Slavery and its Afterlives: Blackness, Representation, Social Justice, Vision
8 and 9 July 2019
National Maritime Museum, Greenwich and Goldsmiths, University of London

Conference Programme
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ACKNOWLEDGEMENTS

Goldsmiths, University of London
Professor Joan Anim-Addo, Centre for Caribbean and Diaspora Studies
Dr Marl’ene Edwin, English Language Centre
Department of English and Comparative Literature
CCDS Forum Members

National Maritime Museum, Greenwich
Julie Botticello
8 July 2019

Dear Colleagues

We are delighted to welcome you to our

Tenth International Conference:  
‘Slavery and its Afterlives: 
Blackness, Representation, Social Justice, Vision

This year, and directly arising from last year’s successful ‘Seamed by its own bitter juice’ conference, we at the Centre for Caribbean and Diaspora Studies (CCDS) at Goldsmiths, University of London, are collaborating with the National Maritime Museum in Greenwich. We offer our warmest thanks to Julie Botticello, and her team at the National Maritime Museum for their generosity in making the Museum available to us for day one of the conference. We also thank various departments at Goldsmiths, including the English Language Centre and the Department of English and Comparative Literature, for their support.

We are delighted that you are joining us for our tenth international conference, ‘Slavery and its Afterlives’ which is also the fourth ‘Diasporic Dialogues’ conference in the CCDS’ Dialogue series and which aims to extend our understanding of diaspora, to connect diasporas, and in the process, to forge new critical directions. This year, we take up questions of slavery, about which, notably, UK universities have been overwhelmingly silent. Nonetheless, the recent ground-breaking UK report, ‘Slavery, Abolition and the University of Glasgow’ centralises concerns with facing an institutional history embedded in the profits of Atlantic slavery (Mullen and Newman 2018). Key to the present day, the authors argue, is ‘how we intend to use our knowledge of this past’ in a “Programme of reparative justice.” Given the UK’s history of prestigious institutions and their entanglement with the ‘profits of racial slavery’ alongside its centuries-long established black presence, this conference intends to a) question practices that serve to inhibit such necessary intellectual labour b) connect related theorising and practice, especially that centring the Caribbean region, North America, Africa and Europe and c) bring into relation the past centred on slavery, the present built on continued racial inequalities normalised through practices of slavery and colonialism, and the future burdened, already, with pressing issues of restorative justice and equity.

We think it should be noted that at the core of our audience there are participants who have attended our earlier conferences series on Caribbean Women’s Writing since 1994, and who know well to expect a blend of rigorous debate and warm Caribbean camaraderie at these events. We expect this conference to live up to our hard-won reputation and we wish everyone a stimulating and enjoyable conference!

We must also acknowledge our wonderful CCDS Committee members who have tirelessly volunteered their time and energies to support the work of the Centre and to ensure that this year’s Conference is the best it possibly can be, despite very real financial and resource constraints. Our warmest thanks to you!

Professor Joan Anim-Addo/Dr Marl’ene Edwin
Tenth International Conference
Venues: National Maritime Museum, Greenwich
Goldsmiths, University of London
Monday 8 and Tuesday 9 July 2019

Slavery and its Afterlives:
Blackness, Representation,
Social Justice, Vision

DAY 1 - MONDAY 8 JULY 2019

9:45 REGISTRATION
(NATIONAL MARITIME MUSEUM FOYER)

10:00 WELCOME (NATIONAL MARITIME)
Professor Joan Anim-Addo
(Goldsmiths, University of London)
Julie Botticello (National Maritime Museum)

KEYNOTE ADDRESS
10:15 KEYNOTE: Legacies of British Slave-Ownership.
(LECTURE THEATRE)
Dr Nicholas Draper
Chair:
Professor Joan Anim-Addo (Goldsmiths)

11:00 BREAK

PARALLEL SESSIONS

11:30-13:00 PANEL A: From the Archives of Slavery
(LECTURE THEATRE)
Chair:
Professor Joan Anim-Addo (Goldsmiths)

Writing The Slave Master of Trinidad.
Professor Selwyn R. Cudjoe, Wellesley College, Wellesley, Massachusetts

Black Rivers.
Patrick Campbell, Manchester Metropolitan University

OR
11:30-13:00  PANEL B: Questioning Disorders  
(SEMINAR ROOM)
Chair:  Professor Maria Helena Lima (SUNY Geneseo)
MNS disorders in Guyana’s jails, 1825 to the present day: Some initial insights.  
Dr Dylan Kerrigan, University of Leicester
MNS Disorders in Jails in British Guiana.  
Dr Kristy Warren, University of Leicester & Esthertine Adams, University of Mississippi
Slavery, Abolition and Resistance: St Patrick’s Day and 250 years of Methodism on Montserrat.  
Dr Jonathan Skinner, Roehampton University

13:00-13:45  LUNCH

13:45-14:15  BOOK LAUNCH/VISIT THE ATLANTIC GALLERY

PARALLEL SESSIONS
14:15-15:45  PANEL C: Ways of Knowing the Past  
(LECTURE THEATRE)
Chair:  Professor Claudia Bernard (Goldsmiths)
‘Smiling Sharks’: Derek Walcott, Winslow Homer, and J. M.W. Turner.  
Professor Maria Cristina Fumagalli, University of Essex
Towards a poetic construction of the past and an inclusive humanity in selected works by Derek Walcott and Dennis Brutus.  
Nche Joan Andzueuh, Goldsmiths, University of London
The Neo-Slave Narrative: A Genre for Our Time.  
Professor Joan Anim-Addo, Goldsmiths, University of London  
Professor Maria Helena Lima, SUNY Geneseo

OR
14:15-15:45  PANEL D: Legacies of Slavery  
(SEMINAR ROOM)

Chair:  Julie Botticello (National Maritime Museum)

A Guilty Emancipation: The Legacies of Compensated Slave-Ownership in Wilkie Collins’s Armadale.
Yangjung Lee, UCLA

...belonging to or in the lawful possession of Edward Huggins Senior...
Dr Mark Harris, University of Cincinnati, Ohio

Caribbean diasporic imaginaries: racial trauma, ‘post-slavery rites’ and ‘critical post-slavery justice’.
Dr ‘Tunde Awosanmi, University of Ibadan, Nigeria

PARALLEL SESSIONS

15:45-17:15  PANEL E: Questioning Reparations/ Social Justice  
(LECTURE THEATRE)

Chair:  Professor Maria Fumagalli (University of Essex)

The Sequels of Slavery and the Struggle for Social Justice in L.G. DAMAS’ poetry (French Guiana).
Professor Kathleen Gyssels, University of Antwerp

Reading Négritude in the Anthropocene.
Dr Jason Allen-Paisant, University of Leeds

The Use of Pleasure in Decolonial Ethical Thinking: Affective Contagion and Reparative Sociogeny in the Afterlives of Slavery.
Professor Louiza Odysseos, University of Sussex

OR
15:45-17:15  PANEL F: Slavery and Spectres
(SEMINAR ROOM)

Chair:  Dr Suzanne Scafe (Goldsmiths)

“All Good Men and Women Try to Forget”: Interrogating the Slave Memory in
Slavery’s Aftermath in Ama Ata Aidoo’s Anowa and Ayi Kwei Armah’s The
Healer’s.
Gideon Brobbey, Department of English, University of Ghana

Sankofa as Time Travel: Spectres of Slavery in the Films of Haile Gerima and Ava
DuVernay.
Temitope Abisoye Noah, New York University

Hidden Histories: The untold stories of James Town and Slavery.
Dr Stephen Collins, University of the West of Scotland

17:15  TEA/COFFEE BREAK

PARALLEL SESSIONS

17:30-19:00  PANEL G: Entering and Leaving the Archive
(LECTURE THEATRE)

Chair:  Dr Jason Allen-Paisant (Leeds)

Not absent but very present: enslaved agency in the archives.
Lucia Llano Puertas, Goldsmiths, University of London

A Paper Archive Sojourner’s Notes to Black Digital Humanities.
Nadine King Chambers, Institute for Black Atlantic Research

Critical Reading of the Archive.
Véronique Belinga, MA student, Goldsmiths, University of London

OR
17:30-19:00  Panel H: Decolonising Approaches  
(SEMINAR ROOM)

Chair: Dr Marl’ene Edwin (Goldsmiths)

‘Ship Sail’
Annette Kappert, University of Nottingham/Glion, London

Intersectional artists need to re-think academic methods as tools to generate thriving approaches to practice.
Millie Brown, Goldsmiths, University of London

Decolonising Masculinity in Haitian Youth: Re-conceptualising Gender for a Future Free of Slavery.
Dr Fiona de Hoog Cius, Researcher, Sheffield Hallam University

19:00-20:00  Launch of the ‘Black Writers’ Book Club’
Meet the Author: Christina Sharpe

Drinks Reception

20:30  DAY 1 ENDS
DAY 2 – TUESDAY 9 JULY 2019

9:45 REGISTRATION
(MARGARET MCMILLAN BUILDING FOYER)

10:00 WELCOME (MMB220)
Deputy Mayor, Lewisham

KEYNOTE ADDRESS:

10:15 KEYNOTE: Ordinary Notes
(MMB220)
Professor Christina Sharpe, York University, Canada.

Chair: Professor Joan Anim-Addo (Goldsmiths)

11:00 BREAK

PARALLEL SESSIONS

11:30-13:00 PANEL I: Troubling Contemporary Representations of Slavery
(MMB220)

Chair: Dr Nicole King (Goldsmiths)

Pictorial Legacies of Enslavement in New Orleans and Bristol: A Case Study in Scholarly Collaboration.
Dr Mora J. Beauchamp-Byrd, Oklahoma State University

Black Bodies/White Tastes: Women and Slave Capitalism in Barry Unsworth’s The Sacred Hunger.
Dr Lucienne Loh, University of Liverpool

‘Not Even Truth is Close to Truth’: The Narrative Labour of History-Making in John Edgar Wideman’s Writing to Save a Life.
Dr Leila Kamali, University of Liverpool

OR
11:30-13:00  PANEL J: Transatlantic Blackness: Grammar and implications (MMB226)

Chair:  Dr Suzanne Scafe (Goldsmiths)

Crossings and echoes: multiple effects of non-linear narratives in Caribbean literature.
Dr Marta Fernández Campa, University of East Anglia

The Tyranny of Duration: Colonial Suspensions of Time.
Le‘ah Kaplan, Northwestern University

On Vulnerability, Slavery, and Anti-Blackness: For a Conceptual Defamiliarization of “Precarity.
Dr Franco Barchiesi, The Ohio State University

13:00-13:45  LUNCH

13:45-14:15  BOOK LAUNCH

14:15-15:45  Panel K: Connecting Diasporas (MMB 220)

Chair:  Professor Maria Helena Lima (SUNY Geneseo)

The Afro-Brazilian architectural heritage in Nigeria and the Republic of Benin.
Alinta Sara, Independent researcher

Connecting Diasporas through Textual Architectonics.
Marie Sairsingh, Associate Professor at The University of The Bahamas

PARALLEL SESSIONS

15:45-17:15  PANEL L: Counter-memory/ Counter-representation (MMB220)

Chair:  Dr Leila Kamali (University of Liverpool)

“Just Look at You!!” Slave Narratives in/as Performance.
Dr Suzanne Scafe, Goldsmiths, University of London

Addressing Britain’s “Historical Amnesia” Regarding Slavery through Literature:
The Genre of the Black British Neo-Slave Narrative.
Elisabeth Bekers, Vrije Universiteit Brussel

Exploring the sounds of collective memories: Developing a counter-representation of the Afro-Ecuadorian music genres, instruments and dances of Marimba Esmeraldeña and Bomba del Chota.
María Gabriela López Yánez, Goldsmiths, University of London
OR

15:45-17:15  PANEL M: Histories
(MMB226)

Chair:  Dr Adom Philogene Heron (Goldsmiths)

Diallo, Till, Frank: And still a question of Justice.
Dr Juliet Emanuel, BMCC/CUNY

Sanitising the History of Slavery: The absence of the New England/Caribbean link in the Mayflower 400 Commemorations.
Steve Cushion Secretary, London Retired Members Branch of the University and College Union (UCU)

Global News Framing of Migratory Patterns in the Caribbean: An Empirical Inquest on Venezuela.
Dr Okorie Nelson and Evaristus Adesina, Covenant University, Ota, Nigeria

17:15  TEA/COFFEE BREAK

PARALLEL SESSIONS

17:30-18:30  PANEL N: In the Wake of Windrush
(MMB220)

Chair:  Professor Claudia Bernard (Goldsmiths)

Sounding the Crisis.
Christopher Oliver, Goldsmiths, University of London

Windrush Legacies and Histories: Preserving legacies of the Windrush Generation through Carnival Arts.
Professor Haroun N. Shah, Middlesex University and Laila Shah, Kings College, London

OR

17:30-18:30  PANEL O: Slave Code and Legacies
(MMB226)

Chair:  Dr Marl’ene Edwin (Goldsmiths)

The Influence of the 1661 Barbados Comprehensive Slave Code throughout the English Atlantic World.
Justine Collins, Max Planck Institute for European Legal History, Frankfurt.

