The past decade has seen exciting developments and poignant controversies within the field of trauma studies and its many intersections with other fields of cultural and literary criticism. Engaging with specific case studies from the Caribbean, South and North America, Sub-Saharan Africa, South Asia and Europe, graduate students and invited keynote speakers will examine the culturally contingent factors that shape the experience of memory and trauma. Their presentations will discuss a wide variety of artistic expressions ranging from documentary and feature films, murals, fictional narratives and testimonials, to photography and memorial sites. The symposium will seek to interrogate across multiple disciplines the psychological implications of slavery and colonization, the impact of pesticides on the environment and human bodies, indigenous pasts in public spaces or the reenactment of trauma in translation. Similarly, the symposium will discuss popular trauma culture in mass media, the ethics of spectatorship, the mediation of memory in museums, and the role of visual arts and performances in representing social and postcolonial predicaments, as well as modern mass atrocities and genocides beyond the Holocaust.

**FRIDAY, APRIL 22**

**12:00 p.m. - Catered Lunch on location**

**12:45 p.m. - Opening of the symposium, welcoming remarks**
Professor Kelly Kadera, Director of Academic Programs, International Programs
Professors Anny Curtius, Jim Giblin, Marie Kruger, co-organizers of the symposium

**1:00- 2:30 p.m.**

**Session 1: The Cinematic Grammar of Trauma**

**Camille Socarras**, French and Francophone World Studies
*The Colonial Capital of Language - How one Language Unifies and Divides*

**Lee Kibbie**, Teaching and Learning
*Theatrical and Documentary Trauma Affect: Narratee Roles and Effect within Created Third Space*

**Matthew Hipps**, Film Studies
*Latin American Cinema: Trauma, Remembrance, and Revolution*

**Juana New**, Film Studies
*The Milk of Sorrow: A Dialogue of Excess and Precarity*

**2:30 – 3:00 p.m. - Coffee/ Tea- Break**
3:00 – 4:00 p.m. - **Keynote 1**
Alexandre Dauge-Roth, Ph.D. Associate Professor of French and Francophone Studies, Bates College
*The Cinematic Landscape of Traumatic Memory as Counter-Archive*

4:00 - 4:15 - **Break**

4:15 - 5:30 p.m. - **Session 2- Remapping noeuds de mémoire**

**Ian Dunshee**, Anthropology - French
*Eclipsed: Memory of the Amerindian in the French Antilles*

**Mary Wise**, History
*“Back from the Shadowy Days of the Past”: Emma Big Bear and Memory at McGregor, Iowa, 1869-1968*

**Albert Rintrona III**, Communication Studies
*Comfort Women in a Comfort Zone: Recognizing Survivors at the Wednesday Demonstrations*

5:30 - 5:45 p.m. - **Coffee/ Tea- Break**

5:45 - 6:45 p.m. - **Keynote 2**
Vanessa Agard-Jones, Ph.D, Assistant Professor of Anthropology and Women’s, Gender, and Sexuality Studies, Yale University
*Body Burdens: On the Chemical Afterlives of Slavery*

**SATURDAY, APRIL 23**

8:30 a.m. **Catered Breakfast on location**

9:00 - 10:15 a.m. - **Session 3- Literary Translations of Trauma**

**Laura Ferris**, Comparative Literature - Translation
*“Will you join me in taking up the body?”: Latin American Antigones in English Translation*

**Patty Nash**, Comparative Literature – Translation
*Writing and Reenacting Trauma in Michael Hofmann's Translation of Herta Müller's Herztier*

**Benjamin Batzer**, English
*“I am Not Responsible for the World’s Misery”: Constructions of Precariousness in Flannery O’Connor’s “The Displaced Person”*

10:15 - 10:30 a.m. - **Break**
10:30 AM - 11:30 p.m. - Keynote 3
J. Roger Kurtz, Ph.D. Professor of Postcolonial Literatures, English, The College at Brockport
(State University of New York)
Remembering Mau Mau: The Murang’a Murals of Elimo Njau

