

ON WHOSE TERMS?

"Critical Negotiations in Black British Literature and the Arts"

Hosted by Goldsmiths, University of London (13th-14th March 2008)

CONFERENCE SCHEDULE

Please note:

Each panel consists of three or four speakers per parallel session. Papers are 15 minutes duration leaving 15 minutes for questions and discussion at the end of the session. For any further information during the conference, please contact: Deirdre Osborne d.osborne@gold.ac.uk or Katie Lyons k.lyons@gold.ac.uk 07870 554 598 or Utibe Ita Tchum 07878 373 044

DAY ONE

Thursday 13th March 2008

GREAT HALL Richard Hoggart Building

8.30-9.45 Registration: two-day, one-day or sessional.

9.00-9.45 Coffee, tea and refreshments.

Sign up for sessions for whole day.

Session one 10.00-11.30 GEORGE WOOD THEATRE, Drama Department

10.00 Welcome to the conference: Geoffrey Crossick, (Warden of Goldsmiths), Deirdre Osborne (Goldsmiths, University of London)

10.15-10.30 Opening by DIANE ABBOTT MP.

10.30 – 11.30

Speaker 1. SIMON GIKANDI (University of Princeton, USA) Introduced by Mark Stein (University of Muenster, Germany)

Allegories of Ruins: Black Writers and the Remaking of Englishness

Session two 12.00-1.15

12.00 – 1.15

Four parallel sessions of academic papers and talks.

I

Staging Identities **RHB 154**

Chair: Osita Okagbue (Goldsmiths, University of London)

1. Marsha Lowe, *SABLE* Literary Magazine

Mic Dreams: How Government-Funded Music Courses Are Cementing the Marginalisation of Young Black Males

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2. Hugh Stultz, Southwark Council

The Problem of Black British Theatre Aesthetics, Writing Away From the Centre: Presentation and Representation

3. Valerie Kaneko Lucas, Ohio State University

Diasporan Dreaming: Black Identities and Post-Empire Immigrants

4. Florian Stadler, University of Kent

Kwame Kwei-Armah's National Theatre Tryptich: Staging the Black British Experience

II

Canonicity, Tradition and Identity **RHB 220a**

Chair: Susanne Reichl (University of Vienna, Austria)

1. Susan Yearwood

Black canonisations and artistic (literary) appropriation within Black British culture

2. Edith Frampton, San Diego State University

Cosmopolitan Aesthetics: The Transatlantic Goddess of Zadie Smith's *On Beauty*

3. Jessica Allen, University of Delaware

Benjamin Zephaniah: On His Own Terms

4. Ryan S. Trimm, University of Rhode Island

Of Fairy Tales and Teeth: Zadie Smith and the Metropolitan Melee

III

Historical Writers and Writing History **EB 226**

Chair: Ben Levitas (Goldsmiths, University of London)

1. Sheree Mack, Literary and Philosophical Society

Creating a Female Black British Literary Tradition: Phillis Wheatley, Mary Prince and Mary Seacole

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2. Sofía Muñoz Valdivieso, University of Málaga (Spain)

Empowering Voices: Slave Narratives in Contemporary Black British Fiction

3. Marta Sofia Lopez, University of Leon

(Travel) narratives, stories, histories: Caryl Phillips’ *The Atlantic Sound* and Ekow Eshun’s *Black Gold of the Sun*.

4. Jutta Schamp, California State University Dominguez Hills, Los Angeles

From Memory to Inter-ethnic ‘Post-Memories’: David Dabydeen’s *A Harlot’s Progress*

IV

Genre George Wood Theatre

Chair: Gabriele Griffin (University of York)

1. David Ellis, Wolverhampton University

‘Watching for Detectives’: Contemporary Black Crime Writing

2. Maria Helena Lima, SUNY Geneseo

‘Payback Time’: Valerie Mason-John’s Neo-Slave Narrative

3. Sonia Hope, The Woman’s Library, London Metropolitan University

Black British Feminist Writing and Publishing: Barbara Burford’s *The Threshing Floor*

4. Eva Ulrike Pirker, University of Freiburg

An Oppressed Discourse? Representations of ‘mysterious’ Deaths in British Police Custody

1.15-2.00 Lunch Break **Please note: 45 minutes only**

DELEGATES TO MAKE OWN ARRANGEMENTS – see Conference pack.

Session three 2.00 – 3.15 GEORGE WOOD THEATRE

Panel 1. THEATRE AND DRAMA Introduced by Maria Shevtsova (Goldsmiths, University of London)

Indhu Rubasingham in conversation with fellow directors: Paulette Randall, Michael Buffong, Dominic Cooke and Kerry Michael.

