

# Programme

## **DAY 1: Thursday 9/18, 2025**

**1.15 PM:** *Lunch at Tempero (Epicerie Tempero, 24 Prom. Claude Lévi-Strauss, 75013 Paris)*

**3.00 PM:** Introduction by Laetitia Zecchini (CNRS)

### **Panel 1 | 3.15 PM: Re-envisioning / Re-signifying Colonial Archives 1**

**Chair:** Paulo Horta (NYU Abu Dhabi)

Marc Maillot (ISAC / UChicago): Staging the East: Orientalist Photography in Chicago Collections – An ISAC special exhibition as a case study’.

Josephine McDonagh (UChicago) and Jonathan Sachs (Concordia): Oscar Wilde in the Paper Museum: Illustrated Books, Gift Exchange, and Colonial and Post-colonial Exhibition Practices

Neelam Srivastava (Newcastle University): The Museum of Opacities: Re-signifying Italy’s Colonial Artefacts

**5.00 PM:** *Tea & Coffee*

### **Panel 2 | 5.30 PM: Re-envisioning / Re-signifying Colonial Archives 2**

**Chair:** Shrutakirti Dutta (UChicago)

Rahaab Allana (Alkazi Foundation, New Delhi): Imaging Displacement

Ada Ackerman (CNRS): Decolonial Potentialities of Generative AI

**8.00 PM:** *Dinner (Bistro Vivienne, 4 rue des Petits-Champs, 75002 Paris)*

## **DAY 2: Friday 9/19, 2025**

**9.00 AM:** *Coffee and Pastries*

### **Panel 3 | 9.30 AM: Art & Print as/and Activism**

**Chair:** Robert Young (NYU)

Hayley G. Toth (Newcastle University): Protest Art or Collaborative Ephemera? Exhibiting Black Activism at Chicago History Museum

Sergio Delgado Moya (UChicago): 'Profane Relics': Print Sediments in Chilean Visual Art from the Years of the Dictatorship

**10.45 to 11.00 AM:** *Break*

Toral Jatin Gajrawala (NYU): *Lost in the world, how innocent you are*: The Black Nudes

Nontobeko Ntombela (Wits University): Contrapuntally: The Curatorial Nightmare of Tribe, Ethnicity, and Africanity in Contemporary Art

**12.30 PM:** *Lunch (in Great Room)*

**Panel 4 | 2.00 PM: Curatorial Strategies and Dilemmas**

**Chair: Daniel Foliard** (UPCité)

Margaux Lavernhe (EHESS, Paris): Showing James Barnor, from Europe to Ghana: Constructing a Body of Work Across Shifting Contexts.

Titas De Sarkar (UChicago): (*on zoom*) Capturing the Guerilla-fighter: Mrinal Sen, from Archive to Exhibition

**3.15 PM:** *Tea & Coffee*

**Panel 5 | 3.45 PM Institutions and Periodicals on Display**

**Chair: Stefano Evangelisto** (Oxford)

Adom Getachew (University of Chicago): Circulations from *Panafrica*

Devika Singh (Courtauld Institute of Art, London): Periodicals on display / Quand les revues s'exposent

Elisabeth 'Liz' Gomis (Maison des mondes africains, Paris): From *La Revue du Monde Noire* to MansA: Afro-Diasporic Periodicals as Living Archives

**5.30 to 7 PM:** *Drinks and hors d'oeuvres on roof (Crémant et gougères)*

# Abstracts

## **DAY 1: Thursday, September 18, 2025**

PANEL 1: 3.15PM | Chair: Paulo Horta (NYU Abu Dhabi)

### **1. Staging the East: Orientalist Photography in Chicago Collections (An ISAC special exhibition as a Case Study)**

*Marc Maillot (ISAC / UChicago)*

The ISAC Museum's Spring 2025 special exhibition, *Staging the East: Orientalist Photography in Chicago Collections* (April 17–August 17, 2025), explores the beginnings of archaeological photography and how early travelers transformed it into a popular retail enterprise. Chicago collections of early archaeological photographs are among the largest worldwide, and the ISAC Museum Archives cares for one of the best-documented series. In the exhibition, the bodies of work of prominent nineteenth- and early twentieth-century photographers represented in Chicago museums are displayed in a comparative approach. The exhibition concludes with the Chicago World's Fair of 1893, an event that was pivotal for the distribution of Orientalist imagery, the print sales of which had a significant impact on ISAC's mission at the turn of the twentieth century.

