

A large, stylized graphic made of yellow brushstrokes that forms a jagged, wave-like shape across the upper half of the page. The word "Poetics" is written in black cursive script across the middle of this graphic.

RaceB4Race®

Poetics

**January, 2023
Tempe, Arizona**



**“...the question of how
we can read the poem is
redoubled now. *now*, how
can we read this poem?”**

—Fred Moten



RaceB4Race

This symposium invites scholars and poets to examine the ways race can, should, and/or does function within poetic paradigms. Along with one of our distinguished speakers, Fred Moten, we ponder, “the question of how we can read the poem is redoubled now. *now*, how can we read this poem?”

RaceB4Race is a cross-institutional scholarly community for scholars and students of premodern critical race studies. Bridging many traditional disciplinary divides, RaceB4Race not only creates innovative scholarly dialogues, but also fosters professional development and structural change within the many fields of premodern studies. As a model for what a horizontally organized learned society can do for its community, RaceB4Race looks to Arizona State University's charter, measuring ourselves not by whom we exclude, but by whom we include and how they succeed.

RaceB4Race hosts a biannual symposium, a mentorship network, first and second book institutes, a social media fellowship program, and more. In addition, RaceB4Race is creating free, open access pedagogical content that offers educators new ways of teaching the past to engage the present moment.

Learn more about RaceB4Race at acmrs.asu.edu/RaceB4Race



About ACMRS

The Arizona Center for Medieval and Renaissance Studies was originally established in 1981 by the Arizona Board of Regents as a state-wide, tri-university research unit that bridged the intellectual communities at Arizona State University, Northern Arizona University, and the University of Arizona. Now, ACMRS serves not only our community of scholars and students in Arizona, but also scholars of premodern studies all over the world.

Our mission is to enable and promote the most expansive, creative, and daring scholarship in premodern studies. We do this not only by fostering a vibrant intellectual community for the faculty at our three universities, but also by publishing forward-looking, vanguard research through our in-house press. ACMRS promotes work that is historically grounded and theoretically expansive, with the aim of advancing dialogues that reach into the present moment and point us to different, more inclusive, futures.

We develop projects that explore complex topics in an accessible manner so as to reach as wide an audience as possible. In keeping with the ASU charter, we believe that our success in realizing this vision for premodern scholarship should be judged not by whom we exclude, but whom we include, and how they succeed.

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an evening with

Fred Moten & Jericho Brown

Keynote conversation

Friday, January 27, 6:00 pm
Carson Ballroom, Old Main

Fred Moten is a cultural theorist and poet creating new conceptual spaces that accommodate emergent forms of Black cultural production, aesthetics, and social life. In his theoretical and critical writing on visual culture, poetics, music, and performance, Moten seeks to move beyond normative categories of analysis, grounded in Western philosophical traditions, that do not account for the Black experience. He is developing a new mode of aesthetic inquiry wherein the conditions of being Black play a central role.

Jericho Brown is the recipient of a Whiting Writers' Award and fellowships from The Academy of American Poets, the John Simon Guggenheim Foundation, the Radcliffe Institute for Advanced Study at Harvard University, and the National Endowment for the Arts. He is also the author of many books, including the collection *The Tradition* (2019), which was a finalist for the 2019 National Book Award and the winner of the 2020 Pulitzer Prize for Poetry. He is the Charles Howard Candler Professor of Creative Writing and the director of the creative writing program at Emory University in Atlanta.



Friday

January 27, 2023

9:00 am – 9:45 am

Registration and coffee

9:45 am – 10:00 am

Ayanna Thompson—Welcome remarks

10:00 am – 10:45 am

Debapriya Sarkar—The Arts of English Poesie: Making Worlds and Making Race

11:00 am – 11:45 am

Tanvir Ahmed—‘Mongol’ as a Religiopolitical Concept in Early Modern Pashto Poetics

Lunch Break

1:30 pm – 2:15 pm

Jackie Murray—The Monstrous Female: Racing Homer’s Women

2:30 pm – 3:15 pm

Brandi K. Adams—The Blackness of Early Modern English Poetic (Text)iles

3:30 pm – 4:15 pm

Suzanne Coley—Coloring Shakespeare: Book Arts, Wedding Gowns, and Poetry

6:00 pm – 7:30 pm

An Evening with Fred Moten and Jericho Brown

Saturday

January 28, 2023

9:00 am – 10:00 am

Registration and Coffee

10:00 am – 10:45 am

Reginald A. Wilburn—On James Weldon Johnson’s Milton and A Sinful Poetics of Anti-lynching (Re)form

