



**CAMARGO
FOUNDATION**

CASSIS, FRANCE

PRESS RELEASE
JULY 21, 2021

CAMARGO ANNOUNCES 2021-22 CORE PROGRAM FELLOWS

Winners of the prestigious artist residency in Cassis, France, from Argentina, Australia, France, Germany, India, Lebanon, the Netherlands, Palestine, Singapore, Switzerland, United Arab Emirates, United Kingdom, United States.



Left to right, top to bottom: Thomas Adams, Preethi Athreya, Edna Bonhomme, Nahuel Cano, Anna Elsner, Toral Gajarawala, Ganavya, Daniele Genadry, Jeff Guess, Gina Herrmann, Karim Kattan, David McCallam, Johanna Montlouis-Gabriel, Irina Podgorny, Rebecka Rutledge Fisher, Ghassan Salhab, Sourcing Within, Jeremy Toussaint-Baptiste.

Cassis, France — The Camargo Foundation is delighted to announce the awarded Fellows of the 2021–2022 Core Program, the organization’s flagship residency program which has welcomed leading artists, scholars, and thinkers to Cassis since 1971. The winners were selected from nearly 800 applications submitted from 83 countries. Established by American filmmaker and philanthropist Jerome Hill, the Camargo Foundation supports research and experimentation in the Arts and Humanities, awarding 18 fellowships annually via an international open call. They will spend six to eleven weeks at Camargo in fall 2021 and spring 2022, in a tranquil setting with stunning views of the Mediterranean Sea. The Fellows hail from 13 countries on 5 continents, and include scholars, writers, visual artists, a composer, a filmmaker, and four performing and multidisciplinary artists. They receive a stipend, an apartment, and access to the campus that include a composer studio, a visual art studio, an outdoor amphitheater, and gardens that sprawl across its two-acre landmarked site.

“For a multidisciplinary researcher and curator, serving on the Camargo jury is a thoroughly enriching experience, for the discovery of artists and projects from around the world, and for the rare peek into the motivations that drive the creative impulse in our present time,” said Rasha Salti, member of the artistic committee. “The discussions with fellow jurors are a thrilling challenge, invariably sharpening criticality and widening the horizons of each one. The residency is an opportunity for a regeneration, meditating, coming up for air and a vital slowing down in a world system of production of art and ideas that seems captive to mindless race.”

"Each session of the Camargo selection committee offers an immensely valuable opportunity to have both lively and stimulating discussions across disciplines with colleagues who are experts in their respective fields," said Maboula Soumahoro, member of the scholar committee. "But beyond that, the quality of the applicants' proposals and dossiers is also to be highlighted. These works, in-progress or soon to be in-progress, provide the members of the selection committee with a precious, unique occasion to keep up with cutting-edge research and artistic production: whether it be that of established scholars and artists or that of emerging ones. In that the Camargo Fellows of 2021-2022 reflect a variety of issues and themes that all fine in line with pressing, contemporary concerns of our time."

The call for applications for residencies in fall 2022 and spring 2023 is open until October 1, 2021, and winners will be announced in April 2022.

FELLOWS FALL 2021

Preethi Athreya, Performance Artist, India, *A Journal of Compounded Identities through a Conversation with Objects*

Edna Bonhomme, Historian of Science, Writer, Germany, *In Our Words*

Ganavya, Composer, United States, *Daughter of a Temple (2)*

Daniele Genadry, Visual Artist, Lebanon, *Staring at Sight*

Jeff Guess, Multidisciplinary Artist, France, *The Bubble*

Gina Herrmann, Scholar in Romance Languages and Judaic Studies, United States, *Rivesaltes: French Concentration Camps and the Laboratory of Internment*

Irina Podgorny, Scholar, Argentina, *Cactus: The Cultures of Artificial Nature*

Ghassan Salhab, Filmmaker, Lebanon, *L'attente (« The Wait »)*

FELLOWS SPRING 2022

Thomas Adams, Scholar in History, United States and Australia, *Into the Night: Labor, Migration, and Political Economy in the Gulf South, 1875-1953*

