

黒人研究学会 第72回年次大会

2026年6月27日(土)-28日(日)

明治学院大学

白金キャンパス

2号館2301(6月27日, 28日)

大会テーマ：黒人研究 / ブラック・スタディーズと文化翻訳

Japan Black Studies Association

(Established in 1954)

The 72nd Annual JBSA Conference

June 27-28 (Sat-Sun), 2026

**Meiji Gakuin University
Shirokane Campus**

Building 2: Room 2301 (June 27-28)

**Conference Theme:
Black Studies and Cultural Translation**

10:00- 開場 / Open

総合司会：岡島慶（黒人研究学会事務局長、日本大学）

Conference Moderator: Kei Okajima (JBSSA Secretary-General, Nihon University)

10:30-10:35 開会挨拶 / Welcome Remarks

森 あおい（大会委員長、明治学院大学）

Aoi Mori (Conference Chair, Meiji Gakuin University)

10:40- 自由論題 / Free Themes *各発表 20 分、質疑応答 15 分

10:40-11:15

ブラック・フェミニズムと再生産主義批判

(Black Feminism and Critiques of Reproductive Normativity)

五十嵐舞（新潟県立大学）

Mai IGARASHI (University of Niigata Prefecture)

司会：兼子歩（明治大学）

Chair: Ayumu Kaneko (Meiji University)

11:20-11:55

“A Case that was Equivalent to Brown v. Board of Education”:

Memories of the Black English Case (in English)

Leah Tonnelle Gaines (Bloomfield College of Montclair State University)

司会：源邦彦（神奈川大学）

Chair: Kunihiro Minamoto (Kanagawa University)

12:00-12:35

Point Break in Pulp Fiction: Richard Wright's Work of 1940-1953

ティンダル リーガン（東京外国語大学）

Regan TYNDALL (Tokyo University of Foreign Studies)

司会：堀智弘（弘前大学）

Chair: Tomohiro Hori (Hiroshima University)

12:35-13:35 昼食 / Lunch Break

*昼食をご持参いただいた場合は、会員控室（2302）をご利用ください。11 時半から 13 時半までは、大学食堂（パレットゾーン 1 階）も営業しています。

*If you bring your own lunch, please use Room 2302. The university cafeteria (1st floor of the Palette Zone) is also open from 11:30 a.m. to 1:30 p.m.

13:35-13:50

代表挨拶 / Presidential Remarks

神本秀爾 (黒人研究学会代表、久留米大学)
Shuji Kamimoto (JBSA President, Kurume University)

13:55-15:25 基調講演 / Keynote Address

Toni Morrison and the World of Black Studies

Dana A. Williams (Howard University)
司会: 森 あおい (明治学院大学)
Presided by: Aoi Mori (Meiji Gakuin University)

15:35-17:35 共同パネル / Joint Panel

紹介: 小泉泉 (黒人研究学会副代表、フェリス女学院大学)
Introduced by: Izumi Koizumi (JBSA Vice President, Ferris Jogakuin University)

SPECIAL PANEL ON Toni Morrison organized by the Toni Morrison Society and Japan Black Studies Association.

Panel Title: Toni Morrison and Cultural Translation: Challenges and Successes

Carolyn Denard, Chair
Board Chair Toni Morrison Society
Toni Morrison Senior Fellow, The Africa Institute, Global Studies University, Sharjah, UAE

Panelists: Hsiu-chuan Lee, Philathia Bolton, Mitsuyoshi Shiraki, Garcia Chambers

1. "Translating Toni Morrison in Taiwan: Rendering *Sula* into Traditional Chinese"

Hsiu-chuan Lee (Department of English, National Taiwan Normal University)

2. "She Speaks our Language": Cultural Resonance in the Language of Morrison's Novels

Philathia Bolton (The Africa Institute, Global Studies University)

3. Female Solidarity and the Untranslatable in the Japanese Translation of Toni Morrison

Mitsuyoshi Shiraki (University of Shizuoka)

4. The Aesthetics of the Translatable and the Translatability of the Aesthetic in Toni Morrison Eulogizing James Baldwin

Garcia Chambers (Sophia University)

18:00-20:00 懇親会 / Reception (事前登録必要 / Pre-registration is required)

