

Slavery, Authorship and Literary Culture

Maison française, Columbia University, New York, January 24-26, 2019

Final draft!

January 24, Thursday

At Wallach Art Gallery

14.00-16.00: Opportunity to visit the exhibition *Posing Modernity: The Black Model from Manet and Matisse to Today* (**free entrance**) <https://wallach.columbia.edu/>

At Maison Française (a 15 min. walk from the gallery)

16.00-17.00: Registration

17-18.30: Plenary lecture by Simon Gikandi: *Art After Slavery: Blackness and Early Modernism*

Early modernism and blackness have always had an intimate, but troubled, relationship: Intimate because it is hard to imagine a modernism without blackness either as a sign of difference or identity; troubled because modernism is always surrounded by the suspicion that its turn to blackness in the name of the primitive or exotic was opportunistic—an alibi for sustaining domination in the aesthetic realm. But in order to take the full measure of modernism, we have to go beyond primitivism and locate the movement in a complex moment defined by the afterlife of slavery. What was the effect of the end of slavery on forms of art and systems of representation? This lecture will reflect on what freedom—its promise and its betrayal—meant in the aesthetic sphere.

Simon Gikandi is Robert Schirmer Professor of English at Princeton University and President elect of the Modern Languages Association (MLA). He was editor of the PMLA from 2011-2016. His most recent book is *Slavery and the Culture of Taste*, co-winner of the MLA's James Russell Lowell Award, the African Studies Association's Melville J. Herskovits Award, and a Choice Outstanding Academic title. He is the editor of Volume 11 of *The Oxford History of the Novel in English: The Novel in Africa and the Caribbean Since the 1950s*. He is currently working on a series of research projects revolving around two themes: the relationship between slavery and the origins of modern culture and the institution of the novel from below. He was elected to the American Academy of Arts and Sciences in 2018.

Moderator Madeleine Dobie

19.00 Reception

January 25, Friday

9.00-9.15: Opening Remarks, Karen Margrethe Simonsen

9.15-11.00: Session 1: Archives/traces I
Chair, Karen Margrethe Simonsen

11.00-11.15: Coffee break

11.15-13.00: Session 2: Archives/traces II
Chair, Myriam Cottias

13.00-14.00: Box lunch

14.00-15.45: Session 3: Abolitionism
Chair, Noni Carter

15.45-16.00 Coffee break

16.00-17.10: Session 4: Cinematic representations of slavery
Chair, Lotte Pelckmans

17.10-17.30 Refreshments

17.30-18.30: Performance by Fabienne Kanor: *The Flesh of History*

January 26, Saturday

9.15-11.00: Session 5: Self-writing I
Chair, Madeleine Dobie

11.00-11.15: Coffee break

11.15-12.40: Session 6: Self-writing II
Chair, Aline Rogg

12.40-13.45: Box lunch

13.45-15.30: Session 7: Literary cultures after slavery
Chair, Jonas Ross Kjærgaard

15.30-15.45 Coffee break

15.45-17.30: Session 8:
Chair, Mads Anders Baggesgaard

17.30-18.15 Information on upcoming volume and closing remarks, Mads Anders Baggesgaard

20.00 Dinner

Sessions Friday:

Session 1: Archives/traces I

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| Patrick Barker | Black Medical Labor, Print Culture, and Slavery's Archive in Colonial South Carolina |
| Asligul Berktaý | Post-mortem testaments as windows into the lives, agency, and authorship of formerly enslaved Africans in nineteenth-century Salvador da Bahia, Brazil |
| Simon H. Sun | Tea, Slavery, and the American Revolution in Landon Carter's Diary (1752-1778) |

Session 2: Archives/traces II

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| Nathaniel Millett | Law, Genealogy, and the Lived Experience of Enslaved Natives on the Edge of the British Caribbean |
| Gísli Pálsson and Sarah Abel | Bio-graphies, in the broad sense: The curious case of Hans Jonathan (1784-1827) |

Session 3: Abolitionism

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| Jennifer Stinson | 'That's the Man for Me': The Textual and Musical Abolitionism and Civil Rights Activism of Lewis Washington |
| Mags Chalcraft-Islam | 'I come not to make peace. Truth is my arrow, stained by Africans' blood' Robert Wedderburn's theatrical voice |
| Serena Mocci | Creating a New Abolitionist Literature for Children: Lydia Maria Child's <i>The Juvenile Miscellany</i> (1826–1834) |

Session 4: Cinematic representations of slavery

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| Steven Thomas | Cinematic Slavery |
| Rojo Robles | DIVEDCO Liberation: The End of Slavery in an Institutional Early Film of Puerto Rico |

Sessions Saturday:

Session 5: Self-writing I

- Marilyn Miller Authorial Assertion and Coercion in the Works of Juan Francisco Manzano
- Jeanette Zaragoza-De León The double invisibility of James Kaweli Covey as reveal by his letters: as slave and court interpreter of the Amistad Case in 19th century USA
- Doyle Calhoun (Im)possible inscriptions: silence, suicide, and slavery in Ousmane Sembène's *La Noire de...*

Session 6: Self-writing II

- Katharine Griffin Anglo-American Exchanges of Black European and American Writings in the Late-Eighteenth to Mid- Nineteenth Century
- Raquel Kennon "It is Essentially Her Own": Orality, Transcription, and Editing in *The History of Mary Prince*
- Lotte Pelckmans Fugitive narratives: the multifaceted infrastructures of 'slave' testimonies in Niger

Session 7: Literary cultures after slavery

- Aline Rogg "Nos Amis en Poésie": Crafting Black Literary Culture in New Orleans
- Chelsea Stieber Refuting Colonial Discourse and Creating New Subjectivities in Early Postcolonial Haitian Pamphlets
- Gretchen Long Writing Slavery Down: African American Handwriting in the Early Years of Freedom

Session 8: Writing insurrection

- Jonas Ross Kjærgaard The Role of the Nation-State in the Transatlantic Print Culture of the Haitian Revolution
- Flaminia Nicora Rebels without stories: colonial and postcolonial perspectives on the literary representations of Nineteenth Century's Jamaican slave insurrections.
- Amanda Brickell Bellows Radical Literary Representations of Russian Serfs and American Slaves on the Eve of Emancipation

Locations:

Wallach Art Gallery
Lenfest Center for the Arts
Columbia University
615 West 129th Street
(enter on 125th Street, just west of Broadway)

Columbia Maison Française
515 West 116th Street
Buell Hall, 2nd floor, MC 4990
New York, NY 10027
(use main campus entrance at Broadway and W116th street)

Organizers:

Mads Anders Baggesgaard, Aarhus University, madsbaggesgaard@cc.au.dk
Madeleine Dobie, Columbia University, mld2027@columbia.edu
Karen-Margrethe Simonsen, Aarhus University, litkms@cc.au.dk

The workshop is co-sponsored by Columbia University, Maison Française, the International Comparative Literature Association, the Comparative Literary Histories in European Languages program of the International Comparative Literature Association, The Centre for the Study of the Literatures and Cultures of Slavery, Aarhus University (cc.au.dk/slaverystudies) and the Velux Foundation of Denmark.