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Autoreferát disertační práce/Summary

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***blackness* příště: Proroctví Jamese Baldwina o kráse a lásce**

***Blackness* Next Time: James Baldwin's Prophecies of Beauty and Love**

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2024

Summary

James Baldwin has reemerged in prominence in academic circles, popular culture, film, and anti-racist and anti-sexist movements, like the Black Lives Matter movement, since 2016, when the first international conference on James Baldwin studies was held and Raoul Peck's *I Am Not Your Negro* was released in cinemas. I developed this thesis because I was deeply interested in this revival.

The work aims to discuss selected fictional and non-fictional works and conversations of James Baldwin through a methodology that combines a series of studies that originated from the poststructuralist revolution in the 1970s (i.e. postcolonial, cultural, and feminist studies, and paved the way to queer and trans* studies) with the Black radical tradition. The latter is a stream of thought that emerged in the 1980s in the U.S. via the groundbreaking work of the historian Cedric Robinson but whose origins can be traced back to the first half of the 19th century and in other regions of the world. Recently, it has been reevaluated by scholars Fred Moten, Stefano Harney, Denise Ferreira da Silva, Hortense Spillers, and Édouard Glissant, among others.

In light of this, the approach is complex and intricate, necessitating a careful interaction between these critical areas of inquiry. My translation practice and preference for music and performance metaphors assisted in achieving this objective. Indeed, the translation and musical approaches helped *carry* Baldwin's literary oeuvre *across* the author's formative years and later times, his pains and joys, his situatedness and transatlantic circuits that are frequently reflected in his fictional characters or recounted in his poignant non-fictional testaments. They also helped weave the complicated strands that link the writer's works to a new notion of *blackness*, indicated by a lowercase letter and inspired by Black radicalism, and includes ideas from the aforementioned series of studies.

Presented as a para-ontology, *blackness* defies Enlightenment philosophy and scientific presumptions of race while also challenging the aesthetic revindication of Black beauty that the 1960s and 1970s Black Arts Movement sought to restore. The ultimate goal is to advocate a novel framework for comprehending the world. Two specific branches of Black radicalism influence the study of *blackness*: black optimism, as articulated by cultural theorist Moten, and Black Feminist Poethics, presented by philosopher and artist Ferreira da Silva.

The first strand revisits Frantz Fanon's psychological and ontological inquiry into Black existence, focusing on the dynamic interplay between pleasure and suffering, pessimism and optimism. It promotes *blackness* as a poetical and performative sociality rooted in Black people's living experiences, but accessible as a model of knowledge for humankind. The second strand scrutinizes knowledge and the historical and scientific assumptions that established "the arsenal of racialization." Inspired by Black female narratives, Ferreira da Silva proposes Black Feminist Poethics, which highlights how knowledge celebrates *blackness* as a model of creativity and accountability.

Both schools of thought aim to reimagine the world and question the rigid categorization that supports political and social capitalism, which has its roots in slavery and endures due to the racialization of Black individuals. Therefore, they correct the Marxist view of capitalism and its poststructuralist rereading by asserting that capitalism did not end the slavery system perpetrated by feudalism, but it is an extension of it.

Based on this reevaluation, I claim that Baldwin's exemplary life and output foreshadowed Black radicalism's commitment to change the wor(l)d. In other words, the writer can be regarded as a prophet of *blackness*. The thesis understands prophecy as a form of "afterlife" or translation itself, a "pre-diction" that not only predicts the future but also shields us from the present and contains knowledge from the past. It is a sort of virtuality that merges the past, present, and future by perceiving the past as both before (preceding us and in front, or after us). The capacity for change lies in this virtuality since prophecy through a critique of present-day events underscores the re-presentation or repetition of a past event that can be subject to transformation. Through prophecy, Baldwin hopes that we radically change how we look at the world/word and rejoice in the force of life. Hence, his prophecy entails two lessons: beauty and love.