本館 10 階大会議場 (Main Conference Room in the Main Building 10th Floor)

9:30- 開場 / Open

10:00-11:25 特別セッション/ **Special Session** *講演 50 分、対談 20 分、質疑応答 15 分

総合司会：猪熊慶祐（北九州市立大学）

Presided by Keisuke Inokuma (The University of Kitakyushu)

〈世界が黒人になること〉と〈日本がヒップホップが似合う国になること〉——中村拓哉
「『日本語ラップ 繰り返し首を縦に振ること』ブックトーク」

中村拓哉（韻踏み夫）

Takuya Nakamura (Fumio In)

鳥居祐介（摂南大学）

Yusuke Torii (Setsunan University)

11:30 頃- 総会 / **JBSA Business Meeting** (Members only)

12:00 頃- 閉会挨拶 / **Closing Remarks**

中地幸（黒人研究学会 副代表、都留文科大学）

Sachi Nakachi (JBSA Vice President, Tsuru Bunka University)

< 謝辞 / Acknowledgments >

本年次大会は JSPS 科研 26K03785、明治学院大学学会開催補助、明治学院大学国際学部附属研究所の助成を受けたものです。

This conference was supported by JSPS KAKENHI Grant Number 26K03785, Meiji Gakuin University Grant for Organizing Academic Conferences, and Meiji Gakuin University Institute for International Studies.

発表要旨 / Abstracts

自由論題 / Free Themes

ブラック・フェミニズムと再生産主義批判

(Black Feminism and Critiques of Reproductive Normativity)

五十嵐舞 (新潟県立大学)

Mai IGARASHI (University of Niigata Prefecture)

生産性や生殖能力をめぐる言説がしばしばマイノリティの排除に動員されてきた。リー・エーデルマンの *No Future* における再生産的未来主義批判は、異性愛規範を支える次世代を再生産せよという命令を可視化した重要な議論だが、他方で、その枠組みの白人中心性も指摘されている。本報告では、黒人女性の生殖能力の搾取や管理の歴史を踏まえたブラック・フェミニズムの思想を読み解き、人種を踏まえた生殖規範に対する批判的言説を探求する。

Discourses of productivity and reproductive capacity have often been mobilized to exclude sexual and gender minorities. Lee Edelman's critique of reproductive futurism in *No Future* constitutes a major intervention insofar as it reveals an imperative to reproduce future generations that underwrites compulsory heterosexuality. At the same time, however, the white-centric character of Edelman's framework has been widely critiqued, particularly for its insufficient engagement with race. This paper turns to Black feminist thought that attends to the histories of exploitation and regulation of Black women's reproductive capacity in order to develop a racialized critique of reproductive normativity. It examines the critical perspectives that Black feminist thought opens up regarding the assumptions that sustain reproductive norms and explores what these perspectives make possible for rethinking reproductive agency.

“A Case that was Equivalent to Brown v. Board of Education”: Memories of the Black English Case (in English)

Leah Tonnelle Gaines

(Bloomfield College of Montclair State University)

This presentation revisits the often overlooked case of *Elementary School Children v. Ann Arbor School District*, colloquially known as the “Black English Case” and “the Ann Arbor Decision.” Drawing parallels to *Brown v. Board of Education*, this research explores how language, race, and class intersected to shape the educational experiences of select African American students in a predominantly white, middle-class school. Through oral history interviews with key participants, including the lead attorney, an advocate, and a student plaintiff, this work uncovers memories of racialized treatment, linguistic discrimination, and societal backlash. Using Critical Race Theory as a framework, the research highlights how African American Language was stigmatized and how some African American students from working-class families were marginalized due to linguistic bias. The findings emphasize the enduring impact of anti-Black linguistic racism and the limitations of legal remedies that fail to address systemic inequities. This work calls for renewed attention to linguistic justice in education and to the need to remember cases such as the Ann Arbor Decision as pivotal moments in the struggle for educational equity. By centering lived experiences, this study contributes to a deeper understanding of how language and race continue to shape access to quality education in the United States.

