

**WORDS FROM
OTHER
WORLDS:
CRITICAL
PERSPECTIVES
ON IMOINDA**

**SATURDAY
7 NOVEMBER 2009**

CONTENTS

Welcome	4
Call for Proposals	5-6
Workshop Schedule	7-10
Keynote Address	11-13
Beyond Text: Physical	14-15
Beyond Text: Visual	16-19
Beyond Text: Digital	20-21
Beyond Text: Aural	22-23
Beyond Text: Virtual	24-26
Project Team	27-28
Index of Presenters	29
Acknowledgements	30

Welcome to our Workshop.

We are very pleased that you are able to join us for this AHRC student-led initiative.

We know that you will have a stimulating day with our panel of International speakers from Greece, Italy, New York and of course the UK.

There are outcomes that will challenge you beyond today. So we hope that you will be able to contribute at a later stage.

Call for Proposals

The aim of this one-day interdisciplinary training workshop is to provide a platform to encourage students to share their perspectives and work interactively with selected specialists in literature, visual arts and music. Students are invited to submit proposals that will contribute to a special student issue of the journal *Mango Season*, the only Caribbean women's literary journal in Europe. Students will also be invited to submit proposals for the project website.

Keeping within the boundaries of the larger AHRC programme aims “Beyond Text” this call is encouraging students to submit proposals which examine the literary, visual and aural responses to *Imoinda* and the one-day workshop. We also ask students who are interested in designing the front cover and layout of the journal to submit their ideas.

Deadline for proposals:
7 December 2009
Email submissions to:
wow2009@gold.ac.uk

Words from Other Worlds: Critical Perspectives on Imoinda

SCHEDULE

Saturday 7 November 2009

**9.30-9.45 Registration
RHB142**

**9.45-9.55 Welcome
RHB137a**

**Morning Sessions will
take place in RHB137a**

**10.00-10.45 Keynote
Beyond Text: Oral**

Dr Mina Karavanta, University of Athens,
Greece

Imoinda's return act: the making of
community and the quest of the political

10.55-11.30

**Beyond Text:
Physical**

Dr Joan Anim-Addo, Goldsmiths,
University of London, UK

Beyond Text: Travels with *Imoinda*

11.35-11.45

TEA/COFFEE

11.55-12.30

**Beyond Text:
Visual**

Dr Raimi Gbadamosi, Artist and Curator,
London, UK

Where Imagination Hits Reality:
Visualising the Self in *Imoinda*

12.35-13.10

**Beyond Text:
Digital**

Dr Giovanna Covi, University of Trento,
Italy

Imoinda, or She Who Will Creolize Europe

13.15-13.45

**Lunch: Senior
Common Room**

**Video Conference Session
Prokofiev Room, Rutherford
Information Building**

14.00 Welcome New York

14.10-14.50 Beyond Text: Aural

Glenn L. McClure, SUNY Geneseo, USA
Alan Tirre, SOTA, USA

14.55-15.25 Beyond Text: Virtual

Professor Maria Helena Lima, SUNY
Geneseo, USA

The Choice of Opera for a Revisionist Tale:
Imoinda as Neo-Slave Narrative

KEYNOTE ADDRESS

***Imoinda's* return act: the making of community and the quest of the political**

Dr Mina Karavanta, University of Athens,
Greece

Is *Imoinda* Joan Anim-Addo's response and critical return to Aphra Behn's *Oroonoko* an attempt to "correct" or fill in the gaps of history by giving voice to the predominantly silent in Behn's text black woman? I would rather argue that, occasioned by such a need that Behn's text--radical and provocative in its own and later times--posits, *Imoinda* performs the gesture of a *critical revisionism* that does not repeat a simple return to the past in order to complete and amend it but rather produces an *imaginary genealogy* that attends to the future, the text's and ours. *Imoinda's* intertextual, interdiscursive, and intercultural modality constitutes it as a literary text that, in excavating and

rewriting those ruins and fragments of history that, occluded by the master narratives of history, persist as they have their own stories to tell, first imagines and then invents its community-to-come, which emerges not only as Imoinda's immediate and bleak community in the plantation farm but also as the shared, albeit disconnected, communities of the diasporic and dispossessed peoples proliferated by the imperialist and capitalist routes across the Atlantic and other slave-trade zones, the communities of shared destiny or shared fate, as Etienne Balibar has put it, of a global and postnational, and yet still trapped in localisms and nationalisms, present.

