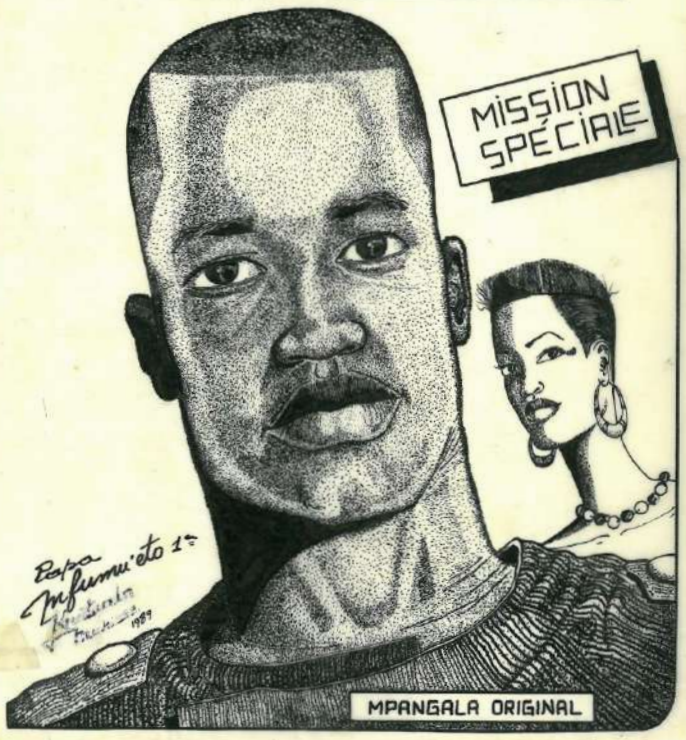


DEKA

MENSUEL DE BANDES DESSINÉES — 1^{ère} ANNÉE — N°1



2018 Gwendolen M. Carter Conference

Text Meets Image & Image Meets Text

*Sequences & Assemblages
Out Of Africa & Congo*

February 8 - 10, 2018

 Center for
AFRICAN STUDIES
at the University of Florida



Gwendolen M. Carter

For over 30 years the Center for African Studies at the University of Florida has organized annual lectures or a conference in honor of the late distinguished Africanist scholar, Gwendolen M. Carter. Gwendolen Carter devoted her career to scholarship and advocacy concerning the politics of inequality and injustice, especially in southern Africa. She also worked hard to foster the development of African Studies as an academic enterprise. She was perhaps best known for her pioneering study *The Politics of Inequality: South Africa Since 1948* and the co-edited four-volume *History of African Politics in South Africa, From Protest to Challenge (1972-1977)*.

In the spirit of her career, the annual Carter lectures offer the university community and the greater public the perspectives of Africanist scholars on issues of pressing importance to the peoples and societies of Africa. Since 2004, the Center has (with the generous support of the College of Liberal Arts & Sciences) appointed Carter Faculty Fellows to serve as conveners of the conference.

2018 Conference Organizers: Nancy Rose Hunt & Alioune Sow

Past Carter Conference Themes

2017 On the Edge: What Future for the African Sahel?

2016 Tropics of Discipline:

Crime and Punishment in Africa

2015 Schools of Architecture & Africa:

Connecting Disciplines in Design and Development

2014 Kongo Atlantic Dialogues:

Kongo Culture in Central Africa and the Americas

2013 The Politics of Permanent Flux:

State-society Relations in the Horn of Africa

2012 Health and Development in Africa

2011 African Independence:

Cultures of Memory, Celebrations, & Contestations

2010 Bridging Conservation and Development in Latin

America and Africa:

Changing Contexts, Changing Strategies

2009 African Creative Expressions:

Mother Tongue & Other Tongues

2008 Migrations In and Out of Africa:

Old Patterns and New Perspectives

2007 African Visual Cultures:

Crossing Disciplines, Crossing Regions

2006 Law, Politics, and Society in South Africa:

The Politics of Inequality Then and Now

2005 States of Violence: The Conduct of War in Africa

2004 Movement (R)evolution:

Contemporary African Dance

2003 Dynamics of Islam in Contemporary Africa

2002 Zimbabwe in Transition:

Resolving Land and Constitutional Crises

2001 Governance and Higher Education in Africa

2000 Renegotiating Nation and Political Community in Africa at the Dawn of the New Millennium

1999 Aquatic Conservation and Management in Africa

1998 Africa on Film and Video

1997 Communication and Democratization in Africa

1995 African Entrepreneurship

1994 Transition in South Africa

1993 Africa's Disappearing Past:

The Erasure of Cultural Patrimony

1992 Sustainability in Africa: Integrating Concepts

1991 Involuntary Migration and Resettlement in Africa

1990 Health Issues in Africa

1989 Structural Adjustment and Transformation: Impacts on African Women Farmers

1988 Human Rights in Africa

1987 The Exploding Crisis in Southern Africa

1986 The African Food Crisis: Prospects for a Solution

1985 SADC's Bid for Independence from South Africa: Will it Succeed?

Thursday, February 8

2:30 p.m. - 5:30 p.m. Session 1: Theorizing Text & Image Reitz Union 2340

2:30 p.m. - Welcome
2:45 p.m. **Brenda Chalfin** | Director, Center for African Studies
David Richardson | Dean, College of Liberal Arts and Sciences

2:45 p.m. - Conference Introduction
3:00 p.m. **Nancy Hunt** | History & African Studies, UF

The public conference begins with theory. Our first formal conference session will embrace three theoretical and disciplinary approaches to text & image work and findings, drawing on visual and historical studies, infrastructural and anthropological studies, and critical literary studies.

3:00 p.m. - Theorizing Text and Image
3:45 p.m. **Patricia Hayes** | Visual Studies, U of Western Cape, "Africa & the Ambivalence of Seeing"
Brian Larkin | Anthropology, Barnard College & Columbia, "Production or Mobilization"
Alioune Sow | French & African Studies, UF, "Iconotext and Eloquent Transactions"

3:45 p.m. - Discussion & Debate
5:30 p.m. **Nancy Hunt** | History & African Studies, UF

6:00 p.m. - 7:30 p.m. Public Installation (Intellectual Field Trip No. 1) at Gainesville's **Sequential Artists Workshop (SAW)** 710 SE 2nd Street

An important way to learn about sequential art globally is to become familiar with comic production nearby. Gainesville is blessed with an amazing comic art school, founded by the prize-winning American comic artist Tom Hart who moves between New York and Gainesville, teaches, creates, publishes, and has developed an intimate appreciation for Papa Mfumu'eto's archive. This evening takes us into Gainesville's artistic side downtown, an area that sometimes feels like parts of Berlin. During this public event, we will meet Gainesville's comic artists, students, teachers, and residents.

A presentation at 6:15 p.m. by SAW's founder, director, and comic artist, **Tom Hart**; combined with an exhibition of sequential art by **SAW** faculty and students.

Friday, February 9

11:30 a.m. - 12:30 p.m. More Archive Time: Text-Images from Florida (Intellectual Field Trip No. 2)

Grand Reading Room, 2nd Floor Library East, with presentations by curators Jim Cusick and Flo Turcotte

UF's Smathers Library holds outstanding collections providing archival entry points into Florida's vexed and colorful histories of race, violence, slavery, literary production, and childhood. Included are Zora Neale Hurston's partially burned letters and papers; a record book of an antebellum Gainesville doctor showing how he tended to the enslaved; shades of lynching in and near Alachua County; and children's reading. Its curators are as knowledgeable as its collections are rich.

2:00 p.m. - 4:30 p.m. Session 2: Kinshasa | Congo | Sequential Art Reitz Union 2340

This session more than any other will be devoted to Papa Mfumu'eto, his chaotic archive of papers bursting with imaginaries, Lingala, his city (Kinshasa), and Democratic Republic of Congo.

Margot Luyckfasseel | Language & Cultures, U of Gent: "On *garde-fous*: Checking Disorder in Mfumu'eto's Work"

Pedro Monaville | History, NYU-Abu Dhabi: "Papa Mfumu'eto's City and Dreamwork"

Joe Trapido | Anthropology, SOAS & **Saint José Inaka** | Sociology, U of Pretoria, "Papa Mfumu'eto, Vernacular Sociologist?"