Point Break in Pulp Fiction: Richard Wright's Work of 1940-1953

ティンダル リーガン (東京外国語大学)

Regan TYNDALL (Tokyo University of Foreign Studies)

Richard Wright is often called a naturalist writer and within this style his plots and characters often have the characteristics of the pulp fiction Wright was obsessed with in his early/mid-teens. Yet Wright's stories, mostly of Black men in highly racialized circumstances, also showcase complex psychology and philosophy. Wright was an untrained writer, formally-speaking, but his prose masterfully reveals the intensity, passion, crimes, fear, and flights of characters (including the character of himself, in *Black Boy [American Hunger]*). In the key period of 1940 to 1953, when much of Wright's most popular and acclaimed work was published, how did he create such psychological intensity in his literature? How exactly is the drama created? Wright himself tells us, in his "Memories of my Grandmother" (c.1941-42): "There comes a point where [a] character is rendered *fluid*, where . . . he is lifted to a point of *tension* where the author can do *anything* with him. And later: "The past falls away and the character must, in order to go on living, fling himself upon the face of the formless night and create a world, a *new world*, in which to live." Using this edict of Wright's as a guideline, I will briefly overview how his major works from 1940 to 1953 do exactly this: characters are depicted for the purpose of creating new worlds, where anything can happen.

基調講演 / Keynote Address

Toni Morrison and the World of Black Studies

Dana A. Williams (Howard University)

This keynote address situates Morrison's editorial practice within the broader contexts that reveal how she helped consolidate a modern Black literary canon while also reshaping the relationship between Black writers and mainstream publishers. Her tenure at Random House demonstrates how editorial labor—often invisible—can function as a powerful site of cultural intervention, institutional critique, and collective worldmaking. At the center of Morrison's editorial vision was a commitment to what she described as writing for Black audiences without mediation—"Black people talking to Black people." In an industry that often constrained Black writing to the expectations of mainstream (and implicitly white) readerships, Morrison insisted on the integrity and autonomy of Black narrative forms. She championed projects that were formally experimental, politically urgent, or commercially uncertain, publishing books that ultimately transformed the conditions under which Black literature could be produced, circulated, and valued. By foregrounding her role as a champion of Black writers, this address calls for a broader understanding of authorship itself—one that includes not only the writing of texts but also the making of literary worlds in which those texts can exist.



Dana A. Williams is Professor of African American Literature and Dean of the Graduate School at Howard University. Dean Williams earned her B.A. in English from Grambling State University in Grambling, Louisiana, in 1993, her M.A. in 1995 from Howard University, and her Ph.D. in African American Literature from Howard University in 1999. In addition to her faculty appointments at Howard, she was a Ford Foundation Postdoctoral fellow at Northwestern University in Evanston, IL; an assistant professor of English at Louisiana State University in Baton Rouge; and a faculty fellow at the John Hope Franklin Humanities Institute at Duke University. Dean Williams was nominated by President Barack Obama in 2016 to serve on the National Humanities Council.

Dr. Williams is the author of *Toni at Random: The Iconic Writer's Legendary Editorship* and *In the Light of Likeness--Transformed: The Literary Art of Leon Forrest*. She is also editor of *Contemporary African American Female Playwrights: An Annotated Bibliography*; *August Wilson and Black Aesthetics* (co-edited with Dr. Sandra G. Shannon); *African American Humor, Irony, and Satire: Ishmael Reed, Satirically Speaking*; *Conversations with Leon Forrest*; and *Contemporary African American Fiction: New Critical Essays*. In addition to her book projects, Dr. Williams has published articles in *CLA Journal*, *African American Review*, *Bulletin of Bibliography*, *Langston Hughes Review*, *Zora Neale Hurston Forum*, *Studies in American Fiction*, *International Journal of the Humanities*, *Profession*, and *PMLA*.

Dr. Williams is a past president of the College Language Association, the Modern Language Association, and the Toni Morrison Society and currently serves as a board member for the American Council of Learned Societies and the National Humanities Alliance.

共同パネル / Joint Panel

SPECIAL PANEL ON Toni Morrison organized by the Toni Morrison Society and Japan Black Studies Association.

Panel Title: Toni Morrison and Cultural Translation: Challenges and Successes

This panel seeks to explore the challenges and successes of translating Morrison's works into other languages. This panel will explore questions regarding the translation of specific cultural nuances in the creation of character and community in her novels, cultural language and black idioms (American Vernacular English), the contours of historical racial trauma experienced by Blacks in the US, the use of visual iconography in translation and the articulation of the lyrical rhythmic prose of Morrison's craft in the effort to provide a meaningful and translatable rendering of Morrison's fiction into languages other than English.