### **2. Oscar Wilde in the Paper Museum: Illustrated Books, Gift Exchange, and Colonial and Post-colonial Exhibition Practices**

*Josephine McDonagh, UChicago, with Jonathan Sachs, Concordia University*

Our talk focuses on Oscar Wilde's 1889 short story, "The Birthday of the Little Princess", about a princess who receives a stolen, racialized child as a gift. Initially published in a bilingual French-English periodical in Paris, it was subsequently reissued (as "The Birthday of the Infanta") in 1891 in Wilde's collection *A House of Pomegranates*, richly illustrated by Wilde's friend, Charles Ricketts, intended for the connoisseur market. The story turns around an episode of colonial gift giving, while the circumstances of its publication suggest that it also functioned as a material object of gift exchange among elite male book collectors. While the story has a clear textual/visual angle, it might initially appear to have little to do with contexts of colonial or postcolonial exhibition-making and museography. Yet as a connoisseur book, Wilde's story features as a paper museum, one whose significance might be read alongside the colonial exhibitions of the time, and their practices of colonial display, explicitly referenced in Rickett's illustrations. We offer a reading of "The Infanta's Birthday" - as both a story and a book - as what we call a "staged ethnographic museum." It offers an entry point into a colonial aesthetic ecosystem that includes antiquarian practices of folk story collecting and performance, where the book is the site of display alongside the museum and the colonial exhibition, a material paratext that helped to construct new reading communities in colonial contexts, and which has provoked certain postcolonial artists (e.g. Yinka Shonibare) to develop an art practice in response to the complex ecologies of colonial display.

### **3. The Museum of Opacities: Re-signifying Italy's Colonial Artefacts**

*Neelam Srivastava, Newcastle University*

This paper discusses the “Museum of Opacities” (Museo delle Opacità), a project set up by a group of curators in Rome, based at the Museo delle Civiltà (Museum of Civilizations). The Museum of Civilizations is an Italian national museum established in 2016. It is located in the Palace of Sciences and the Palace of Folk Arts and Traditions, both of which were built for the 1942 Universal Exposition of Rome, a project that crowned Fascism's imperialist ambitions as well as the “conquest” of Ethiopia after the invasion of the country by Italy in 1935. The historic EUR neighbourhood is shaped like a ship pointing towards the Tyrrhenian Sea, aimed at materially signifying Italy's overseas aspirations. The Museum presents a decolonizing intervention into this fascist-era space, incorporating several previous collections, including and especially the ex-Colonial Museum, which documents the history of Italian colonialism from the first explorations in the Horn of Africa up to the postcolonial period. These objects and prints include Ethiopian artefacts, recounting relations between Italy and Ethiopia before Italy's invasion. This paper examines how the Museum and its collections are being shaped into a tool to critically read the history of Italy's relations with Ethiopia, and Italy's colonial heritage more broadly. In particular, I discuss the pioneering project of the *Museo delle Opacità* (Museum of Opacities). Framed in a self-reflexive way that aims to provide counter-narratives to the pre-colonial and colonial propaganda and exoticizing intentions behind the original project of the ex-Museo Coloniale, the project showcases the Ethiopian collection from a critical curatorial perspective. Curated by Gaia Delpino, Rosa Anna Di Lella and Matteo Lucchetti, *Museum of Opacities* is the first public experimental display of the colonial collections since the Colonial museum's closure. In the display, the collections of the former Museo Coloniale have been juxtaposed with interventions by artists, activists, and researchers. It creates continuous cross-references between the forms of representation of the colonial period and contemporary counter-narratives, critically presenting and re-signifying spaces, objects and works collected and exhibited to celebrate imperialism in Horn of Africa, in order to retrieve voices and memories of the victims of colonial violence and exploitation.

