

# ENCOUNTERS ACROSS THE AMERICAS

## ARCHIVES, TECHNOLOGIES, METHODS

1ST BIENNIAL CONFERENCE AMERICAS CHAPTER OF IABA



JUNE 4-7, 2015  
INSTITUTE FOR THE HUMANITIES  
UNIVERSITY OF MICHIGAN  
ANN ARBOR, MICHIGAN, USA

## **Table of Contents**

General Information	Page 3
Schedule of events	Page 5
Detailed schedule of sessions, including abstracts	
Thursday, June 4 <sup>th</sup>	Page 9
Friday, June 5 <sup>th</sup>	Page 20
Saturday, June 6 <sup>th</sup>	Page 36
Sunday, June 7 <sup>th</sup>	Page 48
The Timothy Dow Adams Award	Page 56
Presenters	Page 57

## General Information

**Registration:** Registration will begin at 8:00am on Thursday, June 4, outside the Ehrlicher Room located on the third floor of North Quad (105 S. State Street). Registration will continue on Friday between 7:30 and 8:30 am on the second-floor concourse of the Michigan League (911 N. University).

**Welcome Reception:** All conference participants are invited to attend the welcome reception from 6:30 – 8:00 pm on Thursday, June 4 at the Institute for Humanities atrium (202 S. Thayer Street). The reception will include a cash bar for beer and wine. One drink ticket per registrant has been included with your name tag.

**Finding your Way:** Enclosed in your registration packet is a map of campus showing the buildings and rooms for the conference program. There is also a downtown Ann Arbor map enclosed.

**Parking:** The Liberty Square Parking Structure is the closest available public parking to the conference. \$1.20/hour, \$4 flat rate entry after 3pm M-F and all day Sat. Must exit by 6am next day. Free parking on Sunday. See <http://www.a2dda.org/transportation/> for other available options.

**WIFI on Campus:** Internet access is available across campus. Choose the network called “MGuest.” You will be prompted to enter your own email address, then open a browser (Chrome, Safari, etc...) to continue.

**Banquet Dinner:** For those who registered and paid for the banquet dinner, it will be held at the University of Michigan Matthaei Botanical Gardens on Saturday, June 6. A bus will provide transportation to and from the reception. The bus will be available to board at 6:30pm in front of the Thayer Building, 202 South Thayer St. (indicated on your program location map). The bus will depart no later than 6:45pm. For the return trip, the bus will be available to board at 8:45pm, with an estimated return time to the Thayer Building by 9:15pm. The dinner will include a cash bar for beer and wine. One drink ticket per registrant has been included with your name tag.

**Detroit Institute of Arts:** For those who registered and paid for this trip, the bus will be available to board Sunday, June 7 at noon in front of the Thayer Building, 202 South Thayer St. The bus will depart no later than 12:15pm. For the return trip, the bus will be available to board at 3:45pm at the group entrance (John R Street) of the DIA. The bus will depart for Ann Arbor no later than 4:00pm, with an estimated return time to the Thayer Building between 5 and 5:30pm.

**Important Note:** You will need your IABA name badge for security purposes in all buildings on campus. It is also your pass to board the bus for the Banquet Dinner at Matthaei Botanical Gardens and the trip to the Detroit Institute of Art. Please be sure to wear your name tag throughout the conference.

### **Important Phone Numbers**

Conference Organizers:

Patrick Tonks, IH Assistant Director, 734-763-4463 or

[tonks@umich.edu](mailto:tonks@umich.edu)

Doretha Coval, IH Events Coordinator, 734-936-3518, or

[dcoval@umich.edu](mailto:dcoval@umich.edu)

In case of Fire, Police, Medical Emergency dial 911. If you are dialing from a “campus phone” you will need to dial 9 first, and then dial 911.





<b>Thursday, June 4<sup>th</sup></b>	
8-10am	Registration and breakfast (Ehrlicher Room, North Quad 3 <sup>rd</sup> floor)
8:30-10am	Graduate Student Workshop (Osterman Common Room, 202 S. Thayer, Room 1022)
10-10:30am	Welcome (Ehrlicher Room, North Quad 3 <sup>rd</sup> floor)
10:30am-noon	Keynote (Ehrlicher Room) Ruth Behar, "We Are All Somebody: Celebration of the Human Voice"
12-1:30pm	Lunch (Ehrlicher Room)
1:30-3pm	Sessions in North Quad
3-3:30pm	Break (Ehrlicher Room)
3:30-5pm	Sessions in North Quad
6:30-8pm	Welcome Reception (Institute for the Humanities, 202 S. Thayer, Atrium)

<b>Friday, June 5<sup>th</sup></b>	
	North Quad 2175 will be open all day for use as a networking lounge
7:30-8:30am	Registration and breakfast (Michigan League, 2 <sup>nd</sup> floor concourse)
8:30-10am	Keynote (Michigan League Ballroom, 2 <sup>nd</sup> floor) Vincent Carretta, "Uncovering Lives: the Biographical Challenge of the Early Black Atlantic"
10-10:30am	Break (Michigan League, 2 <sup>nd</sup> floor concourse)
10:30am-noon	Sessions in North Quad and the Michigan League
12-1:30pm	Lunch (Michigan League Ballroom)
1:30-3pm	Sessions in North Quad and the Michigan League
3-3:30pm	Break (Michigan League, 2 <sup>nd</sup> floor concourse)
3:30-5pm	Sessions in North Quad and the Michigan League
5:15-6:30pm	Presentation and gallery tour with Amanda Krugliak, curator for the Institute for the Humanities Gallery. (Institute for Humanities Gallery, 202 S. Thayer, Room 1010)
7:30-9pm	Film: <i>Searching for Sugar Man</i> (Osterman Common Room, 202 S. Thayer, Room 1022)

<b>Saturday, June 6</b>	
	North Quad 2175 will be open all day for use as a networking lounge
7:30-8:30am	Breakfast (Michigan League, 2 <sup>nd</sup> floor concourse)
8:30-10am	Keynote (Michigan League Ballroom) Leigh Gilmore, "Rigoberta Menchú: Slow and Fast Time in the Testimonial Archive"
10-10:30am	Break (Michigan League, 2 <sup>nd</sup> floor concourse)
10:30am-noon	Sessions in North Quad and the Michigan League
12-1:30pm	Lunch (Michigan League Ballroom)
1:30-3pm	Sessions in North Quad and the Michigan League
3-3:30pm	Break (Michigan League, 2 <sup>nd</sup> floor concourse)
3:30-5pm	Keynote (Michigan League Ballroom) Lionel Arfuch, "Memoria, testimonio, autoficción. Narrativas de infancia en dictadura" <i>(translation provided)</i> "Memory, <i>Testimonio</i> , Auto-fiction. Childhood Narratives under Dictatorship"
5:15-6:15pm	Business Meeting (Osterman Common Room, 202 S. Thayer, Room 1022)
6:30pm	Bus to banquet dinner at Matthaei Botanical Gardens (leaving from Thayer Building, 202 S. Thayer)
7pm	Banquet Dinner, Matthaei Botanical Gardens

---

**Sunday, June 7**

---

North Quad 2175 will be open all day for use as a networking lounge

---

7:30-8:30am	Breakfast (Michigan League, 2 <sup>nd</sup> floor concourse)
-------------	---

---

8:30-10:00am	Sessions in North Quad and Michigan League
--------------	--

---

10:00-10:30am	Break (Michigan League, 2 <sup>nd</sup> floor concourse)
---------------	--

---

10:30-noon	Sessions in North Quad and Michigan League
------------	--

---

12:00pm	Trip to Detroit Institute for the Arts (bus leaving from Thayer Building)
---------	--

---

4:00pm	Return to Ann Arbor (meet at DIA group entrance, John R Street)
--------	--

Thursday, June 4<sup>th</sup>, 10:30am-noon

Keynote Presentation by Ruth Behar

**“We Are All Somebody: Celebration of the Human Voice”**

North Quad, Ehrlicher Room

**Ruth Behar** is Victor Haim Perera Collegiate Professor of Anthropology at the University of Michigan. Her books include *Translated Woman: Crossing the Border with Esperanza's Story* (a *New York Times* Notable Book of the Year, 1993), *The Vulnerable Observer: Anthropology That Breaks Your Heart* (1997), *An Island Called Home: Returning to Jewish Cuba* (2007), and *Traveling Heavy: A Memoir in between Journeys* (2013). She is co-editor of *Women Writing Culture* (with Deborah A. Gordon, 1996), editor of *Bridges to Cuba/Puentes a Cuba* (1996), and co-editor of *The Portable Island: Cubans at Home in the World* (with Lucía M. Suárez, 2008). Her personal documentary, *Adio Kerida/Goodbye Dear Love: A Cuban Sephardic Journey* (2002), has been shown in festivals around the world. She is also known for her essays, poetry, and fiction. Her honors include a MacArthur “Genius” Award, a John Simon Guggenheim Fellowship, and a Fulbright Senior Fellowship.

Thursday, June 4<sup>th</sup>, 1:30-3pm  
Session 1A: **Evidence or Exposé?**  
North Quad 2185  
Moderator: Julia Watson

Kimberly Hall, "My Image, My Selves: Encountering Eleanor Antin's Autobiographical Archive"

This paper explores how Eleanor Antin's 1972 self-portrait series "Carving: A Traditional Sculpture," documents Antin's weight loss as a process of multiplicity and recursivity. The repetitive photographs register self-improvement as a serial fracturing of identity that engages the complexity of authorship in both photography and diaristic autobiographical discourse.

Kate Douglas, "Reading Isadora Faber's *Diário de Classe*"

This paper considers Isadora Faber's controversial blog *Diário de Classe* as an example of recent social-media-based activist projects that explicitly link youthful subjectivities with political and social change. How has Faber crafted a speaking position that utilizes the discourses of youth—particularly as representatives of a nation's future—to become the voices of educational reform?

Sarah Brophy, "Disturbing Selfies and Participation in Counter-Historical Art Exhibitions: Kara Walker's 'A Subtlety, or the Marvellous Sugar Baby'"

This talk considers self-inscription, mediation, and audience participation in and around Kara Walker's 2014 maximalist sculpture, "A Subtlety, or The Marvellous Sugar Baby." The paper attends critically to the disturbing selfies that visitors shared on Instagram, reflecting on how digital participation complicated the aim of "tearing down" the edifices of racial capital from within (Moten and Harney).

Thursday, June 4<sup>th</sup>, 1:30-3pm  
Session 1B: **Translating Bodies**  
North Quad 2175  
Moderator: Shannon Finck

Buffy Turner, "Sor Juana Inés de la Cruz, Strategic Encounter, and Male-dominated Archival Spaces"

Sor Juana's *Respuesta a Sor Filotea* (1961) stages a variety of encounters with male-dominated spaces, which occasions an encounter with the act of archiving itself. Insisting on her firmly deferential moorings, Sor Juana enters and appropriates the hallowed past of the Church, redefining which spaces are transgressive and for whom.

Jussara Fraga Portugal, "Memórias, Experiências de Vida, Formação e Profissão: Histórias de Professores de Geografia do Sertão do Sisal" (*translation provided*)

Este trabalho aborda algumas reflexões sobre "Quem é da roça é formiga!": histórias de vida, itinerâncias formativas e profissionais de professores de Geografia de escolas rurais, sobre narrativas das trajetórias de vida, formação e profissão de seis professores de Geografia que nasceram, cresceram, vivem e trabalham em comunidades rurais no sertão da Bahia-Brasil.

*This work reflects on the phrase "Those from the farm are ants!" and concerns life narratives and professional itineraries of geography teachers in rural schools. The focus is on narratives that trace the life trajectories and professional training of six geography teachers born, raised, living, and working in rural communities in the backcountry of Bahia, Brazil.*

Rainer Goetz, "Issues of Gender and Genre in Catalina/Antonio de Erauso's Life-story"

The focus is on a 1648 autobiography by Catalina de Erauso, who adopted the persona of a male brother and lived most of her life as a man. The paper explores the female-male dichotomy in the life story, which reflects the interplay of several narrative genres of early modern self-writing.



Thursday, June 4<sup>th</sup>, 1:30-3pm

**Session 1C: Inter-generational Encounters**

North Quad 1185

Moderator: Eleanor Ty

Nicole Poppenhagen, “Transpacific Kin Work: (Re)Defining and (Re)Imagining Family Ties in Chinese-American Family Memoirs”

Transpacific travel, transnational exchange, and collaborative storytelling are integral elements of many Chinese-American auto/biographical texts. Exploring the anthropological concept of kin work, this paper will examine how these strategies contribute to the (re)imagination and (re)definition of transpacific family and kinship ties in Chinese-American family memoirs.

Melissa Baldwin and May Chazan, “Writing Lives, Re-Writing Narratives: Ageing, Activism, and the Archive”

Reflecting on the process and nascent outcomes of an intergenerational collaboration towards an activist archive, this paper interrogates how ageing is represented in historical records, positions the archives as a potential site of intergenerational encounter, and explores how archiving can incorporate multiple historical narratives into fluid and multi-faceted collective reminiscences.

Vicki Hallett, “Life Writing among the Inuit of Labrador: Telling Encounters”

Using an interdisciplinary, feminist lens, this paper will explore the ways that Inuit women’s life writing, from multiple generations of one family, variously reflects and refracts colonial and postcolonial encounters in Labrador.

Thursday, June 4<sup>th</sup>, 1:30-3pm

Session 1D: **The Spectacle of Lives**

*(Presented in Portuguese. Translations provided.)*

North Quad 1265

Moderator: Alberto Ferreira da Rocha Junior (Alberto Tibaji)

Weverton Andrade Silva, “A Autobiografia no Processo de Criação da Cena Espetacular ‘Araci’”

Esse trabalho tem como intuito relatar o modo como a autobiografia está presente nas oficinas, destacando pontos como: a recepção e a realização, não se limitando essa análise aos alunos, mas refletindo o envolvimento das escolas e a importância da extensão universitária.

*This work discusses how autobiography comes about in workshops, specifically focusing on reception and realization and not limited to students, but reflecting on the involvement of schools and the importance of the university environment.*

John Wayne Pereira, “The Relationship Between the Work and Life of Amácio Mazzaropi: Art Contaminates Life”

This paper is part of the results of my research in my master's degree and shows the relationship between the work and life of Amácio Mazzaropi, one of the most important cinema artists of Brazil in the last century; his work was marked by his life. His creative strategy was the fictionalization of memory.

Thursday, June 4<sup>th</sup>, 3:30-5pm

Session 2A: **Collaborative Approaches to Narrating Lives**

(lightning round)

North Quad 2185

Moderator: Sidonie Smith

Sergio Barcellos, "Projeto Vida por Escrito: Rediscovering Carolina Maria de Jesus through Her Archive"

Carolina Maria de Jesus kept her notebooks and the several editions of her published books, in more than a dozen different languages, inside an old and battered suitcase. The concept of a literary archive was not evident to her, although the contents of the old suitcase have become what we currently call Carolina's archival collection. Scattered among five institutions, her papers are now acquiring the form of a solid body of work due to the efforts to classify and describe the contents of each of her unpublished notebooks. What initially began as an arbitrary organizational task has become a true work of collaboration between scholars and institutions as well as between the writings of and national literary achievement of archiving the Carolina Maria de Jesus collection.

