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UNIVERSITÄT  
GIESSEN

## Rethinking Postcolonial Europe:

*Moving Identities,  
Changing Subjectivities.*

Dr. Vanessa Eileen Thompson (European University Viadrina)

Dr. Nadia Butt (Giessen University)

With a Reading by Stefanie-Lahya Aukongo

10-12 February 2021, **online**

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International Graduate Centre  
for the Study of Culture

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## 1. PROGRAMME

Day 1: Wednesday, 10 February 2021	
9.30 WebEx Room opens for last minute sound and presentation checks	
10.00 Welcome and Introductions	
<b>10.30 – 11.30 Keynote</b> Journeys Through Europe: The Anglophone Travel Literature and Postcoloniality <i>Dr. Nadia Butt, Giessen University</i>  Chair: Johanna Munzel, Giessen University	
Coffee Break	
<b>11.45 - 13.00 Panel 1: Journeys and Travelers</b> Chair: Nadia Butt, Giessen University  Just as in the Stories I Read: A (Literary) Construction of an Imagined (Europe) Place in two Latin American Short-Stories <i>Iyari Martínez Márquez, Universidade Católica Portuguesa</i>  Identities Lost, Identities Found? Reading Jamal Mahjoub's Road Novel <i>Travelling with Djinn</i> s through a Transcultural Lens <i>Michelle Stork, University of Frankfurt</i>  Towards 'Afropean' perspectives: Evolving and conversing Afro-European narratives from <i>The European Tribe</i> (1987) to <i>Afropean</i> (2019) <i>Raphaëlle Efoui-Delplanque, Freie Universität Berlin</i>	<b>11.45 - 13.00 Panel 2: Postmigrants in Germany</b> Chair: Meryem Choukri, Giessen University  Becoming Black - Black Identity, Activism and Politics: Politicization and Identity Formation of Black People in Germany <i>Josephine Akinyosoye, University of Hamburg</i>  Role of Media Narratives in Formation of Anglophone Mental Images of Migrants from the Commonwealth to Germany: A Postmigrant Analysis of Academic Indians and Africans <i>Mahtab Dadkhah, University of Erfurt</i>  Diasporic Soundcultures: The "third chair" as a metaphor to reconfigure postcolonial Europe? <i>Johann Erdmann, Giessen University</i>
13.00-14.00 Lunch Break	

<p><b>14.00 – 15.15 Panel 3: Memory</b></p> <p>Chair: Theresa Krampe, Giessen University</p> <p>On Boomerang Effects and Transnational Entanglements in Spanish 20th century history and memory <i>Rafael Perez Baquero, University of Murcia</i></p> <p>Decolonising the European city: deconstructing Lisbon's imperial urban geography <i>Daniel Gamito-Marques, Nova University of Lisbon</i></p> <p>European Colonial Legacy and Historical Memory in Contemporary Tanzania <i>Nadezhda E. Khokholkova, Russian Academy of Sciences</i></p>	<p><b>14.00 – 15.15 Panel 4 – Performing Selves</b></p> <p>Chair: Johanna Munzel, Giessen University</p> <p>Subjectivity, resistance and Dis_placement in a self-organized theatre collective <i>Nuriani Hamdan, University of Berlin</i></p> <p>LOOKING AT LOOKING: Exploring the topography of perception in Western European theatre as an active refusal to see <i>Martina Gimplinger, Academy of Fine Arts Vienna</i></p> <p>Corpus Mundi: a performative research on the female Afro-diasporic body <i>Bárbara Luci Carvalho, Actor, Dancer and Theatre Pedagogue</i></p>
<p>Coffee Break</p>	
<p><b>15.30 – 17.00 Poetry Performance</b></p> <p>Black Poetry Matters: Eine dekoloniale Poetry Performance <i>Stefanie-Lahya Aukongo</i></p> <p>Chair: Jeannette Oholi, Giessen University; Nadiye Ünsal, Giessen University/ Humboldt University Berlin</p>	

**Day 2: Thursday, 11 February 2021**

<p><b>10.00 – 11.15 Panel 5: Metacritical Approaches</b></p> <p>Chair: Theresa Krampe, Giessen University</p> <p><del>Cancelled Gerson da Cunha – Historiographies of Empire or Shared history from the margins?</del> <i>Tobias Mörike, Erfurt University</i></p>	<p><b>10.00 – 11.15 Panel 6: Beyond Eurocentrism</b></p> <p>Chair: Anne Stellberger, University of Bayreuth</p> <p>Decoloniality and the Museum's Episteme <i>Achia Anzi, OP Jindal Global University, Sonipat</i></p>
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<p>Decolonizing European Solidarity <i>Rouven Symank, European University Institute, Florence</i></p> <p>On the Contaminated Geographies of Europe/Germany <i>Katharina Schmidt; Katrin Singer, University of Hamburg (project supported by Emma Monama; Martina Neuburger, University of Hamburg)</i></p>	<p>Renegotiating Conceptualisations of Time and Temporality in Cultural and Literary Contexts <i>Nele Grosch, Giessen University</i></p> <p>Rethinking Community and Subaltern Agency – Critical Perspectives on Europe and Migration in Equatoguinean Literature <i>Julia Borst, University of Bremen</i></p>
<p>Coffee break</p>	
<p><b>11.30 – 12.45 Academic Talk “Decolonising Migration Studies”</b> <i>Iris Rajanayagam, xart splitta; Çiçek Tanlı, Research Network in Queer Studies, Decolonial Feminisms, and Cultural Transformations/ Department of Sociology, Giessen University</i></p> <p>Chair: Nadiye Ünsal, Giessen University/ Humboldt University Berlin</p>	
<p>12.45- 14.00 Lunch Break</p>	
<p><b>14.00 – 15.30 Poster Session</b></p> <p>“I don’t want to go back”. Experiences of young Ghanaian dancers during their stays in Germany as part of international youth encounter projects between 2013 and 2019 <i>Felix Büchner, Georg-Eckert-Institute for International Schoolbook Research Braunschweig</i></p> <p>Tell it as it is? Narratives of whiteness in government documents on primary schooling in Germany <i>Sarah Gerwens, European Institute, LSE</i></p> <p>Make a way out of no way: Black Women’s Itinerant Practices in Early America and beyond <i>Johanna Heide, University of Potsdam</i></p> <p>Between expectations and conditions of practice: a critical race analysis of project contributors in queer education <i>Dome Ravina Olivo, Humboldt University Berlin</i></p>	

<p>The Risk of Becoming Free: Moving Through Time and Space as a Slave in the 19th Century <i>Anne Stellberger, University of Bayreuth</i></p> <p>Plasticity of Borders in Salman Rushdie's Dream Narration <i>Sanja Vaudano, University of Bern</i></p>	
<p><b>15.30 – 16.45 Panel 7: Contested Spaces</b></p> <p>Chair: Nadiye Ünsal, Giessen University/ Humboldt University Berlin</p> <p>The Articulation of the “Problem of Immigration” and Its Current Implications on Immigration Policymaking in France <i>Marina Choy, Michigan Technological University</i></p> <p>Postmigrant Media and the Idea of Multiculturalism in the French 1980s <i>Christian Jacobs, University of Berlin</i></p> <p>Building BRIDGES – Eurocentrism, Neoliberal Compliance, and Migra*BPoC resistance in Higher Education Institutions (HEI) in Europe <i>María Cárdenas; Sebastian Garbe; Douglas Neander Sambati (project supported by Encarnación Gutiérrez Rodríguez; Marina Faherty, Giessen University)</i></p>	<p><b>15.30 – 16.45 Panel 8: Mobile Identities in Visual Arts</b></p> <p>Chair: Johanna Munzel, Giessen University</p> <p>The Emergence of Non-White Female Actors in Contemporary French Cinema. An Intersectional Investigation <i>Ewelina Pepiak, Giessen University</i></p> <p>Roma Necropolitics: Repressed Topographies of Anti-Romani Racism, Necroaesthetics and Affirmative Resistance in Documentary Film <i>Aron Korozs, Freie Universität Berlin</i></p> <p>Narratives of European identities beyond the EU: Unveiling the Paris of South-America <i>Paula Cordoba, Universidad de Buenos Aires</i></p>
<p>Coffee Break</p>	
<p><b>17.00-18.30</b> Networking</p>	

**Day 3: Friday, 12 February 2021**

**10.00 – 11.00 Keynote**

*“Leave this Europe. From crisis to abolition.*

*Dr. Vanessa Eileen Thompson, European University Viadrina, Frankfurt (Oder)*

Chair: Jeannette Oholi, Giessen University; Nadiye Ünsal, Giessen University/ Humboldt University Berlin

Coffee Break

**11.15 - 12.30 Panel 9: Travelling Theory, Queer Narratives**

Chair: Daniel Heinz, Giessen University

*“Traveling theory? Europe constructing female citizens in Jordan”*

*Barbara Schenkel, University of London*

*“Feminist Utopias: Bridging Feminisms in the countries of the former USSR and in Germany”*

*Soph Benja Petzelberger, Humboldt University Berlin; Vica Kravtsova; Alexandra Frank, Bridging Feminisms*

*‘I ain’t no homosexual, I am a . . . Barrysexual!’: Queering the Bildungsroman in Bernadine Evaristo’s Mr Loverman (2013)”*

*Miriam Hinz, Heinrich-Heine-University Düsseldorf*

**11.15 - 12.30 Panel 10: Contesting Borders**

Chair: Nadiye Ünsal, Giessen University/ Humboldt University Berlin

*What Power have the Powerless? Immigrants’ Resistance at the European Union’s Borders*

*Lea Augenstein, University of Tuebingen*

*“Challenging the boundaries of exclusive Europeanisation: How young refugees unsettle normative spaces of urban citizenship and belonging! Elisabeth Kirndörfer, Leibniz Institute for Regional Geography*

*“Hostipitality and neo-colonial logics at the Mediterranean border: Giulio Cavalli's Carnaio”*

*Silvia Ruzzi, University of Berlin*

12.30-13.30 Lunch Break

<p><b>13.30 - 14.45 Panel 11: Redefining Europe in the 21<sup>st</sup> Century</b></p> <p>Chair: Nele Grosch, Giessen University</p> <p>Italy's Invisible Race: on #BLM, structural racism and Italian "evasiveness" <i>Giulia Fabbri, University of Rome</i></p> <p>Postcolonialism and COVID-19 in Europe. A Marxist perspective <i>Eleonora Roldán Mendivil, University of Kassel ; Chandrika Yogarajah, Humboldt University Berlin</i></p> <p>Colonial Reparations in European Context <i>Cresa Pugh, Harvard University</i></p>	<p><b>13.30 - 14.45 Panel 12: Migration and the Boundaries of Human Rights</b></p> <p>Chair: Eva Zimmermann, Giessen University</p> <p>How European acclaimed cultural practices are used as a justification of human rights violations - The example of the handshake <i>Miriam Yosef, Giessen University; Ezinwanne Raymond, Nottingham Trent University</i></p> <p>Calling for Pragmatic Cosmopolitanism: Human Rights Narratives in Olga Grjasnowa's <i>Gott ist nicht schüchtern</i> and Wolfgang Fischer's <i>Styx</i> <i>Isabell Sluka, University of Connecticut</i></p> <p>Rewriting the European Forced Migrant Narrative: Helon Habila's <i>Travellers</i> and Juan Tomás Ávila Laurel's <i>The Gurugu Pledge</i> <i>Paula Brauer, University of Muenster</i></p>
<p>Coffee Break</p>	
<p><b>15.00-16.00</b> Closing Remarks and Postcolonial Narrations General Assembly</p>	

The 8th postgraduate forum Postcolonial Narrations is supported by GAPS: Gesellschaft für Anglophone Postkoloniale Studien (Association for Anglophone Postcolonial Studies); The International Graduate Centre for the Study of Culture (GCSC) and Das Literarische Zentrum Gießen e.V.



## 2. ABSTRACTS KEYNOTES AND POETRY PERFORMANCE

### DR. VANESSA EILEEN THOMPSON: *LEAVE THIS EUROPE. FROM CRISIS TO ABOLITION* (KEYNOTE)



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The current corona crisis has laid bare (again) the differential logics at the heart of the European project. Whether it be the necropolitical responses to the flight and movements of those rendered migrants, refugees and asylum seekers; the further expansion of neoliberal securitization and policing alongside intersectional vectors of vulnerabilities; or the state-sanctioned abandonment of vulnerable groups through underfunding and austerity – Europe’s

normative paradigms and concepts such as safety, citizenship, equality and solidarity require fundamental scrutiny. In this talk, I turn to transnational formulations of the black radical tradition and interrogate these concepts from the undersides of the *longue durée* of racial gendered capitalism. This talk builds on current research on policing blackness and horizons of abolition. I engage with how these horizons manifest in various struggles for breath and black lives, in the urban centers and the peripheries, the public, semi-public and domestic space, on the shores, the land and the sea. Finally, I discuss abolition as a precondition for postcolonial democracy.

### DR. NADIA BUTT: *JOURNEYS THROUGH EUROPE: THE ANGLOPHONE TRAVEL LITERATURE AND POSTCOLONIALITY* (KEYNOTE)



© Nadia Butt

The two most fundamental political and cultural phenomena of decolonisation and globalisation in the twentieth century seem to have dramatically changed the social fabric of European societies. Increasing travel, mobility and migration in the age of technological modernity is, indeed, a contributing factor. Keeping in view this changing cultural scenario, this talk sets out to critically examine journeys through Europe, undertaken by reflective travellers as represented in the Anglophone travel literature, which is being increasingly examined from the postcolonial perspective, covering broader issues of crossing borders, transcultural and transnational connections,

cosmopolitanism, plural histories, diasporic communities, the refugee crisis, travelling cultures, to name but a few. As the Anglophone travel literature is one of travel writing’s most burgeoning offshoots in the late twentieth century, it is important to examine the way this particular genre showcases new developments that differ them from their Victorian counterparts. Previously acted as vehicles of European imperialism and the construction of Europe’s ‘Other’, contemporary Anglophone travel accounts serve as potent instruments of cultural critique in present-day Europe. In order to illustrate my point, I draw mainly upon the works of Carly Phillips, Jamal Mahjoub and Mohsin Hamid in which the practice, idea and theme of travelling through Europe sheds light on the issues of history, identity, and belonging – issues which also seem to stem from a personal conflict in the authors. In short, as the

authors or their protagonists, caught between multiple cultural associations, travel between cultures and continents, memories and histories, people and places, literally and metaphorically, they strive to reconcile with their role in Europe as both insiders and outsiders, providing more innovative ways of understanding plural histories and identities in the age of global modernity. Indeed, the phenomena of ‘overlapping territories, intertwined histories’ are a prominent feature of these writings by writers who strive to imagine Europe as a hub of cross-cultural encounters rather than solely a space of rising nationalism or Western supremacy. The contention of my talk is that the selected Anglophone travel literature is deeply engaged with postcolonial Europe in the wake of migration and mobility of people from former European colonies especially Africa, Asia and the Arab world. My primary goal is to demonstrate that as the writers and their protagonist undergo spatial and temporal journeys in their writings, they tend to present postcolonial Europe as an ambivalent concept, complicating the images of ‘us and them’, ‘Orientalism and Occidentalism’, and ‘tradition and modernity’. Thus, they act as counter travellers who are determined to present alternative ways of understanding Europe.

### STEFANIE-LAHYA AUKONGO: BLACK POETRY MATTERS: EINE DEKOLONIALE POETRY PERFORMANCE (READING AND DISCUSSION)



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Lahya (Stefanie-Lahya Aukongo) is a black intersectional artist, author, poet, curator, multiplicator, singer, teamer, photographer, and activist whose art and work reflect her social realities and identities. Lahya’s life revolves around molecules of reality, (re)arranged lovingly, yet critically, and enveloped in song, painting, collage, performance, photography and/or poetry. Their purpose is healing and/through transformative practices. Since 2014, Lahya curates and moderates the monthly spoken-word event “One World Poetry Night” in Berlin.

