



## Conference papers

### *Prince, a Dialogue for One Voice*

Alireza Abbasy (Sarmad Magazine)

“Prince, a dialogue for one voice” is a short theater piece, which in its original form, happens in a room in total darkness, while the audience is seated on the floor and the performer going around the space, moving among the audience and reading his/her role. The play belongs to a larger body of work which employs verbal, mental and perceptual imagery, in order to explore various forms of “image making” beyond the “literal” image.

In terms of content, these works investigate the notion of “whiteness”, and its immediate consequence, “otherness”. Although “Critical Whiteness Studies” has gained wide recognition as an interdisciplinary field of scholarship in (humanities) academia, not much has been done regarding exploring “whiteness” through artistic practices. In my practice, I refuse to narrate my lived experience as a “person of color” and instead, focus on the logic which defines one as a “person of color” in the first place, the logic which creates the racial power structures and dynamics in our post-colonial Western societies.

The submitted work is a dialogue between a man and a woman, but both roles are performed with the same voice so that the roles are hardly differentiable for audience. The man is an “other” and the woman is not. The piece begins in the Netherlands and following a sexual fantasy of the woman, moves to a desert and then goes back to the Netherlands at the end of the play. Since it would be hard in terms of practicalities to perform the piece in its original form, I am proposing it as an audio piece to be played for an audience sitting in a room, which is as dark as possible.

**Alireza Abbasy** is an artist, curator and writer based in NL. He is the co-founder and editor of Sarmad Magazine, an interdisciplinary Rotterdam-based platform dedicated to ‘image’, various forms of ‘image making’ and their sociopolitical influence and importance. After an extensive educational background in engineering and a PhD in Technology Management, Alireza has focused on his creative practice for several years, working as an independent artist in the Netherlands, Germany and Iran, and using a wide variety of media, from photography to theater.

*The Postcolonial Ghetto 2: Edmund de Waal's Library of Exile*

Shaul Bassi (Università Ca'Foscari Venezia)

At the first PIN conference in Utrecht I presented an overview of cultural projects that engaged the Ghetto of Venice as a paradigmatic European heritage site, highlighting its relevance for the postcolonial present of Europe. In a more specific case study, I would like to examine here an ongoing art project by the artist and writer Edmund de Waal, the author of international bestseller *The Hare with Amber Eyes* (2010). In conjunction with the 2019 art Biennale in Venice, de Waal has mounted a double installation entitled *Psalm* addressing the themes of exile, migration, and the destruction of cultural memory. In the first part he has placed a number of porcelain vessels inspired by literary texts inside the Jewish Museum; in the second part he has built a temporary pavillion called the *library of exile*, assembling a selection of almost 2,000 books by writers in exile. The external walls of the library have been inscribed with a listing of the lost and erased libraries of the world. Visitors are encouraged to enter, spend time reading and writing in this place for reflection; a rich programme of events, performances, readings and conversations is offered, opening with Ben Okri and closing with David Grossman. This paper looks at the intersection between European, colonial, and postcolonial memories stimulated by the *library of exile* and interrogates the potential outcomes, effects, and contradictions of an artistic intervention that takes place in the broader context of an iconic international art fair - the Biennale - increasingly influenced by postcolonial critical discourses and inextricably implicated in the logic of the global art market.

**Shaul Bassi** is associate professor of English and director of the International Center for Humanities and Social Change at Ca'Foscari University of Venice. His publications include *Experiences of Freedom in Postcolonial Literatures and Cultures* (with Annalisa Oboe, Routledge, 2011) and *Shakespeare's Italy and Italy's Shakespeare. Place, 'Race', and Politics* (Palgrave Macmillan 2016).

*Becoming a Transnational Algerian Literary Star*

Karima Bentoumi (University of Portsmouth)

This paper will explore the career and the thematic preoccupations of three postcolonial Algerian fiction writers including, Yasmina Khadra, Boualem Sansal and Kamel Daoud. This paper is informed by the theoretical works of Pierre Bourdieu's *The Rules of Art* 1995 and *The Field of Cultural production* 1993, accompanied by Pascale Casanova's *The World Republic of Letter* (2004). These writers are encouraged by their publishers to contribute to newspapers, which helps in the creation of their literary persona. This is not a new phenomenon. In the words of Sarah Brouillette, marketing writers such as Mark Twain and Charles Dickens also involved "encouraging them to work in journalistic, reportorial forms which implicitly connected writing and personality and which appeared in close proximity with more direct attempts to manufacture a persona through news, reviews, interviews and photographs" (2011:106). With the wider use of the social media like Twitter and Facebook, these writers easily reach the global market. Like the case of Kamel Daoud who twitted about the *fatwa* issued against him after some provocative declarations he made or Sansal's Visit to Jerusalem and his call for the reconciliation between Israel and Palestine, or Khadra who showed solidarity with the Charlie Hebdo attacks in 2015 and took part in the unity march. Notably it shows that the kind of authors likely to become a star in France/ Europe / the USA will write about/express opinions on The Arab and Muslim world, women issues, current debates like the war on terrorism by willing to break with taboos. Algerian postcolonial writers are consecrated as a leading 'insiders' commentators on, mediators, and 'interpreters' of North Africa and the Muslim world in the Western media.

**Karima Bentoumi** is a PhD student at Portsmouth University, working on the production and the perception of Algeria literature, produced and marketed by the private Algerian publishing houses who established themselves after the end of the civil unrest in Algeria. Karima is a former English language teacher at the University of Abou Bakr Belkaid, Algeria. In February 2019, she submitted an article to the Journal of African Literature Association, accepted and is in the process of revision. I can speak three languages: English, Arabic, and French.

