

**JESSICA ALLEN, UNIVERSITY OF DELAWARE****Abstract title: Benjamin Zephaniah: On His Own Terms**

Jessica Allen is a second-year M.A. candidate and research assistant in the English Department at the University of Delaware. Originally from New York, she received her B.A. from SUNY-Geneseo (magna cum laude), where she first became interested in Black British literature. She presented "Contact Zones in the Writing Center" at the 2007 Mid-Atlantic Writing Center Conference in Philadelphia.

**BLAKE BRANDES, UNIVERSITY OF KENT****Abstract title: "Anthologies Without Apologies: A Lens for Reading Contemporary Black British Poetry"**

Blake Brandes is a Marshall Scholar and PhD candidate in Postcolonial Studies at the University of Kent. With research interests ranging from contemporary Black British literature to French street culture, Blake is a student of postcolonial literature as well as a rapper, producer, DJ, and hip-hop scholar. He is currently writing his dissertation on the commodification of global youth culture and producing an album with contemporary British and French poets, spoken word artists and rappers. In his free time, "DJ Decryption" runs two music production companies and facilitates discussion groups to encourage local low-income students to pursue higher education.

**GODFREY BRANDT, BIRBECK, UNIVERSITY OF LONDON****Abstract title: "PoBo: the Poetry of Black Origin"**

Godfrey Brandt is the Programme Director, Arts Policy and Management at Birkbeck University of London. Where he has overall responsibility for the undergraduate and postgraduate programmes .He lectures in Arts Policy and Management and in Cultural Theory, Policy, and Planning. And was responsibility for founding the MA in Arts Policy and Management. He is a Fellow of the Royal Society of Arts. He has worked in Education and the Arts as a teacher, youth worker, university teacher and researcher, theatre director and Cultural Manager. As Senior Education Officer at the Arts Council he was head of the Education Unit for five years before leaving to become the Director of Education (and Cultural Programming) and Deputy Director General at the Commonwealth Institute, London. In 1994 he resumed his academic career and started a consultancy in the education/cultural sectors. His professional and research interests are in Cultural Studies in general and, in particular, critical

education, the dynamics of cultural relations and expression, language in society, race and ethnic studies, and cultural policy and management. His private passions are literature, music and theatre in particular. Godfrey Brandt is Programme Director for Arts Policy and Management and founding Director of Couvade (Cultural Management) Consultants.

**JANE BRYCE, DEPARTMENT OF LANGUAGE, LINGUISTICS AND LITERATURE, UNIVERSITY OF THE WEST INDIES, CAVE HILL**

**Abstract title: Speaking to the ‘real’: the (ir)relevance of Isaac Julien to cultural nationalism, gender politics and creole identities.**

Jane Bryce was born and brought up in Tanzania, and has since lived in Italy, the UK and Nigeria, where she did her doctoral research on Nigerian women’s writing at Obafemi Awolowo University, 1983-88. Since 1992, she has taught African literature and cinema, and also creative writing, at the University of the West Indies, Cave Hill. She publishes in the areas of contemporary African and Caribbean fiction, postcolonial cinema and creative writing, and was founder and Co-director of the Barbados Festival of African and Caribbean Film. She is the author of *Chameleon* (Peepal Tree Press, 2007) a collection of short fiction, and the editor of *Caribbean Dispatches: Inside Stories of the Caribbean* (Macmillan, 2006).

**WINNIE CHAN, VIRGINIA COMMONWEALTH UNIVERSITY**

**Abstract title: Lip Service in London: Restaurant Workers and the Performance of Authenticity in Novels of Black Britain**

Winnie Chan teaches post/colonial Anglophone literatures at Virginia Commonwealth University since 2006, where she is an Assistant Professor. She is working on a book called *Imperial Gastronomy*, which examines the relationships among gastronomic consumption, imperial power, and post/colonial identity in Anglophone literatures from the East Indies to the West Indies. Her publications include essays in *ARIEL* and *Food in Children's Literature*, as well as a monograph, *The Economy of the Short Story in British Periodicals of the 1890s* (Routledge, 2007).

## **SUSAN CROFT**

### **Abstract title: Histories Lost, Recent and Future: Archiving and Documenting Black Performance**

Dr Susan Croft is a writer, dramaturg, arts consultant and historian. She is currently Project Curator on Unfinished Histories: Recording the History of Alternative Theatre. From 1997 to 2005 she was Curator of Contemporary Performance at the Theatre Museum. There she initiated a number of events on black and Asian theatre including Black History Month events since 1997. She curated the major exhibitions Architects of Fantasy, which included carnival, and in 2001 *Let Paul Robeson Sing!* which took as its cue Robeson's statement "The artist must elect to fight for freedom or for slavery. I have made my choice. I had no alternative" It addresses not only his own artistic career and politics but his legacy for black theatre in Britain. She edited and co-wrote *Black and Asian Performance at the Theatre Museum: a Users' Guide*.

