New Faculty Spotlight: Professor Kimberly Juanita Brown

Professor Brown is interested in how the long arc of the visual centers our understanding of citizenship, belonging, and identity. She is the author of *The Repeating Body: Slavery’s Visual Resonance in the Contemporary* (Duke UP, 2015).

What’s your favorite text to teach?: Almost anything by Toni Morrison, but my favorite-favorite is *Sula*.

What’s your favorite film?: Tough one. I’m gonna go with Christopher Nolan’s 2006 film *The Prestige*. Currently.

Do you have a guilty pleasure?: Anytime I come across an episode of *Forensic Files*…I watch.

Chair’s Message

Welcome back! I am delighted to introduce Professor Kimberly Brown and Visiting Lecturer Katherine O’Callaghan to the department. Be sure to check out some of the great upcoming events the department is sponsoring this fall, including lectures and readings by Margaret Atwood, Kiese Laymon, Oliver Wang, Claudia Rankine, and Ruth Ozeki. See the full schedule for the independent study info session and prospective majors event. Have a wonderful semester! —Professor Amy Martin

Mark Your Calendar

<table>
<thead>
<tr>
<th>Reading by Margaret Atwood</th>
<th>Prospective Majors Event</th>
<th>Lecture by Kiese Laymon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct. 22 @ 7pm Gamble Auditorium</td>
<td>Oct. 28 @ 4:15 Cassani Room</td>
<td>Oct. 29 @ 4:30 Gamble Auditorium</td>
</tr>
</tbody>
</table>
Faculty Publication: The Repeating Body

Haunted by representations of black women that resist the reality of the body’s vulnerability, Kimberly Juanita Brown traces slavery's afterlife in black women's literary and visual cultural productions. She shows how writers such as Gayl Jones, Toni Morrison, Audre Lorde, and Jamaica Kincaid, along with visual artists Carrie Mae Weems and María Magdalena Campos-Pons, highlight the scarred and broken bodies of black women by repeating, passing down, and making visible the residues of slavery's existence and cruelty. In The Repeating Body, Brown returns black women to the center of discourses of slavery, thereby providing the means with which to more fully understand slavery's history and its penetrating reach into modern American life.

Looking Back: Glascock Competition, Spring 2015

Poet Judges Mei-Mei Berssenbrugge, David Ferry, and Jane Springer presided over poet contestants from Smith College, Cornell, Boston University, Wesleyan, and Mount Holyoke, represented by Emma Ginader.

Schedule of Events

Oct. 6 4:30 Yuri Kochiyama Center, UMass: Reading by Brandy Liên Worrall on her memoir, What Doesn’t Kill Us
Oct 6 4pm 316 Bartlett Hall, UMass: Katherine O’Callaghan Talk “Silence and Loss in Finnegans Wake”
Oct. 15 3pm Cassani OUTreach reading by Mecca Jamilah Sullivan; Q+A and reception
Oct.21 4:15 Cassani: Independent Study Info Session
Oct.22 7pm Gamble: Reading by Margaret Atwood
Oct. 27 3-4pm Cassani OUTreach reading by Eileen Myles, Q+A, reception
Oct 28 4:15 Cassani: Prospective Majors Event
Oct. 29 4:30 Gamble: Lecture by Kiese Laymon
Nov.10 4:30 New York Rm: Reading by Oliver Wang on his book Legions of Boom: Filipino American Mobile DJ Crews in the San Francisco Bay Area
Nov.17 2pm New York Rm: Reading by Claudia Rankine
Nov. TBA: Reading by Ruth Ozeki
Nov. TBA: OUTreach reading by Samuel Ace, Q+A, and reception
Nov. 24 3pm Cassani OUTreach reading by Sara Jaffe, Q&A, reception
Dec. 14 4:30 Cassani: Winter Social

What do you like best about being a SAW mentor? When I work as a SAW Mentor, I’m constantly learning. When I collaborate with mentees on essays or presentations, I get to engage in discussions on their takeaways from the material, sometimes in disciplines I might never get to personally take a course in. Not only that, the premise of our work together often allows space to share ideas about global issues and cross-cultural sensibilities, or about both philosophical and political encounters with the world, within the same span of conversation. Beyond content, I am also continually learning how to be a better writer and speaker myself. Some have described it as "the ability to SAW mentor yourself" -- to utilize the skills and engagement of a SAW meeting for your own writing process; to, as always, observe a body of writing or a spoken presentation, then consider on the spot whether it was effective, and then come up with concrete and consistent solutions to refine that effectiveness.