In my presentation, I will demonstrate how *Imoinda* challenges our understanding of the present as a present that can no longer be thought in strictly national, religious and/or ethnic terms as it posits the need to rethink the political in terms that require the critical praxis of a postnational

imaginary, what I would like to call the praxis of *ontopolitical critique*.

Mina Karavanta is Assistant Professor in the Faculty of English Studies at the University of Athens. Some of her recent essays have appeared in *Journal of Caribbean Studies*, *Journal of Contemporary Theory*, *Women in French Studies*, *mosaic*, *The Journal of Contemporary Thought*, and *European Journal of English Studies*, and various collections of essays. She has co-edited *Edward Said and Jacques Derrida: Reconstellating Humanism and the Global Hybrid* (with Nina Morgan) and *Gender And Interculturality* (with Joan Anim-Addo and Giovanna Covi).

BEYOND TEXT: PHYSICAL

Beyond Text: Travels with *Imoinda*

Dr Joan Anim-Addo, Goldsmiths,
University of London, UK

As a character, Imoinda travels from West African interior to unknown coastal places and even further through a seemingly unending 'lashing and roaring' to land upon unfamiliar Caribbean island space. Yet within Behn's imaginative geographies, Imoinda's voice had already been displaced and articulated through European concerns, as she is first spoken for by an English author. It took over three hundred years for Imoinda's trajectories to return to her characterisation, as voiced by an African-Caribbean author resident in the U.K. The fact that Imoinda was first published in a bi-lingual English-Italian edition indicates how an additional network of textual travels, and transatlantic journeys have shaped Imoinda within-text and beyond-text. Joan Anim-Addo

interrogates the relationship between her physical trajectories from Grenada to Europe, Africa and the USA with Imoinda, to explore the musical theatre text as circum-Atlantic cultural negotiation and navigational performance.

Joan Anim-Addo is Senior Lecturer in the Department of English and Comparative Literature and Director of the Centre for Caribbean Studies. She has written, co-authored and edited books about history, poetry and literary criticism. Her most recent publications include *Interculturality and Gender* (co-edited 2009), *Caribbean-Scottish Relations: Colonial & Contemporary Inscriptions in History, Language and Literature* (co-authored 2007), *Touching the Body: History, Language and African-Caribbean Women's Writing* (2007), *I Am Black White Yellow: An Introduction to the Black Body in Europe* (co-edited 2007), and the poetry collections: *Haunted by History* and *Janie Cricketing Lady* (2006). Her libretto, *Imoinda: Or She Who Will Lose Her Name – A Play for Twelve Voices in Three Acts* was first published bilingually (English/Italian) and translated by Giovanna Covi, and Carla Pedrotti, 2003.

BEYOND TEXT: VISUAL

Where Imagination Hits Reality: Visualising the Self in *Imoinda*

Dr Raimi Gbadamosi, Artist and Curator,
London, UK

Visualising *Imoinda*, as a codification of collective experience, has been a pleasant imaginative revelation. Having so far not seen *Imoinda* being performed live, I have constructed my own visual narrative to accompany my engagement, enjoying the pleasure of having my mind devise what people within the text (ought to) look like, what spaces smell like, what it means to be the objectified, and what each person sounds like. I cannot see the faces of the people I have come to know, but I recognise them time after time again, in the faces I see around me based on the parameters I have set for them.

Reading, rather than looking, necessitates that I become all the people within the text

as I encounter them. I speak their words and am obliged to understand their motives, regardless of whether I approve of their actions or not.

I know what the people in my imagined narrative look like, not that they will then look like anything I will produce as a drawing, I still await the possibility of colliding with the compiled archetype, I can even tell the fragrance they wear. I am free to devise histories, have experiences outside the presented text. It is this extension that my presentation will address. I am interested in the minutiae, the little things that make the text real to the reader. The phenomenological relationship between reader and text, the creation of the 'new author' (as against the 'death of the author') is what fascinates me. Against this backdrop I will look at *Imoinda* as a visualised text, from a (re)creation of history to identification with the self.

