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GeorgiaStateUniversity®

The South Atlantic Center of the Institute of the Americas

presents

Islands & Identities

Memory & Trauma in Comparative Perspectives



Conference and Workshop
Georgia State University
April 14-15, 2016

THURSDAY, APRIL 14

- 9:00 am - Welcome**
25 Park Place, room 830
- 9:20 am - Session 1**
10:40 am (Re)Moving Memory: symbolic bodies, absent rites, and silent histories
25 Park Place, room 830
- 10:55 am - Workshop 1**
12:05 pm *Savoir être dans l'entre-deux: Le Bigidi (Bigidi pa tombé)* with artist Lénablou
Dahlberg Hall, first floor
- 1:00 pm - Workshop 2**
2:10 pm *The Body of History (Le corps de l'histoire)* with artist Fabienne Kanor
Student Center East, room 217
- 2:30 pm - Session 2**
3:45 pm *Resisting Erasure, Writing Being into Wholeness*
25 Park Place, room 830
- 4:00 pm - Roundtable 1**
5:15 pm 25 Park Place, room 830



Image © Béatrice Méline

the Aldo and Jeanne Scaglione Prize for French and Francophone Studies, 2015). She also directed a special issue of *La Revue des Sciences humaines* in honor of her former mentor Édouard Glissant (*Entours d'Édouard Glissant*, Presses Universitaires du Septentrion, 2013). In addition, Loichot has authored numerous articles on Caribbean literature and culture, Southern literature, creolization theory, transatlantic studies, feminism and exile, and food studies published in journals including *Callaloo*, *Études francophones*, *French Cultural Studies*, *The French Review*, *The International Journal of Francophone Studies*, *Mississippi Quarterly*, and *Small Axe: A Caribbean Platform for Criticism*. Loichot's new book in progress, *Water Graves*, investigates the lack of proper funeral rites, a phenomenon Loichot calls the "unritual," in the aftermath of slavery, hurricane Katrina, and ecological ruin in the Anthropocene. More specifically, the book examines the construction of aesthetic graves in 21st century poetry, narrative, photography, mixed media, and underwater sculpture.

Dr. Nadège Veldwachter, Purdue University

Nadège Veldwachter is an Associate Professor of Francophone Literatures in the School of Languages and Cultures at Purdue University. Her research interests include 20th and 21st century Francophone literatures, the sociology of literature, globalization and translation studies. Her latest project focuses on the intersection of genocide studies, political exclusion and human rights in Europe and the Caribbean. She is the author of the monograph *Littérature francophone et mondialisation* published by Karthala Editions in 2012.

Dr. Lucie Viakinnou-Brinson, Kennesaw State University

Lucie Viakinnou-Brinson is Associate Professor of French and Francophone Literatures at Kennesaw State University in Georgia. She specializes in foreign language pedagogy, project-based learning and classroom-based research. Her research interests also include questions of African traces, exile and identities in Francophone and Caribbean texts. She has published in several journals including the *Journal of Haitian Studies*, *The Foreign Language Annals*, *The Northeast Conference on the Teaching of Foreign languages*, and the *Foreign Language Association of Georgia*. She is the founder of the "Seeds of Knowledge, Inc.," a non-profit organization committed to improving literacy in Africa.

HONORARY GUEST

Dr. Antonio D. Tillis

Dean of the School of Languages, Cultures and World Affairs, College of Charleston

FEATURED BOOK

Amour, sexe, genre et trauma dans la Caraïbe francophone

Come meet the authors and get your personal copy signed! Many of the book's contributors will be in attendance!



sa/ Bhangra: Transnational Rhythm Cultures in Comparative Perspective,” Ulrike Meinhof and Nadia Kiwan, ed., Special issue of Music and Arts in Action (September 2011); “The European Salsa Congress: Music and Dance in Transnational Circuits,” In Ato Quayson and Girish Daswani, ed. The Blackwell Companion to Diaspora and Transnational Studies (2013), pp. 263-75; “The Dancing Couple in Black Atlantic Space,” in Liamar Duran Almarza and Esther Delgado, ed., Gender and Performance in the Black Atlantic. Routledge, 2013, pp. 133-55; “Affect, Body, Place: Trauma Theory in the World,” in Samuel Durrant and Stef Craps, ed., The Future of Trauma Theory. Routledge 2013, pp. 63-75.

