## GAPS 2017 Summer School Program:

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| **10:30-11:30**             | **11:00-11:30**              | **11:00-11:30**               | **11:00-11:30**              | **11:00-11:30**            |
| Welcome/Reception/          | Coffee/Snacks               | Coffee/Snacks                 | Coffee/Snacks               | Coffee/Snacks              |
| Coffee                      |                             |                               |                               |                            |

| **11:30-13:00**             | **11:30-12:30**              | **11:30-12:30**               | **11:30-12:30**              | **11:30-12:30**            |
| Keynote:                    | Prof. Dr. Carl Plasa:       | Prof. Dr. Anja Schwarz:       | Tia-Monique Uzor M.A.:       |
| Prof. Dr. Schulze-Engler:  | *“In Another Light”:        | *Experimental Histories:      | *Dancing in the In-between:*|
| *“When and where were      | Encounters with Macbeth in   | *Sydney 1938 and Hokule’a*    |
| postcolonialisms? Transcultural notes on academic performance.”* | David Dabydeen’s Turner”    | 1975                          |

| **13:00-14:00**             | **12:30-14:00**              | **12:30-14:00**               | **12:30-14:00**              | **12:30-14:00**            |
| Lunch                       | Lunch                        | Lunch                         | Lunch                        | Lunch                      |

| **14:00-15:30**             | **14:00-15:30**              | **14:00-15:30**               | **14:00-15:30**              | **14:00-15:30**            |
| Seminar (choice of 4)       | Seminar (choice of 4)        | Seminar (choice of 4)         | Seminar (choice of 4)        | Seminar (choice of 4)      |

| **15:30-16:00**             | **15:30-16:00**              | **15:30-16:00**               | **15:30-16:00**              | **15:30-16:00**            |
| Coffee/Snacks               | Coffee/Snacks                | Coffee/Snacks                 | Coffee/Snacks                | Coffee/Snacks              |

| **16:00-17:30**             | **16:00-17:30**              | **16:00-17:30**               | **16:00-17:30**              | **16:00-17:30**            |
| seminar (choice of 4)       | seminar (choice of 4)        | seminar (choice of 4)         | seminar (choice of 4)        | seminar (choice of 4)      |

*Lectures and Seminar times and content might change*
Seminars:
All Seminars are Monday-Friday
Choose one from each time slot. You can only attend one seminar per time slot. All participants have to write a short or long paper to receive Credit Points. Please register with your chosen seminar leader (they will grade your paper) by Friday (8.9.2017) if you want to write a long paper. You only have to write one paper for the entire Summer School.

For Seminar Descriptions please see below the schedule.

14:00-15:30:
1. Anirban Halder M.A.: Suffering in Wor(l)ds: Illnesses, Traumas, and the Postcolonial
3. Silvia Anastasijevic M.A.: Transcultural Humor
4. Academics Skills: Presentation and Writing Skills
   With Paul Abbot from the Frankfurter Akademisches Schlüsselkompetenz Training and a Writing Skills Instructor. (This Seminar cannot be chosen to write a paper)

16:00-17:30:
1. Dr. Elena Furlanetto: Before Bollywood: Bharatanatyam and traditional Indian Dance in Literature and Film
2. Postcolonial Performance Theory Course
3. Dr. Deirdre Pretorius: Graphic Design in South Africa: A Postcolonial Perspective
4. Dr. des. Sayma Khan: Vernacular Pakistani Literature as a Vehicle for Social Change
Seminar Descriptions:

14:00-15:30:

1. Anirban Halder M.A. : Suffering in Wor(l)ds: Illnesses, Traumas, and the Postcolonial

   Social suffering is a feature of cultural representation both as a spectacle and as the presentation of the real. But cultural technologies now exist to fashion the “real” in accord with the interests of power to a degree hardly imagined in the past. [...] How we “picture” social suffering becomes that experience, for the observers and even for the sufferers/perpetrators.