PANEL 2: 5.30PM | Chair: Shrutakirti Dutta (UChicago)

### **4. Imaging Displacement**

*Rahaab Allana (Alkazi Foundation, New Delhi)*

Are contemporary exhibitions or deployments of colonial content “interruptions” or “interventions”, privileging the transformative capacities of archives to create epistemic disobedience? Using this provocation, the presentation signposts 2 exhibitions from the Alkazi Foundation, *Ephemeral* and *Look Stranger!* that examine how artists have re-envisioned the 19th century archive – photo albums, postcards and associated literature to theorise a new field of colonial visual historiography, ‘displacement studies’. The latter is a generative notion that

re-examines location, geography, territory and spatiality as interconnected vectors which de-centre normative understandings of identity in the present.

## **5. Decolonial Potentialities of Generative AI**

*Ada Ackerman, CNRS*

Within the field of Critical AI studies, AI productions and images have been often, and legitimately, analyzed and described in terms of asymmetries of power (Kate Crawford), of racist and sexist biases (Trevor Paglen), and as a perpetuation of colonialist dynamics (James Muldoon).

At times when Generative AI productions are more and more associated with extreme right wing ideologies and propagandas (Roland Meyer), we would like on the contrary to focus upon artistic gestures which use Generative AI from a critical and productive perspective, as a medium to give voice to marginalized and repressed groups. As the artist Ilan Manouach assumes, it is precisely because AI incorporates humanness and non-humanness, because of its hybrid nature, that AI can be used as medium able to subvert binarisms, partitions, hierarchies and orders, and to decenter dominant discourses and ideologies. In that respect, this talk will discuss several artistic projects which use Generative AI in order to question and reorganize photographic archives which were gathered and labeled according to colonial logics and categories. What kind of decolonial potential Generative AI technologies are endowed with ? How can the latter function as an emancipation from a colonial frame?

## **Day 2: Friday, September 19, 2025**

PANEL 3: 9.30 AM | Chair: Robert Young (NYU)

## **6. Protest Art or Collaborative Ephemera? Exhibiting Black Activism at Chicago History Museum**

*Hayley G. Toth, Newcastle University*

Since the receipt of a grant aimed at promoting a closer engagement with underrepresented communities and addressing the omissions and inaccuracies of its exhibitions,<sup>[1]</sup> Chicago History Museum has been undertaking a major transformation of its curatorial practices. Based on a visit to the museum in November 2024, this paper examines one of the museum's new, temporary exhibitions, titled 'Designing for Change: Chicago Protest Art of the 1960s–70s'. The exhibition offers a new lens on the role of visual cultures in the local political struggles of Black, Latine and women and queer Chicagoans. I critically evaluate the framing of exhibited objects and ephemera as visual art. I then move to identify a tension between the exhibition's patient registration of the role of groups and organisations in the production and circulation of 'activist' work, and its isolation of individuals for veneration. Drawing on archival research on the National Alliance of Black Feminists (1976–82), I highlight, for instance, that the role of the group's founder was

sometimes overstated and a source of frustration for members and organisers.<sup>[2]</sup> I conclude by thinking about the importance of a local and historical approach to curating Black ‘activism,’ that comprehends its fundamental ephemerality and ordinariness, and which refuses to monumentalise ‘leading’ figures

## **7. "Profane Relics': Print Sediments in Chilean Visual Art from the Years of the Dictatorship"**

Sergio Delgado Moya, UChicago

Visual art production, along with every other aspect of life in Chile, was drastically transformed by the rise to power of a military dictatorship in 1973. All the major traits of what we understand as contemporary art in Chile were defined in the years following the 1973 coup by artists actively responding to the first waves of turbulence produced by the regime. A wave of experimentation (with form, media, materiality, and political expediency) that first surged in the 1950s accelerated rapidly in the years following the 1973 coup.

My presentation focuses on the work of experimental artists active in Chile during the years of the dictatorship. It draws attention to their dialogue with print culture and with popular print culture in particular: newspaper and tabloids, textbooks and literacy manuals, photographs, calendars, printed tablecloths, etc. My intent is to explore the extent to which these artists both traced and constructed the outlines of an emergent subject: a popular subject, relatively new to mass visual culture, new to the city, and newly literate. As the work of some the artist I'll discuss seems to suggest, this emergent subject was molded by print culture as much as it was actively involved in the production of that same culture.