*Reading the Whiteness of Postcolonial Literary Criticism*

Kavita Bhanot (University of Leicester)

Despite critical work articulating the situatedness and positionality of researchers, an assumption persists, of the neutrality of the postcolonial literary critic. Pushing even beyond positionality, if structures and ideologies are understood in terms of their pervasive, hegemonic impact, it can be apparent, through close readings of literary analysis, that supremacies such as whiteness, can be an aspect not only of the criticism of white critics, but also critics of colour – whose work builds on existing structures. In this way whiteness - as progress, as end-point, as neutrality or invisibility, as normalised world view and therefore an alternative to identity politics, as theoretical analysis privileged over lived lives, as blindness to racist representations in literature - can be unpacked as weaved into the analysis of literary criticism, including the criticism of literature perceived as representing the ‘other.’

This can lead us to question the idea of the neutrality of the post-colonial critic, even while she is entrenched in the history of colonialism and ongoing oppression. Labels such as post-coloniality, which often focus on the idea of writing back, can therefore be a barrier to the self-interrogations that are required for the reading of postcolonial literature, the writing of post-colonial literary criticism. They do not always allow us to untangle the complicities and assumptions of writers and critics. Through analysis of a number of postcolonial literary texts and the analysis of those texts, this paper presents an argument for a shift in how we read and engage with postcolonial literature/literary criticism.

**Kavita Bhanot** is currently researching Punjabi literature in Britain as a Leverhulme Early Career Fellow at Leicester University, where she is also a Creative Writing Fellow. She has taught Literature and Creative Writing at Manchester University, Fordham University and Ashoka University. Bhanot’s fiction, non-fiction, reviews have been published and broadcast widely, including the landmark essay ‘Decolonise, not Diversify’ (Media Diversified/Lines of Dissent.) She is editor of the anthologies *Too Asian, Not Asian Enough* (Tindal Street Press 2011), the *Book of Birmingham* (Comma Press, 2018) and co-editor of the *Bare Lit* anthology (Brain Mill Press, 2017). She was selected as a 2018 Room 204 writer by Writing West Midlands and for the National Centre for Writing’s Emerging Translator Mentorship Programme 2018. Her novel won third prize in the SI Leeds Literary Prize 2018. Bhanot has been a reader and mentor with The Literary Consultancy for the last eight years.

*Edward Said in Concert: The Amateur Pianist as Postcolonial Intellectual*

Wouter Capitain (University of Amsterdam)

Intellectuals usually write or speak. In this paper I discuss what happens when a postcolonial intellectual addresses the audience musically. On April 27, 1993, Edward Said performed the piano in public for the first time in thirty years. Together with his friend Diana Takieddine, Said played, in his own words, “an entirely Eurocentric program” in the sold-out Miller Theater in New York. Based on an analysis of the tape recording of this event, preserved in the Edward

W. Said Papers at Columbia University, I discuss Said as a pianist. I argue that during this concert his political and theoretical interventions as a public intellectual are confronted by a personal idiosyncrasy: his blatant Eurocentrism with respect to music. His preference and experience as an amateur musician are quite literally staged publicly; an act which simultaneously accentuates and transgresses the binary between the private amateur and public professional – a binary that is itself implicated in a chiefly urban, European, and elitist history of music. In this paper I demonstrate that Said's multiple loyalties as an author and musician exemplify the need for what he calls a contrapuntal perspective on the postcolonial intellectual. During this concert he embodies two apparently opposing voices which interact in the reception and memory of the listener. Rather than interpreting these contrapuntal voices in terms of an irreconcilable dichotomy, I examine how his performance accentuates the intrinsic multivocality of the postcolonial intellectual.

**Wouter Capitain** studied Musicology and Art Studies at the University of Amsterdam (2006-2013) and is currently a doctoral candidate at the Amsterdam School for Cultural Analysis (ASCA), where he writes his dissertation on Edward Said's work on music and its interactions with his theoretical and political interventions. In early 2018, he spent three months researching the Edward W. Said Papers at Columbia University thanks to a Fulbright Scholarship. Besides researching Said's work, he is a lecturer in popular music studies at Utrecht University and has previously taught courses on popular music and music history at the University of Amsterdam and the University of Applied Sciences in Leiden. He has published articles in *Popular Music and Society* (about Edward Said) and *Rock Music Studies* (about The Beatles).

*Resisting Post-colonialism in Non-colonial Geo-political Spaces: An Example of Arts and Activism in Greece*

Natasa Chanta-Martin (Anasa Cultural Centre)

The presentation begins with my personal experience since 2012 with the second generation migrants of African descent born and/or raised in Greece. Through the lens of anthropology, performance studies, and my personal positioning as an active member of an NGO that works in this direction, I explore how performativity and the arts have become or have always been spaces where post-colonial behaviour is expressed and also tackled.

In a socio-politically turbulent environment of 'recession Greece', nationalism and xenophobia have been developing towards extreme racism and anti-black violence. The NGO in question works in human rights through the arts for African descent youth, and serves as a mean of empowering, representing, and exposing African descent youth culture. Even though the public sphere can be a dangerous realm for individuals of migrant descent in general, the issue has become more systemic and racialized.