As Director of New Playwrights Trust 1986-9 she jointly initiated the establishment of the Black Writers for Stage and Screen database project with Black Audio-Visual Collective and was consultant on establishing the Second Wave Young Women Playwrights project, based in Deptford, which encouraged many young black women to begin to write for performance. As Principal Lecturer / Senior Research Fellow in Performance Arts at Manchester Metropolitan University she supervised the Arts Council-funded Live Writing research project focusing on how writing for live art and experimental theatre may enable the development of new forms addressing black experience. She has published essays on 'Black Women Playwrights in Britain' for the collection *British and Irish Women Dramatists Since 1958* (1989), a bibliography of 'Black and Asian Playwrights Produced in Britain' for the *Black and Asian Play Anthology* (Aurora Metro, 2000) and contributions to the *Routledge Companion to Black British Culture* (2001). Her book ...*She Also Wrote Plays: an International Reference Guide to Women Playwrights* (Faber 2001) included the work of over 40 black women playwrights worldwide. She is currently compiling a major inventory of produced plays by British-based black and Asian writers. Her web site is at [www.susan.croft.btinternet.co.uk](http://www.susan.croft.btinternet.co.uk)

**PILAR CUDER-DOMÍNGUEZ, UNIVERSITY OF HUELVA (SPAIN)****Abstract title: “Being Two: Mixed-Race Twins in Oyeyemi and Evans.”**

Pilar Cuder-Domínguez is Associate Professor at the University of Huelva (Spain), where she teaches British and English-Canadian Literature. Her research interests are the intersections of gender, genre, nation and race, and she has published articles on Black British and African Canadian writing. She is the author of *Margaret Atwood: A Beginner’s Guide* (2003), and the (co)editor of five collections of essays. She has been visiting scholar at universities in Canada, the US and the UK: McGill (1997), Dalhousie (1999), Northwestern (2002), Toronto (2004 and 2007) and Cambridge (2006).

**ALISON DONNELL, UNIVERSITY OF READING****Abstract title: From feminism to feel good? The persuasions and politics of pleasure in Gurinder Chadha's films.'**

I am a Reader in English Literature at the University of Reading. I have published widely on Caribbean and black British writings, including *Twentieth Century Caribbean Literature* (Routledge 2006) and (ed) *Companion to Contemporary Black British Culture* (2002). I am also founding joint editor of *Interventions: International Journal of Postcolonial Studies*.

**DAVID ELLIS, WOLVERHAMPTON UNIVERSITY****Abstract title: ‘Watching for Detectives’: Contemporary Black Crime Writing.**

Dr David Ellis is principal lecturer in English at Wolverhampton University and author of *Writing Home: Black Writing in Britain since the War* (Ibidem Press, 2007).

**SUSAN ALICE FISCHER, MEDGAR EVERSON COLLEGE OF THE CITY UNIVERSITY OF NEW YORK****Abstract title: Spatial Tropes in Andrea Levy's Small Island**

Susan Alice Fischer is Professor of English at Medgar Evers College of The City University of New York. She is Co-Editor of the journal *Changing English*, published by Routledge (Taylor & Francis), and Book Reviews Editor of *Literary London: Interdisciplinary Studies in the Representation of London*, a peer-reviewed online journal. Her recent publications have included an interview with Andrea Levy

and essays on Zadie Smith, Monica Ali and Andrea Levy. She is finishing a book on contemporary British women authors' London narratives.

### **LAURA FISH, SCHOOL OF ENGLISH, UNIVERSITY OF NEWCASTLE**

#### **Abstract title: 'The Black Woman in the Mirror: Reflections on a Literary History'**

Laura Fish was born in London in 1964, of Caribbean parents. She has over 10 years experience in broadcast television and has lived in Southern Africa and Australia. She has held posts as a Creative Writing tutor at various universities including the University of East Anglia, where she recently completed a Ph.D in Creative and Critical Writing. Her first novel, *Flight of Black Swans*, was published in 1995. Her second novel, *Strange Music*, will be published in 2008. Laura currently holds the RCUK Academic Fellowship in Creative Writing at Newcastle University.

### **EDITH FRAMPTON**

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

Edith Frampton PhD is the author of *Michèle Roberts*, forthcoming in the Northcote House series *Writers and Their Work*. Her essays have appeared in *Textual Practice*, *Australian Feminist Studies and Women: A Cultural Review*. Her analysis of representations of the wet nurse in contemporary literature is included in the 2007 anthology *Back to the Future of the Body*. She is a Lecturer in the Department of English and Comparative Literature at San Diego State University, in California, and is a Book Review Editor for the new Oxford University Press journal, *Contemporary Women's Writing*.

### **DOROTA GOŁUCH, JAGIELLONIAN UNIVERSITY IN CRACOW, POLAND**

#### **Abstract title: On Whose Terms? – Translation of Black British Literature into Polish**

Dorota is a student of Collegium Invisibile, with Prof. Jerzy English Philology at Jagiellonian University in Cracow, Poland. Translation is her specialization. In 2001 she achieved 3rd place in the Polish Literature and Language Competition

(Olimpiada Literatury i Języka Polskiego ). Her research interests include: Postcolonial Literature and Theory, Literary Translation and Translation Studies and Postmodern Philosophy

### **JAMES GRAHAM**

Dr James Graham teaches at Middlesex University and the Faculty of Lifelong Learning at Birkbeck, University of London. He has published on black British history, the postcolonial city and South African literature and culture.