To explain Baldwin's prophecy, the thesis also proposes a conjunction of form and content via symbolism and technical devices. Consequently, it has a four-part structure, and each chapter comprises four sections. The use of the number "four" is an homage to Ferreira da Silva's invitation to abandon the Hegelian tripartite structure of thesis, antithesis, and synthesis and overcome dialectical thinking.

In terms of technical strategies, the work relies on contrapuntal reading, *augmentation*, and apposition, which are derived from musical language, translation, linguistics, and biology. Contrapuntal reading draws from Edward Said's piano-based idea that texts could be understood as musical counterpoints that reciprocally convey the political and socio-cultural connections of the world's texts. A contrapuntal reading of

earlier and later works reveals Baldwin's persistent exilic sense—represented in certain of his characters—caught between belonging to the U.S. and journeying over the ocean, vision and sound, and optimism and despair. *Augmentation* is rooted in Moten's call to "consent to not be a single being" (first articulated by Glissant) and Jacques Derrida's deconstructionist idea of translation as survival (*survie*), both indicating that there is more than one life, and that criticism always offers an *augmented* version of the work it analyzes. Finally, Moten uses apposition, a concept derived from linguistics and biology, to show closeness rather than antagonism, even when opinions diverge. In grammar, an apposition indicates two noun phrases (np) in a sentence to refer to the same person or object. In biology, it signifies cell wall layer expansion, which happens by addition and proximity.

Chapter 1 examines James Baldwin's revival in the past two decades. The first section addresses literary methods such as cultural and postcolonial studies, feminism, queer studies, and trans* studies that have explored the author and his works. The "afterlife" in translation studies, including Walter Benjamin's "The Task of the Translator" and Derrida's use of survival—which is a continuation of life rather than life after death—inspire the first section. Baldwin's "afterlife" suggests that his life and works changed throughout time and after his death, but he also received a new life that persists in our present.

In the second section, I analyze Baldwin's postcolonial and culturalist reinterpretation, arguing that he was a precursor to Stuart Hall's theory of diaspora, Homi Bhabha's "hybridity," and Edward Said's views on exile and Gramscian "organic intellectual." These tenets assist the reading of Baldwin's transnationalism, exile, diasporic encounters, and organic intellectualism.

In the third section, I demonstrate how LGBTQ+ support has revitalized the queer and feminist perspective on Baldwin in recent decades, fueled by his (never completely declared) homosexuality and queerness, despite the writer's skepticism towards these labels. This section focuses on how feminism and queer studies confront patriarchal heteronormativity, a struggle that several Baldwin's characters endure, rather than the writer's own ambivalent sexual orientation or stance on the matter. Feminism also influences another important thesis technique, "speculative fabulation," described by Donna Haraway as a process combining intellect and imagination. I use it to prove Baldwin's ideas about creative expression and the power of "interior life." Speculative

fiction also suggests that literature may change reality and vice versa, linking reality and fiction, as well as the humanities and science. Baldwin's testaments illustrate this.

Finally, in the fourth section, transness is a key lens. It complicates postcolonial ideas on diasporic identities and transnationality, deepens feminist intersectionality and queer studies-based or critical trans* notions, and helps acknowledge Baldwin's "many strangers" in life and fiction. Three modalities inform the interpretation of transness. First, it acts as a conjunctive marker (trans*) that denotes the numerous "and" (or possibilities) of identity. Secondly, it is conceptualized as a musical trance, a dance movement, and a state of possession, reflecting the writer's complex masculinity inhabited by other forms of being, and a trans-aesthetic that ultimately embraces androgyny. Finally, I approach transness as transnationalism, drawing inspiration from Jaqui M. Alexander's work on transnational feminism. This approach advocates a return to spiritualism and views transness as a manifestation of the spirit and, more importantly, the flesh. In this regard, Hortense Spillers's views of the flesh as the site of knowledge without symbolic conceptualizations and inscriptions in the body are fundamental. Baldwin's transnationalism, thus, balances particularity with universality and welcomes the spiritual. I contend that the writer may have crossed the line from queerness to trans*ness, or physical and spiritual intimacy with the flesh, sensuality, or presence without reconceptualization.