Yet and Still: The Aegean African Afterlife of Slavery.
Bam Willoughby, Cornell University
18:30-20:00  PANEL P: ‘New Literacies’, with Readings (MMB220)

Chair:  Nina Reece (Goldsmiths)

With:  Remi Kapo, Heather Marks, Akila Richards, Nancy Ofori and d.bi young

This panel, hosted by Nina Reece (writer), will involve readings from contemporary writers and poets from the diaspora, and a debate of the concepts with which their work engages. The aim is to foster a space where contemporary writing from the diaspora can be shared and connected to academic research, current policy, debate, media events and multi-disciplinary creative practice.

20:00- 20:30  PLENARY & FAREWELL DRINKS

21:00  CONFERENCE ENDS
KEYNOTE: *Legacies of British Slave-Ownership*

**Chair:** Professor Joan Anim-Addo (Goldsmiths)

Dr Nicholas Draper, UCL, London

**Nick Draper** is Director of the new Centre for the Study of the Legacies of British Slave-ownership at UCL. Prior to this he was Co-director of the recent Structure and significance of British Caribbean Slave-ownership 1763-1833 project, and was a founder member of its precursor, the Legacies of British Slave-ownership project (2009-2012).
Writing The Slave Master of Trinidad

Professor Selwyn R. Cudjoe, Wellesley College, Wellesley, Massachusetts

William Hardin Burnley was the biggest slave master in Trinidad, West Indies. When slavery ended he received the most compensation for the enslaved Africans he owned. My great grandparents were enslaved on Orange Grove, the largest of Burnley’s plantations. "The Slave Master of Trinidad" chronicles Burnley's life and his relationship to the enslaved. "Writing The Slave Master of Trinidad" tells of the mixed emotions that went into retelling the life of an evil man who was certainly among the most intellectually brilliant men of his time; someone who may be likened to Thomas Jefferson, president of the United States of America.

Selwyn R. Cudjoe is a professor Africana Studies at Wellesley College, Wellesley, Massachusetts. He has taught at Fordham, Cornell, Ohio and Harvard universities. He is the author of The Slave Master of Trinidad: William Hardin Burnley and the Ninetieth-Century Atlantic World, V.S. Naipaul: A Materialist Reading, and Beyond Boundaries: The Intellectual Tradition of Trinidad and Tobago in the Nineteenth Century. Professor Cudjoe has written for New Left review, the New York Times and Harvard Educational Review. He is also a weekly columnist for the Trinidad Express.

Black Rivers (2018)

Patrick Campbell, Manchester Metropolitan University

This talk unpacks thematic concerns and practical techniques relating to Black Rivers (2018), a solo performance that interrogates genealogy; personal and artisanal ancestry and heritage, but also in the Foucaultian sense of the history of power/knowledge. During Black Rivers, I embody my Caribbean family's complex ethnic heritage, examining racial performativity across seven generations. The performance was conceptually framed by trauma studies, postcolonial theory and historiography, drawing on UCL’s Legacies of British Slave-Ownership Centre, which includes archival documentation of my ancestor's slave purchases. This practice-based research project argues that the intergenerational embodied persistence of traumatic racial performativity gives rise to aporia, which convokes future generations to attempt closure. Black Rivers contributes to the urgent need on the British stage to contest hegemonic narratives regarding multiracial experiences, whilst focusing on invisible heritage and queerness in a unique way, foregrounding one actor's grappling with his own complex ethnicity and heritage on stage.

Patrick Campbell is a Senior Lecturer in Drama and Contemporary Performance at Manchester Metropolitan University. He is currently embarked on research alongside Dr. Jane Turner into the training, dramaturgy and participatory strategies employed by the Third Theatre community, particularly in Latin America and...
Europe, mapping and critically examining the myriad configurations of Third Theatre, particularly in relation to interstitial, intercultural and post-colonial debates. Campbell and Turner's upcoming monograph, A Poetics of Third Theatre, will be published by Routledge in 2019. Campbell's one-man performance, Black Rivers (2018) was developed in collaboration with the Workcentre of Jerzy Grotowski and Thomas Richards, and Carran Waterfield, of Triangle Theatre (UK).
PANEL B:  QUESTIONING DISORDERS
Chair: Professor Maria Helena Lima (SUNY Geneseo)

MNS disorders in Guyana’s jails, 1825 to the present day: Some initial insights

Dr Dylan Kerrigan, University of Leicester

From 2019-2021 a multi-disciplinary research team is researching the definition, extent, experience and treatment of mental, neurological and substance abuse (MNS) disorders in Guyana’s jails: both among inmates and the people who work with them. In this paper I address some of the fundamental problems of prisons and prison life as suggested by the Guyana Prison Service and Ministry of Public Health in Guyana today. I also explore and discuss some initial questions and findings of the project including an overview of content from qualitative interviews with 20 inmates. In conclusion I offer some potential answers to one of the project’s central hypotheses on how the existence, definition and treatment of MNS disorders in Guyana’s prison’s can be traced back to the British colonial period by providing a particular focus on local cultural systems, systems of hierarchies and knowledge systems including family, gender and punishment to make such connections.

Dylan Kerrigan is currently a Research Associate at the University of Leicester with a PhD in anthropology. From 2007 to 2019 he was a lecturer in sociology at the University of the West Indies (UWI) St Augustine Campus and still supervises graduate students at the UWI. Dylan is interested in how systems of power extend of long periods of time and the ways they shape culture and the social on the micro level of everyday life today. His most recent publications are on masculinities and power, masculinities and violence, the criminal justice system in Trinidad and Tobago, transnational therapeutic cultures, and Caribbean feminist criminology.

MNS Disorders in Jails in British Guiana

Dr Kristy Warren, Postdoctoral Researcher, University of Leicester
Estherine Adams, University of Mississippi

A team of researchers from the University of Leicester and the University of Guyana are collaborating on a three year project concerning mental, neurological and substance abuse (MNS) disorders in jails in Guyana from 1825 to the present day. Working in partnership with the Guyana Prison Service, the research team aims to learn more about MNS disorders among both prisoners and prison officers and to provide material that can be of use to policy makers. This paper explores research being conducted to discover the historical evidence of such disorders within jails before 1966. This work draws on work conducted during a two-year British Academy funded project concerning the general history of jails in the British Guiana. The paper shows how information gathered as part of this earlier project is being used alongside a new range of sources to learn more about the nature and prevalence of MNS disorders historically. As this is a new project, this presentation will explore what we know about the conditions of jails in British Guiana, the evidence of MNS disorders we have found so far, and the research we plan to undertake over the course of the rest of the project.
Kristy Warren is a post-doctoral researcher based at the University of Leicester whose work concerns the socio-political history of British colonialism in the Caribbean and the lingering legacies of this past in the region and wider diaspora. Both are Research Associates on the ESRC funded project entitled MNS disorders in Guyana’s jails, 1825 to the present day.

Estherine Adams is a graduate student at the University of Mississippi majoring in History. Her research interests centre on the evolution of the prisons and the carceral state in the British Empire with an emphasis on the experiences of women in British Guiana.

**Slavery, Abolition and Resistance: St Patrick’s Day and 250 years of Methodism on Montserrat**

Dr Jonathan Skinner, Roehampton University

17th March 2018 marks the 250th anniversary of the St Patrick’s Day failed slave uprising on the British Overseas Territory of Montserrat in the Eastern Caribbean. On 17th March 1768 slaves attempted to gain their own emancipation, capitalizing on the plantation owners’ celebration of St Patrick’s Day in Government House. The slave conspiracy was uncovered and 9 slaves were executed by the colonial government. Information about this uprising was uncovered through archival research in the Kew National Archives and the SOAS Methodist Missionary Society Archive in the late 1970s. Though sketchy – the details of the uprising and names of those involved have not been researched in situ - it does however play a vital part in the island’s annual calendar as well as in people’s psyche. The results of historian and former Acting Governor of Montserrat Sir Howard Fergus’s initial archival work have been to institutionalise St Patrick’s Day as a national holiday on Montserrat since 1985 to commemorate resistance to slavery on the island.

Sir Howard Fergus popularized colonial correspondence and missionary journal accounts alluding to resistance to slavery on Montserrat; several of these accounts are from Methodist missionaries visiting the island following the establishment of Methodism on neighbouring Antigua in 1760. This initial historical research situates the St Patrick’s Day uprising as one of the earliest planned slave uprisings in the Americas and British Caribbean. It shows a sustained and organized resistance to the hideous plantation structure that abused human lives. In the last 30 years there has been a constant competing tension between festivities celebrating an Irish-American diasporic event and a commemoration of continued resistance to mental and physical enslavement. This tension is likely to come to a head in 2018 and has the potential to create racial animosity on the island. This project – through its focus on Methodism’s influence on Montserrat - will contribute to defusing this tension by promoting a multicultural and ecumenical approach to the Day. This will be achieved by showing a more diverse and nuanced set of positions at play in resistance to slavery - Methodists’ anti-slavery contributions especially.

Jonathan Skinner is a Senior Fellow member of the Higher Education Academy with a particular teaching interest in interviewing skills and qualitative research methods. He has undertaken fieldwork in the Eastern Caribbean on the island of Montserrat (tourism and trauma, colonial relations and disaster recovery) and in the US/UK (social dancing, arts health, contested heritage).
PANEL C: WAYS OF KNOWING THE PAST
Chair: Professor Claudia Bernard (Goldsmiths)

‘Smiling Sharks’: Derek Walcott, Winslow Homer, and J. M. W. Turner

Professor Maria Cristina Fumagalli Department of Literature, Film, and Theatre Studies University of Essex

In chapter XXXVI, in Book Four of Omeros, Derek Walcott/the narrator reluctantly enters a museum where art, he writes, has ‘surrendered / to History with its whiff of formaldehyde.’ Walcott’s description of his visit to the museum registers his unease towards the problematic ways in which art can be made to collude with political and financial power but Walcott’s engagement with paintings by artists of the nineteenth century enables him to delineate a verbal and visual trajectory which forces readers to come to terms with the ways in which a transatlantic past marked by slavery still impinges on and shapes a present where inequality and racism are still rampant. Most importantly, Walcott invites readers to reconsider their own connections with present but, crucially, also past, injustices, proposing to change the terms of the conversation on slavery to extend it in ways that implicate, diachronically, society at large.

Maria Cristina Fumagalli is the author of On the Edge: Writing the Border between Haiti and the Dominican Republic (2015), Caribbean Perspectives on Modernity: Returning Medusa’s Gaze (2009), The Flight of the Vernacular: Seamus Heaney, Derek Walcott and the Impress of Dante (2001). She is currently writing her fourth monograph provisionally entitled Derek Walcotts Painters for which she has been awarded a Major Research Fellowship by the Leverhulme Trust (2016-2019).

Towards a poetic construction of the past and an inclusive humanity in selected works by Derek Walcott and Dennis Brutus

Nche Joan Andzeuh, Goldsmiths, University of London

The focus of this paper is Walcott and Brutus’s poetics founded on the colonial wound of the history of slavery and its afterlife which nonetheless informs their poetics of relation and home. The regions of Saint Lucia (Caribbean) and South Africa serve as examples of areas where for centuries the inhabitants have been subjected to an imposed identity and a continuous and painful quest for an identity stripped of distorted hegemonic colonial values. I question how the past empowers and shapes the present, and I examine how these poets redefine their regions and people. I argue that the poetic telling of that past is necessary and that the poets give voice to a history that shape our understanding of the human.

I suggest that, through their literary representations, these poets construct their societies using imagery, central to which is to the wound metaphor as an emblem of colonial slavery and segregation. This image serves as my point of departure in evidencing how each poet writes of the need to recognise those humans whose voices have been silenced. My paper is theoretically underpinned by Édouard Glissant’s assertion that ‘identitarian mutual slaughters will not end until [son
chosen] humanities have agreed to consider the identity of everyone, individual or groups, as both inalienable and changeable in its relation to the other. (Glissant, 2013) Following Glissant, I argue further that the negotiation of difference is an important means towards an inclusive humanity.

**Nche Joan** is a PhD student at Goldsmiths, University of London in the Department of English and Comparative Literature. She completed her undergraduate degree at the University of Yaoundé 1 Cameroon and her MA in Northumbria University, Newcastle.