Nahuel Cano, Performance Artist, The Netherlands, *Spectral sonic cartographies*

Anna Elsner, Scholar in French Literature, Switzerland, *A New Death: Palliative Care and the Cultures of Dying in France since 1975*

Toral Gajarawala, Scholar in Comparative Literature, United Arab Emirates, *Ajnabi: An Existential Reckoning in South Asia*

Karim Kattan, Writer, Palestine, *Hotel Oriental*

David McCallam, Scholar in European Environmental History, United Kingdom, *A History of Resilience: Responding to Ecological Disaster in Eighteenth-Century Europe*

Johanna Montlouis-Gabriel, Scholar, United States, *The Digital Praxis of French Afro-Feminism*

Rebecka Rutledge Fisher, Scholar, United States, *The Thinker as Poet: The Poetry and Poetics of W.E.B. Du Bois*

Jeremy Toussaint-Baptiste, Multidisciplinary Artist, United States, *There, Eyes Were Watching*

Sourcing Within, Performance Artists, Singapore, *The Twinkling Hour*

SELECTION COMMITTEES

2020/2021 Artists Committee members: Ash Fure, Asa Horvitz, Robin Coste Lewis, Bige Örer, Jean-Pierre Rehm, Rasha Salti.

2020/2021 Scholars and Thinkers Committee members: Lila Abu-Lughod, Frédérique Aït-Touati, Cécile Alduy, Bill Birgwinkle, Guillaume Monsaingeon, Maboula Soumahoro.

(Please see the Camargo Foundation website for bios)

ABOUT THE CAMARGO FOUNDATION

Since 1971, the Camargo Foundation has welcomed hundreds of international artists, thinkers, and scholars to its stunning campus in Cassis, South of France. The artist residency program grew out of a series of experimental music and theater festivals organized by Camargo Foundation founder Jerome Hill in the 1950s and 1960s, which included commissions from the New York-based Living Theater, French composer Oliver Messiaen, and others. Now nearing its 50th anniversary, the Camargo Foundation continues its mission to support innovative research, experimentation, and multidisciplinary exchange in the arts and humanities. Past notable fellows include American filmmaker Barbara Hammer, Nigerian playwright Femi Osofisan, French multidisciplinary artist Nicolas Floc'h, U.S.-based French literature scholar Alice Kaplan, Chinese choreographer Wen Hui, American theater director and playwright Lee Breuer, Ukrainian poet Natalka Bilotserkivets. The Foundation prizes diversity—cultural, geographic, disciplinary—and with each cohort of Fellows, strives to foster connections between research and creation.

CONTACTS

For fellows' portraits, examples of their work, images of the Camargo Foundation's campus, or to set up interviews, please contact:

Muriel Rose, Development and Communication Coordinator
Camargo Foundation, Cassis, France
mrose@camargofoundation.org

FELLOWS' PRESENTATIONS

FALL 2021 - SPRING 2022

FALL 2021

Preethi Athreya
Edna Bonhomme
Ganavya Doraiswamy
Daniele Genadry
Jeff Guess
Gina Herrmann
Irina Podgorny
Ghassan Salhab

PREETHI ATHREYA
PERFORMANCE ARTIST
INDIA



With a background in classical Indian dance, Preethi Athreya has been working within the Indian contemporary dance scene as a performer, choreographer, and facilitator. She has been engaged since early 2000 in creating a personal movement language that reflects her relationship with her context, being at the same time open to new ways in how we may relate to the body. With a strong commitment to constantly redefine the Indian body, Preethi Athreya lives and works in Chennai, India. She has choreographed, performed, and produced thirteen collaborative works since 2003, the latest being *And Indeed There Will be Time* (2020) and *BIRD* (2021). Preethi Athreya is the founder of CHARCOAL – a platform for artistic collaboration as well as one of the co-founders of Basement 21, a practice-based performance collective in Chennai.

