

Center for Material Culture Studies  
Second Biennial Symposium



Printing presses, Claflin University, South Carolina, 1899 (Library of Congress)

# BLACK BIBLIOGRAPHIA PRINT/CULTURE/ART

**April 26-27, 2019**  
**University of Delaware**

Hosted by the Center for Material Culture Studies  
[materialculture.udel.edu](http://materialculture.udel.edu)

in collaboration with UD Library, Museums & Press  
and  
the College of Arts & Sciences' Paul R. Jones Initiative

co-sponsored by the Department of English, Raven Press, and the  
College of Arts & Sciences

organized by Jesse Erickson (Special Collections/English),  
Laura Helton (English), and Curtis Small, Jr. (Special Collections)



# FRIDAY, APRIL 26

## Pre-Conference Workshops



**9:00 & 10:30** (Studio Arts Building, 2nd floor)

Amos Paul Kennedy, Jr.

Letterpress Workshop with Raven Press

**9:00-10:15** (Morris Library, Class of 1941 Room)

### Bibliography Workshop I

Moderated by Laura Helton, Assistant Professor of English

Amy Earhart & Rebecca Hankins, *Bibliography as Activism: Recovering the Afro Scholar Newsletter*

Elizabeth Watts Pope, *Black Self Publishing*

Johnnieque B. Love, *Information Professionals of ASALH*

**10:30-11:45** (Morris Library, Class of 1941 Room)

### Bibliography Workshop II

Moderated by Monet Timmons, English PhD student & African American Public Humanities Initiative Fellow

Maryemma Graham, *Black Book Interactive Project*

Arnab Chakraborty, *Reassessing the Anti-Pastoral Genre as a Black Book*

Alysha Griffin, *The Black Book as Performative Materiality*

Shelia Bonner, *Claudia Rankine's Citizen as Intra/Intertextual Innovation*

**11:45-1:00 Lunch Break** (*lunch on your own*)

## Opening Panel Sessions

**Location: Class of 1941 Lecture Room, Morris Library**

### 1:00 Welcome

Martin Brückner, Professor of English and Co-Director, Center for Material Culture Studies

Trevor A. Dawes, May Morris University Librarian and Vice Provost for Libraries and Museums

Curtis Small, Jr., Coordinator of Public Services, Special Collections

## **1:15-2:30 Material Culture**

Moderated by Grace Adeneye, Affiliate Assistant Librarian and Pauline A. Young Resident

Nazera Sadiq Wright, *Black Girls and their Nineteenth-Century Autograph Albums*

Alex Black, *Providence, Provenance and The Underground Railroad*

Marianetta Porter, *Stories Told in Sunday School*

Myron M. Beasley, *Vibration Cooking: Material Culture, Performance, and the Cookbook*

## **2:30-3:45 Circulation**

Moderated by Brandi Locke, English PhD student & Colored Conventions Project Fellow

Kate McIntyre, *Fugitive Circulations: George Moses Horton, the Politics of Reprinting, and the Spatial Logics of Freedom's Journal*

Kristin Moriah, *The Black Swan in Print: Working with and against the Slave Narrative in Elizabeth Taylor Greenfield's Biography*

Brooks E. Hefner, *Black Pulp Beyond the Book: Radical Forms in African American Newspaper Fiction*

## **3:45-4:00 Coffee and light refreshments**

## **4:00-5:15 Print Culture and Publishing**

Moderated by Adam McNeil, History PhD student & Colored Conventions Project Fellow

Korey Garibaldi, *The Strange Career of the Harlem Renaissance*

Emily Kader, *Recovery and Loss: Materiality, Aesthetics, and Paratext in the Editions of Zora Neale Hurston's Their Eyes Were Watching God*

Autumn Womack, *Reprinting the Negro Past, Re-Ordering Black Social Life*

Heidi Morse, *Before Broadway: For Colored Girls in Radical Women's Print History*

**5:15 Keynote Presentation** (Morris Library, Class of 1941 Lecture Room)

Introduction by John Ernest, Judge Hugh M. Morris Professor of English & Chair, Department of English

**From Lists to Links: Digitizing Descriptive Bibliography to Create New Literary Histories of Black Print**



**Jacqueline Goldsby**  
Professor of English & African  
American Studies, Yale University  
and

**Meredith L. McGill**  
Associate Professor of English,  
Rutgers University



Reception to follow in Morris Library Atrium (second floor)  
with a special pop-up exhibition in Room 200B of materials from  
Special Collections, curated by Curtis Small, Jr.