Discussant 1: Abdoulaye Kane | Anthropology & African Studies, UF

Discussant 2: Michael Meeuwis | African Studies & Linguistics, University of Gent

Moderator: Vandana Baweja | Architecture, UF



Keynote Time

6:00 p.m. - 7:30 p.m. Text-Images meet Translation & Art Forms

Chandler Auditorium at The Harn Art Museum of Art

This special evening open to the public features the work and ideas of three artists. Two from francophone Africa live and work in Europe – the award-winning Congolese novelist, *Fiston Mwanza Mujila*, and *Didier Viodé*, a talented visual and comic artist from Benin. Joining them from Melbourne is the non-fiction creative writer, *David Carlin* who has written about his encounters with African immigrants in Australia. The evening also will address creative processes of working in translation, across registers, and the kinds of glitches and innovations that may result.

Featuring:

Didier Viodé | Beninois visual artist, resident of Besançon, France

Fiston Mwanza Mujila | Congolese novelist, resident of Graz, Austria

David Carlin | non-fiction creative writer from Melbourne, Australia

with

Guides: Naminata Diabaté, Pedro Monaville, Leslie Sabakinu

Moderators: Patrick Mudekereza and Alioune Sow

7:30 p.m. - 9:00 p.m. Reception



Saturday, February 10

9:00 a.m. - 10:45 a.m. Session 3: Beyond Congo | Text-Image Counterpoints
Reitz Union 2340

How do scholars and visual artists working on different parts of the continent engage text-image ensembles and assemblages? Are they able to engage elements of the Mfumu'eto archive as counterpoint, and to what effect in interventions for our collaborative volume?

Michelle Bumatay | French, Beloit College: “Bandes dessinées In & About Africa”

Nora Greani | LAHIC-IIAC, Paris: “Text & Image Relations in Socialist Congo-Brazzaville”

Daniel Barroca | Anthropology, UF: “The Intimate Experience of a Visual Archive”

Naminata Diabaté | Comparative Literature, Cornell: “Vernacular Archives & the Promises of Digitality”

Discussant: Apollo Amoko | English & African Studies, UF

Moderator: Luise White | History & African Studies, UF

11:15 a.m. - 1:00 p.m. Session 4: The Curatorial
Reitz Union 2340

It is important to hear from the remarkable collection of museum curators and exhibition designers in our midst. First, participants will share their curatorial ideas: matters of words, images, translation, and digitality. Then, the curators and designers will reply and critique, sharing their own sense of how best to shape an exhibition emerging from the Papa Mfumu'eto archive.

Patrick Muderekeza | Director, Waza Art Center, DRC

Susan Cooksey | Curator of African Art, Harn Museum of Art

Nichole Bridges | Associate Curator of African Art,
St. Louis Museum of Art

Phillip Van den Bossche | Director, Mu.ZEE,
Ostend, Belgium

Johan Lagae | Professor, Architecture & Urban Planning,
University of Gent

Moderator: Rebecca Nagy | Director, Harn Museum of Art



Saturday, February 10

2:00 p.m. - 3:30 p.m. Session 5: Critique & Debate Reitz Union 2340

In a sense, Jean Comaroff has been working on text-image ensembles in everyday African lives from the time of her earliest fieldwork through her publications on the body, the occult, and crime in southern Africa. She will share her critical observations, comments, and suggestions.

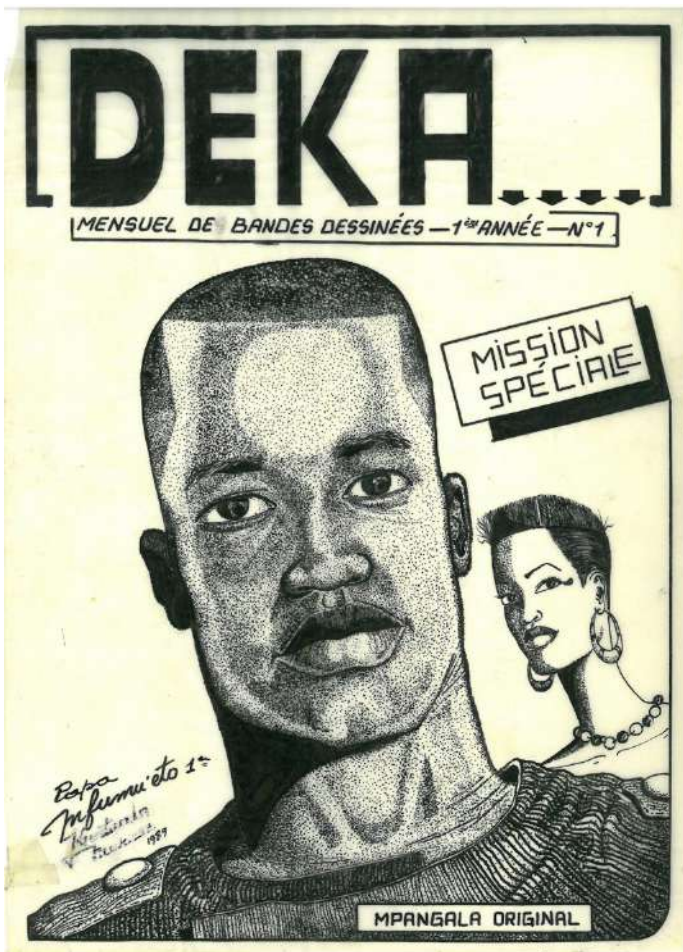
Conference Discussant: Jean Comaroff | Anthropology, Harvard University

Moderator: Brenda Chalfin | Anthropology & African Studies. UF

4:00 p.m. - 6:00 p.m. Conclusion: More Critique, Debate, Futures Reitz Union 2340

Our final session will be a workshop. It will draw together ongoing ideas, work, and elements from the conference's "lateral stream" of small workshops (see below); more thoughts and debate following Jean Comaroff's comments; as well as unfinished business in curation, intervention, production, and conference critique.





The Center for African Studies at the University of Florida is devoting its 2018 Gwendolen M. Carter Conference to such crossings and ensembles, to a critical forum about methods and politics in text-image studies. Emphasizing juxtapositions, sequences, montage, friction, assemblages, and counterpoint, we will problematize archival, field, and curatorial techniques in the global humanities. Rather than focusing narrowly on print media or visual culture, the aim will be to interrogate narratives, fables, and lexicons; portraits, hallucinations, and dreams; and patterns, exemplars, and disorder. We will do so in relation to elements that may seem *found* by researchers as well as *generated* as part of artistic, scholarly, and curatorial practices.

ARCHIVE | CONGO as partial focus.

The conference seizes upon the 2017 arrival in Gainesville of one Congolese artist's sequential art archive into the esteemed special collections holdings of the university library. Produced in urban alleys via sketches and duplication processes, this partially *found* archive lay dispersed across the artist's home in 2001 when Nancy Hunt first encountered and then with his permission gathered it together for preservation. The resulting Papa Mfumu'eto Papers comprise some 1 & 1/2 cubic feet of photocopied street zines, covers, diary-like notes, sketches, and works on paper. They burst with a fertile imagination and extraordinary tales of the city of Kinshasa and many medial characters.

These remains of a living artist disclose layers and seams to creative process. A serendipitous blend of research fixation, archival zeal, and generous funding from the Dr. Madelyn M. Lockhart Library Endowment Fund in African Studies enabled the George A. Smathers Special and Area Collections to acquire this important collection. The conference is part of preparations for the first solo exhibitions of this comic artist, including at University of Florida's Harn Museum of Art in 2020.

Papa Mfumu'eto *le premier* is perhaps Africa's most phenomenal street artist of comic zines. He produced over 200 serialized comic booklets or *bandes dessinées* (BDs) from ca. 1985-2005, an era before digital technologies and social media pushed

Backstory & Ideas

Text Meets Image & Image Meets Text

*Sequences and Assemblages,
Out of Africa & Congo*

The last decade has witnessed a flourishing of visual studies in African history, anthropology and well beyond. But the visual has too often remained cut off from the textual: the written, the spoken, and the lexical. While the word archive now seems everywhere, it is not always problematized in relation to African images, imaginations, fantasies, or aesthetic forms.