## **8. *Lost in the world, how innocent you are: The Black Nudes***

Toral Jatin Gajarawala, NYU

Can the question of touch- proximity to people and things- be used as a metric to read caste into artistic modernism in the subcontinent? This paper uses this prompt to ask how we might understand the series of paintings done in in the 1960s by the Indian artist K.H. Ara, "The Black Nudes." The charcoal nudes appeared in a solo show at Pundole Gallery in 1963, following a previous show of nudes at the Taj Gallery in 1962. Typically attributed to the interest that Indian modernist artists had in Paul Cézanne and other European impressionists, as well as a history of European influence on postcolonial artists in terms of genre and style (Ara's other primary mode was the still life), both black and nude suggest a range of other conceptual frames. Ara's nudes were not African but Indian and Ara himself was Muslim and Dalit. Touching upon the black of the color line and decolonization as well as the "black" of Hinduism and caste, this paper moves through a series of "anachronistic" and "improper" interpretive frames- most specifically the touching of things- to rethink the modernist conjunction of "black," "nude," "Indian," and "Dalit."



Keywords: nudes; black; Dalit; caste; modernism; touch

## **9. Contrapuntally: The Curatorial Nightmare of Tribe, Ethnicity, and Africanity in Contemporary Art**

*Nontobeko Ntombela, Wits University*

In this presentation, I will attempt to critically reflect on the curatorial strategies I employed in the retrospective "Then I Knew I was Good at Painting": Esther Mahlangu, A Retrospective (2024-2025). I will examine how archiving practice, as an exhibitionary motif, addresses not only the gaps and evidence within Esther Mahlangu's artistic practices but also the persistent colonial and apartheid labelling of her work. Often referred to as a Ndebele artist from the KwaNdebele village, an African "tribe" in South Africa, Mahlangu's practice of umgwalo, rooted in the modernist communal traditions of women's home painting dating back to the 1880s, struggles to shake off the imprint of apartheid's ethnic enterprise that frames her work as primitive. Within this presentation, I will explore how archiving practice, understood as a feminist curatorial praxis, operates both performatively (as an action, a doing, a verb) and conceptually (as a set of established methods or a field of study). This approach offers an opportunity to interrogate the intricacies of her medium choice, idiosyncratic and indeterminate subject matter, wit, and satire, as well as her assertive voice and experiences, particularly her gendered experience as a woman artist working in the twentieth century. Wrestling with the ever-perpetual nightmare of the colonial stronghold, these explorations ask if alternative interpretations of her work can move beyond the hypervisualised ethnic body.

PANEL 5: 2.00 PM | Chair: Daniel Foliard, UPCité

## **10. "Showing James Barnor, from Europe to Ghana: Constructing a Body of Work Across Shifting Contexts"**

*Margaux Lavernhe, EHESS Paris*

Since 2010, the photographs of Ghanaian photographer James Barnor have been exhibited in diverse contexts, from London and Paris to Accra and, more recently, Detroit. While each exhibition draws on an established corpus, it also reconfigures how his work is narrated and constructed. This paper explores both the material — reprints from negatives, dialogues between archives and images — and discursive — curatorial choices, narrative framing of the artist's career — manipulations that shape Barnor's archive and contribute to the making of his artistic identity within transatlantic contemporary art scenes.

## **11. Capturing the guerilla-fighter: Mrinal Sen, from archive to exhibition**

*Titas De Sarkar, UChicago*

Marking the birth centenary of the Bengali avant-garde filmmaker Mrinal Sen, University of Chicago organized a two-day event in November 2023 celebrating the auteur through film screenings, paper presentations, and an exhibition. This presentation addresses the archival and curatorial work that went into the making of the exhibition by bringing together a host of print and other visual media. Divided into three segments – understanding the cataloging and classificatory logic of the Mrinal Sen archive located at the Hanna Holborn Gray Special Collections Research Center in the Regenstein Library, the politics and rationale of selecting the objects for display, and negotiating the logistics of creating an exhibition space out of an otherwise ordinary lecture hall – the presentation unpacks the constitutive elements of exhibition making. What are the choices that go into (re)presenting a film director from the Global South in the context of a private University in the Global North? What is the work that objects preserved in an archive made to do individually as well as in relation to other displayed objects? How do logistical considerations of display cases, lighting, dimensions of the allotted space, and infra structural facilities become constitutive of the very logic of the exhibition? By working at the intersection of archival research, aesthetics and politics of curation, and improvisational practices the presentation not only delves into aspects of exhibiting the craftsmanship of Mrinal Sen to an un/initiated audience but also highlights how knowledge on postcolonial India is produced across media – scripts, photographs, magazine articles, personal letters, awards – through the very process of designing an exhibition.