**SATURDAY, APRIL 27**

**Location: Memorial Hall**

**8:30-9:30 Breakfast Workshop, "The Future is Ephemeral"**

(3rd floor lounge)

Presented by Sarah C. Carter, Courtney Becks, and Vaughan Hennen

**9:30-9:45 Coffee** (Dome, 3rd floor)

**9:45 Welcome** (Room 127)

Lauren Hackworth Petersen, Professor of Art History and Interim Associate  
Dean for the Humanities, College of Arts & Sciences

Martin Brückner, Professor of English and Co-Director, Center for Material  
Culture Studies

Jesse Erickson, Coordinator of Special Collections and Digital Humanities  
& Assistant Professor of English

## **10:00-11:00 Keynote Presentation** (Room 127)

Introduction by Colette Gaiter, Professor of Art & Design and Africana Studies



### **Printing Race: Printmaking, Poetry, Memorialization and Social Justice/ Practice in Artists' Books**

**Tia Blassingame**

Assistant Professor of Book Arts, Scripps  
College & Director of Scripps College Press

## **11:15-12:30 Theorizing the Black Book** (Room 127)

Moderated by Melissa Benbow, English PhD student

Melanie Chambliss, *Conceptualizing Evidence: The Making of a  
Negro Americana Collection*

Kita Douglas, *"to know that you are alive": Archiving the Black Book  
in the Martin Wong Collection*

Kinohi Nishikawa, *The Part for the Whole: Glenn Ligon's A People on  
the Cover*

Charlie Gleek, *Centuries of Black Artists' Books*

## **12:30 Lunch to be picked up in Dome** (3rd floor)

Box lunches can be taken to additional seating in third floor lounge,  
Morris Library Commons, and Morris Library patio.

## **1:00-2:00 Film Screening, excerpts from *Proceed and Be Bold!***

documentary about letterpress printer Amos Kennedy (3rd floor)

## **2:00-3:15 Print Laborers** (Room 127)

Moderated by Kery Lawson, History & Museum Studies PhD student

Derrick R. Spires, *William Still and African American Literary History*  
Phillip Troutman, *Oeuvre or Miscellany?: The Engraving Work of  
Patrick Henry Reason (1816-1898)*

Jordan Wingate, *The 'negro pressman' of the Charleston Courier*

Marina Bilbija, *Wake Work, Black Annotation and Black Redaction as  
Material Editorial Practices*

### 3:15-4:30 Literary Lineages (Room 127)

Moderated by Rachel Nelson, History & Museum Studies MA student

Tara A. Bynum, *Looking for Cesar; Or Cesar Lyndon Has a Pig Roast*  
Sabrina Evans, *Passing and Editing: How The Bondwoman's Narrative Resists Genre Constrictions*

Katy L. Chiles, *What is a Black Author in Antebellum America?*

Bryan Sinche, *Levin Tilmon and the First Black Bibliography*

### 4:30 Poetry Reading (Room 127)

Introduction by Celeste Doaks, Visiting Assistant Professor of Creative Writing



#### Robin Coste Lewis

Poet Laureate of Los Angeles and  
National Book Award Winner for *Voyage of the Sable Venus*