Fabienne Kanor, Writer - Journalist - Filmmaker, Louisiana State University

Born in France of Martinican descent, Fabienne Kanor is a novelist, a filmmaker, and the author of several novels. Awarded Chevalier des Arts et des Lettres by the French Minister of Culture, she also received the Fetkann Award for her novel D'Eaux Douces (Gallimard, 2004), the RFO Literary Award for Humus (Gallimard, 2006), and the Grand Prix Carbet for Faire l'aventure (Lattes, 2014). Entitled Je ne suis pas un homme qui pleure (Lattes, 2016), her new novel centers on a Black female writer in France and a reflection on the end of love when her lover runs away. Kanor is the director of numerous short films and many documentaries, including C'est qui l'homme? (winner of the Best Screenplay Award at the Angers Film Festival in 2008); Un caillou et des hommes; and Retour au Cahier, a documentary about Aimé Césaire's Cahier d'un retour au pays natal. She has worked as a reporter at France 3, Radio Nova (Paris), and RFI (the International French Radio). Her topics of interests focus on the burden of collective memory, individual identity formation, the male/female love-hate saga, West-African immigration in Europe, and the slave trade.

LénaBlou, Dancer - Choreographer - Historian, The University of the Antilles Guadeloupe

LénaBlou is a dancer, choreographer, activist, and historian. She obtained her BA in Dance and a terminal Degree in Choreographic Interpretation in Jazz at the University of Sorbonne Paris IV. She trained in all techniques in Europe, the United States, and the Caribbean. In 1990, LénaBlou creates the Center of Dance and Choreographic Studies in Pointe-à-Pitre (Guadeloupe). In 1993, LénaBlou obtained her Jazz and Contemporary Dance Diploma and a degree in Contemporary Dance Education in 2003. LénaBlou created a very personal style – the Techni'ka, anchored in the traditional and popular heritage of Guadeloupe's Gwo-ka and yet resolutely contemporary. In January 2010 LénaBlou created the Techni'ka Training Centre, which offers a professional dance curriculum with Techni'ka and Karibbean Techniques as basic training techniques. In 2005, she published her book Techni'ka. In February 2007, she features in the documentary “Le pays à l'envers” and Laurence Rugard's film “La Techni'ka.”

Dr. Valérie Loichot, Emory University

Author of Orphan Narratives: The Postplantation Literatures of Faulkner, Glissant, Morrison, and Saint-John Perse (University of Virginia Press, 2007) and The Tropics Bite Back: Culinary Coups in Caribbean Literature (University of Minnesota Press, 2013; winner of

FRIDAY, APRIL 15

8:45 am -

Session 3

10:00 am

Knowing One Another: moving bodies, migratory rhythms, and other enduring languages

Student Center West, room 464

10:10 am -

Workshop 3

11:25 am

Bodies of Memory: A Workshop of Black Diaspora Performance

Student Center West, room 466/468

1:00 pm -

Roundtable 2

2:15 pm

25 Park Place, room 830

2:30 pm -

Film Screening

3:45 pm

“Des pieds mon pied” by Fabienne Kanor (with subtitles in English) screening followed by discussion with the filmmaker

25 Park Place, room 830

3:45 pm -

Closing

4:00 pm

25 Park Place, room 830



SESSION I

(Re)Moving Memory:
symbolic bodies, absent rites, and silent histories

Anny Dominique Curtius, The University of Iowa
Flogging Out, and Working Through noeuds de mémoire:
Empress Joséphine and Sarah Trouche in Fort-de-France

In September 1991, the statue of Empress Joséphine de Beauharnais Tascher de la Pagerie was beheaded in La Savane, a city park in Fort-de-France. Twenty-five years later, no one has claimed responsibility for this act of memory, the head has never been replaced, and the event continuously generates passionate and compelling debates among intellectuals, contemporary artists, politicians and the general population of Martinique. My presentation analyses the meaning of the beheading, and explores how new decisions by the French government regarding the celebrity of Empress Joséphine broaden the socio-cultural and political subtexts that sustain the beheaded statue. Most importantly, I examine the palimpsestic layers embedded in a revealing performance where in 2012, French artist Sarah Trouche, her naked body covered with roucou oil, flogged the beheaded statue of Joséphine.

