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EUROPEAN LITERATURES AND GENDER FROM A TRANSNATIONAL PERSPECTIVE

EUTERPE SPRING SCHOOL

TRANSLATIONS

10-17 MAY 2024

UNIVERSITY OF LODZ, POLAND

EUROPEAN LITERATURES AND GENDER FROM A TRANSNATIONAL PERSPECTIVE

TRANSLATIONS

GENERAL PROGRAM OVERVIEW

FRIDAY, MAY 10

ARRIVAL DAY FOR DOCTORAL CANDIDATES

SATURDAY, MAY 11

10.00-10.15	WELCOME REMARKS	
10.15-12.00	SEMINAR 1	Biedermann Palace
12.00-13.30	LUNCH BREAK	Biedermann Palace
14.30-16.00	WORKSHOP 1	Faculty of Philology (cinema room)
16.00-16.30	COFFEE BREAK	Faculty of Philology (cinema room)
16.30-19.00	FILM SCREENING AND MEETING WITH AN ARTIST	Faculty of Philology (cinema room)

SUNDAY, MAY 12

11.00-15.00	HERITAGE WALK	
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MONDAY, MAY 13

09.30-12.30	WORKSHOP 2	Biedermann Palace
12.30-14.00	LUNCH BREAK	Biedermann Palace
14.00-15.45	LECTURE 1	Biedermann Palace
16.00-17.30	PROJECT LEADER'S MEETING WITH DCs	Biedermann Palace

TUESDAY, MAY 14

10.00-12.00	LECTURE 2	Biedermann Palace
12.00-14.30	LUNCH BREAK	Biedermann Palace
14.30-17.00	WORKSHOP 3	Biedermann Palace
17.00-17.30	COFFEE BREAK	Biedermann Palace
17:30-19.00	ROUNDTABLE	Biedermann Palace
19.00-20.00	PERFORMANCE	Biedermann Palace

WEDNESDAY, MAY 15

10.00-12.15	SEMINAR 2	Faculty of Philology (3.21)
12.15-14.15	LUNCH BREAK	Faculty of Philology (FilMil)
14.15-16.30	SEMINAR 3	Faculty of Philology (3.21)

THURSDAY, MAY 16

10.00-12.00	EXECUTIVE COMMITTEE MEETING	Faculty of Philology (3.21)
12.00-13.30	LUNCH BREAK	Faculty of Philology (FilMil)
13.30-15.00	EMPLOYABILITY MENTORS MEETING	Faculty of Philology (3.21)
15.15-17.15	LECTURE 3 (SUSAN FRIEDMAN MEMORIAL LECTURE)	Faculty of Philology (A3)
19.30	DINNER	TBA

FRIDAY, MAY 17

10.00-13.00	DCs' PROJECT PRESENTATIONS	Biedermann Palace
13.00-14.00	LUNCH BREAK	Biedermann Palace
14.00-16.00	EDITORIAL MEETING 1	Biedermann Palace
16.00-16.30	COFFEE BREAK	Biedermann Palace
16.30-19.00	EDITORIAL MEETING 2	Biedermann Palace