11:30 – 12:15 p.m. - Catered Lunch on location

12:15 - 1:30 p.m.
Session 4- Cultural Traumas and the Struggle for Justice

Justin Dowdall, Communication Studies
Reaching a Place Called Home: Jewish Recasting’s and Reimagining’s Cultural Identity Post-Liberation

Salvatory Stephen Nyanto, History
Maria Leo Kalenga and Paulina Mwanamihayo: Slave Emancipation, Conversion, and Traumatic Memory of Run-away Slaves in Western Tanzania, 1896-1960

Erin Brewer, International Relations- Human Rights
From Victim to Perpetrator: Sudan’s Double-Wound

1:30 - 2:00 p.m.
Concluding remarks

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Keynote Speakers

Vanessa Agard-Jones is Assistant Professor of Women’s, Gender, and Sexuality Studies at Yale University, where she holds secondary appointments in the departments of Anthropology and African American Studies and in the Program in the History of Science and Medicine. In Fall 2016 she will join Columbia University's faculty as Assistant Professor of Anthropology. Her ethnographic research focuses on the intersections of sexual and environmental politics and their relationship to debates about sovereignty in the (French) Caribbean. She is currently at work on Body Burdens: Toxic Endurance and Decolonial Desire in the French Atlantic, a book about pesticides, (sexual) politics, and postcoloniality in Martinique.


Outside of academe, she is the former coordinator of Oakland’s Prison Activist Resource Center and the former Board Chair of New York City’s Audre Lorde Project.
**Body Burdens: On the Chemical Afterlives of Slavery**

For the past half century, toxicologists and environmental activists have used the term “body burden” to describe the accumulated amount of harmful substances present in human bodies. In recent years, body burdens have emerged as part of the popular conversation in Martinique, a French territory in the Caribbean. Chlordécone, a pesticide once used widely on the island’s banana plantations, has been identified as the source of rising levels of estrogen-like chemicals in the environment and consequently in peoples' bodies. Concerns about the effects of this contamination have been heightened by uncertainty about the range of its impacts, and popular responses have included panic about male effeminacy and intersex births as well as critiques of the postcolonial dynamics that drive uneven exposure. This talk plumbs the ways that the Caribbean has functioned as an imperial laboratory for the elaboration of European techniques of (bio)power, highlighting the particular vulnerabilities, as well as the contradictory assemblages of power, that body burdens reveal in postslavery societies.

**Alexandre Dauge-Roth** is Associate Professor of French and Francophone Studies at Bates College. His scholarship and teaching investigate the social dynamics and polemical tensions between personal memory and collective trauma through testimonial literature, cinema, and documentaries. In addition to numerous articles, he is the author of *Writing and Filming the Genocide of the Tutsi in Rwanda: Dismembering and Remembering Traumatic History* in 2010, an is the co-editor of the forthcoming volume *Rwanda, 1994-2014: récits, constructions mémorielles et écriture de l’histoire*. He has also explored social practices of exclusion and inclusion in the context of the AIDS pandemic in Sub-Saharan Africa through the works of Koulsy Lamko and Fanta Regina Nacro, graft and transplant as prominent metaphors for the migrant and the host in the works of Malika Mokeddem and Jean-Luc Nancy. He currently works on a second book entitled *Who Speaks Behind the Archive? Re-mediating the 1994 Genocide Legacy in Rwanda Through Films and Documentaries*.

He is the president of “Friends of Tubeho”, a non-profit organization that he created in 2006, and that provides access to education to orphans of the Rwandan genocide.