A JOURNAL OF COMPOUNDED IDENTITIES THROUGH A CONVERSATION WITH OBJECTS

This is a research project that is concerned with the study of how identity is constructed through objects that are owned, inherited, passed on or lost. Through a choreographic lens, it looks at objects that speak to a cultural and colonial heritage, embodying critical questions to our attachment to 'belongings', to the idea of belonging and to place. The research commences with ideas of what constitutes a journal of the body and how the act of looking, touching or holding these objects can be a way to 'read' them. Through these intimate acts of 'handling' we investigate hidden stories and gestures held in the objects, and their relationships to place.

EDNA BONHOMME
HISTORIAN OF SCIENCE,
WRITER
GERMANY



Edna Bonhomme is a historian of science and writer living in Berlin, Germany. She earned her PhD in the History of Science from Princeton University and a Master of Public Health from Columbia University. Her practices investigate how people perceive modern plagues and how they try to escape from them. As a researcher, she answers this question by using textual archives and oral histories to unpack the variant notions of sickness and health as well as the modalities of care that shape the possibility for repair. She has written for academic journals and popular press including *Aljazeera*, *The Atlantic*, *The Baffler*, *The Guardian*, *The Nation*, *The New Republic*, *ISIS History of Science Journal*, *Journal for North African Studies*, *Public Books*, and other publications. She is currently finishing her manuscript *Tending to our Wounds*, which explores the global history of restitution and reparations, and conducting research on her second book, *Captive Contagions*, which uncovers the role that captivity has played during epidemics.

IN OUR WORDS

During the Camargo Fellowship, she will compose a creative non-fiction text that draws from her year-long interviews with several Black people living in different parts of Germany, focusing on their emotional, medical, and social lives. The text is a dynamic portrait highlighting the interplay between how African diasporic health is represented and how African (diasporic) community groups fashion themselves in Germany.

**GANAVYA
DORAISWAMY**

COMPOSER
UNITED STATES



Tamil Nadu-raised and New York-born vocalist Ganavya lives, learns, and loves from the nexus of many frameworks and understandings. A multidisciplinary creator, she is a soundsmith and wordsmith. Trained as an improviser, scholar, dancer, and multi-instrumentalist, she maintains an inner library of “spi/ritual” blueprints offered to her by an intergenerational constellation of collaborators, continuously anchoring her practice in pasts, presents and futures. Her most recent work is the film *This body is so impermanent...* (2021) directed by Peter Sellars, featuring Ganavya (solo voice, composition), Michael Schumacher (solo dance, choreography) and elder Wang Dongling (calligraphy).

DAUGHTER OF A TEMPLE (2)

In the previous iteration of *Daughter of a Temple*, Ganavya created a sound installation that used the principles of an old multidisciplinary storytelling/song-making technique called «harikatha» to instead venerate a contemporary spiritual figure: Swamini Alice Coltrane Turiyasangitananda, drawing from her self-published spiritual manifesto titled *Monument Eternal* (1977). The work was exhibited in the 13th Biennale de Habana in Carrie Mae Weems’s *The Spirit That Resides* (2019). Here at Camargo, Ganavya revisits the work and births it anew with and for live musicians, including herself.

DANIELE GENADRY

VISUAL ARTIST
LEBANON



Daniele Genadry is an artist whose practice focuses on the relationship of painting and photography, which she uses to examine the potential of an image to generate its own temporality, and sensitize our perceptions. She studied at Dartmouth College, NH (BA 2002) and at the Slade School of Art, London (MFA 2008). Recent solo exhibitions include *Staring in Place*, In Situ Gallery, Paris, *Slow Light* at the Beirut Art Center and *Recomposing Light* at Centre Intermondes, La Rochelle, France. Her work has been exhibited at MUCEM, Sursock Museum, Sharjah Biennial 13, Biennial del Sur, SMBA, and the Bronx Museum. Genadry lives and works in Beirut and teaches at the American University of Beirut.