EUROPEAN LITERATURES AND GENDER FROM A TRANSNATIONAL PERSPECTIVE

TRANSLATIONS

SATURDAY, MAY 11

10.00-10.15 WELCOME REMARKS

10.15-12.00 SEMINAR 1

CROSS-SCALE ETHICS FOR THE ANTHROPOCENE

MONIKA ROGOWSKA-STANGRET, UNIVERSITY OF BIALYSTOK

Location: Biedermann Palace, Franciszkańska 1/5

Climate destabilization is not only an existential, ethical-political challenge but also a theoretical one. It questions the categories with which we tend to think within Western philosophy (and Western culture more broadly). During the workshop, I wish to zoom into one such conceptual challenge: one that stems from the collision of scales in the Anthropocene. The production of scale is an activity ripe with “political, ecological, and ethical implications” yet functional. Scale is “a practical and conceptual device that allows us to climb up and down various spatiotemporal dimensions in order to see things from different viewpoints”. The climate destabilization, however, brings a destabilization of scales with which “we” get orientation in the world, such as the microscale (accessible to humans, human societies and other living beings) and macroscale (the global scale, the scale of the geological and the planetary). Those divisions are not evident anymore. Deep time (geologic time) speeds up: geologic changes occur at the pace of a single human generation (e.g. glacier melting) and, at the same time, the microscale extends itself: human impact reaches far beyond the human scale. In this context, some scholars suggest thinking cross-scale. In this context, I wish to invite the participants to reflect – with Karen Barad, Timothy Clark, and Anna Tsing – on how scale is produced, for what purposes, and how we might envision thinking of scale otherwise.



Monika Rogowska-Stangret is Assistant Professor at the Department of Philosophy, University of Białystok, philosopher conducting research at the intersection of feminist philosophy, environmental humanities, and critical posthumanism, translator. She was a member of the Management Committee in the European project New Materialism: Networking European Scholarship on How Matter Comes to Matter (COST, 2013-2018). She is a recipient of a number of national and international grants and awards, most recently the National Science Center supported her project, Anthropocene Ethics. Redefining the Concept of the Human in Posthuman Philosophy (nr 2022/45/B/HS1/00849). She published in, among others, *Feminist Theory*, *Philosophy Today*, *The Minnesota Review: A Journal of Creative and Critical Writing*. She is the author of *Ciało – poza innością i tożsamością. Trzy figury ciała w filozofii współczesnej* [The Body – Beyond Otherness and Sameness. Three Figures of the Body in Contemporary Philosophy] (Gdańsk 2016, 2019) as well as *Być ze świata. Cztery eseje o etyce posthumanistycznej* [Be of the World. Four Essays on the Posthuman Ethics] (Gdańsk 2021). She is the editor-in-chief of *Matter: Journal of New Materialist Research*.

EUROPEAN LITERATURES AND GENDER FROM A TRANSNATIONAL PERSPECTIVE

TRANSLATIONS

SATURDAY, MAY 11

14.30-16.00 WORKSHOP 1

AN ACCENTED CINEMA: THEORY, PRACTICE, AND THE “POLITICS OF THE HYPHEN”

SEBASTIAN SMOLIŃSKI, WARSAW UNIVERSITY

Location: Faculty of Philology, Pomorska 171/173, cinema room

The workshops will be devoted to the exploration of the idea of “an accented cinema,” first proposed by Hamid Naficy in his groundbreaking book of the same title (Princeton University Press, 2001). Looking at exilic, diasporic, and postcolonial filmmakers, Naficy argues that the difference which characterizes their films – their specific accent – can often be located in style, formal choices, and overall stylistic construction of these works. During the first part of the meeting, we will discuss Naficy’s theory from several angles, including contemporary migration and its influence on world cinema and the specific situation of Central and Eastern European filmmakers in the communist era and today. We will try to check if “an accented cinema” also applies to our 2020s multimedia environment driven by international coproductions and European or global programs facilitating exchange of filmmakers, capital, and ideas.



Sebastian Smoliński – a film scholar and critic, PhD student at the American Studies Center at the University of Warsaw. Co-author of several publications, including the Spanish-language monograph *La doble vida de Krzysztof Kieślowski* (2015), a book about African American cinema, and a Polish-English monograph of David Lynch. Recipient of the 2019-2020 Kosciuszko Foundation scholarship for teaching the history of Polish film at Cleveland State University in Ohio. He is preparing his PhD dissertation about American film criticism and the construction of national identity. Co-host of the podcast *Foreign Correspondents: Deeper into Hitchcock* and artistic director of *Timeless Film Festival Warsaw*.

EUROPEAN LITERATURES AND GENDER FROM A TRANSNATIONAL PERSPECTIVE

TRANSLATIONS

SATURDAY, MAY 11

16.30-19.00 A FILM SCREENING

“POLITICS OF A HYPHEN” AND MEETING WITH AN ARTIST & FILMMAKER ZUZA BANASIŃSKA
FACILITATED BY SEBASTIAN SMOLIŃSKI, WARSAW UNIVERSITY

Location: Faculty of Philology, Pomorska 171/173, cinema room

After the break, we will focus on a single case study of the “politics of the hyphen”, i.e. complex identities created at the intersections of race, nationalities, and gender: experimental films made by Zuza Banasińska. We will meet with Banasińska and discuss their short *Grandmamauntsistercat*, based on archive footage obtained from the Educational Film Studio in Łódź. The film turns propagandistic sources into a multi-level investigation of patriarchy, family, generational changes and reproduction of knowledge.