Lahya’s oeuvre is published in various books and zines. In search of radical social responsibility of the heart and deed, Lahya’s doings are political, collective, and personal. Her works touch upon privilege, decolonisation, healing, individual and collective love and vulnerability. Lahya’s pronouns are Lahya (and, if need be, she/her). Her bed currently resides in Berlin.

We are honoured to welcome Lahya for a poetry performance as part of the international conference “Rethinking Postcolonial Europe: Moving Identities, Changing Subjectivities”. After the performance, Lahya will talk about her experiences in-between art and academia; about role models and rebellion, truth telling and storytelling, and about the possibility of decolonial writing and being.

**The main language is German; it is possible to ask questions in English.**

For more information, go to [www.aukongo.de](http://www.aukongo.de) or @lahya\_aukongo (IG, Facebook & Twitter).

### 3. ABSTRACTS PANEL PRESENTATIONS

#### PANEL 1: JOURNEYS AND TRAVELERS

##### IYARI MARTÍNEZ MÁRQUEZ: JUST AS IN THE STORIES I READ: A (LITERARY) CONSTRUCTION OF AN IMAGINED (EUROPE) PLACE IN TWO LATIN AMERICAN SHORT-STORIES

In recent years the concept ‘Cosmopolitanism’ has suffered a transformation in the eyes of Post-Colonial Studies. Works by academics such as Siskind (2018), Chaudhuri (2001), Dharwadker (2001), Wilson & Dissanayake (1996), or Pascale Casanova (1999), have contributed that different disciplines (Literary Studies, Theatre Studies, for instance) find a new approach to what is *Cosmopolitan* by going beyond some, useful until a certain degree, traditional dichotomies of *Centre-Periphery*, *West-East*, *Local-Global*; and, instead, understand it as a set of moving maps in which waves and throes, as Moretti had put it, interweave creating an eco-system (Beecroft) that allow us to understand that gazes come and go from, and to, different locations in the globe. Creating, thus, the possibility to abandon the usual narratives that explained the world, including Europe, by European eyes and concepts, and invite a number of other perspectives to show their construction of the world. It seems clear that these narratives are not necessarily a reflection on reality, but a building up of a set of liminal spaces in which imaginations will be deployed by a certain culture/group as a strategy to order the world accordingly to their beliefs and convictions, and also their prejudices.

In order to explore this rather new *Cosmopolitan* approach, this work will bring into consideration two stories: *Vagabundo en Francia y Bélgica* (2001) by Roberto Bolaño, and *El tiempo perdido* (1982) by José Donoso. These stories share certain elements that will depict the Latin-American gaze over Europe: in them, both narrators are dislocated Latin Americans, both obsessed by an European writer that they aim to follow (an imagined one in Bolaño’s story, a real one in Donoso’s case), both stories will be marked by the disenchantment of the clash between ‘real’ and ‘imagined’ places and events. In this way, I aim to show one, among many, of the characteristics of the imagined Europe in the contemporary Latin American literature: the gaze of the migrant before a sort of *Promised Land*.

##### MICHELLE STORK: IDENTITIES LOST, IDENTITIES FOUND? READING JAMAL MAHJOUB’S ROAD NOVEL TRAVELLING WITH DJINNS (2003) THROUGH A TRANSCULTURAL LENS

Due to its portrayal of characters on the move, the road novel genre lends itself to the analysis of ‘moving identities’. Setting out on the road, especially without a final destination, has allowed fictional road trippers, again and again, to explore and reinvent their identity. Not only the novel’s protagonists are mobile: the genre itself has travelled extensively, despite literary scholars’ continuing efforts to characterise it as innately ‘American’ (cf. Varvogli 2012, 125 and Brigham 2015, 187). Evidently, the genre has also carved out a space for itself in the European imagination: in my paper, I will show how Jamal Mahjoub’s road novel set across Europe arrives at an imagination of a transcultural identity on the individual and collective level, made possible by the road trip and its condition of being in flux.

In my paper, I will consider literary studies’ engagement with Welsch’s term of transculturality and will draw on Kearney’s (2007), Nyman’s (2013) and Mohammad’s (2015) essays on Mahjoub’s novel to support my argument. I argue that a transcultural identity manifests itself on three levels: the individual identity of the narrator Yasin, in the portrayal of specific features of Europe’s collective memory and in the novel’s extensive use of intertextuality which informs and is

informed by individual and collective identities. These intersections become clear during the father-and-son's road trip which starts in Sweden and only comes to a temporary end in Spain. Moving through different places while recalling historical events and the individual fates of previous 'travellers' actively contributes to both Yasin's understanding of Europe's transcultural past as well as his own transcultural disposition. While *Travelling with Djinn*s proposes a positive imaginary of a fluid identity, the novel also grapples with the complexities and "strong ambivalences" (Helff 2009, 81) of transculturality in today's world. To conclude, I will analyse the novel's literary construction of Europe to show how the novel creates a narrative of a transcultural space, in which mobility has been and continues to be a defining experience on a collective level.

### RAPHAËLLE EFOUI-DELPLANQUE: TOWARDS 'AFROPEAN' PERSPECTIVES: EVOLVING AND CONVERSING AFRO-EUROPEAN NARRATIVES FROM *THE EUROPEAN TRIBE* (1987) TO *AFROPEAN. NOTES FROM BLACK EUROPE* (2019)

Published in 1987, *The European Tribe* is a non-fiction work by Caryl Phillips, a Black British author born in the Caribbean, travelling from Casablanca to Moscow "looking to increase [his] awareness of Europe and Europeans" (1987, p.9). Some thirty years later, Johny Pitts, a Black British journalist and photographer, sets out for a similar journey, with what he underscores is a different purpose: rather than manifestations of exclusion from a majority White European identity, Pitts takes down "Notes from Black Europe". A comparative reading of both works offers fascinating insight into changing narratives on (Afro-)European identities from the perspective of two writers speaking from a distance to continental Europe. I firstly examine the authors' use of the travel narrative for the strategic deployment of multiple "crossed gazes" (Stam & Shohat, 2012); the way they lay out representations of each of the visited places – rather than producing, for instance, a scientific discourse – to create mirrors held (also) towards the British and European contexts within which they write. Then, building on the literary and personal connection between the two authors, I focus on the importance of "community conversations" (Ewing, 2014), which in the two works are found in the recounting of encounters as well as the referencing and re-assessment of other literary work. In this conversational dynamic, I identify the complex, frequently re-negotiated positions and belongings the authors write themselves into, in relation to European whiteness and to the complexities of blackness in Europe. This allows me to offer some conclusions on a shift from a diasporic sense of displacement and estrangement in Europe (Phillips) to a post-diasporic focus on belonging and representation (Pitts).

### PANEL 2: POSTMIGRANTS IN GERMANY

#### JOSEPHINE AKINYOSOYE: BECOMING BLACK - BLACK IDENTITY, ACTIVISM AND POLITICS: POLITICIZATION AND IDENTITY FORMATION OF BLACK PEOPLE IN GERMANY

Throughout Germany, new Black initiatives, groups and art-forms are emerging that center on and celebrate Blackness. 34 years have passed since the significant Black movement in Germany around the popular figures May Ayim, Audre Lorde and many others became more visible (*Farbe Bekennen. Afro-German women on the tracks of their history*, 1986). Today, many projects and initiatives follow this movement and reinvent it.

On the basis of five qualitative interviews, I examine contemporary forms of Blackness and their connections or ruptures with traditions of Black resistance and struggles in a postcolonial world. In my presentation, I will highlight some of the key findings concerning the following questions: What does a Black identity mean for different Black people in Germany? How did

this Black identity evolve? Which stories, concepts and ideas do different Black people refer to when they establish a Black identity? What utopias and visions of the future do different black people have?

I will show that concepts of Black identity transcend national boundaries of identities, and are inspired by a global movement; experiences of the worldwide African diaspora, which produce multiple ways of being Black. The conducted interviews and the literature of Black radical critique provide grounds for investigating how Black activist's future visions are informed by different canons of Black political theory. I will put forward arguments on how a Black identity formation in the postcolonial framework of Europe is in itself a rejection of the hegemonic eurocentric discourse. Differences and contradictions in the formation of Black visions for future black liberation will be presented. It is important to consider the diversity of Black identities in the diaspora. There is not one Black identity, there are connecting elements and it is the difference that is exciting to look at. It is precisely here that tensions between collectivity and individuality must be maintained in order not to repeat the violence of homogenization. With attention to the contributions of theorists such as Michele M. Wright, Vanessa Eileen Thompson, Robin D. G. Kelley, Fatima El-Tayeb and William Cross I will conceptualize Black identity formation and Black politics as an intervention in hegemonic German discourse of identity and belonging. My presentation will shed light on how these groups and activists are redefining and reshaping Germany and Europe through their resistance and processes of empowerment in an anti-Black world.

#### MAHTAB DADKHAH: ROLE OF MEDIA NARRATIVES IN FORMATION OF ANGLOPHONE MENTAL IMAGES OF MIGRANTS FROM THE COMMONWEALTH TO GERMANY: A POSTMIGRANT ANALYSIS OF ACADEMIC INDIANS AND AFRICANS

Migration from the Commonwealth to Germany, as opposed to the more common topic of migration from the Commonwealth to the UK, is a research gap, despite the internalization of the English language and the globalization of Anglophone culture with a direct impact on Germany. As a quite new concept, postmigration theory has been used as a means for offering perspectives on how European societies are reacting to the increasing effects of migration and diversity of different cultures, and on how influential this reaction is for the situation of migrants in the society. However, not much work has been done on the role of the postmigrant society of Germany with regard to integration and cultural identity formation of a specific group of migrants coming from Anglophone countries. Commonwealth migrants have already a constructed mental image of Europe due to their access to the globalized Anglophone culture and their knowledge of the English language before migration. In our globalized world, media narratives play a big role in building this mental image. In my point of view, one of the main consequences of the prevalence of Anglophone cultural messages through media is the formation of a kind of globalized cultural identity for Commonwealth migrants which moves them beyond the dichotomy of old (indigenous) and new (German) cultural identity in Germany and forms a triangle of cultures and languages. Therefore, this paper, as an overview of an ongoing PhD project, focusses on the role of Anglophone mental images, formed by media narratives, for the development of cultural identities in academic anglophone migrants from India and Africa in encounter with German culture. The paper uses postmigration theory mainly as a perspective on the condition of German society. The main research method is based on grounded theory and phenomenology in which data are revealed gradually from the qualitative analysis of interview transcriptions, while research questions are answered by in-depth analysis of migrants' point of view on the research concepts. All the data are collected from in-depth interviews with Indians and Africans living in Germany. Due

to the difference between analysis results of academic and non-academic migrants' interviews, only academics are selected as the main focus of discussion in this article.

### JOHANN ERDMANN: DIASPORIC SOUNDCULTURES: THE "THIRD CHAIR" AS A METAPHOR TO RECONFIGURE POSTCOLONIAL EUROPE?

Understanding cultural and political relations beyond Eurocentric classifications was a central purpose of my BA-Thesis. The approach I chose was to analyse post- and decolonial narratives in Diasporic Soundcultures in Great Britain and Germany. These narratives show how hegemonic views on culture, identity and belonging distort the real diversity of postcolonial European nation states – and with my contribution I want to explain how.

First, I will give an overview about the main inspiration for my research interest. It comes from the different musical genres of the transatlantic diaspora, particularly in the context of the Caribbean and the UK. Whether it is Hip-Hop, Jazz, Reggae or Grime, all these musical products of Black Culture were created on the basis of diasporic experiences since the displacements from the African continent. Thus, these genres can be seen as what I coin Diasporic Soundcultures.

Second, I will empirically trace essential parts of the history of Diasporic Soundcultures in the UK and Germany. It is crucial that through a mixture of a cultural heritage and new influences in the new world, they form a so called "third chair". And in addition, Diasporic Soundcultures are witness and counter narration to the oppressive and excluding power relations along intersectional lines which were established since the colonial system.

Third, I will dive into parts of my analysis of diasporic Hip-Hop in Germany, as Diasporic Soundcultures in the UK are already well analysed by the Cultural Studies. On the basis of a post- and decolonial framework, I will outline the topics of Diasporic Soundcultures on the basis of three analytical concepts: diaspora, representation and creolization. I worked with these analytical tools by looking at songs and interviews of diasporic music artists in Germany and shed light to their narrations with being part of a diaspora. In doing so, it becomes clear that epistemological concepts of the Global South, which were developed with specific reference to the transatlantic diaspora, are able to explain processes of cultural translations and their representations in postcolonial European societies and elsewhere – whereas a traditional Eurocentric perspective neglects the existence of a creolized, multicultural Europe.

This draws me to the conclusion in the last part of my presentation, that Diasporic Soundcultures tell stories about the relational character of social beings and cultures through various movements of migration. They show that culture and identity are not essential categories attached to a certain people but rather are formed by daily practices and shared experiences through time and space. However, diasporic experiences and struggles are often silenced and misrepresented by the dominant society, even though their economic, cultural and political outcome is omnipresent. That is why Diasporic Soundcultures are a central vehicle to turn discriminating representations of diasporic subjects by broader society into narratives of self-empowerment and self-representation through the artform of music. This is how they contribute to rethink postcolonial Europe as a creolized space, as the "third chair" they form is a metaphor for multiculturalism.

### PANEL 3: MEMORY

#### RAFAEL PEREZ BAQUERO: ON BOOMERANG EFFECTS AND TRANSNATIONAL ENTANGLEMENTS IN SPANISH 20TH HISTORY AND MEMORY

Echoing Hannah Arendt (2003) and Aimé Césaire's (2001) ideas on imperialism, Michal Rothberg's *Multidirectional Memory* (2009) has outlined the extent to which colonial violence unfolded outside Europe cannot be glossed over when dealing with history and memory of continental conflicts during the 20th. In this regards, their groundbreaking analysis on boomerang effects shed light into the historical processes through which the dehumanization of the other which European military elites projected after encountering the colonized were later applied to their own territories and account for collective crimes committed within European soil. Such analysis brings to the fore a common thread among different histories of violence, beyond and inside European borders. Among other historical cases, the unfolding of the Spanish Civil War (1936-1939) clearly evidenced the potentiality of the boomerang effect for understanding both the nature and the historical roots which lies behind thousands of innocent victims being killed at the outbreak of the conflict by rebel forces. As historians as Paul Preston (2013), Helen Graham (2012) and Sebastian Balfour (2002) have outlined, the generals who joined the revolt against the Second Spanish Republic were trained in the colonial War in Morocco (1911-1927). Even more, their depiction of the colonized other as someone who should be despise or exterminate were later brought back to Spain so as to framed pro-republican forces through the same lens. They were thus depicted as representatives of the Anti-Spain, as foreign forces which should be expelled so as to purify the national ground. The comparisons and analogies between the colonial war in Morocco and the Spanish Civil War though the reference of a common depiction of the enemies as figures of radical otherness by military elites have open new transnational bridges for understanding the historical roots and the aftermaths of both conflicts. The role of colonial violence within Spanish historiography has become as important as that some historians (Sánchez León, 2017) argued that the label "Civil War" is not appropriate to frame the heterogenous forms of violence displayed in the Spanish soil during the three years of the war. On the contrary, they defend that the crimes committed by the rebel authorities should be reshaped as instances of colonial violence; which is to say, as the boomerang effect of the practices and representation which emerge within the war in Morocco. Echoing these groundbreaking discussions, this presentation aims at addressing the different entanglements between historical depictions and collective forms of remembering violence within the colonial intervention of Spain in Moroccan territories and the conflict in the Spanish soil aftermaths of which are still present in contemporary society.

