

JAMES EDWARD SMETHURST
ABBREVIATED CURRICULUM VITAE

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Current Position:

Associate Professor, W.E.B. Du Bois Department of Afro-American Studies, University of Massachusetts-Amherst

Education:

Ph.D. in English and American Literature and Language, Harvard University, 1996
M.A. in English, City College of New York, 1988
B.A. in English, University of Southern Maine, 1980

Books:

The New Red Negro: The Literary Left and African American Poetry, 1930-1946. New York: Oxford University Press, 1999.
The Black Arts Movement: Literary Nationalism in the 1960s and 1970s. Chapel Hill: University of North Carolina Press, 2005. Won Organization of American Historians' James A. Rawley Prize and 2005 Choice Outstanding Academic Title.
From Reconstruction to Renaissance: Turn-of-Century African American Literature and the Invention of U.S. Modernism. Chapel Hill: University of North Carolina Press. (forthcoming)

Edited Collections:

Left of the Color Line: Race, Radicalism and Twentieth-Century Literature of the United States, eds. Bill Mullen and James Smethurst. Chapel Hill: University of North Carolina Press, 2003.
Radicalism in the South Since Reconstruction, eds. Chris Green, Rachel Lee Rubin, and James Smethurst. New York: Palgrave Macmillan, 2006. Paperback edition 2010.

Selected Articles and Chapters:

"Let the World Be a Black Poem: Some Problems of Recollecting and Editing Black Arts Texts" in *African American Literature and Editorial Theory*, ed. George Hutchinson and John K. Young. Ann Arbor: University of Michigan Press. (forthcoming)

- “Reform and Revolution: The Black Aesthetic at Work” (with Howard Ramsby, II) in *The Cambridge History of African American Literature*, eds. Maryemma Graham and Jerry W. Ward, Jr. New York: Cambridge University Press, 2011.
- “Malcolm X and the Black Arts Movement” in *The Cambridge Companion to Malcolm X*, ed. Robert Terrill. New York: Cambridge University Press, 2010.
- “The Black Arts Movement in Atlanta” in *Neighborhood Rebels: Local Movements for Black Power in America*, edited by Peniel Joseph. New York: Palgrave Macmillan, 2010.
- “Retraining the Heartworks: Women in Atlanta’s Black Arts Movement” in *Women in the Black Revolt*, edited by Dayo Gore, Jean Theoharis, and Komozi Woodard. New York: New York University Press, 2009.
- “The Red Is East: Claude McKay and the New Black Radicalism of the Twentieth Century” *American Literary History* 21.2 (Spring 2009)
- “The Influence of the Popular Front in the South on the Black Arts Movement” *Reconstruction* 8.1 (2008).
- “Paul Laurence Dunbar and Turn of the Century African American Dualism” *African American Review* 41.2 (Fall 2007).
- “Kitchenette Correlatives: African American Neo-Modernism, the Popular Front, and the Emergence of a Black Literary Avant Garde in the 1940s and 1950s” *Foreign Literature Studies* 29.4 (August 2007).
- “Teaching Sterling Brown’s Poetry” in *Teaching the Harlem Renaissance*, ed. Michael Soto. New York: Peter Lang, 2007.
- “Ann Petry’s ‘New Mirror’” (with Rachel Rubin) in *Revising the Blueprint: Ann Petry and the Literary Left*, ed. Alex Lubin. Jackson: University of Mississippi Press, 2007.
- “Lyric Stars: Countee Cullen and Langston Hughes” in *The Cambridge Companion to the Harlem Renaissance*, ed. George Hutchinson. New York: Cambridge University Press, 2007.
- “Emancipation Day: Postbellum Visions of African Americans in Currier & Ives’s Prints” *Imprint* 31.2 (Autumn 2006).
- “Black Arts South: Rethinking New Orleans and the Black Arts Movement in the Wake of Katrina” in *Radicalism in the South Since Reconstruction*, eds. Christopher Green, Rachel Lee Rubin, and James Smethurst. New York: Palgrave Macmillan, 2006.
- “You Reckon Folks Really Act Like That”: Richard Wright’s *Native Son* and the Work of Popular Culture” in *Scandalous Fictions: The Twentieth-Century Novel in the Public Sphere*, eds. Jago Morrison and Susan Watkins. New York: Palgrave Macmillan, 2006.
- “Everyday People: Popular Music, Race, and the Articulation and Formation of Class Identity” in *The Resisting Muse: Popular Music and Social Protest*, ed. Ian Peddie. Aldershot, Hampshire, United Kingdom: Ashgate, 2006.
- “The Black Arts Movement and Historically Black Colleges and Universities” in *New Thoughts on the Black Arts Movement*, eds. Lisa Gail Collins and Margo Crawford. New Brunswick: Rutgers University Press, 2006.