Introduction The Challenges and the Successes of Translation in Literary Studies

Carolyn Denard, Chair
Board Chair Toni Morrison Society
Toni Morrison Senior Fellow, The Africa Institute, Global Studies University, Sharjah, UAE

Panelists: Hsiu-chuan Lee, Philathia Bolton, Mitsuyoshi Shiraki, Garcia Chambers

1. "Translating Toni Morrison in Taiwan: Rendering *Sula* into Traditional Chinese"
Hsiu-chuan Lee (Department of English, National Taiwan Normal University)

This paper examines the Commercial Press (商務印書館) project in Taiwan (2003–2011) to translate selected novels by Toni Morrison into Traditional Chinese. Focusing on my role as the translator of *Sula*, I reflect on the linguistic, cultural, and ethical challenges of rendering Morrison's densely poetic prose, African American vernacular, and historically embedded racial discourse for readers in Taiwan.

The presentation analyzes the key translation strategies I adopted, including approaches to orality and culturally specific signifiers that resist direct equivalence in Chinese. To contextualize my approach, I compare it with Chen-Chen Tseng (曾珍珍)'s translation of *The Bluest Eye* and Wen-Ching Ho (何文敬)'s translation of *Beloved*. Their stylistic choices provide illuminating contrasts in negotiating Morrison's lyricism and cultural specificity.

Finally, I connect the Commercial Press translation project with the publication of the edited volume *Black Matters: African American Literary Studies in Taiwan* (《再現黑色風華：台灣的非裔美國文學研究》) in 2019. This connection helps situate the practice of translating Morrison within the broader development of African American Studies in Taiwan over the past three decades and invites reflection on how these translation efforts both shape and are shaped by evolving local scholarly contexts.

2. "She Speaks our Language": Cultural Resonance in the Language of Morrison's Novels Philathia Bolton (The Africa Institute, Global Studies University)

David Carrasco in a segment of *The Pieces I Am*, a biographical documentary on the life of Toni Morrison, reflects on Morrison's visit to México. She was there for a public reading. When the audience was asked if they wanted a translator, according to Carrasco, members shouted back something like, "No, NO! We want to hear her. She speaks our language. She speaks our language!" My paper invites for consideration what it means for Morrison's storytelling to have a transcendent quality that depends less on the competencies of a shared language and more so on language that is understood in the subtext, in the often emotive, points of connection that lean towards the universal but really are more so about the uncanny ways in which Morrison reflects different dimensions of the human experience. She does this without conceding certain particularities of the Black experience. Drawing from Morrison's Nobel Lecture where she speaks on language and the importance of knowing each other's stories, along with select examples of readers reflecting on the way Morrison's novels have resonated with them, I will invite conference participants to consider "story as language." What does that mean? How might it be understood through Morrison's work and its reception, and what further questions might such considerations invite for what we understand to be the work of translation?

3. Female Solidarity and the Untranslatable in the Japanese Translation of Toni Morrison Mitsuyoshi Shiraki (University of Shizuoka)

In the presentation, I will focus on Japanese female translators' achievements in translating Toni Morrison's novels into Japanese and consider some specific difficult-to-translate scenes from *Song of Solomon* (1977). In Japan, almost all of Morrison's novels are translated. That Morrison received the Nobel Prize in Literature seems to explain this availability, as novelists who win the prize often become popular in Japan. However, the Japanese translation of Morrison's main novels began in 1979, before she became the prizewinner in 1993. The introduction of Morrison in Japan owes much to Japanese female translators. In the 1980s, Japanese female translator Kazuko Fujimoto created a book series featuring Black female writers, including Morrison, and sought to understand the universal contemporary female experience by reading them. Arguably, the Japanese female translators contributed to Japanese audiences' understanding of Black women's diverse experiences. However, it is tremendously difficult to convey the rich linguistic and cultural nuances of Morrison's novels to readers from other cultures, so it is necessary to address the untranslated elements in the earlier translations to capture them. I will read some scenes of *Song of Solomon*, such as Macon Dead I's murder by white people and Dead II's rank as the Black bourgeoisie, considering the difficulty of translation.