In Chapter 2, I aim to *augment* the methods discussed in the first section, particularly postcolonialism and feminism, by delving into the Black radical tradition, particularly its reexamination by Moten and Ferreira da Silva. The chapter also describes contact zones between Baldwin and this tradition. The first section presents Frank Wilderson III's Afropessimism and Moten's black optimism as opposing responses to the questions this tradition poses. Although I agree with Black radicals that Marxism, a European philosophy, is unable to explain the racialization of non-European populations or resist racism, the former ties Blackness to slavery and the Middle Passage. He also dismisses any effort to understand how or empathize with these experiences that dehumanize Black people. Instead of opposing Wilderson, Moten reads his stance from an apposing perspective, emphasizing that Black people's lived experience is characterized by an entanglement of joy and pain. This, in turn, has shaped a new form of sociality and performativity known as *blackness*, a transformative fantasy.

The second section, then, examines Moten's contrapuntal analysis of blackness via Fanon's "The Fact of Blackness" (a famous chapter of *Black Skin, White Masks*),

which concerns Black existence's psychoanalytical and ontological nature. This investigation prompts Moten to propose the "case of blackness," which refers to blackness's potential when freed from Western ontological binarism between Subject/object, individuality, and transparency. Rather, the theorist favors a study that incorporates opacity, emptiness, multiplicity, and flesh mysticism, which are profoundly ingrained in music.

In the third part, I try to *augment* the study of *blackness* by delving into Ferreira da Silva's Black Feminist Poethics, which offers a discussion of *blackness* as "matter" and promotes intersectionality and transness. After emphasizing the sensitive world and the necessity to move away from the Enlightenment and (post-Enlightenment) Subject, Ferreira da Silva invites us to return to the world as a Plenum (Leibniz), where all beings are virtually and nonlocally "implied" and different but inseparable.

In the fourth section, Moten and Ferreira da Silva's great intuitions and study of *blackness* give ground and sustain Baldwin's prophecies of beauty and love as manifestations of blackness. The author comes to symbolize a new type of prophet who wants to end the socio-political arsenal that underpins institutions and knowledge systems while retaining the spirit of the Jeremiad. This prophecy evokes Black mysticism and its ability to eloquently offer hospitality to the marginalized, silenced, and forgotten "many thousands gone," as exemplified by one of Baldwin's famous titles.

Chapter 3, indeed, presents the prophecy of beauty. It begins with a discussion of Black aesthetics theories, beyond the slogan "Black is beautiful" and the belief that the knowledge inspired by Black people's lived experience is primarily confined to performativity and entertainment.

In the second section, I reread the seminal *The Fire Next Time* (1963) to introduce Baldwin's sonic gaze and his ability to "look through and with" beauty to express proximity and distance from the people at the same time.

In the third section, I contrapuntally read the essay *The Devil Finds Work* (1976) and *The Fire Next Time* highlighting the interplay between pleasure and despair, terror and beauty, and to remind us that the Middle Passage also fostered examples of resistance, fugitivity from canonical assumptions, and experimental performativity.

The fourth section analyzes both works' aesthetics, particularly their non-linguistic receptivity and musicality. These aesthetical values and the influence of Ferreira da Silva's presentation of the Plenum inspire me to propose a shift from Baldwin's mirror stage to what I suggest being a Plenum stage, and therefore from vision to sound. At this

level, I celebrate *blackness* through the “implicancy” of all senses and the invitation to embrace “exsence” (Harney and Moten), a concept that surpasses a singular sense and defies complete comprehension.

The final chapter, Chapter 4, portrays the second prophecy, the prophecy of love, through the intense narratives of *Another Country* and *If Beale Street Could Talk* and “Revolutionary Hope” (1985), “Open Letter to the Born Again” (1979), and “Here Be Dragons” (1985) as counterpoints. Blues and jazz rhythms accompany the passionate reading, which redefines love beyond sentimentality and social conventions. The first section briefly revises Baldwin’s love ethics and examines how Black Power and Black feminism affected it—an aspect that Baldwin’s critics have just recently acknowledged.