How do postcolonial texts negotiate illnesses and concomitant suffering, especially conditions that subjects endure for long periods of time? And how do representations of suffering affect experimental forms (video narratives, misery memoirs etc.)? Illnesses generate multiple significations and come to mean more than the “facts” they refer to when they are written about in the form of life-writing narratives that involve complicated aesthetic, political, and ethical choices. With such a depathologized conception of “illness” in narratives, this course will examine topics of illness and transgenerational trauma in minority and ethnic (Anglophone) literatures from the US and Canada; it will discuss excerpts from primary texts and theoretical texts that speak to our thematic concerns.

The goal of the course is to identify constructions of collective suffering as evinced in narratives of individual experiences that are at once locally situated and globally attuned. For instance, we will look at generational poverty and socioeconomic violence in relation to narratives of sexual abuse and trauma, and diasporic histories in the context of family narratives of thalassemia and HIV. By comparing such scenes of bodily and psychic conditions in diverse contexts, we will examine what it means to narrate collective suffering in literary and cultural productions and explore the implications of bearing witness to suffering in texts.

Bio

Anirban Halder is a PhD student in American Studies at the University of Mainz, Mainz, Germany. A former fellow at the German Research Foundation (Deutsche Forschungsgemeinschaft)-funded program, Life Sciences–Life Writing, he is currently finalizing his dissertation, “Chronic Illnesses and the Question of Political Pain in Contemporary Video Art and Fiction.”

Halder holds an M.A. in Comparative Literature from the University of Western Ontario, London, Canada, and a B.A. in English Literature from St. Stephen’s College, Delhi,
India. His research interests include narratives of pain and illness (in contemporary Anglophone writing), critical race theory, postcoloniality and critiques of modernity, and theories of affect and trauma.


The 21st century has witnessed a steady increase in YouTube channels by people of colour in the African diaspora that are actively engaged in making diasporic ‘blackness’ visible especially in Europe and the United States. Among other things, ‘black’ filmmakers are using the Youtube platform to release film projects that are otherwise rarely seen on national TV stations across Europe. The seminar will focus on two Youtube documentary series Strolling by Cecile Emeke (2014) and Pretty by Antonia Opiah (2015). We shall investigate how the concept of the (vast) African diaspora is imagined in these series by; a) focussing on how young ‘black’ urbanites, most of whom have been born and raised in the African diaspora, negotiate their ‘blackness’ within complex postcolonial and translocal spaces. We shall also interrogate the extent to which the documentary as a genre is suitable for representations of diasporic blackness. Finally, c) the seminar will look at the role of digital media in fostering the creation of an Afro-diasporic imaginary given the interactive commentary and (digital) sharing afforded, for instance, by YouTube.

Bio

Mariam Muwanga read English, German, Geography and Education at Makerere University Kampala (Uganda) and the University of Wuppertal. She is currently pursuing a PhD in Wuppertal with the working title Modelling the African Diaspora: Black Diasporic Narratives in Britain. Her current research project is financed by the Friedrich-Ebert-Stiftung.

3. Silvia Anastasijevic M.A.: Transcultural Humor

More TBA

4. Academic Skills: Seminar is divided into presentation skills (3 days) and writing skills (2 days).

16:00-17:30

1. Dr. Elena Furlanetto: Before Bollywood: Bharatanatyam and traditional Indian Dance in Literature and Film

Bharatanatyam is an ancient Indian dance style that narrates stories through movement, facial expressions, and a rich vocabulary of hand gestures – the mudras. Until the nineteenth century, Bharatanatyam performers instructed and delighted believers by dancing the stories of the Gods in temples. Later, the establishment of British rule banned
temple dance practices, dismissing them as cheap eroticism and orientalist licentiousness. In the twentieth century, Indian scholars and nationalists fought to re-establish Bharatanatyam as a legitimate art form, turning it into an instrument of postcolonial resistance. This seminar offers an introduction to the basic history and politics of traditional Indian dance and looks at cultural texts involving Bharatanatyam with the goal of discussing its significance in a postcolonial and global framework. We will be looking at Jean Renoir’s Film The River (1951), R. K. Narayan’s novel The Guide (1958), Salman Rushdie’s Shalimar the Clown (2005), poems such as “100 Bells” by Tarfia Faizullah (2015), and contemporary Bharatanatyam performances.