Valérie Loichot, Emory University
Water Graves, Trauma, and the Solace of Art

Water Graves investigates the lack of funeral rites, a phenomenon Loichot calls “unritual,” in the Atlantic, the Caribbean Sea, and the Gulf of Mexico, which constitute both early and contemporary sites of loss for the Black Diaspora. Poets, artist, and mourners have long memorialized the dead via water. In this talk, Loichot develops the concept of an “ecological sacred,” whereby artists create scared objects and rituals emphasizing the connection among humans, fish, coral, swamp, sea, salvaged window frames, or archival legal proceedings.

Nadège Veldwachter, Purdue University
From Colonialism to Nazism: The Story of Caribbean Resistance Fighters

This presentation will study how the World War II impacted the Caribbean by examining the untold story of civilians from the French colonies deported to concentration camps in occupied German territories as political or resistance fighter prisoners. The descendants of slave societies at Auschwitz, Buchenwald, Mauthausen reveal convergences between the Caribbean and Jewish heritage of traumatic events. In what ways does this forgotten experience encapsulate the tensions at the heart of a genuinely multidirectional Francophone history?

by Jenny Manet, first published in 1896. In May 2016, Liverpool University press University will publish her upcoming monograph *Dangerous Creole Liaisons: Sexuality and Nationalism in French Caribbean Discourses from 1806 to 1897*.

Dr. Anny Dominique Curtius, The University of Iowa

Anny Dominique Curtius is associate professor of Francophone studies at the University of Iowa where she is also director of the working group “Circulating Cultures” at the Obermann Center for Advanced Studies, and co-director of the “Caribbean, Diaspora, and Atlantic Studies Program”. Her research lies at the crossroads of Francophone Studies (Caribbean, Sub-Saharan Africa, and the Indian Ocean), postcolonial ecology, cinematic arts, performing arts, Francophone Indian diasporas, comparative Caribbean critical theory, and intangible cultural heritage studies. In addition to numerous articles, she is the author of *Symbioses d’une mémoire: Manifestations religieuses et littératures de la Caraïbe* (2006). Her second book, in progress, is titled *Unveiling the Camouflage: Suzanne Césaire’s Caribbean Ecopoetics*.

Dr. Irène d’Almeida, The University of Arizona

Irène Assiba d’Almeida is a Professor of French and Francophone Studies in the Department of French & Italian at the University of Arizona. Her expertise and research encompass African literatures and cultures, French language, literary theory, translation and women studies. She has authored or edited many publications including four books, numerous articles, poetry and the translation into French of Chinua Achebe’s *Arrow of God*. She is best known for her book *Francophone African Women Writers: Destroying the Emptiness of Silence* (University Press of Florida), the first major study of fiction and non-fiction by Francophone African women written in English, published in 1994. She has also edited the first comprehensive book of poetry by African Women (with Janis Mayes as a translator), *A Rain of Words: A bilingual Anthology of Women’s Poetry in Francophone Africa* (University of Virginia 2009).

Dr. Ananya Jahanara Kabir, King’s College London UK

Professor Ananya Jahanara Kabir is a literary and cultural historian based at the Department of English, King’s College London. She works at the intersection of embodiment, affect, memory, and post-trauma in the global South, so as to re-examine the regimes and pleasures of modernity. She is the author, most recently, of *Territory of Desire: Representing the Valley of Kashmir* (2009) and *Partition’s Post-Amnesias: 1947, 1971, and Modern South Asia* (2013). Currently, she directs *Modern Moves*, a five-year research project funded by an ERC Advanced Grant. *Modern Moves* examines the resilience and global popularity of Afro-Diasporic music and dance created through colonialism and the slave trade. Professor Kabir is fluent in English, Hindi, Bengali, and Spanish, is comfortable in French, Portuguese, Spanish, and German-speaking environments, can read Dutch (through her doctoral training in Old English), and dances several Afro-Latin, African, and Brazilian social dances. Some of Professor Kabir’s recent and relevant publications in essay form include: “Plantation, Archive, Stage: Trans(post)colonial Intimations in Katherine Dunham’s *L’Ag’ya* and *Little Black Sambo*”, *The Cambridge Journal of Postcolonial Literary Inquiry* 2.1 (2015): pp. 1-19; “Oceans, Cities, Islands: Sites and Routes of Afro-Diasporic Rhythm Cultures,” *Atlantic Studies: Literary, Cultural and Historical Perspectives* 11.1 (2014): 106-124; “Sal-

