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# Cultures of Exile: Conversations on Language and the Arts

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The International Studies Institute presents

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# Cultures of Exile

Conversations on Language & the Arts



*Wings*, Hung Liu

Co-organizers:

Eleni Bastéa and Walter Putnam

## Conference Program

October 23 - 25, 2013

University of New Mexico

Albuquerque



UNM

COLLEGE of  
ARTS & SCIENCES

International  
Studies Institute

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## ABOUT THE CONFERENCE

The conference “Cultures of Exile: Conversations on Language and the Arts” was inspired by the music of Georges Moustaki (1934--2013), especially his song “*Le Météque*” (1969). In “*Le Météque*” Moustaki dealt with outsiders, strangers, and all those who do not share one homogeneous place of origin. What does it mean to be a “*météque*,” an exile, an outsider today? Although often associated with loss and victimhood, exile can also foster artistic freedom, creativity, renewal, and empowerment. What is the role of the new place in the development of one’s artistic oeuvre? How does the memory of original sounds, visual images, and physical places inflect one’s creative voice? Many of our New Mexico students have personal experiences of exile and relocation. Through presentations and discussions, we will examine how personal and national tales of loss and adversity, transformed through the artist’s medium, can become powerful testimonies of the human condition.



*West Mesa, (Albuquerque), Mark Forte, 2008*

# SCHEDULE

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<p><b>WEDNESDAY, OCTOBER 23</b>  <b>All Events held in Hodgin Hall, Bobo Room, 4th floor, except as noted.</b></p>	
<p><b>9:30 - 10:00</b></p>	<p><b>WELCOME</b>            Eleni Bastéa, Director, International Studies Institute, UNM            Walter Putnam, Chair, Department of Foreign Languages &amp; Literatures, UNM            Mark Peceny, Professor and Dean, College of Arts &amp; Sciences</p>
<p><b>10:00 - 12:00</b></p>	<p><b>SESSION I: IN THE POETS' WORDS: VOICES FROM THE AMERICAN SOUTHWEST</b>            Luci Tapahonso, UNM, a reading            Levi Romero, UNM, a reading            Commentator: Diana Rebolledo, UNM</p>
<p><b>1:30 - 3:30</b></p>	<p><b>SESSION II: CREATIVITY, EXILE, AND ENTREPRENEURSHIP</b>            Organizer and commentator: Manuel Montoya, UNM            Marisol Encinias, co-director National Institute of Flamenco            Marisa Magallanez, director of Philanthropy, National Institute of Flamenco            Julia Gilroy, Santa Fe International Folk Art Market            Rudy W. L. Montoya, VP, Design and Creative Consulting, In Medias Res Consulting            Alice Loy, Tom Aageson, Global Center for Cultural Entrepreneurship            Heba Atwa-Kramer, Poetics Program Manager, International Business Students Global            Karen Schaefer, Micaela Brown, Rikki Quintana, Albuquerque Council for International Visitors</p>
<p><b>4:00 - 5:00</b></p>	<p><b>ART EXHIBIT</b>, Yoshiko Shimano, UNM in collaboration with Eleuterio Santiago-Díaz, UNM</p>
<p><b>5:30 - 6:30</b></p>	<p><b>LECTURE</b>: Silvia Gruner, artist, Mexico City, "Inside Out," Gale Memorial Lecture (Pearl Hall auditorium)</p>

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## THURSDAY, OCTOBER 24

All Events held in Hodgin Hall, Bobo Room, 4th floor, except as noted.

10:00 - 12:00	<b>SESSION III: LANGUAGE AS HOME AND EXILE</b> Angus Fletcher, CUNY, "Exile and Nostalgia" Shirley Geok-lin Lim, UC Santa Barbara, "Standing Apart, Standing A Part: Girlhood and Exilic Citizenship" Commentator: Natasha Kolchevska, UNM
1:00 - 3:00	<b>SESSION IV: EXILE AS A PSYCHOLOGICAL AND LITERARY TOPOS</b> Vera John-Steiner, UNM, "Cultural Legacy and Life Long Commitments" Devin Naar, U. of Washington, "From Spain to Salonica and beyond: The Multiple Homelands and Competing Vernaculars of Sephardic Jews" Commentator: Laura Matter, Albuquerque Academy
3:30 - 4:30	<b>BOOK SIGNING</b> (UNM Bookstore)
5:30 - 6:30	<b>LECTURE</b> Hung Liu, artist, Mills College, "Summoning Ghosts" (Pearl Hall auditorium)

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## FRIDAY, OCTOBER 25

All Events held in Hodgin Hall, Bobo Room, 4th floor, except as noted.