**The Cinematic Landscape of Traumatic Memory as Counter-Archive**

With *Grey Matter* (2011), Rwandan filmmaker Kivu Ruhorahoza explores an unprecedented visual grammar aiming to make socially visible the mental scars that victims and perpetrators of traumatic violence carry within themselves in post-genocide Rwanda. Ruhorahoza’s aesthetic seeks to makes audible and palpable the haunting scares of genocide, social isolation, and retraumatization that survivors negotiate as they face cultural representations in which they do not recognize themselves. This socio-cultural alienation, reinforced by political discourse that does not echo their priorities exacerbates survivors’ feelings of estrangement from a society to which they wish to belong and whose acknowledgement of their sufferings they seek. It is within the codified and constraining context of remembrance that prevails in Rwanda that *Grey Matter* explores the role of filmmaking as a creative space capable of generating new cultural representations of the genocide’s genealogy and aftermath. As Steven Weine highlights in
Testimony After Catastrophe, “cultural trauma” requires shifts and innovation within a society’s shared representations of itself in order to confer new forms of recognition to the haunting past for which no preexisting versions exist.

Through Grey Matter’s unique script that radically breaks away from the seductiveness of historical realism that has dominated cinematic representations of the genocide against the Tutsi in Rwanda for more than a decade, and provocatively combining realistic and allegorical representations of the haunting legacy of genocide violence, Ruhorahoza reassesses the codified forms of remembrance and departs from the narrative that prevails throughout Rwanda's official sites of memory. Similarly, he engages in a salutary and polemic dialogue with Western and Rwandan memorialization of the genocide and with the dominant cultural responses to this traumatic past. Grey Matter’s self-reflexive storyline underlines the necessity to envision a polyvocal space of remembrance borne out of specific and heterogeneous experiences of suffering, loss, exile, and survival.

J. Roger Kurtz is Professor of Postcolonial Literatures in the Department of English and chair of the Department of African and African American Studies at The College at Brockport (State University of New York). His teaching and creative interests include African literatures, especially East African, Caribbean literatures, Magical Realism, as well as language and cultural identity. He has published two books on topics in East African literature, Nyarloka’s Gift: The Writing of Marjorie Oludhe Macgoye (2005) and Urban Obsessions, Urban Fears: The Postcolonial Kenyan Novel (1998). His essays have appeared in Research in African Literatures, the Journal of Contemporary African Studies, the Journal of Commonwealth Literature, the Nairobi Journal of Literature, the Journal of Contemporary African Studies, and ARIEL. He is presently editing a volume titled Trauma and Literature, to be published next year by Cambridge University Press.

Remembering Mau Mau: The Murang’a Murals of Elimo Njau

In 1959, towards the end of the Mau Mau “Emergency” in colonial Kenya, a young Tanzanian artist named Elimo Njau painted a remarkable series of large murals depicting the life of Christ. These murals may still be seen on the walls of the St. James and All Martyrs Memorial Cathedral in Murang’a, an administrative town in Kenya’s central highlands. Njau went on to become a leading figure in the cultural and artistic world of postcolonial Kenya, founding the Paa ya Paa Cultural Centre and inspiring generations of East African artists.

These early murals by Njau are notable for presenting the Christian story in a distinctly African idiom, utilizing landscape, characters, material culture and historical events of the Kikuyu people in telling that story. This talk, however, focuses on an additional feature of the murals, which is their complicated role in memorializing the Kenyan experience of the Mau Mau conflict. The Mau Mau “Emergency” was a profoundly traumatogenic experience, integral to the founding story of Kenya, and yet there have been, for various reasons, few public memorials to the Mau Mau movement.

This talk offers Elimo Njau’s paintings as a means of exploring the relationship of art to questions of trauma and memory in the postcolonial African context. As trauma studies moves beyond its Eurocentric origins, to “travel further and add a whole new series of destinations to its agenda” (Michael Rothberg) and to engage postcolonial contexts both “in their own terms” and
“on their own terms” (Stef Craps), the work of Elimo Njau offers an evocative example of the possibilities for the role of art and the moral imagination of the artist in responding to communal trauma.