**The Neo-Slave Narrative: A Genre for Our Time**

Professor Joan Anim-Addo (Goldsmiths) and Professor Maria Helena Lima (SUNY Geneseo)

Joan and I are performing a conversation of sorts, to think back on the process of putting together a Callaloo special issue, “The Power of the Neo-Slave Narrative” (2017), the record number of submissions we’ve read—how many we could not include—which unfortunately signifies the lasting “afterlives of slavery” and the relevance of the genre for our times (as our title indicates). Our exploration of the neo-slave narrative reveals how widespread the genre has become, from North America to the islands of the Caribbean, through South America, to the UK and parts of the continent of Africa, while also underscoring the breadth of writing the genre encompasses. The recovery of lost history and historical memory that characterize the neo-slave narrative highlight the ways in which contemporary manifestations of atrocity are imbricated in the history of Atlantic slavery. The movement and multiplicity inherent to the process of diaspora, moreover, have made the neo-slave narrative an even more hybrid form. Despite differences in approach and focus, what all the submissions we have read seem to have in common is the fact that (neo) slave narratives continue to be written to expose systemic inequality and the way slavery persists in modern times not only in economic and social terms but also in the stories imposed upon black people.

Joan also approaches the neo-slavery narrative from the inside, and from the perspective of the Caribbean, to highlight specifically the interactive nature of three crucial drives in her own writing: memory or re-memory (Morrison), in interaction with diasporic mobilities, as well as an important swell in claimed opportunity to examine on the page that which has been historically taboo and which Christina Sharpe theorises as “wake work”. Joan begins by drawing on her own writing’s constant return to slavery to explore the counter-writing or writing against schooling intended to subjugate or confirm subjugated positions. While mobilities is largely thought of in terms of geographical movement related to places, people and things (Cresswell), she argues that a consideration of diasporic mobilities in terms of access to new knowledges and the continuing tension between old and new in relation to ‘that history’ (Glissant) fuels the current proliferation of the neo-slave narrative. The neo-slave narrative genre offers a way to decolonize cultural memory, to foreground the power of storytelling as a form of narrative healing and as way to explore how ideas of the global and the human are being (re-)imagined in the twenty-first century.
**Joan Anim-Addo** is Professor of Caribbean Literature and Culture at Goldsmiths, University of London. She is Director of the Centre for Caribbean and Diaspora Studies (CCDS). Her publications include Longest Journey: A History of Black Lewisham and the literary history, Touching the Body: History, Language and African-Caribbean Women’s Writing. Her co-edited books include Interculturality and Gender, and I am Black, White, Yellow: An Introduction to the Black Body in Europe. She is co-editor of the Feminist Review Special Issues, ‘Affect and Creolisation’ and ‘Black British Feminisms’. Her libretto, *Imoinda: Or She Who Will Lose Her Name* is translated by Giovanna Covi e Chiara Pedrotti. She is co-editor, with Maria Helena Lima of the special Issue, ‘The Ne-Slave Narrative Genre’ *Callaloo*, which will be launched at the conference.

**Maria Helena Lima** is a Professor of English at SUNY Geneseo, where she has been teaching courses on the Caribbean, on genre, on the Black Atlantic and Black British writing and culture since 1992. Lima has published on Merle Collins, Michelle Cliff, Jamaica Kincaid, Caryl Phillips, Merle Hodge, and Zee Edgell in *Callaloo*, Obsidian III: Literature in the African Diaspora, BMa: The Sonia Sanchez Review, ARIEL: A Review of International English Literature, Feminist Studies, and Genre. Her essay on Andrea Levy’s *The Long Song* can be found at http://www.brunel.ac.uk/arts/research/entertext/issues/entertext-9. She is co-editor with Joan Anim-Addo of a special *Callaloo* issue on the neo-slave narrative.
A Guilty Emancipation: The Legacies of Compensated Slave-Ownership in Wilkie Collins's *Armadale*

Yangjung Lee, UCLA

Nineteenth-century narratives of British emancipation often elide discussions of compensation. I read this absent history of compensation in Wilkie Collins's *Armadale* (1866), a novel often read in terms of its engagement with slavery due to its West Indies plot but not in the context of compensation. This paper argues that *Armadale* severs the bonds between the colonial plantation and the country estate on the eve of compensated emancipation (1833) to criticize the immorality of the British imperial system based on slavery and the individual slave owners. *Armadale* depicts the fate of five men who all share the same fatal name of Allan Armadale and the legacies that come with it, especially a Barbados sugar plantation and a Norfolk country estate named Thorpe-Ambrose. Framing my approach as showing how the novel breaks with Edward Said's structure of a country estate's dependence on its colonial possessions in *Culture and Imperialism* (1993), I argue that *Armadale* highlights the global economic system of slavery and the individuals implicated in it, first, by displacing the guilt of colonial slavery and mistreatment of these slaves on to a welter of crimes between individuals, and second, by refusing to acknowledge and participate in the structure of compensated emancipation. In detailing the shift from a social and moral guilt to an amoral issue of property transfers, the novel exposes how compensation erases the legal liability of slave owners which in turn signals the obfuscation of social responsibility for slavery. However, the novel also offers the possibility of restorative justice through the absence of compensation.

**Yangjung Lee** is a fifth-year PhD student in the Department of English at the University of California, Los Angeles specializing in the Victorian novel. She earned her BA and MA in English Language and Literature at Yonsei University in Seoul, South Korea. Her current research investigates how legacies of Britain's compensated emancipation (1833) played out in the Atlantic world and how it affected the American abolition movement. She is also interested in the formation of national and imperial identity in nineteenth-century literature, especially in terms of Britain's informal empire in Latin America.

...belonging to or in the lawful possession of Edward Huggins Senior...

Mark Harris, University of Cincinatti, Ohio

From The Centre for the Study of the Legacies of British Slave-ownership I recently learned that between 1835-1837 my Caribbean ancestors named Huggins, primarily managing plantations in Nevis, were compensated £34,000 for the emancipation of 1,800 enslaved people. British government compensation gave Huggins slave owner descendants every means to flourish, while the lack of compensation greatly disadvantaged the prosperity of freed slaves. With collaborators, I want to trace the genealogy of descendants of former Huggins slaves to contrast with the fortunes of
the families who enslaved them. By comparing this hardening of inequities under the emancipation process I hope to make more compelling the case for reparations.

Lack of information in the slave registers impedes tracing the descendants of those enslaved. For the most part, the 1817 registers for Edward Huggins Senior of Golden Rock and New River Estates alphabetically record the 255 and 173 enslaved by their assigned (mostly Christian) first names only. Parish records held in the Nevis Historical and Conservation Society, grouped in the “Register of Slaves on Nevis–1830–1921”, sometimes provide even less information. However, there is an early record of freed slave Sarah Huggins having her son John christened on August 24, 1834, living on the Eden Browne Estate, by then abandoned by Huggins family owners. As a visual artist I am asking about productive ways to continue this research and to visualise the results to argue the case for reparations. Which methods of assembling and displaying this research are likely to be most effective?

Mark Harris teaches at the University of Cincinnati, Ohio. His research focuses on how individuals and groups use language, imagery, and music to make an aesthetic event of their contemporaneity. He has written on and made artwork about communities including 1960s communes, hallucinatory Beat poetry and film, Caribbean calypso singers and Chinese rock-and-roll bands. Recent exhibitions include Songs the Plants Taught Us, Anytime Dept., Cincinnati, 2019; Plastilene, fluc, Vienna, 2018; Sparrow Come Back Home, ICA London, 2016-17. Recent publications include ‘Music To Die To’, Ambient@40, University of Huddersfield, 2019; Artforum.com reviews, 2015-18; ‘Turntable Materialities’, Seismograf, Denmark, 2017; ‘Intoxicating Painting’, Journal of Contemporary Painting 2017.

Caribbean Diasporic Imaginaries: Racial Trauma, ‘Post-Slavery Rites’ and ‘Critical Post-Slavery Justice’.

Dr. Tunde Awosanmi, University of Ibadan, Nigeria

Perhaps most memorable in humanity’s racial trauma history are the Trans-Atlantic/Indian Ocean/Trans-Saharan slave trades, Holocaust and Apartheid. Slavery’s ‘afterlives’ in Africa and the Diaspora have been imaginarily semioticised through distinct bodies of literary and performance traditions which reify slavery as ‘muse’ and yet as ‘burden of memory’. Embedded in these literary representations is the critical ‘social justice vision’ which authenticates them as ‘post-slavery rites’ but which has also been largely elided in slave trauma discourses. Regarding Caribbean literature as a vast ‘post-slavery rites’ arena, this paper interrogates selected literary works by three major Caribbean writers with the view to situating the intersections between slave trauma and ‘critical post-slavery justice’.

Inspired by a coalition of memory/memorialization, slave narrativity and historicism theories, the paper conceptualizes and proffers ‘critical post-slavery justice’ as a judicious principle for Black recovery from slave trauma. It interrogates, through textual analysis, Cesaire’s drama, Walcott’s poetry and drama, and Lovelace’s novel selected for being creative responses to the ‘slave muse’. The Caribbean ‘slave literature’, as a rite of remembrance and resistance, challenges and re-writes the slave grand narrative. Being a form of anti-slavery activism, its critical stance on social processes, politics, leadership and mentality of Blacks in Caribbean...
‘Afterlives’ also makes it a vantage site of post-slavery activism. Since slavery exemplifies global racial trauma, ‘slave literature’, and its spinoff, ‘critical post-slavery justice’, cannot be ignored in world racial trauma discourse as it will continue to be relevant in the healing process of Blacks in the Diaspora and the Homeland.

Tunde Awosanmi is a theatre/dramatic literary theorist and critic; a culture, philosophy and aesthetics comparatist; a theatre director and specialist in Soyinkaesque studies, and teaches at the Department of Theatre Arts, University of Ibadan, Nigeria.
The Sequels of Slavery and the Struggle for Social Justice in L.G. DAMAS’ poetry (French Guiana)

Professor Kathleen Gyssels, University of Antwerp

This article tackles the sequels of slavery in French Colonies. There, people were « instrumentalized » to fight during WW I and WWII and used as « chair à canon » and « troupes de choc ». I relocate LG DAMAS as a strong lyrical voice commemorating the unknown soldier of colour in WW I and WWII. Anti-war poetry from his first to his last collections of poetry not only resists the stereotypical representations of the « tirailleur sénégalais », the « Schwarze Schande », but it also expresses the wounds of World War II which were denounced also by other West Indian poets. Despite not having been on the frontline themselves during WWII, Damas, Carter and Brathwaite speak on behalf of the soldiers of colour who fought, and often lost their lives, far away from their native lands. While the poetry of Léon Damas (French Guiana) and Martin Carter (Guiana) is relatively accessible, that of Kamau Brathwaite (Barbados) takes a more experimental approach. In “Strange Fruit”, for example, Brathwaite places the traumas of the Second World War within the broader context of more recent man-made catastrophes (9/11). All three, however, are united in their desire to erect a monument in homage to the fallen African and Caribbean soldiers. Such a monument did not exist at the time of their publications.

In the second part of this paper, I focus on Damas and Social Justice to examine another battlefield: the homophobia in the circum-Caribbean sphere. Indeed, Damas can be seen as a pioneering voice for another forgotten « anti-hero » of Caribbean literature at large: the queer character. I deal with masquereading (Marie-Hélène Bourcier, 2014) and homotextuality (J P Rocchi 2018) and analyze especially Mine de riens (1978, posthumous edition retitled as Dernière escale, 2012). This volume of poetry alludes to sexual exploitation and same-sex desire, to « sexual harassment on children and adults of colour in the heteropic spaces of the penal colony.

I end with Christiane Taubira’s political actions which are consonant with Damas’ utopian projects as expressed in his poetry. Her vote on the Gay marriage in February 2013 made her overnight an icon of the LBGT+ community across the Channel. I show that those two major pioneering grounds assure us it is worth re/reading this forgotten French-Guianese author whose pupils (such as Merle Hodge and Carole Boyce-Davies, ...) continue his struggle for equal rights on all fronts of the intersectional spectrum. Special attention will also be given to the « bonds » between John La Rose, Andrew Salkey, and many other West Indians based in London, and L G Damas willing to set out the canon for a comparative cross-Transatlantic network early in the second half of the XXth century.

Kathleen Gyssels is a scholar of Francophone Postcolonial Literatures at the University of Antwerp, Belgium. As a comparatist, she undertakes research on various literatures, including Caribbean literature and culture; African-American
literature and arts; and the Jewish Diaspora, working with texts in French, English, Dutch, Spanish and German. Her research is focused on three main components: debalkanisation (Glissant), disenfranchising (the gendered subaltern) (Spivak), and recanonisation. She has published more than 150 texts on these aspects, including books as editor, chapters in books, journal articles and reviews. In addition to her own research activities she is the Director of the Research Group for Postcolonial Literatures at the University of Antwerp.