10:00 - 12:00	<b>SESSION V: THE WRITER AS PRIVATE WITNESS</b> Kébir Ammi, Paris, "My only country: Words and literature" Liana Theodoratou, NYU, "Athens-Paris: Journals of Exile" Commentator: Walter Putnam
1:30 - 3:30	<b>SESSION VI: THE WRITER AS POLITICAL WITNESS</b> Constantine Hadjilambrinos, UNM, "Exiled to the Homeland: The Changing Cultural Geography of Greek Diaspora" Karen Elizabeth Bishop, Rutgers University, "New Cartographies of Exile" Commentators: Les Field, UNM and Angus Fletcher, CUNY
4:00 - 5:00	<b>POETRY READING</b> by Diane Thiel, UNM, and Shirley Geok-lin Lim, UC Santa Barbara (UNM Art Museum)
5:00 - 6:30	<b>CLOSING RECEPTION</b> (UNM Art Museum)



## PARTICIPANTS

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Kébir Ammi  
Eleni Bastéa  
Karen Elizabeth Bishop  
Les Field  
Angus Fletcher  
Silvia Gruner  
Constantine Hadjilambrinos  
Vera John-Steiner  
Natasha Kolchevska  
Shirley Geok-lin Lim  
Hung Liu  
Laura Matter  
Manuel Montoya  
Devin Naar  
Walter Putnam  
Tey Diana Rebolledo  
Levi Romero  
Eleuterio Santiago-Díaz  
Yoshiko Shimano  
Luci Tapahonso  
Liana Theodoratou  
Diane Thiel

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## Kébir Ammi

Writer, Paris

I am a French-language novelist, playwright, and essayist born of an Algerian father and a Moroccan mother, raised in Morocco and living in France for the past thirty years. My writings lie at the crossroads of North Africa and Europe through the examination of historical characters as diverse as Charles de Foucauld, Saint Augustine and Abd-el-kader.

My 2009 novel, *Les vertus immorales*, recounts the adventures of a Moroccan explorer landing on the shores of the New World in the wake of Christopher Columbus. I have just finished a novel titled “Un génial imposteur,” begun in Albuquerque in 2011 and to appear in France in January 2014.



Excerpt from *Les vertus immorales* (Gallimard 2009):

Je suis né sous le signe du chaos et des grandes batailles, à Salé, sur la côte atlantique, dans une famille que le sort avant de se dédire, avait d’abord choisi de privilégier, lui prodiguant le nécessaire et le superflu.

L’époque était turbulente et brutale, une pléthore de charlatans promettait, dans une empoignade de foire, toutes sortes de paradis à qui voulait bien leur prêter son oreille ; le glorieux nom de Moumen fut choisi pour moi en cet an de grâce 1502 de l’ère chrétienne : divers recoupements m’ont permis de retenir cette date, funeste pour les premiers souverains wattassides, comme année plausible de ma naissance.

I was born into a tumultuous time when the great battles at Salé raged along the Atlantic coast: my family had been blessed with more than the bare necessities of life but our good fortunes were to be short-lived.

The period was turbulent and brutal, a time when a multitude of imposters stood forth in the reigning chaos and promised all manner of paradise to anyone who would listen. The glorious name of Moumen was chosen for me in the Christian year of grace 1502; several details and coincidences allowed me to determine that date as the year of my birth, a year that was also fateful for the Wattasid dynasty.