Reception to follow, 3rd floor Dome

### Keynote Biographies

**Tia Blassingame** is a book artist and printmaker exploring the intersection of race, history, and perception. Utilizing printmaking and book arts techniques, she renders racially-charged images and histories for a nuanced discussion on issues of race and racism. Blassingame holds a BA from Princeton University, MA from Corcoran College of Art + Design, and MFA in Printmaking from Rhode Island School of Design. She has been an artist-in-residence at Yaddo and MacDowell Colony. Her artists' books and prints can be found in library and museum collections around the world including Stanford University, Library of Congress, Harvard, Yale, University of Virginia, State Library of Queensland, and Tate Britain. Her writing is featured in *Freedom of the Presses: Artists' Books in the 21st Century*, a Brooklyn publication. Blassingame is Assistant Professor of Book Arts at Scripps College and the Director of Scripps College Press, an experimental letterpress and bookbinding studio. Her work can be found at [behance.net/primrosepress](http://behance.net/primrosepress)

**Jacqueline Goldsby** is Professor of English, African American Studies, and American Studies at Yale University. She currently chairs Yale's Department of African American Studies. She is the author of the prizewinning *A Spectacular Secret: Lynching in American Life and Literature* (University of Chicago Press, 2006) and other articles about African American literature and book history during the long century of Jim Crow segregation, from 1865-1965. In 2015, she edited the Norton Critical Edition of James Weldon Johnson's 1912 novel, *The Autobiography of an Ex-Colored Man*. And she's currently at work finishing *Making African American Literature: the Mid-*

*Century Moment*. Goldsby designed and directed “Mapping the Stacks: A Guide to Black Chicago’s Hidden Archives,” from 2005-10, while she taught at the University of Chicago. “Mapping the Stacks” helped transform the practice of archival recovery and description in Chicago and across the U.S, as the project became the model for the Council on Library and Information Resources’ \$27.5 million grant program, “Cataloguing Hidden Collections and Archives” (2008-14). Her work linking library-archival recovery initiatives to literary criticism continues: she’s co-directing the Black Bibliography Project with Meredith McGill of Rutgers University. Awarded an initial seed grant by the Andrew W. Mellon Foundation in 2019, Goldsby and McGill are forging national partnerships with librarians, curators, cataloguers and history of the book scholars, to revive (and transform) the practice of descriptive bibliography for Black print culture materials.

**Meredith L. McGill** is Associate Professor of English at Rutgers University. She is the author of *American Literature and the Culture of Reprinting, 1834–1853* (2003; 2008), a study of nineteenth-century American resistance to tight control over intellectual property. She is the editor of *The Traffic in Poems: Nineteenth-Century Poetry and Transatlantic Exchange* (2008), in which scholars model ways of understanding nineteenth-century poetry within a transatlantic framework, and *Taking Liberties with the Author* (2013), a selection of essays from the English Institute which explore the persistence of the author as a shaping force in literary criticism. In addition to essays on nineteenth-century poetry and poetics, she has published on intellectual property, authorship, and the history of the book. She has written two essays that reflect on the place of bibliography in the contemporary disciplinary division of knowledge: “Echocriticism: Repetition and the Order of Texts” (*American Literature*) and “Literary History, Book History, and Media Studies” (in Hester Blum, ed. *Turns of Event*). With Jacqueline Goldsby, she co-directs the Black Bibliography Project, forging national partnerships with librarians, curators, cataloguers and history of the book scholars to revive (and transform) the practice of descriptive bibliography for Black print culture materials.

## Printer-in-Residence Biography

**Amos Paul Kennedy Jr.** is a commercial printer. Many count him as a visionary and an artist, but he prefers to think of himself simply as “someone who makes stuff.” In a previous life, Kennedy worked in Chicago as a systems analyst for AT&T. Visiting a print shop and bookbindery in Colonial Williamsburg and witnessing letterpress printing for the first time inspired him to take up the craft for himself. Not long after, he closed the chapter on his former career and devoted himself to studying, teaching, and practicing the art of letterpress printing. Even so, Kennedy had always had an interest in books and letterforms, as he had studied calligraphy for several years before learning how to print. Kennedy received formal training in fine printing at the University of Wisconsin–Madison, under book designer Walter Hamady, earning an MFA in 1997. Later, he taught graphic design at the Henry Radford Hope School of Fine Arts at Indiana University. Since then, he has printed commercially out of his own letterpress company, Kennedy & Sons’ “Kennedy Prints!”, first established in Alabama. More recently, he has relocated to Detroit to build his operations in the Midwest. He is currently developing a printing plant called “the Printery of the Americas.” This studio will combine a print shop with a bookbindery and paper mill. Kennedy is known for innovating a unique style that involves printing in multiple layers to create a textual image that borders on text art. His work values the replicability of the print medium, but with no two prints being wholly alike. Moreover, his prints are transparently political, displaying provocative messages with visual intensity. Still, his prints eschew artistic pretension, privileging approachability and affordability over connoisseurship and enigma. Kennedy was honored as a United States Artists Glasgow Fellow in Crafts in 2015. His work is held at libraries across the country including Emory University’s Stuart A. Rose Manuscript,