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<sup>[1]</sup> Jason Crowley and Ellen Placey Wadey, “Getting to Know... Collections & Broadening Narratives,” *Gaylord and Dorothy Donnelly Foundation*, nd. Accessed May 19, 2025 <<https://gddf.org/getting-to-know-collections-broadening-narratives/>>

<sup>[2]</sup> Brenda Eichelberger / National Alliance of Black Feminists Papers [Box 3, Folder 4], Vivian G. Harsh Research Collection of Afro-American History and Literature, Chicago Public Library.

PANEL 6: 3.45 PM | Chair: Stefano Evangelista (Oxford)

## **12. Circulations from *Panafrika***

*Adom Getachew (UChicago)*

This presentation considers the place of print culture in the recent exhibition *Project a Black Planet: The Art and Culture of Panafrika*. *Project a Black Planet* was co-curated by Antawan I Byrd, Elvira Dyangani Ose, Matthew Witkovsky and I. It was on view at the Art Institute of Chicago from December 15, 2024-March 30, 2025, and will travel to Barcelona, London and Brussels. In the Chicago presentation about one third of the 350 works on view were constituted

by magazines, books, records, CDs, and other ephemera. I reflect on this inclusion to consider how such material contributed to the show's aims of connecting popular and fine art and complicating received histories of Pan-Africanism.

### **13. Periodicals on display / Quand les revues s'exposent**

*Devika Singh (Courtauld Institute of Art, London)*

While the inclusion along artworks of a small number of print, ephemera and correspondence has long been a feature of exhibitions, we are increasingly witnessing striking displays of periodicals from across the world within exhibitions that reimagine the plural history of 20th-century art. These periodicals are often enlisted to conjure global or regional networks that cannot easily be evoked through single artworks. But there is more at stake. Repurposed as objects that sit between art and archives, they are most importantly displayed for the perspectival shift that they signal. To what extent are periodicals used to help shape counter histories of the European museum and foreground postcolonial voices? What does the counter-cultural do to mainstream institutions and the established narratives that they preside upon? And what happens to periodicals when they are presented within the confines of an exhibition space? These are some of the questions that the paper will address.

### **14. From *La Revue du Monde Noire* to MansA: Afro-Diasporic Periodicals as Living Archives**

*Elisabeth 'Liz' Gomis (Maison des mondes africains, Paris)*

Revisiting *La Revue du Monde Noir*, means confronting a paradox: a journal that produced only six issues in less than a year in 1931 which continues to, quietly yet profoundly, resonate more deeply than many long-lived institutions. Nearly a century on, the Nardal sisters' project stands as a foundational gesture within Afro-diasporic thought and identities.

Conceived as a transatlantic forum linking Africa, the Caribbean, and the Americas, the *Revue* was revolutionary in its insistence on dialogue across colonial divides. The financial fragility and the obstacles it faced did not diminish its archival power. On the contrary, it remains a testament to the ability of precarious print cultures to inscribe themselves indelibly in diasporic memory, especially where archives authored by peers have so often been lacking. Like later publications such as *Black Orpheus* (Nigeria, 1957) or *Souffles* (Morocco, 1966), it has become a honourable bookshelf monument.

*MansA* positions itself as heir to this legacy, not out of nostalgia, but by seeking to transform the periodical impulse into institutional form which also can be paradoxal. With the forthcoming

Magazine MansA, we claim continuity with a long tradition of journals that were never just paper: they were acts of resistance, networks in motion, archives in the making.

In today's climate, particularly in the global North, where any narrative complicating the triumphalist national stories is swiftly dismissed, this mission is urgent. MansA stands both as institution and archive, a living site of continuity that resists erasure.