I aim to present the first research steps towards the African history of Greece (currently starting from the Othoman Empire and the Sudanese slavery into Northern Greece) and relate it to current socio-political issues in terms of adopted post-colonial attitude during the Greek 'crisis'. To what extent do such experiences shape and reflect ways in which Afro-European identity is perceived in a country with no colonial or slavery-related past? Embracing theoretical frameworks from dance anthropology, I employ key concepts of agency, kinaesthesia, participatory performance, and multiculturalism, while exploring further activities of the NGO mentioned above.

**Natasa Chanta-Martin** is a young Greek-American scholar in the area of Dance Anthropology. After obtaining her BA in Sociology from Panteion University of Social and

Political Sciences in Athens, she completed her MA in Choreomundus: International Master in Dance Knowledge, Practice, and Heritage. Her research interests revolve around percussive dances, travelling dance cultures, migration identities, and the Nigerian Yorùbá people. She conducted research in southwest Nigeria on the relationships between the dance and language of the Yorùbá, as well as in Athens and other European countries among the Nigerian diaspora. In 2015 she was the Greek correspondent regarding the European Network Against Racism's Shadow Report on Afrophobia in Europe, and in 2016 she retained her position as expert researcher in the area of Racism and Discrimination in the context of Migration in Greece. She is an active member of Anasa Cultural Centre, an NGO that works towards the empowerment of the African-descent youth population in Greece through fine and performing arts.

*Autobiographical Writers as Activists: Institutional Racism and a Fanonian Reading of Theodor Michael's Deutsch Sein und Schwarz Dazu*  
Kuan-chun Chen (University of Tübingen)

Autobiographical writing is sometimes thought to be more authentic not because they record real events accurately, but because they carry emotional authenticity (Clein 12). This emotional authenticity is particularly important when it comes to activism because activists need stories that capture and (re)present the problems they aim to solve. This article considers the autobiography *Deutsch sein und Schwarz dazu* by Theodor Michael as literary activism because it exposes racism in Nazi Germany from a less noticed or discussed perspective—the diasporic perspective of a half-German-half-Cameroonian German citizen.

This paper discusses how the legal and educational system embodied racism, how they contributed to institutional racism, and how they influenced Michael's body and psyche. First generation Afro-Germans like Michael are caught in a peculiar position because they deeply feel German, but look African. If Fanon's *Black Skin, White Masks* is an analysis on the colonized people's ailment resulting from the assimilation to the white colonizers, Michael's book is a depiction of someone who identifies with the German society but is constantly excluded by it. Afro-Germans then become dark-skinned people without white masks in the sense that they do not feel connected to African identities at all. As a survivor of institutional racism, Michael ends the book with a more optimistic vision of a more inclusive society, but also argues that "it does not mean [the society] cannot be further improved" (Michael 194). The clear political implications of the autobiography sum up Michael's active involvement in black German consciousness movement since the 1980s.

**Kuan-Chun Chen** comes from Taiwan and holds a B.A. in English from National Chengchi University, Taipei. He is currently working on his M.A. in English Literatures and Cultures in Tübingen, with a focus on postcolonial studies and Global South Studies. His award-winning linguistic project in 2017 addresses the issue of endangered local languages and the predicament of language policy in Taiwan.

*Archivist, witness or activist? Amitav Ghosh's Self-fashioning as Public Intellectual and The Great Derangement*  
Lucio De Capitani (Università Ca' Foscari Venezia)

Indian writer Amitav Ghosh has established himself, over the years, as a prominent public voice, variously engaging with a variety of political, cultural and environmental issues. His recent essay *The Great Derangement: Climate Change and the Unthinkable* (2016) is arguably

his most deliberate intervention in a public debate: taking an articulate position on contemporary environmental crises from an epistemological, historical and political perspective, the essay is a defining moment in Ghosh's self-fashioning as a public intellectual. Using *The Great Derangement* as a vantage point, this paper discusses Ghosh's understanding of the role of writing in the public sphere, exploring the ambiguities of his political imagination. In particular, this paper argues that *The Great Derangement* magnifies a paradigm of intellectual labour that is found consistently throughout Ghosh's work. In both this essay and in previous texts, Ghosh tasks creative writing with re-imagining lost histories and lifeworlds that have been erased by hegemonic forces, creating archives of existential possibilities for the collectivity. However, the idea of political and cultural resistance implied by this concept of writing, in Ghosh's work, sets aside the task of imagining resistance as oppositional political practices – a choice that, in the specific context of *The Great Derangement*, results in a paradoxical lack of engagement with climate activism. The paper also discusses whether Ghosh, in spite of these limitations, can be defined as an activist writer.

**Lucio De Capitani** has recently received his Ph.D. in Modern Languages, Cultures and Societies from the Ca' Foscari University of Venice. His thesis is entitled *World Literature and the Anthropological Imagination. Ethnographic Encounters in European and South Asian Writing, 1885-2016*. His interests include colonial, postcolonial and world literatures (especially Indian writing in English), the connections between anthropology and literary studies, activist writing and literary journalism. He has published papers on Amitav Ghosh, Anita Desai and Robert Louis Stevenson. He also works as theatre translator.

*When was/is Europe? Decolonising the Teleology, and Postcolonial European Studies*  
 Arnab Dutta (Rijksuniversiteit Groningen)

Extending the philosophical idea of 'dwelling in time' alongside 'dwelling in space', this paper critically interrogates what is taught worldwide as the discipline of European Studies – mostly conceived as an interdisciplinary field constituted by European history, politics, and EU law. By looking at an intrinsic aspect of Europe's temporal location in many a non-European intellectual discourse this paper questions the 'spatial' focus of the existing pedagogy of European Studies taught at Western universities. Dipesh Chakrabarty's call for a provincializing of knowledge describes this feature with an equational relation between 'beyond Europe' and 'before Europe'. Again, since the concept of 'modernity', as it is taught in European Studies curricula, has gradually become coterminous with Europe, the conceptualisation of the lagging behind of non-Europe in the scale of a modern pedagogy can be seen as a conscious and often violent epistemic exercise in defining 'the progress' and 'the teleology' of the history of Europe.