Archives, and Rare Book Library and UC Santa Barbara Special Collections. In addition to scores of bold, chip wood posters, he has printed such fine press and artists' books as Custer Calvin's *Strange Fruit: Words Protesting Lynchings and Burnings* (1994) and *Mask* (2000).

## Poet Biography

**Robin Coste Lewis**, winner of the National Book Award for *Voyage of the Sable Venus* (Penguin Random House, 2015), is the poet laureate of Los Angeles. She is writer-in-residence at the University of Southern California, as well as a Cave Canem fellow and a fellow of the Los Angeles Institute for the Humanities. She was recently named a Guggenheim Fellow. She received her BA from Hampshire College, her MFA in poetry from New York University, an MTS in Sanskrit and comparative religious literature from the Divinity School at Harvard University, and a PhD in poetry and visual studies from the University of Southern California. Lewis was born in Compton, California; her family is from New Orleans.

## Panelist Biographies

**Myron M. Beasley** is Associate Professor and Chair of American Studies at Bates College. His research explores the intersection of cultural politics, art and social change. He has received awards and fellowships from the Andy Warhol Foundation, Whiting Foundation, NEH, Kindling Fund, Davis Family Foundation, Reed Foundation, and Dorathea and Leo Rabkin Foundation. His book *Necropolitics and Performance Art* is under contract with Routledge. His writing appears in *Liminalities*, *Journal of Poverty, Text and Performance Quarterly*, *Museum & Social Issues*, *Journal of Curatorial Studies* and *Performance Research*, *Gastronomica*.

**Courtney Becks** is Assistant Professor, African American Studies Librarian, and Jewish Studies Bibliographer at the University of Illinois. She received MAs in Journalism and Library and Information Studies from the University of Wisconsin—Madison.

**Marina Bilbija** is Assistant Professor of English at Wesleyan University. Her research focuses on Afro-diasporic print culture in the nineteenth and early twentieth centuries. She is working on a monograph entitled *Print Worlds of Color: Periodical Networks and the Making of a Black Anglosphere* which examines a rich culture of reprinting, mutual citation, and correspondence between black editors and journals in the UK, US, and Anglophone West Africa. Her work has appeared in *Annals of the American Academy of Political and Social Science*, *Oxford Bibliographies*, *South Atlantic Review*, and *Modern Fiction Studies*.

**Alex Black** is Assistant Professor of English at Hobart and William Smith Colleges. He was previously a postdoctoral fellow of African American literature at Rutgers University. He holds graduate degrees in English from Cornell University and in Library and Information Science from Simmons College. He is writing a study of the print and performance cultures of the antislavery movement, for which he has received support from the Library Company of Philadelphia. His work has appeared in *American Quarterly* and *J19*. He has also co-edited Frances Harper's *Forest Leaves for Just Teach One: Early African American Print*.

**Shelia Bonner** is a third year PhD student in American Studies, and is working on a certificate in Museum Studies at the University of Kansas. She is the Graduate Assistant for Programming and Community Engagement at The Commons, a center for interdisciplinary inquiries and projects. Her interests place Black Women's research, lived experiences, and creative expression at the fore of American Studies as way of exploring the dynamism of their intellectual contributions to sociopolitical and cultural thoughts.

**Tara Bynum** is an Assistant Professor of African American literature and culture at Hampshire College in Amherst, MA and a 2018-2019 Hodson Trust-John Carter Library Fellow. She received her Ph.D. in English from Johns Hopkins University and a BA in Political Science from Barnard College. Her monograph, *Reading Pleasures*, is under contract with University of Illinois Press' New Black Studies series.