Zuza Banasińska – an artist and filmmaker from Warsaw, currently based in Amsterdam. In their essay films and installations, they animate spectral realities sedimented within archives, investigating processes of standardized knowledge production. They studied at the Academy of Fine Arts in Kraków, the University of the Arts in Berlin, and the Sandberg Instituut in Amsterdam. Their works have been shown in spaces such as the U-Jazdowski CCA in Warsaw, Dům Umění Mesta Brna in Brno and Het Nieuwe Instituut in Rotterdam, among others.



The meeting will be conducted by **Sebastian Smoliński** – a film critic, lecturer at the American Studies Center at the University of Warsaw and artistic director of Timeless Film Festival Warsaw.

EUROPEAN LITERATURES AND GENDER FROM A TRANSNATIONAL PERSPECTIVE

TRANSLATIONS

SUNDAY, MAY 12

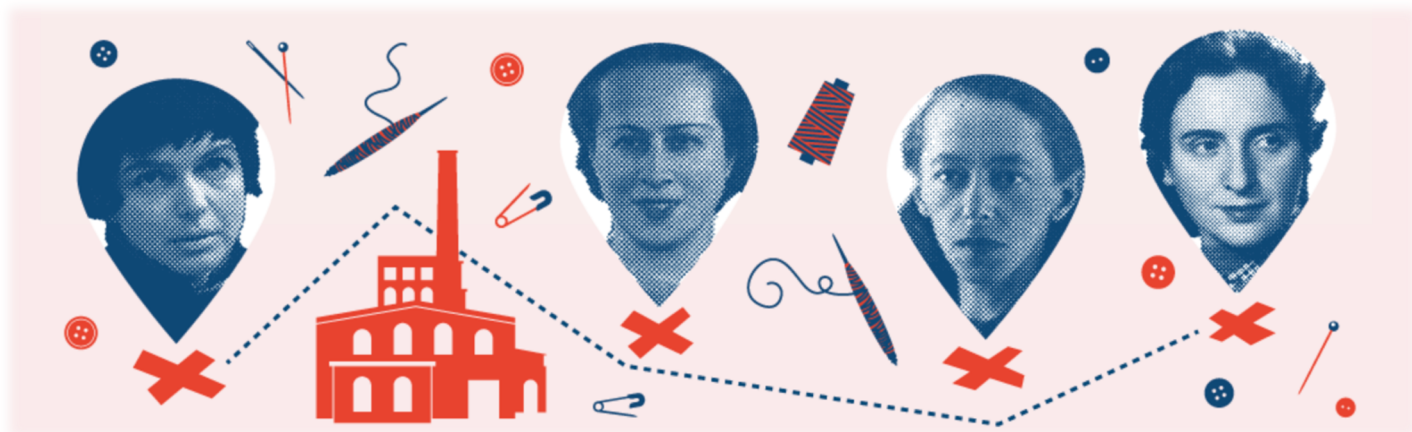
11.00-15.00 HERITAGE WALK

FACILITATED BY ŁÓDZKI SZLAK KOBIET (LODZ WOMEN'S TRAIL)

<https://lodziakizlakkobiet.pl/>

Łódź- one of the largest cities in Poland- is called “the city of women.” Its development would not have been possible without thousands of young girls who migrated here (to the “promised land”) to look for work in textile factories. It is also a city on which you can still see traces of past multiculturalism, for example, before World War II it was one of the most important centers of the Jewish population. Łódź is also a city in which workers’ folklore coexisted with avant-garde culture. During the heritage walk, we will see places that tell the history of Łódź and the changes that are currently taking place there.