The lasting lesson from the Nardal sisters is that print is power: the revue was an extension of their salon, a space where ideas became collective memory just like the cultural space we're opening in Paris. Today, even in its transitory form, MansA echoes that gesture. It seeks to reverberate across generations, shaping futures by preserving and transmitting cultural memory. At a moment of political uncertainty in France, MansA's publications mark a new chapter in the ongoing struggle for Liberté, Égalité, Fraternité written this time by the diaspora, for the world to see. How, then, can we sustain this fragile yet enduring impulse in the face of today's pressures of erasure?

# Bio Notes

1. **Ada Ackerman** works as a Permanent Researcher at THALIM/CNRS (French National Research Center). An art historian, she has published *Eisenstein et Daumier, des affinités électives* (2013) and *The Endless Library of Sergei Eisenstein* (2019). She has co-curated several shows and co-edited their catalogues: *Golem! Avatars of a clay legend* (2017, Paris, Jewish Art and History Museum); *The Ecstatic Eye: Sergei Eisenstein at the crossroads of arts* (2019, Centre Pompidou-Metz), *Mirabil-IA* (2024, Centre des Arts, Enghien-les-Bains), *The World through AI* (2025, Jeu de Paume, Paris).
2. **Rahaab Allana** is the Curator/Publisher at the Alkazi Foundation for the Arts, New Delhi. Fellow of the Royal Asiatic Society (UK), he was Honorary Research Associate at University College, London. He is the founder of ASAP | art (Alternative South Asia Photography & Art), the region's first app for presentation and discussion of contemporary visual cultural production. He was Guest Editor for the themed issue Delhi: Looking Out/Looking In, 'Aperture 243' (Summer 2021). He also acted as the editor of *Unframed: Discovering Image Practices in South Asia* (Harper Collins Publishers India, 2023) and *Another Lens: Photography and the Emergence of Image Culture* (Tulika Books and West Heavens, 2024), which are two critical readers on lens-based practices and meta-histories of the image. He was recently awarded the Officer of the Order of Arts and Letters from the Government of France.
3. **Sergio Delgado Moya** is Associate Professor of Romance Languages and Literatures at the University of Chicago, where he teaches courses on Latin American and Latinx literatures and cultures. He is the author of *Delirious Consumption: Aesthetics and Consumer Capitalism in Mexico and Brazil* (2017). His next book, *A Nervous Archive: Sensationalism in the Arts of Mexico, Chile, and the U.S.* is forthcoming with the University of Texas Press.
4. **Titas De Sarkar** is a postdoctoral teaching fellow at the Division of the Arts & Humanities, University of Chicago. Previously, he received his PhD from South Asian Languages and Civilizations, University of Chicago. His work focuses on histories of modernity, youth culture, media studies, and social and emotional histories of modern South Asia. His work has been published in *The Oxford Handbook of Global South Youth Studies*, *The Routledge Encyclopedia of Indian Writing in English*, and by Cambridge University Press (forthcoming), among others.
5. **Adom Getachew** is Professor of Political Science and Race, Diaspora & Indigeneity at the University of Chicago. She is the author of *Worldmaking after Empire: The Rise and Fall of Self-Determination* (2019) and co-editor, with Jennifer Pitts, of *W. E. B. Du Bois: International Thought* (2022). As part of a four-member curatorial team, she curated the exhibition *Project a Black Planet: The Art and Culture of Panafrika* and co-edited the accompanying catalogue. She is currently working on a second book on the intellectual origins and political practices of Garveyism.