Dr. Dominique Aurélia, The University of the Antilles Martinique

Dominique Aurelia is an Associate Professor at the Université des Antilles, campus of Martinique, where she teaches Caribbean and American literature with a special focus on Middle Passage narratives written by women. She is the one who imagined the concept of "l'En-Ville" developed later by Patrick Chamoiseau in his novel Texaco. She has published essays on Caribbean literature, postcolonial theory, transatlantic studies and Caribbean Art in edited collections and in the journals *Macomère*, *Cercles*, *Small Axe*. She is also a short-story writer. Her recent essays include: « L'inscription de la poétique du chancellement dans l'œuvre d'Edwige Danticat » *Critical Perspectives on Conflict in Caribbean Societies of the Late 20th and Early 21st Centuries*, Cambridge University Press, 2015 ; « Voix du Sud : étude de trois autobiographies de femmes esclaves », *Transatlantica* [En ligne], 2 | 2012, mis en ligne le 23 mai 2013, <http://transatlantica.revues.org/6229>.

Dr. Gabrielle Civil, Antioch College

Gabrielle Civil is a black feminist performance artist, of Haitian and African-American descent. Recent works include "_____ is the thing with feathers" at the Call & Response symposium she organized (Yellow Springs, Ohio, August 2014); "Say My Name" (an action for 270 abducted Nigerian girls)" at *Girls in Their Bedrooms* (Minneapolis, MN, May 2014); "Fugue (Da, Montréal)," at the Hemispheric Encuentro (Montreal, Canada, June 2014); and "Fugue (dissolution, Accra)" at the Yari Yari Ntoaso Symposium in Accra, Ghana (May 2013). She served as guest editor for the Call & Response special issue of *Obsidian: Literature and Arts in the African Diaspora* (Spring 2016) and her performance memoir *Swallow the Fish* is in circulation. She is currently Associate Professor of Performance at Antioch College. The aim of her work is to open up space.

Dr. Lisa Connell, West Georgia University

Lisa Connell is an Assistant Professor of French at West Georgia University. She received her B.A. at Humboldt State University, and her M.A. and Ph.D. at the University of Washington. Before arriving at the University of West Georgia, she taught French language courses as well as courses on creative writing, French fairy tales, and contemporary Quebecois society at the University of Washington. She is currently co-director of UWG's study abroad program in Tours, France. Her research focuses on 20th century French and Francophone literature, autobiography, and post-colonial theory. She teaches classes on French language, and French and Francophone literature and culture, as well as directs the creative writing workshop, *Salon français*.

Dr. Jacqueline Couti, The University of Kentucky

Jacqueline Couti is an Assistant Professor of French and Francophone Studies/Gender and Women's Studies at the University of Kentucky. She probes the literary constructions of eroticized and sexualized images of bodies for the promotion and propagation of identity politics and nationalistic awareness in former French colonies from the Caribbean and West Africa. She has published articles on women writers, on questions of diasporic identities, memory, and exile as well as on issues of nationhood, race, ethnicity, sexuality, gender, and violence in colonial and postcolonial societies. In May 2014, *L'Harmattan* published in the series *Autrement Mêmes* her critical edition of *MAÏOTTE*: Roman Martiniquais inédit

SESSION 2***Resisting Erasure, Writing Being into Wholeness*****Irène D'Aleida, The University of Arizona**

African Poets and the Diaspora:

From the Goreé Island to the End of the World

Dominique Aurélia, The University of the Antilles Martinique
Middle Passage Narratives: Flight, Loss and Resistance

This paper focuses on the various strategies contemporary diasporic female writers explore in order to textualize the memory of oblivion, void and failure engendered by the dismemberment of the Middle Passage. Fabienne Kanor, Edwidge Danticat and Zadie Smith aptly illustrate the (de)constructive poetics of putting back fragments and voids into a w/whole.

Jacqueline Couti, The University of Kentucky

Mange-moi (Eat Me): Masculine Tales of Fear and Desire

This presentation examines how Raphaël Confiat "steals" the medieval motif of the *coer mangé/eaten heart* to illustrate the purported danger of assimilation to French culture in his novel *Mamzelle Libellule* (*Mamzell Dragonfly*). In so doing, he also denounces how some married Martinican women become the mouthpiece of colonial order and the accomplice of colonialism in the marginalization of black men.