Drawing upon the examples from two (South Asian) Europeanists, Gayatri Chakravorty Spivak and Dipesh Chakrabarty (and thus connecting them with my personal methodological reflections while working with my thesis on a series of late-colonial South Asian responses to Continental Europe) this paper investigates the role of 'historical teleology' in shaping the image of European Studies in contemporary Western academic discourses, and what it takes to decolonise its teleological pedagogy.

**Arnab Dutta** is a PhD candidate of Modern European History at The Groningen Research Institute for the Study of Culture, Rijksuniversiteit Groningen, The Netherlands. He has previously studied at Jadavpur University, India; and later on completed his Joint-Degree MA in European Studies from Göttingen (Germany), Groningen (the Netherlands), and Uppsala



(Sweden). His research interests are in cultural and intellectual history of early twentieth century Europe, South Asian critical thought, and Postcolonial Studies. He has recently been awarded with the Duke of Arenberg Award 2018.

*"Been Part of River Myself". Postcolonial Performance Art as Ecofeminist Intellectual Labour*

Emilia María Durán Almaraz (University of Oviedo)

Postcolonial writers, artists and activists have been at the forefront of bringing the topics of climate change and the overexploitation of natural resources to the public debate, usually linked to struggles over land rights and the erasure of Indigenous and/or local lifestyles. Apart from being particularly vulnerable to the effects of the destruction of the natural environments, their commitment to the preservation of bio-diverse ecosystems relies oftentimes on thought systems that foreground agency beyond humans. In recent years, post-colonial performance artists have been aesthetically exploring ways of engaging with ecological matters in their performative artworks as a means to intervene in public debates around these central issues of postcolonial in/justice. In this paper, I will examine the work of Mohawk-Acadian performer Lindsay Dobbin ("Water Drumming" 2015), Ghanaian artist Va-Bene Elikem Fiatsi ("Bond[H2O]" 2017) and Sri Lankan Janani Cooray ("Been a Part of the River Itself" 2015), whose work revolve around the entanglements among water, sand and body. By performatively evoking the idea that all matter, human, non-human, and more-than-human are intimately connected in the living world, I seek to suggest that their performative artworks, and its staging both in transnational encounters and festivals and through internet platforms, can be read as examples of postcolonial intellectual activist labour, aiming at the creation of eco-feminist counter-publics and sensibilities across post-colonial networks.

**Emilia María Durán Almaraz** is Associate Professor of English at the University of Oviedo. She specializes in postcolonial writing and performance. In this field, she has published a monograph *Performeras del Dominican York: Josefina Báez and Chiqui Vicioso* (PUV 2010), several edited volumes, such as *Reading Transcultural Cities* (UIB 2011) and *Diasporic Women's Writing. (En)Gendering Literature and Performance* (Routledge 2014); and several articles in international peer reviewed journals. Her recent work focuses in the exploration of ontological relationality in the work of contemporary postcolonial performers.

*Ex-, Practicing, and Converted Muslim Intellectuals in the German Far-Right*

Julian Göppfarth (London School of Economics)

Anti-Muslim resentments and resistance against immigration are often identified as key drivers of the far-right nationalist and populist mobilization throughout Europe. However, over the last decade an increasing number of Turkish, Arab, and Iranian background as well as converted Muslim intellectuals find a comfortable space for themselves in national far-right politics through Western Europe. Drawing on interviews and analysis of written work by ex-, present, and converted Muslim intellectuals in the German far-right this paper first investigates the roles these intellectuals play inside the far-right and the German political landscape more broadly. We suggest their positioning in the German public and political sphere is not only blurring the far-right vs. Islam dichotomy but equally the boundaries between the German New Left and New Right. In fact, these intellectuals speak to an audience that reaches from the far-right to the centre and the far-left. Second, by looking at how they approach Germanness and the role of immigrants in it, we seek to explore continuities and ruptures between the old and the new conceptions of national identity. Our initial findings

suggest that these intellectuals support either spiritual or rationalist conceptions of Germanness, building on a long-term tension in German identity.

**Julian Göppfarth** is a PhD candidate at the London School of Economics' European Institute and ECR Fellow at the Centre for the Analysis of the Radical Right. Julian's work focuses on the far right's representations of the past, present and future and in how far these are used to mobilise elite support. He is specifically interested in the intellectual support for the populist far right in East Germany and the role national and local intellectuals play in legitimising and innovating far right ideology through memory activism, the elaboration of alternative political aesthetics and the incorporation of philosophy.