6. **Elisabeth «Liz» Gomis** is a journalist, filmmaker, producer, and cultural strategist. After a career in media (Radio Nova, Arte, Canal+), she directed documentary series such as *Africa Riding* and *Africa Demain*, and founded *OFF TO Magazine*, a revue dedicated to *African urban spaces*. She is now Executive Director of MansA, Maison des Mondes Africains, a newly created French public institution dedicated to African and Afro-diasporic cultures. She also contributed to major cultural programs such as Africa2020 Season and serves on the board of the Palais de Tokyo.
7. **Margaux Lavernhe** is a PhD candidate at CRAL-EHESS. She is completing a dissertation on Ghanaian photographic practices since independence, with a particular focus on James Barnor (1929–). Her research has led her to conduct extensive fieldwork in Accra and London. She has taught the history of African arts and photography at EHESS, as well as at the Universities of Paris 1 and Paris 8. She has also contributed to curatorial projects in France and Ghana.
8. **Dr. Marc Maillot** received his Ph.D. from Sorbonne University in 2013 and is now an associate member of the UMR 8167 “Orient et Méditerranée” (French National Research Center-CNRS). Before his appointment as a Courtesy Assistant Professor at University of Central Florida in 2015, Dr. Maillot conducted seminars on late antiquity urbanism and architecture at Paris-Sorbonne University, and Shendi University in Sudan. His research interests include vernacular architecture both in Egypt and Sudan, Meroitic iconography, Social Anthropology, and urbanism in antiquity. Dr. Maillot has worked on archaeological sites abroad since 2007, with a special focus on the Middle Nile Valley, on sites such as Muweis, el-Hassa, and Sai Island. He is the director of the archaeological mission of Damboya, Sudan. His field experience also includes the archaeology of Roman settlements in France, particularly on the shores of the Marne River. His past research has been focused on technical approaches to the study of cultural transmission, and more specifically on the theme of casemate foundations for monumental brick structures along the Nile. Dr. Maillot’s current research focuses on the Osirian cult practice in the Meroitic royal pageantry, architectural representation in the iconography of the Middle Nile Valley, and late antiquity Sudanese towns as production machines for a centralized power based at Meroe. He is Director and Chief Curator of the ISAC Museum of the University of Chicago since January 2023.
9. **Josephine McDonagh** is Randy L. and Melvin R. Berlin Chair of the Development of the Novel in English and Distinguished Service Professor, Department of English and the College, University of Chicago. She is author of several books, most recently *Literature in a Time of Migration: British Fiction and the Movement of People, 1815-1876* (2021). With Hadji Bakara and Charlotte Sussman, she is co-editing the *Oxford Handbook of Literature and Migration* (for 2026). Her current work thinks about children and migration, and the

persistence of figures of displaced children within print cultures of the 19th century and their 20<sup>th</sup> and 21<sup>st</sup>-century legacies.

10. **Nontobeko Ntombela** is a lecturer in the Department of Curatorial, Public, and Visual Cultures at the Wits School of Arts. Having worked in art galleries, museums, and NGOs such as the Johannesburg Art Gallery, Durban University Art Gallery, BAT Centre, and others over the course of 12 years, she joined Wits University in 2012, shifting her curatorial practice towards more research-intensive projects on Contemporary South African Black women artists of the early twentieth century. During this period, Ntombela has become recognised for her curatorial projects, such as *A Fragile Archive* (2013), *When Rain Clouds Gather: South African Black Women Artists 1940–2000* (2022), and “Then I Knew I Was Good At Painting: Esther Mahlangu, A Retrospective (2024). She is also the co-editor with Reshma Chhibha of *The Yoni Book* (2019). She has served on various boards and committees for organisations such as the Visual Arts Network of South Africa, the Department of Arts, Culture, Sports and Recreation, the National Arts Council, Arts For Human Rights Trust, and many others.
11. **Jonathan Sachs** is Professor of English at Concordia University, Montreal. He is the author of *The Poetics of Decline in British Romanticism* (Cambridge UP, 2018), *Romantic Antiquity: Rome in the British Imagination, 1789-1832* (Oxford UP, 2010) and, with the Multigraph Collective, *Interacting with Print: Elements of Reading in the Era of Print Saturation* (U Chicago P, 2018). Most recently, Sachs is the co-editor, with Professor Andrew Stauffer, of *Lord Byron: Selected Writings* for the 21<sup>st</sup>-Century Oxford Authors series (Oxford UP, 2023). Sachs has held fellowships at the Institute for Advanced Study in Princeton (2017-18) and twice been a fellow at the (US) National Humanities Center (2014-15; 2023-24). He is currently finishing two books: *Slow Time: A Literary Experiment* and *Keats: A Life in Ten Letters*, under contract from Cambridge UP.
12. **Devika Singh** is an art historian, curator and critic, and Senior Lecturer at The Courtauld where she co-leads its new MA in Curating. She was previously Curator of International Art at Tate Modern, where she led major research initiatives that advanced transnational perspectives on art and was in charge of acquisitions of South Asian art. Singh has curated exhibitions and displays in a diversity of contexts including at the CSMVS, the Dhaka Art Summit, Kettle’s Yard and Tate Modern. Her writing has appeared widely in academic journals, art magazines and international museum catalogues. Her book *International Departures: Art in India after Independence* was published in 2023 with Reaktion Books. She is also a joint editor of the *Oxford Art Journal* and regularly partakes in juries and advisory boards.
13. **Neelam Srivastava** is Professor of Postcolonial and World Literature at Newcastle University, United Kingdom. Her research interests span Italian colonialism, the editorial history of anticolonial thought, in particular Frantz Fanon, postcolonial print cultures, and