### **DAVE GUNNING, UNIVERSITY OF BIRMINGHAM**

#### **Abstract title: The ‘black’ and ‘foreign’ in the writing of Caryl Phillips**

Dr Dave Gunning lectures in English at the University of Birmingham, UK. Forthcoming work includes a book-length study entitled *Race and Antiracism in Black British and British Asian Literature*, which will be published by Liverpool University Press, and a special issue of the interdisciplinary journal *Atlantic Studies*, jointly edited with Abigail Ward, which will explore African-American influence on Black British culture and the arts.

### **SONIA HOPE, GOLDSOMITHS, UNIVERSITY OF LONDON**

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

Sonia Hope is a PhD student at Goldsmiths College, University of London, researching theories of authorship in the context of black British women's literature. She studied English Literature at the University of North London, and completed a Master's degree in Information Services Management at London Metropolitan University. She currently works as a Librarian at The Women's Library, London Metropolitan University.

**YING-YING HUNG, THE OVERSEAS CHINESE INSTITUTE OF TECHNOLOGY, TAIWAN**

**Abstract title: The Art of Playing “Britishness” in Sam Selvon’s The Lonely Londoners**

I am an Instructor at the Department of Applied Foreign Language, and a Postgraduate student in the English Department. My current research is on Diaspora and notion of home in: Post-war Immigrant British Novels and Black British Novels.

**LEILA KAMALI, UNIVERSITY OF WARWICK**

**Abstract title: ‘The Sweet Part and the Sad Part’: From ‘Black Power’ to ‘Black Atlantic’ (and Beyond) in African-American and Black British Literature and Culture**

Leila Kamali has completed her PhD on the memory of Africa in contemporary African-American and Black British fiction, at the University of Warwick, where she currently teaches. This paper is based upon the introductory chapter of her thesis.

**DAVID KILLINGRAY, GOLDSMITH COLLEGE, UNIVERSITY OF LONDON**

**Abstract Title: Black authors and their British publishers, 1760-1939**

David Killingray BSc(Econ), PhD, FRHistS, is Emeritus Professor of History, Goldsmith College, University of London, where he taught for many years, and a Senior Research Fellow at the Institute of Commonwealth Studies, School of Advanced Studies, within the University. He is the author of books and articles on the history of Africa, the Caribbean, Imperialism, the Black diaspora, and English local history. He had just completed a book on African soldiers in the Second World War, and he is currently writing a biography of Dr Harold Moody and the League of Coloured Peoples.

**ERIKA LAREDO, LEEDS METROPOLITAN UNIVERSITY**

**Abstract title: Carnival A Social Pedagogy**

Dr. Erika Laredo, is a Senior Lecturer in Youth and Community Work Programme at Leeds Metropolitan University. From my time living in Brazil and being involved in

community preparations for Carnival, I have developed a keen interest of the benefit that Carnival brings to communities.

**MARIE LAURITZEN, DEPARTMENT OF ENGLISH, UNIVERSITY OF AARHUS**

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

In June 2005 I completed my Bachelor's degree at the English Department at the University of Aarhus, Denmark. During these three years I focused on British and postcolonial literature primarily. In addition, I spent a semester at the English Department at Royal Holloway, University of London and supplemented my BA with a year at the Department of Comparative Literature in Aarhus. In February 2007, I began my PhD studies at the English Department in Aarhus under the project headline "Millennial London literature - a new transnational cityspace." Currently, I am in the process of having my first peer reviewed articles published and I am one of the organizers of the international, inter-institutional academic conference on "Otherness and the Arts" that will take place in Aarhus this August.

**HARALD LEUSMANN, BALL STATE UNIVERSITY**

**Abstract title: Diaspora Consciousness in Fred D'Aguiar's Early Poetry**

I received an M.A. in English Literature from the Westfälische-Wilhelms-Universität in Münster (Germany). Currently I am a PhD student in the English Department at Ball State University in Muncie, IN (USA) and teach German as a foreign language at the Indiana Academy. I have published articles and interviews in *Wasafiri*, *World Literature Today*, *World Literature Written in English* and others.

**MARIA HELENA LIMA, SUNY GENESSEO**

**Abstract title: "Payback Time": Valerie Mason-John's Neo-Slave Narrative**

Maria Helena Lima is a Brazilian who is a Professor of English and Comparative Literature at SUNY-Geneseo. "The Politics of Teaching Black and British" is her chapter in *Black British Writing*, edited by R. Victoria Arana and Lauri Ramey (Palgrave 2004). *Obsidian III*'s special issue on Black British Writing (Fall 2004) features both her article on Black British Women Writers and an interview with Kadija George Sesay. She has also published reviews of contemporary Black British

fiction in *SABLE*, *Wasafiri*, and *Humanitas*. Lima has a chapter on a prize-winning Black British writer, “‘Pivoting the Center’: The Fiction of Andrea Levy,” in *Write Black, Write British: From Post Colonial to Black British Literature*, Kadija George, ed. (Hansib 2005). She translated and co-edited with Miriam Alves a bilingual anthology of short fiction by Afro-Brazilian Women, *Women Righting/Mulheres Escre-vendo* [London: Mango Publishing, 2005]. Forthcoming are her entries on Andrea Levy, Dorothea Smartt, and Meera Syal for the *Dictionary of Literary Biography special issue on Black British Literature*. Lima is currently working on a book of interviews, *Black Britons Writing*.