STARING AT SIGHT

Through a direct engagement with the actual landscape and surroundings at Camargo, this project will create a new body of work (paintings and drawings) that consider how a material surface (a painted image) can elicit a conscious mode of seeing. The project will begin with a study of Post-Impressionist painting and early black and white analogue photography in contrast and relation to current visual technologies and ways of looking (virtual, digital and electronic images), in order to reflect on how these different perceptive modes affect our comprehension of the time and space.

JEFF GUESS

MULTIDISCIPLINARY
ARTIST
FRANCE



Jeff Guess is an artist, curator and professor at the École Nationale Supérieure d'Arts Paris-Cergy. His work is predominantly an artistic and archeological investigation of the technical image and its multifarious entanglements with language and voice. His more recent projects expand upon these considerations, exploring the relations among bodies, communication and computation in disciplines as diverse as spirit phenomena, animal language projects and competitive sports. Recent exhibitions include: Permanent Collection, Centre Pompidou (Paris, 2020), *Le Supermarché des Images*, Red Brick Art Museum and Jeu de Paume (Beijing, 2021, Paris, 2020) and *Snap & Share*, SFMOMA (San Francisco, 2019).

THE BUBBLE

The project is based upon the recent NBA Bubble as a testing ground of physical limits, new technologies and models for living in a pandemic and how this closed world became a hotbed for political discourse and action affecting the real world. The facts that the Bubble was embedded within the highly controlled archetype for antiseptic lifestyles, the Walt Disney World theme park, and that Walt Disney had originally planned it as an Experimental Protocol Community of Tomorrow (EPCOT), a utopian city for the production of happiness, creates an interesting complexity.

GINA HERRMANN

SCHOLAR (ROMANCE
LANGUAGES AND JUDAIC
STUDIES)
UNITED STATES



Gina Herrmann is Professor of Romance Languages and Judaic Studies at the University of Oregon. She is a scholar of Spanish literature, the Holocaust, and Leftist Studies. She is the author of the 2010 *Written in Red: The Communist Memoir in Spain* and Editor and co-author of *the 2020 Spain, The Second World War and the Holocaust*. She has co-edited a volume on the life and work of Jorge Semprún, as well as collections on Hispanic cinema. Her new research focuses on cultural memory and literary engagement with French concentration camps of WWII and the mosaic of victims and administrators whose experiences in these camps constitute a laboratory of 20th century migrant and refugee internment.

RIVESALTES: FRENCH CONCENTRATION CAMPS AND THE LABORATORY OF INTERNMENT

During her stay at the Camargo Foundation, Gina Herrmann will work on survivor narratives of the WWII era French Concentration camp of Rivesaltes, which contribute to a present-day understanding of the detention center as a laboratory for the methods and justifications for the internment of refugees over the course of nearly seven decades; a model that has likely served later concentrationary projects, including the current detention regime on the US border. The research posits this question not from the position of the Vichy regime and French officials, but from the perspective of its diverse inmate populations (Sinti-Roma, Jews, Partisans) and the Black Africans who enforced the camp's conditions.

IRINA PODGORNYY

SCHOLAR
ARGENTINA



Irina Podgornyy is a permanent research scholar (“Investigadora Principal”) at the National Council for Scientific and Technical Research (CONICET) and Director of the Historical Archives of the Museum of La Plata, Argentina. Former researcher at the Max Planck Institute for the History of Science (Berlin, 2009-2010 and 2018) and Senior Fellow at the IKKM (Weimar, 2013), she holds several visiting professorships in France and the United States. In 2013, the Alexander von Humboldt Foundation in Germany granted her the Georg-Forster Research Award in recognition of her academic work. In 2019, her non-fiction work *Los argentinos vienen de los peces* received an honorific mention by the Fondo Nacional de las Artes, Argentina.