Bio
Born and raised in Italy, Elena Furlanetto moved to Germany in 2009. She earned her doctorate in American Literary and Cultural Studies from the Technical University of Dortmund in July 2015 and currently works as a researcher and postdoc at the University of Duisburg-Essen. She is the author of a volume on Turkish American literature by the title Towards Turkish American Literature: Narratives of Multiculturalism in Post-Imperial Turkey. Her work in progress includes a coedited volume on neurosis in literary and cultural studies, articles on the influences of Islamic mystic poetry on Walt Whitman, and studies on post 9/11 cinema. Her research and teaching interests also include Orientalism, postcolonial literatures, comparative empire studies, the intersection between American postmodernism and classic mythology, and poetry. Her post-doc project is going to explore the concept of ambiguity in colonial America. Alongside her work in academia, Elena has cultivated her interests in poetry, translations, and self-translation. She has regularly worked as a translator for Italian cultural magazines in the fields of cinema, art, and architecture since 2008. Her poetry – both in Italian and in English – has appeared in German, American, and Italian publications.

2. Postcolonial Performance Theory Course
Survey theory course about postcoloniality and performance given by a collection of Goethe University instructors.

More information coming soon.

3. Dr. Deirdre Pretorius: Graphic Design in South Africa: A Postcolonial Perspective
The aim of this seminar is to enable students to critically engage with historical and contemporary examples of South African graphic design from a Postcolonial perspective. In the first session students are introduced to the theories that inform the seminar and provided with an overview of the development of graphic design in South Africa. The remainder of the sessions focus on specific topics that emerge from this history. Students will gain insight into the contribution of graphic design in constructing identities that align with and perpetuate, but which also resist and contest, hegemonic colonial and imperialist discourses.
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<td>Postcolonial identities in South African graphic design</td>
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4. Dr. des. Sayma Khan: **Vernacular Pakistani Literature as a Vehicle for Social Change**

Vernacular Pakistani literature has steadfastly managed to stand the ground against the artistic limitations often imposed by the ruling government of the nation-state. In this seminar, the resonance of the oeuvre of the prolific Urdu writer Saadat Hasan Manto (1912-1955) will be analyzed within the context of shifting socio-political temporalities and ideologies of the nation-state of Pakistan. At the heart of the examination lies the long-lasting and changing impact of Manto's work on the imagination of Pakistani public over a period of seven decades. "Plurimedia constellations" (see Erll & Wodianka, 2008) surrounding his work will play a significant role in relaying the mnemonic impact of Manto's writings and to what extent they are responsible for initiating and/or performing social change.
Bio

Dr. des. Sayma Khan teaches at Goethe University, Frankfurt. Her PhD project titled "Between Agency and Victimhood: Remembering Women in South Asian Partition Narratives" explored the nexus between the different media and approaches towards the representation of South Asian Partition covering a span of over six decades. Both, non-literary representations of Partition (e.g. political speeches, newspaper articles, advertisements) and literary representations (in vernacular and English novels and short stories) were examined - together with the emergence of women’s partaking active roles in mediating Partition.

Her research interests include concepts of (trans)cultural memory, feminist narratologies and South Asian Literature.