Audience respondent – James Hogan (Oberon Books)

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Session four.

3.15 – 4.30 Prokofiev Suite (please note early starting time)

Chair: Lauri Ramey (California State University, Los Angeles, USA)

Panel 2. Videoconference - California State University, Los Angeles, USA.

Learning About Black British Literature in the US

with: Lauri Ramey and Oluwatosin Williams, Jazmin Delgado, Romel Khalaf, Barbara Muñoz, Misa Hayashi, Ku'uipo Aki-Siler, Jason Hardwick, Sirene-Rose Lipschutz, Christina Olague, Melissa Ray, Carina Quan, Jody Fehr, Manuel Cuadros, John Ingles, Graham Gremore, Monique Burnley, Mildred Folgar,

Busman's Red, White, and Blues: Multicultural American Students' Reception of and Critical Engagements with Black British Literature.

3.30-4.30

Four parallel sessions of academic papers and talks.

I

Drama and History DTH109

Chair: Deirdre Osborne (Goldsmiths, University of London)

1. Helen Thomas, University College Falmouth

Black Performance in Eighteenth and Nineteenth Century Britain

2. Hazel Waters, *Race and Class*

Ira Aldridge – Pioneer for Cultural Equality

3. Suzanne Scafe, London South Bank University

Whose Memory?: Performance, History and the Limits of Representation

II

Shaping Perceptions RHB274

Chair: Ulrike Pirker (University of Freiburg)

1. Blake Brandes, University of Kent

Anthologies Without Apologies: A Lens for Reading Contemporary Black British Poetry

2. Susanne Reichl, University of Vienna

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Out of This World: Learning From Aliens and Other Others

3. Godfrey Brandt, Birkbeck University of London
PoBO: Poetics of Black Origin

III

RHB 300

Screening of *The West Indian Front Room* (Michael Macmillan, BBC4)

One hour

IV

Bodily Aesthetics **George Wood Theatre**

Chair: Jane Bryce (University of the West Indies, Cave Hill)

1. Alpesh Patel, University of Manchester

Black (British) Aesthetic Strategies as “Camp:” Production, Circulation, and Reception

2. Rose Oluronke Ojo, School of Oriental and African Studies

The Ritualized Black Male Body in the Work of the Late Rotimi Fani Kayode

3. Midori Saito University of London and Hitotsubashi University

Race and Gender in the CAM

4.30 – 5.00 Afternoon tea **RHB Ground Floor Refectory**

Session five 5.00-6.15 GEORGE WOOD THEATRE

Panel 3. PUBLISHING AND SMALL PRESSES Introduced by Mark Stein
University of Muenster, Germany)

Susheila Nasta (Open University) in conversation with publishers: Kadija George (SABLE), Margaret Busby OBE (Allison and Busby), Nii Parkes (Flipped Eye), James Hogan (Oberon).

5.30-7.00 RHB 137 (Conference delegates must sign up in advance)

COMMONWEALTH FOUNDATION PANEL

Reading in crisis: do people read books in the internet era?

Chair: Joan Anim-Addo (Director of the Centre for Caribbean Studies at Goldsmiths, University of London)

Donna Daley-Clarke, Lee Langley, Marion Molteno, Angela Smith.

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Session six 6.15-7.15 GEORGE WOOD THEATRE

6.15 – 7.15 Speaker 2. GABRIELE GRIFFIN (University of York, UK) Introduced by Deirdre Osborne (Goldsmiths, University of London)

Giving an Account of Oneself: On Not Owning a Story

Session seven 7.30 – 8.30

IAN GULLAND LECTURE THEATRE

7.30-7.40 Presentation of the John La Rose Memorial Short Story competition award Sarah White (New Beacon Books).

Judges: R. Victoria Arana, Margaret Busby OBE, Kadija George and Courttia Newland.

7.40-7.50 Reception Launch: James Hogan, Deirdre Osborne

Hidden Gems : Plays by Courttia Newland, Mojisola Adebayo, Lennie James, Valerie Mason-John, Lemn Sissay, Paul Anthony Morris (Oberon Books)

Sponsored by Oberon Books.

7.50 – 8.20pm Commonwealth Writers Prize Presentation and Reception

Mark Collins – Director of the Commonwealth Foundation

Donna Daley-Clarke – Judge of the Europe and South Asia panel

Mark McWatt (University of the West Indies, Barbados) - Announcement of the winners of the Europe and South Asia Best Book and Best First Book.

Sponsored by the Commonwealth Foundation

Sign up for Friday’s sessions.

8.30pm

CONFERENCE DINNER:

By prior registration with conference registration.