*Bowie in Berlin, or, the Postcolonial Intellectual Unmasked*

Graham Huggan (University of Leeds)

Who better to test the boundaries of the postcolonial intellectual than that ultimate boundary-crosser and shape-shifter, David Bowie? On one level, Bowie's is hardly the first name that comes to mind when considering the postcolonial intellectual. While Bowie was intelligent and well read, he would almost certainly never have considered himself to be an intellectual, while postcolonial readings of his work and persona are—if by no means irrelevant—thin on the ground. On another level, though, Bowie is ripe for such readings in the broad ideational sense that his multiple selves are forever shadowed by multiple others—even as his whiteness, arguably the dominant element of his performative self-characterizations, is alternately consolidated and unmasked (Redmond; Dyer). And we might ask, as well, to what extent Bowie should be excluded from the ranks of the intellectuals given that one of the principal tasks of the intellectual is, as Bowie himself did consistently, to speak truth to power. In this paper I will use Bowie to challenge some of the blandishments that accompany conventional descriptions of the postcolonial intellectual, referring primarily to his years in Berlin, the city where, in his celebrated 1987 'Heroes' concert at the Reichstag, he sent his 'best wishes to our friends who are on the other side of the Wall'.

**Graham Huggan** is Professor of English at the University of Leeds, where his research spans three fields: postcolonial studies, tourism studies and environmental humanities. His latest book is *Colonialism, Culture, Whales: The Cetacean Quartet* (Bloomsbury, 2018).

*The International Literature Festival Berlin: Hosting the Representations from the Outside*

Ekaterina Korshikova (WWU Münster)

The international literature festival berlin was launched in 2001 and since that time has become a major literary event in Berlin and Europe. The festival is viewed to be the one most explicit about linking literature festival to politics and the arts. Authors from around the world are brought together to deal with the connections between the personal and the social, the private and the public with a majority of them having an experience of post-national, multi-cultural and exilic identity. The title rejects capitalization because it is open to the multiplicity of voices. Literary texts have to be treated first and foremost as texts of social and linguistic codes. The Festival opens a space for hospitality and dialogue and makes Europe into a host for those voices whose ontological positions often allow them to narrate Europe differently from the dominant stories present in the media. I would like to analyze the potential of this "unheimlich" relationship between European publics and those stories "from the outside" which strive to deconstruct Eurocentric perspectives. I will look at how the authors are selected and on the ways of engagement between the public and the intellectual "from outside".



**Ekaterina Korshikova** is an M.A. student of National and Transnational Studies at Muenster University. She holds an B.A. in International Relations from Moscow State Institute of International Relations. She is a scholarship holder of the Heinrich Boell Foundation. In summer 2019, she will do her three-month internship at the international literature festival berlin.

*Remembering the Dismembered – A Politico-academic (Web)site of Memory*

Yann Le Gall (University of Potsdam)

As a PhD thesis on the topic of postcolonial memory during and after the repatriation of human remains to African communities and countries, *Remembering the Dismembered* also aspires to enact knowledge expatriation by reaching out beyond the sphere of academia to new media and audiences. Developed inductively from my experience as a member of Berlin Postkolonial e.V. and in collaboration with Mnyaka Sururu Mboro, the project investigates the memory of colonial violence through different cases of repatriation: Mtwā Mkwawa, leader of the Wahehe; Xhosa King Hintsa; the Herero and Nama; Sarah Baartman and Khoi leader Dawid Stuurman. It went through several phases of self-questioning regarding voice, authority, authorship, and the ethics and politics of academic activism. As a result, I decided to strive for polyphony and transparency in the process of ethnographic research. Integrating QR codes and interventions from a number of contributors giving their perspective on colonial violence and repatriation, the book redirects its reader to a website where some stories are told via audio recordings. As the Internet reshapes the meaning of words such as “navigation,” the website also challenges the concept of a monograph. It draws vectors between print and digital media, between English, Swahili and isiXhosa, but also from Songea (TZA) to Swakopmund (NAM). With its soundtrack and dissonances, *Remembering the Dismembered* is a curatorial call for the recognition of ancestors, anti-colonial resistance, and current neocolonial injustices.

**Yann Le Gall** is a fellow at the Research Training Group “Minor Cosmopolitanisms” based at the University of Potsdam. His PhD thesis “Remembering the Dismembered: African Human Remains and Memory Cultures after Repatriation” investigates the value and the politics of repatriation of colonial human remains. He has been a member of Berlin Postkolonial e.V since 2014, a member of the German-Australian Repatriation Research Network, and, as a member of Postcolonial Potsdam, he leads tour guides on traces of German colonial history in the Sanssouci Park.

*The Mediterranean Liquidscapes of Manoel de Oliveira and Ai Weiwei*

Ana C. Mendes (University of Lisbon)

The Mediterranean Sea has never ceased to be of geopolitical strategic importance, but its presence in the mediascape has grown in prominence since 2010 in what has been labelled as the Mediterranean ‘crisis’. This paper moves excursively from *A Talking Picture*, a 2003 film directed and written by Manoel de Oliveira, to Ai Weiwei’s artwork on the Greek island of Lesbos prompted by the refugee crisis in Europe, to examine representations of the postimperial liquidscapes of *Mare Nostrum*. I draw on an understanding of the Mediterranean Sea as a discursive space of political, economic and cultural identity conflicts, of the *Mare Nostrum* of colonial voyages, the Grand Tour and tourist cruises, but also as the liquidscape where refugees drown. Guided by these two artistic texts, the paper travels from the *Mare Nostrum* that corresponds to the liquidscapes of European civilization’s birth, as suggested by

Oliveira's work, to the *Mare Nostrum* that was the site of an eponymous military and humanitarian operation devised by the Italian government following the 2013 Lampedusa migrant shipwreck which killed 366 migrants who were on board an overcrowded fishing boat.