**Sarah Carter** is Art, Architecture, and Design Librarian for Indiana University, where she supports teaching, learning and research for the School of Art and Design and the Department of Art History. Her research interests lie at the intersection of outreach, artists' research habits, and information literacy instruction. Sarah is an IU Bloomington alumna, holding both a MA in Art History and a MLS from the School of Library & Information Science. She earned her BA in Art History and Italian Language and Literature from Smith College.

**Arnab Chakraborty** is pursuing his PhD in English Literature at the Department of English, University of Kansas, and serves as a consultant on the Black Book Interactive Project.

**Melanie Chambliss** is Assistant Professor in the Humanities, History, and Social Sciences at Columbia College Chicago. She earned her PhD in African American Studies and American Studies from Yale University. Her in-progress manuscript "Saving the Race: Black Archives, Black Liberation, and the Shaping of African American History" explores the founding and impact of early twentieth century black archives. Her research has been supported by the Ford Foundation, the Black Metropolis Research Consortium, and the Beinecke Rare Book and Manuscript Library.

**Katy L. Chiles** is Associate Professor of English at the University of Tennessee, where she teaches African American and Native American literature, early American literature, and critical race theory. Her first book was *Transformable Race: Surprising Metamorphoses in the Literature of Early America* (Oxford). Her work has also appeared in *PMLA*, *American Literature*, and *Early American Literature* and has been supported by the Mellon Foundation and the NEH. Her current book project examines race, collaboration, and print history in early American literature.

**Kita Douglas** is a PhD candidate in English and a certificate student in Gender, Sexuality, and Feminist Studies and African and African American Studies at Duke University. Douglas works across critical ethnic studies, gender and sexuality studies, and visual culture. She recently completed a dissertation on graphic forms in Asian diasporic art and writing.

**Amy E. Earhart** is Associate Professor of English and affiliated faculty of Africana Studies at Texas A&M University. She has published on a variety of digital humanities topics, with work that includes *Traces of Old, Uses of the New: The Emergence of Digital Literary Studies*, *The American Literature Scholar in the Digital Age* (co-edited), and a number of essays in volumes including the *Debates in Digital Humanities* series, *DHQ*, and *Textual Cultures*. She has been concerned with representing a diverse literary history with projects such as *The Millican Massacre*, *DIBB*, and "Alex Haley's Malcolm X."

**Sabrina Evans** is a second-year English MA student at Penn State University continuing into the PhD program. She received her BA in Literatures in English at the University of California, San Diego. Sabrina studies nineteenth-century African American literature, with a focus on African American women's print culture. She is interested in Black Digital Humanities and has contributed to the *Colored Conventions Project* and *Anna Julia Cooper Digitization Project*.

**Korey Garibaldi** is an assistant professor of American Studies at the University of Notre Dame. His book project, tentatively entitled *Before Black Power: The Rise and Fall of Interracial Literary Culture, 1908 – 1972*, traces six decades of fitful yet dynamic cross-racial literary collaborations—authored and produced by black and white Americans. Most recently, he co-authored an op-ed on access to Level-1 trauma care in *The Chicago Tribune* and an article reconnecting Henry James and Gertrude Stein in *The Henry James Review*.

**Charlie Gleek** is a PhD student in Comparative Studies at Florida Atlantic University, with concentrations in Southern Studies, Multicultural Literature, and contemporary Print Culture. Charlie's research explores how the presence of *conspicuous paratextual southernness* unevenly mediates the consumption and reception of texts published in literary magazines, essay collections, anthologies, and digital formats. Charlie teaches courses in literature, history, and rhetoric and composition, and works as a campus labor activist.

**Maryemma Graham** is University Distinguished Professor in English at the University of Kansas and founder/director of The Project on the History of Black Writing, a documentary and literary archival/recovery project that promotes training and access through digital humanities. Author or editor of 12 books, including *The Cambridge History of African American Literature*, *Mobile and Entangled Americas*, and *Au delà du visible ordinaire / Beyond the ordinary visible: Essays on Toni Morrison*. Graham's biography, "The House Where My Soul Lives: the Life of Margaret Walker" is forthcoming from Oxford. The Black Book Interactive Project has been funded by NEH and ACLS/Mellon.