Lecturers:

Lecture Descriptions:

Tuesday September 4th:

10:00-11:00
Dr. Cecile Sandton: A Critical Re-Configuration of the "Hottentot Venus": From Colonial Performative Misrepresentations to Contemporary Decolonial Performance Practices

The representation of the black female body in the context of historical, literary, anthropological, and cultural texts has, from at least early modern times and European discovery narratives, been part of the white male fascination with other peoples and nations. As Patricia Parker (1994: 87) aptly argues, "what is striking in these early modern texts – of 'monsters' shown to the eye of the curious or the 'privities' of women opened simultaneously to scientific discovery and the pornographic gaze – [is] the shared language of opening, uncovering or bringing to light something at the same time characterized as monstrous or obscene". In the early 19th century, the notion of 'opening up' something that was private and supposedly monstrous and obscene had also become a prominent cultural practice in so-called 'freak shows', which exhibited to the curious public anything from biological rarities, 'abnormalities', and physically unusual humans to 'unknown' races and cultures.

In my lecture, I will introduce the late Saartjie (or Sara) Baartman, a young black woman from the South African tribe of the Koi Koi (Khoisan), who was forced to perform as the legendary "Hottentot Venus" in live performances in London, Manchester, and Paris between 1810-1815. Baartman was 'owned' by white Dutch / British colonialists who put her on display because of her extravagant and exceptional beauty and physique. In the second part of my lecture, the play Venus (1997), by African-American writer Suzan-Lori Parks, will be read as an illustration of the colonial misrepresentations of Baartman.
In addition, the "Hommage à Sarah Bartman", a live performance by Teresa Maria Diaz Nerio, who "dressed up" as Baartman (among others at Be.Bo 2012 Black Europe Body Politics, Berlin), and a live performance by Afro-Swedish queer artist Makode Aj Linde, who performed in blackface, acting as the screaming head of an edible cake caricature of Sarah Baartman, titled "The Painful Cake" (2012), will be analysed as contemporary critical responses to the misrepresentations of black female bodies, which took place not only during the colonial era. Moreover, Afro-German performance artist Simone Dede Ayivi’s work will be examined in my analysis, as an expression of the counter-representation of Black people in Europe.

Using intertextuality and re-contextualisation as their key modes of critique, the play and the performances of Parks, Diaz Nerio, Lindi and Dede Ayivi satirise, parody, and deconstruct European stereotypes of black women and the representation of their bodies (as monstrous, exotic). All four, I will claim, decolonise and thus challenge exoticised stereotypes of the black woman, and counter and invert the colonial gaze, foregrounding the issue of black female sexuality that colonialism exoticised, displayed, and feared/suppressed. In addition, I will demonstrate how the playwright and the performance artists use subversive humour, radical alterity, intertextuality, and re-contextualisation to enact a reversal of power structures between the white male colonisers and the female African (formerly colonised) subject, and how they re-configure dominant narratives of western modernity.

Cecile Sandten, Prof. Dr., holds the Chair of English Literatures at the Chemnitz University of Technology, Germany. Her research interests are Postcolonial Theory and Literature, Postcolonial Children's Literature and Literature for Young Adults, Indian English Literature, Black and Asian British Literature, Shakespeare and comparative perspectives, asylum literature, aspects of representation, as well as urban studies. Her publications include the monographs Broken Mirrors: Interkulturalität am Beispiel der indischen Lyrikerin Sujata Bhatt (1998) and Shakespeare's Globe, Global Shakespeares: Transcultural Adaptations of Shakespeare in Postcolonial Literatures (2015). She has co-edited several volumes including Industrialization, Industrial Heritage, De-Industrialization: Literary and Visual Representations of Pittsburgh and Chemnitz (2010), Stadt der Moderne (2013) (with a contribution on Indian graphic novels), Detective Fiction and Popular Visual Culture (2013) (with a contribution on Indian Sherlock Holmes rewrites), Palimpsestraum Stadt (2015) (with a contribution on a South African novel) and Home: Concepts, Constructions, Contexts (2016) (with a contribution on Canadian short stories) as well as a Special Issue of the Journal of Postcolonial Writing. In addition, she is co-editor of the ASNEL papers 20, Re-Inventing the Postcolonial (in the) Metropolis (2016) and is currently working on a research project on "Narrating Asylum / Asyl erzählen".
11:30-12:30:
Prof. Dr. Carl Plasa: “In Another Light”: Encounters with *Macbeth* in David Dabydeen’s “Turner”