### **MARTA SOFIA LÓPEZ, UNIVERSITY OF LEÓN**

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

Marta Sofia López holds a doctoral degree in English from the University of Oviedo and is a senior lecturer at the Department of Modern Languages, University of León, where she teaches post-colonial literatures and theories and women’s studies. She has published widely on both fields. She has recently edited the collections of essays *Afroeuropa@ns: Cultures and Identities* (Cambridge Scholars Publishing). She leads the international research group “Afroeuropa@: Culturas e Identidades Negras en Europa” and directs the e-journal AFROEUROPA ([www.journal.afroeuropa.eu](http://www.journal.afroeuropa.eu)).

### **MARSHA LOWE, *SABLE: LIT. MAG***

**Abstract title: Mic Dreams: How government funded music courses are cementing the marginalisation of young black males**

Marsha Lowe M.A. was born in London and studied Arts Management at Birkbeck College in 2003. She was first published in *Sable: Lit. Mag* in 2005 and has gone on to become one of the magazine's columnists, covering issues surrounding arts policy and management for minority ethnic producers.

### **VALERIE KANEKO LUCAS, THE OHIO STATE UNIVERSITY**

**Abstract title: Dreaming: Black identities and Post-Empire Immigrants**

Dr. Valerie Kaneko Lucas is Director of Outreach and Engagement and Assistant Professor of Theatre at the Ohio State University. She is co-convener of the Scenography Working Group of the IFTR. Her research focuses upon identity

politics, 'race', and ethnicity in contemporary British theatre, and on the history and practice of scenography. Her articles in Black British and British Asian performance have appeared in *Black British Aesthetics, Reconstructing Hybridity and Alternatives Within the Mainstream: British Black and Asian Theatres*.

### **SHEREE MACK, WRITER IN RESIDENCE AT THE LITERARY AND PHILOSOPHICAL SOCIETY**

#### **Abstract title: Creating a Female Black British Literary Tradition: Phillis Wheatley, Mary Prince and Mary Seacole**

Sheree is currently the Writer in Residence at the Literary and Philosophical Society, researching the region's involvement in the Transatlantic Slave Trade. She has a chapbook published, *The White of the Moon*, inspired by this research. Sheree is published in a variety of anthologies, literary magazines and websites, *The Rialto*, *Other Poetry*, *Aesthetica* to name but a few. Her first full collection of poetry, *Family Album* will be published in 2008. Sheree is also completing a PhD in Creative Writing at Newcastle University. She is researching the use of voice in the writings of Black British women poets. Throughout her studies she has had the opportunity to present papers at Howard University (Washington, DC), Lancaster, Newcastle, Oxford, and Stirling Universities. Since 2003, following an Arts Council England financed feasibility study, Sheree founded and subsequently project managed identity on tyne. identity on tyne is the only group in the North East providing a space primarily for writers of colour.

### **KATY MASSEY**

#### **Abstract title: Considering Mixed Race Subjectivities in Contemporary British Literature**

Katy Massey is a second year Phd candidate on the Creative Writing programme at Newcastle University, England. Her academic focus is the theoretical challenges presented by mixed-race literature. She is writing a family memoir as an accompanying work to her thesis. Before returning to study she worked as a national newspaper and magazine journalist for twelve years. She has recently had a pamphlet of poetry published and has contributed to anthologies, performed her creative work at literary festivals and readings and has been awarded several commissions, most

recently for a poem celebrating the bi-centenary of the end of slavery in British territories.

### **PAMELA MCCALLUM, UNIVERSITY OF CALGARY**

#### **Abstract title: Writing at the Crossroads: Biyi Bandele's *The Street***

Pamela McCallum is Professor of English at the University of Calgary and editor of the journal, *ARIEL: A Review of International English Literature*. She and Wendy Faith recently co-edited *Linked Histories: Postcolonial Studies in a Globalized World* (2005). Her interest in Biyi Bandele comes from a research project on globalization that will analyze narrative, film and artworks.