South Asian literature. Her books include *The Bloomsbury Handbook of Postcolonial Print Cultures*, co-edited with Toral Jatin Gajarawala, Rajeswari Sunder Rajan, and Jack Webb (London: Bloomsbury, 2023), and *The Form of Ideology and the Ideology of Form: Cold War, Decolonization and Third World Print Cultures*, co-edited with Francesca Orsini and Laetitia Zecchini (Open Book Publishers, 2022). She is also the author of *Italian Colonialism and Resistances to Empire, 1930–1970* (London: Palgrave, 2018) and co-editor, with Baidik Bhattacharya, of *The Postcolonial Gramsci* (London: Routledge 2012). She is a steering group member of the International Research Network in Postcolonial Print Cultures.

14. **Hayley G. Toth** is a Leverhulme Early Career Fellow at Newcastle University. Working under the mentorship of Neelam Srivastava, her three-year research fellowship investigates the proliferation of collective forms of literary production, consumption, and performance between 1976 and 1982. Her project, ‘Collective Form,’ analyses how Black activists theorised and exercised cultural collaboration as a practice of organised resistance against systems of cultural, material, and political dispossession. She is the author of *Reading Postcolonial Literature: From Professional to Non-Professional Practices* (forthcoming with Liverpool University Press).
15. **Laetitia Zecchini** is Directrice de recherche at the CNRS and directs the joint CNRS-UChicago International Research Lab in the Humanities (IRL HumanitiesPlus). She is the author of a monograph on the poet Arun Kolatkar, whom she has also translated into French for Gallimard (*Arun Kolatkar and Modernism in India, Moving Lines*, Bloomsbury, 2014). Her more recent publications include several co-edited or co-authored volumes: “The Worlds of Bombay Poetry” (2017); “The Locations of (World) Literature: Perspectives from Africa and South Asia” (2019); *Pen International: An Illustrated History* (2021); *The Form of Ideology and the Ideology of Form: Cold War, Decolonization and Third World Print Cultures* (2022). She is completing a book on the alternative forms and genealogies of literary activism in India and coordinates the International Research Network on Postcolonial Print Cultures (2023-2027).

Poster



The Workshop of the International Research  
Network on Postcolonial Print Cultures

# Exhibition- Making, Museography and Textual/Visual Interactions

SEPTEMBER  
18-19, 2025

PARIS, FRANCE

University of Chicago, Center in Paris  
46, Rue des Grands Moulins, 75013

## PRESENTERS:

Ada Ackerman, Rahaab  
Allana, Titas De Sarkar,  
Sergio Delgado Moya, Toral  
Gajarawala, Adom  
Getachew, Elisabeth "Liz"  
Gomis, Margaux Lavernhe,  
Marc Maillot, Josephine  
McDonagh, Nontobeko  
Ntombela, Jonathan Sachs,  
Devika Singh, Neelam  
Srivastava, Hayley Toth,  
Laetitia Zecchini

FOR FURTHER INFORMATION ABOUT THE NETWORK  
AND THE PROGRAM OF THE WORKSHOP, WHICH IS  
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Catherine Nankya Katonoko Gombe. Youth. 1965. Etching (image). 20 x 11 1/16 inches (50.8 x 28 cm). The Argyll Collection