#### DANIEL GAMITO-MARQUES: DECOLONISING THE EUROPEAN CITY: DECONSTRUCTING LISBON'S IMPERIAL URBAN GEOGRAPHY

The purpose of this paper is to discuss the legacy of colonialist notions of superiority that not only imprint themselves in the minds of metropolitan citizens, but also on the urban geography of the cities in which they live. As careless tourists wander around the historical Chiado neighbourhood at the heart of Lisbon, they probably walk by without noticing the names of its streets. An attentive look, however, reveals a series of six interlinking urban pathways named after personalities whose social notoriety is inextricably linked to the Scramble for Africa. In the late nineteenth century, Portugal and other European colonial powers embarked in a race for the control of the African continent. Competition and mounting attacks on Portugal's imperial identity struck a sensitive chord in the country's national brio,

since they menaced the most valuable remains of the Age of Expansion, Portugal's presumed golden era between the fifteenth and the sixteenth centuries. Similarly to other colonial powers, Portugal sponsored expeditions to Africa in the late nineteenth century in order to extract strategic information on its geography, and to control specific areas of Angola's and Mozambique's hinterland. These expeditions had multiple purposes, which ranged from scientific collections of data to openly military operations. The expeditions were carried out by various military men, and the names of six of them were inscribed in the plaques that designated six streets in Chiado neighbourhood, an area known for its cultural offer, filled with bookshops, cafés, and theatres, including the S. Carlos Opera House. The streets were baptized in a period of intense nationalist fervour in which Portugal tried to renew its national sovereignty by defending its imperial identity. Colonies were seen as important elements for securing the country's independence in a Europe where the gulf between stronger and weaker states was getting bigger, because they stood as a symbol of power and influence in the world. In postcolonial times, however, these streets' names are still in place and look upon us as distant remnants of a colonial past. Do they really have a place in Lisbon in postcolonial times? My paper will discuss the processes that enabled the actions of certain African explorers to be publicly celebrated and ultimately inscribed in the city's urban geography, and how we can respond to such legacy.

#### NADEZHDA E. KHOKHOLKOVA: EUROPEAN COLONIAL LEGACY AND HISTORICAL MEMORY IN CONTEMPORARY TANZANIA

Nowadays, cognitive and social scientists concurred that the historical memory fulfills a collective sensemaking function. According to Prof. Mamadou Diawara's statement: "Historical memory involves a complex set of mental processes that function on different levels of human activity in everyday life: on the level of official rituals and symbols, in historical instruction in schools and universities, in historiography as an academic discipline, in popular culture, in entertainment, films, monuments, and memorials. It has personal, local, regional, national, supranational, and universal dimensions..." (Diawara).

The historical memory of colonialism continues to impact the modern life of many African states, above all, the identity of their citizens. In this sense, the United Republic of Tanzania is no an exception. Tanzania is one of those countries that, during the period from the mid-19<sup>th</sup> century to the mid-20<sup>th</sup> century, experienced two European colonial regimes.

This paper is devoted to the historical memory of German and British colonialism in present-day Tanzania. It is based on the first results of field research in Tanzania in November 2019. The explorative study was supported by the Russian Scientific Foundation (within the framework of the project entitled №18-18-00454 "Historical Memory as the Evolutional Factor of Socio-Political Systems in Sub-Saharan Africa and Mesoamerica").

Obviously, focusing on distant past events, we refer not to eyewitnesses' testimonies, but Tanzanians' historical consciousness. And our primary goal was to try to define the scope and content of the interaction between official history and historical memory of German and British colonialism in contemporary Tanzania by collecting the information given in the different source publications; in educational institutions, museums, libraries, and etc., and also through interviews with informants.

The subject of research has particular relevance, especially in the context of the current situation, in terms of negotiating between Tanzanian and German governments on compensation from Germany for the colonial-era atrocities.



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### PANEL 4: PERFORMING SELVES

#### NURIANI HAMDAN: SUBJECTIVITY, RESISTANCE AND DISPLACEMENT IN A SELF-ORGANIZED THEATRE COLLECTIVE

Theatres can be understood as "critical public theorists" (Tinius 2019) that grapple with their social context and develop concepts in reflexive processes, outside of academia. These concepts not only influence the researcher's interpretations, they can even be used within academic knowledge production.

Using a feminist post-colonial approach, I conducted seven months of ethnographic fieldwork in a theatre collective – The Club al Hakawati (club of storytellers) – organized by refugees and non-refugees in Berlin, that understands their work as "artistic research from below". I analyzed their negotiations of subjectivity and processes of resistance, especially with regards to the categories 'refugee' and 'foreigner', which were predominant in the conversations within the group.

Working with Sara Ahmed's (2000) concept of subjectivation and 'the other', my analysis focuses on moments of resistance against these categories that entail three different strategies: First, rejecting these categories by degrading them, second using them in jokes, as a form of resignification, and third, neglecting these categories, whilst developing their own concept of *displacement*. Within this concept, they negotiate embodied experiences of displacement and theoretical knowledge on "being out of place in one's body" (Ahmed et al. 2003). Thus, within their practice of theater making, they create a space, in which they interfere with categories in a reactive as well as active and creative way (Lavie und Swedenburg 1996). In my analysis, I position myself within the observations and pose questions of power with regards to categorizing and resisting certain categories.

The self-organized theatre collective combines the personal perspectives of their members with theoretical-philosophical theories in processes of knowledge production. Whilst they do not explicitly talk about concrete experiences, they nevertheless become the starting point for their conversations and body work. In these processes, they open a new discourse, in which they criticize and negotiate subjectivation (Gibson-Graham 1994). Meanwhile, there is a tension "between sensuous knowing, the playfulness and creativity of the artist and the historically given techniques and means of production" (O'Neill 2008).

Theater becomes „the realm of ‚subjects-in-the-making‘“ (Minh-Ha 1989: 102), in which creativity, affirmation and community are central (Lavie und Swedenburg 1996: 16). In this space, we find practices of resistance and subversion which are nevertheless limited by the hurtful categories in which subjects are created.

These negotiations and non-academic processes of knowledge production that center body work can widen our understanding of subjectivation and displacement within the contemporary context of migration in German and European postmigrant society.

## MARTINA GIMPLINGER: LOOKING AT LOOKING: EXPLORING THE TOPOGRAPHY OF PERCEPTION IN WESTERN EUROPEAN THEATRE AS AN ACTIVE REFUSAL TO SEE

As a contribution to the Digital Conference Rethinking Postcolonial Europe: Moving Identities, Changing Subjectivities I would like to propose a first draft of a chapter of my dissertation. This chapter, which has the working title A BROKEN CIRCLE, will examine the topography of a specific way of looking within a specific Western European theatre context. I will examine two contemporary works of theater and performance (When Even The by Clara Furey, 2018 and The Four Seasons Restaurant by Romeo Castellucci/ Societas Raffaello Sanzio, 2013), which I have both seen in rectangular interior spaces without windows. This specific spatial stage situation goes hand in hand with a certain Western European history of perception that is first and foremost performed through a disposition of observing, commenting and sitting in judgment (Nicholas Ridout, *Scenes From Bourgeois Life*). The fact that in Renaissance man becomes a subject is closely linked to the development of perspective, which centres the view in the theatre – and first of all presupposes the cutting through of the ancient Greek circular stage, followed by the elongation of the semicircles and finally the limited stage within a roofed, closed, rectangular interior space. Considered from a perceptual point of view, these radical social changes lead into a history of frontality and reciprocal observation (Ulrike Haß, *Das Drama des Sehens*) and represent a fundamental constitution of a certain (white, Christian, Western European, modern) subject. This specific kind of subjectivity is deeply implicated in certain radical acts of violence of history (Atlantic Slave Trade, Colonialism, National Socialism). In the European modern age the shape of the world falls entirely under the premise of visibility and thus forces the construction of a perception that is equally concerned with a world that is only conditioned by the visible (Martin Heidegger, *Die Zeit des Weltbildes*; Nelson Maldonado-Torres, *On the Coloniality of Being*). Till this day this kind of perception tends to mask the continuing afterlife of those radical acts of violence that have made its construction possible in the first place. The strategies of Western European subjectivity to mask the afterlife of certain acts of violence of history are manifold. With respect to this chapter these strategies can be tracked down to a certain kind of Western European ignorance, which is at the same time an active and dynamic refusal to see – often under the disguise of universal humanism (Walter Dignolo, *The Darker Side of the Renaissance*; Charles Wade Mills, *White Ignorance*). In the further course of the dissertation project, the afterlife of specific radical acts of violence of history will be traced in two works of theater and performance. The specific ways in which these works do carry the traces of the afterlife of certain acts of violence even when not shown explicitly on stage, will be linked to a certain kind of perception that this aesthetic requires.

## BÁRBARA LUCI CARVALHO: CORPUS MUNDI: A PERFORMATIVE RESEARCH ON THE FEMALE AFRO-DIASPORIC BODY

Through the solo performance CORPUS MUNDI I began to research the autobiographical narrative in the context of cultural identity in the black diaspora (Hall, 2018). This work puts on the stage an afro-descendant female body dialoguing with/between dance and theatre. It aims to overcome colonial aesthetic barriers to transform “personal” experiences into a live Afrocentric body-manifest across borders.

In this project, the body is the centre, the one that researches and it is researched. This body, which was built and marked by racial and sexist socialization, has taken the stage to emancipate itself at several international festivals in the years 2019 and 2020.

“Yes, this is my body, but at the same time is also something ‘created’ by the colonial gazes of this world. What do I make out of it? I dance with the world.”

– Bárbara Luci Carvalho

During the initial phase of the performative research, I discovered scenic materials based on experiences of the body with the coloniality of gender (Maria Lugones) and as well collective memories from historical and everyday racism (Grada Kilomba). In this sense, the choice to carry out this research in a somatic (from the body) and performative way, comes from what the researcher/artist Dr. Ciane Fernandes has appointed as to research on the artistic practice "through our own methods" to be able to become “subjects of our own history”.

According to the researcher, this form of research on artistic practices implies discovering new ways of building scientific knowledge through art itself. In order to “(...) enables us to invert this colonizing and hegemonic logic, and starting to influence other fields in much more flexible and coherent environments and manners with a (new) contemporary reality.” (Fernades, 2008)

My aim with this performance is to develop practical and theoretical research in which the performative research dialogues with decolonial, gender and diaspora Studies. This research will result in the writing of my master's thesis for the International Program of Choreography and Performance of the Applied Theatre Institute from the Justus-Liebig-University in Giessen - Germany. I am planning to write the thesis to share a decolonial perspective of interdisciplinary and non-hegemonic knowledge (Santos, 2014) applied in performing arts.

## PANEL 5: METACRITICAL APPROACHES

### ROUVEN SYMANK: DECOLONIZING EUROPEAN SOLIDARITY

European solidarity has become a central political narrative during crisis. The migration crisis, the debt crisis, and, most recently, the COVID-19 crisis all have triggered unanimous calls for solidarity on both a European and a national level. But while civil society groups, politicians and cultural practitioners seem to agree that “European solidarity” is not only a powerful but also inclusive concept, it has, in fact, never been questioned regarding its historical development.

This paper draws on a genealogical approach in order to shed light on this history. First, I argue that “European solidarity” is a distinctly *modern* invention. I show that the concept emerges in post-revolutionary France, where it shifted from a legal concept to a socio-political notion in the late 19<sup>th</sup> century. While it had demonstratively progressive political aims, it also had largely nationalist underpinnings. Second, I argue that, on a national level, “European solidarity” responded to socio-political tensions of modern life, such as the social question in the late 19<sup>th</sup> century. On an international level, however, it corresponded to *external* international relations of the European continent. I argue that the core of these international relations was about *colonial* rule: That is, the European national states were largely united in their common interest of stabilizing and maintaining colonial power structures. “White solidarity” is a term used frequently in the sources, and the interest in colonial stability was strong enough to put aside national differences.

Third, I propose to 1) deconstruct the universalist ambition of this modern form of “European solidarity” by 2) destabilize its narrative and 3) suggest ways to overcome its exclusionary tendencies. “Solidarity” remains a central concept to understand “Europe” as an idea, but it also remains crucially important in contemporary socio-political struggles. For marginalized

communities the concepts might present a source of empowerment, in particular in contemporary cultural conditions of mobility.

I conclude by arguing that looking at “European solidarity” not merely as an analytical category in policy, but as a political concept may help us to not only better understand its exclusionary shortcomings but also its critical potential. The paper thereby sheds light on the history of European integration: while it is commonly argued that 20th century liberalism and its incentives for a European common market provided the backdrop for European integration, we might argue that, rather, the common goal of stabilizing European colonial rule was at the heart of what ultimately united Europe in “solidarity”.

**KATHARINA SCHMIDT, KATRIN SINGER (PROJECT SUPPORTED BY EMMA MONAMA; MARTINA NEUBURGER): ON THE CONTAMINATED GEOGRAPHIES OF EUROPE/GERMANY**

Since post- and decolonial perspectives traveled into the discipline of German-speaking Geography a lot of discussions and debates have been raised around the colonial legacy within geographic knowledge production, entanglements and “geographies of theories” (Roy 2009). Nevertheless in our own experience as geographers we have witnessed conference sessions, read papers, heard lectures on post- and decolonial perspectives within and from German-speaking Geography that lead us to the hypothesis that the focus of these contributions still lies on “somewhere else” on researching “the other”. Europe’s or even more specific Germany’s socio-spatial conditions of coloniality (e.g. within planning, emissions, border control, socio-ecological challenges) still seem to be out of the interest of the disciplinary discussion around post- and decolonial geographies. This is not surprising regarding the so called general “colonial amnesia” within Germany that also includes academia. However, in line with Françoise Vergès argument we understand Europe’s veins as contaminated by coloniality (Vergès 2016). This contamination is profoundly interdependent to socio-spatial dynamics on land in its’ diverse constellations.

Growing discussions e.g. around monuments and memory in urban spaces as well as the coloniality of border regimes question hegemonic European spatial imaginations and create space for new narratives. However, less locatable, less visible and less tangible legacies and continuities such as the spatial dynamics of whiteness in Germany or the understanding of migrant, Black and PoC subjects and practices as deeply geographic beyond narratives of displacement (McKittrick 2006) remain underrepresented in German-speaking Geography.

Our paper draws on a systematic journal and conference paper review that highlights the current state of post- and decolonial perspectives within German-speaking Geography and their relation to Europe. With this kind of approach, we hope to constructively question own geographies within the use of post- and decolonial perspectives in the discipline, while at the same time showing that ongoing critical debates around coloniality of space indicate future opportunities to encounter the contaminated geographies of Europa and Germany.

## **PANEL 6: BEYOND EUROCENTRISM**

### **ACHIA ANZI: DECOLONIALITY AND THE MUSEUM’S EPISTEME**

The museum came into focus in recent discussions about the decolonisation of Europe. The demands for the restitution of museal artefacts to their original sites are emerging not only from postcolonial geopolitical locations, but also from European countries such as Greece. Several museums attempt to come to terms with their colonial “past” through concise curatorial efforts, albeit not always successful, to transform their Eurocentric mode of

presentation by including other voices and suppressed historical perspectives. In the midst of this decolonial hustle and bustle, however, there is little discussion about what the decolonisation of the museum might entail. The link between the museum and colonialism seems to be obvious and so is the way to undo it. If the European museum established itself by looting and organises its display in a manner that projects western superiority, the decolonisation of the museum might be achieved by returning colonised artefacts and introducing alternative narratives.

This paper proposes to expand the understanding of the decolonisation of the museum and foregrounds a different approach towards decoloniality as a whole. It argues that the museum is not merely an institute that accommodates and preserves objects of different cultures, but a new epistemic order that transforms their function and meaning. This order's detached and "objective" attitude towards artefacts stabilises the epistemic uncertainty provoked by the colonial encounter with other cultures. Accordingly, the decolonisation of the museum should challenge the universal order that the museum, among other colonial institutions, established. Decoloniality is thus not only a project that liberates suppressed subjectivities and subaltern identities, but a process that generates its own complexities. A case in point is the recent conversion of Hagia Sophia into a mosque which provoked criticism across Europe. While the secular space of the museum represses any religious function, its re-sanctification yields an inter-religious conflict. In my paper, I will explore several issues pertaining to the decolonisation of the museum through various European and non-European examples.

#### NELE GROSCH: "RENEGOTIATING THE VALUES OF TIME AND TEMPORALITY IN LITERARY CONTEXTS BEYOND A EUROPEAN PERSPECTIVE"

We remember our past and interpret our present based on internalised structures established by certain narratives. From the past-present-future structure of the arrow of time to the 24-hour day and the twelve-month year, time has been disconnected from temporality, i.e. our own personal understanding and embodied experience of time. Time, temporality, associated values, and their perception in Western anglophone literature are, thus, largely dominated by a historically European perspective, globally institutionalised through imperialism and colonialism, although almost always considered to be naturally given. In this paper presentation I argue that the concept of time most have accepted as the norm, is, in fact, a Western, Global Northern, White, capitalist, and heteronormative one.