### **MICHAEL MCMILLAN, UNIVERSITY OF THE ARTS, LONDON/MIDDLESEX UNIVERSITY**

#### **Abstract title: The 'West Indian' front room**

Michael McMillan is a British born writer, playwright, curator and academic of Vincentian parentage. His plays and performance pieces have been produced nationally and internationally to critical acclaim. His recent plays include *Babel Junction*, co-written with four other writers (Bullion Room, Hackney Empire- April/May 2006) *Maya Productions* and *Master Juba* (6 week South East tour October/November 2006) *Theatre Is & Greenwich & Lewisham Young People's Theatre*. The 'West Indian' front room installation/exhibition has been mounted as at the High Wycombe Museum, Slough Museum, Zion Arts Centre (Black Arts Alliance) Manchester, The Albany, Deptford, and the Geffrye Museum (2005-06). It is the inspiration for *Van Huis Uit/Originally by my Mother's knee*, a living room of Moroccan, Surinamese, Antillean and Indonesian-European migrant descent in The Netherlands at *Imagine IC* (Amsterdam) January-May 2007 and *Tilburg Central Library* May-August 2007. He has edited several books including *The Black Boy Pub & Other Stories* (1997) and recently *Same Difference* (2006) and his essays have been published in various publications and journals. His is Visiting Professor of Creative Writing at the LCC (University of the Arts, London) and a Research Student Tutor at Middlesex University undertaking an MPhil/Phd.

**KLAUS PETER MÜLLER, JOHANNES-GUTENBERG-UNIVERSITÄT MAINZ**

**Abstract title: Goodness Gracious Chadha, or: What's British in the American Bollywood Film 'Bride and Prejudice'?**

Klaus Peter Müller is Professor and Chair of English at the Johannes Gutenberg-University of Mainz, Germany. His published works include books and articles on British, Canadian, Caribbean, and Irish literatures, literary theory, cultural studies, translation studies, and the relationships between literature and epistemology, constructionism, anthropology, and culture.

**SOFÍA MUÑOZ-VALDIVIESO, UNIVERSITY OF MÁLAGA (SPAIN)**

**Abstract title: Empowering Voices: Slave Narratives in Contemporary Black British Fiction**

Sofía Muñoz-Valdivieso is Associate Professor of English at the University of Málaga (Spain). She has published on Shakespearean drama and popular culture and is the author of a volume on Shakespeare's *The Tempest* and the postmodern critical paradigm. She was one of the international editors of the volume *The EmLit Project: European Minority Literatures in Translation* (2003), an anthology of minority writing in Europe funded by the European Union. Her current research focuses on the rewriting of British history in recent black British fiction and the role of memory in diasporic writers living in Britain.

**JENNIFER POULOS NESBITT, PENN STATE YORK**

**Abstract title: Rum and Black British Subjectivity in George Lamming's Fiction**

Jennifer Poulos Nesbitt is an assistant professor of English at Penn State York, specializing in twentieth-century British literature. Her book *Narrative Settlements: Geographies of British Women's Fiction between the Wars* was published by the University of Toronto Press in 2005. She has recently published an article in *Tulsa Studies in Women's Literature* on rum imagery in the work of Sylvia Townsend Warner and Jean Rhys, part of a larger project tentatively titled *Rum Histories*. Her work has previously appeared in *Twentieth-Century Literature*, *The Journal of Negro History*, *The Journal of the Sylvia Townsend Warner Society*, and the edited collection *Postcolonial Perspectives on Women Writers*.

**MARIA CRISTINA NISCO, UNIVERSITÀ DEGLI STUDI DI NAPOLI  
“L’ORIENTALE”**

**Abstract title: Literary and Diasporic Narrations of Identity: Lucinda Roy’s *Lady Moses***

Maria Cristina Nisco is a PhD student in Cultural and Postcolonial Studies at the Università degli Studi di Napoli “L’Orientale” (Italy), with a final dissertation entitled “Bodies and Scens of Writing: Lucinda Roy and Ingrid Mwangi’s ‘Dark Continents’”. Her research interests range from contemporary Black British literature to visual culture. She has previously focused on the construction of a postcolonial identity as theorized by Jean Rhys and George Lamming within the context of West Indies and Great Britain.

**ROSE OLURONKE OJO, SCHOOL OF ORIENTAL AND AFRICAN STUDIES**

**Abstract title: The Ritualized Black Male Body in the Work of the Late Rotimi Fani Kayode**

I am a Nigerian American artist, writer and curator born in 1978 in Brooklyn, New York City. I am currently completing research on the role of migration in the work of artists of African descent based in the United States and Britain at the School of Oriental and African Studies (SOAS), University of London. The artists whose work I am looking at are Carrie Mae Weems, Albert Chong, Renee Cox, Rotimi Fani Kayode, and Yinka Shonibare. I have a Masters in African Art History that I received at SOAS as well as a Bachelor of Fine Arts that I received at the Cooper Union for the Advancement in Science and Art in New York.

**ALPESH PATEL, UNIVERSITY OF MANCHESTER**

**Abstract title: Mixing It Up: Queering Curry Mile and Currying Canal Street, Manchester, UK**

Alpesh Patel is a diasporic South Asian, who was born in the UK, raised in the US, and is currently Manchester, UK-based. He is an independent curator and writer. His Arts Council England funded project, “Mixing It Up,” will be rolled out in Manchester in over seven different venues over the next few months. He is working on a book length project on queer, Desi subject formation through aesthetics, the basis

of his PhD thesis at the University of Manchester. From (1997-2005), he was based in New York City and worked at the New Museum of Contemporary Art and the Whitney Museum of American Art, among other places. Alpesh received his BA with distinction in History of Art from Yale University.