**Reading Négritude in the Anthropocene**

Jason Allen-Paisant, University of Leeds

In this paper, I propose to read Négritude as a radically horizontal notion of selfhood with profound environmental implications. Focusing on Césaire’s iteration of Négritude, I consider its relationship to knowledge systems that have long been reductively (and colonially) described using the term “animism”. I argue that Césaire’s centring of such knowledge systems was a way of proposing a salutary alternative approach to human consciousness that could counter, not just racism, but also the various practices of objectification and deanimation that characterise the capitalist approach to nature. For Césaire, the Western ideology that produces racism is tethered to the domination drive of capitalist extractionism, as several of his essays show. I will discuss the importance of reading Césaire’s critique of race alongside his ideas on Western epistemology and nature, particularly in an age of ecological collapse.

**Jason Allen-Paisant** is a Leverhulme Early Career Fellow at the University of Leeds. His essays have been published or are forthcoming in various international scholarly journals, including Callaloo, TDR and Diacritics. His current book project, Black Performance and Reparative Memory, is a collection of essays rooted in the conference “Memory and Performance in African-Atlantic Futures” (University of Leeds, 2018).

**The Use of Pleasure in Decolonial Ethical Thinking: Affective Contagion and Reparative Sociogeny in the Afterlives of Slavery**

Professor Louiza Odysseos, University of Sussex

Taking impetus from Frantz Fanon and Sylvia Wynter’s discussions of colonial and racist sociogeny, I explore ‘uses of pleasure’ for a reparative anti-/de-colonial sociogeny through the work of Sylvia Wynter, Fred Moten, Saidiya Hartman and others. I explore the uses of pleasure as reparative experiential forms of sociality through the frame of afro-diasporic sociopoetics. I read Wynter’s work of enslaved living sociabilities In Black Metamorphosis and other writings alongside the recent work of Hartman on ‘beautiful experiments’ by ‘colored girls’ in the racial enclosures of the ghetto’s own afterlife of slavery; I explore what new directions towards reparation these may offer, which centre the affective, cognitive and historical reconstitution of postcolonial and post-slavery subjects engaged in the ‘unfinished project of decolonisation’ (Maldonado-Torres). I explore the debates on pleasure and sociopoetics decidedly contra affect’s mobilisations in communicative and
disaster capitalism debates. I question how pleasurable affective contagion may be reparative through the production of cultural forms and bodily and intellectual pleasures yet unexamined in affect theory, and the analytic uses of pleasure within the thinking of sociogeny and put it to work in ‘decolonial ethical thinking’.

Louiza Odysseos is Professor of International Relations (IR) at the University of Sussex. She previously taught international theory at LSE and SOAS, University of London. Currently, Louiza is Deputy Director of the Sussex Rights and Justice Research Centre and remains actively involved in the work of the Management Committee of the Centre for Advanced International Theory (CAIT). Louiza's research interests lie at the juncture of international theory and continental philosophy with special emphasis on ethics and decolonial critique, critical theory and post-structuralist thought. Her recent publications include 'Prolegomena to Any Future Decolonial Ethics: Coloniality, Poetics and "Being Human as Praxis”', Millennium: Journal of International Studies 45, no. 3 (2017), 447-472. DOI:10.1177/0305829817704503.
Bruner (1996) and Mbembe (2002) point to a comparatively lower interest and commitment in the destruction caused by the slave experience. Bruner in particular observes that Africans from the diaspora and the Caribbean who visit the Elmina Castle, a famous site of slave memory in Ghana, appear to show a higher sense of reverence and passion towards the slave memory compared to Ghanaian visitors. It is the aim of this paper to interrogate the Ghanaian’s seeming coldness and amnesia towards the slave memory through a textual analysis of Aidoo’s Anowa and Armah’s The Healers and also through personal experience gained from visits to the Manhyia Palace Museum, Site of the Slaves’ Final Bath and the Elmina Castle. I point to the exigencies of culture and a deep sense of guilt even for the slightest involvement of Africans in the transatlantic slave trade as reasons for the coldness towards the slave memory. Again, the paper highlights Literature and creative writing as essential tools for engendering knowledge and discussions about the slave past. Aidoo and Armah create among their characters, one or two who project, concerning the subject of slavery, a pure moral quality – the sane consciousness of the people – primal, untouched and portray the absence or muffling of the African voices against the trade in slaves, as a basic immorality.

Gideon Brobbey is a graduate student at the Department of English, University of Ghana and a teacher of English Language and Literature-in-English a Senior High School in the Ashanti region of Ghana. My academic interests lie in African migration literature and slave narrative writings. In 2018, I was in Edmonton, Canada to join the Orlando Project for Women’s Writing at the University of Alberta. My Master of Philosophy thesis entitled, “Disillusionment and Survival in African Migration Literature: A Study of Okey Ndibe’s Foreign Gods, Inc. and Unoma Azuah’s Edible Bones” is at the final stage.

Sankofa as Time Travel: Spectres of Slavery in the Films of Haile Gerima and Ava Duvernay

Temitope Abisoye Noah, New York University

This paper explores the seminal films of two generations of black filmmakers, namely L.A. Rebellion filmmaker Haile Gerima’s Sankofa (1993) and ARRAY filmmaker Ava Duvernay’s Selma (2014), to suggests that, in creating Selma, Duvernay utilizes the Akan philosophical concept of “Sankofa,” which was deployed by Haile Gerima in his 1993 film. Through Sankofa, Duvernay offers viewers of Selma spellbinding glimpses of the African-American slave past. Duvernay’s Sankofa-inspired regressions in time are particularly bound up with that of Gerima in her film’s most talked about scene: “Bloody Sunday.” While several critics have denounced the grotesque violence of “Bloody Sunday,” such critics have failed to
grasp that, in the same tradition of Gerima, and several black filmmakers before her, Duvernay captures such harrowing representations of slavery on Edmund Pettus Bridge to edify her viewers, rather than merely jar them. Duvernay also innovates beyond her predecessors, and beyond Gerima in particular: whereas Gerima’s main character in Sankofa is physically transported to the Lafayette plantation in the West Indies, the Civil-Rights marchers of “Bloody Sunday” are viscerally transported to an unnamed plantation through a wealth of audible, visible, and tangible cues. The result of this is a mise-en-abyme effect. By simultaneously capturing the beatings of the Civil-Rights marchers on the bridge, and symbolically showcasing the thrashings suffered by the enslaved Africans before them on the plantation, Duvernay opens a one-of-a-kind window into the past, thereby revolutionizing the art of the time travel narrative.

Temitope is a PhD candidate in New York University’s Department of German. She is an interdisciplinary scholar, with interests in various research areas such as Africana Studies, Cinema Studies and Religious Studies. Her writings have appeared in journals such as Film Criticism, Journal of African Cultural Studies, African Literature Today, and more.

Hidden Histories: The untold stories of James Town and Slavery.

Dr Stephen Collins, University of the West of Scotland

This paper is an attempt to position the research undertaken in James Town, Accra, against understandings of colonial and modern slavery in the area (Perbi, 2001; Apter, 2017). Drawing on work undertaken as part of the Anti-Slavery Knowledge Network, the paper will explore some of the key differences in the literature of James Town and the field work undertaken. There are multiple points uncovered in the research that disrupt accepted understanding of the trade in enslaved people in Ghana’s past and the reality of contemporary enslavement in the present. For example, though it is generally accepted that Cape Coast and Elmina were the major centres of the trade in enslaved people in the area, we argue that this is the result of the explicit linking of historic slavery with tourism and that both Cape Coast and Elmina both contain major, easily accessible forts. Whereas James Town and the neighbouring Ussher Town both contain several colonial era houses with tunnels that were used to transport enslaved people to the coastal forts in secret. Thus obfuscating the significance of James Town and Ussher Town this trade. Finally, this paper seeks to draw thematic links between colonial and modern enslavement. Specifically, it seeks to explore concepts of unknowing and how the development of national narratives and memorialisation of slavery in Ghana post-independence arguably supports the proliferation of modern slavery in the country.

Dr Collins, Mr Quartey and Mr Smith are currently working together on the GCRF funded Anti-Slavery Knowledge Network project Hidden Histories: the untold stories of James Town and Slavery.

Stephen Collins is Lecturer in Performance at the University of the West of Scotland. His research sits at the interface between performance, law and representations of postcolonial identity. He is particularly interested in performed heritage, intangible cultural heritage, and the influence and presence of folklore.
contemporary performance. Together, Mr Quartey and Mr Smith and Dr Collins established the James Town Community Theatre Centre in 2007; thanks to the work of Mr Smith, Mr Quartey and their dedicated volunteers, it is now established as a centre for arts and education within the James Town Community.
PANEL G: ENTERING AND LEAVING THE ARCHIVE
Chair: Dr Jason Allen-Paisant (University of Leeds)

Not absent but very present: enslaved agency in the archives

Lucia Llano Puertas, Goldsmiths, University of London

Challenging the idea that the subaltern cannot speak, recent research into the archives of the Caribbean and Transatlantic slavery has started to uncover the enslaved person’s voice. Though often marginalised in the text, there are times when the enslaved person’s voice is clearly documented. Reflecting the polyphonic nature of the Caribbean, this paper will analyse a specific legal document from the francophone Caribbean where the enslaved person’s voice is recorded in the text, slipping through the loops of the Code noir of 1685 which forbade the testimony of enslaved people. The implications of the enslaved people’s corporal and verbal communications in this text will be assessed in the light of Paul Gilroy’s analysis of the master/mistress/enslaved person triad in The Black Atlantic. Reference will also be made to the neo-slave narrative, The Long Song, which also writes the enslaved person’s voice back into history. In conclusion, this paper will encourage further archival research to reconstitute the enslaved person’s life, and the use of this material in the classroom.

Lucia Llano Puertas is a PhD student at Goldsmiths, University of London, in the Centre for Caribbean and Diasporic Studies. My thesis looks at connectivity, memory, trauma and two diasporas in Shoah testimonies and Anglophone and Francophone neo-slave narratives. I teach French at the University of Westminster.

A Paper Archive Sojourner’s Notes to Black Digital Humanities

Nadine King Chambers, Institute for Black Atlantic Research

I tackle the question of neo-colonial scholarship by thinking about archives as related to the Caribbean. The reader will be invited to think through the power, ethics and labour of archive creation and the new digital preservation turn is a new part of the making of knowledge repositories with huge consequences regarding pre- and post-Emancipation and Indenture records left behind or kept by colonizers at the point of administrative departure in the 1960s. If the old non-digitized archives fall into dust (such as the Jamaican High Court of the Admiralty Prize Paper records) or flood or fire - what risks exist with new forms of storage are vulnerable to issues with digital preservation? Are they even more fallible via power outages than a dusty reading room? What are new considerations around maximizing access for community researchers and ‘everyday people’? Finally, my aim is to point out the normative space occupied by ‘errors’ often encountered while doing research on topics that are ‘just mentioned’ or are peripheral in the imperial archive. What constitutes the ten percent of migration error or loss within a colonial entity such as a large European repository may constitute the total information collapse for a small island community struggling for direct access to those very colonial records. This talk is text from a piece under peer review in the Debates in Digital Humanities Digital Black Atlantic issue (Fall 2019) and is offered as an
opportunity to discuss safeguarding and cataloguing for Caribbean researchers in the future.

Nadine King Chambers is an Afro-Caribbean raised by working class grandparents and a librarian in Jamaica. Since 1991 she has been in the semi-rural and urban Pacific West Coast of Canada. She left formal post-secondary structures in 2012 to remain free and ungovernable while moving between subjects, languages and transatlantic thought paths tracing the history of Black people from the Caribbean engaged by choice or necessity in South-South connections. She started a PhD in 2018 at the Institute for Black Atlantic Research and is an Eccles Centre Fellow for 2019/20.

Critical Reading of the Archive

Véronique Belinga, Goldsmiths, University of London

For the upcoming Diasporic Dialogues’ conference in July, I would like to submit a proposal that offers a critical reading of the archive. For my MA dissertation, I use the colonial archives, the ones remembering the Paris Colonial exposition in 1931 to reimagine diasporic encounters during the interwar years in France. The architects produced a violent map demarcating the order and place of black bodies according to ethnographic and scientific constructions of otherness. They mark the overwhelming silence of the archive, one which limits any recollection of African and diasporic voices and presence outside the imperial and colonial logics of spectacle and visibility of the black body. The archive’s exposition is where I met Amenata for the first time; there was nothing but a crackled recording of her singing. My dissertation explores the past’s audibility by reconstituting Amenata’s subjectivity to the body of the archive. When we confront the knowledge of the past, we are uncertain to find anything, often because most things are absent in the records. I deal with the ‘absent presence’ that informs the conditions for black existence in the colonial archive. This feeds into a wider conversation about how institutions and their continued silence, reproduce ways of negating these past legacies in ways detrimental to black present and futures. This paper intends to generate new ways of ‘presencing’ the past by offering new methodologies of encounter that center the sound and affect placed in the bodies constituting the archive of the exposition.