Schedule: Piotrkowska 3 (Rosa’s Passage), 11.00



EUROPEAN LITERATURES AND GENDER FROM A TRANSNATIONAL PERSPECTIVE

TRANSLATIONS

MONDAY, MAY 13

09.30-12.30 WORKSHOP 2 / 2ND TRANSNATIONAL LITERARY RESEARCH LABORATORY

EUTERPE DIGITAL CATALOGUE / PODCAST LIBRARY WORKSHOP

PETRA BAKOS, CENTRAL EUROPEAN UNIVERSITY

Location: Biedermann Palace, Franciszkańska 1/5

This workshop is the continuation of the work commenced at the Oviedo Summer School and alike its predecessor, it is meant to actively support students in their work on the EUTERPE Consortium's two overarching deliverables, the Digital Catalogue and the Podcast Library. These forums will, on the one hand, make accessible the material collected and developed during the Consortium's research trajectory; on the other hand, supplement the accumulated material with multimedia content. More particularly, the goal of the Digital Catalogue and Podcast Library is to enhance the cross-border circulation of European cultural wealth by establishing and running an inclusive and flexibly available platform about European transnational literary output.

As their first step towards content creation, EUTERPE DCs wrote short reviews about the works of transnational authors in Europe. The first part of the workshop will focus on these reviews, engaging the participants in a collaborative peer reviewing process that will involve oral, visual, written, and spatiotemporal elements. The second part of the workshop will be devoted to developing a potential set of questions for the DCs' upcoming first podcast interview with a transnational writer based in Europe. Beside its stated project-oriented goals the Digital Catalogue / Podcast Library workshop also aims to facilitate the acquisition of cognitive transferable skills (abstraction and creativity, analysis and synthesis, critical thinking) as well as interpersonal transferable skills (active listening, negotiation, conflict management, diversity awareness, stress management) through a "learning by doing" approach.



Petra Bakos is a literary scholar holding a PhD in Comparative Gender Studies from the Central European University in Vienna, Austria. Presently, she is the scientific coordinator of the EUTERPE: European Literatures and Gender from a Transnational Perspective MSCA DN.

EUROPEAN LITERATURES AND GENDER FROM A TRANSNATIONAL PERSPECTIVE

TRANSLATIONS

MONDAY, MAY 13

14.00-15.45 LECTURE 1

TRANS: A METHODOLOGY OF FREEDOM

JAYA JACOBO, COVENTRY UNIVERSITY

Location: Biedermann Palace, Franciszkańska 1/5

What does it mean to embody “trans” as a methodology not only to cross over but also and most important, to move in-between, dwelling in such in-betweenness in order to move farther and beyond? How does transness from the perspective of identity propose a procedure of becoming a self otherwise? How are places and encounters transformed by such a traversal within difference? And how does one proceed with this methodology in a context replete with various traps and limits? In a series of provocations through examples from theory, literature and performance, this lecture presents the fundamental emancipatory project that propels trans as a mode of resistance and reexistence, if not to begin dreaming of ways to embody what it means to be finally free.



Jaya Jacobo is a transfeminine thinker and artist based at Coventry University where she currently does work on trans feminist pedagogies in literature, art and performance. She has worked alongside travesti and transsexual women artists, scholars and community workers in Rio de Janeiro, Brazil, as well as with trans, queer and nonbinary Filipina/x/o performers from the Philippines and Filipino diaspora abroad. Jacobo was a Board Member of the Society of Trans Women of the Philippines (2021-2023), Fellow for Advocacy of the Asia Pacific Transgender Network (2020), President of the Film Desk of the Young Critics Circle of the Philippines (2006, 2011), a Founding Co-Editor of *Queer Southeast Asia: A Transgressive Journal of Literary Art* (2016) and Co-Editor of *BKL: Bicol/Bakla, Anthology of Bicolnon Gay Trans Queer Writing* (2019). Jaya is the author of *Arasahas*, her debut volume of poetry in Filipino released by *Savage Mind* (2023), its translation in English will be published by *Paloma Press* in Autumn 2024.