Ricia Anne Chansky, "Unwitting Collaborator: Remediating Posthumous Narratives"

In her 2002 blog, *The Julie/Julia Project*, Julie Powell intimates that she has a relationship with the noted chef, Julia Child, despite Child's criticism of this digital narrative. Child's editor at Knopf, Judith Jones, reported that the author of *Mastering the Art of French Cooking* thought Powell's blog was a "stunt" and "flimsy" (Andriani). Despite Child's refusal to endorse the project in her lifetime, after her death her biography, autobiography, letters, and personal papers become essential elements of the two remediations of Powell's blog: a book and a film. This presentation explores unwitting collaboration as a means of questioning textual ownership and agency over a narrated life.

## Lynn Z. Bloom, "Negotiating Collaboration"

Collaboration between non-professional authors of autobiographical manuscripts and professional scholars chosen to edit these requires continual negotiation. In these cases the scholar often knows more about the writing/publication process than the author, and the temptation—always to be resisted—is to boss the subject around “for his/her own good.” Ethical and literary principles established at the outset can help to ensure mutual respect between author and editor, as well as the maintenance of a manuscript’s integrity, historical accuracy, and literary significance. Illustrations will be drawn from the speaker’s collaboration with two women memoirists incarcerated throughout World War II in Japanese civilian internment camps in the Philippines.

## Craig Howes, “Three’s Company—Tri-ordination and the Geometry of Autonomy”

Some of my longest-term projects have involved collaboration among three people--myself and two co-editors (*Biography: An Interdisciplinary Quarterly*), myself and two co-producers (*Biography Hawai'i*: a television documentary series), myself and two artistic co-producers (*Aloha Shorts*—a 105 show radio series featuring performances of Hawai'i writing), and myself, a writer, and director (*Mai Poina*—a series of living history site-specific performances.) In my very brief remarks, I'll try to outline the potential for collaboration among three people, and also to suggest why it might be a more productive configuration for joint work than two or four.

## Cynthia Huff, “Imagined Communities and Collaboration”

Collaboration involves an “imagined community” of two or more writers who, in turn, create a community of readers. This presentation will concentrate on the former and talk about how that imagined community differs if it’s only made up of two writers, who would commonly pen an article, as opposed to the more extensive community of collaborators participating in an edited collection, where the editor or editors are the ones primarily

responsible for creating a cohesive community. I will also distinguish between how community-building tasks might be allocated if there is one, as opposed to two, editors of an edited collection.

Tom Smith, "Re/Defining Collaboration"

Scholarly editors collaborate with the author and an imagined readership. They walk a tightrope, balancing much, including the apparent intent of the author, which may be at variance with the words on the page; one's own judgment of what is clear, readable, "correct," and appropriate for the publication; and the demands of one's chosen editing style, which may include MLA, Chicago, or a house style of the publisher. Scholarly editors must see themselves as authors' facilitators; the editor's job is to bring authors' ideas into the clear light of day as painlessly as possible for them. Editors must also see themselves as the readers' representatives, working with authors to make their work as accessible as possible to the publication's readership, as one imagines it to be.

Thursday, June 4<sup>th</sup>, 3:30-5pm

**Session 2B: Self-narration as Professional Training**

*(Presented in Portuguese. Translations provided.)*

North Quad 2175

Moderator: Gilvete de Lima Gabriel

Ana Cristina de Oliveira Pereira, “Narrar a Vida, Desvelar a Profissão: O Memorial como Dispositivo de Investigação-Formação”

Trata-se do projeto de pesquisa e ensino, intitulado “compreender a vida, narrar a profissão”, desenvolvido com graduandos da licenciatura em pedagogia, ancorado na metodologia autobiográfica, tendo o memorial como dispositivo de formação autoformação, com intuito de provocar os estudantes a perceberem o lugar da formação em suas histórias de vida.

*This work of research and teaching, entitled “Understanding One’s Life, Narrating One’s Profession,” involved university students in pedagogy in an autobiographical methodology. Taking the memoir as a function of self-training, this methodology is designed to provoke students to reflect on the place of professional training in their life histories.*

Simone de Oliveira and Elizeu Clementino de Souza, “Percursos de Professores Universitários: Memórias e Histórias de Professores da Roça”

O trabalho analisa elementos e fatos biográficos marcantes impressos nos memoriais acadêmicos de três professores universitários do Estado da Bahia-Brasil. Trata-se de um recorte da pesquisa de doutorado centrada nas histórias de vida, nas itinerâncias formativas e na atuação profissional de professores universitários oriundos de espaços rurais que fizeram as “travessias” de aluno/morador da roça para professor da cidade/universidade.

*This work analyzes distinctive biographical elements printed in the academic memoirs of three university professors from the State of Bahia, Brazil. It forms part of doctoral research focused on the life*

*narratives, formative itineraries, and current professional status of university professors originating from rural spaces who “crossed over” from being students/inhabitants of the countryside to becoming urban/university professors.*

Jussara Fraga Portugal, Simone Santos de Oliveira, and Mariana Martins Meireles, “Narrativas de Professores em Formação: Diversas Linguagens e Aprendizagens Geográficas”

A intenção do trabalho é, a partir das narrativas de professores de Geografias em formação inicial, apresentar o projeto de investigação-formação DIALOG – diversas linguagens, formação docente e ensino de Geografia, o qual está ancorado nos princípios teórico-metodológicos do método (auto)biográfico, com ênfase nas narrativas de formação de professores de Geografia.

*The intention of the work is to present, based on narratives written by geography teachers during their initial training, a project of research/training called DIALOG (diverse languages, teacher training, and the teaching of geography) based in the theoretical-methodological principles of the (auto)biographical method. The emphasis is on narratives of professional training by teachers of geography.*

Telma de Souza Garcia Grande, “A Way to Reflect in Service about the Reflexive Model Practiced in Pre-service with English Students in a Letters Course at UEMS, in a Public University in Mato Grosso do Sul, Brazil”

With reference to methodology guided by the “life history in the making” model, this research argues that teachers’ development occurs over the course of their training. I intend to relate the experience of a model of collaborative reflection that occurred in the Letters Course in Teaching English at Universidade Estadual de Mato Grosso do Sul (UEMS), located in Cassilândia city, Brasil.



Thursday, June 4<sup>th</sup>, 3:30-5pm  
Session 2C: **Archiving State Violence**  
North Quad 1185  
Moderator: Emily Waples

Orly Lael Netzer, “Something Fierce: Documented Li(f)es”

Through an exploration of the narrative voice, peritext, and genre conventions, I explore how Carmen Aguirre’s *Something Fierce* (2012) constructs a resisting communal document, not only defying the state-imposed individual nature of identification documents, but also potentially challenging the personal nature of the memoir genre itself.

Maria Faini, “Traveling Mills, Pulping Uniforms, Abandoning Paper: The Combat Paper Archive”

In 2007, after six years in the United States Army, Drew Cameron collaborated with artist Drew Matott to form the Combat Paper Project. Combat Paper welcomes service members as well as artists, activists, and community members to gather together, eat, listen to music, dance, type a collective journal on an antique typewriter, and destroy military uniforms, pulping them to press into paper. With their portable paper mill, the group travels, hosting gatherings throughout the United States. According to Cameron, the “fiber, the blood, sweat and tears” of “brutal violence” are “held within” combat uniforms. Combat papermaking compels participants to pulp this material to create new objects and experiences.

Lisa Ortiz-Vilarelle, “Patremoir as Post-Dictatorial Counter-tour: Angelita Trujillo’s Publicly Private Nostalgia”

In a performance of “publicly private” nostalgia, Angelita Trujillo leads readers in a counter-tour of her father’s 20<sup>th</sup>-century dictatorship by presenting documents, not memories, as proof that he was a loving father, doting grandfather, and loyal husband. Rather than disrupting the prevailing public memory of Rafael Trujillo as a tyrant, murderer, and pedophile, her patremoir further concretizes its pervasive legacy of patriarchal dominance in 21<sup>st</sup>-century imagination in the Dominican Republic.

Friday, June 5<sup>th</sup>, 8:30-10am

Keynote presentation by Vincent Carretta

**“Uncovering Lives: the Biographical Challenge of the Early Black Atlantic”**

Michigan League Ballroom, 2<sup>nd</sup> floor

**Vincent Carretta** is professor of English at the University of Maryland. Among his notable scholarly editions are several that have become classroom staples, including Olaudah Equiano's *The Interesting Narrative and Other Writings* (2003), Philip Quaque's *Correspondence* (2010), Quobna Ottobah Cugoana's *Thoughts and Sentiments on the Evil of Slavery* (1999), Phillis Wheatley's *Writings* (2001), and *Unchained Voices: An Anthology of Black Authors in the English-Speaking World of the Eighteenth Century* (1996). *Equiano, the African: Biography of a Self-Made Man* (2005), Carretta's investigation into the life of Olaudah Equiano, remapped the recent critical discourse for early African American writing. Carretta's most recent book is *Phillis Wheatley: Biography of a Genius in Bondage* (2011). His recent honors include fellowships from the John Simon Guggenheim Memorial Foundation; the W.E.B. Du Bois Institute for Afro-American Research, Harvard University; and the School of Historical Studies at the Institute for Advanced Studies, Princeton.

Friday, June 5<sup>th</sup>, 10:30am-noon

Session 3A: **Creating Communities: Digital Ecosystems**

North Quad 2185

Moderator: Justin Joque

Diane Laurier, "The Use of Digital 'Creative Accounts' Conducted Among Aboriginal Artists in Contemporary Arts for the Well-being of Young Adults Descendant of First Peoples"

This presentation will provide an account of a field experiment by demonstrating how the contribution of video posted on the Web has made accessible the process of "creative accounts" produced by Aboriginal artists to develop self-esteem and a sense of belonging among Aboriginal youth returning to school.

Michael Humphrey, "Quantifying A Life Story In Digital Ecosystems: Content Analysis on Cowbird.com"

This paper describes a study that used quantitative content analysis (QCA) to examine digital life storytelling on a social media site called cowbird.com. After detailing the affordances and challenges of the method, the paper suggests cross-disciplinary approaches to better understanding digital life storytelling.

Robson Fonseca Simões, "Memórias Digitais: Escritas de Si nas Redes Sociais do Orkut"

Numa tentativa de trazer para o debate as memórias da escola que transitam nas redes sociais do Orkut, este estudo, uma reaproximação da minha tese de doutorado, procura refletir sobre os possíveis significados das postagens, partes fundamentais no tecido das lembranças dos sujeitos. Nessas novas materialidades de escrita, os ex-alunos não se intimidam em narrar as suas histórias escolares, num processo de construção linguística contínuo, possibilitando originar diversificadas formas de evocação que não são neutras; permeadas de nostalgia, afeto, saudades, fazem andar o carrossel das representações vivas de um tempo e de um espaço, portanto, significativos para a história da Educação. Nesse ímã irresistível de interação, os usuários movem-se sobre teclados, telas, deixando registros dos costumes

e práticas escolares nas comunidades do Colégio Militar do Rio de Janeiro e do Colégio de São Bento do Rio de Janeiro.

*In presenting memoirs about school that appear on the social network Orkut, this study—based on my doctoral dissertation—reflects on the possible significance of posts as the fundamental parts of the web of subjects' memories. In these new materialities of writing, former students are not afraid to narrate their stories about school. They do so in a process of continual linguistic construction that allows for diverse forms of description that are not neutral but rather permeated with nostalgia, affect, and longing. These forms set in motion a carousel of representations of a time and space no doubt significant for the history of education. Users are drawn towards this irresistible magnet of interaction by way of keyboards and screens, leaving traces of customs and practices particular to the student communities in two schools: the Colégio Militar do Rio de Janeiro and the Colégio de São Bento do Rio de Janeiro.*

Friday, June 5<sup>th</sup>, 10:30am-noon

Session 3B: **Performing Biographical Spectacles**

Michigan League, Vandenberg Room (2<sup>nd</sup> floor)

Moderator: Lesley Ferris

Alberto Ferreira da Rocha Junior (Alberto Tibaji), "Theatre and Auto/biography: From Testimony to Performance"

This paper aims at presenting research based on an outreach activity: theatre undergraduate students and people that do not belong to the university produce a 30-minute performance based on individual LGBTI life stories. Actors and actresses told stories about themselves and about other people, always about LGBTI situations.

Candida Rifkind, "The Life in Revue: The Spectacular Archive of Vaudeville Visual Biographies"

This paper analyzes two contemporary graphic biographies of early twentieth-century vaudeville stars: Ann-Marie Fleming's *The Magical Life of Long Tack Sam* and Lauren Redniss's *Century Girl*. I explore how these texts use photo-collage, drawings, comics, and an intimate auto/biographical voice to assemble spectacular archives of their subjects' lives.

Karen Mozingo, "'A Live Girl': Performing the Queer Space of Exile in Valeska Gert's Cabaret"

During her American exile, German Jewish dancer Valeska Gert (1892-1978) performed in her cabarets, creating spaces that transgressed national aesthetics and conventional sexuality. This paper explores how Gert shaped her representation as a "live girl," placing herself bodily at the nexus of several disciplinary histories that would otherwise erase her.

Friday, June 5<sup>th</sup>, 10:30am-noon  
Session 3C: **Archives Across Distance**  
Michigan League, Michigan Room (2<sup>nd</sup> floor)  
Moderator: Jocelyn Stitt

Ricia Anne Chansky, "Dying in Nepal: Corporeality in Jamaica Kincaid's *Among Flowers*"

In *Among Flowers*, Kincaid's diasporic perspectives on the politics of travel are filtered through her bodily encounters with and in/ability to acclimate to her surroundings on her National Geographic-funded expedition to Nepal. The physicality highlighted throughout the narrative—drunkenness, expelling waste, fear of dying—becomes an extension of her "anxious cosmopolitanism."

Yaël Schlick, "Autobiography and the Plural Author: The Case of Richard Byrd's *Alone*"

My talk will analyze the process of reconfiguring my understanding of Byrd's *Alone* in light of archival evidence that Byrd did not write it alone. I will trace my initial response to the work, briefly recount how archival sources challenged this initial reading, and suggest how an interpretation of such a text might incorporate more complex notions of autobiographical writing and autobiographical subjects.

Lisa R. Brown, "We Meet Again! Researcher, Subject, and Text in Caribbean Life Writing"

This paper documents how the researcher's assumptions and reading of the text *Bellas Gate Boy* by Jamaican playwright and screenwriter Trevor Rhone are challenged and revised by an exploration of his personal papers. The implications of these revisions raise interesting considerations for encounters between subject and researcher in the Caribbean context.

Friday, June 5<sup>th</sup>, 1:30-3pm

Session 4A: **Encountering Digital Lives**

North Quad 2185

Moderator: Julie Rak

Joel Haefner, "Erasing Life Narrative"

Drawing on technologies of identity management, on the EU right to be forgotten ruling, on narratives by those seeking to delete their online subjectivities, and on scholarly studies of virtual-identity suicide, this presentation argues that the digital environment of online life representation demands a new direction in life writing studies. Historically, the field has focused on the creation of subjectivities; but the unique features of online life writing and the imperatives of privacy and data rights now necessitate an examination of the technologies and concept of subjectivity erasure.

Laurie McNeill, "Documentary Encounters: Auto/biographical Archives and Digital Technologies"

This paper examines the intersection of technologies, archives, and auto/biography, considering websites and platforms that produce and respond to contemporary archival and auto/biographical impulses. I analyze two linked texts, the website *Pine Point Revisited* and the web documentary *Welcome to Pine Point*, that offer insights into how lives are remembered and (re)constructed in digital archives.

