

**Naviguer le tout-monde de l’Océan Indien :
poétiques relationnelles entre écritures et arts visuels**

**Université de Maurice
en collaboration avec
le Mahatma Gandhi Institute & l’Université de Bayreuth**

3 au 5 octobre 2022

❖ **Lundi 3 oct 2022, Salle G1, New Academic Complex, Université de Maurice**

10h00: Ouverture par les organisatrices / Opening by the organizers

I. 10h15-12h15: Océan Indien: Questions d’Identité et Imaginaires / Indian Ocean: Questions of Identity and Imaginaries

Chair: Clarissa Vierke

Roukaya Kasenally - The Islands of the Indian Ocean: Forging a Common Island Identity

Hans Ramduth - Exploring alternative visual culture histories of the Indian Ocean

Ute Fendler - Poétiques relationnelles : gestes polyrythmiques

Pause déjeuner / Lunch Break 12h15-13h30

II. 13h30-15h: Par-delà des Océans I / Across the oceans I

Chair: Hans Ramduth

Elena Brugioni - Eco-materialist Aesthetic in Arts and Literature across the Indian Ocean. Notes for a Relational Dialogue between Mauritius and Mozambique

Kumari Issur - L'Arbre-Relation dans l'Océan Indien

Tea Break: 15h-15h30

III. 15h30-17h: Visual Universes/Univers Visuels I

Chair: Kumari Issur

Ananda Devi - Interprétations visuelles du *Rire des Déesses* par des lycéens français : comment franchissent-ils le gouffre culturel entre ces deux mondes?

❖ **Mardi 4 oct 2022, Lecture Theatre I, Université de Maurice**

IV. 9h30-10h30: Visual Universes / Univers Visuels II

Chair: Roukaya Kasenally

Robert Furlong - Littérature et cinéma mauriciens en 1925

Leena Ramduth: From words to moving pictures - transmediating a literary text into an animation - my preliminary experience with Malcolm de Chazal's *Petrusmok*. Some practice-related methodological considerations

Tea Break: 10h30-11h

V. 11h-12h: Par-delà des Océans II / Across the Oceans II

Chair: Elena Brugioni

Clarissa Vierke - Sound, script and dance: Far-reaching echoes of the Indian Ocean

Duncan Tarrant - Swahili Poetry and Identity in Oman. A Comparison of Two Omani-Zanzibari Poets

Lunch Break 12h00-13h30

VI. 13h30-15h00 Par-delà des Océans III / Across the Oceans III

Chair: Duncan Tarrant

Yvonne Adhiambo Owuor - The Indian Ocean and the Coffee Mistress

Mshai Mwangola - Hadithi Njoo. Leso as an Indian Ocean Palimpsest

Tea Break: 15h00-15h30

Yvonne Adhiambo Owuor: Reading *The Dragonfly*

French translation read by/Traduction française lue par Véronique Nankoo

❖ **Mercredi 5 October 2022, Salle ?, Mahatma Gandhi Institute**

9h00-11h00: Poétiques relationnelles / Relational Poetics

Chair: Ute Fendler and representative of MGI

Présentation de la collaboration / Presentation of the collaboration

Présentation des œuvres d'art des étudiant_es de l'Institut Mahatma Ghandi / Presentation of the artworks by MGI students

Tea Break: 11h00-11h30

11h30-13h: Interface Œuvres d'Art et Littératures : échanges relationnels /

Interface Artwork and Literature : relational exchanges

Chair: Kumari Issur and Ute Fendler

Échanges avec/Exchanging with: Ananda Devi, Jean-Luc Raharimanana, Yvonne Adhiambo Owuor, Umar Timol

Pause Déjeuner - Lunch Break: 13h00-14h30

14h30-16h30: Visual Universes/Univers Visuels II

Chair: Robert Furlong

Jean Luc Raharimanana - Vision(s), ou la fabrique de l'œil

Umar Timol - De la poésie à la photographie, de la quête de soi à la quête de l'autre

Sharvan Anenden: Exposer les mots / Donner corps aux mots

Tea Break: 16h30-17h00

17h: Lecture musicale/Musical Reading: Jean-Luc Raharimanana

Introduction: Ute Fendler

18 h: Clôture de la conference / Closing of conference

Ouverture de l'exposition pour un public plus large / Opening of the exhibition to the larger public

Cocktail dînatoire/Finger buffet

Participants

Elena Brugioni (Unicamp, Brazil): Eco-materialist Aesthetic in Arts and Literature across the Indian Ocean. Notes for a relational dialogue between Mauritius and Mozambique