EUROPEAN LITERATURES AND GENDER FROM A TRANSNATIONAL PERSPECTIVE

TRANSLATIONS

TUESDAY, MAY 14

10.00-12.00 LECTURE 2

co-sponsored by:



TRANSLATING YOANI: OR, HOW A YOUNG WOMAN IN A COUNTRY RULED BY OLD MEN WITH NEAR ZERO INTERNET BECAME A WORLD'S MOST FAMOUS BLOGGER

FRANCES NEGRÓN-MUNTANER, COLUMBIA UNIVERSITY

Location: Biedermann Palace, Franciszkańska 1/5

In 2013, the young philologist Yoani Sánchez was "Cuba's most famous person not named Castro" and one of the world's most famous bloggers. Although, at the time, very few people in Cuba had access to the Internet, a legion of volunteers worldwide translated her "Generation Y" blog into 18 languages, reaching over a million internauts every month. Sanchez's rise has generally been met with awe in Europe and the US, particularly by the press, who have described her as a "girl genius" and a "star." This is not an entirely unreasonable response—a 34-year-old woman who built her computer from scratch in a country ruled undemocratically by octogenarian Raúl Castro—Sánchez's writing constituted a daily defiance of the Cuban state. Yet, her success raises multiple questions: Why did so much attention flow to Sánchez rather than the dozens of hunger strikers in and out of Cuban jails during this critical period? Why was Sánchez the one to speak for Cuba to the world? Here, scholar Frances Negrón-Muntaner investigates how multiple forms of translation, of language but also form, ideology, technology, class, color, and gender played a pivotal role in a context where an emerging tech entrepreneurial class had developed autonomous political aspirations.



Frances Negrón-Muntaner – a filmmaker, writer, scholar, and professor at Columbia University, where she is also the founding curator of the Latino Arts and Activism Archive and the Julian Clarence Levi Professor in the Humanities. Among her books and publications are: *Puerto Rican Jam* (1997), *Boricua Pop: Puerto Ricans and the Latinization of American Culture* (CHOICE Award, 2004), *The Latino Media Gap* (2014), and *Sovereign Acts: Contesting Colonialism in Native Nations and Latinx America* (2017). She has also contributed articles to *The New Yorker*, *The Washington Post*, and *Public Books*. Negrón-Muntaner has received various recognitions, including the United Nations Rapid Response Media Mechanism designation as a global expert in the areas of mass media and Latin/o American studies; the Lenfest Distinguished Columbia Faculty Award, the Latin American Studies Association Frank Bonilla Public Intellectual Award, and the Premio Borimix from the Society for Educational Arts in New York (2019). Negrón-Muntaner served as director of Columbia's Center for the Study of Ethnicity and Race from 2009-2016, was co-director of *Unpayable Debt*, a working group that studied debt regimes in the world, and is the current director of the Greater Caribbean Studies Program at Columbia's Institute for Latin American Studies. Her most recent art project is *Valor y Cambio*, a digital storytelling and just economy experience in Puerto Rico and New York (valorymcambio.org).

EUROPEAN LITERATURES AND GENDER FROM A TRANSNATIONAL PERSPECTIVE

TRANSLATIONS

TUESDAY, MAY 14

14.30-17.00 WORKSHOP 3

POETRY WORKSHOP WITH LISA ROBERTSON

FACILITATED BY MAŁGORZATA MYK, UNIVERSITY OF LODZ

Location: Biedermann Palace, Franciszkańska 1/5

The workshop will focus on two texts by Lisa Robertson, *Starlings* (Krupskaya) and *Anemones: A Simone Weil Project* (If I Can't Dance, I Won't be a Part of Your Revolution, 2021). Engaging with both texts, as well as a range of recommended contexts, the participants will be exploring different aspects of translation process and its generative possibilities, as well as reflecting on such related concepts as criticality and consent.