As for the critical framework for scrutinizing these visual representations of liquidscares, this paper sets out to revisit Arjun Appadurai's theorization for understanding global cultural flows, proposed three decades ago. Scapes, in Appadurai's formulation, are characterized by their fluidity and reliance on perspective. With reference to this original concept of scapes. Even if the density of cultural transactions has expanded perhaps beyond Appadurai's substantial projection in the early 1990s, this paper argues for the enduring topicality of Appadurai's concepts of the imaginary landscapes of scapes and its extension to liquid (land)scapes, or liquidscares, as imaginary postimperial landscapes.

**Ana Cristina Mendes** is assistant professor of English Studies at the School of Arts and Humanities, University of Lisbon (where she teaches courses in Cultural Studies and Intercultural Communication) and a researcher at the University of Lisbon Centre for English Studies (CEAUL-ULICES). Her areas of specialization are cultural and postcolonial studies, with an emphasis on the representations and reception of alterity in the global cultural marketplace. Besides a marked interest in Indian cinemas and literatures in English, she has also published on Victorian afterlives (the global/postcolonial dimensions of Victorianism and neo-Victorianism), visual culture and critical theory (the theorization of aesthetics by the Frankfurt School), and Indian cinema and literature in English. Her latest publications include the co-edited special issue "New Directions in Rushdie Studies" (2017) of *The Journal of Commonwealth Literature*, articles in *Continuum*, *Modern Asian Studies* and the *Journal of Postcolonial Writing*, and the co-edited volume *Transnational Cinema at the Borders* (Routledge, 2018).

*Epistemologies of the South and Environmental Movements: Santos and the Quest for Global Environmental Justice*

Aziza Moneer (Nordic Africa Institute, Uppsala)

The theoretical framework of Epistemologies of the South was proposed by Boaventura de Sousa Santos as a way to recognize other different manners to understand the World. This offers a much more relevant role to non-Western views about our existence. For Santos(2010), the global South is not a geographical concept, even though the great majority of its populations live in countries of the Southern hemisphere. The South is rather a metaphor for the human suffering caused by capitalism and colonialism on the global level, as well as for the resistance to overcoming or minimizing such suffering. Under this premise, this paper offers an introduction to Boaventura de Sousa Santos's general philosophical orientation, with an emphasis on the concept of "epistemologies of the South," and highlights the implications of this theoretical concept on environmental justice (Escobar, 2015). The core idea here is that environmental movements that stand up against new forms of economic exploitation cannot be adequately understood through the same rationality that underlies the processes that they are breaking with. In other words, these environmental movements- from a political ontological approach- stem from the proposition that many contemporary struggles for the defense of environmental rights are best understood as ontological struggles and as struggles over a world where many worlds fit. In other words, politico-ecological conflicts of these kinds, as it appears, are as much struggles over meaning as they are battle over material practices (Escobar, 2010). I invite a reading of environmental movements as open questions to the

dominant ways of thinking about nature and how nature-human relations are constructed and manifested in the everyday struggles of the masses in the global south.

**Aziza Moneer** has a PhD in Environmental Politics from the Chair of Forest Policy/ Faculty of Environment and Natural Resources/ Freiburg University in Germany (2015). She works as Postdoctoral Fellow at the Research Institute for a Sustainable Environment of the American University in Cairo. Her current research focus is about environmental movements and the epistemology of the South. Beyond her research accomplishments, she works as Freelancer journalist, writing for Al Hayat Newspaper. In addition, She is an environmental activists and vigorously worked on several environmental causes both in Egypt and Germany. She was a visiting scholar to the Institute of Social Ecology at Alpen Adria University in Vienna in 2013. Currently, she is a visiting scholar at Nordic Africa Institute, Uppsala in Sweden.

*The Art of Dissent: Ai Weiwei, Rebel with a Cause*

Sandra Ponzanesi (Utrecht University)

Famous worldwide for his critique of the Chinese regime and its infringement of human rights, Ai Weiwei is considered to be a fearless artist who contests the margins of art and politics. As a human rights hero, he plays the Western media while profiting from the neoliberal system. Ai Weiwei's rebellious activities do not just tear down the state; they also work to build up civil society.

Ai's most recent art and activism have been directed at the international "refugee crisis." In the creation of his documentary, *Human Flow* (2017), the artist and his team traveled to more than 23 countries and 40 refugee camps in order to compassionately document the experience of the contemporary refugee and the various, mostly failed, institutional responses. In a related project, and at least in part in response to the United States' election of Donald Trump and the latter's new policy of fencing and immigration bans, Ai conceived of a massive network of fences, banners, ad platforms, bus shelters, and sculptural structures throughout New York City as a "passionate response to the global migration crisis and a reflection on the profound social and political impulse to divide people from each other" (Public Art Fund).

This talk proposes to explore the genres, media, and scale of protest and dissent articulated by Ai Weiwei in his work, public appearances and social media presence. His advocacy for human rights and freedom of speech is strongly intertwined with the figure of the artist as intellectual and the intellectual as artist, bringing forth a culture of contestation that challenges representational practices while creating new spaces for dialogues and global justice.