The Western European understanding must be re-examined, and time and temporality rethought within a broader and more diverse context in order to arrive at a more inclusive and transcultural global and European society. Thus, this paper presentation will provide an overview of a more interdisciplinary and intersectional approach. It suggests answers to the questions of how time and temporality are narrated in an example of West African literature, how they differ from European perspectives, and why it is crucial to educate oneself on the dominance of Global Northern temporal values in Europe. The topics of time and (queer) temporality will be examined through the combination of physical and cultural theories of time (e.g. Hawking 2016 [1988]; Rovelli 2018) with queer interpretations of temporality (e.g. Freeman 2010; Halberstam 2005) and the acknowledgement of (pre-)colonial histories. A literary analysis of time and temporality in West African literature, exemplified by a selected short story from Chinelo Okparanta's *Happiness, Like Water* (2013), will then highlight the importance of an intersectional approach and demonstrate how one benefits from a queer postcolonial reading of the cultural phenomena of time and temporality.

## JULIA BORST: RETHINKING COMMUNITY AND SUBALTERN AGENCY – CRITICAL PERSPECTIVES ON EUROPE AND MIGRATION IN EQUATOGUINEAN LITERATURE

The so-called refugee crisis in 2015/16 as well as the tragedies that happen at European borders ever since have led to a critical debate on Europe's colonial legacy and its political and moral responsibility in the context of present migratory movements. In particular over the last years, research has therefore critically re-visited notions of Europe from a postcolonial perspectives and literature has entered this critical debate as well, in particular authors from the Global South whose writings stage alternative stories of migration and belonging such as Fatou Diome's *Le Ventre de l'Atlantique*, Juan Tomás Ávila Laurel's *The Gurugu Pledge*, Igiaba Scego's *Adua* or Chika Unigwe's *On Black Sisters' Street* to name but a few. Today's talk focuses on Hispanophone authors from Equatorial Guinea—a literary field that tends to be neglected by research as well as the Spanish publishing market—and their critical perspectives on migration and Europe. Authors such as César Mba Abogo, Francisco Zamora Lobo, Donato Ndong-Bidyogo or Juan Tomás Ávila Laurel reveal the entangled histories of Spain/Europe and the African continent, challenge the notion of Europe as a safe haven and propose alternative strategies of community-building based on common experiences and adscriptions shared by African migrants that decenter Europe and re-direct the characters' views back to Africa. How do they de-construct the myth of Europe in their writing and stage it as a contradictory space? What frameworks of affiliation and alternative communities do they conceptualize in their texts? How do they possibly provide their characters with agency to resist marginalization and exclusion? What kind of narrative strategies do they use to achieve that goal?

### PANEL 7: CONTESTED SPACES

#### MARINA CHOY: THE ARTICULATION OF THE “PROBLEM OF IMMIGRATION” AND ITS CURRENT IMPLICATIONS ON IMMIGRATION POLICYMAKING IN FRANCE

This article focuses on hegemonic narratives around immigration in France in the context of the so-called “refugee crisis”, and on their implications for contemporary immigration policymaking. Drawing from Cultural Studies and using articulation as method (Hall, 1983 ; Slack, 2016), it identifies and analyzes some of the myths that construct the “problem of immigration” as a dominant mythological formation in the French political, social and cultural landscape. The “problem of immigration” is conceptualized as a “set of related myths” (Rodman, 1996) that revolve around three particular points of articulation: race, religious affiliation, and class. I argue that the dominant, interconnected, and active myths which tie questions of class, race/ethnicity and/or religious affiliation to the question of immigration today are deeply entrenched in French colonial history and nationalist, eurocentric, and orientalist legacies and approaches to alterity. By articulating Otherness, and in particular foreignness, Blackness, and islamity as threats to the demographic survival and cultural sovereignty of “the Nation” (conceptualized as an “imagined community”, following Benedict Anderson) in various and complex ways, these myths perpetuate the existence of a negative conception and fear of immigration. Furthermore, the contemporary hegemonic approach to immigration as a problem to be solved directly informs and defines contemporary immigration policymaking, including institutional and administrative responses to the “refugee crisis”. The ways in which the Macron government has responded to the contemporary migration phenomena reveals its attempt to navigate the tensions and contradictions between nationalist and humanitarian discourses and practices around (im)migration. While wanting to address public anxiety around “the problem of immigration” enhanced by nationalist

discourses, it has also emphasized a humanitarian approach at the European level, calling for solidarity, cooperation and joint effort on the part of the various members of the European Union, and emphasizing the need to protect human rights and universal values--but in a "strict" and "effective" way. These ambivalent discourses and practices reveal tensions and fractures in French and European approaches to alterity and diversity. At the same time, the strict immigration policies that the Macron government has put in place clearly reveal its attempt to address the "problem of immigration" by "pushing anti-immigrant policies into the mainstream" (Piser, 2019).

#### CHRISTIAN JACOBS: THE FRENCH IMMIGRANT MOVEMENT AND THE IDEA OF MULTICULTURALISM

France is often depicted as a country univocally opposed to multiculturalism and unified behind the idea of a universal republic. Recently, both activists and scholars have attacked this notion and pointed at the limits of French republicanism. Looking at immigrant activism from the 1970s/1980s, this paper examines the neglected tradition of French multiculturalism. From the 1970s onwards, many immigrants and the so-called second generation started to discuss their multicultural identities and their position within French society. They argued that transcultural encounter enriched France. A new generation, which came to France as children or was born there and felt more at home in France than in their parent's countries of origin, pushed these arguments and demanded a perspective for themselves in France. Immigrants and their children founded their own media outlets like the journal *Sans frontière* or the pirate radio station *Radio Beur*. In contrast to most established media outlets, here, immigrants were able to voice their political concerns, discuss cultural conflicts, or simply display their everyday-life. These media outlets explored immigrants' non-European heritage. For instance, the culture section of *Sans frontière* contained articles about traditional music or theater in countries with a large diaspora in France, such as Algeria, Senegal, or the French Antilles. Furthermore, many articles discussed the place of immigrants in French society, often evoking autobiographic experiences. These evaluations of non-European traditions and the new European home country were often complex. North African women praised the relative liberty they had compared to their home countries and described intersectional experiences of discrimination in France in the same articles.

The paper does not only look at immigrant voices but also at the reaction of the French state and political parties. In the 1970s, the newly founded *Parti Socialiste* was evoking "the right to be different" as a central part of their ideology. Thus, the victory of the Left in 1981 raised hopes for a multicultural turn of the French state. However, the debates incited by immigrant groups were quickly appropriated and institutionalized, leading to a downplay of the original demands. A symbol for this institutionalization of immigrant activism is SOS Racisme, an NGO founded in 1984 and closely connected to the *Parti Socialiste*. With this takeover the *Parti Socialiste* secured control over left arguments on multiculturalism, toning down the "right to be different" and fostering an approach more focused on integration. The paper allows to discuss continuities of colonial tropes in these debates and offers to assess the impact of (postcolonial) migration on debates of French republican self-image.

MARÍA CÁRDENAS, SEBASTIAN M. GARBE, DOUGLAS NEANDER SAMBATI (PROJECT SUPPORTED BY ENCARNACIÓN GUTIÉRREZ RODRÍGUEZ, MARINA FAHERTY): BUILDING BRIDGES – EUROCENTRISM, NEOLIBERAL COMPLIANCE, AND MIGRA\*BPOC RESISTANCE IN HIGHER EDUCATION INSTITUTIONS (HEI) IN EUROPE

Higher education institutions (HEI) can be perceived as central mechanisms to reinforce hegemonic ideas of European exceptionalism and cultural superiority. The ERASMUS+ project BRIDGES (Building Inclusive Societies: Diversifying Knowledge and Tackling Discrimination through Civil Society Participation in Universities) aims at investigating these mechanisms at HEI in dialogue with post-/decolonial critiques and through a cooperation on eye height between universities and civil society organizations in Spain, Germany, Greece, and the UK. Its main objectives are: (a) tackling skills, gaps and mismatches in HE by innovative pedagogical tools related to diversity, inclusion, and discrimination; and (b) building inclusive higher education systems.

With the following contribution, the Giessen-Team (a collaboration between Justus-Liebig University Giessen and civil society organization an.ge.kommen) wants to give a brief overview over the preliminary results of the project in Giessen:

Firstly, we introduce three concepts (Eurocentrism, Neoliberal compliance, and Migra\*BPOC resistance), that address HEI exclusion and inclusion mechanisms regarding Migra\*BPOC students and teachers and their reactions to it. Eurocentrism in HEI reflects through 1) everyday practices of othering and racist imaginaries, 2) ethnocentric mechanisms that shape the potential of success or failure in HEI, and 3) silent dynamics, such as unquestioned double standards, that reinforce a nexus between education and whiteness. Neoliberal Compliance needs to be understood as individual strategies of Migra\*BPOC students and teachers to reduce negative effects on their well-being within a hostile and exclusivist environment – an active decision to emotionally disengage with everyday discrimination directed at oneself, as a way of self-protection and as a result of the fatigue due to intersectional discriminations. Although this view complicates a liberatory and emancipatory praxis, we believe that the visibilization of neoliberal compliance does also uncover the agency of Migra\*BPOC in HEI, who seek to survive the institutional constraints of academia. Finally, the third concept, Migra\*BPOC resistance, focuses on how persons with migration biography, Blacks, and People of Color (Migra\*BPOC), challenge institutional and everyday racism in HEI. Departing from various student struggles in the last years around the globe, we understand Migra\*BPOC resistance as a multi-issue and multi-dimensional agenda, which challenges interlocking systems of oppression and their effects on racialized bodies within HEI. Throughout our participation in the project, we developed an exercise (“The academic carousel”), which aims at understanding how these mechanisms materialize in HEI. The three concepts and the exercise will later be part of a digital training course for instructors, called “Inclusion without Discrimination” and were developed in two workshops with Migrant\*BPOC students (B.A. and M.A.), doctoral students and post-docs, who were enrolled at JLU or THM, in 2020.

We believe that the three concepts do not only point to the postcolonial reality of HEI in Germany but are also central for providing a better understanding of the role and place of marginalized communities in HEI in Europe. Finally, with this contribution we aim to critically discuss the opportunities and constraints of transforming HEI in Europe as inclusive, empowering and emancipatory spaces.



## PANEL 8: MOBILE IDENTITIES IN VISUAL ARTS

### EWELINA PEPIAK: THE EMERGENCE OF NON-WHITE FEMALE ACTORS IN CONTEMPORARY FRENCH CINEMA. AN INTERSECTIONAL INVESTIGATION

Although prominent in Anglo-American research since mid. 1980s (Gaines 1984, hooks 1993, Dyer 1997), whiteness as a referential trait in popular cinema has not raised much interest in the continental film studies. Intersectional and postcolonial approaches to film analysis that have gained momentum in the last decade constitute an important breakthrough in analysing the politics of representation in postcolonial Europe. Yet, most films selected for postcolonial, feminist and Marxist analyses can be defined as independent, women's or auteur cinema. Meanwhile, popular European film narratives dealing with ethnicity and gender in postcolonial settings has undergone generic, formal, and industrial diversification. Apart from being commercially successful, new genres, such as multicultural comedy and postcolonial melodrama increasingly deploy auteur filming strategies and meta-narrative structure. In particular, female subjectivities at the intersection between gender, nation, religion and ethnicity are screened in ways that blur the lines established by genre theories. In the present argument female actors, apart from professionals embodying non-white female characters in recent French cinema, are also understood more broadly as the women whose agency contributes to rethinking ethnic and gender boundaries in the traditionally colour-blind, male dominated industry. Drawing on a recent publication "*Noire n'est pas mon métier*" (*Being Black is not my profession*) by Aïssa Maïga 2018 I examine how key concepts in decolonial theory could be incorporated in the analyses of film narratives and meta-discourses that contribute to preferred meanings in film industry (genre, cast, plot, etc.).

In French popular cinema, the distinctions and alliances between neoliberal practices of superficial inclusivity or subsumption (Jameson 2016) and the emerging politics of decolonial feminism (Dorlin 2006, Verges 2019, Emejulu 2019) are in dynamic negotiation. However, the existing analyses of French multicultural films tend to emphasize either the aesthetic (for auteur films) or ideological (for classical narratives) character. As a consequence, the positioning of female subjectivities tends to be overlooked or instrumentalised, either by the plot or by the camera. At the same time, the struggle of non-white female industry actors is gaining momentum, although not without strong public and professional opposition.

Contrary to a dichotomous formalist/ideological approach to film analysis, the present research puts forward the necessity to bridge the gap between intersectional and formalist analysis in order to grasp the multifarious shaping of postcolonial French cinema. The paper argues that such new alliance could help decolonise film studies in France and elsewhere, and set up new interpretative trajectories for reading European postcolonial cinema. In order to exemplify the proposal, the analytical part consists of a sample of intersectional analysis of two films made by non-white female directors.

### ARON KOROZS: ROMA NECROPOLITICS: REPRESSED TOPOGRAPHIES OF ANTI-ROMANI RACISM, NECROAESTHETICS AND AFFIRMATIVE RESISTANCE IN DOCUMENTARY FILM

The present project puts post-colonial and Critical Race thinkers of bio- and necropolitics with Critical Romani Studies scholars in dialogue and hence offers new theoretical and empirical avenues to discuss the diverse spatialized practices of anti-Romani state violence in contemporary Europe. The paper is structured around three key concepts: necropolitical topographies, necroaesthetics and resistance. (i) Accordingly, the paper first examines how various necropolitical *dispositifs*, including the socio-spatial segregation, securitization and

disciplining of Roma bodies as well as physical and physiological violence, materialize in contemporary documentary films set in Eastern-Central European Romani settlements. It hence reveals the repressed topographies of terror and concealed immobility that lie in the heart of the hyper-mobile geopolitical realm of contemporary Europe. (ii) While highlighting these racialized death-worlds depicted in motion picture evidence, the paper importantly puts Romani-themed documentary films by white/*gadje* filmmakers into a critical perspective: It engages with these works as apparatus of power, dissecting the discourses and imaginaries that essentialize, normalize and aestheticize anti-Romani racism and violence, while also negating the agency of the victimized Romani agonists portrayed in these documentaries. (iii) Then, by putting the works of *gadje* filmmakers with the projects of Romani activist-filmmakers in juxtaposition, the paper disengages from *gadjo* fatalism and offers an in-depth analysis of artistic as well as discursive counter-practices in the transnational Romani resistance movement. Within the framework of this film review, the paper deconstructs the stereotype of the nomadic Roma, while subversively employing Rosi Braidotti's notion of affirmative politics as well as her figure of the nomadic ethical subject, as an antidote to biopolitical state violence. The overarching objective of this Foucauldo-Mbembian rereading of the most recent past and present of the European Roma through post-1990 documentary film is to shed light to the bio- and necropolitical as well as racializing continuities between different, periodicized imaginaries of European society and to challenge the contemporary narrative of a post-racial, hyper-mobile and hyper-real "Europe".

#### PAULA CORDOBA: "NARRATIVES OF EUROPEAN IDENTITIES BEYOND THE EU: UNVEILING THE PARIS OF SOUTH-AMERICA"

My academic and artistic research explores *borders* and the space *in-between*, with a special focus on unraveling the binary oppositions of Western thinking. This presentation deals with a specific question that sparked my interest in these subjects long ago: What are the connotations of labeling the city of Buenos Aires the "Paris of South-America"?

Seeking answers, I elaborate on the constructed narratives around legacy and self-perceived European identities in South-America, taking Buenos Aires as a paradigmatic case study.

Addressing the issue of how visual arts can play a role in tracing new perspectives and approaches in postcolonial/decolonial studies, the presentation introduces the conceptual and aesthetical bases on which I tackle the aforementioned subjects.