Lisa Robertson is a Canadian poet, essayist, translator, and novelist who lives in France. Since the early 1990s she has published 9 books of poetry, 3 books of essays and one novel, as well as contributing to many artist's catalogues and monographs. Her book *Anemones: A Simone Weil Project*, an annotated translation of Weil's 1942 essay on the troubadour poets and the Cathar heresy, is the most recent outcome of wide rime, her ongoing study of troubadour poetics. She has been a visiting poet and professor at Princeton University, University of Cambridge, U Chicago, U East Anglia, UC Berkeley, Piet Zwart Institute and California College of the Arts, and lectures widely in Europe and North America. In 2017 she was awarded an Honorary Doctorate in Letters by Emily Carr University of Art and Design, and in 2018, the Foundation for the Contemporary Arts in New York awarded her the inaugural C. D. Wright Award in Poetry. Her novel *The Baudelaire Fractal* was shortlisted for the 2021 Governor General's Award for Fiction in Canada. Currently she is continuing her work with wide rime, and composing a novel sited on the Bièvre river, a disappeared industrial river in Paris.

Photo credit: Cecilia Grönberg



Małgorzata Myk teaches at the University of Lodz in the Department of North American Literature and Culture. Author of the monograph *Upping the Ante of the Real: Speculative Poetics of Leslie Scalapino* (Peter Lang, 2019). The Kościuszko Foundation Fellow in 2017/18 (UCSD) and the Fulbright Foundation Senior Award recipient in 2024/25 (University of Utah). Her translation of E. Tracy Grinnell's poetry appeared in *Variants of Catching Breath: Five American Voices*, edited by Mark Tardi (Lodz: Dom Literatury, 2022). She translated Lisa Robertson's *The Weather*, titled *Pogoda* (Kraków: LOKATOR, 2024, forthcoming) and Kevin Davies' selected poems, titled *Wczesna Muzyka Komputerowa* (Poznan: Disastra Publishing, 2024, forthcoming). Her translations of Polish poet Maria Cyranowicz's work are forthcoming from Toad Press in the International Chapbook Series 2024/2025 and from Litmus Press in *Viscera: Eight Voices from Poland* (edited by Mark Tardi) in the Fall of 2024.

EUROPEAN LITERATURES AND GENDER FROM A TRANSNATIONAL PERSPECTIVE

TRANSLATIONS

TUESDAY, MAY 14

17.30-19.00 A ROUNDTABLE

SUSPENDING DISBELIEF: ON TRANSLATION AND CONSENT (AROUND LISA ROBERTSON'S ANEMONES: A SIMONE WEIL PROJECT)

WITH PARTICIPATION OF LISA ROBERTSON AND MAŁGORZATA MYK

Location: Biedermann Palace, Franciszkańska 1/5



Kacper Bartczak is associate professor of American Literature at the University of Lodz. He is the author of *In Search of Communication and Community: the Poetry of John Ashbery* (2006), *Świat nie scalony* (2010) and *Materia i autokreacja* (2019). As a poet, he is the author of several volumes one of which, *Wiersze organiczne* (2015) was finalist in two major Polish literary awards, Silesius and Gdynia. His volume *Widoki wymazy* (2021) was finalist for the Lodz award *Plastry kultury*. He was a Fulbright scholar (twice) and a Kościuszko Foundation scholar. In English translation, his poetry has appeared (or is forthcoming) in *Poetry*, *Denver Quarterly*, *Interim*, *Berlin Quarterly*, *Aufgabe*, *Jacket2*, and *Lyric*. He also published collections with his translations of selected poems by Rae Armantrout, Charles Bernstein and Peter Gizzi. He lives and works in Lodz where he is Head of the Department of North American Literature and Culture. (Photo credit: Biuro Literackie & Grzegorz Wołoszyn)



Mark Tardi is a writer and translator whose recent awards include a 2023 PEN/Heim Translation Grant and a 2022 National Endowment for the Arts Translation fellowship. He is the author of three books, most recently, *The Circus of Trust* (Dalkey Archive Press, 2017), and his translations of *The Squatters' Gift* by Robert Rybicki (Dalkey Archive Press) and *Faith in Strangers* by Katarzyna Szaulińska (Toad Press/Veliz Books) were published in 2021. Recent writing and translations have appeared in *Poetry*, *Conjunctions*, *Guernica*, *ANMLY*, *Interim*, *Cagibi*, *Denver Quarterly*, and in the anthology *The Experiment Will Not Be Bound* (Unbound Edition Press, 2023). *Unsovereign* by Kacper Bartczak (above/ground press) and *Viscera: Eight Voices from Poland* (Litmus) are forthcoming in 2024. He is on faculty at the University of Lodz.