Elizabeth Rodrigues, "Got Narrative? Data Collection and the Narrative Aesthetics of Self"

Navigate to the website [getnarrative.com](http://getnarrative.com), and what you'll find on offer is a wearable device called the Narrative Clip, a "tiny, automatic camera" that collects the data of life experience through the collection of images, one snapped every 30 seconds. This conflation of collection and narration seeks to replace the creation of life narrative with the automation of self-revelation and sees this substitution not as an infringement on the subject's agency of self-construction but as an improvement upon it. This substitution



exemplifies the conceptual questions that life-logging poses for autobiographical theory and that this paper parses through a reading of its textual products: How does modernity's investment in data as reality both reiterate and reconfigure the desire for life narrative?

Friday, June 5<sup>th</sup>, 1:30-3pm

Session 4B: **Encounters in the Early Black Atlantic**

Michigan League, Vandenberg Room (2<sup>nd</sup> floor)

Moderator: Vincent Carretta

Eric Lamore, "Olaudah Equiano's *Interesting Narrative* as Fluid Text: Isaac Knapp's 1837 Boston Edition"

The second, full-length edition of Olaudah Equiano's *Interesting Narrative* that was published in the United States was printed in Boston by Isaac Knapp in 1837. To begin understanding this edition, I will examine how selected parts from it depart from the best-selling editions of the autobiography published in Great Britain and Ireland during the author's lifetime and explain why these alterations matter.

Christine Levecq, "The Many Lives of Jacobus Capitein"

This paper investigates how the translation and publication history of Jacobus Capitein's autobiographical writings reflect Dutch concerns about racial, national, and religious identity. More specifically, it reflects anxieties about the waning of the Dutch empire in the Atlantic, the rising influence of Enlightenment rationalism, and changing concepts of race.

John Saillant, "New Light for the Blind African Slave"

My talk will examine the versions of the life story of "the Blind African Slave." The first appeared in 1810, purporting to be autobiographical but dictated to an amanuensis: Benjamin Franklin Prentiss, *The Blind African Slave, Or Memoirs of Boyrereau Brinch*. The second was material in support of a military pension in the late 1810s. The third was part of a book published by a black abolitionist in 1852: John W. Lewis, *The Life, Labors, and Travels of Elder Charles Bowles*. My goal is to consider the textual and contextual elements concerning Brace's life that led to revisions of the document.

Friday, June 5<sup>th</sup>, 1:30-3pm

Session 4C: **Place, Translation, and Encounter**

Michigan League, Michigan Room (2<sup>nd</sup> floor)

Moderator: Eva Karpinski

Emily Woster, "Reading as (Autobiographical) Encounter, Technology, and Method for Women Writers, 1880-1940"

This paper analyzes the intersection of women's reading and women's writing between 1880 and 1940. The reading and autobiographical records left by authors like L.M. Montgomery, Laura Ingalls Wilder, Gene Stratton Porter, and Kate Douglas Wiggin, among others, expose reading as autobiographical encounter, technology, and methodology.

Eleanor Ty, "Asian Fail? Cultural Translations in Jan Wong's *Out of the Blue*"

Former journalist Jan Wong's self-published memoir gives an account of the events that led to her being fired from Canada's national newspaper, *The Globe and Mail*, her depression, and struggle to come to terms with her illness. She performs multiple acts of cultural translation, including mental health education, giving an autoethnography, and explaining her failure as an Asian-Canadian woman.

Nicole Stamant, "Having to Invent That Home in Language: Encounters and Belonging in *The Black Notebooks*"

Using the diary form, Toi Derricotte's *The Black Notebooks* (1997) presents her experiences as a light-skinned African-American poet, racially invisible and unrecognizable to others, and therefore often to herself. Her memoir illuminates the transitory nature of her experiences with race, identity-making, and authenticity as it underscores how the friction between passing and coming out is manifested in physical spaces.

Friday, June 5<sup>th</sup>, 1:30-3pm

Session 4D: **Autobiography as Method**

Michigan League, Hussey Room (2<sup>nd</sup> floor)

Moderator: Maria da Conceição Passeggi

Ana Cristina de Oliveira Pereira, “O Fazer Autobiográfico na Universidade: Potencialidades do Ensino como Prática de Investigação-Formação” (*translation provided*)

É um recorte da pesquisa do mestrado na Universidade do Estado da Bahia, com intuito de compreender as implicações das histórias de vida de professores universitários em seu processo formativo e em suas práticas no contexto do ensino superior. Metodologia autobiográfica, com ênfase nas narrativas de cinco professoras universitárias.

*A report on master's research conducted at the State University of Bahia, with the aim of understanding the implications of life narratives by university professors in their formative process and their practices in the context of higher education teaching. Using an autobiographical methodology, the work focuses on narratives by five female university professors.*

Marilda da Silva, “The Tongue Set Free: Remembrance of a European Childhood: An Effective Method for Making School Autobiographical Narratives”

The purpose of this reflection is to show the methodological effectiveness of the book *The Tongue Set Free* written by Elias Canetti in order to make autobiographical narratives regarding educational processes lived by future teachers. In addition, it presents the consequent production of autobiographical sources for research about teachers' training.

Luis Gómez González, “Autobiographical Writing: Proposed as a Methodology and an Epistemology for First-person Research”

This paper presents an epistemological and methodological reflection on the development and practice of a way of writing specific to an autobiographical research approach. The author

uses different philosophical sources: performative acts of language, performative writing, aesthetic interpretation, narrative identity, phenomenology, hermeneutics, and the notion of cultural *mestizaje*.

Friday, June 5<sup>th</sup>, 3:30-5pm

Session 5A: **Posthuman Life Narratives**

North Quad 2185

Moderator: Elizabeth Rodrigues

Justin Joque, "Who We Will Have Been: The Subject in the Digital Auto-Archive"

With the increasing digital mediation of life, we have access to automatically collected data that describe the quotidian aspects of our habits. These real-time data increasingly write the stories of our lives behind our backs and now run the risk of naturalizing the modes of control inscribed within their functioning.

Julie Rak, "Inuit Vibrant Matter: Mini Aodla Freeman's *Life Among the Qallunaat* and Machine Ecology"

The reissued memoir by Mini Aodla Freeman (Inuit), *Life Among the Qallunaat*, is about her journey to the south, where she encountered many machines for the first time. I investigate how Aodla Freeman thinks about machines as living beings, which connects Inuit *Qaujimaqatuqangit* (traditional knowledge) to ideas about non-living matter in New Materialist theory.

Cynthia Huff, "Unpacking the Pact"

This presentation troubles Phillippe Lejeune's autobiographical pact via canine animalographies and the work of multispecies ethnographers. I challenge Bruno Latour's concept of speech prosthetics and interrogate print as the privileged conveyor of life stories, highlight issues of authorship, and show that the authenticity effect of Lejeune's signatory pact is an effect that masquerades as truth value.

Friday, June 5<sup>th</sup>, 3:30-5pm

Session 5B: **Politics of the Archive**

Michigan League, Vandenberg Room (2<sup>nd</sup> floor)

Moderator: Sergio Barcellos

Antônio Luiz Assunção, "Construction and Deconstruction of the Subject: Memory, Testimony and Biographical Making"

O objetivo desse texto é refletir sobre as histórias de vida de brasileiros, cujas biografias são negadas pelo regime militar. Os relatos apresentados pela Comissão da Verdade, testemunhos e entrevistas constroem novas identidades e novas memórias desses cidadãos, e também exibem um país que se recusa a reconhecer seu passado.

*The objective of this work is to reflect on the life narratives of Brazilians whose biographies were suppressed by the military regime. The stories presented by the Truth Commission, along with testimonies and interviews, construct new identities and memories of these citizens, while also representing a nation unwilling to recognize its past.*

Suely Quintana, "Female Voices of the 1973 Chilean Dictatorship"

This work is part of a larger project entitled *Cultural Memory: Writings of Resistance*. The focus is on the work *Victor, an unfinished song*, which tells the memories of Joan Jara, and *My life with Pablo Neruda*, memoirs of Matilde Urrutia.

Craig Howes, "Co/labor/action—Alicia Partnoy and the Politics of Editing"

In her 2009 essay, "Disclaimer Intraductible: My Life / Is Based / on a Real Story," Argentinian writer and scholar Alicia Partnoy examines how the survivor of political torture successfully carries out or modifies her "need to tell" when faced with "the constraints exercised by publishers, translators, scholars, and human rights professionals" (ii). Partnoy concludes by advocating for what she calls "co/labor/actions: non-logocentric, non-hierarchical models of research, creative production, and action" (22). These "messy"



initiatives should hold "an affirmative-action position," which requires not only integrating the survivor's actual presence into researchers' presentations and publications, but also considering the survivor's history as a qualification, rather than as a red flag, for employment in academic, legal, and professional realms. In this talk, I will first read Partnoy's 2013 essay, "Concealing God: How Argentine Women Political Prisoners Performed a Collective Identity" as a self-conscious demonstration of "co/labor/action" on her own part as a survivor who occupies all of these realms. Drawing on the archives of *Biography: An Interdisciplinary Quarterly*, I will then evaluate the nature, degree, and quality of the "co/labor/action" between Partnoy and her editors as these two articles, and in particular the "Concealing God" essay, moved toward publication. I'll conclude with some general observations on the strengths and limitations of academic publication as a forum, however co/labor/active in intent, for meeting the survivor's "need to tell," and our own need to hear.

Friday, June 5<sup>th</sup>, 3:30-5pm  
Session 5C: **Bodies in Flux**  
Michigan League, Michigan Room (2<sup>nd</sup> floor)  
Moderator: Kate Douglas

Ana Roncero Bellido, "Teaching through *Testimonio*: A Pedagogy of the Flesh"

Informed by Latina feminist theories, this presentation articulates a pedagogy I have called "a pedagogy of the flesh." This pedagogy engages with the theories of the flesh by incorporating *testimonio* as a pedagogical practice, embracing (students') personal experience as a source of knowledge, and fostering a politics of solidarity between students and instructors.

Kate Browne, "Body by Numbers: Weight-Loss Memoir as Biopolitical Technology"

In this paper, I argue that weight-loss memoir functions as a biopolitical technology that authorizes specific narratives about the ideal citizen's body size. I define "obesetic body" and situate these texts within the complex web of biomedical technologies that have necessarily excluded the stories of the unruly, obesetic body.

Shannon Finck, "Bodies at Liberty: Encounters with the 'I' Outside in Kathy Acker's *Don Quixote*"

"Bodies at Liberty" considers the method of pastiche employed by Acker in *Don Quixote* as a strategy for conceiving of social and interpersonal relations outside of legal constraints (the corporeal, the corporate) and beyond capitalist aims at "return on investment." Neither instances of consensual partnership nor lucrative merger, Acker's couplings of autobiography with plagiarized text and her Quixote's talent for occupying multiple subject positions offer radical, often pleasurable, recombinations (rather than dissolutions) of what binds self and other, subject and object, the personal and the communal.

Friday, June 5<sup>th</sup>, 3:30-5pm

Session 5D: **Memoir: Boom or Bust?**

Michigan League, Hussey Room (2<sup>nd</sup> floor)

Moderator: Lynn Domina

Debra Parker, "Memoir as an Archive of Loss"

In this paper, I analyze the memoir surge of the past three decades as a species of archive that invokes a discourse of loss, which, in turn, raises questions about the kinds of losses that the memoir inscribes and, more importantly, the ideological purposes those losses serve.

Heidi Bollinger, "From Acclaim to Shame: The Reader-Reception of Fake Memoirs"

This presentation will examine the backlash against fake memoirs during the millennial memoir boom and what it demonstrates about the status of autobiographical truth today. The blowup over fake memoirs reveals cultural anxieties about what constitutes a real identity or experience.

Megan Brown, "Three Cups of Neocolonialism: Memoirs of Empire"

This paper analyzes examples of encountering "otherness" in *Three Cups of Tea* and *Eat, Pray, Love* to show that while earlier travel memoirs often evince an imperialist viewpoint, newer examples suggest a neo-colonialist perspective immersed in discourses of Empire (as defined by Hardt and Negri).

Saturday, June 6<sup>th</sup>, 8:30-10am

Keynote Presentation by Leigh Gilmore

**“Rigoberta Menchú: Slow and Fast Time in the Testimonial Archive”**

Michigan League Ballroom

**Leigh Gilmore** is currently a visiting scholar at Harvard Divinity School, and was previously professor of English at The Ohio State University and the first holder of an endowed chair in gender and women's studies at Scripps College. She is the author of *The Limits of Autobiography: Trauma and Testimony* (2001) and *Autobiographics: A Feminist Theory of Women's Self-Representation* (1994) and co-editor of *Autobiography and Postmodernism* (with Kathleen Ashley, 1994). She has published articles on autobiography and feminist theory in *Feminist Studies*, *Signs*, *Women's Studies Quarterly*, *Biography*, *American Imago*, *Genders*, and numerous collections. She is currently finishing a book in Columbia UP's Gender and Culture series titled *Tainted Witness: Women's Life Narrative in Neoliberal Times*.

Saturday, June 6<sup>th</sup>, 10:30am-noon  
Session 6A: **“Unsettle”: An SNS Roundtable**  
(lightning round)  
North Quad 2185  
Moderator: Craig Howes

Emily Johnston, “Endocrine Disruption and Embodied Difference in Spectacular Auto/Biography”

In 1999, a website appeared online purporting to document the pregnancy of Mr. Lee Mingwei, the first male human to become pregnant through a combination of hormone supplements, in vitro fertilization, and surgical interventions. The website, called *POP!*, in fact represents an interactive, multi-platform art project, produced collaboratively by performance artist Lee Mingwei and digital artist Virgil Wong. Numerous Internet sources characterize *POP!* as a hoax, taking the position that *POP!* is a biomedical ruse that needs to be debunked. Meanwhile, scholars have tended to characterize the project as theatrical spectacle, fantasy, and performative science fiction. In contrast, I approach *POP!* as an auto/biographical performance that puts pressure on biomedicine as a form of truth-telling about bodies and environments. Reading the project’s interest in hormone-induced bodily changes back onto environmentalist concerns about endocrine-disrupting chemicals, I suggest that Lee and Wong’s project disrupts the prevailing environmentalist discourse about endocrine disruption and other forms of environmental toxic exposure. Taking *POP!* seriously as a speculative auto/biographical performance unsettles ecocriticism and demonstrates how digital environments create new affordances for witnessing to embodied difference.

Emily Waples, “Unsettling Cyber-Subjects”

This talk will address an iteration of the online identity hoax (“catfishing”) that mobilizes terminal illness (in particular, leukemia) as a subjectivity for invented social media personae (in particular, young women). Unsettling Lejeune’s “autobiographical pact,” these hyper-aestheticized fictions of dying invite public mourning, but offer no material body. Examining the ways in which these hoaxed personae have circulated in the digital sphere from

the 2001 “death” of Kaycee Nicole Swenson to the 2013 controversy over Manti Te'o’s disappearing digital girlfriend, I suggest that these performances can be read as types of what Lisa Nakamura has deemed “identity tourism”—yet rather than enact online racial or gender passing, these avatars index anxieties about the unsettling of subjectivity in the digital age. At the same time, I consider the ways in which the persistence and accessibility of digital data continue to unsettle the representation of and relationship to death in the internet age.