4. The Aesthetics of the Translatable and the Translatability of the Aesthetic in Toni Morrison Eulogizing James Baldwin

Garcia Chambers (Sophia University)

Among those paying homage to James Baldwin in eulogies in 1987 was Toni Morrison, who stressed the "Life in His Language." This characterization of Baldwin by Morrison captures succinctly the notion of language as art and hence its life-affirming and liberating values. 'Language' is one of the three gifts for which she thanks Baldwin, the others being 'courage' and 'tenderness.' Moreover, the complex sense and sensibility of 'language,' the raw material of the poet, was squarely addressed in Morrison's Nobel Lecture in 1993. In a close reading of the lecture in tandem with the eulogy, my presentation focuses on three key points. The first is that in the Nobel Lecture, Morrison was channelling Baldwin in analogizing 'language' to a gentle, little bird in the hand of a child. For this bird being dead or alive is not the responsibility of its forbears. The second argument is that in eulogizing Baldwin, saying that: "In your hands, language was handsome again...neither bloodless nor bloody, and yet alive," Morrison was pointing to Baldwin's fulfilling his 'responsibility.' The third and final point is a consideration of the sensibilities that could characterize my own practice of teaching, in Japanese classroom setting, the language and art of Morrison and Baldwin using the aforementioned texts. Essentially, the presentation will consider the potential, cultural sensibilities of the translatable and the translatability of the culturally sensible in discussing with my students Morrison's proudly wearing Baldwin's language as a crown of "love," "tenderness," and "courage."

Carolyn Denard, Chair (トニ・モリスン学会創設者)



Dr. Carolyn Denard, Founder, Toni Morrison Society

Carolyn Denard received her BA in English from Jackson State University, her MAT in English from Indiana University, and her PhD in American Studies from Emory University, where she focused on twentieth century American literature and cultural history and where she completed a doctoral dissertation on Toni Morrison. She has held faculty and administrative positions at Georgia State University, Brown University, Connecticut College, Emory University, and Georgia College and State University. She has received post-doctoral research fellowships from the American Association of University Women, the W.E.B. Du Bois Institute at Harvard University, and the Women's Studies Program at Emory University. She is currently the Toni Morrison Senior Fellow in African Diaspora Literature and Cultural Studies at The Africa Institute in Sharjah, UAE.

As founder of the Toni Morrison Society, Dr. Denard extended the invitation and led the efforts to establish the Society as an official author society of the American Literature Association in May 1993. Since the Society's founding, she has served as the Society's first president and as the Society's Board Chair, a position she has held since 1996. As Board Chair of the Toni Morrison Society, Dr. Denard has had oversight of Society's operations, fund raising initiatives and financial reporting; co-directed seven interdisciplinary Biennial Conferences in the U.S. and abroad and launched the Summer Symposium Initiative in 2024; launched and managed the Bench by the Road Project and the Toni Morrison Society Lecture Series; served as Co-project Director for the NEH-funded Language Matters Teaching Institutes; and provided leadership for a 17-member board of directors, consisting of leaders in the academic, arts, business, and lay communities.

Her scholarly research focuses on African American myths, ethics, and cultural tropes in Toni Morrison's fiction. A leading authority on Morrison, she has contributed to critical anthologies and essay collections on Morrison's work, and she is editor of *What Moves at the Margin: Selected Non-Fiction* by Toni Morrison (University Press of Mississippi 2008) and *Toni Morrison: Conversations*, a collection of interviews (University Press of Mississippi 2008). She is currently completing a book-length manuscript entitled *Bearing Witness: An Ethnographic Study of Toni Morrison's Fiction*.