Joanna Mąkowska is an Assistant Professor at the American Studies Center, University of Warsaw. Her research interests include twentieth and twenty-first-century literature in the United States and Canada, poetry and poetics, documentary and protest writing, American ecocriticism, and posthumanist and feminist theories. She has published in *Arizona Quarterly*, *Modernism/modernity*, *Women's Studies*, *James Baldwin Review*, and *The Routledge Companion to Eco-poetics*, among other venues. She was a Fulbright Scholar at the State University of New York at Buffalo and a Kosciuszko Foundation Postdoctoral Fellow at Duquesne University. She is also a literary critic and translator: recently, she brought into Polish Natalie Diaz's collection *Postcolonial Love Poem* (*Współbycie*, 2024).

EUROPEAN LITERATURES AND GENDER FROM A TRANSNATIONAL PERSPECTIVE
TRANSLATIONS

TUESDAY, MAY 14

19.00-20.00 PERFORMANCE

LISA ROBERTSON'S PERFORMANCE OF HER AUGMENTED TRANSLATIONS
OF TROUBADOUR POETRY FROM ANEMONES: A SIMONE WEIL PROJECT

Location: Biedermann Palace, Franciszkańska 1/5



Photo credit: Cecilia Grönberg



A Simone Weil
Project

Lisa Robertson

EUROPEAN LITERATURES AND GENDER FROM A TRANSNATIONAL PERSPECTIVE

TRANSLATIONS

WEDNESDAY, MAY 15

10.00-12.15 SEMINAR 2

DECOLONIZATION AND LANGUAGE:
TRANSLATING INTRA-LINGUISTIC CONFLICTS AND SUBVERSIONS (PART 1)
SATYA P. MOHANTY, CORNELL UNIVERSITY

Location: Faculty of Philology, Pomorska 171/173, room 3.21

14.15-16.30 SEMINAR 3

DECOLONIZATION AND LANGUAGE:
TRANSLATING INTRA-LINGUISTIC CONFLICTS AND SUBVERSIONS (PART 2)
SATYA P. MOHANTY, CORNELL UNIVERSITY

Location: Faculty of Philology, Pomorska 171/173, room 3.21

“A language,” a well-known saying goes, “is a dialect with an army and a navy.” Socio-political power organizes how a language is perceived, and a good translator has to attend to this obscured hierarchy of languages and of dialects within a “language.” This hierarchy points to competing meanings. Our workshop will focus on an important anticolonial novel from India, “Six Acres and a Third” (1897-99), written in Odia and translated into English several times. We’ll explore the implications for translation — and the textual interpretation that guides it — of two competing views of language, one emphasizing purity, the other heterogeneity and social conflict.



Satya P. Mohanty was born in Orissa, India, and was educated in India and the United States. His work in literary criticism and theory has focused on issues that are shaped by his bi-cultural background and his commitment to a vision of culture as “a field of moral inquiry” (on this view of culture, see chapter 7 of *Literary Theory and the Claims of History*). Succinct statements of his current and past research projects can be found in the following interviews: “Thinking Across Cultures” (2008) and “From Indian Literature to World Literature” (2012). Mohanty is one of the founders of the “Future of Minority Studies (FMS) Research Project,” a think-tank that includes over 350 scholars from colleges and universities in North America and beyond. For FMS researchers, “minority” groups include those whose access to social institutions is restricted because of their group identities, based on such factors as race, gender, sexuality, class, and disability. From 2005 to 2012, Mohanty served as Director of the FMS Summer Institute, which was funded through two multi-year grants from the Andrew W. Mellon Foundation.