**Sandra Ponzanesi** is a professor in Gender and Postcolonial Studies at the Department of Media and Culture Studies/Graduate Gender Program, Utrecht University, the Netherlands, where she also directs the PCI (Postcolonial Studies Initiative).<sup>[1]</sup> She has published widely in the field of postcolonial studies, Europe, cinema, and digital migration. Among her publications are: *The Postcolonial Cultural Industry* (Palgrave, 2014), *Gender, Globalisation and Violence* (Routledge, 2014), and *Paradoxes of Postcolonial Culture* (Sunny, 2004). She has co-edited several volumes, such as *Postcolonial Intellectuals in Europe* (Rowman and Littlefield International, 2018) with Adriano Hated, *Postcolonial Transitions in Europe* (Rowman and Littlefield International, 2016) with Gianmaria Colpani; *Postcolonial Cinema Studies* (Routledge, 2012) with Marguerite Waller, and *Migrant Cartographies* (Lexingtonbooks, 2005) with Daniela Merolla. She has guest-edited several special issues on postcolonial Europe and digital migration for journals such as *Social Identities*, *Crossings*, *Interventions*, *Transnational*

*Cinemas and Popular Communication*.<sup>[1]</sup> She is currently leading an ERC consolidator project, 'Digital Crossings in Europe. Gender, Diaspora and Belonging' [CONNECTINGEUROPE](#).

*Continuities and Transformations in the Turkish Penology towards Academics: Purges and Exiles Through Modern Turkey*

Seçkin Sertdemir (London School of Economics)

From early modern Ottoman Empire to present Turkey, the governing bodies periodically administered purges and exiles towards groups who they believed were a challenge to the regime because of their identity or their opposition or both of them. Through the twentieth century and into the twenty first century purges, exiles, arbitrary arrests, deportations and political repression is intensified and its methods are sharpened by changing civilian and military governments. This long history of political oppression and exclusion has an irrevocable impact on individuals and communities who the governments perceived as less than ideal citizens, including non-Muslims, non-Sunni Muslims, non-Turks, political opponents and dissidents. In this paper, I focus on the periodic and evolving quality of purges and exiles imposed on academics by civilian and military governments through the modern Turkish history. Despite the long history, there has been several important points of transformation in the quality and the quantity of punishment of dissidents, especially those employed in public state institutions. By looking at the repeating and transforming nature of exclusion of a specific group from educational institutions and public sphere, I attempt to develop a nuanced understanding of the relationship between exile, purge and dismissal as connected ways of punishments directed towards knowledge producers used by the governing bodies in Turkey. I suggest, despite continuities in the punishment of academics and intellectuals in Turkey, a new penology is developing since the 1980 military coup that focuses on the continuous persecution of the academic that is seen as suspect and non-deserving by the state.

**Seçkin Sertdemir Özdemir** works currently on an interdisciplinary research about Turkish academia in exile at European Institute, London School of Economics in collaboration with Dr Esra Özyürek. She was research fellow and then assistant professor in the department of philosophy at Galatasaray University (2003-2016). After defending her PhD thesis at Paris VII-Denis Diderot University and at Galatasaray University, her primary research goal was directed towards understanding the meaning of democracy and its paradoxes and on the current problems of political philosophy as civil disobedience, voluntary servitude. Her recent publications include "Pity the exiled: Turkish academics in exile, the problem of compassion in politics, and the promise of dis-exile", *Journal of Refugee Studies* (2019), "Exile and Plurality in Neoliberal Times: Turkey's Academics for Peace", *Public Culture* (2019 – with N. Mutluer and E. Özyürek) and "Civil and Civic death in the New Authoritarianisms", *British Journal of Middle Eastern Studies* (2019 – with E. Özyürek).

*Encounters/Impure Memory*

Max Silverman (University of Leeds)

In this paper I argue for a poetics of the encounter and impure memory. I suggest that this poetics challenges the idea of separate, comparative and competitive histories and memories, the compartmentalisation of metropolitan history, colonial history and the history of European genocide, and the invidious politics of comparative victimology that often accompanies these approaches. It also challenges the disciplinary boundaries that have followed these

developments (especially in the Anglo-American academy), for example between Black history studies, Jewish studies, postcolonial studies and Holocaust studies. Accordingly, the 'postcolonial intellectual' will be viewed in problematic terms as the boundaries defining this figure are always traversed by a fluid, intersectional and ambivalent relationality. As examples of this model, I will refer to the novel *L'Empreinte de l'ange* (1998) by the Canadian novelist Nancy Huston and the film *Je Veux voir* (2008) by the Lebanese filmmakers and visual artists Joana Hadjithomas and Khalil Joreige.

**Max Silverman** is Professor of Modern French Studies at the University of Leeds. He works on post-Holocaust culture, postcolonial theory and cultures, and questions of trauma, memory, race and violence. His most recent monograph, entitled *Palimpsestic Memory: the Holocaust and Colonialism in French and Francophone Fiction and Film* (Berghahn, 2013), considers the connections between the Holocaust and colonialism in the French and Francophone cultural imaginary. He has recently published four co-edited books with Griselda Pollock on the theme of the 'concentrationary': *Concentrationary Cinema: Aesthetics as Political Resistance in Alain Resnais's 'Night and Fog'* (Berghahn, 2011), *Concentrationary Memories: Totalitarian Terror and Cultural Resistance* (I. B. Tauris, 2014), *Concentrationary Imaginaries: Tracing Totalitarian Violence in Popular Culture* (I. B. Tauris, 2015) and *Concentrationary Art: Jean Cayrol, the Lazarean and the Everyday in Post-War European Film, Literature and Music* (Berghahn, 2019).

#### *Rusty Odyssey – The Colonial Trajectory of Copper Across the Atlantic*

Yeon Sung (The Royal Academy of Arts, THE Hague)

Copper, the first metal processed by Neolithic humans has accompanied the history of humankind for approximately 10,000 years, disguised in various forms of tools, ornaments, sculptures, currency, weapons, and conductors of electricity. In the idea of New Materialism, the atomic number 29 assigned material has been an animate object for a transversal human agency that has conveyed the propagation of colonial ideologies between two formal imperialists, the Netherlands and Japan.