Elena Brugioni is Lecturer in Comparative Literature (African literatures and Postcolonial theory) at the Department of Literary Theory of the University of Campinas UNICAMP. She is co-coordinator of KALIBAN, research centre in Postcolonial studies and world-literature (CNPq/Unicamp). She is currently principal researcher of the research project "Combined and Uneven Comparisons: rethinking the fields of African and Postcolonial literary studies within the debate on world-literature" (ref. 2020/07836-0) financed by FAPESP - São Paulo Research Foundation. CV Lattes: <http://buscatextual.cnpq.br/buscatextual/visualizacv.do>

Ananda Devi (writer, Mauritius): Interprétations visuelles du *Rire des Déesses* par des lycéens français : comment franchissent-ils le gouffre culturel entre ces deux mondes?

Née en 1957 à l'île Maurice, Ananda Devi est remarquée très tôt lorsqu'elle remporte, à l'âge de 15 ans, un prix littéraire international pour une nouvelle intitulée « La Cité Attlee ».

Publiée entre autres par les éditions Gallimard et Grasset, elle a obtenu plusieurs prix littéraires, dont le Prix des 5 continents de la Francophonie attribué à son roman *Eve de ses Décombres*, le prix Louis Guilloux pour *Le sari vert*, le prix Ouest France/Etonnants Voyageurs pour *Manger l'autre* et le prix Femina des Lycéens pour *Le rire des déesses*. Son écriture est caractérisée par les thèmes sombres et le regard intransigeant qu'elle porte sur le monde. Ses personnages sont piégés par les forces contraires de la société, de la religion, de la cruauté humaine et des lignes de faille de l'histoire. Leur seul recours, dans leur quête solitaire, est leur lucidité et leur humanité. Les livres d'Ananda Devi sont traduits en une douzaine de langues.

La République de Maurice lui a accordé le titre de Grand Officer of the Order of the Star and Key of the Indian Ocean, et l'état français l'a nommée Officier des Arts et des Lettres. En 2014, elle a reçu le Prix du Rayonnement de la langue et de la littérature françaises de l'Académie Française. En 2020, l'université de Silésie, en Pologne, lui a conféré un doctorat honorifique (*honoris causa*) pour son travail littéraire.

Ute Fendler (UBT): Poétiques relationnelles : polyrhythmic gestures

Ute Fendler, chair "Romance Literary and Comparative Studies", University of Bayreuth (Germany), co-spokesperson of EXC Africa Multiple (since 2019). Current research projects: 2019-2023: "Black Atlantic Revisited" – African and South American UNESCO World

Heritage Sites and “Shadowed Spaces” of Performative Memory (Ute Fendler/Gilbert Shang Ndi/Thierry Boudjekeu) / 2019-2023: “Multiple Artworks – Multiple Indian Ocean.” (Ute Fendler/Rémi Tchokothe/Clarissa Vierke). Some recent publications: « Imaginaires Animés: entre transmission de savoirs et visions utopiques. » In : *Afroglobe*, N° 2, 2021, 14pp. (<https://edition.uqam.ca/afroglobe/index>); “Métamorphoses: les spectres des frontières”. In: Margot Brink (éd.): Dossier : *Les frontières d’Europe dans l’océan Indien : Interventions littéraires, artistiques et scientifiques dans le conflit autour de Mayotte*, *Lendemain* 178/179, 2020, 14-23 ; “Imaginaires des Îles. Imaginaires Cosmopolites.” In: Malela, Buata/"Andrzej Rabsztyń (eds.): *Les représentations sociales des îles dans les discours littéraires francophones*. Paris: Cerf, 2018, 49-64 ; „O ‘Black Ocean’ Azul.” In: *Remate de Males*, Campinas-SP, v.38, n. 1, jan./jun. 2018, 42-53.

Robert Furlong (independent researcher, Mauritius): Littérature et cinéma mauriciens en 1925

Après 25 ans au service de la francophonie multilatérale de 1979 à 2003, Robert FURLONG se consacre aujourd’hui à la recherche sur la littérature mauricienne. Chercheur associé à l’ITEM-CNRS, il publie régulièrement des articles de fond dans des revues et anime des conférences sur la production littéraire mauricienne incluant la dynamique des revues littéraires. Président de la *Fondation Malcolm de Chazal* de 2011 à 2014, Robert Furlong a publié plusieurs inédits de Chazal et organisé des expositions, des colloques, des ateliers de peinture « à la Chazal » et des festivals de théâtre. Il a également animé une quarantaine d’émissions sur des écrivains mauriciens pour la télévision locale.