11:00 am – 11:45 am

Reginald Jackson—Global Grammars of White Ignorance: Evangelical Poetics and Racist Worlding in Jesuit Japan

Lunch Break

1:30 pm – 2:15 pm

Susie Phillips—Stableboys and Schoolmasters: Blackness in the Virtual Classroom (c. 1590)

2:30 pm – 3:15 pm

Promise Li—Containing the World: Poetics as Racialization in *Love’s Labour’s Lost*

3:30 pm – 4:15 pm

Dean Jeffrey J. Cohen—Closing remarks and farewell toast

Brandi K. Adams

Brandi K. Adams is an assistant professor of English at Arizona State University. Her research interests include the history of reading, the history of the book, premodern critical race theory of early modern England, as well as modern editorial practices of early modern English drama. She has written on unbookishness in *Othello* and Keith Hamilton Cobb's *American Moor* in the journal *Shakespeare* and has contributed a chapter to the volume *Shakespeare/Text* edited by Claire M. L. Bourne for *Contemporary Readings in Textual Studies, Editing and Performance*. She has begun working on her first monograph tentatively titled *Representations of Books and Readers in Early Modern English Drama* and is currently editing Shakespeare's *The Merry Wives of Windsor* with Jonathan Hope for the Cambridge Shakespeare Editions.



Tanvir Ahmed

Tanvir Ahmed (he/him) holds a BA in international affairs from George Washington University (2014), an MA in religious studies from Stanford University (2016), and a PhD in religious studies from Brown University (2021). At present, he is working as a postdoctoral research fellow at the Austrian Academy of Sciences' Institute of Iranian Studies. His current book project explores the cultural landscape of rebellion among nonelite Muslims in late medieval Central Asia and the Middle East. He is specifically interested in how materials often ignored as the stuff of "religion" can help us reconstruct the fabric of nonelite political imaginaries, and how such reconstructions can reshape our narrative habits today.



Tamar M. Boyadjian

Tamar M. Boyadjian is an associate professor of medieval studies, poetry and translation studies, and is the Ordjanian Visiting Professor at Columbia University. Her academic work focuses on the intersections of the Arabo-Islamic world, the Armenian Cilician World, and Europe in the areas of the Levant and the medieval Mediterranean with a specific focus on women, lamentation, and poetry. She is author of the award-winning book, *The City Lament: Jerusalem Across the Medieval Mediterranean* (Cornell University Press, 2018). Her current book project is titled *Eastern Princesses: Complaynt, Conquest, & Conversion in Late Mediterranean Literature*. She is also a celebrated poet and translator of Western Armenian. She considers herself a sound-shaper, and her work has been described as experimental, visual, intertextual, intercultural, and queer—exploring themes around movement, subjectivity, symbols, and transmission of trauma and healing—particularly in relation to BIPOC women. Her poetic works, translations, and scholarly articles in Western Armenian (and other languages) have been published in a number of literary journals, creative anthologies, and international volumes around the world. As a translator, she has published widely her translations from Armenian to English and German, and is the editor of two volumes of translation: *makukachu* (Ingnakir, 2017), and *Unscripted: An Armenian Palimpsest* (University of Michigan Press, 2017). She is currently the editor-in-chief of the *Journal of the Society for Armenian Studies*.



Suzanne Coley

Suzanne Coley's main artistic fields are printmaking and book arts. She has pioneered the style of book arts called "couture textile books," combining precision and intentionality of design with bold experimentation and abstraction. Suzanne's fine art textile books are in the permanent collection of the Smithsonian Institution (National Museum of African Art Library), the National Museum of Women in the Arts, and the Baltimore Museum of Art. Her textile book project *Love Sonnets from Shakespeare to Baltimore* was supported by the Robert W. Deutsch Foundation. She is the African American Quilters of Baltimore historian, and has created a two volume book documenting members' quilting styles, aesthetic sensibilities, and histories.



Reginald Jackson

Reginald Jackson is the director of the Center for Japanese Studies and an associate professor of premodern Japanese literature and performance at the University of Michigan. His research interests include medieval illustrated handscrolls, Noh dance-drama, Black studies, and queer theory. He founded/co-organizes the Japanese Antiracist Pedagogy Project (<https://sites.lsa.umich.edu/jsap/>). He is the author of *Textures of Mourning: Calligraphy, Mortality, and the Tale of Genji Scrolls* (2018) and *A Proximate Remove: Queering Intimacy and Loss in The Tale of Genji* (2021). He has published articles in the *Harvard Journal of Asiatic Studies*, *Theater Survey*, and *boundary 2*. A devotion to illustration and electric guitar enriches his scholarly pursuits.