**Alysha Griffin** is a PhD student in theater at the University of Kansas. She received a BA in English and history from Spelman College and a MA in English from the University of Kansas. Her research interests include African American literature and culture, performance theory, and museum studies. Ultimately, her work aims to examine the role of institutional structures and local communities in the production of black art. She is also a writer and performer.

**Rebecca Hankins** is an Associate Professor and Certified Archivist, Africana and Women's Studies Archivist/Librarian at Texas A&M University. She holds the Wendler Endowed Professorship and in 2016, President Barack Obama appointed her to the National Historical Publications and Records Commission, the funding arm of the National Archives and Records Administration, a 3-year position. Her research intersects with her professional work that centers on the African Diaspora, Women and Gender Studies, and the use of popular culture as a pedagogical method that offers new approaches to the study of Islam.

**Brooks E. Hefner**, Associate Professor of English at James Madison University, is the author of *The Word on the Streets: The American Language of Vernacular Modernism* (2017) as well as a number of articles and book chapters on genre, race, and popular media. He also serves as co-director of Circulating American Magazines, a digital resource for U.S. periodical studies, and he is currently working on a book on the history of black genre fiction, tentatively titled *Black Pulp: Race and Genre in Twentieth Century African American Newspapers*.

**Vaughan Hennen** is the Digital Design and Access Librarian at Dakota State University, where he wears many hats including managing databases, providing instruction to art and design students, managing the library's social media, and scheduling programming and outreach. His research is rooted in the intersections of critical pedagogy, Visual Thinking Strategies, and better understanding how libraries can foster vulnerable conversations. When not working at the library, he can be found working in his back yard or playing cello.

**Emily Kader** is Rare Book Research Librarian at Wilson Special Collections Library at the University of North Carolina at Chapel Hill. She holds a PhD in English from Emory University and a MSLS from UNC. Her current work focuses on the history of the book in the twentieth century and radical empathy within special collections pedagogy.

**Johnnieque B. (Johnnie) Love**, is Collection Strategist Librarian at the University of Maryland. She has eighteen years of public school experience and thirty-eight years in academic libraries. She has served as adjunct faculty for the College of Information Studies and received the I School's 2012 James Partridge Award. Her major focus since 2013 has been the development of the Information Professionals group of the Association for the Study of African American Life and History.

**Kate McIntyre** is a PhD candidate in English and Comparative Literature at Columbia University. Her dissertation, "Fugitive Poetics: Ecological Resistance in the Plantation Era," focuses on the intersections of race and ecology in eighteenth- and nineteenth-century American poetry. She has been a co-editor of the micro-press Projective Industries since 2011 and she actively organizes for the Graduate Workers of Columbia.

**Kristin Moriah** is an Assistant Professor of African American Literary Studies at Queen's University, in Kingston, Ontario. She serves on the executive council of the Canadian Association of American Studies, the African American Language and Literatures and Culture Forum of the Modern Language Association, and the Membership Committee of C19. Her research interests include late nineteenth- and early twentieth century African American performance, including the circulation of African American performance within the black diaspora and its influence on the formation of national identity.

**Heidi Morse** is a public history archivist at the Ann Arbor District Library and a lecturer at the University of Michigan, where she was a 2014-16 postdoctoral fellow in the Department of Afroamerican and African Studies. Her book-in-progress, *Teaching and Testifying: Black Women's American Classicism*, theorizes a new cultural history of the relationship between classical rhetoric and race in nineteenth-century America. Her articles on American women's poetry and African American print and visual culture have appeared in *Comparative Literature*, *Legacy: A Journal of American Women Writers*, and *Oxford Bibliographies*.