Publications : *Panorama de la littérature mauricienne. La production créolophone* (origines à 1968) : Port-Louis, Éditions TIMAM, 2007 ; introduction à plusieurs inédits de Malcolm de Chazal [*Moïse et Autobiographie Spirituelle*, Paris, L’Harmattan, 2008 ; *Histoires étranges suivi de Fabliaux de colloques magiques*, Arma Artis, 2010 ; *Réflexions inédites et contes*, Port-Louis, L’atelier d’écriture, 2011 ; *Humour Rose, poèmes*, Port-Louis, Point Barre n° 11, 2011] ; *En revues et en français. Une anthologie de nouvelles, chroniques et contes mauriciens* (Curepipe ; Centre culturel d’expression française, 2015).

Kumari Issur (University of Mauritius): L’Arbre-Relation dans l’Océan Indien

Kumari Issur is Associate Professor in the Department of French Studies at the University of Mauritius. Her PhD from Université Paris 13-Villetaneuse was in Francophone Literatures of the Creole Islands of the Indian Ocean and the Caribbean. In addition to being widely published

in the field, she has (co-)edited various collections, notably *L'Océan Indien dans les littératures francophones*, *Baudin-Flinders dans l'Océan Indien*, one issue of *Loxias-Colloques*, two issues of *Nouvelles Etudes Francophones*, two special issues of *Mosaïques*. In 2010-11, she was attached at the UCLA as a Senior Fulbright Fellow. She is co-founder and coordinator of ReGIOSH (Research Group for Indian Oceanic Studies in the Humanities). Her current research focuses on ecocriticism and Indian Ocean Studies.

Roukaya Kasenally (University of Mauritius): The Islands of the Indian Ocean: Forging a common island identity

Roukaya Kasenally is a democracy scholar and Associate Professor at the University of Mauritius. Kasenally is associated with several institutions namely she is the Chair of the Electoral Institute for Sustainable Democracy in Africa (EISA), a board member of the West African Democracy Radio (WADR) and a member of the International Advisory Board of the Electoral Integrity Project (EIP) as well as Series Editor of 'Small State Studies' (Routledge). Kasenally has researched and published in the area of democratic and media governance and intrusive technology. Her most recent work has been on the cost of politics (2020), elite accountability in Africa (2021) and intrusive technology in Africa (2022). She holds fellowships from the National Endowment for Democracy and Stanford University. Kasenally has a PhD from University of Sheffield, UK.

Krishna Luchoomun (M. Ghandi Institute): My creative practice; possible contribution to the field of Indian Ocean studies.

Krishna Luchoomun is a Mauritian artist working across video, photography, scenography, drawing, painting and installation. In his works he uses traditions, mythologies, religions, politics and modern social behaviors to investigate the relationship between man and his immediate environment. From early childhood, having been exposed to different cultures in a limited geographical space surrounded by the sea, this helped shape his awareness of the world, what it means to be human and the innate need most of us have to connect - physically, emotionally and spiritually - with other human beings and with the natural world. This sensitivity is at the heart of his work as an artist.

Krishna Luchoomun holds an MA in Fine Arts from the Academy of Arts of the former USSR. He is the founder of "pARTage", an artistic organization working to promote contemporary art in Mauritius. He is currently head of the MGI School of Fine Arts.

Main Exhibitions

2022- Beijing Art Biennale. Seychelles Art Biennale
 2021- Reach Gallery Museum- Canada
 2020 -Plantage Dookland, Amsterdam (The Netherlands)
 2020- Lockdown Biennale- Seychelles
 2019- Creative Interruptions- India, Tsukuba Art Museum IBARAKI- Japan
 2018- Geumgang Nature Art Center - South-Korea. Black Artists on the Move- Bristol-UK
 2017- Artistes des Iles de L`océan Indien- La Region (Réunion island)
 2016- "Mother Earth, Father Sky"- Tsukuba Art Centre-JAPAN. "WE- Architecture" DELHI, INDIA
 2015- First Mauritius Pavilion 56th Venice Biennale (Italy)
 2013- Pretoria Art Museum (South Africa). Offline (Portugal)
 2012- Thupelo (Johannesburg-S.Africa). Triangle 30 years (New York- USA)
 2011- CBK zuidoost gallery, Amsterdam (The Netherlands)
 2010- International workshop, AIFACS (India)
 2009- SADC meeting (Botswana)
 2006- Open Studios, Gasworks (London, UK). Britto- (Bangladesh)
 2003- Stadelijk Museum Zwolle (The Netherlands). Abiko Open Air exhibition, (Japan)