Raimi Gbadamosi is an artist, writer and curator. He received his Doctorate in Fine Art from the Slade School of Fine Art. He is a member of the Interdisciplinary Research Group 'AfroEuropeans', University of Leon, Spain, and the 'Black Body' group, Goldsmiths College, London. He is on the Editorial board of *Third Text*.

Recent national and international shows and events include: ARCO Madrid 2009; Tentativa De Agotar Un Lugar Africano, CASM, Barcelona 2008; Human Cargo, Plymouth Museum & Art Gallery, Plymouth 2007; Port City, Arnolfini, Bristol 2007. ARCO 2009, Madrid/. Work media including multiples, music, websites, writing and audience participation. Works creates debate, instead of representing preconceived concerns defined by specific social, cultural and political cant. Books include: incredulous; ordinary people; extraordinary people; contents; Drink Horizontal; Drink Vertical; The Dreamers' Perambulator; and four word. The Republic (<http://www.the-republic.net>) negotiates the meeting of language and social constructions.

Recent essays include: The Not-So New Europeans, Wasafiri UK (current issue), and The Delight of Giant-Slayers: Or Can Artists Commit Their Lives to Paper? ArtMonitor, Sweden.

BEYOND TEXT: DIGITAL

***Imoinda*: Or She Who Will Creolize Europe**

Dr Giovanna Covi (University of Trento, Italy)

My presentation illustrates the experience of publishing the first edition of *Imoinda*; translating *Imoinda* into Italian; and conceptualizing interculturality through the practice of publishing and translating *Imoinda* in Italy. I will address the issue of the effects produced by Joan Anim-Addo's *Imoinda* through such questions as: what was I seeking with the publication and translation of *Imoinda* in Italy? Why did I consider it an action worth pursuing, a culturally and politically vital act? Why do I still believe that this text would make a difference in European society if it were made to reach larger audiences through performance? What obstacles did I encounter as translator that enables me to feel that *Imoinda's* effects on the Italian

language and hence thinking are also significant?

Giovanna Covi teaches American Literature and Gender Studies at the University of Trento; she is a founding member of the Societa Italiana delle Letterate. She has coordinated national and international research projects focused on gender and Caribbean literature. She has published on American and Caribbean literature, translation studies and gender theory among which as editor and contributor: *Critical Studies on Feminist Subjects* (Universita di Trento, 1998), *Vocifemminili caraibache e interculturita* (Universita di Trento, 2003), *Modernist Women Race Nation* (Mango Publishing, 2005), *Caribbean-Scottish Relations* (Mango Publishing, 2007), *Interculturality and Gender* (Mango Publishing, 2009); and as author, *Jamaica Kincaid's Prismatic Subjects: Making Sense of Being in the World* (Mango Publishing, 2003).

BEYOND TEXT: AURAL

Glenn L. McClure (Composer, SUNY Geneseo, USA)

Alan Tirre (Musical Producer and Conductor, SOTA, USA)

We will examine the creation of a musical setting of "Imoinda" by Teaching Artist/Composer Glenn McClure and the students of School of the Arts in inner city Rochester, NY USA. Students worked closely with a variety of professionals to research elements of the Atlantic Slave Trade (illustrated in the libretto), writing music that added an additional artistic layer of meaning, and perform the piece with high level costumes, staging, etc. We will discuss the ways that the text and music reflected and enhanced each other. We will also examine the ways in which this project enhanced Academic and Arts learning. Of particular interest was the way in which collaborative art making gave birth to new insights about racial relations in an inner city high school. Glenn

McClure will discuss the overall design of the project and Alan Tirre will discuss the musical direction and the school partnership.

Glenn L. McClure is a composer and artist entrepreneur. His advocacy for both rural and urban education includes project design, teacher/artist training, and business development. He currently serves on the faculty of the Eastman School of Music and SUNY Geneseo. His compositions have enjoyed a wide audience in the US and his acclaimed *Kyrie from St Francis* in the Americas: A Caribbean Mass has returned to Carnegie Hall in New York City for three performances. His main compositional interest lies in the mixing of classical music with ethnic music traditions.