Backstory & Ideas

paper replication and photocopying machines aside. He first made a mark with a cannibalistic big man-boa figure who devoured a sexy woman before vomiting her up as dollar bills. As cash filled the depicted bedroom, Kinshasa readers could be seen eagerly waiting for the next installment about this demonic figure reminiscent of Mobutu.

In 2015, Mfumu'eto became the sole comic artist in a major Congo retrospective with catalogue, *Beauté Congo*, curated by André Magnin at the Fondation Cartier in Paris. In 2017, a museum in Ostend, Belgium, Mu.ZEE, included Mfumu'eto paintings and comics beside work by William Kentridge in an exhibition on Frans Masereel, visual immediacy, and contemporary artists.

As a young man, Mfumu'eto took inspiration from the canonical Belgian-French comic genre, while mixing in a post-1968 underground aesthetic. It is important to remember that comics came early to Kinshasa. In 1931, Hergé used Congo as colonial setting for *Tintin*. Despite the ugly racializations of *Tintin au Congo*, Tintin crept into Congolese pride and aspirations. The first comic art produced by Congolese appeared in the 1930s. A postcolonial explosion in Kinshasa sequential arts embraced zines as well as the ubiquitous use of comic-like panels in popular painting (think: Chéri Samba!). Rather than adopting Hergé's *ligne claire* style, Mfumu'eto's darker, muddied images bleed into the occult, the uncanny, and death. His layouts have satirical, sorcery-infused motifs that energize the tempo of his tales, whether these are about household aggressions, mediations across visible and invisible realms, elegance, madness, magic, or fame. His comics diagnose: extending moral messages, speaking to risk, they suggest perceptions of venality and dictatorship while producing eerie giggling all the while. Most speech and commentary is in Lingala. These copious linguistic dimensions complicate the aesthetic in rendering images and frames across pages and series.



The Papa Mfumu'eto archive beckons for interpretation, for rich, complex, and multidimensional uses by historians, anthropologists, literary scholars, linguists, art historians, political scientists, comic specialists, artists, and curators. The setting, Congo, is fitting. Let us not forget: Congo arguably inspired Africa's most innovative anthropological historiography with visual and lexical dimensions long prominent. Congolese Studies scholars have long ingeniously mined images and texts, attending to wealth, structure, generation, labor, chaos, and dreams. Since the 1950s, the likes of Mary Douglas, Jan Vansina, Luc de Heusch, Johannes Fabian, Bogumil Jewsiewicki, Yoka Lye, Filip De Boeck, and many more pioneered with forms of oral tradition, immediate history, historical ethnography, theorization, never mind visual discovery, use, and interpretation. Many worked with talented artists, novelists, bards, storytellers, and musicians all the while.

FORMAT | METHODOLOGY | CURATION & COUNTERPOINT.

An inner, less public steam of the conference will be about finding a methodology, one that may work elsewhere in the humanities or contemporary arts or for theorizing everyday life, perhaps museum studies too. We aim to expose processes of word, image, and knowledge production & curation, while creating and interrogating ensembles and seeking conjunctures within and across Congolese borders. Text-image sequences involve digital, religious, vernacular, aesthetic, and political dimensions, sometimes with figurations of affliction or fame.

The conference brings together scholars, curators, and artists. Some are specialists of Congo, many not. We will grapple with how best to think through and beyond, as some of us take turns curating and engaging this comic archive. Some will zoom in on a composite alone. Others will offer up counterpoint exposés exploring experimental methods with text-image relations from places beyond Congo, widening our canvas with other problematics and sites.

BOOK | ESSAY-INTERVENTIONS | CUTTING.

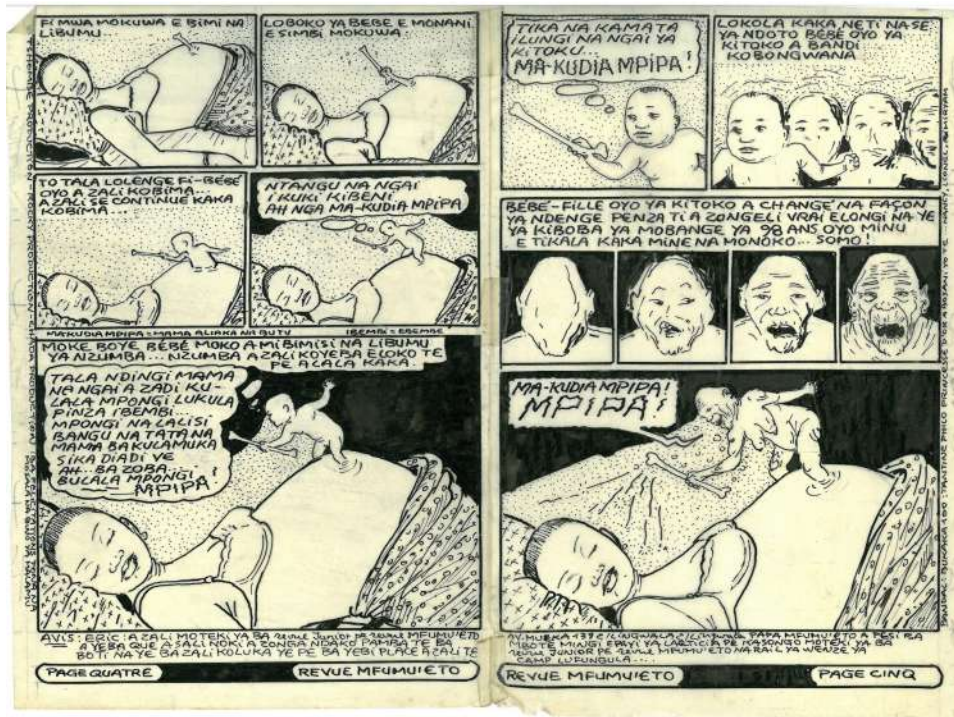
As we mine and assemble, we will probe clusters and knots. Our time together may get taut with intrigue, spiced with a couple excursions into Deep South places and archives. The conference will segue between co-producing materials and *meta* interrogations about text-image crossings across media, epochs, states, and zones. Key lines for exhibition and publication layouts may emerge. Such a collective enterprise, like any creative process, is risky business. The conference may sometimes feel like an open-ended art workshop. A central core of participants will engage in beginning an essay-intervention for a publication. This book will extend the conference's processes, as it combines interventions conceptualized out of or in counterpoint to Papa Mfumu'eto's oeuvre.

When do images become so forceful as if to cut through, marking bodies, beings, and moods? When do words and poetics heighten such effects? An assemblage may resemble a system, method, or process, often evolving beside experience in a field. We will ask how text & image come together and cut—or rather fail to—in relation to genres, pasts, fantasies, practices, and sources.



A Lateral Stream

Two small workshops held alongside the conference.



ONE: Spectrum & Immersion Thursday, February 8, Library East

9:00 a.m. - **Welcome & Prelude Spectrum Exercise** with David Carlin
 10:00 a.m. Room 100

The object of the spectrum exercise is the Congolese comic archive; it will be about knowledge-sharing, heterogeneous accounts, and the formation of a line. While the archive awaits us next door, we will ask: what do you know about it?

10:30 a.m. - **Workshop: Immersion in a Vernacular Archive | Papa Mfumu'eto Papers**
 1:30 p.m. Judaica Room

The archival workshop will enable immersion or fieldwork in the materials with each gathering up or zeroing in on elements. The space may encourage people to move or form small groups around clusters of material. Engage the archive somehow: make notes, take photographs, create small videos or sound clips or interview someone else with an iPhone? The point is to: adapt, immerse, find intriguing stuff, gather, document, and take on a dimension or two.