- “Something Warmly, Infuriatingly Feminine’: Gender, Sexuality, and the Work of Ralph Ellison” in *Historical Guide to Ralph Ellison*, ed. Steven C. Tracy. New York: Oxford University Press, 2004.
- “Pat Your Foot and Turn the Corner: Amiri Baraka, the Black Arts Movement, and the Poetics of a Popular Avant-Garde,” *African American Review* 37.2-3 (Summer/Fall 2003)
- “The Adventures of a Social Poet: Langston Hughes from the Popular Front to Black Power” in *Historical Guide to Langston Hughes*, ed. Steven C. Tracy. New York: Oxford University Press, 2003.
- “Poetry and Sympathy: The Left and the Rise of Black Arts Movement in New York City; New York City and the Rise of Black Arts Movement” in *Left of the Color Line: Race, Radicalism and Twentieth-Century Literature of the United States*, eds. Bill Mullen and James Smethurst. Chapel Hill: University of North Carolina Press, 2003.
- “Don’t Say Goodbye to the Porkpie Hat’: Langston Hughes, the Left, and the Black Arts Movement,” *Callaloo* 25.4 (Fall 2002)
- “The Strong Men Gittin’ Stronger: Sterling Brown’s *Southern Road* and the Representation and Recreation of the Southern Folk Voice” in *Race and the Modern Artist*, eds. Joseph Jarab, Jeffrey Melnick, and Heather Hathaway. New York: Oxford University Press, 2002.
- “Remembering When Indians Were Red: Bob Kaufman, the Popular Front, and the Black Arts Movement,” *Callaloo* 25.1 (Winter 2002)
- “Invented by Horror: The Gothic and African-American Literary Ideology in *Native Son*,” *African American Review* 35.1 (Spring 2001).
- “How I Got to Memphis: The Blues and the Study of American Culture” in *American Popular Music: New Approaches to the Twentieth Century*, eds. Rachel Lee Rubin and Jeffrey Melnick. University of Massachusetts Press, 2001.

Selected Presentations:

- Association for the Study of African American Life and History Annual Convention, Fall 2010. Organized panel, “The Black Arts Movement at Forty (Plus).” Delivered paper, “The Black Arts Movement in Nashville, Tennessee.”
- Phillis Wheatley, First Lady of African-American Letters, Boston Public Library, Central Library, February 25, 2010. Invited lecture.
- Black Power Studies Symposium, Sarah Lawrence College, February 14-19, 2010. Invited participant in panel on the Black Arts Movement.
- American Studies Association Annual Meeting, Fall 2009. Participated in roundtable discussion, “New Depression Studies in the New New Deal.”
- Association for the Study of African American Life and History Annual Convention, Fall 2009. Participated in roundtable discussion, “Regenerating the Art and Life of Sterling A. Brown.”
- Association for the Study of African American Life and History Annual Convention, Fall 2009. Organized panel, “The Black Arts Movement in the Midwest.” Delivered paper, “Black Radical Traditions in the Midwest and the Institutionalization of the Black Arts Movement.”
- Evolutionary Momentum in African American Studies: Legacy and Future Directions, Clark University, February 27-28, 2009. Invited participant.