Alan Tirre is Assistant Principal of the Arts at SOTA, Rochester, New York

BEYOND TEXT: VIRTUAL

The Choice of Opera for a Revisionist Tale: *Imoinda* as Neo-Slave Narrative

Professor Maria Helena Lima (SUNY Geneseo, USA)

As the contemporary art of time, opera creates and transforms history, inviting a contemporary audience to see the present in terms of the past. Joan Anim-Addo retells the story from the point of view of the African princess, making significant changes in the plot. By fully developing Esteizme, Imoinda's maid, Anim-Addo makes her not only the representative of a "purer" African culture, but she serves as source of support and counsel for Imoinda, particularly during the Middle Passage and in the "New" World. It is Esteizme who encourages the others on the ship to "Take courage! See how we weather the storm!" (98).

Conditions of slave and post-slavery survival in the British West Indies indicate the significance of a gendered female identity, specifically related to the role of "other". When newly transplanted, Africans lost language, status, culture and family; they had to find a way to survive in a hostile environment. Anim-Addo's *Imoinda*, then, uses Behn's story only as a point of departure for, in her version, both mother and baby survive. Following the birth of her daughter, a child of rape by the white man, Imoinda mourns the circumstances of her child's birth, but Esteizme claims the child is 'hope for new life again'. Imoinda's child thus represents the emergent nation, the Caribbean nation, while Oroonoko is unable to adapt to his new circumstances and kills himself in Anim-Addo's version.

Maria Helena Lima is a Brazilian who is a Professor of English and Comparative Literature at SUNY-Geneseo, specializing on the African Diaspora, Contemporary Black

British Literature and Culture, and Women's Studies. She translated and co-edited with Miriam Alves a bilingual anthology of short fiction by Afro-Brazilian Women, *Women Righting/ Mulheres Escre-vendo* [London: Mango Publishing, 2005]. More recently she published entries on Andrea Levy, Dorothea Smartt, and Meera Syal [Dictionary of Literary Biography special issue on Black British Literature, 2008]. She plans to finish her book of collected interviews, *Black Britons Writing*, on her sabbatical this spring.

PROJECT TEAM

Marl'ene Edwin

Marl'ene is a PhD student in the Centre for Caribbean Studies, Department of English and Comparative Literature at Goldsmiths, University of London. She completed her Masters in Caribbean Literature and Creole Poetics in November 2005. Her Master's Dissertation entitled 'Kawayib Kwéyòl' consisted of the construction of a web site which she intends to develop further as an interactive resource for learners of the languages of the Caribbean. She is also a Churchill Fellow 2006.

Natasha Bonnelame

Natasha is a PhD student in the Centre for Caribbean Studies, Department of English and Comparative Literature at Goldsmiths, University of London. She holds a Masters in Caribbean Literature and Creole Poetics (2005), and her research interests are Caribbean Creole writing from the Francophone and Anglophone traditions and the Caribbean Carnival.

Tendai Marima

Tendai is a PhD student in the Centre for Caribbean Studies, Department of English and Comparative Literature at Goldsmiths, University of London. Her thesis looks at the multiplicity of femininity in Zimbabwean novelists; Yvonne Vera and Tsitsi Dangarembga. She has taught and published work on these authors. Other additional research interests also include the gendered Black Body in Europe.

Fábio Batista dos Santos

Fábio was born in Brazil and is a current student on the MA in Transnational Communication and Global Media at Goldsmiths, University of London. He has created a website about dyslexia (<http://tobedyslexic.com>) and is currently producing short films with students of drama from all around London. Working with students from LAMDA he has produced *Joseph*, <http://adedod.com/josephvideo.html>. He is very interested in post colonialism, dyslexia, new media and European and Latin American history.