Promise Li

Promise Li is a PhD candidate in the Department of English at Princeton University, studying the intersections between early modern English poetry and Reformation thought. His dissertation looks at how new forms of political obedience and self-disciplining emerged from the containment and neutralization of apocalyptic paradigms through the imaginative resources of early modern poetry. He is interested in drawing from his experiences in immigrant justice and tenant organizing to inform pedagogical practices, and has worked as the International Spenser Society's Inclusive Pedagogy Initiative graduate fellow.



Jackie Murray

Jackie Murray is an associate professor of classics and African American and Africana studies in the Modern and Classical Languages, Literatures and Cultures Department at the University of Kentucky. She was the recipient of the American Academy in Rome's Rome Prize in 2012, the Margo Tytus Fellowship in 2017, the Center for Hellenic Studies Fellowship in 2020, and the John Birkelund Fellowship in the Humanities at the American Academy in Berlin 2022. Her monograph on Neikos: *The Poetics of Controversy in Apollonius' Argonautica* is under contract with Harvard University Press. With David Kaufman she is writing another book, *Idea and Image of Slavery in Plato's Dialogues*, and with Rebecca Futo Kennedy she is writing a textbook, *Understanding Race in Antiquity* for Routledge. With Elena Giusti and Rosa Andújar she is editing the *Cambridge Companion to Race and Classics*.



Susie Phillips

Susie Phillips is an associate professor of English at Northwestern University and winner of an Alumnae of Northwestern Teaching Professorship, the university's highest award for distinguished teaching. Author of *Transforming Talk: The Problem with Gossip in Late Medieval England* (Penn State University Press, 2007), she has published essays on Chaucer, gossip theory, late medieval pastoral practice, Renaissance dictionaries, medieval multilingualism, and premodern pedagogy. Her current project, "Learning to Talk Shop: Mercantile Mischief and Popular Pedagogy in Premodern England," examines the multilingual dictionaries and phrasebooks that flooded the European marketplace in the fifteenth and sixteenth centuries, opening a virtual classroom to an audience who did not have access to formal education and offering instruction in the pragmatic, and murky, ethics of the premodern marketplace.



Debapriya Sarkar

Debapriya Sarkar is an assistant professor of English and maritime studies at the University of Connecticut. She researches and teaches at the intersections of early modern science studies, ecocriticism, maritime studies, critical race studies, women's writing, and postcolonial theory. Her work appears or is forthcoming in *SEL: Studies in English Literature 1500-1900*, *English Literary Renaissance*, *Shakespeare Studies*, *Spenser Studies*, *Exemplaria*, and in edited collections including *The Oxford Handbook of Shakespeare and Race* and *Teaching Social Justice Through Shakespeare: Why Renaissance Literature Matters Now*. She has co-edited, with Jenny C. Mann, a special issue of *Philological Quarterly* on "Imagining Early Modern Scientific Forms" (2019), and her public writing has appeared in *Arcade* and *The Sundial*. Her book, *Possible Knowledge: The Literary Forms of Early Modern Science*, is under contract with the University of Pennsylvania Press.

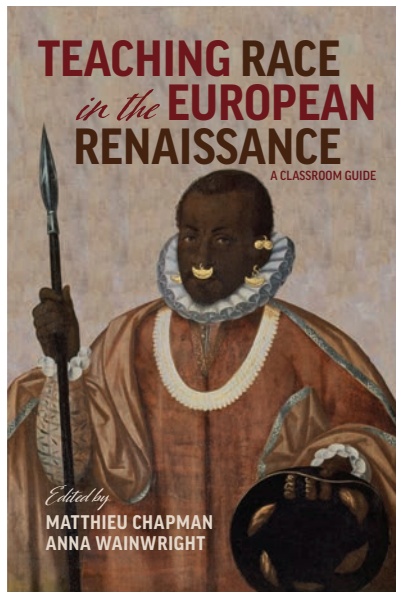


Reginald A. Wilburn

Reginald A. Wilburn serves as the inaugural Associate Provost for Undergraduate Affairs at Texas Christian University. He also has served as dean for the School of Interdisciplinary Studies at TCU and an associate dean of academic affairs at the University of New Hampshire throughout his 16-year career there as a transformational scholar-teacher. Specializing in African American literature and Milton studies with corollary emphases in Black music and women and gender studies, Wilburn is the author of *Preaching the Gospel of Black Revolt: Appropriating Milton in Early African American Literature* (Duchesne UP, 2014). In his present post as an associate provost, Wilburn remains committed to completing his second monograph. This work explores Milton's continued intertextual presence in early 20th-century African American fiction where themes of racial passing, race mixing, and lynching dominate a given author's literary or thematic interests.