Eva Karpinski, “Thinking in the Moment: A Pitch for Radical Pedagogy”

The wave of academic protests rising around the world against neoliberal austerity measures challenges us to think critically about the radical pedagogical potential of the moment. Following the strikes at the University of Toronto, where teaching assistants fought for a decent living wage, and at York, where contract faculty and graduate students demanded tuition indexation and inclusion of LGBTQ as an equity-seeking group, I will reflect on what “teaching/learning moments” can be extracted from the present situation. In particular, drawing on the participatory tradition of “Naming the Moment Workshops,” developed during the previous strikes at York, we have been trying collectively to turn the strike into experiential education for graduate students and a catalyst for curricular change for the faculty. I will talk about such initiatives as Free-School events held by CUPE, cultural productions (guerrilla theatre at the picket line, YouTube satire), blogs and listserves, and activist research projects (collecting oral histories, institutional ethnographies, videographies).

Sarah Brophy, “Curating the Self”

The term “curation” is now in widespread use to talk about the preservation, selection, arrangement, and making public of artifacts and data in many domains of life (museums, lifestyle blogs, and digital archives, for example, can all aspire to be called “well curated”). In this elastic 21<sup>st</sup>-century permutation, the work of curation persists in being mystified as an exercise in aesthetic taste. Drawing on etymology, “migratory aesthetics,” and

examples of critical practice, I argue instead for a view of curation as an ensemble of social, affective, pedagogical, political, and ethical practices, asking what is entailed for projects that "curate the self" when they aim to unsettle epistemic violence and forms of institutional domination.

Bethany Mannon, "How Memoirs Unsettle Fiction"

In this presentation I describe a category of novels that I call "fictive memoir," in which written (or sometimes spoken) autobiography serves as the frame for a fictional narrative. This technique—which I notice in texts including *The Confessions of Nat Turner*, *The Handmaid's Tale*, *Gilead*, and *The Good Lord Bird*—is distinct from biographical fiction, autobiographical fiction (i.e., a novel based to some degree on the author's life), and fictionalized memoir or autobiography, and deserves attention from autobiography scholars. Crucially, fictive memoirs imagine a character's act of telling or writing a personal narrative. This plot device introduces explorations of truth, identity, revelation and concealment, and power into the text. Concepts and theories from life writing studies offer a lens through which to examine this type of narrative, and illuminate the novels' critiques of dominant narratives and accepted truths.

Elizabeth Rodrigues, "Counting Lives"

This talk presents a tale of two lifeloggers. One is a middle class white male who has begun recording all of his daily actions, including eating, working, and resting, in the hopes of developing better habits in order to be healthier and make more money. The other is a woman of color, educated although precariously situated on the margins of the middle class, time and again exposing herself to criticism and potentially physical harm in order to continue her project of recording lives lost to racist violence and publicizing her results. Who are these data collectors, and how do they define counting a life? The multiple ways of answering that question not only unsettle our somewhat presentist and technology-dependent view of data collection as representational form but also highlight the raced and gendered dynamics of activist data collection.

Saturday, June 6<sup>th</sup>, 10:30am-noon

**Session 6B: Graphic Dilemmas**

Michigan League, Vandenberg Room (2<sup>nd</sup> floor)

Moderator: Laurie McNeill

S. Bilge Cetintas, "Facing Demons: Lynda Barry's Graphic Life Narrative"

Lynda Barry's *One Hundred Demons* uses a patchwork-style technique, which often covers half of the illustrated frames. Her unique style of narration, coupled with metafictional questions, positions the narrator-avatar as an artist with a mission who aims to create a community of cartoonists willing to draw their own experiences.

Sheng-mei Ma, "The Fate of Accidental Taiwanese: Gene Luen Yang's Graphic Novels"

Eric Liu in *Accidental Asian* unwittingly undermines his own argument by using a word that contains the root of "accident," which evokes Freudian traumatic-repetition compulsion. What Liu intends as incidental biological past turns into a psychologically determinist factor for the future. Given that heredity is fate, race and ethnicity becomes a trauma for second-generation Asian Americans to heal from by means of a dialectical double move: distancing from and defamiliarizing of heritage, on the one hand, and, on the other, mythologizing and repossessing heritage, hence fusing fissured identities into a coherent, albeit constructed, selfhood. The accident of birth, judging from the works of US minorities of Taiwanese-Chinese ancestry from Liu to Gene Yang, is the traumatizing accident that forever shapes their fate.

Michael Mosher, "High School Comics: Teenage Autobiographical Postures in Revolutionary Ann Arbor's *Graphic Story Journal*"

The *Graphic Story Journal*, founded in 1971 by three high school sophomores in Ann Arbor, incorporated as a school club to publish on the school's Ditto machine. This paper situates these teenagers' work among Michigan underground newspapers, Robert Crumb's autobiographical comix, and their mid-1970s *Destroy All Monsters* friends.



Saturday, June 6<sup>th</sup>, 10:30am-noon  
Session 6C: **Reading American Captivities**  
Michigan League, Michigan Room (2<sup>nd</sup> floor)  
Moderator: Vicki Hallett

Delphine Fongang, "Hegemonic Encounters: Retelling Enslavement and Finding Agency in Harriet Jacobs' *Incidents in the Life of a Slave Girl*"

Hegemonic ideologies shaped the master-slave relationship evident in women's slave narratives of the nineteenth century. Hegemonic masculinity, for example, reinforced the legitimacy of patriarchy, which guaranteed the dominant position of slaveholders and the subordination of the enslaved woman. Harriet Jacobs in *Incidents in the Life of a Slave Girl* (1861) shows that black women during slavery were able to resist hegemonic masculinity and slave ideologies—a move that depicts women's search for self-assertion and empowerment. I argue that Jacobs' text is not only a historical account of black women's victimization under slavery, but also an important feminist stance for women's self-definition in a heavily hegemonic environment.

Zeinab McHeimech, "Islamic Hermeneutics of *Dhikr* in Malcolm X's *Autobiography* and 'Umar ibn Said's Slave Narrative"

Through an Allahgraphic reading, I uncover how 'Umar ibn Said and Malcolm X reverse the effacement of self by submitting the self to divine ownership in their respective autobiographies. I develop this argument through a close reading of the Islamic technique of *dhikr* (ذکر), which manifests in Malcolm's and 'Umar's articulations of Allah and their peripatetic occupation with *hajj*.

Tom Smith, "'One of Us', But Who Is 'Us'?: The Mediations of Mary Jemison"

*A Narrative of the Life of Mrs. Mary Jemison* (1824) is an American "as-told-to" first-person captivity narrative by James E. Seaver. I consider how Jemison is mediated in the *Narrative* and later retellings and discuss her as a liminal figure poised between Native Americans and Europeans throughout her life.

Saturday, June 6<sup>th</sup>, 10:30am-noon

Session 6D: **Migrations across Ideologies and Identities**

Michigan League, Koessler Room (3<sup>rd</sup> floor)

Moderator: Ricia Anne Chansky

Ioana Luca, "Post-Socialist Encounters in Contemporary American Life Writing"

My paper examines formal and thematic encounters in Aleksandar Hemon's and Gary Shteyngart's memoirs as an introduction to American life writing, and then asks if these two memoirs are symptomatic for the post-socialist diaspora writers in the US who established themselves with fictional writing and now are increasingly turning to autobiography and memoir.

Gerardo Necochea Gracia, "Autobiographies from the Left in Twentieth-Century Mexico"

The paper will discuss autobiographies written by leftists in twentieth-century Mexico. The hypothesis is that passing from the old to the new Left reveals differences in what is considered "Left," in the extension of what is political, and in the increased confidence in subjective memory.

Sergio Barcellos, "Projeto Vida por Escrito—The Lives of Carolina Maria de Jesus Through her Fictional Writings"

The importance attached to the work of Carolina Maria de Jesus has been justified by the success of her first book, *Child of the Dark—The Diary of Carolina Maria de Jesus*, a journal kept by the author reporting the miserable life in the slums of São Paulo, during the last years of the 1950s. However, Carolina has always aspired to a literary career, which can be proved by the numerous autograph notebooks that are now part of the archival collection of the writer. In these notebooks are poems, novels, short stories and plays. It is interesting to note that several of the fictional texts of Carolina turn to her own life story to compose the plot and characters' profiles. In this paper, I will explore various written lives of Carolina found in her unpublished novels.

Saturday, June 6<sup>th</sup>, 1:30-3pm

Session 7A: **Activating Other Histories**

North Quad 2185

Moderator: Cynthia Huff

Laura Brown, "Art/i/facts: Finding an I Between Art and Facts in Reinaldo Arenas's *El palacio de las blanquísimas mofetas*"

Featuring experimental visuals and narrative, Reinaldo Arenas's *El palacio de las blanquísimas mofetas* (Cuba, 1982) represents a departure from traditional forms of self-writing. How can we interpret these impersonal items, such as war bulletins, a funeral home's advertisement, classifieds listings for a *guarapera* machine, and frivolous beauty advice for women? Using Arenas as a case study, this paper thus explores the larger theoretical innovations of experimental self-writings resulting from authoritarian societies.

Linda Morra, "Autobiographical Texts, Archives, and Activism: The Jane Rule Fonds, Her Memoir, *Taking My Life*, and *The Body Politic*"

Novelist, activist, and contributor to the gay liberation periodical, *The Body Politic* (1971-1987), Jane Rule left her unpublished memoir in her archive for future recovery, a gesture that reveals the functions the archive may perform, and showcases the intersections between archive, autobiographical texts, and activism.

Magdalena Zaborowska, "Archiving an Invisible House: James Baldwin and Black Queer Encounters with Domesticity"

James Baldwin's last residence in St. Paul-de-Vence, France, survives through a rich archive of objects salvaged after it had been lost and demolished. Deploying Toni Morrison's concept of "literary archeology," I excavate material and metaphorical aspects of black queer domestic space that were key to the writer's late works.

Saturday, June 6<sup>th</sup>, 1:30-3pm

Session 7B: **A Stage of Her Own: Masks and Faces in Autobiographical Plays by Women**

Michigan League, Vandenberg Room (2<sup>nd</sup> floor)

Moderator: Candida Rifkind

Melissa Lee, “Miss Treadwell Portrays Herself at 60 in a New Play’: Modes of Self-Dramatization”

Sophie Treadwell’s *O Nightingale* was produced on Broadway in 1925 by its author, who (under a pseudonym) also acted in the play. Although she resisted calling the play autobiographical, Treadwell (wearing her journalist’s hat) wrote an article titled “Miss Treadwell Portrays Herself at 60 in a New Play,” bringing questions of self-representation to the fore.

Jirye Lee, “Facing Herself on Stage: Lenelle Moïse’s *Womb-Words, Thirsting*”

Lenelle Moïse (1980- ) is an artist-activist who discusses race and gender issues through her performances. By exploring her works, *Womb-Words, Thirsting* (2005) that she has created based on her autobiographical narrative, I will discuss how she refused to be represented by someone else’s narrative and chose to tell her own story from her own point of view.

Lesley Ferris, “The Pains that Push My Pen: Alice Childress and Staging a Life”

In 1955 Alice Childress wrote and directed *Trouble in Mind*, widely recognized as her breakthrough play. The work’s play-within-a-play structure foregrounds the courage of a black actress who challenges the white director’s interpretation of her role. Childress, herself an accomplished actress, challenges the white establishment’s narratives of women with her meta-theatrical work.

Saturday, June 6<sup>th</sup>, 1:30-3pm

Session 7C: **Radicalizing Life-Writing Pedagogy**

Michigan League, Michigan Room (2<sup>nd</sup> floor)

Moderator: Sarah Brophy

Theresa N. Rojas, "The Unthinkable Mind: Lynda Barry's Autobiographicality as Mirror-Box Therapy"

Barry's *ONE! HUNDRED! DEMONS!*, *What it is*, and *Syllabus: Notes from an Accidental Professor* explore the nature of creativity, the image, and notions of autobiography. I link Barry's interest in neuroaesthetics with Keen's work on empathy to suggest an invitation to engage in comic-making as art, archival ritual, and therapy.

Doug Bush, "Catharsis and Empathy as Learning: Bridging the Queer and Straight Audiences of Rigoberto González"

In his autobiography, Rigoberto González works to bridge audiences: an ethnic queer audience such as himself, and another composed of their families, such as the author's father. Using Keen's formulation of narrative empathy, I look at both how González accomplishes this, and the possible wider implications.

Shermaine Jones, "'The House of My Childhood': The Pedagogical Function of Violence and Ethics of Rage in the Autobiographies of Malcolm X and Angela Davis"

This talk engages the ways that Black Power figures Angela Davis and Malcolm X construct, use, and revise the genre of autobiography. While signifying on the slave narrative, Malcolm X and Davis challenge the appeal to the sympathy of white readership in this tradition, turning to (black) rage as the emancipatory affect.

Saturday, June 6<sup>th</sup>, 1:30-3pm

Session 7D: **Claiming Lives in Contested Spaces**

Michigan League, Koessler Room (3<sup>rd</sup> floor)

Moderator: Leigh Gilmore

Jocelyn Stitt, "Nature, Space and Citizenship in Recent Caribbean Women's Autobiographies"

Contemporary Caribbean women's life writing recently published by Lorna Goodison and Marysé Conde explores issues of gendered space, women's claims to land, and colonial histories of landscape as a way to imagine new modes of citizenship not based exclusively on claims on the state.

Lee Behlman, "Harriet Martineau's Americas"

The generic innovations in Harriet Martineau's three accounts of her U.S. travels were spurred both by her own sense of professional probity and the cautionary example of an earlier female travel writer, Fanny Trollope. To "un-Trollopize" for Martineau meant to distance oneself from sensationalism and partisanship and to adopt a rational, professional, liberal voice.

Susan Gillman, "W. Adolphe Roberts: Autobiography of an Ex-Colored Man"

My talk focuses on the soon-to-appear autobiography of W. Adolphe Roberts, Jamaican historian, novelist, and journalist, who traces his life-story through the contradictions, personal and political, of his years in Jamaican Manhattan. Housed in the National Library of Jamaica, Roberts's unpublished autobiography will now, more than fifty years after his death, appear, edited with an introduction by Peter Hulme, and the IABA/Americas conference is an ideal occasion to bring it to a broad, transnationally-oriented audience.

Saturday, June 6<sup>th</sup>, 3:30-5pm

Keynote Presentation by Leonor Arfuch

**“Memoria, testimonio, autoficción. Narrativas de infancia en dictadura”**

“Memory, *Testimonio*, Auto-fiction. Childhood Narratives under Dictatorship” (*translation provided*)

Michigan League Ballroom

**Leonor Arfuch** is professor of “politics, new subjectivities and discourse, theoretical problems, and contemporary debates” at the University of Buenos Aires. She is the author of *El espacio biográfico. Dilemas de la subjetividad contemporánea* (“Biographical Space: Dilemmas of Contemporary Subjectivity,” 2002), *La entrevista, una invención dialógica* (“The Interview: A Dialogic Invention,” 2nd ed., 2010), *Crítica cultural entre política y poética* (“Cultural Criticism Between Politics and Poetics,” 2008), *Memoria y autobiografía. Exploraciones en los límites* (“Memory and Autobiography: Explorations at the Limits,” 2013) and editor of *Pensar este tiempo* (“Thinking This Time,” 2005); *Identidades, sujetos y subjetividades* (“Identities, Subjects, and Subjectivities,” 2002), *Pretérito Imperfecto. Lecturas críticas del acontecer* (“Past Imperfect: Critical Readings of the Event,” with Gisela Catanzaro, 2008), and *Visualidades sin fin* (“Visuality without End,” with Verónica Devalle, 2009).