Former imperialists on the opposite coast of the Pacific enriched their territories which led the rise of colonialism, exchanging commodities and progressive ideas through the trade of copper. The mined raw copper was smelted in different forms that embodied the physical and spiritual desire of the imperialists, exploiting their colonies. The colonial era declined, but the post-colonial specters made of copper has been bequeathed as historical heritages and imperial hegemonies, leaving wounds in the contemporary age.

Along with the transformation of copper on the colonial trajectory, *Rusty Odyssey* takes multidisciplinary roles of a historian and a graphic designer, provoking historian-disciplined statements interpreted in the artistic voice of a graphic designer to the ignorance of colonialism inherited over centuries and regions. It is a research essay of an interpretation of historical documentation that applied an analogy of visual evidence in artifacts in historiographic and theoretical perspectives. This article also examines conflicts in the contemporary era over copper to lay the foundation of my future work through the perspective a Korean graphic designer residing in the Netherlands.

**Yeon Sung** was born and raised in South Korea as a child of the traumatized generation of the Japanese colonialism. While she is studying graphic design in the Netherlands, she is trying to interpret numerous colonial legacies that the Netherlands created in may far away geographies into the critical art pieces through the lens of "inherited colonialism." She won

“Notable Student” prize for the project “Walking on Jong-ro with Mr. Gubo,” colonial trajectory in Seoul as an attempt to translate well-known literature to visual form in Core77 Design Awards 2013. She is currently working on the project “Rusty Odyssey” investigating on colonial faces of the three different copper coins (VOC duits, Japanese Sen, and Euro Coins) tracing their guilty chronicle from the 17th century till the present days in three countries – the Netherlands, Japan, and Korea.

*On Choice, Translocational Terminologies, and Geo-Political Parallelism - A Critical Analysis of the Interview between Chimamanda Ngozi Adichie and Hillary Clinton*

Oluwadunni Talabi (University of Bremen)

My paper interrogates the relevance of Adichie’s question to Clinton on her decision to include the ‘wife’ label on her twitter bio, and Clinton’s subsequent response on the concept of choice and feminist ideologies, which got the approval of both Nigerian men and women, but most especially Nigerian men.

My paper argues that in trying to establish an imaginary similarity between the west and third world, postcolonial intellectuals continue to serve and celebrate western establishments, instead of confronting the constant violence and oppression inflicted by the west on third world subjects. This quest for experiential parallelism and familiarity with the dominant group’s interpretations of reality in turn contributes to the double-oppression and alienation of third world subjects. If western cultural imperialism cannot be removed from the crux of social inequality, my paper argues that the pro-choice analysis of Hillary Clinton is an unintersectional feminist interplay on global discourse. Adichie’s question, when placed within the structure of hierarchy was only forcing on Hillary, the third world women’s manifestation of oppression, an experience Clinton cannot claim as a result of the institution of colonialism and imperialism which has benefited and continues to benefit white women.

Finally, my paper insists that postcolonial intellectuals, activists and writers resist power and the politics of institutions, as well as, put an end to compulsory translocational terminologies and parallel politics of oppression and subjugation, because geo-political spaces should always matter in the analysis of liberational discourses. Postcolonial writers must always be saddled with the responsibility of counteracting the cultural articulation of western feminist discourse, rather than simply acting as moderators for western establishments.

**Oluwadunni Talabi** is a doctoral researcher affiliated with the Department of Postcolonial Literary and Cultural Studies at the University of Bremen. Her research spans intersectionality, black feminism and the legitimization of Black bodies.

*There’s Black in the Union Jack: Stormzy at Glastonbury 2019*

Julian Wacker (WWU Münster)

The past two years have seen a remarkable, even historical, success for rapper Stormzy and black British music at large. Not only did Stormzy become the first black British artist ever to win the two prestigious awards for best male artists and best album at the 2018 BRIT Awards (where he beat Ed Sheeran to it), but he also became the first black British musician to headline Glastonbury Festival. At some point during his performance, Stormzy went on stage wearing a Kevlar vest, which had the Union Jack sprayed on it. As we would learn afterwards, famous street artist Banksy claimed to have sent the vest as a gift to Stormzy for his performance. Stormzy’s performance implies allusions to Paul Gilroy’s intellectual work, most obviously so to *There’s No Black in the Union Jack*. This paper seeks to think of Stormzy’s



performance at Glastonbury as intellectual labor in its own right. I am aiming to unravel the multiple layers that Stormzy's body carries in the performance: At once, his male black body dressed in the protective gear conjures predominant discourses that racialize and stigmatize black youth across Britain, and London especially. His unruly body lays bear the mechanisms that script the male black body as "always already weaponized" (Sharpe 2016, 16) and reframes it in a public act of empowerment. Glastonbury is but one of the many instances that, as I argue, situate Stormzy as a public intellectual. Lastly, I will comment on the role of grime and black British music in shaping public discourses and intellectual discussions in the UK today.

**Julian Wacker** teaches English, Postcolonial and Media Studies at WWU Münster. His doctoral thesis focuses on space and identity politics in grime culture and examines its remediation in contemporary British inner-city fiction. His research areas include black and Asian British film in the twenty-first century, black neo-Victorian/neo-Edwardian imaginaries, and Afropolitan writing. He has previously published an interview with the Chinese Jamaican author Kerry Young titled 'Outside the Boxes' (2017) in *Wasafiri*. Articles on grime poetry and on obscurity in Teju Cole's work are forthcoming.