Véronique Belinga is an MA student at Goldsmiths, University of London. I do a Media and Communications course with a focus in archive research and sound mediation. For my dissertation project, I deal specifically with colonial archives, however I also engage with archives through separate projects like the Haringey Vanguard’s collection of LGBTQI+ histories in Britain. Outside my studies and archive interests, I support people affected by immigration and detention by organising with different groups. I also produce a new podcast series on Kandaka.Blog.
PANEL H: DECOLONISING APPROACHES
Chair: Dr Marl'ene Edwin (Goldsmiths)

Ship Sail
Annette Kappert, University of Nottingham/Glion, London

“The world I inhabit as a [Black] academic is a White world... in this White world I am a fresh water fish that swims in sea water. I feel the weight of the water on my body” (Simmonds, 1997: 227).

In this interactive presentation, I offer ‘her story’; an alternative record of how personal and professional experiences impact on the learning, teaching and progression of a female BME educational leader in Higher Education. Aptly, I present four ‘Ship Sail’ stories, inspired by a selection of artefacts collected over several years in a memory box; replicating the tin cans and the little private boxes that slaves used to carry around, with remnants of their ancestors: totems, charms, trinkets and often a swath of their mother’s hair (Machiorlatti, 2005). Although there are common themes that run through the stories, they are not to be seen as a single story nor as proof or evidence, but by their reflexive and linear sequence they embrace the assumption that there is a story to be told and that the narrator is a part of this story (Cavarero, 2000). They may also be seen as cyclical, which suggests that the persistent traditions and practices in Higher education are as much a part of the present as they are the past.

‘Jackmandora mi nu choose nun’

Annette Kappert has worked in Education for approximately 25 years. She has held management and lecturing positions in universities in England and The Netherlands. She holds a BA (Hons) in Design, Media and Management (UCE), a master’s degree in Special Educational Needs (University of Greenwich) and a Doctorate in Educational Leadership (University of Nottingham). Her research interests include understanding the precursors of learning difficulties, experiential learning, autoethnography, social and emotional aspects of learning, funds of knowledge, online learning and course design.

Intersectional artists need to re-think academic methods as tools to generate thriving approaches to practice.

Millie Brown, Goldsmiths, University of London

My paper draws on my recently submitted PhD dissertation, The Fear Journey Into Art, that argues intersectional artists need to re-think academic methods as tools that can allow us to develop thriving approaches to practice. I aim to debate Saidiya Hartman’s study, Venus In Two Acts (Hartman, 2008) in which she negotiated, through methods, knowledge production detached from the social context in which she struggled with real-life conditions of the terms of engagement. Her practice demonstrates an attitude that presents a compelling case, about how intersectional artist, can begin finding the most effective ways of being heard within mainstream academia and the art field today. My paper aims to state what I am able to draw from Hartman’s study, in relation to how I strive to develop a thriving approach to art practice as a woman of colour, in mainstream academia and the art
field, that does not take intersectionality doctrine seriously enough. I aim to discuss how her study asks us to question what thinking historically means, within the context of existing protocols of mainstream intellectual disciplines, enshrined within academic institutions. I aim to examine her description of her Critical Fabulation approach to methods, that presents the possibility to rearrange, flatten, topple, jeopardize and confront ‘closure where there is none’2 and all the pain, anger, fear, shame, pride, inequality, brutality, and injustice that goes with it.

**Mille Brown** is preparing to graduate this academic year with a practice-based PhD in Fine Art from Goldsmiths, University of London. I am also currently working independently, converting my PhD project into a short/mid-length monograph for publication and developing proposals for post-doc opportunities.

**Decolonising Masculinity in Haitian Youth: Re-conceptualising Gender for a Future Free of Slavery**

Dr Fiona de Hoog Cius, Researcher, Sheffield Hallam University

This paper discusses the possibilities for the future of Haitian youth and the ways that modern conceptions of gender, masculinity in particular, need to be decolonised in order to reclaim the notions of dignity, freedom and solidarity that are central to Haitian culture and consciousness. It analyses the central place of slavery (the restavèk system) in modern Haiti, pointing to its invisibility and passive acceptance. It goes on to establish the central place of gender in modern slavery in Haiti, suggesting the importance of gender equality in its abolition.

An overview of Haiti’s colonial/slavery past divulges the process in which gender was colonised. It will point out the characteristics that make Haitian post-colonial masculinities problematic in modern society’s gendered hierarchies of power. It discusses the unfortunate and uncomfortable reality that although colonial slavery was abolished, slavery persists in Haitian society as a result of gendered poverty felt through symbolic and structural violence.

Lastly, this paper looks to the future for Haitian youth and puts forward theories for social change with the intention of abolishing slavery from Haitian society. It suggests re-conceptualising the role of masculinity to reimagine the future, using local cultural understandings to reframe gender norms. It offers practical solutions based on local community social movements while also acknowledging and pointing to the wider challenges for Haitian youth’s future in a global system of persistent poverty. This paper is delivered through a PowerPoint presentation displaying vivid photographic images of modern Haitian society in rural and urban context.

**Fiona de Hoog Cius** is a researcher in Criminology and Human Rights at the Helena Kennedy Centre in Sheffield Hallam University’s department of Law & Criminology. She attained a PhD (2017) from the University of Hull on the topic of child slavery in Haiti, establishing the links between the exploitation of children, gender-based violence and female complicity in child trafficking. She also as a M.A. in Modern Slavery Studies and a B.A. in French & Philosophy from the University of Hull. Previously, she worked as a researcher on the Global Slavery Index, and as research assistant to Prof. Kevin Bales.
LAUNCH: BLACK WRITERS’ BOOK CLUB

Launch & Drinks Reception

The Black Writers’ Book Club is a new community reading group centring the scholarship and creativity of Black authors. Join fellow readers and writers in exploring the power and alchemy of Black writing, from poetry to prose, non-fiction, drama and criticism. Founded by the Centre for Caribbean and Diaspora Studies, co-originator of the world’s first MA in Black British Writing, The BWBC seeks to engage with narrative and experience from writers of colour in a space of autonomy and community.

First text *In the Wake, On Blackness and Being* by Christina Sharpe, meet the author and find out more about the Book Club.

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KEYNOTE: *Ordinary Notes*

**Chair:** Professor Joan Anim-Addo (Goldsmiths)

Professor Christina Sharpe, York University, Canada

**Christina Sharpe** is a Professor at York University, Toronto in the Department of Humanities. She is the author of two books: *In the Wake: On Blackness and Being* (2016) (named by the Guardian and The Walrus as one of the best books of 2016 and a nonfiction finalist for the Hurston/Wright Legacy Award) and *Monstrous Intimacies: Making Post-Slavery Subjects* (2010), both published by Duke University Press. She is currently completing the critical introduction to the Collected Poems of Dionne Brand (1982-2010) to be published by Duke University Press and she is working on a monograph: *Black. Still. Life.*
This panel contributes to the multiple and different ways in which the legacies of slavery - in art, politics and literature – have been represented across the Atlantic world. All three papers present new and marginalised perspectives within these disciplines. The first paper by Mora Beauchamp-Byrd offers new insights on the ways in which art has been used to depict the different legacies of slavery in Britain and the United States. The second, by Lucienne Loh, re-examines Barry Unsworth's Booker winning novel, *The Sacred Hunger*, to reflect upon the endurance of capitalism as a legacy of slavery by focusing on women’s bodies in the novel – both black African and white British – which Loh suggests silently signify the process of slave capitalism. The last paper by Leila Kamali addresses John Edgar Wideman's consideration, in *Writing to Save a Life*, of the court-martalling and hanging of Louis Till during World War Two, and the ways in which archival questions raised by the suppression of this history can be considered, after Christina Sharpe, to be in the wake of the history of slavery.

**Pictorial Legacies of Enslavement in New Orleans and Bristol: A Case Study in Scholarly Collaboration**

Dr Mora J. Beauchamp-Byrd, Oklahoma State University

This discussion will examine the development of a recent project that entailed the collaborative efforts of two scholars, Dr. Mora J. Beauchamp-Byrd from Oklahoma State University in the U.S., and Dr. Shawn Sobers of the University of the West of England, Bristol, in the U.K. Their scholarly partnership culminated in a comparative analysis of two late twentieth-century works of art: John T. Scott's *Ocean Song* (1990), an abstract, large-scale public art sculpture in New Orleans, Louisiana in the U.S. and *Sold Down the River* (1999), a major, self-portrait-centered painting by the Bristol-based artist Tony Forbes. As outlined in the resultant article, published in Volume 4 (2019) of the Journal of Global Slavery, contemporary artists have produced works that ensure a continuing civic dialogue about, and commemoration of, site-specific histories of enslavement. In examining and placing the two works in their social, political and cultural contexts, the article highlighted the role that artists may play in offering pictorial counter-narratives that question “official,” often tourist-driven, narratives that tend to romanticize and/or mollify enslavement and its legacies marked by trauma.

**Mora J. Beauchamp-Byrd** is a Visiting Assistant Professor of Art History at Oklahoma State University. An art historian and curator, she specializes in American art; art of the African Diaspora (including New Orleans-born artists Arthur P. Bedou and John T. Scott); 18th-century British art (with emphasis on William Hogarth’s graphic narratives); Modern and Contemporary art, with a focus on British artists of African, Asian and Caribbean descent; and Race, Gender and Ethnicity in American comics. She is currently completing a manuscript on late 20th-century appropriations of William Hogarth’s graphic narratives by Lubaina Himid, David Hockney, Paula Rego and others.
Black Bodies/White Tastes: Women and Slave Capitalism in Barry Unsworth’s *The Sacred Hunger*

Dr Lucienne Loh, University of Liverpool

This paper asserts that the legacies of slavery are themselves inherent in the ways in which contemporary authors represent the history of slavery. This paper explores this idea by taking Barry Unsworth’s 1992 Booker prize winning novel, *The Sacred Hunger*, as an example. One legacy which has largely been neglected involves the impact of slavery on white British women who appeared removed from the technologies of suffering, torture and exploitation underpinning the slave trade. While the novel is dominated by male narrative perspectives, I want to suggest that capitalism, the “sacred hunger” at the heart of the novel, is driven by the commodification of women’s bodies, particularly those of black captive African women. The novel fundamentally links the social and libidinal economies of white women in the eighteenth century to the fates of these black enslaved women through networks of material, and significantly affective, culture.

Lucienne Loh is Senior Lecturer in English Literature at the University of Liverpool. She works closely with the Centre for the Study of International Slavery and teaches on the MA in International Slavery Studies. She has recently co-edited a special issue of the Journal for Global Slavery comparing the legacies of the transatlantic slave trade in contemporary British and US culture. She is currently working on a monograph project on the legacies of transatlantic slavery in contemporary Black British fiction.

‘Not Even Truth is Close to Truth’: The Narrative Labour of History-Making in John Edgar Wideman’s *Writing to Save a Life*

Dr Leila Kamali, University of Liverpool

This paper examines the intellectual and narrative labour undertaken in John Edgar Wideman’s 2016 publication *Writing to Save a Life: The Louis Till File*, as reflection upon the continual failure of certain kinds of archiving practices to engage with and construct meaning from black histories. Wideman’s book, which is composed of archival research, memoir and fiction, revisits the author’s lifelong fascination with Emmett Till, the boy lynched in the 1950s for supposedly whistling at a white woman, and foregrounds the abortive potential of historical practice to deliver any kind of representative justice either for Emmett or for his father Louis Till who was executed a generation later.

Wideman’s troubling of the narratives of historical practice are shot through with the terror induced by the figure of Emmett Till’s corpse. By speaking to the archive in different voices – fictional, autobiographical, and critical – the author weaves a truth of black feeling and humanity, from his own boyhood and manhood as well as that of Louis Till, in order to radically disturb the history in which black lives don’t matter. By extending the historical lens through which Till’s legacy is read beyond the American setting, and specifically into French and Italian historical terrains, Wideman reveals that neither landscapes, graves nor archives can fit the truth of black humanness. Drawing upon Walter Benjamin and Assia Djebar, I argue that it is only by “chopping up” and rearranging the archive that Wideman shows the
tender space that can be reserved for the more profound truth of African American lives.

**Leila Kamali** is currently affiliated to both the University of Liverpool and Goldsmiths University of London. She specialises in African American and Black British literature and questions of diaspora, race, aesthetics, and transnationalism. She has published widely in journals including Callaloo, Obsidian and Atlantic Studies, and is the author of *The Cultural Memory of Africa in African American and Black British Fiction, 1970-2000* (Palgrave Macmillan, 2016). She is currently working on her next book, entitled *Narrative and Black Political Activism, 1965-2020*, and is also planning a major collaborative public engagement project around the writing of John Edgar Wideman.
Crossings and echoes: multiple effects of non-linear narratives in Caribbean literature.