Sunday, June 7<sup>th</sup>, 8:30-10:00am

Session 8A: **PhotoGraphics, Memory, and Loss**

North Quad 2185

Moderator: John Zuern

Yu-Min (Claire) Chen, "Archiving the Self: Eileen Chang's Self-Writing in Photos, in Words and in Self-translation"

Eileen Chang's autobiographical writings, specifically her narratives of loss, always relate to her childhood experiences in Shanghai. In this paper, I will explore archival photos from *Dui Zhao Ji*. (對照記) (*Looking at Old Photos*), her early Chinese essay collection, *Liu Yan*, (*Written on Water*) (1944), and her posthumous autobiographical novels in the latter part of her life, *The Fall of the Pagoda* (1957-1963, in English), and *The Book of Change* (1957-1963, in English). I will discuss how the past has been recollected in different stages of life and its significance through various media: the photos, words, and self-translations. The interaction among capricious memory, and the changing of time and geographical space has had a huge impact on Chang's self-writing. The way Chang depicts losses through different lenses demonstrates strategies of working through her traumatic childhood. If the photo shots provide partial and positive presentation of the people in her childhood, her words then reveal a version of sorrow and loneliness; eventually her writings attempt to create a distance from the past to view it objectively as a nonchalant third-person bystander. This emotional turmoil and its subsequent impact on her, from her early experiences, dissolve in the degree of their intensity as time goes by. Through the use of the English language in her later writing Chang creates a sense of unfamiliarity that allows her to detach from herself. In these autobiographical novels, the cynicism that prevails in her early writings is generally replaced by a sense of Daoist philosophy and self-performativity.

Samuel Kamara, "Technological Encounters: Framing the Sierra Leonean Civil War"

This paper examines how what is considered American life writing is sometimes a product of technological encounters between the



Americas and Third World countries. As such, I examine how memoirs authored by Westerners frame Sierra Leonean people through pictures of pain and suffering.

Eva Karpinski, "IndigenUS: The Concentric Weaves of Auto/Biography in Shelley Niro's Photography and Film"

This paper examines the visual work produced by Indigenous multimedia artist Shelley Niro. Looking at her early photographs and films, I focus on her innovative adoption of the auto/biographical method in reconstituting and reclaiming Indigenous subjectivities by re-inscribing them in the life-nurturing circles of family, community, ancestors, and nation.

Sunday, June 7<sup>th</sup>, 8:30-10:00am

Session 8B: **Pentecostal Subaltern Memory and Archival Practices**

Michigan League, Henderson Room (3<sup>rd</sup> floor)

Moderator: Tom Smith

Lloyd Barba, "A Borderlands Archive: Gleaning Materials from the Fields"

The archive of borderlands Pentecostalism is marked by migration. Churches throughout the agricultural valleys recorded their history in photo albums and oral histories. This presentation will highlight the quest to locate a fugitive archive, one that is not housed at traditional archives, and our responsibility with such materials.

Erica Ramirez, "Text and Subtext: Private Archives and Secret Oral Histories"

Thirty copies of a Mexican Pentecostal periodical reveal the construction of a beneficial social reality in the midst of economic oppression and ethnic stigmatization. Defectors from the Assemblies of God, CLADIC immigrants' option for ethnic self-governance and demand for privacy render its archives "hidden transcripts."

Daniel Ramirez, "Can the Pentecostal Subaltern Remember? Ethical Stakes at Play in Archival Practice"

The 2012 rescue and transfer from Morelos, Mexico to Pasadena of one of largest archives on Latin American Pentecostalism ostensibly helped stem on a social level the dementia afflicting the collection's namesake, Manuel Gaxiola. This paper interrogates Global North practices of knowledge production in the documentation of Global South Christianities.

Sunday, June 7<sup>th</sup>, 8:30-10:00am

Session 8C: **Encountering Brazilian Children's Lives**

Michigan League, Michigan Room (2<sup>nd</sup> floor)

Moderator: Jussara Fraga Portugal

Maria da Conceição Passeggi, Simone Rocha, and Luciane de Conti, "Narrativas da Infância: A Experiência de Crianças Hospitalizadas" (*translation provided*)

Apresentamos resultados de pesquisas com crianças hospitalizadas com doenças crônicas. Focalizamos o método de recolher suas narrativas e discutimos como as atividades de biografização lúdica, graças à segurança afetiva que proporcionam, lhes permitem reelaborar modos de (con)viver com a doença e enfrentar as provações do adoecimento e da hospitalização.

*Here we will present results from research conducted with children hospitalized with chronic illnesses. We organize the method of collecting narratives and discussing them as ludic biographizing activities. The affective security such activities provide permits the children to elaborate modes of living with disease and to face the difficulties of illness and hospitalization.*

Gilvete de Lima Gabriel and Maria da Conceição Passeggi, "Crianças e Professoras de Três Etnias Indígenas da Amazônia: Que Sentidos Dão a Escola?" (*translation provided*)

This study is constituted of children and teachers from three indigenous groups and is focused on sensitive listening for understanding the cultures that form, dialectically, the constitution of children as subjects. This paper presents the results of a research project that was developed in the State of Roraima, Brazil.

João Paulino da Silva Neto, Maria Odileiz Sousa Cruz, and Ruth Nitzia Botella Ortiz, "Experiências Auto-etnográficas de Crianças Indígenas em Roraima, Brasil e Yucatán, México"

Neste trabalho relataremos uma experiência auto etnográfica com crianças indígenas de duas comunidades: maia em Yucatán-México e Ingarikó-Roraima-Brasil, onde discutiremos desde a perspectiva emic-etic a construção auto etnográfica dos nativos infantis a partir dos seguintes grupos referências: família, escola, comunidade e trabalho. Neste sentido, que elementos linguísticos e culturais que poderão subsidiar saberes locais indígenas para a inclusão ao currículo intercultural?

*In this work, we relate an auto-ethnographic experiment with indigenous children in two communities: a Maya community in Yucatán, Mexico and an Ingarikó community in Roraima, Brazil. From an emic-etic perspective, we discuss the auto-ethnographic construction of native children in relation to the following reference groups: family, school, community, and work. We ask: what are the linguistic and cultural elements that could be used to incorporate local indigenous knowledge into an intercultural curriculum?*

Sunday, June 7<sup>th</sup>, 10:30am-noon  
Session 9A: **Versions of Prominent Lives**  
North Quad 2185  
Moderator: Patrick Tonks

Olga Aksakalova, "Textual Versioning as Method to Explore Crisis and Autobiography"

This paper demonstrates how textual versioning can help to elucidate autobiography's crisis-bound motivations and reparation-bound goals in post-World War II U.S. To explore the potentialities of this method, I examine textual versions of Alfred Kazin's *A Walker in the City*, Vladimir Nabokov's *Speak, Memory*, and Robert Lowell's *Life Studies*.

Alexander McKee, "Documenting Displacement in Brian Coffey's Self Books"

This paper explores the relationship between the "Self Books" that the avant-garde Irish poet Brian Coffey (1905-1995) kept during the five years that he spent in Saint Louis after World War II and the sequence of poems that he composed as a commentary upon his expatriate life in the United States.

Lynn Domina, "Sacred Cipher: Kateri Tekakwitha and the Technologies of Canonization"

Kateri Tekakwitha has elicited more commentary than any other indigenous person of the colonial era. Examining the factors that contributed to her canonization in 2012, I argue that Kateri functions as a lacuna; her fluid national identity and associated stereotypes enhance her symbolic value for multiple constituencies.

Sunday, June 7<sup>th</sup>, 10:30am-noon  
Session 9B: **Archival Sites and Communities**  
Michigan League, Henderson Room (3<sup>rd</sup> floor)  
Moderator: Magdalena Zaborowska

Bethany Mannon, "Encountering Afghan Women's Narratives in a Mediated Online Space"

I examine the *Afghan Women's Writing Project*, which supports online writing groups and publishes the participants' personal essays, poetry, and journalism at [awwproject.org](http://awwproject.org). These personal narratives are a productive site of transnational encounter. Understanding the tensions between the narratives themselves and their framing gives insight into how life writing texts circulate.

Krista Roberts, "Encountering the Ribbon: Personal Stories Told through Pink-Ribbon Marketing"

This paper will look to complicate the representation of personal experience in advertisements affiliated with pink-ribbon charities. By noting the juxtaposition of bodies and narrative "blurbs" in these advertisements, this paper asks ethics-grounded questions about the Susan G. Komen website as a public (even "national") narrative technology.

Krista Quesenberry, "Rethinking the Self-Reflexive Archive with Margaret Anderson"

Modernist literary editor Margaret Anderson wrote autobiographies full of biographical and theoretical arguments. Focusing on her scrapbook-style final archive, housed at Yale University, I discuss her first-person archival material and the community-based, collaborative answers it offers to questions of archival method and of the researcher's encounter with the archived subject.

Sunday, June 7<sup>th</sup>, 10:30am-noon

Session 9C: **Encountering Environmental Crises**

Michigan League, Michigan Room (2<sup>nd</sup> floor)

Moderator: Emily Johnston

Lara Patricia Padilla, "Toward an Inclusive Development Model for Post-conflict Scenarios in Colombia"

This paper addresses the tensions between the collective conception of emerging social wellness and the ongoing consequences of socio-economic hardships in Colombia. It will more specifically discuss how Colombian economic development is also a result of the armed conflict. It explores how the willingness to forget and the political rhetoric of "moving on" further masks how the conflict is continuing. Finally, it concludes by identifying mechanisms to incorporate learned lessons from past experiences of peace negotiation on the current negotiations between the Government and the Revolutionary Armed Forces of Colombia (FARC).

Molly Pulda, "Deep Roots: Autobiographical Encounters of Environmental Loss"

Two memoirs map the structural similarities between family secrets and official classifications of environmental damage. Kristen Iversen and Seamus McGraw write memorials to community, collusion, and compromise within small-town realities of negotiated environmentalism. This paper analyzes personal and environmental loss in life writing, addressing silences that sustain familial, corporate, and governmental structures.

John Zuern, "Trashed-Out Biography: Abandoned Archives, Salvaged Stories, and the Pitfalls of Profiling in Paul Reyes's *Exiles in Eden*"

Featuring detailed profiles of African-American, Latina/o, and white homeowners undergoing (and in some cases resisting) eviction from their foreclosed houses in the wake of the 2007-2008 housing crash in Florida, Paul Reyes's memoir illuminates some of the ethical and political tensions shaping American auto/biographical accounts of the financial crisis.

## The Timothy Dow Adams Award

The editors of *a/b: Auto/Biography Studies* are pleased to present the first annual Timothy Dow Adams Awards.

This year two faculty prizes were awarded. The faculty award winners are: Luis Adolfo Gómez González of the Université du Québec à Rimouski for his presentation, “Autobiographical Writing: Proposed as a Methodology and an Epistemology for First-person Research,” and Lisa R. Brown of the University of the West Indies at Mona for her presentation, “We Meet Again! Researcher, Subject, and Text in Caribbean Life Writing.” The faculty award includes a travel grant to the conference and the invitation to submit an essay.

Two graduate student awards were also made this year: Zeinab McHeimech and Theresa N. Rojas are the recipients. McHeimech, a doctoral candidate at Western University, will present “Islamic Hermeneutics of *Dhikr* in Malcolm X’s *Autobiography* and ‘Umar ibn Saïd’s Slave Narrative” and, Rojas, a doctoral candidate at The Ohio State University, will present “The Unthinkable Mind: Lynda Barry’s Autobiographicalography as Mirror Box Therapy.” The graduate student award includes a travel grant and an essay mentorship.

All winners were nominated for this award by the IABA-Americas conference co-conveners, Sidonie Smith and Julia Watson.

This award is made in honor of Timothy Dow Adams, one of the founding editors of *a/b: Auto/Biography Studies* and a longtime friend and supporter of the journal. His outstanding scholarship—including the two books, *Telling Lies in Modern American Autobiography* and *Light Writing and Life Writing: Photography in Autobiography*—have impacted greatly the study of life narratives.



## Presenters

**Olga Aksakalova** (oaksakalova@lagcc.cuny.edu) holds a PhD from the Graduate School and University Center of the City University of New York (CUNY). She is an assistant professor of English at LaGuardia Community College (CUNY). Her essay "With the 'hand, fastidious and bold': Bridging Walter Pater's Aestheticism and Willa Cather's Modernism" is published in *Willa Cather and Aestheticism: From Romanticism to Modernism* (2012).

**Weverton Andrade Silva** (wevandrade@gmail.com) finished his undergraduate study of Theatre in 2014, at Federal University of São João del-Rei. He is an actor who has studied and performed with many groups in Minas Gerais, such as "Cia. Teatral ManiCômicos," "Doutores Palhaços," and "NEAC Free Theatre School." During his undergraduate studies he took part in different research projects, such as: "Portuguese Artists (Auto)biographical writings: Adelina Abranches," "Araci: Theatre, Contemporaneity and Outreach projects," "TPT - Theatre for All, Research and drama online," and "PIBID -Teatro : Art of the Game, Performance and Sustainability." He is currently taking part in research about queer theory and performance art.

**Leonor Arfuch** (keynote presenter, larfuch@yahoo.com.ar) is professor of "politics, new subjectivities and discourse, theoretical problems, and contemporary debates" at the University of Buenos Aires. She is the author of *El espacio biográfico. Dilemas de la subjetividad contemporánea* ("Biographical Space: Dilemmas of Contemporary Subjectivity," 2002), *La entrevista, una invención dialógica* ("The Interview: A Dialogic Invention," 2nd ed., 2010), *Crítica cultural entre política y poética* ("Cultural Criticism Between Politics and Poetics," 2008), *Memoria y autobiografía. Exploraciones en los límites* ("Memory and Autobiography: Explorations at the Limits," 2013) and editor of *Pensar este tiempo* ("Thinking This Time," 2005); *Identidades, sujetos y subjetividades* ("Identities, Subjects, and Subjectivities," 2002), *Pretérito Imperfecto. Lecturas críticas del acontecer* ("Past Imperfect: Critical Readings of the Event," with Gisela Catanzaro, 2008), and *Visualidades sin fin* ("Visuality without End," with Verónica Devalle, 2009).

**Antônio Luiz Assunção** (assuncao@ufsj.edu.br) is associate professor at the Universidade Federal de São João del-Rei (UFSJ). He holds a doctorate in linguistics from the Universidade Federal de Minas Gerais and a postdoctoral degree in literary studies at the same institution. He teaches linguistics and discourse analysis. Publications: “Memórias em ebulição em tempos de liquidez” (“Ebullient memories in liquid times”), “Disciplinarização e subjetividades sitiadas sob as ordens do discurso” (“Disciplinization and Subjectivity Under the Order of Discourse”), “Discurso e Política: interpelação e produção de sentido sob as ordens discursivas” (“Discourse and Politics: Interpellation and Production of Sense in Discursivity”).

**Melissa Baldwin** (melissabaldwin@trentu.ca) has worked as a research assistant with May Chazan at Trent University since July 2013. She has been integrally involved in the process of building an activist archive with the Canadian-based Grandmothers’ Advocacy Network. She has also been carrying out life history interviews with older women activists across North America. With a background in music education and gender studies, she will be pursuing graduate studies on the role of music in building intergenerational solidarities for social change.