New from ACMRS Press

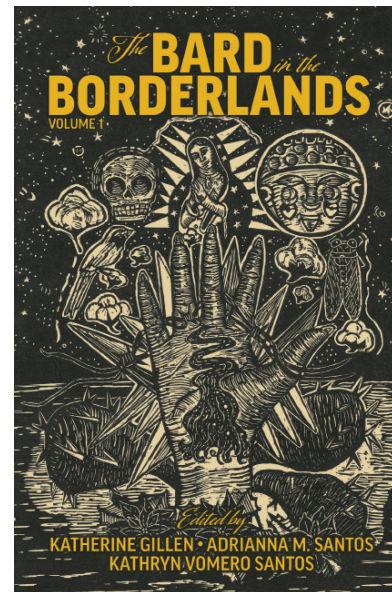


Available February 15, 2023

Teaching Race in the European Renaissance: A Classroom Guide

Edited by Matthieu Chapman and Anna Wainwright

Teaching Race in the European Renaissance: A Classroom Guide provides educators and students the tools they need to discuss race in the European Renaissance, both in its unique historical contexts and as part of a broader continuum with racial thinking today. This book is designed to help educators create more diverse and inclusive syllabi and curricula that engage and address a diverse, twenty-first century student body composed of students from a growing variety of cultural, national, ethnic, and racial backgrounds.



Available March 15, 2023

The Bard in the Borderlands (Vol 1)

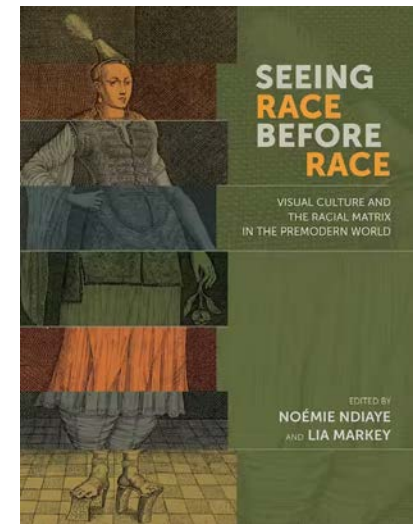
Edited by Katherine Gillen, Adrianna M. Santos and Kathryn Vomero Santos

This anthology brings a wide range of Borderlands Shakespeare plays together for the first time in a multi-volume, open-access scholarly edition. It celebrates the dynamic, multilingual reworking of canon that defines Borderlands Shakespeare, and it situates these plays within the robust study of Shakespeare's global afterlives.

Seeing Race Before Race

Edited by Noémie Ndiaye and Lia Markey

The capacious visual archive studied in this volume includes a trove of materials to explore the deployment of what coeditor Noémie Ndiaye calls “the racial matrix” and its interconnected paradigms across the medieval and early modern chronological divide and across vast transnational and multilingual geographies.



Available April 1, 2023

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Play On Shakespeare

Play On Shakespeare was an ambitious undertaking from the Oregon Shakespeare Festival that commissioned new translations of 39 Shakespeare plays. These translations present the Bard's work in language accessible to modern audiences while never losing the beauty of Shakespeare's verse. Enlisting the talents of a diverse group of contemporary playwrights, screenwriters, and dramaturges from diverse backgrounds, this project reenvisioned Shakespeare for the twenty-first century. These volumes make these works available for the first time in print—a new First Folio for a new era.



“If you need a Shakespeare script that’s not cloaked with Renaissance arcana nor slathered with modern slang, try these editions.”

—Ron Charles, *Washington Post*

“...a gift for all fans of the stage.”

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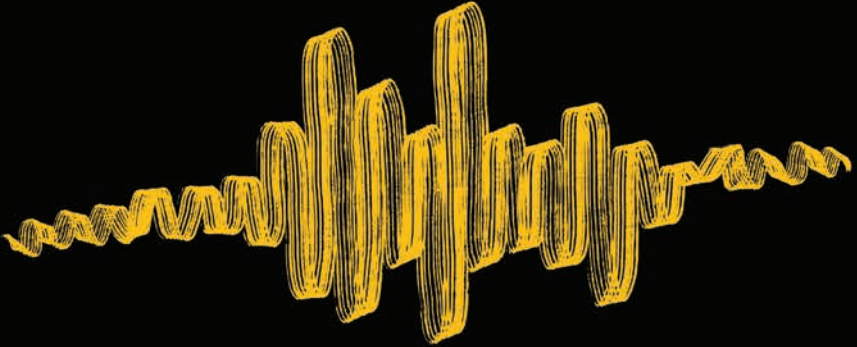
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