Coordinators: Daniel Reboussin, Africana Curator, Smathers Library, with Nancy Hunt and Daniel Barroca

A Lateral Stream

TWO: Curation & “Lab Work” Friday, February 9, Reitz 2340

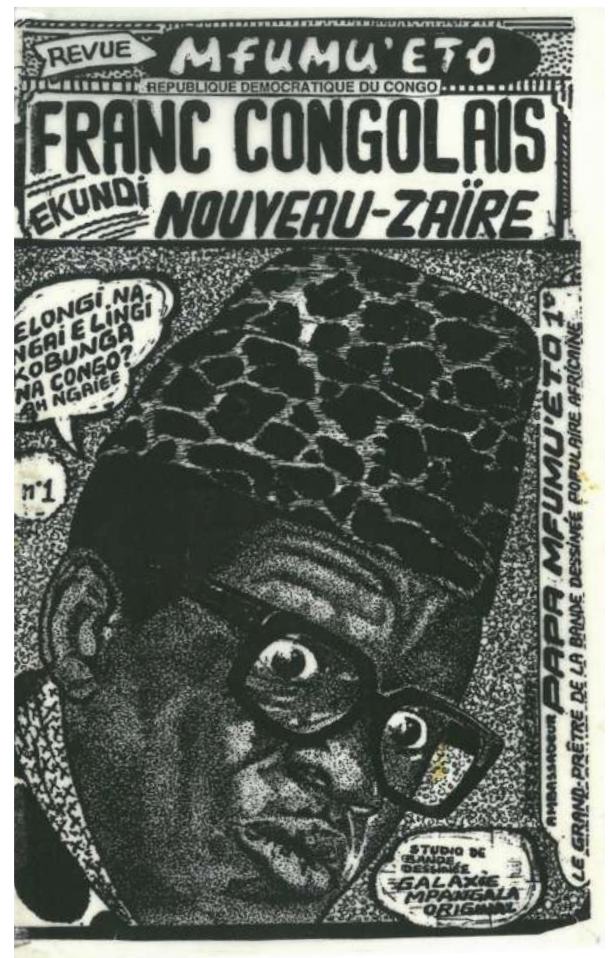
- 9:00 a.m. Book Project Introduction: A Conference | Exhibition Volume
- 9:15 a.m. David Carlin, “What is Lab Work?”
- 9:30 a.m. Writing Time
- 10:30 a.m. Presentations | Sharing

Workshop Guide: David Carlin

The workshop is aimed at problematizing processes of curation (selection & arrangement) as well as writing in relation to chosen and non-chosen “stuff” (catalog production). We will work toward interventions for a jointly authored book to accompany a pair or so of exhibitions.

With David Carlin’s NON/fictionLab as guide, this laboratory of practice follows yesterday’s immersion in an archive, then in theory, and in the improbable within a comic artist’s space, school, and collective. The idea is for each person to make stuff within a FRAME: in this case an exhibition or two, what they might be, and a book assembling wildly heterogeneous interventions. Make some idea(s) concrete. Break from how you ordinarily might proceed. Be fanciful or naïve. The process is speculative, experimental, open, so you might get lost in a daydream as you begin creating, writing. A generative process of sharing ideas, bits of text, and perhaps images will follow.

We may share and intervene about the archive, image-text stuff, and political, artistic, or intellectual matters, yielding diverse takes and fueling connections. We will attend to the flavor of what is said and how. Some may want to create text-image presentations (even using Powerpoint?). In lab work, people share and perform in ways impossible to repeat another day.



Biographies

Amoko Apollo Amoko received his PhD in English from the University of Michigan. He is interested in postcolonial theory and literatures, African literature, critical theory, and race, gender and sexuality studies. He has published in *Modern Drama*, *Callaloo*, *Mosaic*, and *Research in African Literatures* and authored an essay on race and postcoloniality in *The Routledge Companion to Critical Theory*. His book *Postcolonialism in the Wake of the Nairobi Revolution* appeared in 2010. It examines the emergence of modern African literature as a creative practice and academic discipline; and relationships between institutions of literature and processes of nationalist legitimation in Africa, between school and national cultures. The book departs from the successful movement led by Ngugi wa Thiong'o that abolished the English Department at University of Nairobi in the late 1960s. Amoko's recent work examines sexuality in postcolonial African literature, notably the figuration of the father as a beleaguered patriarchal tradition.

Barroca Daniel Barroca is an artist working in multimedia and interdisciplinary formats. He studied painting and visual arts at the Centro de Arte e Comunicação Visual (ArCo) in Lisbon; earned a visual arts degree from Escola Superior de Arte e Design (ESAD), Caldas da Rainha; and has postgraduate degrees from the Rijksakademie van Beeldende Kunsten (2011) and Ashkal Alwan, Beirut (2014). His work has been included in exhibitions at Künstlerhaus Bethanien, Berlin (2008); National Center for Contemporary Art, Moscow (2006, 2009, 2012); Museu Coleção Berardo, Lisbon (2010); Astrup Fearnley Museum, Oslo (2014); The Drawing Center, New York (2015); and MAAT, Lisbon (2017). He received the Latin Union Prize for the Young Creation in Visual Arts (2003), a João Hogan Grant, Fundação Calouste Gulbenkian (2007-2008), and a Fundación Botin research grant (2014-2015). He is working on a doctorate in visual anthropology at the University of Florida with a Fulbright scholarship. His focus is the resurgence of violent colonial images and war memories in postcolonial Portugal and Guinea-Bissau.

Baweja Vandana Baweja is associate professor in Architecture and also in Sustainability and the Built Environment within UF's College of Design, Construction and Planning. She received her PhD in the history and theory of architecture at the University of Michigan in 2008, working with Robert Fishman. Trained as an architect in New Delhi, she has a MA in the history and theory of architecture from the Architectural Association's School in London. She is book reviews editor for *Arris: The Journal of the Southeast Chapter of the Society of Architectural Historians*. Her research concerns global histories of tropical and sustainable architecture, as well as global paradigms of architecture and urbanism in film and photography. Her publications treat "messy modernisms," the Florida tropical home, the Dharavi Redevelopment Project, Otto Koenigsberger's work in Princely Mysore, and have appeared in such journals as *International Journal of Architectural Theory* and *South Asian Studies*.

Biographies

Bridges Nichole Bridges is associate curator for African art and head of the Department of the Arts of Africa, Oceania, and the Americas at the Saint Louis Art Museum (SLAM). She has curated exhibitions on Africa's historical art at SLAM and the Baltimore Museum of Art, and recently guest-curated a new permanent gallery for African art at the Cincinnati Art Museum. Her independent research concerns nineteenth-century ivory sculptures produced by Kongo-Vili carvers for sale to foreigners along the Loango coast of central Africa. These relief-carved ivories document artists' perspectives on their transcultural environs. Though lacking text and sequential narrative, Loango ivories' pictorial scenes, arranged as a spiral band up and around a tusk, are rife with social critique. It is possible to consider Loango ivories as precursors to the *bandes dessinées* of Papa Mfumu'eto and other artists working in today's two Congo states. Bridges earned her PhD in art history from the University of Wisconsin-Madison, carrying out extensive research in museum and private collections and archives in the United States and Europe with support from the Smithsonian and the Belgian American Educational Foundation. She conducted fieldwork on the Loango coast as a Fulbright grantee in the Republic of the Congo in 2007, when she also traveled to Kinshasa and road-tripped with Papa Mfumu'eto and Nancy Hunt through Bas-Congo.

Bumatay Michelle Bumatay is assistant professor and head of the French Program at Beloit College. She is currently finishing *Black Bandes Dessinées*, which examines the form and content of francophone sequential narratives made by cartoonists from sub-Saharan Africa and the diaspora. She is the 2015 recipient of the Annual Lawrence R. Schehr Memorial Award for "Madame Livingstone and Notre Histoire: Travels in Time," and has published in *Contemporary French Civilization*, *European Comic Art*, and *Alternative Francophone*.