**ESTHER PEEREN, UNIVERSITY OF AMSTERDAM**

**Abstract title: Carnival and Spectacle (based on two chapters in:  
Intersubjectivities and Popular Culture: Bakhtin and Beyond)**

Esther Peeren is Assistant Professor in Literary Studies at the University of Amsterdam. Her work focuses on twentieth-century literary theory, literature and other media, and popular culture. Currently, she is developing a project on the spectral dimension of gender and postcolonial identities in contemporary literature, television and film. She has published articles on Mikhail Bakhtin, queer television, translation theory and the chronotopic dimension of diaspora. Her first book, entitled *Intersubjectivities and Popular Culture: Bakhtin and Beyond* appeared in 2007 with Stanford University Press.

**MICHAEL PERFECT, UNIVERSITY OF CAMBRIDGE**

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

I am a second year PhD student at the University of Cambridge (Faculty of English) and my doctoral research examines representations of racism and of multiculturalism in contemporary British fiction. I have an MA in Contemporary and Twentieth-Century Literature from the University of Nottingham and a BA in English Literature from the University of East Anglia.

**SU PING, UNIVERSITY OF HONG KONG**

**Abstract title: History, Form, Responsibility: A Comparison of Caryl Phillips**

Su Ping is a PhD Student at the University of Hong Kong; Supervisor: Professor Bill Ashcroft and Research Interest: Black Literature, Postcolonial Studies. Su Ping is a postgraduate student who has completed an MA on Caryl Phillips at Tsinghua University. She is presently completing a PhD on Black British writing at the University of Hong Kong, exploring cultural comparisons with contemporary Chinese fiction.

**EVA ULRIKE PIRKER, UNIVERSITY OF FREIBURG****Abstract title: An oppressed discourse? Representations of 'mysterious' deaths in British police custody**

Eva Ulrike Pirker, MA, has read Latin, English and American Studies and Philosophy at the University of Tübingen and San Diego State University. Since 2003 she has been working as a research and teaching assistant at the English department of Freiburg University. Currently, she is part of the research group History in Popular Cultures of Knowledge. Her interests are black British culture and history, cultural studies, film studies and narratology.

**JAMES PROCTER, NEWCASTLE UNIVERSITY**

James Procter is a Senior Lecturer in Colonial and Postcolonial Studies at Newcastle University, UK. He is the editor of *Writing Black Britain* (2000), and the author of *Dwelling Places* (2003) and *Stuart Hall* (2004). He is currently engaged in an AHRC-funded project: *Devolving Diasporas* (<http://www.devolvingdiasporas.com/>) with Gemma Robinson, Bethan Benwell and Jackie Kay.

**LAURI RAMEY AND OLUWATOSIN WILLIAMS, JAZMIN DELGADO, ROMEL KHALAF, BARBARA MUÑOZ, MISA HAYASHI, KU'UIPO AKISILER, JASON HARDWICK, SIRENE-ROSE LIPSCHUTZ, CHRISTINA OLAGUE, MELISSA RAY, CARINA QUAN, JODY FEHR, MANUEL CUADROS, JOHN INGLES, GRAHAM GREMORE, MONIQUE BURNLEY, MILDRED FOLGAR, CALIFORNIA STATE UNIVERSITY, LOS ANGELES**  
**Videoconference session title: Busman's Red, White, and Blues: Multicultural American Students' Reception of and Critical Engagements with Black British Literature.**

\*Please see separate booklet for individual abstracts and biographies\*

**JOSIANE RANGUIN, PARIS IV - SORBONNE UNIVERSITY****Abstract title: Performative Blackness in Caryl Phillips's *Dancing in the Dark***

I am a student of Paris IV - Sorbonne University, France, currently writing a PhD paper on Caryl Phillips's work focusing on immigrant fiction and narrative technique,

and currently a high-school teacher. I have contributed to the conference: ""Representations of London in the Contemporary novel in English" held at la Sorbonne in March 2007 with a paper titled: "Foreign Home in Caryl Phillips's *The Final Passage*.", and to the CSA annual conference in Bahia, Brazil, May 2007, with" Mediated Connections to the Caribbean in Andrea Levy's *Small Island* and Caryl Phillips's *The Final Passage*.

### **SUSANNE REICHL, UNIVERSITY OF VIENNA, AUSTRIA**

#### **Abstract title: Out of this world: Learning from aliens and other others**

Susanne Reichl holds a PhD in English Literature from the University of Vienna in Austria, where she teaches and researches literatures in English, cultural studies and teaching methodology. She has published widely in the area of Black British literature and is the author of *Cultures in the Contact Zone: Ethnic Semiosis in Black British Literature* (2002). Together with Mark Stein, she has edited *Cheeky Fictions: Laughter and the Postcolonial* (2005), a collection on postcolonial literatures and humour. She has just completed an interdisciplinary study on the teaching of literature at the university, entitled *Cognitive Principle to Creative Practice: Teaching Literature at the University*, forthcoming with Vienna University Press in 2008. Current and future projects include a study on time travel in literature and film, the role of "culture" in the EFL classroom, and perception and cognition in poetry.