特別セッション/ Special Session

〈世界が黒人になること〉と〈日本がヒップホップが似合う国になること〉——中村拓哉
「『日本語ラップ 繰り返し首を縦に振ること』ブックトーク」

中村拓哉 (韻踏み夫)

Takuya Nakamura (Fumio In)

鳥居祐介 (摂南大学)

Yusuke Torii (Setsunan University)

拙著『日本語ラップ 繰り返し首を縦に振ること』では、ヒップホップの日本への移植が可能になった根拠として、世界同時的な現代性としての、ポスト 68 年 / ネオリベラリズム / ポストフォーディズムの問題を指摘した。RHYMESTER 宇多丸はそうした事態を、日本が「ヒップホップが似合う国」になったと表現したが、これをアシル・ムベンベが述べた「世界が黒人になること」(『黒人理性批判』) という事態と表裏のものであると考えたい。

もう一点、日本語ラップは日本に、「ヒップホップ的思考法」とともに生きる民衆を作り出した。それゆえ——研究ならぬ——批評としては、もはや単なる音楽・分化の分析にとどまることはできず、音楽から概念を作り出すに至ることがその役割だと思われた。たとえば、リロイ・ジョーンズは「ブルース・インパルス」、「変わりゆく同じもの」といったブラック・ミュージックの概念を創造した。拙著では「反復 = 肯定」というヒップホップ的概念を提示し、その思想的・政治的・倫理的可能性を探った。

本講演では、日本語ラップというジャンルの批評を通して、日本で黒人文化・音楽・政治を受容、翻訳、実践することがいかなることであるかを考えることになる。



中村拓哉：批評家。著書に『日本語ラップ 繰り返し首を縦に振ること』(書肆侃々房、2025 年)、『日本語ラップ名盤 100』(韻踏み夫名義、イースト・プレス、2022 年)。