Carlin David Carlin is a Melbourne-based non-fiction creative writer and co-founder of RMIT University's NON/fictionLab, a research group that supports "laboratories of practice," investigates how imaginations frame realities, and fosters collaborative research with scholars, artists, industries, and communities. He is author of the forthcoming book of micro-essays, *A Survival Guide for Life in the Ruins* (Rose Metal Press 2019), as well as two books of literary nonfiction, the memoir/biography *The Abyssinian Contortionist* (UWAP, 2015) and memoir *Our Father Who Wasn't There* (Scribe, 2010). He co-edited an anthology featuring Asian and Australian writers, *The Near and the Far* (with Francesca Rendle-Short, Scribe 2016), and *Performing Digital* (Routledge, 2015) about the groundbreaking Circus Oz Living Archive project he led. His plays, documentary and short films have won awards and been featured at international festivals. His feature-length radiophonic essay with Kyla Brett, *Making Up: 11 Scenes from a Bangkok Hotel* (2015), won four Gold and Silver awards at the 2016 New York Festivals Awards. Co-President of the NonfictionNOW Conference, the world's leading conference in literary nonfiction, he is Professor in the School of Media and Communication at RMIT University, Melbourne, Australia, from where he co-directs WrICE (the Writers Immersion and Cultural Exchange program) and the NON/fictionLab.

Biographies

Chalfin Brenda Chalfin, director of the UF Center for African Studies, is professor of Anthropology and African Studies. Her work addresses national boundaries and frontiers, infrastructure and urban public goods, non-territorial and maritime sovereignty, the built environment and waste under late-capitalism. Forthcoming is a book on public toilets in Ghana, tentatively titled *Vital Politics: Infrastructures of Bare Life on Ghana's Urban Frontier*. She explores alternative infrastructures of waste management in urban contexts where public works provisioning is grossly inadequate. She has held fellowships at Radcliffe College, Harvard; the Institute for Advanced Study in Princeton; the Woodrow Wilson International Center for Scholars; and the University of Ghana's Institute of African Studies. Her publications include *Neoliberal Frontiers: An Ethnography of Sovereignty in West Africa* (U of Chicago, 2010), *Shea Butter Republic: State Power, Global Markets, and the Making of an Indigenous Commodity* (Routledge, 2004), and many articles.

Comaroff Jean Comaroff was educated at the University of Cape Town and the London School of Economics. After a spell as research fellow in medical anthropology at the University of Manchester, she moved to the University of Chicago, where she remained until 2012 as the Bernard E. and Ellen C. Sunny Distinguished Service Professor of Anthropology and Director of the Chicago Center for Contemporary Theory. Honorary Professor at the University of Cape Town, her research has centered on processes of social and cultural transformation – the making and unmaking of colonial society, the nature of the postcolony, and the late modern world viewed from the Global South. Her writing has covered a range of topics, from religion, medicine and body politics to state formation, crime, democracy and difference. Her publications include *Body of Power, Spirit of Resistance: the Culture and History of a South African People* (1985); and, with John L. Comaroff, *Of Revelation and Revolution* (vols. I [1991] and II [1997]); *Ethnography and the Historical Imagination* (1992); *Millennial Capitalism and the Culture of Neoliberalism* (2000); *Law and Disorder in the Postcolony* (2006); *Ethnicity, Inc.* (2009); and *Theory from the South, or How Euro-America is Evolving Toward Africa* (2011). A committed pedagogue, she has won many teaching awards and championed programs that enable college students to study abroad and in Africa.

Cooksey Susan Cooksey is curator of African Art at the Harn Museum. Her doctoral research was on the divination arts in Burkina Faso, and she continues to research the arts in West Africa as well as contemporary African artists living in Africa, Europe and the U.S. She has curated many original exhibitions including *Kongo across the Waters* (2014, a curatorial collaboration and book publication with the Royal Museum for Central Africa, Tervuren, Belgium); *Africa Interweave: Textile Diasporas* (2011); and *A Sense of Place: African Interiors* (2009). A member of the Arts Council of the African Studies Association, she is a board member for *African Studies Quarterly*. Cooksey received her MFA. in painting from University of South Florida in 1985, a MA in art history at University of Florida in 1997, and a PhD in African art history from the University of Iowa in 2004.

Biographies

Cusick James G. Cusick, a historical archaeologist, is curator of the P.K. Yonge Library of Florida History at the University of Florida Library. Author of *The Other War of 1812: The Patriot War and the American Invasion of Spanish East Florida*, his interests in Florida history focus on its colonial and 19th century pasts. Since 2004, he has worked closely with the Florida Humanities Council to bring knowledge of Florida's colonial history to primary, middle school, and high school teachers around the state. He serves on the boards of the Florida Historical Society and the Gulf South History & Humanities Conference. He is a research associate of the St. Augustine Historical Society and the Historical St. Augustine Research Institute; a former board member and officer of the Seminole Wars Historic Foundation and the St. Augustine Archaeological Association; and a judge for the Florida Book Awards administered through the State of Florida.

Diabaté Naminata Diabaté is assistant professor of Comparative Literature at Cornell. A scholar of sexuality, race, biopolitics, and postcoloniality, she is interested in African, African American, Caribbean, and Afro-Hispanic literatures, cultures, and film. Her current research focuses on "Women's Naked Protest in Africa: Comparative Literature and Its Futures" (2016). A recent article is "Genealogies of Desire, Extravagance, and Radical Queerness in Frieda Ekotto's *Chuchote Pas Trop*" (*Research in African Literatures*, 2016). Her forthcoming book is *Naked Agency: Genital Cursing and Biopolitics in Africa* while she is currently working on *African Sexualities and Pleasures under Neoliberalism*.

Greani Nora Greani-Marie has a postdoctoral post in anthropology at EHESS-Paris and is a research associate at Lahic-IIAC (Laboratory of Anthropology & History, Interdisciplinary Institute in Anthropology of the Contemporary, CNRS-EHESS Paris). Doubly graduated in art history and anthropology at the University of Aix-Marseille, she defended her thesis at EHESS-Paris in 2013. Realized under Professor Jean-Loup Amselle, the thesis analyzed the main political constraints exerted on visual art in Congo-Brazzaville since the 1940s. She has conducted postdoctoral research at a Laboratory of Excellence "CAP" (Creation, Art and Heritage) at Panthéon Sorbonne, University of Paris, focusing on the official imagery (socialist and Mobutiste) of the two Congos during their single-party regimes. She recently co-directed a special issue of the Musée du Quai Branly review *Gradhiva* entitled "ARTchives" (<https://gradhiva.revues.org/3237>) and directed a special issue of *Cahiers d'Etudes africaines* on "Monumental renewal" (<http://editions.ehess.fr/revues/numero/renouveau-monumental/>)

Biographies

Hart Tom Hart is an award-winning cartoonist, founder, and executive director of Sequential Artists Workshop, a school and arts organization in Gainesville. *Rosalie Lightning*, a graphic novel about the loss of his daughter became a *New York Times* #1 bestseller; it has been translated into French, Italian, Portuguese and Chinese, featured on many Best Of lists in 2016, and nominated for two Eisner Awards. He created the Hutch Owen graphic novel series; *The Collected Hutch Owen* was nominated for best graphic novel in 2000. An early recipient of a Xeric Grant for self-publishing cartoonists, he has been on many Best Of lists in *Comics Journal* and other comix publications. Called “one of the great underrated cartoonists of our time” by Eddie Campbell, and “one of my favorite cartoonists” by Scott McCloud, the *Hutch Owen* comic strip ran daily for two years in New York and Boston newspapers. The King Features Syndicate picked up *Ali’s House*, co-created with Margo Dabaiem. Core instructor at New York City’s School of Visual Arts for ten years, he taught cartooning to undergraduates, working adults, and teens, and several became published cartoonists. In Gainesville, he has taught in the School of Art and Art History at the University of Florida. Sequential Artists Workshop is an informal school with a serious curriculum, without the loans or politics of higher education. SAW provides a full-time, intensive education in drawing, writing, reading, applied media, visual storytelling, and experimental sequential art. SAW has a two-leveled studio; a stocked library providing inspiration, reference and history; a risograph printing station; and first-rate instructors. The students have made hundreds of pages of story and artwork, co-curated art shows, collaborated with dramatists and comedians in original theater, printed and bound thousands of books, and learned in close proximity to its staff of working artists.