As its “Preface” states, David Dabydeen’s “Turner” (1994) exists in an important if ambivalent relationship to J. M. W. Turner’s *Slavers Throwing Overboard the Dead and Dying—Typhoon Coming On* (1840) and it is within this ekphrastic frame of reference that Dabydeen’s long poem is most commonly read. While such an intermedial approach has resulted in many insightful analyses, it is the argument of this paper that to locate the poem solely within these parameters is ultimately reductive, obscuring the ways in which “Turner” draws on and engages with non-visual texts whose significance for the poem has gone altogether unnoticed. One of these texts is William Shakespeare’s *Macbeth* (1606), a play whose imprint on the poem can be discerned in Dabydeen’s handling of three key themes: cleansing and staining; gender-fluidity; and motherhood.

As well as teasing out the hidden links between *Macbeth* and “Turner,” the paper considers some of their broader implications. Here it is argued, first, that the play’s submerged presence in “Turner” necessarily challenges Dabydeen’s account of his poem’s creative provenance, as intertextual echoes complicate conscious allusions (to use Sarah Annes Brown’s terminology) and the dialogue between word and image is opened up to and enriched by another exchange. That exchange, it is suggested, alerts us, secondly, to the distinctiveness of Dabydeen’s project, since, in so many writings of the Middle Passage—from Robert Hayden and Edward Kamau Brathwaite to George Lamming and Barry Unsworth—it is *The Tempest*, rather than the “Scottish play,” that is deployed as intertext.

**Carl Plasa** is a Professor of English Literature at Cardiff University, UK. His two most recent books are *Slaves to Sweetness: British and Caribbean Literatures of Sugar* (Liverpool UP, 2009) and *Charlotte Brontë* (Palgrave, 2004). He is presently completing a monograph entitled *Enthralling Visions: Images of the Middle Passage in Contemporary Literature*.

Wednesday September 5th:

10:00-11:00:
Dr. Jan Rupp: Cricket and Beyond: Sport, Ritual and Collective Memory in the Postcolony

Sports like cricket have long served as sites of postcolonial contestation and as powerful performances of memory. Unlike few other cultural practices, sport and its ritualized enactment may inspire a sense of group consciousness and command collective fantasies. Taking the Bollywood movie *Lagaan* (2001) as a core example, this lecture cum discussion will explore a wide range of cases in which the role of sport as colonial mimicry, national self-identification and cultural empowerment is probed. While its enabling dimension no doubt looms large, postcolonial sport continues to meet with
limiting media representations of the body and uneven institutional structures in an increasingly globalized sporting world – participants are encouraged to contribute examples of either or both of these aspects!

11:30-12:30:

Prof. Dr. Christiane Schlote: From Kabul to the Congo: Humanitarian Aid Workers in British Drama

The figure of the refugee has been one of the most important protagonists in contemporary drama and fiction. But why the increasing (dramatic) interest in the figure of the humanitarian aid worker? In view of the “phenomenal growth of the development NGO sector in recent years” (Velloso de Santisteban) and its ubiquitous media presence, enhanced by celebrity activists, do playwrights share the hope that “addressing human rights” ensures theatre’s “social relevance” (Rae)? Proceeding from this question and drawing on discourses of global media ethics and human rights discourses, this paper explores aid workers' ambiguous roles as “hero and myth-maker” (Knightley) and “disaster gypsies” (Norris), as some critics have termed them, and traces potential new modes of interventionist theatre practices in a selection of recent British dramatisations of humanitarian aid.