CACTUS: THE CULTURES OF ARTIFICIAL NATURE

This is a History of Science project that focuses on the European itineraries of Latin American cacti exploring the cross-cultural transfers that shaped Mediterranean landscape and gardening. It connects different geographies and topics: from early modern natural history to the trade in plants and the current debates of what is an original ecosystem. It links the Mediterranean to Mexico and Northern Europe. During her stay at Camargo, Irina Podgornyy hopes to sharpen her understanding of the diffusion and/or extirpation of cacti in Europe, in a context that she has called “the cultures of artificial nature”.

GHASSAN SALHAB

FILMMAKER
LEBANON



Ghassan Salhab was born in Dakar, Senegal. In addition to making his own films, he collaborates on various scenarios and teaches film in Lebanon. He has directed eight full-length films: *Beyrouth Fantôme* (1998), *Terra Incognita* (2002), *The Last Man* (2006), *1958* (2009), *The Mountain* (2010), *The Valley* (2014), *An open Rose/Warda* (2019) and *The river* (2021), in addition to numerous essays, and different video works, including *Nobody’s Rose* (2000), *My dead body, my living body* (2003), *Lost Narcissus* (2003), *(Posthumous)* (2007), *Le massacre des innocents* (triptych-video, 2010), *Everybody know this is nowhere* (diptych-video, 2012), *Chinese ink* (2016), *Son Image* (diptych-video, 2016), *Le voyage immobile* (2018), with Mohamed Soueid, *Le jour est la nuit* (2020), *Maintenant* (2021).

L’ATTENTE (“THE WAIT”)

In the summer of 1936, for no longer than two months, the philosopher and militant Simone Weill joined the Republican camp during the Spanish Civil War. It was fundamental for her to put her revolutionary ideals to the test of the real. From this hard and violent experience, this film-essay will try to follow the singular path of this woman who went all the way in her quest for truth, among the most deprived, a quest that led her to a certain death. *L’attente* continues a reflection begun with two previous films, on the quest as well as the loss, both personal and collective, of the insurrectionary path, thought, and action.

SPRING 2022

Thomas Adams
Nahuel Cano
Anna Elsner
Toral Gajarawala
Karim Kattan
David McCallam
Johanna Montlouis-Gabriel
Rebecka Rutledge Fisher
Jeremy Toussaint-Baptiste
Sourcing Within

THOMAS ADAMS

SCHOLAR (HISTORY)
UNITES STATES AND
AUSTRALIA



Thomas J. Adams is a New Orleans based historian and Senior Lecturer at the University of Sydney. He received his Ph.D. from the University of Chicago; has taught at Tulane University, Indiana University Northwest and the University of Chicago; been Professeur Invité at the University of Paris-Nanterre; and held fellowships from re:work (Berlin), the American Council of Learned Societies, and the Mellon Foundation. His research and writing focus on social inequality, work and labor, critical political economy, cities, and social movements. He is active in public-focused scholarship, recently serving as Co-Chair of Panel of Experts for the New Orleans City Council Street Renaming Commission.

INTO THE NIGHT: LABOR, MIGRATION, AND POLITICAL ECONOMY IN THE GULF SOUTH, 1875-1953

Into the Night follows cosmopolitan laboring-class networks that regularly passed through New Orleans from the 1870s to the 1950s. These communities were defined by circular labor migration with key nodal points ranging from Cuba, Sicily, Honduras, Mexico and France to Texas oilfields, Mississippi lumber camps, Gulf fishing boats and Atlantic seafaring vessels. The book traces the class and cross-racial and -ethnic solidarities of these networks and places this regular and forgotten movement and its political economy at the center of the era's extreme political, racial, and workplace violence.