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## Eleni Bastéa

Regents' Professor  
School of Architecture and Planning  
Director, International Studies Institute  
University of New Mexico



I was born and grew up in Thessaloniki and studied art history at Bryn Mawr and architecture at Berkeley. My published works include *The Creation of Modern Athens: Planning the Myth* (2000), my translation of this book into Greek (2008), *Memory and Architecture* (2004), *Venice without Gondolas* (a poetry chapbook, 2013), and two short stories in Greek. I have appeared in the documentaries *Smyrna: The destruction of a cosmopolitan city, 1900-1922* and *From Both Sides of the Aegean* (dir. Maria Iliou, 2012). I am inspired by family stories, literature, and the history of cities.

Excerpt translated from the Greek by the author. Published on the website “Greek Diaspora Intellectuals Reflect on Cavafy,” University of Michigan, Modern Greek Studies Program, 2013. <http://tinyurl.com/ke4db6w> :

Cavafy makes me cry. Close to forty years since I first read “the city will follow you,” forty years since I decided that I wanted to become a “stranger” myself, that Thessaloniki suffocated me and that I preferred missing it from afar than walking around it daily, and that even its famous sunsets did not hold that many reminiscences for a girl who had never left Greece, even though her roots hailed from Asia Minor and she had grown up under the shadow of Smyrna, Smyrna, our own Jerusalem, our own Alexandria. A city emerging from the shadows of nostalgia, historical and ignorant of history, like Cavafy’s Hellenistic cities, hovering between legend and tangible monuments. And our history, all but an endless thread of dreams and remembrances, hand-knitted with a crochet hook, a lace map of a country without borders, held together by language and memory. [. . .] And now, coming back to his most indelible line, “The city will follow you,” I weep silently because I hear those who have now left the city forever, calling me. “Ideal voices and dear ones. . . . Sometimes, in our dreams, they talk to us. . . .” They surround me, pulling me back with the invisible, unbreakable threads that bind us all here and everywhere, on this earth and beyond, threads of blood and love, threads of a common history, unbearable, unforgettable. And I hear the voice of the poet. I turn back. And see my city.

---

## Karen Elizabeth Bishop

Assistant Professor  
Department of Spanish and Portuguese  
Rutgers University

Born in Birmingham. Moved to the Moray Firth, San Diego, Santa Barbara, Austin, Sevilla, Berkeley, back to Santa Barbara, the Alps, Paris, Boston. And now New Jersey. And back and forth to Sevilla.

Wanted to become a flautist, lounge singer, baker, geologist, or to teach literature PhD in Comparative Literature.

Teach at Rutgers. Taught History & Literature at Harvard. Before that Assistant Professor of Spanish and Comparative Literature.

Interested in poetry and narrative, human rights, torture, translation, cartography, exile, genre studies, post-colonial studies, architectural theory. Work in Spanish, English, and French. Currently preoccupied with disappearance, form, framing, and suspension.

Excerpt from *Mapping Disappearance: Representing the Absent in the Southern Cone* manuscript in progress:

Exile studies is not a field. Not properly speaking, anyway. But since the 1990s, the humanities have amassed a wealth of scholarship dedicated to analyzing texts and ideas that describe and explain what it means to be away from home in some form or another. Literary criticism from across national languages and literatures has become preoccupied with how writers and thinkers represent displacement, in any number of the many forms it takes. Critical theory has been equally concerned with understanding how people are making their homes in a world drastically altered by advanced modes of communication, new technologies of war, changing national boundaries and unfamiliar environmental challenges. But because the factors that effect these developments are so varied, how they are studied has become a largely interdisciplinary domain. And the definitions and categories of experience we use to discuss displacement have become equally diverse. To claim exile studies as a field, then, is simply a way of subsuming under one heading the many different critical approaches, historical lenses and generic manifestations that deal with how we represent the manifestations of displacement that have become, to my view, a central mode of understanding contemporary human experience.