**Lloyd Barba** (ldbarba@umich.edu) is a fifth-year student in the Department of American Culture at the University of Michigan. His dissertation, “California’s Cross: A Cultural History of Pentecostals, Race, and Agriculture,” treats the fields, vineyards, and groves of northern California as sites of community and stability for migrant workers from 1909-1969. He has published in the field of religious studies both on Pentecostal history in the *Journal of Race, Ethnicity, and Religion* and on literary criticism in *Axis Mundi*.

**Sergio Barcellos** (barcellossergio@aol.com) is an independent scholar from Rio de Janeiro, Brazil. He received his master’s and PhD degrees in literary studies from the Pontifical Catholic University of Rio de Janeiro in 2004 and 2009, respectively. He teaches an annual seminar on Diary Studies at the Rio de Janeiro State University and developed a postdoctoral research project on Time, Memory and Diary Writing cosponsored by Hofstra University and the Capes Foundation. Barcellos was recently

granted an award from Fundação Nacional de Artes, Brazil (FUNARTE) to organize, classify and publish a guide to Carolina Maria de Jesus' archival collection. Author of *Toque de Silêncio - Uma história de homossexualidade na Marinha do Brasil* (Geração Editorial, 1997), *Armadilhas para a Narrativa - Estratégias narrativas em dois romances de Carlos Sussekind* (Editora Velocípede, 2006) and *Vida por Escrito - Guia do acervo de Carolina Maria de Jesus* (Editora Bertolucci, 2015).

**Ruth Behar** (keynote presenter, rbehar@umich.edu) is Victor Haim Perera Collegiate Professor of Anthropology at the University of Michigan. Her books include *Translated Woman: Crossing the Border with Esperanza's Story* (a *New York Times* Notable Book of the Year, 1993), *The Vulnerable Observer: Anthropology That Breaks Your Heart* (1997), *An Island Called Home: Returning to Jewish Cuba* (2007), and *Traveling Heavy: A Memoir in between Journeys* (2013). She is co-editor of *Women Writing Culture* (with Deborah A. Gordon, 1996), editor of *Bridges to Cuba/Puentes a Cuba* (1996), and co-editor of *The Portable Island: Cubans at Home in the World* (with Lucía M. Suárez, 2008). Her personal documentary, *Adio Kerida/Goodbye Dear Love: A Cuban Sephardic Journey* (2002), has been shown in festivals around the world. She is also known for her essays, poetry, and fiction. Her honors include a MacArthur "Genius" Award, a John Simon Guggenheim Fellowship, and a Fulbright Senior Fellowship.

**Lee Behlman** (behlmanl@mail.montclair.edu) is an assistant professor of English at Montclair State University. Recent and forthcoming publications include *Victorian Literature: Criticism and Debates* (Routledge, 2015), co-edited with Anne Longmuir; "The Victorian Marcus Aurelius: Mill, Arnold, and the Appeal of the Quasi-Christian" in the *Journal of Victorian Culture* 16.1 (2011); and "A Love both Petrarchan and 'Stranger-Wise': Augusta Webster's Mother and Daughter and Nineteenth-Century Poetry on Motherhood" in *Nineteenth-Century Gender Studies* 6.3 (Fall 2010). He earned a PhD in English from the University of Michigan.

**Ana Roncero Bellido** (aironce@ilstu.edu) is a doctoral student in the English Department at Illinois State University. She is focusing her dissertation on the collection *Telling to Live: Latina Feminist Testimonios*, exploring Latinas' use of *testimonio* to theorize their *Latinidad* and the role of *testimonio* in pedagogical practices. Some of her recent presentations study Anzaldúa's construction of Chicana identity in *Borderlands*, the Chicana Trinity in Cisneros' works, and code meshing in Latina *testimonios*. She is currently revising an essay entitled "Latina Anónima *Testimonios*: Telling to Celebrate the Living" for publication in the *Latino Studies Journal*.

**Lynn Z. Bloom** (lynn.bloom@uconn.edu), Board of Trustees Distinguished Professor and Aetna Chair of Writing at the University of Connecticut, is the author of *Doctor Spock: Biography of a Conservative Radical* (1972); editor of *Natalie Crouter, Forbidden Diary* (1980, 2001); and editor of *Margaret Sams, Forbidden Family* (1989, 1998) and numerous related articles.

**Heidi Bollinger** (hebollinger@hostos.cuny.edu) is an assistant professor at Hostos Community College, CUNY. She earned her PhD in English from the University of Rochester. Her recent publications include "The Danger of Rereading: Disastrous Endings in Paul Auster's *The Brooklyn Follies* and Jhumpa Lahiri's *Unaccustomed Earth*" (*Studies in the Novel*); "Crimes of Racial and Generic Mixing in John A. Williams's *Clifford's Blues*" (*JNT: Journal of Narrative Theory*); and "'The Persnickety of Memory': Jonathan Safran Foer's Audaciously Imaginative Jewish Memorial Book" (*Genre*).

**Sarah Brophy** (brophys@mcmaster.ca) is professor of English and cultural studies at McMaster University. She is the author of *Witnessing AIDS: Writing Testimony and the Work of Mourning* (U of Toronto P 2004) and co-editor with Janice Hladki of *Embodied Politics in Visual Autobiography* (U of Toronto P 2014).

**Laura Cade Brown** (laura.cade.brown@gmail.com) is the administrative coordinator for the Latin American and Latino Studies Department at Brandeis University, as well as a lecturer in international and global studies. Prior to Brandeis, she taught Spanish and Portuguese languages. She received her PhD in

Spanish from Vanderbilt University in 2013. Her current book manuscript, *Stating the Self: Contemporary Latin America Autobiography and Authoritarianism*, examines Latin American autobiography and self-writing in the context of authoritarianism. She has also translated a short story of Machado de Assis in *Ex Cathedra* (2014).

**Lisa R. Brown** (chia@cwjamaica.com) is a temporary lecturer in the Department of Literatures in English, University of the West Indies, Mona Campus in Kingston, Jamaica. She is the author of a chapter on Caribbean life writing in *The Routledge Companion to Anglophone Caribbean Literature* edited by Michael Bucknor and Alison Donnell. Her current projects focus on the representation of domestic intimacies in Caribbean life writing.

**Megan Brown** (megan.brown@drake.edu) is an associate professor of English at Drake University, with a PhD in English from Penn State. Her first book, *The Cultural Work of Corporations*, was published by Palgrave Macmillan in 2009, and she is currently working on her second, *Memoir Matters: American Autobiography After 9/11*. She recently published articles on memoir in *Biography* and in *College Literature*.

**Kate Browne** (katebrowne@ilstu.edu) is a PhD student at Illinois State University specializing in women's life writing, disability life writing, and auto/biographical representations of body size. Recent publications include "Bait and Switch: Commodification and Agency in *Diet or Die: The Dolly Dimples Weight Reducing Plan*" in *The Politics of Size: Perspectives from the Fat Studies Movement* (2014), "Bust a Rhyme: A New Poetics of Food Journaling" in the *Grassroots Writing Research Journal* (2013), and "Here Comes the Bride: Lavinia Warren as Mrs. Tom Thumb" in *Bandwagon: The Journal of the Circus Historical Society* (2013).

**Doug Bush** (bush.298@osu.edu) is a lecturer at The Ohio State University who holds an MA from Western University in London, Ontario, and a PhD from The Ohio State University. He has published several articles spanning both Mexican and Latino/a Studies. The current paper comes from a chapter of his

forthcoming book *Capturing Mariposas: New Approaches Toward Recent Gay Chicano Authors and Their Readers*. He was recently awarded a Mellon Postdoctoral Fellowship at Ohio Wesleyan University, which he will begin in the fall.

**Vincent Carretta** (keynote presenter, vac@umd.edu) is professor of English at the University of Maryland. Among his notable scholarly editions are several that have become classroom staples, including Olaudah Equiano's *The Interesting Narrative and Other Writings* (2003), Philip Quaque's *Correspondence* (2010), Quobna Ottobah Cugoana's *Thoughts and Sentiments on the Evil of Slavery* (1999), Phillis Wheatley's *Writings* (2001), and *Unchained Voices: An Anthology of Black Authors in the English-Speaking World of the Eighteenth Century* (1996). *Equiano, the African: Biography of a Self-Made Man* (2005), Carretta's investigation into the life of Olaudah Equiano, remapped the recent critical discourse for early African American writing. Carretta's most recent book is *Phillis Wheatley: Biography of a Genius in Bondage* (2011). His recent honors include fellowships from the John Simon Guggenheim Memorial Foundation; the W.E.B. Du Bois Institute for Afro-American Research, Harvard University; and the School of Historical Studies at the Institute for Advanced Studies, Princeton.

**S. Bilge Cetintas** (bilge.mutluay@gmail.com) is associate professor in the Department of American Culture and Literature, Hacettepe University, Ankara, Turkey. She received her MA from the University of Maryland at College Park and her PhD from the department where she currently teaches.

**Ricia Anne Chansky** (ricia.chansky@upr.edu) is associate professor of literature and writing at the University of Puerto Rico at Mayagüez and a Fulbright Specialist in auto/biography studies. Her research interests are focused on diasporic, postcolonial, women's, and visual life narratives with a special interest in Transamerican studies. She is the co-editor of the scholarly journal, *a/b: Auto/Biography Studies*, and the founder of the IABA-Americas chapter. She is also the co-editor of two forthcoming books, *The Auto/Biography Studies Reader* and *Auto/Biography across the Americas*.

**Claire Chen** (ychen2@smcm.edu) received her PhD in comparative literature from Indiana University Bloomington. Her research interests include autobiography, comparative literature and films, Asian-American literature, and the Chinese diaspora.

**Lynn Domina** (dominalm@delhi.edu) is professor of English and director of Humanities and Social Sciences at the State University of New York—Delhi. She earned a PhD from Stony Brook University, an MFA from the University of Alabama, and a BA from Michigan State University. Her recent publications include *The Harlem Renaissance: A Historical Exploration of Literature, Understanding Ceremony: A Student Casebook to Issues, Sources, and Historical Documents*, and “The Way I Heard It: Trickster Genres in Silko’s Storyteller.”

**Kate Douglas** (kate.douglas@flinders.edu.au) is an associate professor in the School of Humanities and Creative Arts at Flinders University, Adelaide, Australia. She is the author of *Contesting Childhood: Autobiography, Trauma and Memory* (Rutgers 2010) and *Life Narratives and Youth Culture: Representation, Agency and Participation* (with Anna Poletti; forthcoming, Palgrave 2016). She is the co-editor (with Kylie Cardell) of *Trauma Tales: Auto/biographies of Childhood and Youth* (Routledge 2015) and (with Gillian Whitlock) *Trauma Texts* (Routledge 2009).

**Maria Faini** (mfaini@berkeley.edu) is a PhD candidate in comparative ethnic studies and critical theory at the University of California, Berkeley. Her work focuses on contemporary US imperial culture, particularly war writing and atmospherics, militarism through digital activism, and art practice as radical sociality. Publications include: a chapter in *Locating Life Stories: Beyond East-West Binaries in (Auto)Biographical Studies* (2012) and forthcoming in *Ada: A Journal of Gender, Technology, and New Media*. She is co-executive editor of *nineteen sixty-nine: an ethnic studies journal*; an organizing member of ES, AAS, GWS Coalition; and co-founder of IABA’s Life Writing SNS Network.

**Lesley Ferris** (ferris.36@osu.edu), an Arts and Humanities Distinguished Professor of Theatre at The Ohio State University,

works on gender and performance and Caribbean-derived carnival. Her most recent book is *Contemporary Women Playwrights: Into the Twenty-First Century* (Palgrave Macmillan 2013) co-edited with Penny Farfan.

**Shannon Finck** (sfinck@westga.edu) is a limited-term assistant professor at the University of West Georgia. She completed a PhD in 20th-century American literature and transnational literatures at Georgia State University in 2014 and also holds an M.F.A. in creative nonfiction from Georgia College & State University. She has published both critical and creative work in such journals as *a/b: Autobiography Studies*, *LIT: Literature Interpretation Theory*, *FUGUE*, and *The Journal of Modern Literature*.

**Delphine Fongang** (fongangd@uww.edu) is a lecturer in the Department of Languages and Literatures at the University of Wisconsin-Whitewater. Her teaching and research interests include postcolonial literature/theory, Africana studies, women's life writing, and feminist theory/pedagogy. Her publications have appeared in *African and Black Diaspora: An International Journal* and *Spectrum: A Journal on Black Men*.

**Gilvete de Lima Gabriel** (gilvetelima@yahoo.com.br) holds a degree in education from the Federal University of Paraíba, a master's of education from the Federal University of Amazonas, and a PhD in education from the Federal University of Rio Grande do Norte. She is currently a professor at the Federal University of Roraima; the leader of the Roraima Autobiographical, Interdisciplinary, and Intercultural Research Group (GEPAIIRR); a member of the Brazilian Association for (Auto) Biographical Research (Biograph); and a partner of the North-Northeast Training in Life Stories Association (ANNHIVIF). She has experience in education with an emphasis on autobiographical narrative, teacher training, indigenous early childhood education, and continuing education.

**Susan Gillman** (sgillman@ucsc.edu; AB, Bryn Mawr College, 1974; PhD, University of California, Berkeley, 1983) is professor of world literature and cultural studies at the University of California, Santa Cruz. Her most recent book is an essay collection,



coedited with Russ Castronovo, *States of Emergency: The Object of American Studies* (North Carolina UP, 2009). Her current book-in-progress, a project on adaptation and translation, linguistic and cultural in the Americas context, is *Our Mediterranean: American Adaptations, 1820-1975*.

**Leigh Gilmore** (keynote presenter, leighgilmore@me.com) is currently a visiting scholar at Harvard Divinity School, and was previously professor of English at The Ohio State University and the first holder of an endowed chair in gender and women's studies at Scripps College. She is the author of *The Limits of Autobiography: Trauma and Testimony* (2001) and *Autobiographics: A Feminist Theory of Women's Self-Representation* (1994) and co-editor of *Autobiography and Postmodernism* (with Kathleen Ashley, 1994). She has published articles on autobiography and feminist theory in *Feminist Studies*, *Signs*, *Women's Studies Quarterly*, *Biography*, *American Imago*, *Genders*, and numerous collections. She is currently finishing a book in Columbia UP's Gender and Culture series titled *Tainted Witness: Women's Life Narrative in Neoliberal Times*.

**Rainer H. Goetz** (goetzh@appstate.edu) is professor of Spanish language and literature at Appalachian State University. He holds a PhD in Spanish literature from Duke University (1990). His research interests include Early Modern Spanish literature, especially the intersection of auto/biographical writing and the novel; a secondary field of interest is historical linguistics. In addition to several articles, he has published *Spanish Golden-Age Autobiography in Its Context* (1994) and *La lengua española: Panorama sociohistórico* (2007).

**Luis Adolfo Gómez González** (luis\_gomez@uqar.ca) is professor and PhD director of the Department of Psychosociology and Social Work at the University of Quebec in Rimouski. He is director of a Short Graduate Program, the "Meaning and Life Project," a joint program between the University of Quebec in Rimouski (UQAR), the Tele-University of Quebec (Téluq) and the University of Quebec in Trois-Rivières (UQTR). He is president of the Quebec Network for the Practice of Life Stories (RQPHV) and holds a PhD in educational sciences, University of Quebec in

Montreal and a master's in educational sciences, University of Quebec in Rimouski.