Mshai Mwangola (researcher, Kenya): “Hadithi Njoo. Leso as an Indian Ocean Palimpsest”

Mshai Mwangola holds a PhD in Performance Studies from Northwestern University (USA). Her thesis on Kenya’s “Uhuru Generation”, titled ‘Performing Our Stories, Performing OurSelves’, approaches the idea of a generational historical mission through the re-creation, invocation and facilitation of performance as a site of individual and communal reflection. Prior to this, she obtained an MCA (Masters of Creative Arts) from the School of Studies in the Creative Arts, University of Melbourne (Australia) and a Bachelor of Education (Hons) from Kenyatta University (Kenya). She is currently an African, African American and Diaspora Studies (AAAD Studies) Fellow at James Madison University; and a member of the Executive Committee of the Council of Development of Social Science Research in Africa. Mwangola’s pedagogy, research and creative work is grounded in understanding performance as both the process and product of meaning-making. In addition to her academic work, she is a founder-director of The Orature Collective, incorporating The Performance Collective; and is one of the co-founders of the intellectual platform, The Elephant.info. An oraturist who uses story in her work as an academic, artist and activist, she is based in Nairobi, Kenya.

Yvonne Adhiambo Owuor (writer, Kenya): The Indian Ocean and the Coffee Mistress

Yvonne Adhiambo Owuor is a Kenyan writer. She studied English and History at the Kenyatta University, and earned a Master of Arts degree at the University of Reading, UK, and an MPhil (Creative Writing) from the University of Queensland, Brisbane. Her latest Indian Ocean novel, *The Dragonfly Sea* (2019) is one of the first from the continent to fictionally explore

transoceanic connections and what the return of China to Eastern Africa might mean for intimate histories and memory of East Africa's maritime people. Earlier on, Yvonne Owuor's fragmented, poetic, fast-paced and emotionally charged style marked her highly acclaimed debut novel, "Dust" (2014), a story of national amnesia. In 2015, the book was shortlisted for the Folio Prize. Yvonne Adhiambo Owuor's short stories have been published in international literary magazines, including Dave Eggers' "McSweeney's". From 2003 to 2005, she was the director of the International Film Festival in Zanzibar. The Kenya-based literary magazine "Kwani?" co-founded by Binyavanga Wainaina, published her short story, "The Weight of Whispers", which earned her the Caine Prize for African Writing in 2003.

Jean Luc Raharimanana (writer/musician/artist, Madagascar): Vision(s), ou la fabrique de l'oeil

Romancier, essayiste et poète malgache, Raharimanana est également auteur de pièces de théâtre, de contes musicaux et metteur en scène. Artiste engagé, refusant la haine, il se consacre à l'écriture, à la pensée et au théâtre. Il s'attaque aux mots, malaxe le sens jusqu'à ce que leur musicalité pénètre au plus profond du lecteur, ancre la mémoire dans le corps, et fait acte de beauté dans le dire et l'écrit. Il est l'auteur de dix-huit livres, recueils, nouvelles, récits, romans, et participe à l'écriture d'ouvrages collectifs. En 1998, il se voit décerner le Grand Prix Littéraire de Madagascar (ADELF), pour *Rêves sous le linceul* et en 2011, le Prix de la Poésie du Salon du Livre insulaire d'Ouessant, pour *Les cauchemars du gecko*.

Le théâtre occupe une place prépondérante dans sa carrière. Auteur de nombreuses pièces et de contes musicaux, il porte lui-même ses textes à la scène et fonde en 2014, la compagnie SoaZara, regroupant dramaturges, musiciens, vidéastes et danseurs.

En septembre 2021, il cofonde avec Nassuf Djailani les éditions ProjectÎles.