EUROPEAN LITERATURES AND GENDER FROM A TRANSNATIONAL PERSPECTIVE

TRANSLATIONS

THURSDAY, MAY 16

15.15-17.15 LECTURE 3: SUSAN STANFORD FRIEDMAN MEMORIAL LECTURE

BORDERS, BRIDGES, SOLIDARITIES: TRANSLATING TRANSNATIONAL FEMINIST PRAXIS

CHANDRA TALPADE MOHANTY, UNIVERSITY OF SYRACUSE

Location: Faculty of Philology, Pomorska 171/173, Auditorium A3

Transnational work for gender justice involves thinking historically, comparatively, and relationally, and it fundamentally involves addressing cartographies of power and difference. My talk focuses on the commonalities and differences in transnational translations of gender justice. I argue that an insurgent feminist lens requires understanding that racialized gender is key to mapping borders, histories and movements, and asking the question: how and why do women, queer and gender non-conforming people matter in understanding and responding to this moment of global pandemic and protest?

Chandra Talpade Mohanty is Distinguished Professor of Women's and Gender Studies and Dean's Professor of the Humanities at Syracuse University. Her work focuses on transnational feminist theory, anti-capitalist feminist praxis, anti-racist education, and the politics of knowledge. She is author of *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity* (Duke University Press, 2003), and co-editor of *Third World Women and the Politics of Feminism* (Indiana University Press, 1991), *Feminist Genealogies, Colonial Legacies, Democratic Futures* (Routledge, 1997), *Feminism and War: Confronting U.S. Imperialism*, (Zed Press, 2008), *The Sage Handbook on Identities* (Sage Publications, 2010), and *Feminist Freedom Warriors* (Haymarket Books, 2018). Mohanty is co-series editor with Dana Olwan of "Reimagining Comparative Feminist Studies" for Palgrave/Springer and Co-creator with Linda Carty of the feminist freedom warriors digital video archive (<http://feministfreedomwarriors.org>). She is a member of the advisory boards of fourteen journals including *Signs*, *A Journal of Women in Culture and Society*, *Transformations*, *The Journal of Inclusive Pedagogy and Scholarship*, *Feminist Africa* (South Africa), *Asian Women* (Korea), *Feminist Economics*, *The Caribbean Review of Gender Studies*, *Gender and Politics*, and *Journal of Cultural Anthropology*. She serves on the International Advisory Boards of GEMMA (European M.A. in WGS), University of Granada, Spain, the Centre for Multidisciplinary Studies on racism (CEMFOR), at Uppsala University, Sweden, the Center for Intersectional Justice, Berlin, Germany, the Project on Armed Conflict Resolution and People's Rights, India, and on the Academic Advisory Council, Jewish Voice for Peace, and the Advisory Circle, Jews Against Anti-Muslim Racism (JAAMR). She was a member of the Indigenous and Feminist of Color Solidarity delegation to Palestine in 2011, and has served as a consultant/evaluator for the Association of American Colleges & Universities, the Ford Foundation, the Mellon Foundation, and UN Women.



SUGGESTED READINGS

SEMINAR 1

1. Barad, Karen. No Small Matter. Mushroom Clouds, Ecologies Of Nothingness, and Strange Topologies of Spacetimemattering, G103-G120, in: Arts of Living on a Damaged Planet. Ghosts and Monsters of the Anthropocene, ed. Anna Lowenhaupt Tsing, Heather Anne Swanson, Elaine Gan, and Nils Bubandt. Minneapolis: University of Minnesota Press., 2017
2. Clark, Timothy. Scale, 148-166, in: Telemorphosis. Theory in the Era of Climate Change, vol. 1, ed. Tom Cohen, Ann Arbor: Open Humanities Press, 2012.
3. Tsing, Anna. Some Problems with Scale, 37-43, in: Anna Tsing, The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins. Princeton: Princeton University Press, 2015.

WORKSHOP 1

1. Hamid Naficy, Situating Accented Cinema Accented Cinema. Excilic and Diasparic Filmmaking, 2021

LECTURE 1

1. Jacobo, Jaya. Where Her Breast Wasn't There: Transfemininity and the Philippine Modern. Post: Notes on Art in a Global Context. New York: Modern Museum of Art, 2021. <https://post.moma.org/where-her-breast-wasnt-there-transfemininity-and-the-philippine-modern/>
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