg
Managing Editor

CAAR LIST INSTRUCTIONS

CAAR has a new message poster--LISTSERV- and you are invited to subscribe to this service and post messages of general information to the CAAR membership. This is monitored list and messages will go to the editor before they are posted. Our thanks to Jurgen Heinrichs (heinriju@shu.edu) for revitalizing this excellent information exchange,

SUBSCRIBE/UNSUBSCRIBE

To subscribe send email to: LISTSERV@listservs.shu.edu In the BODY of the message, put:
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To post to the list, send email to: CAAR@LISTSERVS.SHU.EDU Please note the fine, but important, difference between "LISTSERV" and "LISTSERVS" in the email addresses above, i.e. the absence or presence of "S" in listserv/s.

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CAAR TREASURER'S' REPORT

All sums are in euros. The decimal place is indicated, American style, by a dot.

Item	Date	Debit	Credit	Balance
Starting Balance*	030701		12106.48	12106.48
Winchester Conference	030701		2360.75	2360.75
CAAR Brochure	031001	-570.00		13897.23
Exec Com Travel	031231	-455.76		13441.47
Dues 2003	031231		118.22	13559.69
Exec Com Travel	031231	-1653.55		11906.14
Dues 2004	031204		4641.03	16547.17
Bank Charges	050401	-72.92		16474.25
Dues 2005	050418		5066.20	21540.45
Tours Conference	050701		188.66	21729.11
Exec Com Travel	050701	-2790.00		18939.11
Bank Charges	050731	-93.86		18845.25
FORECAAST	050731	-1877.42		16967.83
Munster Conference	051115	-2000.00		14667.83

Outstanding debits are support for the Pulawy and the Copenhagen Conferences (potentially 2000 euros) each and support for a further FORECAAST Volume (at about 1900 euros).

Dear colleagues,

Our total balance is still quite good: 14667.83 euros, so I would like to thank us all because of our common contribution to dues, but especially our president Chris Mulvey who has kindly reminded us of our duties. As a result, you may see in the income column that members' fees have significantly increased over the last two years. I would therefore encourage you to continue your enthusiastic support of the Collegium in the future years ahead.

On the other hand, our expenses have also steadily risen, concretely in the chapter of the Executive Committee's travel allowance. This is an indication of the healthy life of the members of the Executive Committee who attend not only CAAR conferences, but also our meeting that takes place the year in between. With regard to other expenses, I would like to underline CAAR's policy to co-sponsor related conferences, which will take place in Germany, Denmark and Poland (2.000 euros each) and the publication of the FORECAAST Winchester volume (1.847,42).

All in all, we are doing quite well but we need to keep in mind our next conference in Madrid 2007. I hope everything is clear for you all, but please let me know any question you may want to pose.

Mar Gallego
November 28, 2005

COLLEGIUM FOR AFRICAN AMERICAN RESEARCH

HOW TO PAY YOUR CAAR DUES FOR 2006

1. If you prefer to make a bank transfer, please send me a xeroxed copy of the transfer so I can keep close tabs on who lodges directly into the bank. In case you prefer to pay by credit card, please complete the form below and return it to me:
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Donation to CAAR		_____
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