- Delivered paper, "Live a Change: The Legacy of Black Arts in the Age of Obama"
Modern Language Association Annual Convention, Winter 2008. Delivered paper, "Rethinking the Southern Radical Tradition."
Association for the Study of African American Life and History Annual Convention, Fall 2008. Organized panel, "Rethinking African American Radicalism in the Early Cold War." Delivered paper, "Black Lazarus Risen from the White Man's Grave": Melvin Tolson's *Libretto for the Republic of Liberia* and the Rise of a Bandung World."
National Poetry Foundation Conference, Summer 2008. Delivered paper, "Return to English Turn:" Tom Dent, the *Nkombo* Poets, and Black Nationalism in the 1970s."
Women in the Black Revolt Mini-Conference, Brooklyn College, March 5-6., 2008. Invited participant in panel, "Black Power/Black Feminism."
Modern Language Association Annual Convention, Winter 2007. Delivered paper, "Women in Atlanta's Black Arts Movement."
30th Anniversary Celebration of *Callaloo*, Johns Hopkins University, October 24-27, 2007. Invited participant in panel, "Poetry & the Legacy of the Black Arts Movement in the USA."
Teacher's Workshop on Currier & Ives's Darktown Prints," Springfield Museums, Springfield, Massachusetts, August 27, 2007. Invited participant.
Symposium on the 75th Anniversary of Sterling A. Brown's *Southern Road*, Rutgers University, March 30, 2007. Invited panelist.
Higgins School Lecture Series in African American Intellectual Culture, Clark University, March 19, 2007. Invited Lecture, "The Black Arts Movement and the African American Radical Tradition."
"Remembering the 1960's: Art, Politics, and Poetry," University of Massachusetts Boston, February 26, 2007. Invited lecture, "Legacies of the Black Arts Movement."
'Don't Say Goodbye to the Pork Pie Hat': Re-Evaluating Larry Neal's Creative and Critical Vision of the Black Aesthetic, Brooklyn College, October 19-20, 2006. Delivered paper, "Larry Neal, the Muntu Circle, and Black Arts Ideology."
Association for the Study of African American Life and History Convention, Fall 2006. Organized and participated in roundtable panel, "Rethinking Eugene Redmond's *Drumvoices* and Black Arts Criticism Thirty Years Later."
Association for the Study of African American Life and History Convention, Fall 2005. Organized panel, "Rethinking the Black Arts Movement." Delivered paper, "*Nkombo*, the South Black Cultural Alliance, and the Black Arts Movement in the South."
Organization of American Historians Annual Meeting, Spring 2004. Delivered paper, "The Influence of the Popular Front in the South on the Black Arts Movement."
Organization of American Historians Annual Meeting, Spring 2003. Delivered paper, "Historically African American Schools, the Black Student Movement, and the Formulations of Black Aesthetics in the Black Arts Movement."

JAMES EDWARD SMETHURST Curriculum Vitae, cont.

Langston Hughes and his World: A Centennial Celebration. Yale University, February 22-23, 2001. Invited presentation, “Don’t Say Goodbye to the Porkpie Hat’: Langston Hughes and the Black Arts Movement.”

Modern Language Association Annual Convention, Winter 2001. Delivered paper, “New Orleans and the Rise of the Black Arts Movement in the South.”

American Studies Association Annual Meeting, Fall 2001. Co-organized panel, “‘Did I Dream Them Times? Or What Happened?’ Remembering and Rethinking the Black Arts Movement.” Delivered paper, “The Left and the Rise of Black Arts Movement in New York City; New York City and the Rise of Black Arts Movement.”

Amiri Baraka and the Millennium: A Symposium. Howard University, April 15, 2001. Delivered paper, “Amiri Baraka, the Black Arts Movement, and the Poetics of a Popular Avant-Garde.”