Hayes Patricia Hayes is the National Research Foundation (NRF) South African Research Chair Initiative (SARChI) Chair in Visual History & Theory, based at the Centre for Humanities Research, University of the Western Cape, South Africa. She obtained her PhD in History from the University of Cambridge, with a thesis on the colonization of northern Namibia and southern Angola. Two collaborative projects followed which explored South African colonialism in Namibia. *Namibia Under South African Rule* (1998) was based on historical research, and *The Colonising Camera* (1998) on photographic research and public exhibition. From 1995, she has lectured in History at the University of the Western Cape, and taught African history, gender & history, and visual history. She has held visiting fellowships in Brazil, UK, Germany, India and the USA. *Bush of Ghosts: Life & War in Namibia* with photographer John Liebenberg was published in 2010, and there are numerous articles on photography and southern African history. She is a co-editor of the series “Photography/History: History/Photography” at Bloomsbury Academic.

Biographies

Hunt Nancy Rose Hunt has been professor of History & African Studies at UF since 2016. She focuses on the history and anthropology of medicine and vernacular culture in Africa, especially former Belgian Africa. Her current research considers madness across Africa's empires. *A Colonial Lexicon* (Duke, 1999), is an ethnographic history and received the Herskovits Book Prize. *A Nervous State: Violence, Remedies, and Reverie in Colonial Congo* (Duke, 2016) received the Martin A. Klein Book Prize. Her articles have appeared in *Past & Present*, *The Lancet*, *History Workshop Journal*, *Africa*, *Somatosphere*, and *Cultural Anthropology*. While professor in history for 19 years at Michigan in Ann Arbor, she worked closely with the joint doctoral program in history & anthropology. She has been awarded fellowships from the Wissenschaftskolleg, the Institute of Advanced Study in Paris, the Social Science Research Council, NSF, and the Netherlands Institute for Advanced Studies. Formerly co-editor of *Gender & History* and director of "Women's Health in the City of Accra," a transnational, qualitative research training seminar (2000-03), she became a historian through studying at the University of Chicago and working as archivist in distinguished institutions in Chicago and Springfield, Illinois (1977-86). When pioneering research on the history of comics in Congo led her to Papa Mfumu'eto's Kinshasa door in 2001, she persuaded this artist to entrust his unruly archive to her care. Her slow investigations into a best possible repository began in earnest in Paris in 2014-15, the same year she assisted with and wrote for the Fondation Cartier's *Beauté Congo* retrospective and the University of Florida began knocking.

Inaka Saint José Inaka is a doctoral fellow at the University of Pretoria in sociology and the Human Economy Research Programme. His ethnographic research and publications concern Congolese migration to South Africa in relation to dimensions "at home." His recent work is on the transmigrant political activities of Congolese nationals in Pretoria, featuring rivalry between 'combattants' and 'anti-combattants.' His Pretoria MA explored Congolese immigrant workers' meaning-making, migration, and transnationalism in Pretoria through the perspective of south-south social transformation. It showed factors driving Congolese migration, from economic benefits, war, human rights, freedom of speech, migration mythologies, prestige, and practices of remitting. Among his publications, Inaka co-authored an essay with Joseph Trapido. Since Inaka could not get a visa to join us, they have been co-authoring again for the purposes of this conference.

Kane Abdoulaye Kane is appointed in Anthropology and African Studies at UF. He earned his PhD in anthropology in 2001 from the University of Amsterdam. His research interests lie in the anthropology of social networks, transnational spaces, and globalization. Focusing on the Senegalese diaspora in the US, Europe, and Africa, he studies how individuals, households, and communities react to constraints at diverse scales, including informal finance; social spaces of migration; and pilgrimage, Muslim practices, and village-based networks. His forthcoming book explores religious circuits connecting Senegalese Sufi orders to followers in Europe via Morocco. Senegalese Tijani leaders and followers are building annual travelling circuits and events reinforce religious belonging. *Tontines, caisses de solidarité et banquiers ambulants. Univers des pratiques financières informelles au Sénégal et dans la Diaspora* (Paris: l'Harmattan) appeared in 2010. He co-edited *African Migrations: Patterns and Perspectives* (Indiana U Press, 2013); and *Medicine, Mobility, and Power in Global Africa: Transnational Health and Healing*, (Indiana, 2012). Recent articles include "Identités, frontières et culture du bien commun," *Diogenes* 253 (2017); others have considered charity and self-help in migrant networks; and pleasure and boredom in school.

Biographies

Lagae Johan Lagae is professor of Architecture and Urban Planning at University of Gent, where he teaches 20th architectural history with a focus on non-European contexts. His research interests lie in colonial and postcolonial architecture in Africa, especially central Africa, as well as urban history, colonial photography, and colonial built heritage. He is currently supervising two major research projects, one on hospital architecture in colonial and postcolonial DR Congo, and another on the introduction of new building technologies, notably reinforced & pre-stressed concrete in former Belgian Africa. He has published widely in international journals; co-authored two books on architecture and urban landscapes in Kinshasa; and participated in the curation of several Congo-related exhibitions, notably *The Memory of Congo. The Colonial Era* (2005) and *Congo belge en images* (2010). He co-edits *ABE*, a peer-reviewed, open access journal focusing on 19th and 20th century architecture beyond Europe.

Larkin Brian Larkin is professor of Anthropology at Barnard College, Columbia University. His research focuses on the ethnography and history of media in Nigeria. He examines the introduction of media technologies (cinema, radio, and digital media) and the religious, political, and cultural changes they bring about; he shows how they comprise broader networked infrastructures that shape forms of political rule, urban spaces, and religious and cultural life. He has also published widely on issues of technology and breakdown, piracy and intellectual property, the global circulation of cultural forms, infrastructure and urban space, sound studies, and Nigerian film (Nollywood). He is currently completing *Secular Machines: Media and the Materiality of Islamic Revival*, which analyzes the role media play in new Islamic movements in Nigeria, and explores theoretical questions about technology and religion. He is co-director of the Comparative Media Initiative at Columbia and co-founder of the University Seminar on Media Theory and History. Author of *Signal and Noise: Media Infrastructure and Urban Culture in Nigeria* (Duke U Press, 2008), co-editor of *Media Worlds: Anthropology on New Terrain* (U of California Press, 2000), his articles include "Techniques of Inattention. The Mediality of Loudspeakers in Nigeria," *Anthropology Quarterly* 87 (2014); and "The Politics and Poetics of Infrastructure," *Annual Review of Anthropology* 42 (2013).

Luyckfasseel Margot Luyckfasseel is working on a PhD at University of Gent, where she finished her masters in African Studies in 2015. Her MA thesis, which she will partially publish this year in *African Studies*, dealt with the spatial implementation of colonial rule in a rural area around Gemena, Equateur Province (DR Congo). For her PhD, she is tracing the presence of Kongo language and culture in Kinshasa from the 1950s until present day. More generally, she is interested in the negotiation of colonial power and the construction of urban identity, be it through artistic, religious or political practices. She works as a teaching assistant for the undergraduate courses in the Anthropology of Africa, Fieldwork in Africa, Literatures of Africa, and the graduate course in Literature, Media and the Arts in Central and Eastern Africa. She met and interviewed Papa Mfumu'eto for her research in 2017.

Biographies

Meeuwis Michael Meeuwis studied African history & philology at University of Gent, and linguistics and sociolinguistics at the University of Antwerp. He received his PhD degree in 1997 from the University of Antwerp, with an ethnographic-sociolinguistic study of the Congolese community in Flanders. From 2000-2002, he was professor of Anthropological Linguistics at the University of Amsterdam, where he succeeded the retiring Prof. Johannes Fabian, and since 2002 he has been professor of African linguistics and Lingala at University of Gent. He has published widely on the grammar, history and politics of Lingala, on colonial and missionary linguistics in Belgian Congo, as well as on sociolinguistic, pragmatics, and language-ideological issues. For his many publications, see <https://biblio.ugent.be/person/801001653606>.