NAHUEL CANO

PERFORMANCE ARTIST
THE NETHERLANDS



Nahuel Cano was born in Neuquén, Wallmapu, known today as Argentina's Patagonia. He is a researcher, theater maker, performer and sound-experimenter. His practice has been shaped by theoretical excursions, artistic practices, political initiatives, affective encounters, counter-power experiences and pedagogical experiments in Neuquén, Buenos Aires, and Amsterdam. He worked as a performer and actor in cinema and theatre, and until 2017, he developed his artistic projects with his group El Cuarto. He is a founding member of Escena Política, which is an artistic and political collective that has organized forums, performances, and protests. In 2020, he graduated from the DAS Theatre Master program, Amsterdam.

SPECTRAL SONIC CARTOGRAPHIES

Nahuel Cano will take the first steps toward developing a cartographical practice of listening and mapping "spectral sonic geographies". His practice attunes perception to the sonic networks that define territories, that articulate the inhabiting of places, and also to the absences, the invisible, the ghosts that are intertwined in the fabric of territories. Listening and sound cartographies may offer ways of orienting oneself, and of getting lost, of making present worlds that collide but resonate with the visible world, having the potential to redistribute the politics of the visible and the audible.

ANNA ELSNER

SCHOLAR (FRENCH
LITERATURE)
SWITZERLAND



Anna Magdalena Elsner is Assistant Professor of French Literature and Culture at the University of St. Gallen, Switzerland, and an Associate Member of the Centre for Humanities and Health at King's College London. She was previously a Swiss National Science Foundation research fellow at the University of Zurich. In 2016, she completed a Leverhulme Early Career fellowship at King's College London; prior to that, she was the Joanna Randall McIver Junior Research Fellow at St Hugh's College, Oxford University. After a BA in Philosophy and Modern Languages at Oxford University, a MPhil in European Literature and Culture at Cambridge University, she received her PhD from Cambridge University in 2011.

A NEW DEATH: PALLIATIVE CARE AND THE CULTURES OF DYING IN FRANCE SINCE 1975

The project explores palliative care – the paradigmatic end-of-life care modality in the West since the 1970s - and its related practices in French literature and visual culture; it aims to excavate a new cultural history of dying in contemporary France. By drawing on end-of-life writing, documentaries, and photography engaging with palliative care, the project opens up new avenues for understanding the reciprocal interaction among culture, history, and medicine's relationship with death in France since 1975.

TORAL GAJARAWALA

SCHOLAR (COMPA. LIT.)
UNITED ARAB EMIRATES



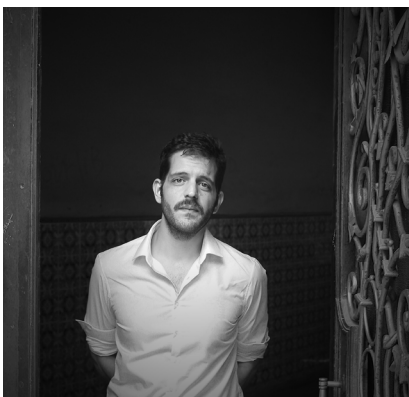
Toral Jatin Gajarawala is a scholar of comparative literature at NYU. Her teaching and research examine the ways in which culture is shaped by the lived realities of postcoloniality. Her book *Untouchable Fictions: Literary Realism and the Crisis of Caste*, sketches an anti-genealogy for Dalit literature, as against normative Indian realisms, modernisms, and regionalisms. More recently, she has written about the phenomenon of 'passing' in precarious times, the Youtube channel Dalit Camera, postcolonial libraries, and the graphic novel *Munnu: A Boy from Kashmir*. Other interests include caste/race, comparative modernisms, and heteroglossia and translation.

AJNABI: AN EXISTENTIAL RECKONING IN SOUTH ASIA

This project draws on the artistic trope of the stranger ("ajnabi") to consider the afterlife of postcolonial existentialisms in India, Pakistan and Bangladesh. How did the work of artists, playwrights, and poets conceptualize another discourse of freedom? Arguing that existentialism offered a realm of liberation philosophically and aesthetically distinct from that augured by a new postcolonial citizenship, this project considers the range of texts, artworks and ephemera that insisted that the metaphysics of the postcolonial self were still to be negotiated, even after Independence.