A brief introduction to the historical developments of the *rioplatense* area must address that postcolonial times led to the idea of predominantly "white" modern nations, while the end of the 19th and the first quarter of the 20th century made them recipients for several migratory waves from different parts of Europe.

This influx of diversity shaped a cosmopolitan Buenos Aires: from city planning to aesthetic criteria and habits, this phenomenon reinforced a Eurocentric cosmivision that had chosen France's capital as a model. Its purposeful resemblance contributed to weaving powerful narratives that incarnate hegemonic colonial discourses based on cultural and racial superiority. In the decades to follow, a series of economic and political downturns impacted Argentina and "deviated" it from the golden future that had envisioned for itself strengthening nostalgia for the bygone era.

These unfolding events demand an examination of the extent of postcolonial discourses in today's society, the weight of an idealized past, and the complexity of the term "origins".

Moreover, it brings attention to the sense of Otherness in Latin-America and responses to current outward migration trends.

On this basis, my art practice entangles my experience as a born-and-raised *porteña* (inhabitant of Buenos Aires' city) with the influence of thinkers such as Walter Mignolo, Anibal Quijano, Gloria Anzaldúa, and Nelson Maldonado-Torres.

Aligned with decolonial aesthetics in the visual arts, I have centered my work on "classical" European ornamental imagery as a rhetoric discourse. By appropriating patterns from textiles, façades, and crafts that took over the eclectic architecture and interior design in the early 20th century Buenos Aires, my approach focuses on the communicative value of ornament, its political implications, and socially constructed ideas on identity and cultural heritage.

My media of choice are tactile sculptural patterns that re-signify the dual structure of lace and nets -full and void spaces-, recalling Occidental duality and reclaiming the perception of culture as an infinite woven of interrelations and interdependencies.

The development of a tactile language informed by the peculiar materiality of soft resin suggests a sign of temporality that evokes different ways of doing and inhabiting the world, bridging past and present with its fluid character and time sensitive manufacture.

A body of work including sculpture, installation, and objects survey the *border* as a metaphor for all types of crossings -geographies, gender, social dislocations, among others-. Multidirectional connections suggested by the translucent threads convey the bodiless voices echoing the stories that have been silenced within the open spaces of the web.

## PANEL 9: TRAVELLING THEORY, QUEER NARRATIVES

### BARBARA SCHENKEL: TRAVELING THEORY? EUROPE CONSTRUCTING FEMALE CITIZENS IN JORDAN

My paper will discuss the operationalisation of the concept of citizenship by European actors in the postcolonial context of Jordan. Based on my PhD research, I want to trace the Eurocentric origins of the concept when it is imagined and applied in international development projects, and what this application for Jordanian women can tell us about Europe's self-fashioning with regards to its own citizen identity and political subjectivities.

My PhD research focuses on the concept of women's citizenship in Jordan in the context of political 'empowerment' programmes in international development. These trainings are offered by European development organisations for Jordanian women to encourage their civic engagement, for instance their involvement in local development processes, their advocacy towards state institutions, their involvement in political parties, or their taking on leadership roles in community development. Guided by an understanding of citizenship and political subjectivity in the context of governmentality, I want to look at how Jordanian women are implicated in discourses around citizenship and empowerment, as well as tracing those discourses back to their European origins.

Based on qualitative research with multiple organisations in Jordan and Germany, I will discuss how women's citizenship is constructed, imagined, and negotiated in a neoliberal context outside of the global north, with a particular focus on how European development organisations construct Jordanian women's citizenship for the participants in 'empowerment' projects. While my research seeks to critique the neoliberal language of empowerment in the development context which produces a depoliticised idea of the citizen, it also aims at the functions and implications of development discourses and practices originating from development actors situated in the global north rather than its recipients in the global south.

In my paper, I will therefore critically investigate the traveling of political categories such as citizenship from the global north/Europe to the global south/Jordan through development work, but also the implications of constructing political categories such as citizenship for women in the global south and what these reveal about their constructors, rather than the constructees.

#### SOPH BENJA PETZELBERGER, VICA KRAVTSOVA, ALEXANDRA FRANK: FEMINIST UTOPIAS: BRIDGING FEMINISMS IN THE COUNTRIES OF THE FORMER USSR AND IN GERMANY

While maps of the future might be easier to navigate by the powerful, the utopias of the oppressed not only allow fundamental critique of the status quo, but “embedded in the dream is a hunger for its own reification, a demand that imposes an obligation on reality” (Schulz 1998: 270). Feminism is intrinsically utopian. It is driven by anticipation, grounded in the recognition of patriarchy as an unnatural state, and inspired by the belief in and pursuit of its alternatives (Bammer 2015). In feminism, future is action. It is the process of creating through the act of imagining (Wagner-Lawlor 2013).

Feminist utopia is simultaneously global and rooted in the struggles in each concrete locale. Instead of gazing in one direction, we can accept that we exist in a multiplicity, an entanglement of intra-acting matter (Barad, 2007). We want to build connections between utopian visions of feminist activists in the countries of the former USSR and Germany. The countries that used to live in the shadow of a communist utopia now seem to be left in a condition that Tlostanova describes as “void” (2012: 130). While “postmodernism” remains a domain of the “First World” and “postcolonialism” - of the “Third”, the former “Second World” is still struggling to find its place between the two “posts-” (Tlostanova 2012). However, activists and cultural workers in the former USSR create visions of the future, central to which is the task of decolonization.

As a group of (queer-)feminist activists from Kazakhstan, Belarus, Ukraine, Russia, and Germany, we challenge the dominant visions of the future from a queer feminist decolonial perspective. We want to connect feminist struggles in Germany and countries of the former Soviet Union, creating and further developing a network which now exists only sporadically. We collect interviews and contributions from feminist activists from Germany and the countries of the former USSR and plan an online conference on the topic of feminist utopias. Due to the COVID19 pandemic, we are now also creating an online portal for further networking <https://feminisms.co/en>. What could feminist utopias look like? Which immediate steps do we have to take in order to get closer to these utopias? How can we support each other to become a global, diverse, and inclusive feminist movement? Searching answers to these questions is a step towards our visions. Because if we can dream it, we can fight for it.

#### MIRIAM HINZ: ‘I AIN’T NO HOMOSEXUAL, I AM A . . . BARRYSEXUAL!’: QUEERING THE BILDUNGSROMAN IN BERNADINE EVARISTO’S MR LOVERMAN (2013)

Ever since the 18<sup>th</sup> and 19<sup>th</sup> century, the classical European *Bildungsroman* has been imbued with a fixed set of characteristics and normative implications that are to a large extent grounded in Europe’s imperial practices. Portraying the development of a young, white, male, heterosexual protagonist who goes through some kind of initiation to be finally integrated into society, the *Bildungsroman* in its original conception perpetuates a particular kind of Eurocentric *Bildung*. As such, it has been used as a powerful tool for educating bourgeois English society as well as supposedly uncivilised subjects in Britain’s former colonies. Thus, the “[g]enre is itself ideologically charged, extending beyond the text to include writers and

readers alike in perpetuating specific values and worldviews” (Hoagland 3). It is thus not surprising that the genre of the *Bildungsroman* has been subject to frequent criticism and change, especially from female and postcolonial authors. As several scholars have established, postcolonial authors have come a long way in subverting the ideologically charged genre according to their needs (cf. e.g. Stein 2004; Hoagland 2006; Lima 1993; Wilson 2008).

An exceptional example for such a postcolonial subversion of the novel of transformation is Bernardine Evaristo’s novel *Mr Loverman* (2013). Evaristo’s protagonist, seventy-four year old black, homosexual Barrington (Barry) Walker, is not what readers expect from a protagonist of a *Bildungsroman*. I claim that Evaristo challenges and queers the European *Bildungsroman* and its normative implications on diverse, intersectional axes such as race, age, and sexuality. Telling the story of Barry’s development from a closeted homosexual to a “Barrysexual” as he calls himself (Evaristo 138), moving in with his long-time lover Morris, Evaristo inscribes her characters into their London environment and traces how Eurocentric notions of identity and subjectivity have undergone decisive changes. Additionally, Evaristo challenges hegemonic ideas of European exceptionalism and establishes the novel of transformation as a travelling genre that is subject to local subversion and cultural exchange. She employs several formal strategies such as multiperspectivity, polyphony, non-linear constructions of time, and intertextuality to destabilise dominant normative implications of the *Bildungsroman*. By these means, she further queers the typical form of the genre, opening it up for cultural particularities and transcultural exchange.

## PANEL 10: CONTESTING BORDERS

### LEA AUGENSTEIN: WHAT POWER HAVE THE POWERLESS? IMMIGRANTS’ RESISTANCE AT THE EUROPEAN UNION’S BORDERS

The scientific literature has increasingly dealt with the question of how immigrants trying to cross Europe’s borders assert themselves in the face of stricter border controls, incarcerations and restrictions of rights. One central aspect of this research has been the question of immigrants’ agency in the context of borderscapes. In my PhD project I ask the question if and how these actions can be understood as forms of emancipation. Within the last decades two strands of literature have emerged – the so called Autonomy of Migration (AoM) and Critical Citizenship Studies (CCS) – that foster an understanding of immigrants as active and constitutive agents within the European border regime complementing the by then dominant sovereign biopolitical approach, broadly embedded within Critical Border Studies (CBS).

While all three strands of the literature confront their specific problems and critiques, in this state of the art I argue from a postcolonial perspective that they face the more fundamental underlying problem of Eurocentrism. Even analyses that are devoted to immigrants’ resistance against dominant regimes reproduce concepts like illegality, rights claims, the state etc. and tie their notions of political emancipation to those concepts. This way, the conventional literatures reproduce the status-quo oriented order of national sovereignty – the actual backbone of immigrants’ subordination. By totalising immigrants into predefined categories of “bare life”, “autonomous” or “citizen”, not only does the diversity of immigrants’ mobilities and experiences get lost, but also their distinctive stories, voices and subjectivities – their agency itself. In this paper I alert to the fact that research on border resistance can easily become a form of domination itself raising the normative question if and how we – as researchers – can overcome this logic of silencing. As an “alternative” I propose an approach to immigrants’ agency that tries to centre their voices more thoroughly and that understands emancipation as a change of subjectivity instigated by acts of resistance. This is an “entangled”

conception of emancipation that emphasises the transformational potential of resistance, which expresses itself in changes of identity and subjectivity, what I call subject re-narration. This argument builds on the assumption that certain identities form in and through struggles for recognition, however, the concrete form identities take depend on the cultural and societal conditions.

#### ELISABETH KIRNDÖRFER: CHALLENGING THE BOUNDARIES OF EXCLUSIVE EUROPEANISATION: HOW YOUNG REFUGEES UNSETTLE NORMATIVE SPACES OF URBAN CITIZENSHIP AND BELONGING

In this contribution, I wish to read the stories of young refugees and asylum seekers as articulations that shed light on our postcolonial European present and unsettle global orders of power through various acts of citizenship (Isin & Nielsen 2013, Hildebrandt et al. 2019). Different concepts that deal with the emplacement of newcomers in the city (Meeus et al. 2019, Glick Schiller & Caglar 2015) and notions of belonging and home-making (Anthias 2006, Van Liempt & Staring 2020) have engaged in “unbounding” their articulations, in applying a (1) translocational lens and in recognizing (2) newcomers’ multiple and shifting engagements with various places. In the light of these perspectives, I ask:

What do we learn about Europe when listening to the stories of newcomers in the city? What do the narratives of young refugees and asylum seekers tell us about Europeanization as an entangled process that (dis)connects histories of the global North and the global South? How do young refugees and asylum seekers, through their personal reflections of the urban everyday, challenge exclusive citizenship?

In sum, in reading young refugees’ and asylum seekers’ stories about arrival, emplacement and belonging as articulations that reflect the workings of a global, entangled matrix of power, I wish to engage in a thorough discussion about the effects of the European asylum system, of bordering processes and internal fracturations/racializations (El Tayeb 2001, Goldberg 2006, Yuval-Davis, Wemyss & Cassidy 2017) from below.

This contribution is based on the HERA-funded research project “The everyday experiences of young refugees and asylum seekers in public spaces” (Prof. Dr. Kathrin Hörschelmann, University of Bonn).

#### SILVIA RUZZI: HOSTIPITALITY AND NEO-COLONIAL LOGICS AT THE MEDITERRANEAN BORDER: GIULIO CAVALLI'S CARNAIO

Since the beginning of the 21<sup>st</sup> century, the tightening of migration policies both within and beyond EU borders attempts to hinder migrants' clandestine crossings through increased border surveillance, and international agreements between EU and non-EU countries. The “expulsion machine” (Law 2014: 123) in response to clandestine migration has turned the Mediterranean sea from “[the] body of water that provided the principal gateway between Europe, Asia, and Africa” (Chambers 2010: 678) into “a mounting barrier” (Chambers 2005: 324). Migratory phenomena across the Mediterranean Sea have led to a proliferation of literary productions scrutinizing different aspects of the clandestine migratory practice to the European shores (Torsten 2016 and Frank 2017).

In the present paper, through the analysis of Giulio Cavalli's dystopian novel *Carnaiò* [Carnage] (2018), I delve into the representation of the Mediterranean Sea as an epitome of humanitarian borderscape and of conditional hospitality -or rather hostipitality- that serves to guarantee the absolute control of the host and to neutralize the uninvited guests into disposable entities of production. The novel describes a grotesque apocalyptic future where

humanity is astray, hospitality resembles cannibalism and assimilation into the host society is synonym to consumption, as the migrants' life force and their bodies are extracted and incorporated into the production chain. The novel offers a space in which to think of hospitality as an asymmetrical system of appropriation and consumption, of colonial history and the way in which it continues to structure the present, of contemporary migration management as a form of imported colonialism and of the growing Border Spectacle of humanitarian practices at sea and on land. In the latter respect, such spectacle shifts the discussion of clandestine migration away from human rights towards a compassionate discourse, and, unwittingly draws a line of continuity between conceptions of humanitarian response and entangled colonial histories and economic interdependencies that underpin contemporary migration flows. Thus, the Mediterranean humanitarian border resembles the conception of hospitality that Derrida (2000) has analyzed according to whom, any attempt to offer hospitality is also always in part engaged with the need of keeping one's guests under control.

## PANEL 11: REDEFINING EUROPE IN THE 21<sup>ST</sup> CENTURY

### GIULIA FABBRI: ITALY'S INVISIBLE RACE: ON #BLM, STRUCTURAL RACISM AND ITALIAN "EVASIVENESS"

The murder of George Floyd by a police officer in May 2020 generated a wide protest fostered by the Black Lives Matter movement and supported by a large part of society. The protests against the police's violence against Black people continued for weeks across the United States and in other countries, Europe included. If in the United States the discourse on race and antiracist activism have both a long tradition – rooted in the history of colonialism, slavery and civil rights movement – in Europe, and in Italy in particular, the development of these discourses is significantly delayed. After the end of WWII the removal of Italian racial history from the collective memory and the selective memorization of colonialism hindered the development of a process of cultural decolonization and produced the permanence of power relations based on racial categories within the Italian postcolonial society. As a consequence, the Italian society is reluctant to engage a debate on race, racism and white privilege, while at the same time the processes of racialization continue to affect migrants and Black Italians.

Starting with the reaction of Italian society to the murder of George Floyd, this paper intends to explore how the BLM mobilization has been received in Italy and how the discourse on race has been articulated in the Italian context. In 2020 protests against racism under the hashtag #blacklivesmatter were promoted for the first time also in Italy, and raised a wide participation and a new public debate. At the same time, a number of Black Italian writers and scholars noticed how this mobilization was only provisional, since the Italian society do not address the same indignation to everyday episodes of racism within the Italian national space and to the discriminatory migration policies related to migrants, refugees and asylum seekers. This paper examines the contemporary articulation of the discourse on race and racism in Italy, enlightening its specific features in relation to the Italian postcolonial condition and emphasizing the considerations of Italian writers and activists of African descent, who continue to produce theories and practices against structural racism.