Monaville Pedro Monaville is assistant professor of history at New York University Abu Dhabi. His research interests include the history of decolonization, political imagination, student movements, higher education, youth, popular culture, and state violence in the Democratic Republic of Congo. He received his PhD at the University of Michigan in 2013. Forthcoming and recent publications include: "The Political Life of the Dead Lumumba, the Congolese Student Left, and Cold War Histories," *Africa*; "Making a 'Second Vietnam': The Congolese Revolution and its Global Connections in the 1960s" in *Routledge Handbook of the Global Sixties*, 2018; "Congo Street" in *Personne et les autres: The Belgian Pavillion at the 56th International Art Exhibition La Biennale Di Venezia*, ed. Katerina Gregos and Vincent Meessen, Milan, 2015; and "The Ugliness of Memory: Belgian Colonialism Remembered," in *Memories of Post-Imperial Nations: The Aftermath of Decolonization, 1945-2013*, ed. Dietmar Rothermund, Cambridge University Press, 2015.

Mudekereza Patrick Mudekereza is a writer, curator, and cultural organizer, born in Lubumbashi, who has initiated several art projects, including the Vicanos Club collective. He has a degree in industrial chemistry from the University of Lubumbashi and a MA in Art History from the University of Witwatersrand in Johannesburg. He worked as administrator and curator for visual arts at the French Cultural Centre in Lubumbashi, and edited the cultural magazine *Nzenze*. He co-initiated *Rencontres Picha, Biennale de Lubumbashi*. Member of the steering committee of the Arterial Network from 2009 to 2014, and the International Biennial Association from 2014 to 2017, he has initiated or collaborated in many publications and exhibitions, both in Congo and internationally. In 2015, he received the Congolese National Award for Art, Letters and Science. Currently, he directs the very impressive WAZA, Centre d'art de Lubumbashi with multiple partners and projects in diverse domains: workshops, festivals, art education, residencies, networks, and literature. See: <http://www.centredartwaza.org>

Biographies

Mwanza Mujila

Fiston Mwanza Mujila was born in Lubumbashi, where he studied literature and the humanities at University of Lubumbashi. He lives in Graz, Austria where he is teaching African literature at Universität Graz and pursuing a PhD in Romance Languages. His writing has been awarded numerous prizes, including the Gold Medal for Literature at the 6th Jeux de la Francophonie in Beirut in 2009. In 2014, his debut novel, *Tram 83*, was published by Éditions Métailié to wide acclaim, including a French Voices Grant that year. In 2015, the English translation by Roland Glasser, published by Deep Vellum Publishing, also received widespread praise; the translation later appeared with Jacaranda in the UK and Scribe in Australia and New Zealand. Translations have appeared in Italian, Catalan, Dutch, Swedish, Spanish and German. *Tram 83* received the 2015 Etisalat Prize for Literature, made it to the Man Booker International Prize longlist, and received the Grand Prix of Literary Associations (Belles-Lettres Category) in 2016. He also received the German literary prize, the Internationaler Literaturpreis from Der Haus der Kulturen der Welt. He writes fiction, poetry and plays, with his texts published in the original French and in translation in journals and anthologies across Europe. Sometimes he translates himself into German. He works with musicians in Austria on creative projects and has been performing at readings and festivals since 2002. In 2010, he received the prize for best play from Staatstheater Mainz. His work reacts to postcolonial political turbulence in Congo and the effects on everyday life. One poem describes a “geography of hunger” for peace, freedom, and bread. His books include a bilingual collection of poems, *Le Fleuve dans le Ventre | Der Fluß im Bauch*, translated by Ludwig Hartinger (Ottensheim an der Donau, Austria: Édition Thanhäuser, 2013); and two plays, *Et les moustiques sont des fruits à pépins* and *Te voir dressé sur tes deux pattes ne fait que mettre de l'huile au feu* (Belgique: Éditions Lansman, 2015).

Nagy

Rebecca Nagy has been director of the Samuel P. Harn Museum of Art since 2002. Under her leadership, the museum added an 18,000-square-foot wing with contemporary art galleries, classrooms, and café in 2005, and a 26,000-square-foot Asian art wing in 2012. She has curated exhibitions and published about medieval, contemporary and African art. She co-organized *Continuity and Change: Three Generations of Ethiopian Artists* (2007) with Achamyeh Debela, and worked with an international curatorial team from the Harn and Belgium's Royal Museum for Central Africa in organizing the traveling exhibition *Kongo across the Waters* (2014). Nagy spent 17 years at the North Carolina Museum of Art as associate director of education and curator of African art. She graduated summa cum laude from Georgia Southern University and received her doctorate in art history from the University of North Carolina, Chapel Hill. A National Merit Scholar, a Danforth Fellow, a Fellow at the State Russian Museum in St. Petersburg, a German Academic Exchange Service fellow, and Fulbright-Hays fellow to Ghana, she has served as a Trustee of the Association of Art Museum Directors; president of the Florida Art Museum Directors Association; and board member of Gainesville's Matheson History Museum, and of the Gainesville Area Chamber of Commerce.

See: <http://www.harn.ufl.edu>

Biographies

Reboussin Daniel Reboussin is the African Studies Curator in the Special & Area Studies Collections Department, George A. Smathers Libraries, University of Florida. He organized the purchase of the Papa Mfumu'eto Papers for the Smathers Libraries from the artist and their transfer from Hunt's long safekeeping in 2016, using monies from the Dr. Madelyn M. Lockhart Library Endowment Fund in African Studies. He has a PhD in Anthropology (1995) from Florida and a BA from Grinnell (1983). Expert in African Studies bibliography, information literacy, and access to scholarly resources, he has published widely on improving digital collection access and information literacy. He has developed collection displays at the Smathers as well as Library of Congress online exhibits. He received a National Primary Source Award for Access from the Center for Research Libraries in 2012. Long a member of the Standing Conference on Library Materials for Africa as well as of the UK Libraries and Archives Group on Africa, he has served as chair of the Cooperative Africana Materials Project at the Center for Research Libraries.

Sabakinu Leslie Sabakinu was born and educated in Kinshasa. She is a second-year graduate student in African history at the University of Wisconsin-Madison where her research concerns Belgian Congo's medical history. Previously, she focused on malaria and public health in colonial Kinshasa. Her current research considers the work, aspirations, and positioning of Congolese medical auxiliaries under Belgian colonial rule.

Sow Alioune Sow has a PhD from the Sorbonne in Paris and a joint appointment in French and African Studies at UF. He directs the France Florida Research Institute. His research concerns democratic transition and cultural forms in West Africa, especially memoirs, theater and films in Mali and contemporary France. Also interested in migration and laughter in Africa, he has published on central African refugee theater in Bamako; Malian television serials and democratic experience; political intuition and autobiographies of childhood; and the testimonial theater of migrants. He has published in *Critical Intervention*, *Social Dynamics*, *Biography*, *Matatu*, *African Studies Review* as well as editing special issues of *Cahiers d'Etudes Africaines* and *Etudes Littéraires Africaines*. A 2010 article on the "nervous confessions" and Malian military memoirs (*Cahiers d'études africaines* 197) foreshadows his forthcoming book, *Transitional Memoirs: Politics and Form in Postmilitary Mali*. It will analyze the interplay among African letters and postcolonial politics in the memoirs of over 20 military men, published after Mali's political transition and telling about a military order of things and comprising politicized poetics about decolonization and democratization. Muslim ethics shape these confessional and national narrations set in Bamako, the Sahel and its contours, Paris and its provinces, and Eastern Europe, produced by an intelligentsia writing of armed pasts, transitions underway, futures conjured, and selves. *Vestiges et Vertiges* appeared with Artois Presses Université in 2011.

Trapido Joe Trapido lectures in anthropology at SOAS, University of London. His *Breaking Rocks: Music, Ideology and Economic Collapse, from Paris to Kinshasa*, appeared in 2016. Based on fieldwork in Kinshasa and Paris, it examines patronage payments within Congolese popular music, a world where a love song dedication can cost 6,000 dollars and a name check 600. Tracing prestige forms through networks of musicians and patrons – gangsters based in Europe, kleptocratic politicians in Congo, and lawless diamond dealers in northern Angola – the book offers insights into ideologies of power and value in central Africa's troubled post-colonial political economy, as well as into the economic flows that make up the hidden side of the globalization.