Christiane Schlote teaches drama and postcolonial literatures and cultures at the University of Basel. She has published extensively on transnational literatures, British theatre and drama, war and commemoration, Anglophone Arab writing, postcolonial cityscapes and Latina/o American and Asian American culture. She is the author of Bridging Cultures: Latino- und asiatisch-amerikanisches Theater in New York (1997) and co-editor of New Beginnings in Twentieth-Century Theatre and Drama (with Peter Zenzinger, 2003), Constructing Media Reality. The New Documentarism (with Eckart Voigts-Virchow, 2008) and Representations of War, Migration and Refugeehood: Interdisciplinary Perspectives (with Daniel Rellstab, 2015).

Thursday September 7th:

10:00-11:00:

Prof. Dr. Anthony Joseph: “The Frequency of Magic” in Caribbean Writing

This lecture will feature readings from a new work entitled 'The Frequency of Magic' which is underpinned by its a use of metafiction and simultaneous narratives as a challenge or alternative to linear narratology, with particular reference to postcolonial Caribbean writing.

Anthony Joseph is a poet, novelist, musician and academic described as ‘the leader of the black avant-garde in Britain’. He is the author of four poetry collections and a novel, ‘The African Origins of UFOs’ for which he won an Arts Council of England Touring Award. In 2005 he was selected by the Arts Council of England as one of 50 Black and Asian writers who have made major contributions to contemporary British literature. He was awarded an AHRC postgraduate scholarship for his thesis on Trinidadian calypso
icon Lord Kitchener. As a musician he has released six critically acclaimed albums and has collaborated with Archie Shepp, Jerry Dammers, Joseph Bowie, Keziah Jones, David Rudder and Meshell Ndegeocello. His sixth album, Caribbean Roots, was released in 2016. He lectures in Creative Writing at Birkbeck, University of London.

Joseph will also be doing a reading of his own work during the evening program.

11:30-12:30:

Prof. Dr. Anja Schwarz: Experimental Histories: Sydney 1938 and Hokule'a 1975

My talk seeks to contribute to a better understanding of the diverse ways in which one might come to know the past 'experimentally' through an analysis of select embodied performances of past events. Taking Klaus Neumann’s categorisation of experiments in the fields of art, science and historiography from 2008 as a point of departure, it discusses two reenactments of Pacific history: the 1938 sequicentenary reenactment of the First Fleet’s arrival in Sydney Cove and the 1975-6 journey of a reconstructed Polynesian voyaging canoe from Hawaiʻi to Tahiti.

Both of these reenactments do not map easily onto the categories developed by Neumann. While the 1938 reenactment might qualify as experimental history in Neumann’s sense because of its innovative use of a new aesthetics of representation, it does so without the ethical agenda of taking sides with “the lives of the defeated, the marginalised, the colonised, the oppressed” (Neumann 26). The status of Hokule’a’s voyage, on the other hand, oscillates in an interesting manner between what Neumann describes as experimental history and scientific experiment. While certainly driven by anticolonial politics, the journey’s success and enduring relevance for Indigenous activism in the Pacific derives precisely from the reenactment’s claim to scientific relevance: its ability to prove wrong Andrew Sharp’s then still powerful thesis of accidental settlement of the Pacific and its capacity to reinvigorate – through performance – precolonial practices of wayfinding.