Hans Ramduth (M. Gandhi Institute): Exploring alternative visual culture histories of the Indian Ocean

Dr. Hans L. Ramduth is Associate Professor at the School of Fine Arts of the Mahatma Gandhi Institute, an HEI focussed on arts and culture. He teaches Art History at undergraduate levels and Art Theory at postgraduate levels. In the past he has worked variously as cartoonist, art teacher, puppeteer for television, graphic designer, art director and voice over narrator for local and international productions. In the last decade he has become interested in the cultural policies of the island, and was commissioned to write the white paper (in 2013-14) *Creative Mauritius - Vision 2025* for the Ministry of Arts and Culture, several recommendations of which are still

being implemented, namely the National Arts Fund, etc. He is a member of the UNESCO African Team for the *2005 Convention on the Protection and the Promotion of the Diversity of Cultural Expressions* since 2012. His PhD, completed in 2015, was about how the gaze dynamically constructs identity, and was entitled *Exoticism and the dynamics of identity construction in the field of visual culture in Mauritius*.

Leena Ramduth (MGI, Mauritius): From words to moving pictures - transmediating a literary text into an animation - my preliminary experience with Malcolm de Chazal's *Petrusmok*. Some practice-related methodological considerations

Leena Ramduth is a Senior Lecturer at the School of Fine Arts where she teaches animation in the department of Design and Visual Communication. After training in CG animation in Mumbai, India, her Master's degree was in the field of historical research where she re-created the Aapravasi Ghat, the immigration depot of the Indian indentured immigrants to Mauritius (a UNESCO world heritage site) as a form of virtual reconstruction of tangible heritage. She is currently enrolled for a PhD at the University of Mauritius and is carrying out a practice-related PhD, where she uses animation to transmediate *Petrusmok*, a novel by Malcolm de Chazal into an animated film.

Duncan Tarrant (UBT): Swahili Poetry and Identity in Oman. A Comparison of Two Omani-Zanzibari Poets

Duncan Ian Tarrant is a Research Associate in the Cluster of Excellence: Africa Multiple, as well as a Swahili Tutor. He is currently doing an PhD on Swahili-Omani poetic connections in the Indian Ocean as part of the research project "Multiple Artworks – Multiple Indian Ocean". He is a Junior Fellow of the Bayreuth International Graduate School of African Studies (BIGSAS). Duncan completed his MA in African Language Studies in 2019; his MA Thesis focused on Form and Social Concerns in Contemporary Swahili Poetry. Before studying at Bayreuth, he completed a BA in African Languages and Cultures at the School of Oriental and African Studies, University of London (SOAS). His Bachelor also included a year studying in East Africa, split between the State University of Zanzibar (SUZA) and Kenyatta University, Nairobi.

Umar Timol (writer/photographer, Mauritius): De la poésie à la photographie, de la quête de soi à la quête de l'autre

Umar Timol is a Mauritian author and poet, who has published four collections of poetry and two novels and other miscellaneous articles in national and international journals. He contributed to numerous collective anthologies in Mauritius and abroad. His voice is regularly heard in the local media, where he contributes opinion pieces on current societal issues. His opinion pieces have also been published in *Jeune Afrique* and *Africa Report*. He is a founding member of *Point barre*, a Mauritian cross-disciplinary poetry journal that publishes poets from around the world. He has attended many poetry festivals around the world (Poetry International Festival Rotterdam, Medellin international poetry festival, Festival international de la poésie de Trois-Rivières) In 2018 he attended the International Writing Programme (IWP) at the University of Iowa. He is also a portrait photographer. His portrait work has been widely published. His exhibition of photographic portraits of Mauritian writers was held at the Blue Penny Museum in 2019.

Clarissa Vierke (UBT): Sound, script and dance: Far-reaching echoes of the Indian Ocean

Clarissa Vierke is professor of Literatures in African Languages at the University of Bayreuth. She is an expert of Swahili poetry, manuscript cultures and has been working on travelling texts in East Africa – both in Anglophone Kenya and Tanzania and Lusophone Mozambique. Together with Ute Fendler, Rémi Tchokothe and Duncan Tarrant, she is working in a research project “Multiple Artworks – Multiple Indian Ocean”, examining literary entanglements in the Indian Ocean. She has an interest in notions of comparative aesthetics and the particular knowledge-producing capacity of literature. In the Cluster of Excellence Africa Multiple, she is the spokesperson of the research section Arts and Aesthetics. Recent publications are: “An Intimate “Range of Elsewhere”: Sensuous Imaginaries of the Indian Ocean in Precolonial Swahili Poetry.” *Comparative Literature* (2022) 74 (2): 156–170. Together with Kai Kress. “Swahili language and literature as resources for Indian Ocean studies.” *History Compass* (2022): 1-14. DOI: 10.1111/hic3.12725