KARIM KATTAN

WRITER
PALESTINE



Karim Kattan is a writer and holds a doctoral degree in Comparative Literature. In French, his books include a collection of short stories, *Préliminaires pour un verger futur* (2017), and a novel, *Le Palais des deux collines* (2021), which were both published by the Tunis-based Éditions Elyzad. In English, his work has appeared in *The Paris Review*, *Strange Horizons*, *The Maine Review*, *+972 Magazine*, *The Funambulist*, and more. His writing was featured in the French Pavilion at the 58th Venice Biennale in 2019, at the 12a Bienal Internacional de Arquitetura de São Paulo, at the MMAG Foundation, and in other venues. Karim is the host of *Midnight Ocean*, a show on Radio alHara that airs live at midnight every Friday.

HOTEL ORIENTAL

Hotel Oriental is a novel set between Kobe and Kyoto, Japan, Bethlehem, Palestine, and Cassis, France, and tells the story of two men who fall in love in Kobe in the 1930s and continue meeting over the decades, in reincarnated, re-imagined bodies. Based on the history of Palestinian migration to France and to the harbor port of Kobe in the early XXth century, but firmly rooted in speculative fiction, *Hotel Oriental* explores how these different shores, bodies, and histories of sea and land resonate with each other through time and space.

DAVID MCCALLAM

SCHOLAR (HISTORY)
UNITED KINGDOM



David McCallam is Reader in French Eighteenth-Century Studies at the University of Sheffield, UK. In addition to publications on French literature of the revolutionary period (Chamfort, Laclos, André Chénier), he has worked more recently on eighteenth-century environmental history, most notably on earth and climate sciences. He has published a number of articles on the exploration and conception of volcanoes, avalanches and clouds in this period. His transdisciplinary study *Volcanoes in Eighteenth-Century Europe: An Essay in Environmental Humanities* appeared in the collection 'Oxford Studies in the Enlightenment' with Liverpool University Press in 2019.

A HISTORY OF RESILIENCE: RESPONDING TO ECOLOGICAL DISASTER IN EIGHTEENTH-CENTURY EUROPE

This project starts with a study of the Marseille plague of 1720-1723. It seeks to understand what eighteenth-century disaster responses can teach us about contemporary forms of resilience, i.e., the capacity that different social-ecological systems have to withstand substantial disturbance while retaining their basic structures and functions. It is part of a larger comparative study also examining the Lisbon earthquake of 1755 and the Laki volcanic eruption of 1783, in order to grasp historically how a society's relationship to its environment(s) evolves under significant external stressors.

**JOHANNA
MONTLOUIS-GABRIEL**

SCHOLAR (LITERATURE)
UNITED STATES



Dr. Johanna Montlouis-Gabriel is an Assistant Professor at North Carolina State University. She is the author of peer-reviewed articles published in *Essays in French Literature*, *Etudes Littéraires Africaines* and *The French Review* as well as forthcoming book chapters for *Routledge Press* and *University Press of Wales*. Her research focuses on articulations of French Afro-Feminism in French contemporary cultural productions, as well as the self-representation of Black women and their bodies in the French public sphere through literature, performance, and various articulations of visual culture.

THE DIGITAL PRAXIS OF FRENCH AFRO-FEMINISM

How do contemporary digital productions by Black French women co-create an intersectional digital archive, which in turn expands the notions and practices of French citizenship? This project explores the evolving creative lenses – what Johanna Montlouis-Gabriel terms *French Afro-Feminist Praxis* – in digital spaces such as YouTube, Instagram, blogging and digital storytelling to advocate, educate and empower other Black women in a variety of realms (from beauty technologies to health advocacy). This living digital archive produces a distinctive body of work that sustains Afro-Feminist community while challenging traditional, exclusive French notions of universalism and color-blindness.