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## Les Field

Professor  
Department of Anthropology  
Director, Peace Studies Program  
University of New Mexico



I am a Professor of Anthropology at the University of New Mexico. In South, Central, and North America, and now in Palestine, my research has hinged upon establishing collaborative relationships with communities concerning the goals, methods, agendas, products and epistemologies of anthropological work. My first book, *The Grimace of Macho Ratón: Artisans, Identity and Nation in Late Twentieth Century Western Nicaragua* (1999: Duke University Press) derived from work in that country in both the 1980s and '90s. My research with Native peoples in California resulted in the 2008 publication of *Abalone Tales: Collaborative Explorations of California Indian Sovereignty and Identity* (Duke University Press).

From “Imagining Palestinian Archaeologies: A Sampler” (Archaeologies 9(2): 1-14):

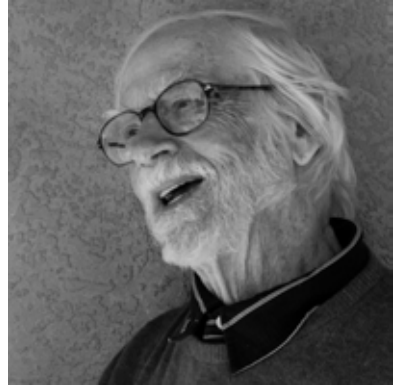
The possibilities of and for Palestinian archeolog(ies), as my colleagues illustrate in the pages that follow, do not offer a mirror image of or opposite of Zionist archaeology. In other words, Palestinian archaeolog(ies) are not or will not be a different and opposed, but equally narrowly conceived treatment of history and the archaeological record that hinges upon centralizing one narrative stream over all others—attempting to silence the others and to thereby establish a smooth continuity between a contemporary Palestinian nation-building project and a putative Palestinian nation rooted in deep time. Rather, the Palestinian archaeolog(ies) being imagined by the authors in this issue embrace multiple and complexly braided historical narratives, which uncover complexity not only in the synchronic diversity of many religious and cultural groups extant in each time period, but also in the variations complicating the identities of each religio-cultural group, i.e., “the Jews,” “Christians,” “pagans.”

The influence of Zionist archaeology is profound and widespread. If other voices are to be heard and other possibilities of all kinds to be imagined, then there is much work to be done.

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## Angus Fletcher

Distinguished Professor Emeritus  
City University of New York Graduate  
School



I have taught literature in graduate programs across the country---Cornell, Columbia, Berkeley, Princeton, The University of the South, Santa Cruz, SUNY Buffalo, U.C.L.A. and my home base, the CUNY Graduate Center in New York. My special field is the English Renaissance, but I work chiefly as a theoretician of symbolic modes, such as allegory; complexity theory and Renaissance mutability; the relationships between poetry and early modern science; American poetry, democracy and the environment. My current work concerns imagination, topology and the biosphere---a project involving what I call “the ethics of scale.” I grew up in a library and never left it.

Excerpt from *The Prophetic Moment: an Essay on Spenser’s Faerie Queene*, University of Chicago Press, 1971:

When I was studying the difference between prophecy and betting on games of chance, I found that true prophecy stands on the threshold between the temple and the labyrinth, between the stillness of ideal order and the noise of complete chaos. To perceive how this could be so has always been a major concern for me, and I locate the answer to the puzzle of prophetic vision in the statement that prophecy is a vision of the present moment, which includes both its past and its possible future. I believe that poetry and the arts in general are the most promising discipline for achieving this vision, far outdistancing both religion and science. Perhaps the most challenging prospect ahead of us is not simply the fact that nature is a system of change, but that we humans, deliberately or unwittingly, are accelerating such change. The acceleration is the central difficulty in understanding the burden placed on prophetic insight at the present time.

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## Silvia Gruner

Artist  
Mexico City

I am interested in the relationship between architecture and moving images in order to expose our doubts about stability and structure as fixed. This relates to our desire to control our environment which is uncontrollable. In this way, architecture becomes an unstable reflection, a modern Narcissus, an elusive photographic moment to fix our present moment. I am creating fictions, with a footing on reality, that one can believe in, to reflect upon. A tautological exercise between my point of view and the architecture of a site specific place.



*Un chant d'amour*, 2005, Galería La Caja Negra, Madrid



*Un chant d'amour*, 2005, Participant Inc., N.Y.