PRESENTERS

Name & Email

Joan Anim-Addo
j.animaddo@gold.ac.uk

Giovanna Covi
giovanna.covi@lett.unitn.it

Raimi Gbadamosi
raimi@talk21.com

Mina Karavanta
minaka98@otenet.gr

Maria Helena Lima
lima@geneseo.edu

Glenn L. McClure
glenn@artforbrains.com

Alan Tirre
Alan.Tirre@rcsdk12.org

ACKNOWLEDGEMENTS



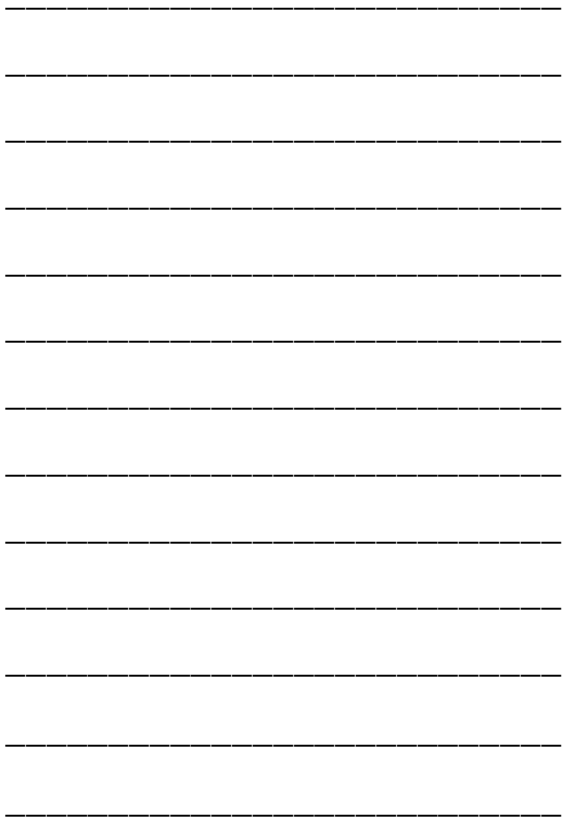
Arts & Humanities
Research Council

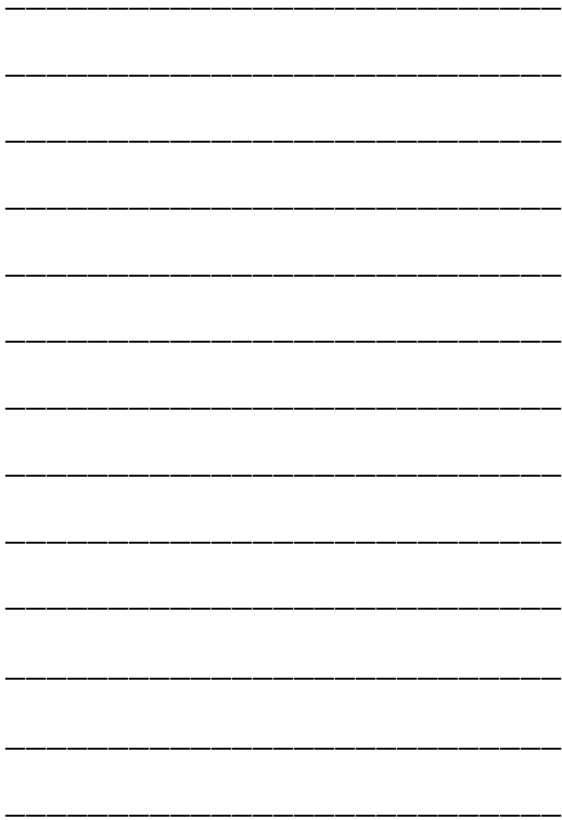


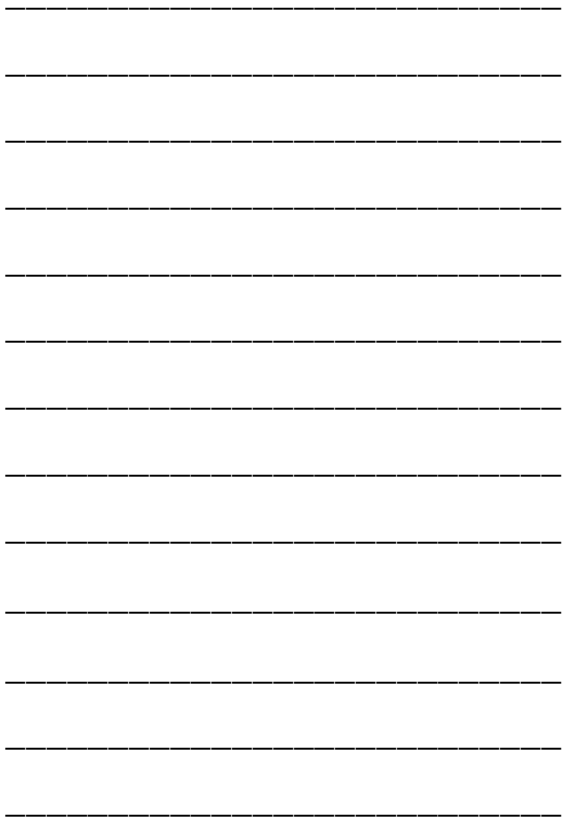
BEYOND TEXT