**Kinohi Nishikawa** is an assistant professor of English and African American Studies at Princeton University, where he is also John E. Annan Bicentennial Preceptor. His book *Street Players: Black Pulp Fiction and the Making of a Literary Underground* was published by the University of Chicago Press in 2018. He's currently at work on a monograph about African American literature and book design. Kinohi's writing has appeared or is forthcoming in *American Literary History*, *Chicago Review*, and *PMLA*, and in the collections *Post-Soul Satire*, *The Blacker the Ink*, and *Against a Sharp White Background*.

**Elizabeth Watts Pope** is the curator of books at the American Antiquarian Society, a national research library in Worcester, Massachusetts, that supports the study of early American history, literature, and culture through 1876. She has an MA in History from the University of Connecticut where she studied early American book history and worked in the archives. Her current projects concern the beginnings of Hawaiian printing and self-publishing by African American authors.

**Marianetta Porter** is a Professor at the University of Michigan's Penny W. Stamps School of Art and Design. Her scholarly investigations are grounded in the study of African American history,

culture and representation. These themes encompass various genres ranging from literature and folklore to religious traditions. She is interested in how these complex relationships are woven into the fabric of everyday life. Through the language of visual art, her work draws a correlation between historic memory and modern African American life, giving voice to the history of the Diaspora and the importance of its influence in the birth and blooming of American culture.

**Bryan Sinche** is Associate Professor of English and Chair of the Department of English and Modern Languages at the University of Hartford. He has authored more than a dozen articles on nineteenth-century American and African American literature, and he edited the *Guide for Teachers* accompanying the third edition of the *Norton Anthology of African American Literature*. He is at work on two new projects: a co-edited (with Eric Gardner) edition of William Anderson and Walter Stowers's 1894 novel *Appointed* and a monograph on self-published nineteenth-century African American literature.

**Derrick R. Spires** is Associate Professor of English at the University of Illinois, Urbana-Champaign. He is author of *The Practice of Citizenship: Black Politics and Print Culture in the Early United States* (University of Pennsylvania, 2019). His work has been supported by the NEH, Ford Foundation, and the American Antiquarian Society.

**Phillip Troutman** is Deputy Director of Writing in the Disciplines and Assistant Professor of Writing and History at The George Washington University. He has received fellowships from the Smithsonian Institution and NEH. He is working on a book entitled "'Incendiary Pictures': The Visual Rhetoric of Radical Abolition in the 1830s."

**Jordan Wingate** is a PhD candidate in the Department of English at UCLA. His dissertation, "Periodical Origins of the American Self," studies historical idioms of American identity in periodical print of the early U.S. His article, "Irving's Columbus and Hemispheric American History," published in *American Literature*, received honorable mention for the 2017 Research Society for American Periodicals Essay Prize. He is learning to make his own woodblock prints.

**Autumn Womack** is Assistant Professor of English and African American Studies at Princeton University. Her first monograph, "Un-disciplining Data: Race, Visuality, and the Making of African American Literary Aesthetics, 1880-1930," charts the relationship between emergent visual technologies and black literary culture. A second project explores the politics of circulation surrounding the recovery of nineteenth-century African American texts by editors and publishers in the late 1960s. She has published in *Black Camera*, *Women and Performance*, *American Literary History*, *J19*, and *The Paris Review of Books*.

**Nazera Sadiq Wright** is Associate Professor of English and African American & Africana Studies at the University of Kentucky. Her first book, *Black Girlhood in the Nineteenth Century*, won the 2018 Children's Literature Association's Honor Book Award for Outstanding Book of Literary Criticism. Her Digital Humanities project *DIGITAL GI(RL)S: Mapping Black Girlhood in the Nineteenth Century* documents the cultural activities of black girls in Philadelphia in the 1870s & 1880s. During 2017-18, she was in residence at the Library Company of Philadelphia to complete her second book, *Literary Legacies: Early African American Women Writers and Their Libraries*.

**For their contributions to organizing this symposium, the Black Bibliographia planning team would like to thank: Alba Campo Rosillo, Bill Deering, Allison Ebner, Ann Marie Green, Mark Samuels Lasner, Chad Maring, Shelly McCoy, Kaylee Olney, Laura Schmidt, and Vicky White.**