### ELEONORA MENDÍVIL, CHANDRIKA YOGARAJAH: POSTCOLONIALISM AND COVID-19 IN EUROPE. A MARXIST PERSPECTIVE

In the course of the social distancing measures during the COVID-19 crisis, the so-called national curfew is a sham. It only applies to certain privileged citizens who are worth

protecting, but not to socially disadvantaged people. Among these are disproportionately non-white, migrant and refugee workers, on whose back the entire world economy is based. This global phenomenon is accompanied by post-colonial, racist and sexist enemy images. The probability of being infected with COVID-19 depends on factors such as 'race', class and immigration status. As a result, the people most affected by COVID-19 - both directly and indirectly - are disproportionately non-white and migrant.

Colonialism is not a finished project of the past. There are the direct 'overseas territories', colonial occupation regimes but also economic dependencies that have hardly changed since the 19th century. Particularly in crisis situations, when the weaknesses of the capitalist system are most clearly visible, it is possible to resort to racially legitimised practices of overexploitation. But post colonial subjects are not passive victims. In the periphery, as well as in the metropole, they are becoming increasingly noisy.

Our paper shows how, in the wake of the so-called 'refugee crisis' from 2015, the crisis of imperialism, and the COVID-19 pandemic in 2020, liberal anti-racism, which excludes class relations as far as possible, has been particularly popular in Europe. These liberal tactics will be examined and perspectives for an alternative, materialist interpretation will be developed: Who are the post-colonial, resistant subjects in Europe in general and in Germany in particular today? With the help of Marxist and anti-colonial knowledge archives, we will show how the pandemic has not only exacerbated the economic status quo of a system geared towards exploitation, but also how the intellectuals that this system produces become complicit in this if they do not actively decide against it.

#### CRESA PUGH: COLONIAL REPARATIONS IN EUROPEAN CONTEXT

In a recent webinar on the repatriation of colonially looted museum objects, Jonathan Fine, Head of the Ethnologisches Museum of the Staatliche Museen zu Berlin, was asked if he believed Europe should follow a common path for repatriation as opposed to the single-country model currently being pursued by nations such as Germany, France, and the Netherlands. Fine believed it was too early to develop a European policy because "the diversity of collections and contexts from which they were acquired is too broad." How should we think about the disparate colonialisms of Europe-- which vary in terms of their time period, geographic region, governance style, and scale of violence-- in light of widespread calls for decolonization across the continent? What challenges does nationalistic independence pose to building the case for reparations in the postcolonial context?

I argue that political injustice is perpetuated by the analytic isolation of nation-states given that neoimperialism is a feature of the global hegemonic world order. British, French, German and Dutch imperialism, in particular, and their legacies are treated as problems of the state and attempts to redress past crimes of imperial violence are typically pursued discretely by each individual nation state. Using the case study of the potential repatriation of the Benin Bronzes--artifacts looted from the region which now encompasses Nigeria during a 19th century British massacre--I demonstrate that a transnational European approach to reparations more broadly is better positioned to create the possibility of political healing necessary to repair decades of North-South violence. Beyond the issue of repatriation, I show that the nation-state is an outmoded relic of the colonial past that is no longer a useful analytic tool for evaluating global inequality, and that the plurality of Europe's enduring imperial powers must be considered in one critical frame as a European supra-empire in the project of reparative justice.



## PANEL 12: MIGRATION AND THE BOUNDARIES OF HUMAN RIGHTS

### MIRIAM YOSEF, EZINWANNE RAYMOND: HOW EUROPEAN ACCLAIMED CULTURAL PRACTICES ARE USED AS A JUSTIFICATION OF HUMAN RIGHTS VIOLATIONS - THE EXAMPLE OF THE HANDSHAKE

In 2020, a German court ruled that a Lebanese man was rightfully denied citizenship because he refused to shake hands with the responsible female official when his naturalization certificate was handed over in 2015. The ruling was based on the court's interpretation that refusing a handshake with a person of another gender amounts to a rejection of "integration into German living conditions" and depicts a "fundamentalist conception of culture and values". Similar cases and rulings exist across other European states. These rulings stand in stark contrast to several national and international human rights conventions that protect individuals against discrimination based on race, gender, and/or religion. Further, this raises the question of how the handshake is turned into a *limitus test* for the observance of „European values/culture“ and how individuals who dissent for cultural and/or religious reasons are met with punishment and sometimes grave consequences. How can European courts interpret the refusal of a handshake as a refusal of 'modern' society or a state's constitution altogether?

This presentation seeks to examine the different narratives of European identity that are being used politically and legally to establish the idea of a 'typical *white-Christian*' Europe seemingly incompatible with a non- *white* and non-Christian 'other'. While the refusal of the handshake is often presented as a problem assigned only to Muslims, many religious Jews also categorically avoid all possible contact (including the handshake) with a member of another gender. Considering the current rise of right-wing populism in Europe, it is crucial to consider how antisemitism and anti-Muslim racism are a factor of the 'handshake debate'. Thus we will explore how the handshake and other cultural practices are used to limit access to equal human rights and how this affects especially intersectional dimensions of identity. This presentation will offer a legal and human rights perspective on the issue and center a discourse analysis of different cases: the justification of judges, statements by politicians, and media coverage. Further, we will consider the duality discourse of the 'good migrant' vs. 'the bad migrant' as well as ideas of integration/assimilation and the concept of de-integration.

### ISABELL SLUKA: CALLING FOR PRAGMATIC COSMOPOLITANISM HUMAN RIGHTS NARRATIVES IN OLGA GRJASNOWA'S *GOTT IST NICHT SCHÜCHTERN* AND WOLFGANG FISCHER'S *STYX*

According to the United Nations, in 2018, 25 people were forcibly displaced every minute (UNHCR, 2019, p. 2f.). It is with regard to this devastating number that human rights and especially the notion of who has "the right to have rights", formulated by Hannah Arendt in 1949, have acquired a new urgency.

In this paper, I analyze and compare human rights narratives in two recent examples of German literature and film that both deal with the so-called "refugee crisis": Olga Grjasnowa's novel *Gott ist nicht schüchtern* (2017) and the film *Styx* (2018) by Wolfgang Fischer. Drawing primarily upon Hannah Arendt (1951, 1963, 1968) and Seyla Benhabib (2004, 2018) as well as the concept of "pragmatic cosmopolitanism" that Stuart Taberner (2019) developed in his reading of *Gott ist nicht schüchtern*, I argue that both works engage with human rights critically, call attention to grievances but also offer possible solutions by showing what political action can and should look like. Both the film and the novel thereby scrutinize in particular the concept of "cosmopolitanism" as an informant of transnational solidarity, emphasizing that it must not be based merely on a good faith belief in humanitarianism, but on the legal

obligations and responsibilities polities have. If it is conceptualized in such a way, however, both works suggest that cosmopolitanism can increase the effectiveness of human rights and expand their accessibility.

In that sense, my paper shows that (a) a pragmatic faith in cosmopolitanism and ethical commitment can be justified even if recent conflicts and crises in international relations have tested the faith of many cosmopolitans; and (b) literature and film can play an important role in the human rights discourse, not only because they evoke empathy (as scholars such as Lynn Hunt have argued), but also because they can imaginatively offer concrete proposals for what cosmopolitanism and political action may look like in practice.

#### PAULA BRAUER: REWRITING THE EUROPEAN FORCED MIGRANT NARRATIVE: RACISM AND REFUGEE CAMPS IN HELON HABILA'S *TRAVELLERS* AND JUAN TOMÁS ÁVILA LAUREL'S *THE GURUGU PLEDGE*

The narrator of Helon Habila's 2019 novel *Travellers* goes through what can only be described as a backward journey of migration. A Nigerian immigrant to the United States, he accidentally ends up on a train that carries deportees to a refugee camp in Southern Italy while on a trip to Europe. Unable to clear up the misunderstanding, he decides to take off on a journey across the Mediterranean, back to his native Nigeria. I argue that therefore the novel describes a migration journey that runs in the opposite direction from what the reader might expect from a narrative dealing with forced migration. Rather than the promising ultimate goal, Europe, and its refugee camps, become an unintentional, hellish stopover that the narrator must escape from.

Similarly, Juan Tomás Ávila Laurel's 2017 novel *The Gurugu Pledge* tells the story of a group of forced migrants who have settled on the Moroccan Mount Gurugu, close to the border with Spain. At the end of the novel, they decide to try and embark on the dangerous mission of crossing over the fence that marks the border to Europe together at the same time, seeking strength in numbers. The narrator, however, decides against joining them because he fears what life in Europe might look like for him:

if I managed to get in and not be thrown out, could I still be sure that when I went to the doctor to get help for my injuries [...] he would not inject me with something to bump me off? [...] Could I be sure that when I ordered a cup of tea in a café they wouldn't spit in it because I disgusted them so? [...] If I were to think logically, it would have been impossible to think otherwise, impossible for me not to have lived in constant fear [...]. (Ávila Laurel 180 f.)

This decision defies the reader's expectations by contradicting the eagerness and gratitude towards Europe that is otherwise often characteristic of migration narratives, instead drawing attention to the dangers of migrant existence in Europe. Much like in *Travellers*, where the reader is urged to wonder whether the same storyline of accidental deportation could have happened to a white protagonist, Europe comes to be characterised by its racism. I argue that the two novels thus shine light on a side of Europe that is often glossed over in other similar texts.

## 4. ABSTRACTS POSTER SESSION

### FELIX BÜCHNER: "I DON'T WANT TO GO BACK". EXPERIENCES OF YOUNG GHANAIAN DANCERS DURING THEIR STAYS IN GERMANY AS PART OF INTERNATIONAL YOUTH ENCOUNTER PROJECTS BETWEEN 2013 AND 2019

International youth encounter projects became a highly popular format of formal and non-formal education in post-world war II Europe. Often these programs are centred around the so called 'contact hypothesis', suggesting that the mere encounter between individuals from different socio-cultural backgrounds potentially dismantles stereotypes and xenophobia and therefore triggers the acquisition of 'intercultural competences' (Vgl. Böttger 2016). In opposition to that, current empirical research is showing, how encounters – especially between youth groups from the 'Global North' and the 'Global South' – may lead to quite the opposite outcome, reinforcing stereotypes and colonial assumptions regarding each other (Vgl. Krogull 2018). The ideal of an encounter 'at eye level' is challenged by postcolonial power hierarchies and economic imbalances manifested in 'development theories' as well as essentialistic understandings of 'culture' and 'interculturalism'.

The poster presentation introduces three young Ghanaian dancers who participated in such projects with stays in Germany between 2013 and 2019. The goal is to highlight their perspectives on the encounter programs they took part in: What challenges did they face during their projects? What competences did they acquire? How did the encounter project affect their self-conceptions, their artistic practices and their view on the societies they act in?

Based on these three perspectives the poster presentation aims to discuss new approaches for arts and cultural education in the context of 'North-South' encounter projects that consider postcolonial research and do not rely on 'development theories'.

### SARAH GERWENS: A CRITICAL RACE ANALYSIS OF GERMAN NARRATIVES OF WHITENESS WITH A FOCUS ON PRIMARY SCHOOLING

European publics in general and the German public in particular often proclaim themselves post race and colour-blind. Racism 'of old' is renounced. Yet race and racism are neither gone nor forgotten in contemporary Europe. Drawing on critical race and critical whiteness research, this project develops the concept of whiteness as a set of shifting, emplotted boundaries and studies it qua narrative analysis. Concretely, it asks how white Germans tell (about) racialised boundaries vis-à-vis the migrantised Other in primary schooling. The poster presentation will draw on the first part of the project: a critical analysis of policy and other government-produced material that deal with primary education and the schooling of the immigrant Other. This analysis offers up a range of institutional narratives about racialised difference, centred around language, diversity, individualism, and others, and their historical, (post)colonial contexts. Inviting conversations on white identities and how they manifest, shift and relate to the racialised Other(s), this work adds to a growing body of literature contemplating the role of race in contemporary European societies. It seeks to develop an anthology of racialised difference to understand how race is told and enacted in a supposedly raceless, postcolonial and post-Holocaust context.

### JOHANNA HEIDE: MAKE A WAY OUT OF NO WAY: BLACK WOMEN'S ITINERANT PRACTICES IN EARLY AMERICA AND BEYOND

Race, class and gender constraints frequently thwarted Black women's attempts at agency in early America and confined them to spaces so tight that it seems almost impossible to maneuver within them. Yet, enslaved, self-emancipated and free Black women frequently strained against enclosures of all kinds and found ways to enact what Saidiya Hartman terms "itinerant acts of defiance."

Drawing on Black feminism and scholarship in the field of Black women's history, my project turns to better as well as lesser-known 18<sup>th</sup> and 19<sup>th</sup> century archival subjects (Jarena Lee, Sally Hemings, Ona Judge, Ellen Craft, Martina and Mary Anne Dickerson) and their itinerant practices. Each woman's unique historical, social and geographical background informed her attempt(s) at "making a out of now way" and led to a diverse range of itinerant practices such as self-liberation, truancy/petit marronage, itinerant preaching, abolitionist activism or journaling/letter writing.

Through developing and enacting new self- and place-making practices both within the US but also in the larger Atlantic world, Black itinerant women challenged and complicated received narratives and dichotomies (e.g. of North/South, freedom/bondage, male/female, private/public, mobile/immobile).

For my poster for the digital conference "Rethinking Postcolonial Europe: Moving Identities, Changing Subjectivities," I would specifically focus on the transatlantic moves of Ellen Craft and Sally Hemings as well as the transnational circulation of ideas that influenced women's religious, political and leisure practices (2<sup>nd</sup> Great Awakening, abolitionism, sentimentalism).

#### [DOME RAVINA: BETWEEN EXPECTATIONS AND CONDITIONS OF PRACTICE: A CRITICAL RACE ANALYSIS OF PROJECT CONTRIBUTORS IN QUEER EDUCATION.](#)

Various forms of homonationalisms continue to hold value today. One of the sites where this is contested and lived are extra-curricular activities in schools and their role in mediating and perpetuating Europe's - and by the same token, Germany- self-aggrandizing image of out and proud progressive. The present research focuses on „queer education“, and the narratives of project coordinators from this field. It asks to what extent does this field integrate critical race approaches, and if it can do so in the structures it exists, i.e segregated schools and a disavowed racist discourse. Thinking with and through nonperformativity, the following work seeks to explore how certain goals do no bring about what they name. Furthermore, I wish to interrogate the queerness in queer education, and how is it understood and reflected - who and what can claim to be queer under the present conditions? The goal of this work is not to expose queer education, but to engage critically with it, even if from a feminist politics of resignation.

#### [ANNE STELLBERGER: THE RISK OF BECOMING FREE: MOVING THROUGH TIME AND SPACE AS A SLAVE IN THE 19TH CENTURY](#)

In 19<sup>th</sup>-century America, with the rise of capitalism insurance policies emerged, starting with the insuring of commodities and slaves traded across the Atlantic. Thereby a certain understanding of risk and freedom was established (Levy 2012). A person was free once they could assume their own personal and/or financial risks, as the slave rebellions on ships and the reactions of the *white* population underlined. The transatlantic slave trade was the moving of Black captivated bodies across the Atlantic (Smallwood 2007). Therefore, in this paper presentation I suggest that a necessary shift of perspective should reflect the power of time and space by highlighting the forced moving of subjects through (an unknown) time and (a dangerous) space.

How, now, are the concepts of time and space connected to the understandings of risk and freedom reflected in 19<sup>th</sup>-century American literature? This question will be approached by analysing the 1852 published novella *The Heroic Slave* by Frederick Douglass in which both perspectives of an enslaved and a free *white* person are represented. In this paper presentation I argue that firstly, time and space are portrayed as deeply intertwined in the literary example and that both concepts were means of enforcing power relations (Johnson 2000). Thus, escaping time and space as they were demanded to be lived under slavery could be seen as a means of resistance, since the risk to become free was a matter of life and death (Lee 2012). *The Heroic Slave* contrasts Madison Washington, a fleeing slave, with a *white* traveller aiding him with his escape, thereby depicting how the constructed and enforced power of time and space created by *white* men benefits the latter in letting them move freely and unharmed. What this interconnection of time, space, risk, and freedom could entail for today's power relations in Europe, the US, and beyond, would be an endorsed topic of discussion. The consideration of literally moving identities through time and space under different conditions certainly offers a new perspective towards slavery, risk, and freedom related to the rise and continuation of the capitalist society.