Dr Marta Fernández Campa, University of East Anglia

This presentation explores how fragmentation and non-linear narratives in Caribbean and Black British literature highlight circularity and a particular interconnection of time and locations across the Atlantic, influencing how histories are shared and discussed. The narrative structure in novels like Caryl Phillips’ Crossing the River, Jaime Manrique’s Our Lives Are the Rivers or the poetry of Dorothea Smartt (as do other texts by Caribbean writers) suggest a nuanced and dynamic understanding of history and memory. In a recent keynote address at The United Nations on the impact of slavery in the Caribbean, Trinidadian visual artist Christopher Cozier highlighted the key role of the arts and creativity in debating issues of citizenship, sovereignty and participation. Through a comparative and interdisciplinary focus, my paper aims to explore the varied and shared vocabularies used by writers and artists in their own work as they engage with the history of enslavement.

Marta Fernández Campa is Senior Research Associate at the University of East Anglia, and has previously worked as postdoctoral research assistant and lecturer at the University of Reading and the University of Saint Louis. She has been the recipient of fellowships from the Fulbright Commission and the Center for the Humanities at the University of Miami. Her research has a comparative and interdisciplinary focus on how contemporary Caribbean writers and visual artists engage critically with historical amnesia. Her current research centres around literary archives and writers’ recordkeeping interests and practice. She has published articles, reviews and interviews in Arc Magazine, Anthurium, Small Axe, Caribbean Beat and Callaloo.

The Tyranny of Duration: Colonial Suspensions of Time

Le’ah Kaplan, Northwestern University

In Toward the African Revolution, Frantz Fanon writes the colonized is “closed, fixed in the colonial status, caught in the yoke of oppression. Both present and mummified...” Similarly, Césaire in Cahier d’un retour au pays natal repeatedly writes, “this inert town,” “this inert town,” “unable to grow.” Both thinkers show a kind of homogenous time that fixes the colonized in place, where the colonial past haunts the colonized, such that the flow of time is suspended, rendered static.

According to Henri Bergson, duration is a continuous of flow, where time is heterogenous and multiplicitous. If, as Bergson argues, “duration properly so called has no moments which are identical or external to one another, being essentially heterogenous, [and] continuous,” then time is always in motion, changing, and evolving to produce anew.
Thus, if time is a continuous movement and inertia the tendency to resist changes in motion, what temporal implications exist for colonized subjects who exist in a closed, fixed system of time. Reading Fanon’s concept of mummification and Césaire’s motif of the “inert town” as revealing the violence of colonial time thrust onto the colonized, I will argue that if Bergson’s conception of duration relies on continuity, progress, and movement, then heterogenous time is foreclosed for the colonized, who thus experiences a homogenous static time, frozen in the memory of slavery.

Le’ah Kaplan is a PhD student in African American Studies at Northwestern University. Le’ah holds an MA in Philosophy and Art from Stony Brook University. Her research interests are broadly categorized under Caribbean Philosophy, Phenomenology of Race, Critical Theory, and Black Political Thought. Within these traditions, she is particularly interested in answering questions around time, space, and embodiment as they manifest in the lived experience of Blackness. She is currently an editorial intern for Black Perspectives (AAIHS) and her recent work has appeared in Propter Nos.

On Vulnerability, Slavery, and Anti-Blackness: For a Conceptual Defamiliarization of “Precarity”

Dr Franco Barchiesi, The Ohio State University

In current social theory and criticism, the concept of “precarity” occupies a prominent place, due to its versatility in explaining harmful human exposure to unpredictable and uncontrollable global forces, from financial fluctuations to climate change, or from insecure employment to the erosion of public provisions. Debates in critical Black studies have, however, questioned both the adequacy of precarity in characterizing the structural positionality of Blackness as the “afterlife” of racial slavery, as well as the applicability of precarity itself as a way to define the vulnerability of a universalized Human condition. In the “wake”—to recall Christina Sharpe’s poignant formulation—of the important theoretical work of, among many, Sylvia Wynter, Hortense Spillers, Saidiya Hartman, and the afro-pessimist insights of Frank Wilderson and Jared Sexton, this paper aims to explore the implications of Black critiques of “precarity” with two aims in mind, one theoretical and one methodological. In theoretical terms, I will explore the structural positioning of transatlantic Blackness—in the transition from racial slavery to “travestied freedom” (Hartman) in the Western hemisphere and the colonial subjugation of Africa—through the unifying lens of “gratuitous violence” (Wilderson), or violence not premised on prior justification or transgression. Gratuitous anti-Black violence decisively undermines two key conceptual pillars—exploitation and dispossession—which configure precarity as the result of explicit motivations or socioeconomic logics, thereby displacing the relevance of precarity in accounting for the structural positioning of Blackness. From a methodological standpoint, the paper is an attempt to “defamiliarize”—in Hartman’s words—precarity as a tool of analysis, revealing the racialized assumptive logic underlying this concept’s ostensible grounding in human(ist) ethical and intellectual dilemmas.

Franco Barchiesi is Associate Professor in the Department of African American and African Studies and the Department of Comparative Studies at the Ohio State
University. He is a former fellow at the Hutchins Center, Harvard University, and a
current Senior Editor of International Labor and Working-Class History. Among his
publications is Precarious Liberation: Workers, the State, and Contested Social
Citizenship in Postapartheid South Africa (State University of New York Press,
Barchiesi’s current research is on how labor regimes and ideologies of work
structurally ground modern liberalism in anti-Black violence, with a focus on the
Atlantic world between the nineteenth and the twentieth centuries.
The Afro-Brazilian architectural heritage in Nigeria and the Republic of Benin

Alinta Sara, Independent researcher

This presentation is based on a research paper from 2012. It endeavours to investigate the link between architecture, heritage and memory by questioning to what extent the Afro-Brazilian architecture constitutes a cultural heritage in Nigeria and the Republic of Benin. It is estimated that about 5,100,100 slaves were deported from the Bight of Benin to Brazil between 1500 and 1850 (Araujo: 2010:2). Amongst them were the manumitted slaves that, following the last slave rebellion in Bahia in 1835, returned to West Africa. The majority of these settled in the coast. This movement of return invites us to consider the interdependence between Africa and the Diaspora. The Trans-Atlantic world has been the subject of various studies; typically the focus of such studies has been on African legacy in the Americas. The Afro-Brazilian return movement to West Africa is part of this transnational dimension. In West Africa, the Afro-Brazilian returnees were known as the Agudas or Tabom in Ghana. There they built a new identity by asserting their Brazilian heritage. From 1835 to 1950, Afro-Brazilian architecture was a popular genre (Vlach: 1985; Kowalski: 2001; Sinou: 2011). However, decolonisation and the subsequent adoption of new modern architectural styles generated a continued decline in Afro-Brazilian houses. As a result, today many of these houses are in a state of disrepair. As Sinou (2011) reminds us, an architectural heritage is perceived as endangered when there is a process of memorialisation. However, one can observe that there is little political heritage regarding Afro-Brazilian buildings. This paper will therefore explore the relationship between architecture, heritage, and memory through questioning whether Afro-Brazilian architecture constitutes a cultural heritage in Nigeria and the Republic of Benin.

Alinta Sara is an independent researcher. Her current research focuses in the cultural links between Africa and the Diaspora. Her current research is on the Afro-Brazilian architectural heritage in the Bight of Benin and reflects on the link between collective memory, space and architecture. Alongside her research, Alinta Sara is working as a French language tutor at Imperial College as well as a freelance workshop producer with various organisations and galleries in London such as the October Gallery, Lon-Art, the Africa Centre, EEA. She is also the co-founder of Bokantaj a collective, promoting dialogue between cultures through art.

Connecting Diasporas through Textual Architectonics

Marie Sairsingh, Associate Professor at The University of The Bahamas

takes in a wider swath of Afro-diasporic space, evincing her novelistic excursions encompassing an ever-widening circle of personal, psychic, and philosophical journeying. In this novel she utilizes a fractal paradigm, based on African cosmogonic aesthetics, to probe the ways in which these explorations of ontology and identity operate across space and time.

Examining Afro-Caribbean existence within a larger framing of the African diaspora through the construct of African fractal geometry, and focalizing “woman” narratives of history within a liberatory schematic, Nothing’s Mat, extends the expressive range of the project of emancipation in literary representation. The frame of fractal tropology allows the novel to present a meta-discursive model that offers greater possibilities for understanding African and African diaspora cultural phenomena and identity and, specifically, what it means to be woman, to be black, to be human. Several of Brodber’s earlier novels such as Myal, and Louisiana cross Jamaica and the USA, and The Rainmaker’s Mistake uses Jamaica as a fulcrum point while invoking other locations. Nothing’s Mat, though, broadens the diasporic terrain significantly, encompassing Britain, Jamaica, Panama (Central America) and the United States, and bringing into focus the genealogy and meaning of the term “African diaspora”.

A. Marie Sairsingh, Ph.D. is Associate Professor at The University of The Bahamas where she teaches a range of courses including Writing and Rhetoric, Advanced Composition, Bahamian Literature, American Literature, Caribbean Women Writers, West Indian Literature, and Contemporary African Literature. She is Advisory Editor for the College Language Association Journal in the areas of Caribbean and African Diaspora Literatures, serves on the Editorial Boards of the International Journal of Bahamian Studies and Tout Moun: Caribbean Journal of Cultural Studies. Her research interests include Literatures of the African Diaspora, the intersection of Literature and Africana Philosophy, Caribbean Literary and Cultural Theory, and Gender and Cultural Studies.
The subject of Mojisola Adebayo’s one-woman performance, Moj of the Antarctic: An African Odyssey, is Ellen Craft, an exslave whose escape from the slave-owning state of Georgia to England in the late 1840s is recounted in the escape narrative Running a Thousand Miles for Freedom; or the Escape of William and Ellen Craft from Slavery. In this paper I argue that, rather than using her performance to present her biographical subject with an interiority the original slave narrative scarcely offers her, Adebayo reconstitutes Ellen, and relocates her in an auto/biographical work that speaks back to traditions of performativity, revision and re-purposing in African-American escape narratives. Adebayo’s abolitionist, Lars Homer, exclaims: “The testimonies of Negroes will be our greatest weapon […]. The public will be crying out to hear a tale such as yours, think of the funds you could raise – just look at you!!!” (2008: 171). His words reflect the drama’s recognition both that performed identities were the mainstay of escape narratives and that performativity is central to auto/biographical expression. The conjunction of both types of performance is analysed in Sidonie Smith’s (1995) essay on autobiography as performance. In the context of abolitionism’s theatricality, the performativity required by the slave/ex-slave as narrator of her own autobiography speaks to the importance of what Harry J. Elam Jr (2001: 290) describes as the “third-person consciousness of the black body, of being black in relation to the white world”.

Suzanne Scafe teaches on the MA in Black British Writing at Goldsmiths, University of London and has published several essays on Black British writing and culture and on Caribbean women’s fiction. Her recent work includes two essays on Black British women’s autobiographical writing, published in the journals Changing English (17:2) and Women: A Cultural Review (20:4).

Addressing Britain’s “Historical Amnesia” Regarding Slavery through Literature: The Genre of the Black British Neo-Slave Narrative

Professor Elisabeth Bekers, Vrije Universiteit Brussel

In a 2011 essay Black British author Bernardine Evaristo declares herself to be “dismayed and frustrated by the absences which invalidate the black history of the world’s Great White Continent” and acknowledges that addressing this “historical amnesia” is “one of the spurs” for her fiction. Considering the significance of slavery in the history of Europe, it is no surprise that Evaristo and various other black British writers, both established artists such as Caryl Phillips and newer authors such as Laura Fish, at one point or another choose to address the topic in their work. With their literary re-visitations of Europe’s trans-Atlantic slave trade and the enslavement of millions of Africans, they insert themselves into the historical tradition of slave narratives but also into the more recent literary practice of “neo-slave narratives” (Bell 1987), which emerge in African American literature in the
1960s and “approach the institution of slavery from a myriad perspectives and embrace a variety of styles of writing” (Smith 2007: 166). The neo-slave narrative gains popularity in Britain in the context of the 2007 bicentenary celebrations of the British abolition of the slave trade when especially black British women, writing in face of rising right-wing extremism in Britain and beyond, expand the genre by taking a specific interest in Britain’s involvement in the slave trade and slavery.