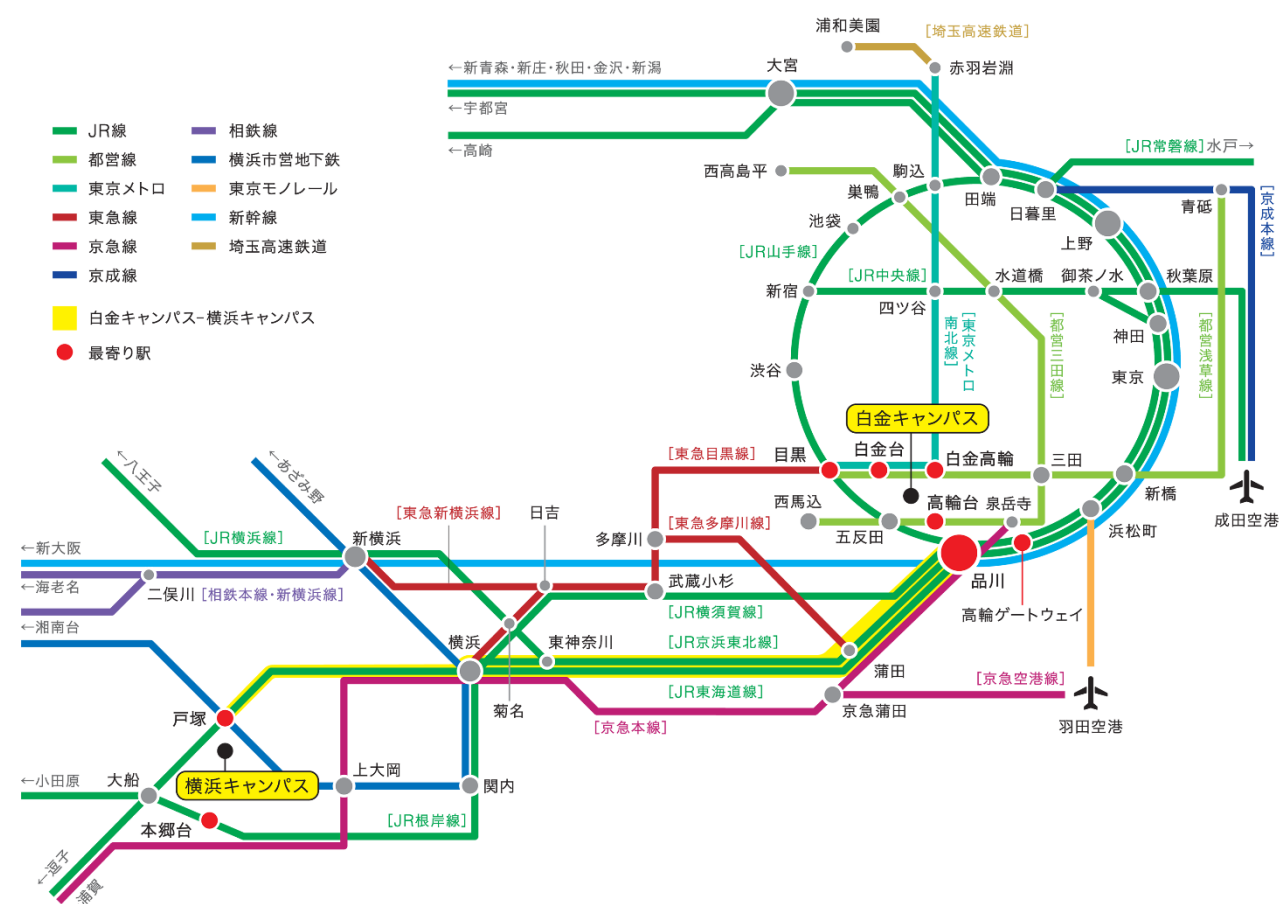
明治学院大学白金キャンパスへのアクセス

(〒108-8636 東京都港区白金台 1-2-37)

For the English version of the access information and campus map, please visit the following websites:

Access to Meiji Gakuin University: <https://www.meijigakuin.ac.jp/en/access/>

Shirokane Campus map: <https://www.meijigakuin.ac.jp/en/campus/shirokane/>



<各駅からのアクセス>

・品川駅から

[JR 山手線 / 京浜東北線 / 東海道線 / 上野東京ライン / 横須賀線 / 東海道新幹線 / 京浜急行線]

高輪口より都営バス「目黒駅前」行きに乗り、「明治学院前」下車(乗車約 6 分)

※徒歩約 17 分

・目黒駅から

[JR 山手線 / 東急目黒線 / 東京メトロ南北線 / 都営地下鉄三田線]

東口より都営バス「大井競馬場前」行きに乗り、「明治学院前」下車(乗車約 6 分)

※徒歩約 20 分

・白金台駅から

[東京メトロ南北線 / 都営地下鉄三田線]

2 番出口(白金高輪側 / エレベーター有)より徒歩約 7 分

・白金高輪駅から

[東京メトロ南北線 / 都営地下鉄三田線]

1 番出口(目黒側 / エレベーター有)より徒歩約 7 分

・高輪台駅から

[都営地下鉄浅草線]

A2 出口より徒歩約 7 分

・高輪ゲートウェイ駅から

[JR 山手線 / 京浜東北線] 出口より徒歩約 13 分

白金キャンパス



* 大会参加時の注意事項 (Notice)

1 日目のプログラム終了後に、本館 10 階大会議場にて、懇親会を予定しています。参加を希望される方は、6 月 12 日 (金) までに事前登録と参加費の振込をお願いいたします。事務局アドレス japanblackstudies@gmail.com に参加登録のメールをお送りいただくとともに、以下の口座に参加費をお振り込みください。懇親会の参加費は一般 6000 円、学生 3000 円です。

振込先：黒人研究学会 ゆうちょ銀行 口座番号 00910-6-148435 (店番 099)

備考欄に「2026 大会懇親会費」とご記入ください。

岡島慶 (黒人研究学会事務局長) Kei Okajima (JBSA Secretary-General)

Email : okajima.kei@nihon-u.ac.jp, japanblackstudies@gmail.com

「黒人研究学会」について

「黒人研究学会」(Japan Black Studies Association) は、1954 年に神戸市外国語大学で「黒人研究の会」として発足した、アフリカやアメリカ、カリブ、ヨーロッパ、日本を含むアジアなどにおける〈黒人〉の文化や歴史を研究する会です。本会は 70 年にわたり、例会や年次大会などを通じて地道な活動が続けてきました。会による編著書・訳書もこれまで数冊刊行しています。最近は国際交流活動も増えてきています。

本学会に関する問い合わせは、以下までお願いします。

〒101-0061

東京都千代田区神田三崎町 1 丁目 3-2

日本大学経済学部 岡島慶研究室内

黒人研究学会 事務局

E メール: japanblackstudies@gmail.com

Japan Black Studies Association (est. 1954)

The Japan Black Studies Association (JBSA) was established at Kobe City University for Foreign Studies on June 22, 1954. We have an annual meeting in late June and publish our official journal, *Black Studies*, once a year, and a newsletter twice a year.

Japan Black Studies Association

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