In the second section, I envision Baldwin’s “trans* cartographies” as reflected in the reading of *Another Country*. This figuration emphasizes blackness as transness. The novel’s tripartite structure allows me to read the story as an example of the three forms of transness discussed in the second chapter. The novel’s main characters (Rufus, Vivaldo, Leona, Cass, Eric, and Ida) represent the complex intimacies of these strongly interconnected forms. The first part, then, is an example of transness as trans*, an open signifier for several identities, including interraciality, heterosexuality, queerness, and homosexuality. In the second part, transness is used as a trance to both depict the state of creative possession and that of being possessed by other people’s pleasures and sufferings. This limbic condition enables Baldwin and his characters to reinterpret life and death. Finally, in the novel’s third part, I highlight transness as transnational—a physical and spiritual journey into the world/word that leads the writer and his figures throughout Europe and the U.S. and evokes Turkey, Israel, and Palestine.

The third section establishes a connection between *A Dialogue* (1972) with Nikki Giovanni and *If Beale Street Could Talk* (1974) and sheds light on Baldwin’s ideas about love during the 1970s. Martin Luther King Jr.’s death and the writer’s involvement with the Black Power movement and feminism marked this period. This section engages with intersectionality and expands upon it by including Ferreira da Silva’s Black Feminist Poethics and Spillers’s incisive assessment of Baldwin’s politics of intimacy, his literary style, and the American family’s grammar. Through the love romance of Tish and Fonny, Baldwin reimagines love as a moral force that has the potential to serve as a solution to anti-black racism and take care of the future of the generations to come—love becomes an endeavor for the infancy of the world.

The fourth section, indeed, proposes love as a prophetic work for the infancy of the world. Here, the interpretation of infancy encompasses both a stage of life, namely childhood, and a creative condition akin to *blackness*. Through a discussion of Baldwin's critique of the political treatment of children and young adolescents in the U.S., vis-à-vis some of the commentators of his time, such as Hannah Arendt, I conclude that Baldwin seeks to demonstrate that society must depart from the political divisions of private and public to recreate better conditions of life for children. His call is also an invitation to be open to other ways of knowing and loving, which ultimately alludes to infancy's creative openness to difference.

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- Wall, Cheryl A. "Stranger at Home. James Baldwin on What It Means to Be American." *James Baldwin: America and Beyond*. Edited by Cora Kaplan and Bill Schwarz, 35–52. Ann Arbor: The University of Michigan, 2014.
- Ward, Jesmyn, ed. *The Fire This Time. A New Generation Speaks About Race*. New York: Scribner, 2017.
- Wilderson III, Frank B. *Afropessimism*. New York: Liveright, 2020.
- Yeats, William B. "Easter 1926." *A Terrible Beauty is Born*. London: Penguin Classics, 2016.
- Zaborowska, J. Magdalena. *James Baldwin's Turkish Decade: Erotics of Exile*. Durham: Duke University Press, 2009.

Curriculum

Education

October 2019—Expected End Date September 2024: Ph.D. in Anglophone Literature and Cultures (Charles University, Prague, Czech Republic)

January 2021—January 2022: ELAN Exchange (University of Coimbra, Portugal)
Courses: "The Violence of Representation/The Representation of Violence" (Prof. Catarina Martins; Result: 19/20); "Theories of Translation" (Prof. Jorge Pinho and Prof. Maria Teixeira Anacleto; Result: 18/20).