Turcotte Florence Turcotte is Literary Manuscripts Archivist at Florida's George A. Smathers Libraries. She has an intimate knowledge of how archival collections may illuminate connections among creators, drawing examples from the Zora Neale Hurston Papers, the Stetson Kennedy Papers, and the Marjorie Kinnan Rawlings Papers. Whether interested in the Federal Writers' Project in the 1930s, race relations, or the forceful personalities of two of Florida's most famous women writers, such literary manuscripts are made available to the public through Turcotte's dedicated work. Formerly president of the Marjorie Kinnan Rawlings Society (of *The Yearling* fame), she taught a course on the famed African American anthropologist, Zora Neale Hurston. Raised in Florida, trained in anthropology at Columbia, Hurston wrote many of her finest stories and novels in Florida, though she died in poverty in 1960 in Fort Pierce. After a fire nearly destroyed her papers at her death, they came to the Library where students learn of her creativity, candor, and harsh last years. While photographs of Rawlings and Hurston hang from Turcotte's office walls, a bumper sticker recalls the historical rescue of the burning Hurston papers: "Archivists Make It Last Longer."

Van den Bossche Phillip Van den Bossche has been Director of Belgium's Mu.ZEE since 2007. In this museum of modern and contemporary art in Ostend, he has curated dozens of solo and group exhibitions with catalogues, including a solo Henri Storck exhibit in 2011 and "Visiting Ensor" in 2010. Once a student of art history at the University of Gent, he received curatorial training at De Appel in Amsterdam. His essays in art publications are many. From late 2017 through 2018, Mu.ZEE is organizing "A conversation between collections from Kinshasa and Ostend" in order to mark the museum's 10th anniversary. The exhibition will bring Belgian art into dialogue with art and archival material from Kinshasa, on loan from and collected by a Belgian development worker in Congo. With this postcolonial move (coming at the same time that Mu.ZEE is transferred to Belgium's Flemish Community), the museum will launch a debate about the commitments and inner workings of a contemporary art museum, this one Belgian, Flemish, and not unlinked to colonial pasts. Mu.ZEE has explored how to become more of a museum since 2007, when it first fused two art museums, one from the Province of West Flanders, the other from the City of Ostend. The first began in 1957 to feature the work of Flemish artists, including Constant Permeke's home and works from 1960. The other dates to 1897 when Permeke's father curated Ostend's Museum of Fine Arts and acquired many James Ensor works. An aerial attack destroyed the archives, library, and some 400 paintings and prints in 1940. After the war, work by Ensor, Permeke and Léon Spilliaert continued to anchor Ostend collection. Mu.ZEE also has much expressionist and contemporary artists and a relatively high purchasing budget. It shows off its collections by changing the way they are arranged. Collecting enables frequent temporary exhibitions. About one third comes from purchases, though the collection grew through gifts, so not only big names in Belgian art history are represented but the many contemporaries of key artists. Mu.ZEE sees itself as *the* museum for Belgian art, and from 2018 the word Belgian may take a decidedly postcolonial turn. Keen to engage with the former Belgian colony, with Congolese artists and art scenes, Van den Bossche's method of 'thinking in ensembles' is producing new things. See: <http://www.muzee.be/fr/muzee>

Biographies

Viodé In many ways, Didier Viodé began his artistic career as a *BDiste* -- a caricaturist, a comic strip writer, and a producer of *bandes dessinées* (*BD*). Born in Côte d'Ivoire, he hails from the Benin of his childhood. He pursued a degree from the Institut National Supérieur de l'Art et de l'Action Culturelle in Abidjan. He also trained at the Ecole des Beaux-Arts in Besançon, France, where he lives and works as painter, plastics technician, graphic designer, and filmmaker. In India ink wash drawings, he speaks to humans moving in an immediate political, social and cultural milieu. The complexities of North-South relationships feed his work. He avoids portraying distress, suggesting rather what may enliven. "I am afraid of the current world" he says, but his crowds are not static before history. They less undergo than move forward. These life-size silhouettes remind that an illegal worker or refugee is a body and a being on a road toward somewhere else. Taking inspiration from the street, his surroundings, the media, and North-South dichotomies, he observes, collects, paints, takes photographs, and films everyday life. This *BDiste* now works in minimalist painting, action painting, photography, and time-lapse and hyper-lapse techniques. Not expressing himself in terms of origins, he engages event and history, painting for instance the "Marcheurs" (Walkers) series during French debates on immigration. Riots in Côte d'Ivoire led to a disorderly flag "France/Ivoire." In 2009, he filmed Barack Obama's inauguration as "Témoin" (Witness), a video about the social positioning of blacks in the world. His work has been featured in many collective exhibitions in France since 2003, and since 2001 in solo exhibitions in Cotonou, Bénin as well as in France: Besançon, Arc-lès-Gray, Coutances, Cajarc, and Vesoul. His fame began in and through *BD*. In 2007, he received the Italian *BD* "Africa e Mediterraneo" Prize. His *BD* drawings and albums have appeared in a *BD & Immigration Series* in Paris (2013-14); at a major *BD* retrospective at the Harlem Museum in New York (2006); and in expositions in Besançon (2004) and Gardanne (2003). He circulated within the francophone *BD* festival circuit in the 2000s, receiving Jury prix de la bande dessinée, Réseau de Crous, Besançon (2012), and attending the Jury Festival Lumière d'Afrique in Besançon (2010); Festival de bande dessinée d'Alger (2010); and the Festival *BD* Audincourt (2009). His graphic novels, *Etranger sans RDV* (2011) and *Vive la corruption* (2011) appeared with Editions Bidon rouillé and l'Harmattan respectively. His unpublished *BDs* include *Azonnicbo* and *Halte à la Vindicte populaire*.

White Luise White is widely known for her innovative book in colonial studies, *Speaking with Vampires: Rumor and History in Colonial Africa* (California, 2000). Her first book, *The Comforts of Home: Prostitution in Colonial Nairobi* (Chicago, 1990) won the Herskovits Prize for the Best Book in African Studies in 1991. Author of over 40 articles, she has done field research in Kenya, Uganda, Zambia and Zimbabwe, and archival work in England, Italy, and Belgium. In the course of her research, she moved from East Africa to Central Africa, and from women's history to medical history to political and military history to historiography. Her recent work involves a pair of objects: the history of Zimbabwe's war of liberation and Rhodesia's renegade independence. *The Assassination of Herbert Chitepo: Texts and Politics in Zimbabwe* (Indiana U Press) appeared in 2003. She co-edited with David William Cohen and Stephan Miescher *African Words, African Voices: Critical Practices in Oral History* (Indiana, 2001), and, with Douglas Howland, *The State of Sovereignty: Territories, Laws, Populations* (Indiana, 2008). Her latest book is *Unpopular Sovereignty: Rhodesian Independence and African Decolonization* (Chicago, 2015). She is working on a book for Duke's "Theory in Forms" series called *Hodgepodge Histories: Or, Problems in Some Historical Writing*.

Sponsors & Anchors

We are immensely grateful to these Gainesville and University of Florida offices, organizations, faculties and units for the generous contributions making this conference possible.

From within the University of Florida:

*The Center for African Studies
College of Liberal Arts and Sciences
George A. Smathers Libraries, Special & Area Studies Collections
Dr. Madelyn M. Lockhart Library Endowment Fund in African Studies
Samuel P. Harn Museum of Art
Center for the Humanities and the Public Sphere
France Florida Research Institute
University of Florida International Center
Office of Research
College of the Arts
Center for European Studies
Department of History
Department of English
Department of Anthropology*

And our public allies in the Arts and the Humanities:

*U.S. Department of Education
Sequential Artists Workshop, Gainesville
City of Gainesville's Office of Parks, Recreation & Cultural Affairs*

We also extend gratitude to our colleagues and students at the University of Florida with the impeccable direction, staffing, and support of the Center of African Studies, with special thanks to Brenda Chalfin, Todd Leedy, Ike Akinyemi, Tricia Khun, Jenna Agres, Shahreen Shahreen, and all other faculty, staff members, and students who contributed.

UF UNIVERSITY *of*
FLORIDA
College of Liberal
Arts and Sciences