Dr Anja Schwarz is Professor of Cultural Studies at the University of Potsdam. She has a track record in the field of German/Australian cultural studies that includes DFG-ARC, Go8-DAAD and ATN-DAAD research grants as well as an Endeavour Research Fellowship. Her key publications have analysed re-enactments of colonial events, Germany’s colonial entanglement in the Pacific region, as well as the urban memory practices of migrant groups. She a member of the Research Training Group Minor Cosmopolitanisms based in Berlin and Potsdam and in the process of co-authoring a monograph on Tupaia’s Maps: The Story of an Oceanic Encounter.
Friday September 8th:

10:00-11:00:

**Dr. Monica Titton: Fashion and its Discontents. Framing a Postcolonial Critique of Fashion**

The lecture brings historical and contemporary fashion research into conversation with theoretical concepts and debates on postcolonialism, decolonization, migration, hybridity, diaspora and postnationalism. Starting with an epistemological critique of thecolonial and imperialist biases of costume and fashion history, I will trace the ways in which these biases have been woven into fashion theories from the nineteenth century to the present. In recent years costume and fashion scholars have contributed to an expansion of the very epistemological grounds of the study of fashion and dress and in my lecture I will discuss how fashion studies operate with concepts and theoretical frameworks borrowed from postcolonial studies in order to re-calibrate, re-write and re-think relations between the former colonized and colonizers, and trace new dynamics of oppression, domination and hegemony. In conclusion, I will briefly present two recent projects revolving around the endeavor of framing a postcolonial critique of fashion: the exhibition “The Hidden Fashion Library”, which I co-curated with Elke Gaugele and was shown in April 2017 in Vienna, and the edited volume “Fashion and Postcolonial Critique” that I am currently co-editing with Elke Gaugele (to be published by Sternberg Press in early 2018).

Dr. Monica Titton is a post-doctoral researcher at the Austrian Center for Fashion Research at the Academy of Fine Arts Vienna and a lecturer in fashion history at the Fashion Department of the University of Applied Arts Vienna. She holds a PhD in Sociology from the University of Vienna (2015) and works in the field of the sociology of fashion, the sociology of culture, media, critical social theory and postcolonial studies. Broadly speaking, she is interested in the links between fashion, collective and personal identity dynamics, cultural transformations and society. Based in her critical sociological examination of fashion, she has written and published on the construction of identity narratives in fashion blogs, the discourse of democratization in digital fashion media, the relationship between fashion and art, the conspicuous display of wealth on Instagram and the articulation of feminist political activism in digital environments. She is currently working on a research project on the conditions and limits of fashion criticism and is co-editing the volume “Fashion and Postcolonial Critique” with Elke Gaugele (to be published by Sternberg Press in early 2018).

11:30-12:30:

**Tia-Monique Uzor: Dancing in the In-between: Black Choreographers in the British Dance Industry**

The African Diasporic identity is a complex one. Influences from both European and African cultures play a part in creating an African Diasporic identity, the complexities and contradictions of these cultures make it difficult to define what it means to be Black within the African Diaspora. Stuart Hall explains the two different ways of thinking about
cultural identity are, a shared culture that holds ‘one true self’ or an identity that recognises the similarities held within one collective group but also acknowledges the critical points of deep and significant differences which constitute ‘what we really are’ (Hall 1990). Dance is a medium where these complexities can be negotiated within the performance space. Embodying racial, sexual and social intricacies can affirm and challenge perceptions of African Diasporic identity. This lecture will examine the choreography of Project O and Alessandra Seutin who are creating within the British Dance industry. These choreographers have their heritage in the Caribbean, Africa and Europe. Tia-Monique will examine how these artists negotiate the transnational nature of their identity through their choreography.

Tia-Monique Uzor is an AHRC and Midlands3cities Doctoral Training Partnership candidate based at De Montfort University, where she also lectures part-time. Her research explores issues of identity, cultural traffic, popular dance and sexuality within African and African Diasporic Dance. She has been publishing her research since 2013, her latest book chapter Negotiating African Diasporic Identity in Dance is due to be published later this year. She aspires to contribute in bringing discourses around dance of Africa and the African diaspora to the forefront within academia in the United Kingdom. Tia-Monique is also a practitioner, she was recently commissioned by the MOBO nominated artist Ayanna Witter-Johnson to choreograph and perform at her concert at Kings Place London. She is also in the process of developing her own practice. Contact her on tia-moniqueuzor@live.com