**REBECCA RUTLEDGE
FISHER**

SCHOLAR (LITERATURE)
UNITED STATES



Rebecca Rutledge Fisher is a scholar of Black Critical Theory at the University of North Carolina at Chapel Hill, and author of *Habitations of the Veil: Metaphor and the Poetics of Black Being in African American Literature* (SUNY, 2014) and *Understanding Natasha Trethewey* (University of South Carolina Press, 2022). She is a 2020-2021 Du Bois-Mellon Fellow at the University of Massachusetts's W.E.B. Du Bois Center and was the Fall 2020 Johnson Family Fellow at UNC's Institute for the Arts and Humanities. Her Camargo Foundation project retrieves the corpus of Du Bois's "lost" poetry in order to theorize a subversively transnational and transdisciplinary poetics of black being.

**THE THINKER AS POET: THE POETRY AND POETICS OF
W.E.B. DU BOIS**

During her stay at the Camargo Foundation, Rebecca Rutledge Fisher's work will focus on the second chapter of the book *The Thinker as Poet: The Poetry and Poetics of W.E.B. Du Bois*. She will connect this poetics to her research on the 1900 Paris Exposition Universelle as she traces how Du Bois deployed what she calls a deep "poetic sublime": radicalizing 18th and 19th century Franco-German notions of the sublime, and cultivating an expansive poetic aesthetic that yields an intersectional methodology which effectively disturbs and disorders the orders of modern epistemology founding many, if not all, disciplines.

JEREMY TOUSSAINT-BAPTISTE

MULTIDISCIPLINARY
ARTIST
UNITED STATES



Jeremy Toussaint-Baptiste (b. 1984, Baton Rouge, LA) is a New York-based artist, composer, and performer considering notions of errant relations, which thrive across subjectivities. Toussaint-Baptiste was a 2017 Artist-in-Residence at Issue Project Room, New York, and received a Bessie Award in 2018 for “Outstanding Music Composition and Sound Design”. His recent exhibitions include: *Inna*, Martos Gallery, New York, NY (2020), *Pendulum Music: An Arrangement for Four Performers and Geodesic Dome*, MoMA PS1, Queens, NY (2018); *Evil Nigger: A Five Part Performance for Julius Eastman*, The Kitchen, Brooklyn, NY (2018); *Who Needs To Think When Your Feet Just Go*, The Studio Museum in Harlem, New York, NY (2016).

THERE, EYES WERE WATCHING

There, Eyes Were Watching is a series of installations, writings, and performances, which center around the anti-sonic and anti-relational potential of concrete, while continuing a sustained inquiry into “not knowing” as a Black, psychologically liberational praxis. The series enacts a refusal of monumentality and memorial while considering personal family history and haunting relationship to American Confederate monumentality as an invitation to embrace gaps in history, which might signify, not “the end of history,” but it’s continual unfurling and collapsing upon itself and the present.

SOURCING WITHIN

PERFORMANCE ARTISTS
SINGAPORE



Founded by ANG Gey Pin, in collaboration with Ranice TAY, *Sourcing Within* is dedicated to researching and performing work on embodied practices. The work unearths the innate physical and vocal presence of an individual, constellating the sources of one’s being into a true creative act. The duo’s original creation, *Dreamtalk*, was invited to multiple international venues. They were part of the core team that launched The Remembering Resource — a series of creative encounters including a new work, *That Day That Book That Fell*. They have also been invited to teach/direct in various international instances, as well as at tertiary arts institutions in Singapore.

THE TWINKLING HOUR

There are two concepts of time — Kronos as linear crescendoing time; and Kairos, divine time. Kairos is purpose and synchronicity; it is an invitation to view each moment as deliberate and defining. At the pinnacle of every moment, we are given one chance to respond, our final act of grace. This is the premise for *The Twinkling Hour*, a practice-research project, excavating the potentialities of embodiment and theatre, a contemplation of different climate and landscapes; sourced using songs, movement, textual and visual imagery which becomes vessel for the primal impulses of the performer.