**Telma de Souza Garcia Grande** (telmasouzagarcia@ig.com.br) is professor of education at Universidade Estadual de Mato Grosso do Sul (UEMS), Cassilândia city, Brazil, where she teaches a course in teaching English. At the university she works with researchers and in projects for the community.

**Joel Haefner** (jhaefner@iwu.edu) teaches writing and cyberethics and directs the Writing Center at Illinois Wesleyan University. He holds a PhD and MA from the University of Iowa in English and an MS in applied computer science from Illinois State University. His publications include: "His Master's Voice: Animalographies, Life Narrative Studies, and the Posthuman" with Cynthia Huff, in *Biography*; "The History of a Wound: Women, War, and the Diary, 1854-2007," in *Lifewriting Annual*. He was guest editor for a special issue of *Computers and Composition* on "A Thousand Pictures: Interfaces and Composition," and is co-editor of *Re-Visioning Romanticism: British Women Writers, 1776-1837* (U of Pennsylvania P 1994).

**Kimberly Hall** (khal003@ucr.edu) is a PhD candidate in the Department of English at the University of California, Riverside and will receive her degree in June 2015. Her dissertation is titled "Making a Spectacle of the Self: Aesthetics of Autobiographical Media." She has a BA in English from George Mason University and an MA in English from Georgetown University. Her article titled "The Authenticity of Social Media Performance: Lonelygirl15 and the Amateur Brand of Young-Girlhood" is forthcoming in *Women & Performance*.

**Vicki Hallett** (vshallett@mun.ca) is an assistant professor in the Department of Gender Studies at Memorial University, in St. John's, Newfoundland, Canada. She holds a BA and a master's of women's studies from Memorial University of Newfoundland, and a PhD in women's studies from York University, Toronto.

**Craig Howes** (craighow@hawaii.edu) has been the director of the Center for Biographical Research since 1997, a co-editor of

*Biography: An Interdisciplinary Quarterly* since 1994, and a faculty member of the English Department at the University of Hawai'i at Mānoa since 1980. With Miriam Fuchs, he edited the MLA collection *Teaching Life Narratives* (2007), and he has been the list manager of IABA-L, the listserv for scholars, students, and practitioners of life writing, since 1999. He is also general editor for the Biography Monograph Series, published by University of Hawai'i Press.

**Cynthia Huff** (cahuff@ilstu.edu) has worked with nineteenth-century British women's diaries throughout her academic career and is currently researching and writing about animalographies. She is the author of *British Women's Diaries: A Descriptive Bibliography of selected Nineteenth-Century Women's Manuscript Diaries* (AMS, 1985), editor of *Women's Life Writing and Imagined Communities* (Routledge, 2005), and co-editor with Suzanne Bunkers of *Inscribing the Daily: Critical Essays on Women's Diaries* (U Massachusetts P, 1996). Her articles have appeared in *Biography*, *Prose Studies*, *Women's Studies Quarterly*, *a/b: Auto/Biography Studies*, *Victorian Review*, *Teaching Life Writing Texts*, *Autobiography and Questions of Gender*, and other journals and collections. She is professor of English studies at Illinois State University, where she teaches courses in life writing, Victorian literature and culture, women's writing, and feminisms.

**Michael Humphrey** (michael.humphrey@colostate.edu) is an instructor and PhD student in public communication and technology at Colorado State University, where he studies life story writing as self-mediation on digital platforms. He received a MA in journalism at New York University and a BA in communication and philosophy at William Jewell College. Michael has presented papers at the annual conferences of the Association for Education in Journalism and Mass Communication, the Pacific Ancient and Modern Language Association, and the Western Social Science Association. He is also a contributor at *Forbes*, where he writes about the joys and frustrations of being a user in the digital age.

**Emily Lind Johnston** (eclind@umich.edu) received her PhD in English and women's studies from the University of Michigan in

2015. Her work sits at the intersection of ecocriticism, feminist disability studies, and studies in personal witnessing.

**Shermaine Jones** (smj3cf@virginia.edu) earned a BA from Dartmouth College. She is an MIT School of Humanities, Arts, and Social Science Diversity Fellow. She will defend her dissertation, “Choking Down that Rage,” this summer in the English Department at the University of Virginia. In the fall she will begin her appointment as assistant professor of African American literature in the English Department at Virginia Commonwealth University.

**Justin Joque** (joque@umich.edu) is the visualization librarian at the University of Michigan. He completed his PhD at the European Graduate School, where he wrote a dissertation on cyberwar and the relationship between hacking and deconstruction. His research focuses on continental philosophy and technology, including the means by which technological systems shape the construction and narrativization of subjectivity in the twenty-first century.

**Samuel Kamara** (sakamar@ilstu.edu) is a graduate student pursuing a PhD at Illinois State University, whose interest in life writing started when he discovered that a lot of memoirs had been written about the civil war in Sierra Leone. His research focus is on Sierra Leonean postwar memoirs. Specifically, he examines issues of canonicity, pedagogy, trauma, and narrativity in relation to the ways these memoirs highlight the causes of the war.

**Eva C. Karpinski** (evakarp@yorku.ca) is associate professor at the School of Gender, Sexuality, and Women’s Studies at York University in Toronto, where she teaches feminist theory and methodology, cultural studies, autobiography, and translation studies. Her research interests include theories of subjectivity, the body and cancer biopower, feminist ethics and pedagogy, twentieth-century Canadian and American literature, and women’s writing. She has published over 30 journal articles and chapters and co-edited *Trans/Acting Culture, Writing, and Memory: Essays in Honour of Barbara Godard*. Her book on Canadian and American immigrant women’s narratives, called *Borrowed*

*Tongues: Life Writing, Migration, and Translation* (2012), was published in the Life Writing Series by Wilfrid Laurier University Press.

**Eric D. Lamore** (eric.lamore@upr.edu) is associate professor in the Department of English at the University of Puerto Rico at Mayagüez where he teaches courses in African American, United States, and Anglophone Caribbean literatures. He is the co-editor of *New Essays on Phillis Wheatley* (U of Tennessee P 2011) and the editor of *Teaching Olaudah Equiano's Narrative: Pedagogical Strategies and New Perspectives* (U of Tennessee P 2012). He edited and contributed to *a/b: Auto/Biography Studies* 27.1 (2012), a special issue devoted to the futures of African American life writing. Currently, he is finishing an edited book, titled *African American Autobiography: Twenty-First Century Contexts and Criticism*.

**Diane Laurier** (Diane\_Laurier@uqac.ca) is head professor of the arts education program at UQAC. Her research focuses on art education and transmission within Aboriginal contexts as well as the concept of creation within a learning perspective. Recently, she has developed a training program regarding cultural mediation of Aboriginal arts and is currently developing a teaching guide for contemporary art education based on the production of digital educational teaching tips conducted by ten Aboriginal artists from different nations.

**Jirye Lee** (celafina@gmail.com) is a PhD candidate in theatre at The Ohio State University. Her research focuses on gender and sexuality, solo performances on the contemporary American theatre scene, and female solo artists who use their works to address social agendas.

**Melissa Lee** (lee.3113@buckeyemail.osu.edu) recently completed her PhD in theatre at The Ohio State University. Her research focuses on dramatic representations of the actress, linking aesthetics and characterization to larger issues of gender. She recently published "Performing (Our)Selves: The Role of the Actress in Theatre History Plays by Women" co-authored with

Lesley Ferris in the 2013 anthology, *Contemporary Women Playwrights: Into the Twenty-First Century*.

**Christine Levecq** (clevecq@kettering.edu) is associate professor in the Department of Liberal Studies at Kettering University in Flint, Michigan. Her fields are African American literature and literatures of the African diaspora.

**Ioana Luca** (ioana.luca@ntnu.edu.tw) is associate professor at National Taiwan Normal University, having received a PhD from the University of Bucharest. Recent publications include: "Warped Memories, Tangled Life Narratives: The 1.5 Generation of Communist Surveillance" in *Biography*, "'The Americans Are Coming!?' Postcommunist Reconfigurations of the US in California Dreamin' (Endless)" in *Journal of American Studies*, and "Edward Said's Lieux de Memoire: Out of Place and the Politics of Autobiography" in *Social Text*.

**Sheng-mei Ma** (mash@msu.edu) is professor of English at Michigan State University, specializing in Asian diaspora/Asian American studies and East-West comparative studies. His six single-authored books in English are: *Alienglish: Eastern Diasporas in Anglo-American Tongues* (2014); *Asian Diaspora and East-West Modernity* (2012); *Diaspora Literature and Visual Culture: Asia in Flight* (2011); *East-West Montage: Reflections on Asian Bodies in Diaspora* (2007); *The Deathly Embrace: Orientalism and Asian American Identity* (2000); and *Immigrant Subjectivities in Asian American and Asian Diaspora Literatures* (1998). His co-edited book *Doing English in Asia: Global Literature and Culture* is under contract with Lexington. He co-edited and translated *Chenmo de shanhen* (*Silent Scars: History of Sexual Slavery by the Japanese Military—A Pictorial Book*, bilingual edition, 2005) as well as co-edited *The City and the Ocean* (2011). *Sanshi zuoyou* (*Thirty, Left and Right*) is his Chinese poetry collection (Shulin 1989). He also published numerous articles and book chapters on literature, film, and global culture. He has taught at University of Washington, Indiana University, James Madison University, Korea University, and Providence University in Taiwan.

**Bethany Ober Mannon** (bgo104@psu.edu) recently completed her PhD in English and women's studies at Penn State University. Her dissertation research focuses on 20th-century and contemporary memoirs by women in the United States. Bethany's other research interests include memoir as a narrative frame in fiction, literature and the environment, and writing center studies.

**Zeinab McHeimech** (mcheimech@gmail.com) is a PhD candidate in the English Department at Western University in London, Canada. Her research examines the politics of Islam in African American writings, with a focus on autobiography and Arabic writings.

**Alexander McKee** (abmckee@udel.edu) is currently employed in a part-time capacity as an assistant professor of English at the University of Delaware. He has published essays on Samuel Beckett, Peter Greenaway, and Billy Roche, among others. His current book project, *Self-Portrait in a Cracked Looking Glass: The Autographical Impulse in Postcolonial Irish Literature*, focuses particularly upon the autobiographical Künstlerroman in twentieth-century Irish literature.

**Laurie McNeill** (laurie.mcneill@ubc.ca) is an instructor I (tenure-track) in the Department of English, and acting chair of first year programs, arts at the University of British Columbia. She teaches and researches in genre and contemporary auto/biography studies, with a particular focus on digital life narratives, including blogs and social networking sites, exploring how individuals represent their own and others' experiences online. Her recent work appears in *Biography* (2012), *Identity Technologies: Producing Online Selves* (Wisconsin UP 2014) and *Genres in the Internet* (John Benjamins 2009). With John Zuern, she is co-editing a special issue of *Biography* on "Online Lives 2.0" (forthcoming 2015).

**Linda M. Morra** (lmorra@ubishops.ca) is an associate professor in the English Department at Bishop's University. Her book, *Unarrested Archives*, was published with the University of Toronto Press in December 2014, and was preceded by the co-edited collection of essays, *Basements and Attics, Closets and*

*Cyberspace: Explorations in Canadian Women's Archives* (Wilfrid Laurier UP, 2012, co-edited with Jessica Schagerl) and an edition of Jane Rule's memoir, *Taking My Life* (Talon, 2011), which was shortlisted for the LAMBDA prize.

**Mike Mosher** (mosher@svsu.edu) is professor of art/communication digital media at Saginaw Valley State University, in University Center, Michigan. His cartoon illustration includes *Orwell for Beginners* (1984), and two illustrated textbooks published in Japan (2005, 2009) that teach English through song lyrics and Mike's illustrated explanatory essays, several on Michigan rock. His artwork installations have appeared at the 2008, 2009, 2011 and 2014 Ann Arbor Film Festivals.

**Karen Mozingo** (mozingo.3@osu.edu) teaches theatre, dance, and performance studies courses at The Ohio State University. Her research interests include dance theatre, performance studies, and autobiographical and feminist theory.

**Gerardo Necoechea Gracia** (gnecoechea@yahoo.com), PhD in history, is professor at the Instituto Nacional de Antropología e Historia (México). Recent publications include: "Experiencia, expectativa e historia oral" in Gerardo Necoechea G. and Patricia Pensado L (eds.) *El siglo XX que deseábamos: ensayos de historia oral en torno a experiencia y expectativa* (2013), "Convergencia y divergencia en la izquierda mexicana: la revista Punto Crítico, 1972-1977" in *Experimentar en la izquierda: historias de militancia en América Latina, 1950-1990* (2013), and *Parentesco, comunidad y clase: inmigrantes mexicanos en Chicago, 1910-1950* (2014).

**Orly Lael Netzer** (laelnetz@ualberta.ca) is a PhD student at the University of Alberta's Department of English and Film Studies, a co-founder of IABA Life Writing Student and New Scholar Network (SNS), and a research affiliate at the Canadian Literature Centre (CLC). She has a BA in multidisciplinary arts, and an MA in English and American studies, both from Tel Aviv University. Orly co-edited *Auto/biography in Transit* - a special issue of *Biography: An Interdisciplinary Quarterly* (May 2015), and is a co-author of *Public Dialogues: The IABA SNS Interview Series*.



**Lisa Ortiz-Vilarelle** (ortiz@tcnj.edu) is associate professor of English and chair of graduate studies in English at The College of New Jersey. Her areas of interest range from inter-American life writing studies and autobiography of dictatorship, to autoethnography. Her recent publications include "Julia Alvarez and the Autobiographical Antojito" in *Inhabiting Emily Hipchen and Rebecca Harrison's La Patria: Identity, Agency, and Antojito in the Work of Julia Alvarez*, "'Becoming a Butterfly': Julia Alvarez's 'In the Time of the Butterflies' as Autoethnography," (*a/b: Auto/Biography Studies*) and "'The Place My Grandmother Made': Diaspora Genealogy in Michelle Cliff's *Abeng* and *No Telephone to Heaven*" which is forthcoming in *Life Writing Annual*.

**Patricia Padilla** (ppadilla@umich.edu) is an economist and political scientist with a specialization in conflict resolution. Currently, she is pursuing a master's degree in public policy at the University of Michigan. Patricia has a particular interest in the individual's and communities' behaviors in vulnerable circumstances such as poverty and armed conflict. In the past, she has evaluated programs in peace building and poverty alleviation in Colombia. As a graduate student Patricia has participated in research projects of poverty alleviation in Myanmar and Malawi. Upon completion of her master's she hopes to work on opening communication channels between governmental agencies and vulnerable communities for participative policy making.

**Debra Parker** (dparker@ben.edu) is the chair of the Division of Arts & Letters at Benedictine University at Springfield in Illinois. Debra is completing a PhD in English studies with a concentration in life writing and rhetoric at Illinois State University. She has master's degrees in applied linguistics and intercultural communications.

**Maria da Conceição Passeggi** (mariapasseggi@gmail.com) is professor of psychology of education at the Universidade Federal do Rio Grande do Norte. She is a researcher in CNPq-Pq2 and director of the graduate program in education. She holds degrees in education and linguistics.