### **MIDORI SAITO, GOLDSMITHS, UNIVERSITY OF LONDON AND HITOTSUBASHI UNIVERSITY, JAPAN**

#### **Abstract title: Race and Gender in the CAM**

Midori Saito is a PhD student at Goldsmiths, University of London and Hitotsubashi University, Japan. She is writing her thesis on Jean Rhys, in which she is attempting to position her texts in two Caribbean literary movements: the Negritude movement of the 1930s and the West Indian literary Renaissance in London from the 1950s to the 1960s. She has written for the *Dictionary of Lafcadio Hearn* (Tokyo: Koubunsha, 2000) and *Essentials of Literature in English* (London: Hodder Arnold, 2005), and *I Am Black, Yellow and White* (Joan Anim-Addo, Suzanne Scafe eds., London: Mango Publishing, 2007).

## **SUZANNE SCAFE**

### **Abstract title: Whose Memory?: Remembering in 2007**

Dr. Suzanne Scafe is a Senior Lecturer in English Studies at London South Bank University. She has written several articles on contemporary Caribbean women writers, and on black British drama. Her most recent work is a co-edited collection entitled *I Am Black/White/ Yellow: An Introduction to the Black Body in Europe* (2007).

## **JUTTA SCHAMP, CALIFORNIA STATE UNIVERSITY DOMINGUEZ HILLS, LOS ANGELES**

### **Abstract title: From Memory to Interethnic “Post-Memories”: David Dabydeen’s *A Harlot’s Progress***

Jutta Schamp is a lecturer at California State University Dominguez Hills, California State University Northridge, and Santa Monica College. Having received her Ph.D. at the University of Marburg in Germany, she is the author of the book-length study *The Representation of Time in Shakespeare’s “Richard II,” “Henry IV,” “Macbeth”* (Tübingen: Gunter Narr Verlag, 1997). More recent publications include articles on the reconfiguration of Jewish American femininities, post-Holocaust literature, and the appropriation of Shakespeare in David Dabydeen’s early works. Teaching courses on literary theory, Shakespeare, British Romanticism, contemporary British literature, and composition, she is particularly interested in transnational identities, whiteness studies, Jewish/non-Jewish German and Jewish/black relations. Jutta lives in Los Angeles, and she enjoys hiking with her friends, having outdoor picnics, and attending world-music concerts.

## **DAVID SINGH, UNIVERSITY OF QUEENSLAND**

### **Abstract title: Black British Fiction and the Fiction of Terra Nullus: Seeking Associative Solidarity in this ‘Place’.**

David Singh is presently a Ph.D candidate at the University of Queensland, Australia. He has previously worked as an advisor on municipal multicultural and anti-racist initiatives both in Australia and Britain, and has been an advocate working with ‘victims’ of racial violence.

### **YVETTE SMALLE, LEEDS METROPOLITAN UNIVERSITY**

Yvette Smalle is a Senior Lecturer in Youth and Community Work Programme at Leeds Metropolitan University. I am also a volunteer youth worker and community activist. I have been actively involved in the Leeds carnival both as a costume designer and as a participant. As a participant observer I am convinced that carnival plays an important part in the life of the community.

### **FLORIAN STADTLER, SCHOOL OF ENGLISH, UNIVERSITY OF KENT**

#### **Abstract title: Kwame Kwei-Armah's National Theatre Tryptich: Staging the Black British experience**

Florian Stadtler completed his PhD on Salman Rushdie and Hindi Cinema at the Centre for Colonial and Postcolonial Research in the School of English at the University of Kent in 2007. He has published on Salman Rushdie, Vikram Chandra and Bollywood cinema. His research interests are in all aspects of Postcolonial Literatures in English, the novel and Bollywood cinema.

### **HUGH STULTZ, SOUTHWARK COUNCIL**

#### **Abstract title: The problem of Black British theatre aesthetics writing away from the centre; presentation and representation**

My over-riding interest is in theatre and literature from the Anglophone Caribbean. My Masters dissertation and my last presentation at a symposium focused on and identified the aesthetic and thematic trends within post independence Caribbean islands.

### **HELEN THOMAS, UNIVERSITY OF FALMOUTH**

#### **Abstract title: Black Performance: C18th and C19th Britain**

Dr Helen Thomas is a Senior Lecturer in English with Creative Writing/Media Studies at the University of Falmouth where she lectures in C18th Literature and Culture, Postcolonial Literature and Theory, Conflict and Catastrophe in Literature and Film, Travel Writing and Film and Literature. Prior to her post at Falmouth, Helen was a full-time lecturer at Exeter University and Queen Mary College, University of London. Her published works include *Romanticism and the Slave Narratives* (Cambridge University Press, 2000), *The Nose Book: Representations of*

*the Nose in Art and Literature* (Middlesex University Press, 2000) and *Caryl Phillips* (Northcote Press, 2006). Helen is currently working on two very different projects: the first examines 200 years of Black British Writing whilst the second explores the architectural development and literary/visual representations of libraries and reading rooms in Britain from the eighteenth century to the present day.