Hosted by Queenie (Valerie Mason-John)

Sponsored by Decibel Arts Council England.

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Schedule: DAY TWO

Friday 14th March

GREAT HALL RHB

9.00-9.30 Registration and Coffee

Session one 9.30-10.30 GEORGE WOOD THEATRE

Speaker 3. LYN INNES (University of Kent UK) Introduced by Mark Stein (University of Muenster, Germany)

Authorship and Authenticity in British Slave Narratives.

10.30-11.00 Coffee Break **RHB Ground Floor Refectory**

Session two 10.45 – 12.00 GEORGE WOOD THEATRE

10.45 Pupils of Deptford Green arrive

WRITING FOR YOUNG PEOPLE AND YOUNG PEOPLE’S WRITING

11.00-12.00 Speaker 4. MALORIE BLACKMAN Introduced by Deirdre Osborne (Goldsmiths, University of London)

Deptford Green Secondary School with MakeBelieveArts.

Sponsored by the Goldsmiths Business Development Fund, Lewisham Young Mayor, Lewisham Arts and Sainsbury’s.

11.00 – 12.00 Four parallel sessions of academic papers and talks.

I

The Body of the Text **RHB142**

Chair: Suzanne Scafe (London South Bank University)

1. Katy Massey, Newcastle University

Considering Mixed Race Subjectivities in Contemporary British Literature

2. Pilar Cuder-Domínguez, University of Huelva (Spain)

Being Two: Mixed-Race Twins in Oyeyemi and Evans.

3. Laura Fish, University of Newcastle

The Black Woman in the Mirror

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II

Film and Carnival **RHB143**

Chair: Robert Gordon (Goldsmiths, University of London)

1. Esther Pereen, University of Amsterdam
Carnival and Spectacle

2. Erika Laredo and Yvette Smalle, Leeds Metropolitan University
Carnival: A Social Pedagogy

3. Jane Bryce, University of the West Indies, Cave Hill
Speaking to the ‘Real’: the (ir)relevance of Isaac Julien to Cultural Nationalism,
Gender Politics and Creole Identities

III

Food, Drink and Laughter **EB 109**

Chair: R. Victoria Arana (Howard University, USA)

1. Jessica Walter University of Potsdam
Laughter and Black British Literature

2. Winnie Chan, Virginia Commonwealth University
Lip Service in London: Restaurant Workers and the Performance of Authenticity in
Novels of Black Britain

3. Jennifer P. Nesbitt, Penn State York
Rum and Black British Subjectivity in George Lamming’s Fiction

IV

Cultural Comparisons **RHB274**

Chair: Parminder Bhachu (Clarke University, USA)

1. James Graham, University of Middlesex
‘this in’t *Good Will Hunting*’: *Londonstani* and the Marketing Multiculturalism
Debate

2. Klaus Peter Müller, Johannes-Gutenberg-Universität Mainz
Goodness Gracious Chadha, or: What’s British in the American Bollywood Film
‘Bride and Prejudice’?

3. Alison Donnell, University of Reading
From Feminism to Feel Good? The Persuasions and Politics of Pleasure in Gurinder
Chadha’s Films

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V

Role Playing- Playing Roles **RHB154**

Chair: Godfrey Brandt (Birkbeck, University of London)

1. Su Ping, University of Hong Kong

History, Form, Responsibility: A Comparison of Caryl Phillips and Ge Fei

2. Ying-ying Hung, The Overseas Chinese Institute of Technology, Taiwan

The Art of Playing 'Britishness' in Sam Selvon's *The Lonely Londoners*

3. Josiane Ranguin, ParisIV Sorbonne University

Performative Blackness in Caryl Phillips's *Dancing in the Dark*

Session three 12.15-1.15 GEORGE WOOD THEATRE

Panel 4. ANDREA LEVY interviewed by BLAKE MORRISON (Goldsmiths, University of London) Introduced by Deirdre Osborne (Goldsmiths, University of London)

1.15 – 2.30 Lunch: DELEGATES TO MAKE OWN ARRANGEMENTS- See Conference Pack.

Session five 2.30.-3.45

GEORGE WOOD THEATRE

2.30.-3.45 Panel 5. ODYSSEYS THROUGH THE DIASPORA: MEMOIR, POETRY AND PROSE Introduced by John Ginman (Goldsmiths)

Courtia Newland in conversation with: Mark McWatt (University of the West Indies), SuAndi OBE, Parminder Bhachu (Clarke University USA) and Valerie Mason-John.

3.45-4.15 Coffee break **RHB Ground Floor Refectory**

Session six 4.15-5.30

Four parallel sessions of academic papers and talks.