**Ana Cristina de Oliveira Pereira** (aninha.crish2013@gmail.com) is a teacher and a specialist in literacy, with a master's in education and contemporaneity. She is a professor at the Universidade do Estado da Bahia and a member of the research groups DIVERSO (teaching, narratives, and diversity) and GEO(BIO)GRAFIAR (research in geography, diverse languages, and narratives).

**John Wayne Antonio Pereira** (johnwlet@yahoo.com.br) holds a master's in literature and criticism of culture and is a teacher of Portuguese, text production, and Brazilian literature at Centro Federal de Educação Tecnológica de Minas Gerais – CEFET/MG, where he works with projects in cultural areas, technological development (games for teaching Portuguese through biographies), and video production with high school students. He is also a teacher of English and text production at Núcleo de Aprendizagem Integral – NAI as well as a teacher of Portuguese at Centro Mineiro de Educação Superior – CEMES, where he is advisor to undergraduate students in education. He has articles published as e-books and in newspapers, including “O corpo dos caipiras de Monteiro Lobato e Amácio Mazzaropi: estratégias narrativas e desdobramentos políticos” (The Body of Monteiro Lobato's and Amácio Mazzaropi's Rednecks: Narrative Strategies and Political Developments) in *Corpo Arte Tecnologia: estudos* (Body Art Technologies: Studies).

**Nicole Poppenhagen** (nicole.poppenhagen@univie.ac.at) currently holds a position as university assistant in Vienna, Austria, where she is also working on her dissertation on transpacific families in Chinese American life writing. Before joining the Department of English and American Studies in Vienna, she studied English and French at Johannes Gutenberg University in Mainz, Germany. After completing a thesis in American studies entitled “Negotiating Concepts of Identity in Chinese American Women's Writing,” she passed the First German State Exam (MA equivalent) in 2011. From 2011 to early 2014, she worked for the American Studies Division at Mainz University, where she also pursued her interests in the field of transnational life writing. In 2013, she was awarded a scholarship

from the German Academic Exchange Service (DAAD) to conduct research in Beijing, China.

**Jussara Fraga Portugal** (jfragaportugal@yahoo.com.br) is associate professor at the Universidade do Estado da Bahia-UNEB/Brasil. She is a graduate of the Program in Education and Contemporaneity – PPGEduC/UNEB/Brasil, the leader of the research group GEO(BIO)GRAFAR/UNEB/CNPq (research in geography, diverse languages, and narratives), a researcher in the group GRAFHO (auto/biography, training, and oral history), a coordinator of the project “Teacher training in geography: spatial practice in the construction of geographic knowledge” in the teacher training program PIBID/UNEB/CAPES/Geografia, and a coordinator of the research/training project DIALOG (diverse languages, teacher training, and the teaching of geography) at UNEB/Campus XI. She investigates life narratives and scholarization trajectories in the context of the initial stage of teacher training in geography.

**Molly Pulda** (pulda@usc.edu) is a Provost's Postdoctoral Scholar in the Humanities at the University of Southern California. She earned a PhD in English from the Graduate Center, CUNY. Recent articles include: “Victim/Victor: Stalking the Subject of Online Life Writing” (forthcoming in *Biography's* special issue *Online Lives 2.0*), “Unknown Knowns: State Secrets and Family Secrets” (*Biography*) and “A Feminist Compact: Jean Rhys's *Smile Please* and Life Writing Theory” (*Contemporary Women's Writing*).

**Krista Quesenberry** (kdq5001@psu.edu) is a doctoral student in English and women's studies at Pennsylvania State University.

**Suely Quintana** (quintanasuely@gmail.com) has a master's degree in letters (vernacular literature) from the Federal University of Rio de Janeiro (1989) and PhD from the Federal University of Minas Gerais (2001). She is currently associate professor at the Federal University of Sao Joao del-Rei. Post-doctorate in literature held at the Universidad de Santiago de Chile, under the supervision of Professor Ana Pizarro.

**Julie Rak** (jrak@ualberta.ca) is a professor and the associate chair (graduate studies) in the Department of English and Film Studies at the University of Alberta. Her most recent books are *Boom! Manufacturing Memoir for the Popular Market* (2013) and, with Anna Poletti, the collection *Identity Technologies: Constructing the Self Online* (2014). With Keavy Martin, she has just edited and reissued Mini Aodla Freeman's *Life Among the Qallunaat* (2015). She is currently completing a book manuscript on gender and mountaineering accounts. She headed the organizing team for the 2014 IABA world conference held in Canada and with the IABA local new scholar team, and edited a special issue of *Biography* based on the conference materials, called "Auto/biography in Transit" (2015).

**Daniel Ramírez** (dramire@umich.edu) is an assistant professor of North American religion at the University of Michigan. His forthcoming book, *Migrating Faith: Pentecostalism in the United States and Mexico in the Twentieth Century* (University of North Carolina, October 2015) examines the transnational and cultural dimensions of revivalism within a migrating labor diaspora.

**Erica Ramirez** (eramirez1@drew.edu) is a PhD student of sociology of religion at Drew University. Her research on gender and race in early Pentecostalism draws extensively on archival materials.

**Candida Rifkind** (c.rifkind@uwinnipeg.ca) is an associate professor in the Department of English at the University of Winnipeg, Canada, where she specializes in graphic life narratives, Canadian popular and political writing, and vernacular modernisms. She holds a BA (Hon.) from Dalhousie University, an MA from Concordia University, and a PhD from York University. Her award-winning book, *Comrades and Critics: Women, Literature, and the Left in 1930s Canada*, was published by the University of Toronto Press in 2009. Recent and forthcoming publications include articles on 1930s Mountie serial fiction and kitsch, Guy Delisle's comics travelogue *Shenzhen*, the biotopographies of Seth's "picture novella" *George Sprott*, metabiography and black visuality in Ho Che Anderson's *King*, and visual nostalgias of the Canadian company town. She is

currently co-editing a scholarly collection with Linda Warley for the Life Writing Series at Wilfrid Laurier University Press titled *Canadian Graphic Life Narratives*. She is also writing a book with the working title "Preoccupied Lives: Graphic Biography and the Subject at Work."

**Krista E. Roberts** (krista.e.roberts@gmail.com) is a PhD student at Illinois State University and holds an MA in English education from the University of Puerto Rico at Mayagüez. Previously, Krista worked as editorial assistant for *a/b: Auto/Biography Studies*.

**Elizabeth Rodrigues** (esrod@umich.edu) is a doctoral candidate in English language and literature at the University of Michigan. Her dissertation focuses on data as an epistemological concept and aesthetic form in 20<sup>th</sup>-century US life writing.

**Theresa N. Rojas** (therojas@mit.edu) is a SHASS Predoctoral Fellow at MIT's Comparative Media Studies/Writing Department where she is completing her dissertation, "Manifold Imaginaries: Latino Intermedial Narratives in the Twenty-First Century." A PhD candidate at The Ohio State University, Theresa works on post-1945 multi-ethnic narratives across media with specialties in life narrative, comics, and visual culture. She received her MLA from Eastern Michigan University in women's and gender studies and her BA in English from the UC Berkeley. A Ronald E. McNair Scholar and artist who works primarily in acrylic mediums, wood, and ink, she is the author of "Illuminated Bodies: Kat Von D and the Borderlands of Tattoo Culture" in *Latinos and Narrative Media: Participation and Portrayal*.

**John Saillant** (john.saillant@wmich.edu) is professor of English and history at Western Michigan University. He was awarded AB, AM, and doctoral degrees from Brown University in American civilization. In 2013 he was elected an officer of the WMU chapter of the American Association of University Professors.

**Simone Santos de Oliveira**

(ssoliveira\_valentec3@yahoo.com.br) is an assistant professor at the Universidade do Estado da Bahia-UNEB/Brasil. She is a graduate of the Program in Education and Contemporeneity –

PPGEduC/UNEB/Brasil, a member of the research group GRAFHO (auto/biography, training, and oral history), a researcher in the group GEO(BIO)GRAFAR/UNEB/CNPq (research in geography, diverse languages, and narratives), a coordinator of the project “Teacher training in geography: spatial practice in the construction of geographic knowledge” in the teacher training program PIBID/UNEB/CAPES/Geografia, and a coordinator of the research/training project DIALOG (diverse languages, teacher training, and the teaching of geography) at UNEB/Campus XI.

**Yaël Schlick** (ys2@queensu.ca) is professor of English at Queen’s University in Kingston, Ontario. She has published articles on travel writing and contemporary literature. Her translation of Victor Segalen’s *Essay on Exoticism* appeared in 2002. More recently she has co-edited a volume of essays on the figure of the coquette with Shelley King, and published the book *Feminism and the Politics of Travel After the Enlightenment*.

**Marilda da Silva** (marilda@fclar.unesp.br) is professor “Livre—Docente” in the Teaching Department at College of Letters and Sciences in Araraquara, São Paulo and professor in education in the Bioscience Institute in Rio Claro, São Paulo. Both colleges belong to Universidade Estadual Paulista Júlio de Mesquita Filho.

**João Paulino da Silva Neto** (joaopaulino@yahoo.com) holds a doctorate in social anthropology and a master’s in pedagogy (UNAM). His areas of research include: language, culture, and identity; the anthropology of childhood; autobiographical narratives of children in intercultural contexts; the training of professors for intercultural academic programs between Brazil and Mexico; and educational anthropology in intercultural childhood contexts (both indigenous and non-indigenous). His 2014 postdoctoral project at the Universidade Federal de Roraima, entitled “Indigenous Childhood Autobiographical Narratives for an Intercultural Curriculum in Amazônia and Mexico,” was supervised by Maria Odileiz Sousa Cruz and Gilvete de Lima Cabral.

**Robson Fonseca Simões** (fonsim2000@hotmail.com) is associate professor in the Department of Education at the Universidade Federal de Rondônia–UNIR, Campus Porto Velho.

He is the assistant coordinator of a program tasked with strengthening secondary education in the State of Rondônia. He holds a doctorate in education (2012) and a master's in education (2007) from UERJ. He is interested in the interaction between memory, stories of students' lives, and the media. He is a member of the Brazilian Association of (Auto)Biographical Research.

**Tom Smith** (trs8@psu.edu) is an associate professor of English and head of the Division of Arts and Humanities at Penn State, Abington. He holds MA degrees from the University of Leeds and Rutgers as well as a PhD from Rutgers, all in English. He is the former editor of *Life Writing Annual* and has recently published essays in *Literature Compass* and *a/b: Auto/Biography Studies*, as well as contributing to the landmark pedagogical volume, *Approaches to Teaching Lifewriting*.

**Nicole Stamant** (nstamant@agnesscott.edu) is currently assistant professor of English at Agnes Scott College and holds a BA from Sweet Briar College and an MA and PhD from Texas A&M University. She is the author of *Serial Memoir: Archiving American Lives* (Palgrave Macmillan 2014), as well as the articles "Hemingway's Hospitality in *A Moveable Feast*," published in *The Hemingway Review*, and "Maya Angelou's Memoirs in the 'Gastronomic Contact Zone': Seriality and Citizenship," published in *a/b*.

**Jocelyn Fenton Stitt** (jocstitt@umich.edu) is a visiting associate professor in the Women's Studies Department at the University of Michigan. She was a visiting scholar at the Institute for Research on Women and Gender at the University of Michigan in 2013-14 and formerly associate professor of gender and women's studies at Minnesota State University, Mankato. She holds the PhD in English and women's studies from the University of Michigan, an MLitt in Caribbean literature from the University of Edinburgh, and a BA in English and women's studies from Pomona College. Stitt has published essays on Caribbean literature in *Ariel*, *Michigan Feminist Studies*, and *Small Axe*, and co-edited *Mothers Who Deliver: Feminist Interventions in Public and Interpersonal Discourse* (2010) with Pegeen Reichert Powell and *Before*

*Windrush: Recovering a Black and Asian Literary Heritage within Britain* with Pallavi Rastogi (2008).

**Alberto Ferreira da Rocha Junior (Alberto Tibaji)**

(tibaji.alberto@gmail.com) is professor of theater history and theory at Universidade Federal de São João del-Rei. At that institution he has also acted as a provost and advised numerous graduate research projects. He is the author and editor of several publications on Brazilian theater and culture, among them *(Auto)biographical Narratives: Literature, Discourse and Theater* (2014). He served at the Brazilian Ministry of Culture and received a Pesquisador Mineiro grant, which supports the research of distinguished scholars living in the state of Minas Gerais. Rocha Junior specializes in theater archives, autobiographical writings by Brazilian and Portuguese theater artists, and queer theory. His current scholarly writing focuses on the intersections between autobiographical narrative, queer theory, and pedagogy. This research enjoys the sponsorship of the Brazilian Ministry of Education (MEC) and Minas Gerais' Research Foundation (FAPEMIG). Professor Rocha Junior holds a master's degree in philosophy from Universidade Federal do Rio de Janeiro and a PhD in theater from Universidade de São Paulo.

**Buffy Turner** (buffy@bilkent.edu.tr) is an instructor at Bilkent University in Ankara, Turkey. She holds a BA in both Spanish and Mathematics, an MA in English literature, and a PhD in comparative literature.

**Eleanor Ty** (ety@wlu.ca) is professor of English & film studies at Wilfrid Laurier University in Ontario. She has published on cultural memory, Asian North America, on 18<sup>th</sup>-century literature, and on life writing. Author of *Unfastened: Globality and Asian North American Narratives*, and *The Politics of the Visible in Asian North American Narratives*, she has recently co-edited with Cynthia Sugars *Canadian Literature and Cultural Memory*, and with Russell J.A. Kilbourn, *The Memory Effect: The Remediation of Memory in Literature and Film*.

**Emily Waples** (emiwap@umich.edu) is a PhD candidate in English at the University of Michigan, where she studies illness



and identity in American culture from the eighteenth century to the present. Her scholarship on contemporary autobiographical breast cancer narratives has appeared in *Tulsa Studies in Women's Literature and Configurations*.

**Emily Woster** (ewoster@d.umn.edu) is an assistant professor in the Department of Writing Studies at the University of Minnesota Duluth. She earned her PhD in English studies, with specializations in women's life writing and children's literature, at Illinois State University. Her central research interests are life writing and intertextuality, women's reading, and L.M. Montgomery. Emily has published in *a/b: Auto/Biography Studies* and *CREArTA: International Journal of the Centre for Research and Education in the Arts*, and she has a chapter forthcoming in an edited collection entitled *L.M. Montgomery's Rainbow Valleys: The Ontario Years, 1911-1942*.

**Magdalena J. Zaborowska** (mzaborow@umich.edu; BA, MA, Warsaw University [1987]; PhD, University of Oregon [1992]) is professor in the Departments of American Culture and Afroamerican and African Studies at the University of Michigan, Ann Arbor. Research and teaching fields: literary and cultural-studies approaches to intersections of social space and transatlantic discourses on race, nationality, (queer) sexuality, and gender; African American literature (esp., James Baldwin), immigrant ethnicities, feminist, and critical race theory; post-totalitarian East Europe. She has taught and been a distinguished visiting professor at the University of Oregon, Furman University, Tulane University, Aarhus University in Denmark, University of Italy in Cagliari (Sardinia), and Université Paul-Valéry in Montpellier in France.

**John David Zuern** (zuern@hawaii.edu) is an associate professor in the Department of English at the University of Hawai'i at Mānoa and a co-editor of the journal *Biography: An Interdisciplinary Quarterly*. He has an MA in English/creative writing, an MA in comparative literature, and a PhD in comparative literature from the University of Texas at Austin.