This paper takes as its case study the poetical radio play The Lamplighter (2008) by black Scottish author Jackie Kay, which was first broadcast on BBC Radio 3 in 2007 and which specifically implicates Northern Britain in the horrors of slave trade and slavery. Focusing on the narratological, stylistic and discursive strategies Kay uses in her commissioned play, the paper demonstrates how The Lamplighter exposes the dark excesses resulting from Britain’s taste for sugar and desire for wealth as well as its racist attitude towards people of African descent. At the same time, Kay also points to “13,000 residents [who] put their name to [a 1792 Glasgow anti-slavery petition that would develop into] the “first human rights campaign in history” (MacBean in The Lamplighter), a petition that eventually led to the abolition of the British slave trade in 1807 and culminated into the abolishment of slavery in British territories in 1833. What is more, Kay also draws her addressees’ attention to similarities between racist attitudes then and now, to the parallels between the historical period that she revisits in The Lamplighter and the contemporary context in which it is composed.

Elisabeth Bekers is Lecturer of British and Postcolonial Literature at the Vrije Universiteit Brussel (Belgium). Her research focuses on literature from Africa and its diaspora, with a particular interest in image and knowledge production, canon formation and intersectionality. Currently she is working on Black British women’s literature (especially neo-slave narratives) and, as part of an international network, on the ways in which Europe has been imagined in literature from across the globe. She is the author of a comparative study of African and African-American literature (1960-2000) on female genital excision (Rising Anthills, University of Wisconsin Press, 2010) and co-editor of several volumes and special issues, including Critical Interrogations of the Interrelation of Creativity and Captivity (Life Writing, Taylor and Francis 2018), a bilingual book on Brussels and literature entitled Brussel schrijven/ Écrire Bruxelles (ASP-VUB Press 2016), Imaginary Europes: Imaginary Europes (Journal of Postcolonial Writing, Taylor and Francis 2015; selected as SPIB by Routledge 2016 (pb 2019) and a Matatu volume on Transcultural Modernities: Narrating Africa in Europe (Rodopi/Brill 2009). She is co-director of the international Platform for Postcolonial Readings for junior scholars and the international project Imaginary Europes. She is editor of the Black British Women Writers website (http://www.vub.ac.be/TALK/BBWW).

Exploring the sounds of collective memories: Developing a counter-representation of the Afro-Ecuadorian music genres, instruments and dances of Marimba Esmeraldeña and Bomba del Chota

María Gabriela López Yánez, Goldsmiths, University of London

This paper focuses on the counter-representation of presentational representations of the Afro-Ecuadorian music genres, instruments and dances of Marimba
Esmeraldeña and Bomba del Chota through three research-based sonic compositions. Marimba and Bomba were created in Ecuador by Afro-descendant enslaved people during the Atlantic slavery period (16th to 19th century) and are performed until the present day. During the Atlantic slavery period, these two music genres, instrument and dances triggered the generation of communal and participatory spaces of resistance and re-existence based on collective memories that were transmitted orally to new generations. Occasionally, Marimba and Bomba were also reduced to a fixed set of movements and sounds and performed as a spectacle or presentational performance to entertain the masters. From the 1960s, presentational representations began to be more widespread whereas participatory representations began to be less frequent. Currently, presentational performances are part of the Ecuadorian folk tradition and are the most popular way of representing Marimba and Bomba as a means of entertaining an audience.

Drawing from Quijano, Mignolo, Walsh and Grosfoguel’s notion of ‘decoloniality’ and Cusicanqui’s notion of ‘ch’ixi’, this paper aims to share the theoretical research that sustained the creation of three sonic compositions that are based on recorded collective memories related to participatory Marimba and Bomba, and thus, counter-represent presentational folk representations. While a decolonial perspective has allowed me to take into consideration not just the Marimberos and bomberos’ collective memories but also the prevailing colonial structure that has put participatory Marimba and Bomba at risk, the notion of ch’ixi has allowed me to develop a group of compositions that unifies, although differentiates, presentational traits (the stage) with participatory ones (collective memories).

María Gabriela López Yánez is an Ecuadorian academic and performer. She pursued her MA in Performing Arts with specialization on ethnochoreology at University of Malaya (Kuala Lumpur, Malaysia). Currently, she is a practice-based PhD candidate at the Department of Theatre and Performance, Goldsmiths, University of London (UK). As a practice-based PhD student, her focus is on Afro-Ecuadorians' sonic memories as experiences that could communicate the social and historical context of these music and dances. Gabriela has presented her research widely in Ecuador, Argentina, Uruguay, France, UK, China, Kazakhstan, Ireland, Austria and Malaysia.
Diallo, Till, Frank: And still a question of Justice.

Dr Juliet Emanuel, BMCC/CUNY

Diallo, Till, Frank: three young people cut down in their prime; and yet each day the students in my urban classroom turn up, full of hope, until the day that the news of the millions of dollars paid by some parents so that their children may be admitted to universities broke. That revelation stunned the students. For we trumpet, “Get an education.” “Study hard and you will succeed.” Is this advice pointless? The college is located at Ground Zero in Manhattan, New York, the site of much violence since the events of 9/11. The students imagine that they are able to dodge danger.

After he had viewed the play, Anne Frank and Emmett Till, by Catherine Langhart Cohen, Cinque Lipscomb, a student at the institution mentioned above, wrote an award winning essay in response to the stories of Emmett Till and Anne Frank. Considered against the backdrop of the fatal shooting of Amadou Diallo in New York in 1999, Lipscomb entered a new phase of growth. “My people,” he wrote, “need social change.”

Lipscomb’s essay and the actual events mentioned above will be considered in a comparative response to what he terms physical, mental and spiritual torment along with the critical reaction to Angie Thomas and her novel, The Hate U Give. What change and how that change is to be affected will form the conclusion of the presentation. A report on a questionnaire given to a Supreme Court Judge, retired, two social workers, two academicians and a priest among others will be presented.

Juliet Emanuel is a Professor at BMCC/CUNY in the Department of Academic Literacy and Linguistics. She has held positions in the leadership of the Department and continues to do so. With interests focused in language acquisition, pedagogy and studies in postcolonialism and multiculturalism, she contributes to works in the field. She has just rotated off from the position of Executive Director of the College English Association, a national academic organization after six years of service for which she received the organization’s highest award. She is a member of several organizations, serving on their boards or on significant committees.

Sanitising the History of Slavery: The absence of the New England/Caribbean link in the Mayflower 400 Commemorations

Steve Cushion Secretary, London Retired Members Branch of the University and College Union (UCU)

In 1620 the Mayflower sailed from Plymouth, UK and in 2020 the 400-year anniversary of the sailing is being commemorated, centred in Plymouth, UK. This has involved the revamping of the local Mayflower Museum in 2015, the publication of a series of worksheets, and a writing competition for local Plymouth schools. Rather than telling a story of colonisation against a background of genocide, land
grabbing and slavery, the focus for the 'Mayflower 400' events is on the Puritan Mayflower passengers.

In an attempt to provide some historical balance, the Socialist History Society has published "Telling the Mayflower Story: Thanksgiving or Land Grabbing, Massacres & Slavery?" by Danny Reilly and Steve Cushion. It tells a tale of economic growth through slavery and slave trading, linking the Caribbean and the North American sea board. New England prides itself in its abolitionist heritage, frequently ignoring the role played by supplying the slave economy of the Caribbean and organising the slave trade itself.

This publication can be seen in the context of the broader campaign for Reparations alongside the Caribbean Labour Solidarity pamphlet "Up Down Turn Around, The Political Economy of Slavery and the Socialist Case for Reparations" and the recent call by UCU London Region for "all branches to pursue enquiries within their own institutions with a view to obtaining recognition of the role of slavery and the slave trade in financing British Higher Education as part of the development of British capitalism."

Steve Cushion is Secretary of the London Retired Members Branch of the University and College Union (UCU). He is a member of the committees of the Socialist History Society (SHS), Caribbean Labour Solidarity (CLS) and the Society for Caribbean Studies (SCS). He is author of "A Hidden History of the Cuban Revolution, How the Working Class Shaped the Guerrilla Struggle", "By Our Own Hands, A People's History of the Grenadian Revolution" (with Dennis Bartholomew), "Telling the Mayflower Story, Thanksgiving or Land Grabbing, Massacres & Slavery?" (with Danny Reilly) and "Up Down Turn Around, The Political Economy of Slavery and the Socialist Case for Reparations".

Global News Framing of Migratory Patterns in the Caribbean: An Empirical Inquest on Venezuela

Okorie Nelson (Ph.D) and Evaristus Adesina, Covenant University, Ota, Nigeria

Studies have indicated that the Caribbean region serve as one of the world’s fastest-growing source of international migrants from 1990 through 2010. In recent times, migration from Venezuela involves one of the biggest and most rapid flows of vulnerable persons globally. According to the United Nations Refugee Agency (UNHCR), as of February 2019, the country’s economic and social crisis had led to the exodus of 3.4 million persons. Most have left in the past 12 months and have gone to Colombia, Peru, Ecuador and Chile, the main receiving countries. The magnitude of this crisis makes it the second biggest globally after the Syrian crisis. This study examined the global news coverage on the migratory pattern of the Venezuela crisis. Furthermore, this study evaluated the framing of global media reports on migration issues in Venezuela (January 2019- April, 2019) on YouTube webcast channels of: Aljazeera, Cable Network News (CNN), and British Broadcasting Corporation (BBC). This study was anchored on the framing theory, which underpins the manner in which global media outlets such as: Aljazeera and CNN present their discourse about the Venezuela crisis and other migration issues in the Caribbean region. This study adopted content analysis as a research design.
30 videos were systematically sampled and analyzed using a validated coding sheet. For this study, data were analyzed using descriptive and inferential statistics. The findings indicated that these global media outlets were critical in their news framing on inactions of policy-makers and the governments on controversial issues about the Venezuela crisis. Furthermore, the results indicated that there were significant cases of intra-regional migration in the Caribbean region and extra-region migration outside the Caribbean due to the Venezuela crisis. It was recommended that sufficient attention should be given to socio-cultural implications of Venezuela migrants to other countries. Furthermore, the media should adequately utilize its framing theory/function for the positive change and migration development.

Okorie Nelson is a Senior Lecturer in the Department of Mass Communication, Covenant University. Okorie has more than nine (9) years teaching experience at the higher institution level. Okorie’s research area focuses on media and migration issues in Africa and Europe.

Evaristus Adesina is a lecturer in the Department of Mass Communication, Covenant University. Evaristus has published several articles that focus on migration and development issues.
PANEL N: IN THE WAKE OF WINDRUSH  
Chair: Professor Claudia Bernard (Goldsmiths)

Sounding the Crisis

Christopher Oliver, Goldsmiths, University of London

This research practice aims to develop methods with which to ‘tune in’ to the acoustic design of the ongoing Windrush crisis which has led to the detention, deportation of, and denial of social services to many British Citizens of Caribbean descent. I will first consider how the colonial relationship between Britain and the Caribbean sounded, and to what extent this history reverberates into the present by analysing key waveforms which structure the political and cultural conditions of this current conflict.

By tuning in to the history, one is met with the colonial construction of the voice, and the liberating emergence of ‘nation language’ (patwa/Jamaican creole) as illustrated by Edward Kamau Brathwaite’s book ‘The History of the Voice’. In relation to this, an interrogation into the various acoustic elements of the unfolding Windrush crisis, such as the sound of anti-immigrant protests and a phonetic analysis of rhetorical devices used by politicians, reveals how the acoustic formation of sound organises political power. The ongoing Windrush crisis is testament to how critical experiments in the acoustic design of paralegal forums, including the way in which testimonies and evidence could be heard in relation to this case, may allow for future articulations of truth and justice to sound differently.

Windrush Legacies and Histories: Preserving legacies of the Windrush Generation through Carnival Arts

Professor Haroun N. Shah, Middlesex University and Laila M.N. Shah, King’s College

Nostalgia Steelband boast a direct lineage to the legendary ‘Trinidad All-Steel Pan Percussion Orchestra (TASPO), who in a watershed moment in 1951 played at the “Festival of Britain” and, in doing so, ushered in a new era of British arts, and eventually the renowned Notting Hill Carnival (NHC). Founded by TASPO’s members, Sterling Betancourt & Allan Davidson, Nostalgia has participated in every NHC since its inception in 1963 and remains the only traditional band where straps are fastened around the necks of players while playing. This method allows mobility and flexibility and stimulates audience participation and has translated into the band running >200 varied projects since its inception in 1964. As part of its portfolio, the authors have brought grassroots steelpan players, academics, students and professionals together biennially through organised conferences/workshops in carnival arts that includes calypso and mas. These Arts Council England funded projects began in 2006 and continued biennially up to 2018. Achievements include London’s 2012 Olympics Opening ceremony; integrated projects; eg Steelpan/Mas for the Shanghai Festival 2013; performances in Trinidad & Tobago (carnival 2018), supporting the fusion of carnival arts in the community eg. elderly, disabled, youth, newcomers in rural England and retaining visibility as in London’s marathon. We believe development of these artforms in the landscape of British arts will have...
major impact on contemporary arts, culture and society. For many British-born participants this connects them with the Caribbean, gives insight into their cultural heritage and helps in creating vibrant multi-cultural communities with arts being instrumental.