### **RYAN TRIMM, UNIVERSITY OF RHODE ISLAND**

#### **Abstract title: Of Fairy Tales and Teeth**

Ryan Trimm earned his Ph.D. from the University of North Carolina at Chapel Hill. His current work focuses on uses of the past in contemporary British fiction and film. His work has appeared in journals such as: *Cinema Journal*, *Literature-Interpretation-Theory*, *Novel*, and *Politics and Culture*, as well as in the collections *Postcolonial Whiteness and Culture + the State*. Trimm is Associate Professor of English and Film Studies at the University of Rhode Island.

### **INGRID VON ROSENBERG, TECHNISCHE UNIVERSITÄT DRESDEN**

#### **Abstract title: Black British Art and the German Art Scene**

Professor Ingrid von Rosenberg has taught English language, literature and cultural studies at various German universities since 1970. Her last position was as Professor of British Studies at the Technische Universität Dresden, Germany, 1997-2004. Her many academic publications include: on working-class literature, gender studies, the cult of beauty, food culture, film, postcolonial studies, black and Asian British visual art.

### **LEON WAINWRIGHT, MANCHESTER METROPOLITAN UNIVERSITY**

#### **Abstract title: Writing the Art of Black Britain at New Peripheries**

Dr. Leon Wainwright is Lecturer in History of Art and Design at Manchester Metropolitan University (UK), and a member of the editorial board of the journal *Third Text* (Taylor and Francis). His research addresses international relationships amongst art and artists in Britain and the Anglophone Caribbean since 1945, with an emphasis on the role of trans-Atlantic migration in shaping national art histories and artists' biographies. At the centre of this work are questions of how art and artists meet, clash or collaborate within transnational arenas, and how they cope with their institutional eclipse from national and international imaginaries. Former Research

Fellow in Visual Culture and Media at Middlesex University on the national curriculum change project, GLAADH ([www.glaadh.ac.uk](http://www.glaadh.ac.uk)) and Lecturer in Art History at Sussex (2002-4), he recently completed long-term fieldwork on issues around art and agency in Trinidad, Guyana and other locations in the Caribbean, with support from The Leverhulme Trust. He is a leading contributor to art historical perspectives in Caribbean Studies and Black British Cultural Studies, and author of numerous articles, works of art criticism and exhibition essays and reviews. His forthcoming monograph focuses on an assembled community of artists in contemporary Britain.

**JESSICA WALTER, UNIVERSITY OF POTSDAM**

**Abstract title: Laughter and Black British Literature**

Currently I am planning my PhD-thesis on the Function and Effects of Humour in Black British Literature, supervised by Prof. Mark Stein.

**TRACEY WALTERS, STONY BROOK UNIVERSITY**

**Abstract title: Absent From England: Why are All the Black British Writers in America?**

Dr. Tracey Walters is Associate Professor of Literature at Stony Brook University. She recently published *African American Women and the Classicist Tradition: From Wheatley to Morrison* (Palgrave Oct 2007). Forthcoming *Zadie Smith: Critical Essays* (Peter Lang) Spring 2008. She also wrote the entry on Zadie Smith for the *Dictionary of Biography*, and has published numerous articles on Black British literature including: "Music and Metafiction: Aesthetic Strategies in Black Writing," "Controlling Images of Black Womanhood in Zadie Smith Novels," "'We're All English Now Mate' Zadie Smith's *White Teeth* and the Question of Black/British Fiction" "Recognizing, Redefining, and Re-examining the Black British Literary Canon," International conference on African Diasporic Writing. Stony Brook University, New York. 2001."A Black Briton's View of Black British Literature and Scholarship." Conference on Black British Writers. "A Literary Kinship: The Black Arts Movement: The British Perspective."

**HAZEL WATERS, CO-EDITOR RACE & CLASS****Abstract title: Ira Aldridge - pioneer for cultural equality**

Hazel Waters is co-editor of the quarterly journal *Race & Class: a journal on racism, empire and globalisation*, published by the Institute of Race Relations. She studied Victorian theatre at Birkbeck and received her doctorate in 2004. Her book, *Racism on the Victorian Stage: Representation of Slavery and the Black Character* was published by Cambridge University Press in 2007. She has a chapter in *Ira Aldridge: the African Roscius*, edited by Bernth Lindfors, University of Rochester Press, 2007 and was a plenary speaker at the Literary London Conference, University of Westminster, 19-20 July 2007.

**SUSAN YEARWOOD, SABLE: LITMAG****Abstract title: Black canonisations and artistic (literary) appropriation within Black British culture**

Susan Yearwood is a Literary Agent based in London. She completed her MPhil in Critical and Creative Writing at Sheffield Hallam university in 2006 and has written papers for conferences and a symposium in Vienna, Barbados, the United States and Canada. She has articles in the *Dictionary of Literary Biography* 2008 (in press), a censorship index, *Black British Writing, IC3, Humanitas* and the *Sonia Sanchez Review* amongst others. She is the non-fiction editor at *Sable Litmag* and will have an article in the next issue on the latest work from Caryl Phillips.