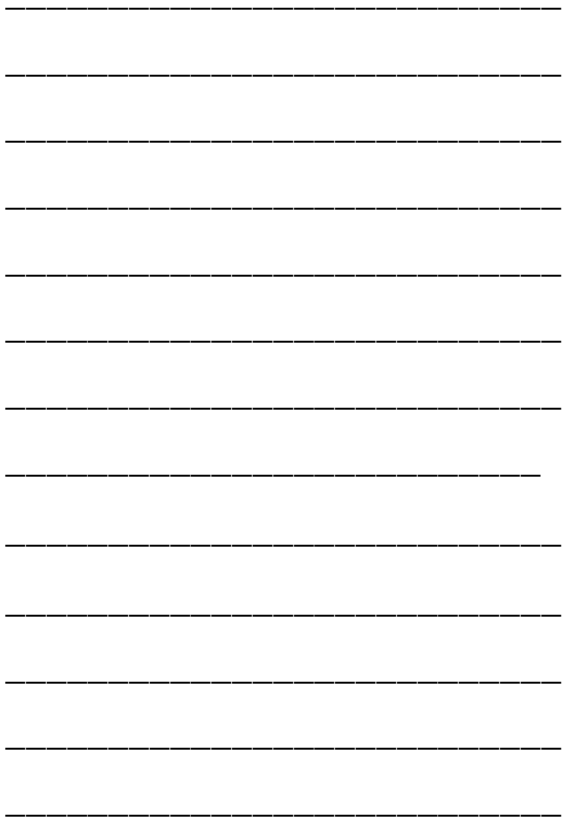


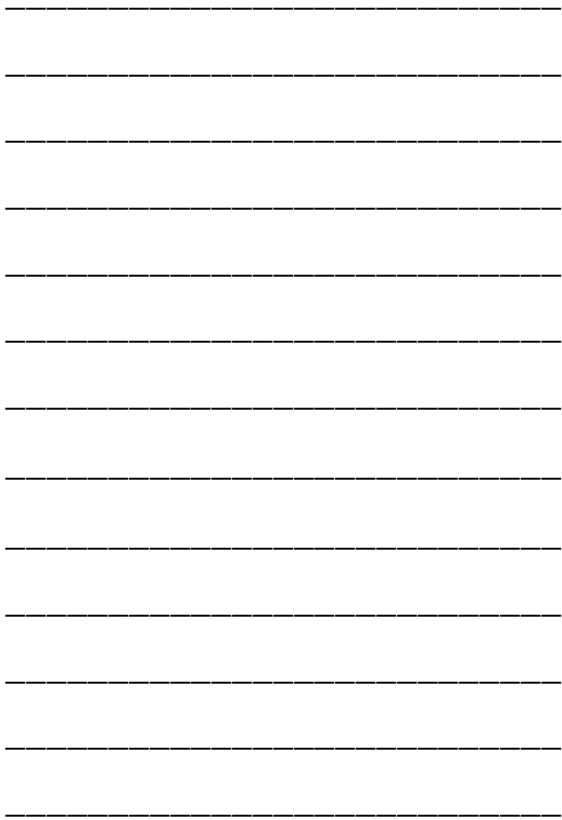
Goldsmiths
UNIVERSITY OF LONDON

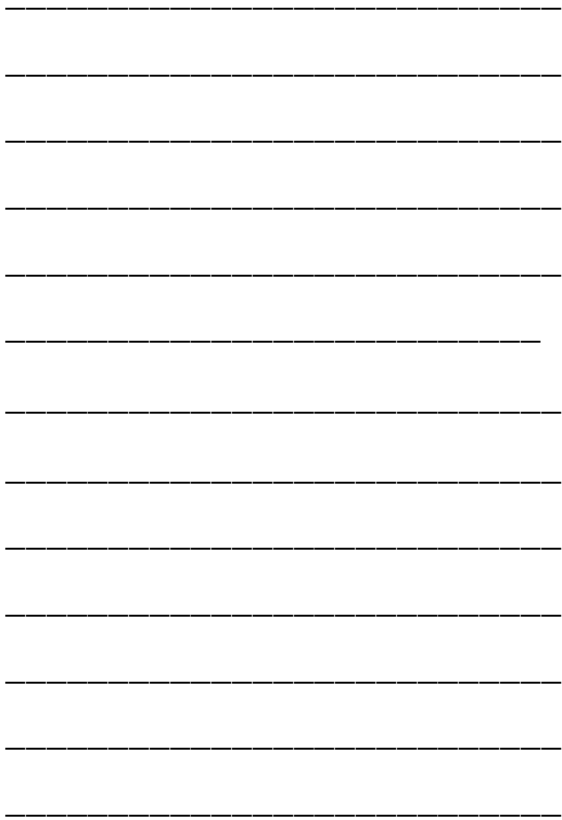


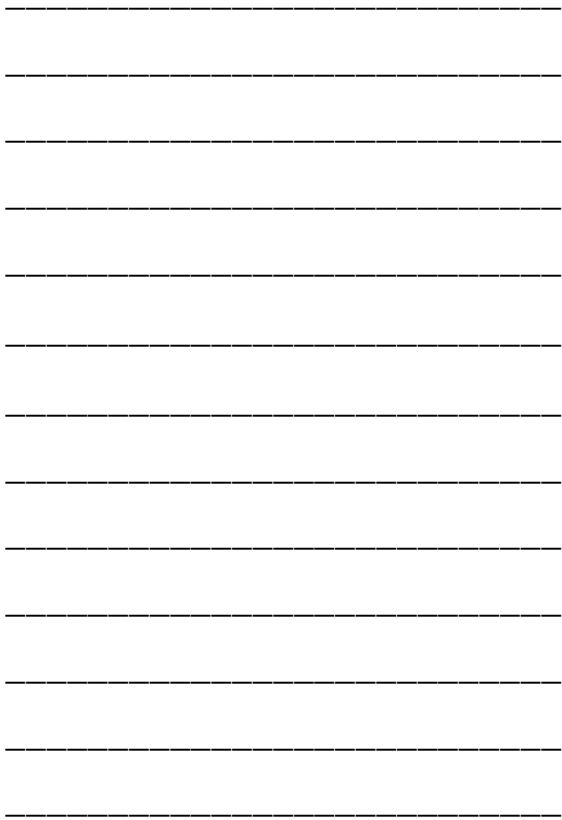


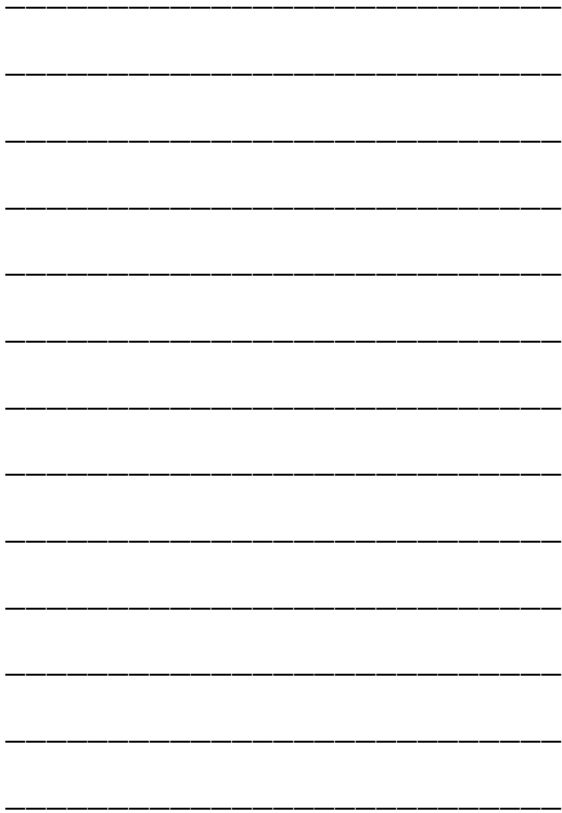












IMAGES