#### SANJA VAUDANO: PLASTICITY OF BORDERS IN SALMAN RUSHDIE'S DREAM NARRATION

Salman Rushdie predominantly writes about non-Western subjects and migrant identities. Dream sequences persistently occur in his work, however, they are a shifting category which demonstrates the development of the author's poetic thought and practice. Scholars have to some extent analysed Rushdie's early trilogy dream narration, but the temporal progression, namely the conjunction of his canonical novels with his most recent fiction does not exist. This approach would provide a new twist on the criticism of his acclaimed works. Through the use of dream sequences I look into how Rushdie problematizes the notions of centre and periphery and relates boundary crossing to consciousness and unconsciousness, to the main and the dream text. Are the dreams a textual Other in Rushdie? Is the border that separates them from the waking text rigid or a porous membrane, prone to ruptures that result in the intermingling of the narrative worlds? By engaging with a critically underexamined topic, I intend to offer a new way of reading Rushdie in light of scientific findings from neuroscience and aim to widen the discussion on the perennial terra incognita of the human existence, the functioning of the human brain.

## 5. PANELISTS

### AKINYOSOYE, JOSEPHINE

Josephine Akinyosoye received her Bachelor's degree in Sociology with a minor in Psychology from the University of Hamburg and is now completing her Master's degree in International Criminology at the same university. She is a research assistant at the Hamburg University of Applied Sciences in the field of anti-discrimination and works as a freelance educational trainer on racism, colonialism and intersectional feminism. She is widely active in various activist groups in Hamburg. In 2018 she was involved in the organization of the *Quo Vadis Hamburg Conference "2nd Transnational Herero and Nama Congress Germany"* and in 2019 she was part of the organization of the *Black History Month Hamburg*.

### ANZI, ACHIA

Achia Anzi is an Israeli artist and researcher based in New Delhi. Anzi is an assistant professor of visual arts at Jindal School of Liberal Arts and Humanities, OP Jindal Global University, Sonapat (India), and a PhD candidate at Amsterdam School for Cultural Analysis. His artworks were exhibited in various platforms such as Outset India, India Art Fair, Yinchuan Biennale, Serendipity arts Festival (Goa), Jaipur Sculpture Park and Jerusalem Biennale. Anzi's translation for the short stories of Urdu author, Saadat Hassan Manto was published in Hebrew by Hakibbutz Hameuchad Publishing House (2018).

### AUGENSTEIN, LEA

Since December 2019, Lea Augenstein has been a research associate in the International Relations/Peace and Conflict Research section at the institute of political science at the University of Tuebingen. She studied political science and public law (Bachelor of Arts) as well as peace research and international politics (Master of Arts) at the University of Tübingen. Lea Augenstein's dissertation project deals with the resistance practices of immigrants at the European border. She has been editor of the "Zeitschrift für Internationale Beziehungen" (zib) since December 2019. Her research interests are the European migration and border policy, European foreign policy as well as poststructuralism and postcolonial theories.

### BAQUERO, RAFAEL PEREZ

Rafael Pérez Baquero held a Phd in Philosophy at the University of Murcia (Spain), with a Fellowship by Spanish Ministry of Education. His doctoral dissertation was entitled *Narrating History, Remembering Trauma: Memory and Forgetfulness of Spanish Civil War, eighty years later*. Philosophy Graduate by University of Murcia (2009-2013). MA in Theoretical and Practical Philosophy, and University Expert in Social Memory and Human Rights (2018), by UNED (2013-2014). Visiting Researcher at Romance Studies Department, Cornell University and at Languages and Cultures Department, Birkbeck. University of London.

### BORST, JULIA

Postdoctoral researcher (self-funded position as principal investigator) at the University of Bremen and the Deputy Director of the Institute of Postcolonial and Transcultural Studies (INPUTS). M.A. in Romance Studies and Economic Policy (University of Freiburg i. Br.), PhD in Romance Literary Studies (University of Hamburg). Current research project: "The Spanish Black Diaspora: Afro-Spanish Literature of the 20th and 21st Century", funded by the German Research Foundation (DFG). Awardee of the Berninghausen Prize for outstanding teaching and

innovation 2016 and of the Sibylle Kalkhof-Rose Academy Prize for the Humanities 2019 for outstanding young scientists. Research interests: Afro-European studies, diaspora studies, postcolonial theories, Caribbean literary and cultural studies, decolonial feminism, literary violence and trauma studies. Author of articles in peer-reviewed journals such as *The French Review*, *The Journal of Haitian Studies*, *Research in African Literatures*, *French Studies* and *Open Cultural Studies*, and a monography on violence and trauma in contemporary Haitian novels (*Gewalt und Trauma im haitianischen Gegenwartsroman*. Tübingen: Narr, 2015). Co-editor of special issues in *Research in African Literatures* (*Migratory Movements and Diasporic Positionings in Contemporary Hispano- and Catalano-African Literatures*. 28 (3), 2017) and *EnterText* (*Crossing Thresholds: Gender and Decoloniality in Caribbean Knowledge*. 12, 2018).

#### BRAUER, PAULA

Paula Brauer studied English Literature and Philosophy in Münster, London and Amsterdam. She is currently a first-year PhD candidate at the Graduate School Practices of Literature at the University of Münster. Her research deals with representations of refugee camps in contemporary anglophone literatures.

#### CÁRDENAS, MARÍA

María Cárdenas is a German-Colombian research assistant and doctoral student at the chair for General Sociology at the Faculty for Social and Cultural Sciences at Justus-Liebig-University. In her doctoral research, she applies a decolonial and participatory approach to ethnic(ized) peace activism in contemporary Colombia.

#### CARVALHO, BÁRBARA LUCI

Barbara Luci Carvalho is an actress, a performer and a lecturer in theater and dance. She is part of Antagon since 2010. She has a degree in theater education from the Federal University of Bahia in Brazil, and is doing her M.A. Choreography and performance at the Institute for Applied Theater Studies in Giessen.

She develops educational and artistic projects with Afro-Brazilian and contemporary dance, performance, stilts and physical theater, mostly in public spaces in cooperation with Protagon e.V - friends and sponsors of free theater action. She works on the basis of body theater, feminist theater of the oppressed (after Barbara Santos and Augusto Boal), and the production and use of theater masks, body awareness and physical education. She was a lecturer at Frankfurt University of Applied Sciences and Heidelberg University.

For ten years she has also been the coordinator of the socio-cultural Brazilian-German exchange project "Escuna Criativa" and is curator of the artistic program team at Sommerwerft - Internationales Theater Festival am Fluss. She directs the International Womyn Theater Festival in Frankfurt am Main since 2017.

#### CHOY, MARINA

I am a PhD Candidate in the Rhetoric, Theory and Culture program at Michigan Technological University. Originally from France, I moved to the United States to start my PhD after completing my Master's degree in Anglophone Studies at the University of Toulouse Jean Jaures. My dissertation project blends Cultural Studies and qualitative research methods to look at anti-immigration discourses and how they articulate the dynamics of inclusion and exclusion in France, in the context of the so-called "refugee crisis". The project includes a case study that looks at institutional and administrative discourses and practices affecting foreign unaccompanied minors in the contemporary context.

### CORDOBA, PAULA

Paula Córdoba integrates her academic background in cultural studies into her artistic production, focusing on making tangible perspectives of the world that have been invisibilized by the binary constructions of Western thinking. She undertook undergraduate studies in visual arts before earning a Bachelor's Degree in Museum Studies. Paula also completed a Postgraduate Diploma in Fine Arts, followed by a Specialization in Critical Art Writing. She is currently pursuing a Master's Degree in Artistic and Cultural Heritage in Colonial South America at Universidad de Buenos Aires (UBA). Paula has worked for museum and exhibition spaces in Buenos Aires and served as a teaching assistant for Professor Rodolfo Aguero in his Senior Printmaking Workshop at Universidad Nacional de las Artes. During her years of residence in London, she achieved postgraduate studies at Chelsea College of Arts (UAL), participated in exhibitions, and performed as an intern at Marc Quinn's studio. Born in Buenos Aires, Argentina, Paula lives and works in Houston, US.

### DADKHAH, MAHTAB

I am Mahtab Dadkhah, a 28-year-old PhD researcher at the University of Erfurt. I have started my research on Migration from the Global South to Europe from April 2019 in this University. As for my resume, I have published one book on the concept of Foucauldian Power, published two papers in journals, and presented several papers in national and international conferences. Currently, except the research fellow position, I am also a main member of scholarship awarding committee of the University of Erfurt and a professional English instructor in a German institute (Volkshochschule Erfurt).

The abstract that I am willing to submit for this conference is a part of my research project. My project widely focuses on the matter of migration and globalization and considers the effects of media on identity formation of migrants in Europe (specifically Germany). Therefore, it can both be presented as a work in progress or as an abstract, since the results are both the article and my PhD research project results. This project is supervised by Professor Dr. Kai Merten at the chair of English Language and Literature and Professor Dr. Kai Hafez at the Chair of Media and Communication studies at the University of Erfurt, Germany.

### EFOUI-DELPLANQUE, RAPHAËLLE

I am a doctoral candidate at the Excellence Cluster Temporal Communities and the Friedrich Schlegel Graduate School for Literary Studies, where I examine the roles of narration in the construction of the African diaspora as community. I hold a BA in Political Sciences and an MA in Cultural Policy from Sciences Po Paris, as well as an MA in Creative Writing from the Université Paris VIII. My research interests include Afro-Diasporic Literature, Translational Blackness, Cultural Studies, Postcolonial/Decolonial approaches and practices of Creative Research (recherche-cr ation).

### ERDMANN, JOHANN

My name is Johann Erdmann. I finished my BA in Social Sciences at JLU Giessen last semester and recently started the MA programme "Modern Societies and Cultures". I also work at the chair of General Sociology held by Prof. Dr. Encarnaci n Guti rrez Rodr guez as a student co-worker. Besides my academic work, I engage in the political and pedagogical collective "giessen postkolonial" and recently joined the group of "frankfurt postkolonial".

My plan is to continue the work on the topic of Diasporic Soundcultures with a post- and decolonial framework during the MA programme.



### FABBRI, GIULIA

Giulia Fabbri holds a Ph.D. in Gender Studies from Sapienza University of Rome (2020), with a dissertation on the persistence of colonial imaginaries in visual representations of Black women in contemporary Italy. She is the author of *Politiche dello sguardo ed eredità coloniali. Razza e generenelle rappresentazioni visuali contemporanee (ombre corte, forthcoming, 2021)*. Her research interests include critical race theory, postcolonial studies, Black Feminism, visual culture, Italian colonial history, and the cultural production of Italian women of African descent. Currently Fabbri is working on a research about the new forms of antiracist activism implemented by several young Italian women of African descent, who have moved the debate on racism, sexism, white privilege, and the acquisition of citizenship (also) on social media, exploring innovative strategies of discussion that can easily reach the general public.

### FRANK, ALEXANDRA

Alexandra Frank holds a BA in Arts & Culture from Maastricht University, majoring in media culture. Based in Berlin she works as a translator, journalist and social worker in a homeless shelter while organizing community activities in Neukölln. She has co-coordinated the project *Feminist Translocalities*.

### GAMITO-MARQUES, DANIEL

Daniel Gamito-Marques is a historian of science currently working as a Research Fellow in the project “Decolonizing the Anthropocene: Disentangling the Scientific Construction of Portuguese Colonial Africa, 1870–1930” at NOVA University of Lisbon. He is a member of the Interuniversity Center for the History of Science and Technology (CIUHCT) since 2011. He has published in journals such as *History of Science* and the *Journal of the History of Biology* on the links between Portuguese scientists and imperialism in Africa during the nineteenth century. He is also a published playwright interested in the power of storytelling to discuss complex scientific subjects in education, literature, and the performing arts.

### GARBE, SEBASTIAN M.

Sebastian Garbe holds a PhD in sociology from Justus-Liebig University Giessen and is a lecturer and member of the academic staff at the chair for General Sociology at the Faculty for Social and Cultural Sciences at Justus-Liebig-University.

### GIMPLINGER, MARTINA

Martina Gimplinger is a PhD candidate at the Institute of Art Theory and Cultural Studies at the Academy of Fine Arts Vienna. Her PhD project is exploring the active afterlife of colonial and national socialist violence in relation to contemporary works of theater by Clara Furey and Romeo Castellucci, with a focus on the spectators act of perception. Her PhD project is funded by the Austrian Academy of Sciences (ÖAW DOC) and the Stiftung Zeitlehren in Karlsruhe.

### GROSCH, NELE

Nele Grosch is an MA student at Justus-Liebig-Universität, Gießen. She is currently majoring in Anglophone Literary, Cultural and Media Studies, with an additional minor in Sociology. She works as a research assistant and a coordinator for the support of international students in the English department’s study abroad office. Her research interests focus on intersectional literary and cultural approaches to postcolonial studies, sexuality studies, and queer and feminist studies. Her current project is working towards her master thesis on the correlation

between identity, the performance of gender, and time and temporality in West African literature.

#### HAMDAN, NURIANI

Nuriani Hamdan is a PhD candidate working at DeZIM Institut (German Center for Integration and Migration Research), Berlin. She has a Master's degree in Social Sciences from Humboldt University Berlin and studied at the New School for Social Research in New York a part of her Master's program. Her research interest focuses on ethnography and postcolonial, intersectional research. For her Master's thesis she conducted participant observations in a youth theatre project in Berlin, using a feminist and postcolonial lens. Trying to combine her academic research with her ambition to change society and her love for the arts, she is active in different educational and cultural projects. Her current research project has the working title „Who remains? – A pilot study on career trajectories of Black and PoC academics in migration, integration and racism research“. It aims to investigate Black and PoC academics' experiences of racism and how those influence their careers, and their thoughts on staying in and leaving academia.

#### HINZ, MIRIAM

Miriam Hinz is a PhD student and research assistant at Heinrich-Heine-University Düsseldorf in the department of Anglophone Literatures/Literary Translation. During her studies she has specialised in the field of postcolonial literatures. Her main research interests lie in postcolonial, spatial, and gender studies and the intersections of these. Her PhD project focuses on gendered configurations of cosmopolitanisms and pays special attention to women\*'s conceptions that are tied to diverse contexts and a multiplicity of time-frames. Miriam teaches literary seminars for B.A. students on postcolonial theory and literature, gender studies, and feminism.

#### JACOBS, CHRISTIAN

Christian Jacobs is a doctoral fellow at the Graduate School for Global Intellectual History at Freie Universität and Humboldt-Universität Berlin. He studied history in Freiburg, Martinique, Taipei and Berlin. During his masters at Freie Universität Berlin, he focused on the global history of modern and contemporary Western Europe. For his MA thesis he conducted a research project on the rise of Maoism in France in the 1960s and 1970s funded by the German Historical Institute of Paris. His current research project explores the rising importance of culture in French politics from the 1960s to the 1980s. Previously, he published on Maoism in Europe and postcolonial memory culture in Germany.

#### KHOKHOLKOVA, NADEZHDA E.

Nadezhda E. Khokholkova is a historian and Africanist. She holds a Ph.D. degree in World History from the Institute for African Studies. Her Ph.D. dissertation was devoted to the history of Afrocentrism in the USA. She currently works as a Senior Research Fellow at the Center of History and Cultural Anthropology of the Russian Academy of Sciences (Moscow, Russia). Her major areas of specialization: postcolonial studies, history of the African diaspora, cultural identity, historical memory, cross-cultural communication. Dr. Khokholkova has a particular research interest in exploring genesis and evolution of social, political, and intellectual movements, such as Afrocentrism, Pan-Africanism, and Afropolitanism. She also has the experience of fieldwork in Tanzania. Nadezhda Khokholkova's publications (over 40 in total) include: *Afrocentrism in the USA: Theory and Practice of Sociocultural Transformation*.