I

Britain and America **RHB141**

Chair: Edith Frampton (San Diego State University)

1. Leila Kamali, University of Warwick

'The Sweet Part and the Sad Part': From 'Black Power' to 'Black Atlantic' (and Beyond) in African-American and Black British Literature and Culture

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2. Pamela McCallum, University of Calgary
Writing at the Crossroads: Biyi Bandele’s *The Street*

3. Leon Wainwright, Manchester Metropolitan University
Writing the Art of Black Britain at New Peripheries

4. Tracey L. Walters
Absent From England: Why Are All Black British Writers in America?

II

Visual Arts, Exhibitions and Archives **RHB138**

Chair: Valerie Lucas (Ohio State University)

1. Ingrid von Rosenberg, Technische Universität Dresden
Black British Art and the German Art Scene

2. Susan Croft
Histories Lost, Recent and Future: Archiving and Documenting Black Performance

3. Michael Macmillan, University of the Arts, London
The ‘West Indian’ Front Room

III

Views From Abroad **RHB2.107**

Chair: Kadija George (SABLE, Peepal Tree Press)

1. Dave Gunning, University of Birmingham
The ‘Black’ and ‘Foreign’ in the Writing of Caryl Phillips

2. David Singh, University of Queensland
Black British Fiction and the Fiction of *terra nullus* : Seeking Associative Solidarity in This ‘Place’

3. Dorota Goluch, Jagiellonian University, Cracow
‘On Whose Terms?’: Translation of Black British Literature into Polish

4. Harald Leusmann, Ball State University Muncie
Diaspora Consciousness in Fred D’Aguiar’s Early Poetry

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IV

Publishing and Other Networks **George Wood Theatre**

Chair: Jennifer P. Nesbitt (Penn State York, USA)

1. David Killingray, University of London

Getting into Print: Black Writers in Britain 1770s to the 1930s

2. James Procter, Newcastle University

Reading after Empire: Reception and the West Indian Literary Colony in London, 1940s-1960s

V

Women, Space and Place **RHB220a**

Chair: Maria Helena Lima (SUNY, Geneseo)

1. Michael Perfect, University of Cambridge

Speaking Into Silences: The Democratization of Historical Narratives in Andrea Levy's Fiction

2. Marie Lauritzen, University of Aarhus

On transcultural London's terms? – A take on the black British subject and city in Diana Evans' *26a*

3. Maria Cristina Nisco, Università degli Studi di Napoli “L’Orientale”

Literary and diasporic narrations of identity: Lucinda Roy's *Lady Moses*.

4. Susan Alice Fischer, Medgar Evers College of The City University of New York

Spatial Tropes in Andrea Levy's *Small Island*

5.30 – 5.45 Break

Session seven 5.45-7.00 GEORGE WOOD THEATRE

5.45-7.00 Panel 6. **TEACHING BLACK BRITISH LITERATURE AND THE ARTS: AT HOME AND ABROAD** Introduced by Osita Okagbue (Goldsmiths, University of London)

Joan Anim-Addo (Goldsmiths, University of London) in conversation with: Les Back (Goldsmiths), R. Victoria Arana (Howard University, USA), and Bénédicte Ledent (Liege University, Belgium).

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Session eight 7.00-end GEORGE WOOD THEATRE

7.00 – 8.00 Speaker 6. SAMENUA SESHER (Director of Decibel, Arts Council England) Introduced by Godfrey Brandt (Birkbeck, University of London)

Five Years at the Cultural Coalface.

8.00 – 8.30 Studio One, Drama Department RHB

Drinks

8.30 – 9.45 **George Wood Theatre** Readings and Performances

Hosted by KADIJA GEORGE

SHEREE MACK

SEFI ATTA

SuANDI

MALIKA BOOKER

Sponsored by the Arts Council England Abolition 2007

EXHIBITIONS (10TH – 15TH) MARCH

RHB Ground Floor, “Kingsway Corridor”

Man-Royal, Whickers and Zamis

A photographic exhibition of new work by AJAMU

Royal Court Theatre

A mixed media showcase of images from the Royal Court Theatre’s production of debbie tucker green’s latest play, *random*.

Theatre Royal, Stratford East

Materials from the theatre’s archive of black dramatists’ work since the 1980s

The Oval House Theatre

Materials from the theatre’s archive of productions of black dramatists’ work and their current production of *House of Agnes* by Levi David Addai.

Deirdre Osborne and Katie Lyons sincerely thank the Royal Court Theatre and The Oval House Theatre for making available special offers to delegates of their current productions and the Theatre Royal, Stratford East for entrusting us with their precious archival material for exhibition.

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