**Laila M. N. Shah** is a 2nd year chemistry student, King’s College London. Participated in Notting Hill Carnival (NHC) from 11 months. Tutored on several musical instruments, passion is or steelpan and played with Nostalgia Steelband from aged 7. Inspired by a visit to Trinidad 2013, arranged first tune for NHC in 2013 and won the band its first NHC award. Toured with the band in Europe, China and Trinidad in 2018. Youth organiser/presenter for steelpan conferences in 2012-2018; now working for 2020. Youth representative of the newly formed Windrush Foundation Committee (from Downing Street) and the youth representative of the Carnival Village Trust 2019.
The Influence of the 1661 Barbados Comprehensive Slave Code throughout the English Atlantic World

Justine Collins, Max Planck Institute for European Legal History, Frankfurt

Colonial slavery contained three interrelated aspects of law that transformed with the introduction of African slavery. Firstly, defining slaves as property, secondly, establishing forms of control over slaves, and thirdly, developing legal definitions of race, which distinguishes African slaves and their descendants from the rest of the population. The Barbados Assembly was the first colony, which successfully created legislation attempting to cover the three aspects. English property law was the scaffolding that upheld these innovated provisions. The slave regime and the laws that sustained it connected the disparate colonies of the Atlantic world and provided the justification for the coerced migrations of millions. These stolen migrants became the colossal unfree populations that perpetuated the development and success of the plantation economies of the Americas.

This presentation begins with Barbados, as the progenitor of slave law codification. It then follows the trajectory of the code’s influence from other West Indian islands to the mainland colonies within North America. Furthermore, the influence and transplantation which occurred throughout the English slave holding Atlantic are examined at large, revealing intricate interwoven connections and knock-on effects which started even before the genesis of colonial slavery.

Biographical Information.


Yet and Still: The Aegean African Afterlife of Slavery

Bam Willoughby, Cornell University

What were the socio-economic ramifications of late 19th century settlement for the emancipated Africans settled in western Anatolia? This presentation takes land, labor, and the promissory architecture of care as the primary frames for theorizing a lifely ‘blackness’ for rural, Aegean, African-descended Turkish people in contemporary Turkey. In 1890, the Ottoman government, under the reign of Sultan Abdülhamit II, began settling emancipated Africans from Benghazi, Tripoli, Jidda, Hudayda, and Istanbul in the province of Aydin in the west of what is now Turkey for the express purpose of land cultivation. Today, communities of African-descended Turkish people are “still” in the villages where those emancipated Africans were settled to cultivate the land. While these villages have remained rural...
and agricultural, prevailing labor common-sense has shifted from the agricultural cultivation of personal plots of land to the work provided in local factories. Intimacies with the plants in their immediate environments—as foods, as medicines, as friends—have been critical in maintaining and negotiating the lifeliness of this rural, agricultural, Aegean African-descended community. This presentation unpacks the plant practices that have persisted within this particular African-descended Turkish community as a consequence of their rural and agricultural arrangements. This analysis explores the everyday relationships between rural and mountain-inhabiting African-descended Turkish people and the plants in their environments. This project utilizes ethnography, interviews, and focus groups in conversation with Ottoman archival material to situate interactional patterns between health, illness, care, labor and plant life within communities of Aegean African-descended Turkish people in an attempt to answer these questions.

Bam Willoughby is a 4th year PhD student in the field of Africana Studies at Cornell University. They received their B.A in Comparative Literature from Dartmouth College in 2014. Their undergraduate thesis “But The Color Stayed” was an interdisciplinary exploration of how the lived experiences of Turks of African descent reflected for whom the Turkish nation-state was—and was not—intended. Their dissertation uses literary analysis, archival research, and ethnography to argue that African-descended Turkish people’s relationships to land are critical indexes of modern Turkish history. Their works insists on the necessity of recuperating subjugated sites of historical inquiry and tending to the primacy of African genealogies of being within a contemporary Turkish landscape. In 2016 they were awarded the Foreign Language Areas Studies Fellowship through the U.S Department of Education. In 2018 they were awarded the Koc-Holding Fellowship through the Institute of Turkish Studies. Bam will spend the 2018-2019 academic year as a Visiting Researcher at Koc University, conducting ethnographic fieldwork with communities of Turks of African descent in and around Izmir, sharpening their scholastic cache rubbing shoulders with Koc University intellectual powerhouses, and meandering the Ottoman archives with great intent.
This panel, hosted by Nina Reece (writer), will involve readings from contemporary writers and poets from the diaspora, and a debate of the concepts with which their work engages. The aim is to foster a space where contemporary writing from the diaspora can be shared and connected to academic research, current policy, debate, media events and multi-disciplinary creative practice.

Identity

‘It’s not like I’m blind anymore, it’s just that now I can’t see inside of me. So much has happened in three summers and I no longer recognise these parts of being, once so central to who I think I am...’

Set in present day London, ‘Parts of Being’ is a memoir-in-progress that explores race, health and identity. Nina Reece sees herself as many things: a daughter, a writer, a mixed-race Black woman and good-time girl. Then, one day she goes blind in one eye and is diagnosed with a condition that forces her to question everything, from friends and family to fate and future.

Nina Reece is a fiction and life writer from London with Irish, Scottish and Jamaican heritage. As a student of the MA Creative and Life Writing at Goldsmiths her work engages with traditions of violence in Caribbean families; fathers; daughters; adolescent voices and dual heritage identity politics. She is published online in the Goldfish Anthology 2018.

Reap the Forgotten Harvest

Born in Nigeria and educated in Britain, I began my professional life as an officer in the Merchant Navy, sailing out of West India Dock in the Port of London. Understanding the mercantile minutiae of my new career quickened my political awakening – Britain would not have been able to achieve its preeminent role in the trans-Atlantic slave trade without its vast Merchant Navy, rigorously supported by the Royal Navy. Reviewing the past and healing the future requires academic rigour, but also the creation of broad and inclusive national narratives that embrace all modes of story-telling.

I propose to read from my Reap the Forgotten Harvest trilogy. It traces the fortunes of two families from 1600-1966; one is from the Yoruba village of Ake in present-day Nigeria, and the other is Catholic, landed gentry from Yorkshire fleeing religious persecution to new opportunities in the West Indies. The entwining of these two families over the centuries includes slavery, colonisation and the quest for independence and justice, tracing the trajectory of an empire that took people from my homeland to faraway lands and now tries to forget it did so.

Dealing with the fear of the disclosure of the past can partially be mitigated by the knowledge that many resisted involvement in the slave trade. Thus, the campaign to end the trade also needs to be properly recognised and studied, including
resistance within the Navies. Abolitionist activity that helped stop the trade can be seen as one of the first mass-movements in Britain.

**Remi Kapo Biography:** Realising that a career in Britain’s Merchant Navy would inevitably by truncated by my blackness, I came ashore. My subsequent career encompassed political journalism, both print (New Statesman, New Society) and television (Yorkshire TV Documentaries, Thames TV’s TV Eye programme, ATV’s Format V programme); non-fiction (A Savage Culture, 1981, published by Quartet Books); and arts administration, as director of the Roundhouse Arts Centre, as well as producer of Moon on a Rainbow Shawl, directed by Maya Angelou, at the Almeida Theatre.

**Black Lives in the English Archives – Runaway Slaves and Historical YA Fiction**
When Isobel witnesses the suicide of a runaway slave, she follows the paper trail he left behind to uncover his former master's plot to begin a new slave trade from within Britain’s shores.

This is the key story of my novel-in-progress, a work of historical fiction for young adults set in the 18th century. Set in Bristol 1775, three years after Somerset v Stewart, the novel follows a young mixed-heritage girl, Isobel Campbell, as her life collides with that of runaway slave, Scipio Jones. The novel is both detective story and family drama, focusing on the prevalence of runaway slaves in Britain and the response of slave-owners.

In this paper I will present an extract of my novel alongside my research on runaway slaves in Britain and the occurrence of kidnapping. My research draws upon the University of Glasgow’s Runaway Slave Database which presents thousands of runaway advertisements placed by slave-owners in British newspapers from the 16th to the 19th century. Despite the slave trade being taught on curriculums, the sheer number of enslaved persons and runaway slaves in Britain is not well known. I will show how my novel seeks to address this and sits within a growing body of work spanning literature and film resituating the black presence in Britain pre-Abolition. This paper will also argue the potential of using YA fiction to talk about the fragmented records of black lives in the archives and slavery in Britain.

**Heather Marks** is the winner of the 2018 Quarto Translations Award and has a first-book deal with Chicken House for her debut novel, an historical fiction for young adults set in the 18th century. Heather is a graduate of the Masters in Black British Writing at Goldsmiths, University of London and prior to this earned her Bachelors in Drama Studies and English at the University of Sussex. Heather currently works as a content and events coordinator for Words of Colour Productions, a creative communications agency developing writers of colour, and freelance theatre journalist for The Stage.
**Barrel**
The stories of ‘Barrel’ unearth experiences and narratives of generations of parents that have set up in in the West - England, America and Canada -, leaving loved ones, children and babies behind in the Caribbean and Africa. It speaks of a forced migration that is hidden, of survival often disguised in countries with colonial ties, leaving a legacy that treats the arriving as a burden, to be tolerated, sometimes hate and really not belonging here. Yet these families have built sustainable communities, changed land – and sound scapes of these Western countries, changed legislation, showed resistance through movements, raised consciousness and underpinned whole economies back home often from their small regular funds for their dependent’s education and housing, subsistence, family’s enterprises and eventually retirement with a piece of land and a house – when possible. Through poetry and spoken work performance I wish to give voice to the social and political implications as well as the intimate stories hidden behind the headlines of vilification that tell of waiting, the separation and estrangement, the risks and sacrifices it took to create lives with opportunities.

The Wait In Between
Between bouts of longing and numbness
she is gripped
by an urge so strong, that she physically
changes shape
Wide mouthed, bottomed out and empty
waiting to be
filled with butter kisses-biscuits, layers of surprises, round hugs
like the barrel
her mummy ships across the ocean every six months.
I - land
I create un-bound cultures trailing
south to north.
Carry ice to fire forging
abyss in the grit of my heart.
Return unpaid slaves funds
to mother, island-country
back to life.
So what if I am despised, sucked
dry for centuries I’ve known, I arrived
with wise eyes.
The Givers
Mother’s eastern eyes stand out in mine.
Closed, they observe between.
Father’s southern lips import unspoken longing
translated in my first tongue-tied kiss.
Mother’s mother’s nordic hands hug me till grown then
her ashes migrate under the sea, rising in orange soil.
Father’s mother lent me her stretched thighs re-birthing
east, south, north and the rest.
My hands open eyes, stroke my lips and lift my thighs.
They love each other well, even if the givers don’t.
Akila is a published and award-winning writer and poet. She performs and reads inter/nationally. She collaborates with a range of art genres. Her short story ‘Secret Chamber’ was published in Peepal Tree Press’ anthology Closure as her poems in the ‘Filigree’ anthology of Black British Contemporary Poetry in 2018. Current work includes printed poems on clothes and textiles in a collective exhibition for ‘Constructed Geographies’. Akila is due to publish her first poetry pamphlet. Akila’s portfolio includes managing creative projects with the current Lit-Up Mentoring/Publishing Scheme for Waterloo Press and programming for the international Mboka Literature Festival.

Kind of Woman
The play:
On a night out, Ama meets her future boyfriend. What ensues is the fantasy turning into a nightmare. Ama goes from feeling adored and loved, to feeling like she is walking on eggshells. We go on a journey with her as she tries to navigate the effects of the relationship, realising that she alone can define who she is. The play is inspired by true events and is an exploration of love, self-love, emotional abuse and intergenerational Black female relationships.

Short description of the reading:
The extract is from the beginning of the play where we meet Grandma Dorcas. We have all gathered in her living room and are waiting for her granddaughter, Ama. Grandma begins to tell us a story. A story that intertwines with Ama’s present, whilst also getting a glimpse of Ama’s past with her mother when she was younger.

Nancy Ofori is an Afro-Swedish performer/theatre maker and emerging writer, who creates work that aims to uplift and explore Black women’s lives and experiences. She is currently part of the Soho Writers’ Lab 18/19. Credits include: The Vagina Dialogues (Edinburgh Fringe 2017, Vaults 2018) and Kind of Woman (Talawa Firsts 2018, Camden People's Theatre 2019).

Dubbin Poetry with d'bi.young anitafrika

d'bi.young anitafrika is a globally renowned Black queer feminist dub poet and performance artist who is committed to creating art that ritualises acts of recovery from violence inflicted upon the people and the planet.
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