August 2020: EGS European Graduate School Online Seminar "The Damned" with Stefano Harney and Fred Moten
ECTS: 4.5 Grade: A

November 2008—April 2011: Ph.D. in Cultural and Postcolonial Studies of the Anglophone World (VIII cycle) (University of Naples "L'Orientale," Italy). Supervisors: Prof. Iain Chambers and Marie Hélène Laforest. Result: Excellent

October 2006—October 2008: Master's Degree in English Cultures and Literature (University of Naples "L'Orientale," Italy). Supervisor: Prof. Iain Chambers. Result: 110 *cum laude*

October 2002—February 2006: Bachelor's Degree in "European and American Cultures, Languages, and Literature: English and Spanish" (University of Naples "L'Orientale," Italy). Supervisors: Prof. Iain Chambers and Prof. Marina De Chiara. Result: 110 *cum laude*

April 2010—June 2010: Research Period New York (Columbia University, Schomburg Center, NY University)

January 2007—June 2007: Erasmus Research Project (Warwick University, Coventry, United Kingdom)

Courses:

EN229 Literary and Cultural Theory (Prof. Neil Lazarus)

EN918 Psychoanalysis and Cultural Production (Dr. John Fletcher)

AM208 Mexico in the American Imagination (Dr. Guy Thomson)

September 1997—June 2002: High School Diploma, *Liceo Linguistico* (ES, FR, EN) / *Licei-Istituto Magistrale Statale* (Belvedere M.mo (CS), Italy). Result: 100/100

Academic Teaching

2023/2024

Dutch Art Academy, Netherlands Roaming Academy

COOP DAI: the study group revolved around the words "chorea-" and "po-ethics." I held two online seminars.

2022/2023

Dutch Art Academy, Netherlands Roaming Academy

COOP DAI: The study group revolved around publishing practices (translation, transcription, and transmutation). I conducted four in-person seminars and contributed to their outcomes.

2021/2022

Archive Books no-profit organization and publishing house (Berlin, Germany)

Online Seminar about "Theories of Postcolonial Translation";

Online Seminar about "Remembering and Regroundings."

2007/2009

University of Naples "L'Orientale," Italy

June 2009: Introduction to Caribbean Spiritualities through Erzulie's Tears (2008, USA, 8 min.), video-performance by Mary Ann Brooks for English Literature III (taught by Professor Silvana Carotenuto);

June 2009: Introducing "Kadosh" (2001) by Amos Gitai for English Literature III (taught by Professor Silvana Carotenuto);

February 2, 2008: Introducing "Freud and the Writing Scene" (Jacques Derrida's *Writing and Difference*) during the doctoral seminar *The Ethics of Writing. Other Voices* organized by Associate Professor Silvana Carotenuto;

December 13, 2007: Introducing “Notes Towards a Politics of Location” (1984) by Adrienne Rich, during the doctoral seminar *The Journeys of the Body. From Feminism to Biopolitics*, organized by researchers Serena Guarracino and Fiorenzo Iuliano.

Writing Portfolio

Translations:

a) Books:

1. *Undercommons. Pianificazione fuggitiva e studio nero. (The Undercommons: Fugitive Planning and Black Study* by Stefano Harney and Fred Moten, Minor Compositions Books, 2013). Emanuela Maltese, translator. Tamu Edizioni & Archive Books: Napoli, Milano, 2021. (ISBN 9791280195029)
2. *The Wall Between Us: L'appartenere, il riparare e la sua politica degli affetti* (The Wall Between Us. (Be)longing, Repair, and its Politics of Affection by various authors). With Gemma Maltese. Edited by Elena Agudio. Berlin: Archive Books, SAVY Contemporary, 2022. (ISBN IT 978-3-948212-90-2)
3. *Giovanni il Mandeo* (John of the Mandeans, by Edmondo Lupieri). With Gemma Maltese. (Upcoming Fall 2024)
4. *Sourcing from Earth: For a Plant Philosophy (Sortir de terre: un philosophie du végétal* by Seloua Luste Boulbina). With Salma Kossemntini and Chiara Figone for Archive Books (Upcoming Summer 2024)

b) Articles:

1. “Challenges of Working with Quantitative Methods: Trying to Trace the First Transnational Networks of Iberoamerican Women Interested in Cinema” (“Retos de trabajar con métodos cuantitativos: intentando rastrear las primeras redes transnacionales de mujeres iberoamericanas interesadas en el cine” by Ainamar Clariana-Rodagut). The article features in the book *Women’s Global Film Heritage* edited by Stefanie van de Peer and published online by Archive Books in April 2024
2. “The Personal is Political—and Professional: Reflections on Personal Archives of Women in Cinema Based on the Research on Filmmaker Helena Solberg’s Archive” (“O pessoal é político – e profissional: reflexões sobre os arquivos pessoais de mulheres do cinema a partir do trabalho com o arquivo da cineasta Helena Solberg” by Marina Cavalcanti Tedesco and Rosa Inês de Novais Cordeiro). With Jacopo Pedrotti. The article features in the book *Women’s Global Film Heritage* edited by Stefanie van de Peer and published online by Archive Books in April 2024
3. AFFINCHÉ LA FENICE TROVI IN NOI LA SUA FORMA. Sulla restituzione, riabilitazione e riparazione (“For The Phoenix To Find Its Form In Us. On Restitution, Rehabilitation, and Reparation” a SAVVY Contemporary project by Bonaventure Soh Bejeng Ndikung). The article, originally published online for

the e-flux journal (June 18, 2021), will be published by Summer 2024 in the *SAVVY Contemporary Journal no. 2*, titled *The Restitution of Dignity*

4. “Resistances in Cyrenaica: Practices, Arts and Divulcation” (“Resistenze in Cirenaica: Pratiche, Arti e Divulgazione” by Mariana E. Califano). *The Restitution of Dignity. SAVVY Contemporary Journal*, no. 2 (Upcoming: Summer 2024); “Il film e la storia del rimpatrio dell’obelisco Axum e la restituzione del bottino fascista italiano” (“The film and story of the Aksum obelisk repatriation and the restitution of Italian Fascist loot” by Alula Pankhurst). *The Restitution of Dignity. SAVVY Contemporary Journal*, no. 2 (Upcoming: Summer 2024)

Poems:

1. Ubah Ali Cristina’s following poems for SAVVY Contemporary Journal n.2 “The Restitution of Dignity” (Upcoming: Summer 2024):

Con il latte/With Milk

Mi hai guardato con occhi d’amore/You looked at Me With Eyes of Love

Mappa dell’amore/The Map of Love

Mia Signora/My Lady

Aksum/Aksum

Documentaries/Videos:

1. *Westerwald. Una fantasmagoria (Westerwald: A Visitation* by Sandra Schäfer 2021). With Gemma Maltese. Berlin: Archive Books, 2022

Published Articles:

1. “‘Love is the Key’: James Baldwin’s Poethics of Love,” *James Baldwin Review* 9, no. 1 (2023): 89–107. (ISSN: 2056-9203)
2. “Babel Blackness: The Aesth-ethical Turn in Post-colonial Translation,” *Living in Languages* 2, 5 (2022): 1–19. (ISSN: 2835-8074)
3. “Fugitively Crossing the Ocean: James Baldwin’s Love and Consent to Be in Trans/Trance.” *Trans*migrations: Cartographies of the Queer*. Edited by Vít Bohal, Litteraria Pragensia Books: Prague, 2020. (ISBN 978-80-7671-002-3)
4. “‘What Will Be of All That Beauty?’: Traducendo la bellezza nera on James Baldwin.” *Risonanze III. La memoria dei testi dal medioevo a oggi*. Edited by Carmela Giordano, 121–34. Liguori: Napoli, 2020. (ISBN 978–88–207– 6901–7)
5. “Dalla morte d’oggi alla cura politica del sé: archivi, monumenti e frammenti.” *Ritorni Critici. La sfida degli studi culturali e postcoloniali*. Edited by Iain Chambers, Lidia Curti, Michaela Quadraro, 159–67. Meltemi: Milano, 2017. (ISBN 978-8-8835-3790-5)
6. “U.S./Haiti through the Looking Glass: Interview With Professor Michael Dash” *Il Tolomeo. Articoli, recensioni e inediti delle Nuove Letterature*, no. 13 (2010): 36–38. Venezia: Edizioni Ca’ Foscari, 2010 (ISBN 978-8-8880-2858-3)

7. “‘What is the Truth?’: Ezili, or the Power of Feminist Love.” *Journal of Haitian Studies* 16, no. 1 (2010): 87–94. Santa Barbara: Center for Black Studies Research at the University of California, 2010. (ISBN: 978-0-8139-2803-6).