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## Constantine Hadjilambrinos

Associate Professor  
Geography & Environmental Studies  
University of New Mexico



I was born in Thessaloniki, Greece, though my family's roots are in the Gallipoli peninsula and Asia Minor. After completing my secondary education at Anatolia College, in Thessaloniki, I came to the U.S. as an AFS exchange student in McMinnville, Oregon.

Continuing my education at Oregon State University, I obtained Bachelor and Master's degrees in Mechanical Engineering. In 1993, I received my PhD from the University of Delaware, in Public Policy. Between 1994 and 2002, I was Assistant and then Associate Professor in the Department of Environmental Studies at Florida International University. After working for two years at the New Mexico Public Regulation Commission, I joined the faculty as Associate Professor at the University of New Mexico. I have published widely in the areas of energy and the environment, as well as translation, and I have a strong interest in the ways in which culture shapes fundamental values and affects both personal and societal decision-making processes.



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## Vera John-Steiner

Presidential Professor Emerita  
Linguistics & Education  
University of New Mexico



My scholarly interests span psychology, linguistics, and education. UNM's Educational Linguistics program has been the home for such interdisciplinary endeavors, where I've been a faculty member for several decades. I have published in psycholinguistics, cultural-historical theory, bilingualism, creativity, and collaboration. I co-edited Vygotsky's *Mind in Society*, a text that has been very influential in the social sciences and education. In *Notebooks of the Mind* I explore the development and diversity of thought processes and creative endeavors. The book received the William James Award in 1990. In *Creative Collaboration*, I document the impact of working partnerships in the human sciences. My most recent publication, *Loving and Hating Mathematics* is co-authored with Reuben Hersh. As the recipient of several honors, I've taught and lectured in Latin America, Europe, and the United States.

Excerpt from *Creative Collaboration*, 2006:

This book is devoted to constructing “we-ness” in a world where the separateness of individuals is still highly prized. At the same time, under the pressure of mounting challenges to existing knowledge, collaborative thought communities are growing in number and effectiveness. Participants in these thought communities experience a stretching of themselves, as they share the sustained labor of changing their domains. This insight, as well as others gained through this study of creative collaboration, is not limited to the arts and sciences. Collaborative dynamics are relevant to people in diverse walks of life....

In collaborative endeavors we learn from each other. By teaching what we know, we engage in mutual appropriation. In partnerships we see ourselves through the eyes of others, and through their support we dare to explore new parts of ourselves. We can live better with temporary failures as we rely on our partners' strengths. By joining with others we accept their gift of confidence, and through interdependence, we achieve competence and connection. *Together we create our futures* (p. 204).

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## Natasha Kolchevska

Professor Emerita in Russian  
Dept. of Foreign Languages & Literatures  
University of New Mexico



My research interests lie in the areas of 20th-century Russian literature and culture, gender studies, and most recently, diaspora and Russian émigré studies. A child of the emigration myself, I have written on émigré women writers and participated in a number of conferences on Russian émigrés in America. During the summer of 2013, I was honored to participate in Columbia University's NEH Institute on "America's Russian-Speaking Immigrants and Refugees: 20th Century Migration and Memory." Throughout my academic career, I have sought to integrate the diversities of the émigré experience into my teaching and research.

Excerpt from "Questions of displacement, both voluntary and coercive, in 20th c. Russian poetry and prose", abstract, NEH Summer Institute, *America's Russian-Speaking Immigrants & Refugees: 20th Century Migration and Memory*, Columbia University, 2013:

Historically, Russia and the Soviet Union have provided ample opportunities for exile and displacement. Siberia's vast landscapes and the romantic mountainscapes of the Caucasus were iconic sites for domestic exile, as Tsars and dictators banished many of Russia's creative intelligentsia to points as far as possible from its European centers. European countries too, especially in the 19th century, were destinations for—typically self-imposed—exile by some of Russia's greatest artistic and political thinkers and doers. It comes as no surprise then, that poets from Alexander Pushkin to Marina Tsvetaeva to Joseph Brodsky, and slews of memoirists from Dostoevsky to Evgeniia Ginzburg have fashioned their literary identities and given their own meanings to the peculiar dialectics of exile and displacement in Russian. These practices need to be incorporated into but also distinguished from the recent post-colonial and feminist critiques of Said, Spivak and Bhabba.