Moscow: Institute for African Studies Press. (2019). (the monograph in Russian language contains a summary in English). *Afrocentricity: The Evolution of the Theory in the Context of American History*. Social Evolution and History. Vol.15. №1. (2016).

#### KIRNDÖRFER, ELISABETH

Elisabeth Kirndörfer holds a PhD in Social and Cultural Anthropology and an MA in Sociocultural Studies from the European University Viadrina, Germany. Her main research interests focus on critical migration theory, transnational and (post)migration phenomena and ethnographic methods. Currently she is working in the international research project "The everyday experiences of young refugees and asylum seekers in public spaces" at the Leibniz Institute for Regional Geography in Leipzig, Germany.

#### KOROZS, ARON

Aron is a Master's student in International Relations in Berlin. His research interests center around critical and queer spatial practice, Critical Romani Studies and biopolitics. Aron holds a Bachelor of Arts in Political Science from the Freie Universität Berlin and spent a semester abroad at Science Po Paris and at Cornell University.

#### KRAVTSOVA, VICA

Vica Kravtsova is a feminist researcher and activist from Smolensk, Russia. She has recently graduated from a Master's program in International Relations with a thesis "Between the - posts, into the void: making sense of feminism and decolonization in Bishkek and Almaty". Vica is now based in Berlin and coordinates Feminist Translocalities - a project aimed at connecting queer feminist struggles in different parts of the postsocialist world.

#### MÁRQUEZ, IYARI MARTÍNEZ

Iyari Martínez Márquez is a Ph.D. candidate at Universidade Católica Portuguesa, Portugal, and its research network Lisbon Consortium, in the Culture Studies program, in Co-Toutelle with Justus Liebig – Gießen University, Germany, in the realm of the PhDNet program. Recipient of an FCT scholarship, Portugal.

Holds a BA in French Language at Universidad Veracruzana, México; a postgraduate diploma on Contemporary Culture by Instituto Ortega y Gasset, Spain; and a MA in Culture Studies by Universidade Católica Portuguesa.

On a professional level, Iyari Martínez has been a teacher in different areas such as music (Yamaha Academy), French and English language (UPAV, HAF) and writing/lecture workshops for high-school level students. He has also written and published short stories on magazines and journals, and appeared as guest columnist at *Diario de Xalapa*, México. In addition he has published music in different styles and performed in several venues across Mexico, with appearances in Mexican radio and television.

Research interests include: Identity, Migration, Violence, Music, and Literature.

#### MENDÍVIL, ELEONORA

M.A. International Political Theory, PhD Candidate at the Institute for Development Policy and Postcolonial Studies, University of Kassel, Germany

### PETZELBERGER, SOPH BENJA

Soph Benja Petzelberger is a genderqueer white German PhD scholar, located at the Institute of European Ethnology at the Humboldt University of Berlin. After their MA on "Free Decolonized Education" their current research project centers South-East-West dialogues and transnational networks of militant intersectional utopias. In their free time, they are the singer of a queer feminist vegan punk band.

### PEPIAK, EWELINA

Ewelina Pepiak (1980), MA in Cultural Studies from Silesian University in Poland and in Anglophone Studies from Toulouse University (France). Currently completing a PhD on White Femininity and Métissage in French Multicultural Comedy at Justus Liebig University in Gießen (Germany).

### PUGH, CRESA

Cresa is a PhD Candidate in Sociology and Social Policy and is currently writing her dissertation on the politics of cultural theft. Her project examines artifacts looted from the Benin Kingdom (Nigeria) by British forces that are now housed in Western museums and asks how debates about these objects may help us understand and grapple with the social and political legacies of imperialism. Using archival and ethnographic data collected across three continents, she interrogates questions of ownership, appropriation and violence through the medium of 16<sup>th</sup> century brass and ivory artifacts whose displacement continues to serve as an archival record of a dispossessed cultural body. Her research fundamentally examines narratives of restitution and repair and the ways in which healing and the reclamation of memory and communal historiographies materialize in the postcolonial context. Cresa's work sits at the intersection of transnational historical and cultural sociology, postcolonial studies, critical archaeology, and museum and heritage studies. A native of Nashville, TN, she holds a BA in Anthropology and Religion from Bates College, an MSc in Migration Studies from the University of Oxford, and an MA in Sociology from Harvard University.

### RAYMOND, EZINWANNE

Research student, Law and Society-Nottingham Trent University, UK currently writing a research paper on relational autonomy and informed consent.

### RUZZI, SILVIA

Silvia Ruzzi is a Ph.D. student in Cultural Theory and History at Humboldt University in Berlin. Her main research interests concern border literature, border studies, and geopoetics. Her current doctoral research examines the literary representations of the Mediterranean Sea as a b/order space in recent border fiction, with a particular emphasis on the intimate interconnections between geopolitical implications of border imaginaries and aesthetic practice.

Her publications include "Al otro lado de Heriberto Yépez. Percepciones desde y sobre la frontera México Estados Unidos" (2014) on U.S.-Mexico border fiction, "Speculations on the Mediterranean Borderscape: Le Baiser de Lampedusa" (2019), "The Mediterranean Sea as b/order space in African Titanics: a geo-literary analysis" (2019) and "B/ordering the Mediterranean Sea: Aesthetics and Geopolitics" (2020) focusing on Mediterranean border fiction.

### SAMBATI, DOUGLAS NEANDER

Douglas Neander Sambati holds a Ph.D. in Historical Sociology from Charles University in Prague. Among his topics of interest are sociomuseology, processes of nation-building, memory, and anarchist theories.

### SCHENKEL, BARBARA

Barbara is a PhD student at the Centre for Gender Studies, SOAS, University of London. Her research looks at women's citizenship in international development in Jordan and how women's citizenship is constructed and imagined in a neoliberal context outside of the global north. She is interested in citizenship studies, postcolonial theory, development in political science, and feminist methodologies.

### SCHMIDT, KATHARINA

Since October 2018 Postdoc & Lecturer at the Institute of Geography,

University of Hamburg, Germany

May 2011 – October 2018 PhD Student, Junior Researcher and Lecturer at the

Institute of Geography, University of Hamburg, Germany

October 2010 – May 2011 Junior Researcher in the Project "Poverty in the Cities of the North", Leopold-Franzens University, Innsbruck, Austria

October 2005 – July 2010 Student Assistant in several research projects,

Institute of Geography, University of Tübingen, Germany &

Leopold-Franzens University, Innsbruck, Austria

Research Interests:

global urban research \* post/decolonial theories \* visual methodologies\* feminist geographies

### SINGER, KATRIN

since Sept. 2020 Research fellow (PostDoc Position) in the working group „Critical geographies of global inequalities“ at the Institute of Geography, University of Hamburg, Germany.

Jan. 2017 – Mar. 2020 Research fellow and doctoral scholarship in the working group „Critical geographies of global inequalities“ at the Institute of Geography, University of Hamburg, Germany.

Mar. 2012-Dec.2016 Junior Researcher of the research project "*Vulnerability to Water Scarcity and Glacier Fed Water Availability in the Tropical Callejón de Huaylas, Peru. A joint case study of human*

*geographers and glacio-hydrologists*" at the Institute of Geography, University of Hamburg, Germany.

May 2011 – Mar.2012 Junior Researcher of the research project "FremdTRaumA - The Latin American Other in the European Self" at the Institute of Geography, University of Innsbruck, Austria.

Research Interests:

Political Ecology and society-nature relationships \* C/Artography \* indigenous, postcolonial, feminist theories

### SLUKA, ISABELL

Isabell Sluka is a Ph.D. candidate in German Studies at the University of Connecticut. In addition to a Bachelor's and a Master's degree in Cultural Studies (Leuphana University Lüneburg, Germany), she holds graduate certificates in Media Studies and Gender Equality (University of Oslo, Norway). Isabell's interdisciplinary approach to research and teaching is deeply informed by social justice, especially in regard to class, race and ethnicity. Her main research interests are 20<sup>th</sup>-21<sup>st</sup> German Literature and Culture, Intercultural Literature, Literature and Human Rights and Life Writing. Before coming to UConn, Isabell has worked as a German instructor and academic advisor at the Universidad Paraguayo Alemana in San Lorenzo, Paraguay. Currently, she is pursuing graduate certificates in Human Rights and Race, Ethnicity and Politics.

### STORK, MICHELLE

Michelle Stork is a PhD candidate at the Department for New Anglophone Literatures and Cultures at Goethe University Frankfurt. Her PhD project on 'Transculturality in the Contemporary Anglophone Road Novel and Road Movie' examines road narratives in fiction and film across the Anglophone world from a transcultural perspective. She studied English Studies, Moving Cultures, Comparative Literary Studies and History of Art at Goethe University Frankfurt and Universiteit Utrecht.

### SYMANK, ROUVEN

Trained in Cultural Theory and History (MA; Humboldt University Berlin) and Comparative Literature (BA; Free University Berlin), I engage with contemporary cultural phenomena in a historical and critical perspective.

My PhD at the EUI in Florence examines shifting conceptions of European solidarity in a genealogical and critical theory framework.

Additionally, I hold a master's degree in Political Sociology (MSc, London School of Economics) and have work experience in Management Consulting and with the United Nation's Department of Economic and Social Affairs in New York.

### YOGARAJAH, CHANDRIKA

B.A. Political Science, M.A. student Modern South and Southeast Asian Studies, Humboldt University Berlin

### YOSEF, MIRIAM

PhD Candidate at GCSC - Justus-Liebig University Gießen and Research Fellow at Ernst-Ludwig Ehrlich Studienwerk (ELES) is currently writing her dissertation on human rights and intersectional justice.

## 6. PRESENTERS POSTER SESSION

### BÜCHNER, FELIX

Felix Büchner graduated from the *Leibniz University Hannover* with master degrees in Education and Atlantic Studies. For his master thesis he interviewed members of the Ghanaian dance theatre group *Tete Adehyemma* who participated in different youth encounter projects in Germany between 2013 and 2019. Since 2020 he is a research fellow and PhD student at the *Georg-Eckert-Institute for International Schoolbook Research* in Braunschweig where he is part of the international research project 'Reconfigurations of Educational In/equalities in a Digital World'.

### GERWENS, SARAH

Sarah Gerwens is a PhD candidate at the LSE's European Institute, drawing on critical race theory to understand how one speaks and does race in a supposedly 'raceless' society. She is also Head of Research at the 89 Initiative, a European think-do tank, and executive director and editor of the online youth magazine Europe&Me. She holds BAs in Psychology and Global Studies (Hons) from Hofstra University and an MSc in Global Europe: Culture and Conflict from the LSE.

### HEIDE, JOHANNA

I studied American Studies and Cultural Studies at the University of Potsdam, Duke University and at the English Foreign Languages University in Hyderabad. Since fall 2019, I am a PhD fellow with the DFG-funded Research Training Group "Minor Cosmopolitanisms" at the University of Potsdam. My dissertation project with the working title "Make a way out of no way: Black Women's Itinerant Practices in Early America and beyond" is a continuation of my longstanding interest in questions of the archive of slavery.' Besides academia, I also work as an editor (news & non-fiction).

### RAVINA, DOME

My name is Dome Ravina. Magister\* in International Development from the University of Vienna, currently finishing the MA in Gender Studies. The above research is my final dissertation in the latter master's programme.

### STELLBERGER, ANNE

Anne Stellberger is an MA student of Literature in Cultural Context at the University of Bayreuth. Connecting the various literary fields of (intercultural) German studies, Anglophone studies, American studies, and African studies, she is additionally pursuing a certificate in Intersectionality and Diversity Studies. Her research interests lie in postcolonial literary studies, feminist, queer and critical whiteness studies, and literary theory. Anne Stellberger is ambitious to continue with academic research after finishing her master's degree. Her current projects entail different literary analyses on numerous topics, such as critical whiteness, identity, and intersectionality.

### VAUDANO, SANJA

Sanja Vaudano is a PhD candidate at the University of Bern. She is currently working on her dissertation under the supervision of Prof. Dr. Virginia Richter. The provisional title of her project is Inside the Black Box: Poetics of Dream Narration in Salman Rushdie's Fiction. Her

research interests include: contemporary English literature, postcolonial studies, literature and science, intertextuality, early modern English literature and culture.

## 7. MEETING LINKS AND ADDITIONAL INFORMATION

**Please Do not share or publish these links!**

### EVENTS

Welcome and Keynote 1 (Dr. Nadia Butt): <https://uni-giessen.webex.com/uni-giessen/j.php?MTID=m2939d63dcd6778e3e6fb518a17de0678>

Keynote Dr. Vanessa Eileen Thompson: <https://uni-giessen.webex.com/uni-giessen/j.php?MTID=ma2d906b5d1931f55972c0edc8a54fc28>

Poetry Performance Stefanie-Lahya Aukongo: <https://uni-giessen.webex.com/uni-giessen/j.php?MTID=ma8e89aa23a87a7980cbe2c961b23db08>

Academic Talk: <https://uni-giessen.webex.com/uni-giessen/j.php?MTID=mbf50bebf4078f7f5814bf657fa01ab8>

Closing Remarks and General Assembly: <https://uni-giessen.webex.com/uni-giessen/j.php?MTID=m42ec722f9aca6ab0e86f4c7d698e3286>

### PANELS

Panel 1: <https://uni-giessen.webex.com/uni-giessen/j.php?MTID=m7ca5e3b75c107f9d5ef3dbbd56185fd4>

Panel 2: <https://uni-giessen.webex.com/uni-giessen/j.php?MTID=mbc4808fd6e42572c76edf41b13cd913b>

Panel 3: <https://uni-giessen.webex.com/uni-giessen/j.php?MTID=m27c38e8f699f30ef650819d0f3e1666f>

Panel 4: <https://uni-giessen.webex.com/uni-giessen/j.php?MTID=ma97cc38e079984ac08a568b9fea47e26>

Panel 5: <https://uni-giessen.webex.com/uni-giessen/j.php?MTID=m91b5a315aa82cfefaf94530c17711624>

Panel 6: <https://uni-giessen.webex.com/uni-giessen/j.php?MTID=m51e883121599ad9dee786d4165403b28>

Panel 7: <https://uni-giessen.webex.com/uni-giessen/j.php?MTID=m3d81fefb1be35433a243d5e97b7f2799>

Panel 8: <https://uni-giessen.webex.com/uni-giessen/j.php?MTID=m34cc78e97735fc6dd31c1699987dc579>

Panel 9: <https://uni-giessen.webex.com/uni-giessen/j.php?MTID=m6cf6bda3a0536fdef6bcca888edb77f9>

Panel 10: <https://uni-giessen.webex.com/uni-giessen/j.php?MTID=mf23657b00ddd8cd0d63e9845b473f686>



Panel 11: <https://uni-giessen.webex.com/uni-giessen/j.php?MTID=m6f9ba1daee4faaf2bf1a8a6dd58451b8>

Panel 12: <https://uni-giessen.webex.com/uni-giessen/j.php?MTID=mcb930d8ac9d125c4d6ff76a2db2b29e9>

## POSTER SESSION

All posters can be found on padlet <https://padlet.com/theresak622/i5f0fr79ecgkd13c>

Some presenters will also be available for short oral presentations of their projects and/or a Q&A during the poster slot. You may find the links to the respective Webex rooms on Padlet.

## NETWORKING, FORUM AND NOTICE BOARD:

We have furthermore reserved a padlet that all conference participants may use to connect, share materials, ask questions and so forth. Here, you may also find further information concerning the networking slot as well as a postcolonial city tour through Giessen, brought to you by giessen.postkolonial!

<https://padlet.com/theresak622/d7cstlx0lzamwv0>



**NOTE THAT WE MAY TAKE FOTOS DURING THE CONFERENCE AS WELL AS DURING THE POETRY PERFORMANCE. THESE MAY BE PUBLISHED ON OUR WEBPAGES AND SOCIAL MEDIA CHANNELS. SHOULD YOU NOT AGREE TO THE PUBLICATION OF IMAGES, PLEASE CONTACT US AT [POSTCOLONIALNARRATIONS@G-A-P-S.NET](mailto:POSTCOLONIALNARRATIONS@G-A-P-S.NET)**