Photograph and Caption:

1. “Photography of the Moors at the Romanian Embassy of Prague.” *Goud Kase Goud: Conjuring Memory in Spaces of the AfroAtlantic*. Dòwòti Désir, author and curator. Gran Bwa Press: New York City, New York, 2014, pp. 4-5. (ISBN 978-1-304-72244-7);

Copypedited books, catalogs, and essays:

1. *Disobedience Archive (Ders Bitti) 17th Istanbul Biennale*. Catalogue. By Marco Scotini in collaboration with Can Altay. Berlin: Archive Books, 2022;
2. *Navjot Altai’s Exhibition at PAV (Turin 2020)*. Catalogue. Berlin: Archive Books, 2021;
3. Nzewi, Ugochukwu-Smooth C. “Post-Sarr-Savoy Report—Matters Arising.” *The Restitution of Dignity. SAVVY Contemporary Journal*, no. 2 (Upcoming: Summer 2024);
4. Maitland, Padma D “Introduction: Art, Hope, Action.” *Art, Hope, Action*. Edited by Padma D. Maitland (Upcoming Winter 2024 for Archive Books);
5. Shah, Siddhartha V. “Hope After Hope: Padma Dorje Maitland interviews Siddhartha V. Shah.” *Art, Hope, Action*. Edited by Padma D. Maitland (Upcoming Winter 2024 Archive Books).

Active participations in conferences, colloquia, workshops and seminars

06/17/2022

International James Baldwin Conference (Nice/St. Paul de Vence, France)
“Baldwin’s Po-Ethics of Love: *A Dialogue* and *If Beale Street Could Talk*”

05/27/2021

14th *Postgraduate Course Dubrovnik*, IUC, Croatia (online)
“‘Who Are We Now?’ Transnational Feminist Crossings, Rasanblaj, and Rememberings”

02/23/2021

Centro di Studi culturali e postcoloniali dell’Università di Napoli di “L’Orientale,” Italy (Center for Postcolonial Studies, Naples, University “L’Orientale”)
“Borderscapes” Seminar: Introducing the Italian translation of *The Undercommons* (Stefano Harney, Stefano Moten) with Archive Books, Tiziana Terranova (TRU), and Angelica Pesarini (NYU Firenze). Moderator: Justin Thompson

01/24/2020

University of Naples “L’Orientale,” Italy

Conference: “Risonanze III: La memoria dei testi dal Medioevo a oggi” (“Resonances III: Textual Memory Since the Middle Ages”)

Paper delivered: “*What will be of all that beauty, then?* Traducendo la bellezza nera con James Baldwin” (“*What Will Be of All That Beauty, Then?* Translating Black Beauty With James Baldwin”)

11/18/2016

University of Naples “L'Orientale,” Italy

Conference: Ritorni Critici (Critical Revival)

04/06/2011

Franklyn College, Lugano, Switzerland

Conference: “Caribbean Unbound V – *Vodou and Creolité*”

Paper delivered: “‘Haiti is Here. Haiti is Not Here’: Some Reflections on the *Vodou* Diaspora”.

05/14/2010

Université de Laval, Québec, Canada

“Colloque International”: *Présences Vodou: Représentations et Constructions plurielles de l’objet*

Paper Delivered: “Infectious Urban Rhythms: *The Other Side of the Water* (2009)”

04/04/2009

Franklyn College, Lugano, Switzerland

Conference: “Haiti Unbound”

Paper delivered: “‘What is the Truth?’: Erzulie, the Power of Love and Feminism”

06/10/2008

University of Naples “L'Orientale,” Italy

Conference: “New Boundary Crossings”

Paper delivered: “Locations of (oc)culture: *London Voodoo* (2004)”