SESSION 3***Knowing One Another: moving bodies, migratory rhythms, and other enduring languages*****Ananya Jahanara Kabir, King's College London UK**

Afro-Latin-Africa: Music, Dance, and Memory between Cuba and Benin

The Afro-diasporic music styles that developed in twentieth-century Cuba and their corresponding social dances, from rumba to mambo to what is now called salsa, have been "returning" to West and Central Africa since at least the 1930's. Different frameworks have shaped this transatlantic movement of Afro-diasporic rhythms: transcolonial exchanges, decolonization, the Cold War, and, today, globalization, social media, and other internet-enabled technologies of communication. These rhythmic allers-retours present an exciting case of the complicated cul-

tural transactions between diaspora and homeland that mark our transnational world. Additionally, their kinetic dimension the necessity of human vectors for cultural transmission in an increasingly virtual age. But what do these transactions between Afro-Latin-Africa signify in a deeper memorial context? What does it mean for the shaping of modernity through memory when a music and dance from marked as “diasporic” is embraced as “originally ours?” This paper reveals the somatic and affective ties binding memory and movement in the (new) Black Atlantic. The overall aim is to advance a conceptualization of modernity through a framework that privileges the cultural exchanges promoted through the Cold War, and demonstrates the necessity of consider and analyzing enchantment as a heuristic tool in this task.

Lucie Viakinnou-Brinson, Kennesaw State University

*Literacy, Global Learning and Service Learning:
Education for Sustainability*

This session presents how literary sustainable educational projects were integrated in the curriculum, not only to engage students in the learning of a foreign language, but also to develop and cultivate amongst them a sense of civic and global responsibility. Students’ reflections and perspectives on such projects are presented.

Lisa Connell, The University of West Georgia

Corporeal Pedagogies in French Caribbean Literature

This paper addresses how the body acts as a source of knowledge formation in French Caribbean texts. Specifically, it will look to how memories of learning – whether they derive from formal or private experiences – are prompted, sustained, and transcribed by body. Moreover, it contextualizes the relationship between the body and knowledge formation through a reading of the Code Noir, an edict that delimits not only the education of slaves, but the daily life of the slave’s body. In so doing, it argues that evocations of learning emerge from a corporeal memory of this key document in the history of slavery.



Fabienne Kanor

Image © Jeri Hilt

WORKSHOP 1

Lénablou

Savoir être dans l'entre-deux: Le Bigidi (Bigidi pa tombé)

La beauté de la danse gwo-ka réside justement dans le mince espace de jeu qui se trouve quelque part entre l'équilibre et le déséquilibre. Savoir être dans l'entre-deux. Un mot sacralise cet état d'être, c'est : le BIGIDI. Une réalité polysémique se dessine à travers le temps, sous le prisme de la négritude pour certains, sous celui de la créolité pour d'autres. Pour autant, cela n'atténue en rien l'acuité avec laquelle se pose leur quête identitaire... Je propose ce voyage entre mémoire et trauma – à travers le corps – à travers l'être-bigidi.

WORKSHOP 2

Fabienne Kanor

The Body of History (Le corps de l'histoire)

En mars 2015, j'ai invité un vidéaste (Yonus Astorga) à me filmer tandis que je me représentais le passage du milieu, mot-de-luxe pour dire la casse, la stupeur, les bas du corps pris, l'esprit qui tourne fou, la vie qui fout le camp. Nous sommes restés enfermés trois heures dans une pièce à la Nouvelle-Orléans, et le petit film qui en est né, d'une durée de 13 minutes, n'a toujours pas de nom. On l'appellera “le corps de l'histoire,” tiens ! Et par-dessus, je tenterai de vous raconter ce qu'aucun livre de comptes, aucun centre d'archives n'a consigné. Je -afro-descendante, héritière, convoyeuse -propose de soulever la trappe de l'Histoire pour entrer, ensemble, en poésie.

WORKSHOP 3

Gabrielle Civil, Antioch College

Bodies of Memory: A Workshop of Black Diaspora Performance

This workshop begins with a brief performance meditation from the original “whisper (the index of suns)” about translating the Haitian author Jacqueline Beaugé-Rosier. For context, slides of experimental black performance are viewed and discussed. Ensuite, participants will be activate in performance with soundings in the room about memory, trauma and performance, leading into grounding exercises in breath, gesture, writing and movement. We will embody Diasporic memory.