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## Shirley Geok-lin Lim

Professor Emerita  
Department of English  
University of California, Santa Barbara



Born in Malaysia, I received Fulbright and Wien International Fellowships at Brandeis University (Ph.D. 1973). *Crossing the Peninsula* received the 1980 Commonwealth Poetry Prize. With 7 poetry and 3 short story collections, 3 novels (*Joss and Gold*, *Sister Swing*, and *Princess Shawl*), *The Shirley Lim Collection*, and a memoir, *Among the White Moon Faces*, (American Book Award winner), I have also published 2 critical studies and edited/co-edited numerous anthologies and scholarly collections. *The Forbidden Stitch: An Asian American Women's Anthology* was a 1990 American Book Award winner. Recipient of the MELUS Lifetime Achievement Award and UCSB Faculty Research Lecture Award, I served as Women's Studies Chair (UCSB) and Chair Professor of English (HKU), taught at MIT, National University of Singapore, City University of Hong Kong, and other international institutions, and am currently Research Professor at University of California, Santa Barbara.

Excerpt from "Outside the Empire" in *Among the White Moon Faces*:

All we had was the radio; without a telephone, we were cut off from news for the five days of the curfew. Over the radio, we heard that Malay counter-demonstrators, brought in from the kampongs - their rural villages - to protest against a Chinese post-election victory march, and armed with parangs and knives the report said, to defend themselves, had turned violent. Much later, first through rumors and then through foreign news reports, we learned that streets of Chinese shophouses in Kuala Lumpur had been burned down and hundreds of Chinese killed. Later estimates placed the number at about two thousand massacred. The army was called in, but the Malay soldiers had been slow to stop the race riots and had allegedly shot at Chinese instead.

...

Two days later, the curfew was lifted for a few hours. Iqbal refused to leave the apartment building, but I was worried about Second Brother and insisted on riding to Chien's rented bungalow. He was safe with his wife and baby girl and scolded me for taking risks. Speeding back through the deserted streets, however, I knew that hiding out was not security. No place in Malaysia was a refuge as long as racial extremists were free to massacre and burn.

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## Hung Liu

Professor  
Studio Art  
Mills College

Born in Changchun, China in 1948, I grew up under the Maoist regime. Trained in the Socialist Realist style, I studied mural painting as a graduate student at the Central Academy of Fine Art in Beijing, before immigrating to the US in 1984 to study at the University of California, San Diego with Allan Kaprow. As a painter, I challenge the documentary authority of historical Chinese photographs by subjecting them to the more reflective process of painting. Much of the meaning in my painting comes from the way the washes and drips dissolve the documentary images, suggesting the passage of memory into history, while working to uncover the cultural and personal narratives fixed – but often concealed – in the photographic instant. I want to both preserve and destroy the image.



My awards include two National Endowment for the Arts Fellowships in painting (1989 and 1991), the Society for the Encouragement of Contemporary Art (SECA) Award, San Francisco Museum of Modern Art (1992), the Fleishhacker Foundation Eureka Fellowship, San Francisco, January (1993), and The Joan

Mitchell Foundation, Inc., Painters and Sculptors Grant (1998). I have also received a Lifetime Achievement Award in Printmaking from the Southern Graphics Council International in 2011. A career retrospective of my work, “Summoning Ghost: the Art and Life of Hung Liu”, organized by the Oakland Museum of California, is scheduled to travel to other museum venues into 2015. In a review of the retrospective the *Wall Street Journal's* David Littlejohn has called me “the greatest Chinese painter in the U.S.”. My works have been exhibited extensively and collected by the San Francisco Museum of Modern Art, the Whitney Museum of American Art, the Metropolitan Museum of Art, NYC, the National Gallery of Art, Washington, D.C., the Asian Art Museum of San Francisco, and the Los Angeles County Museum, among others. I currently live in Oakland, California, and have taught as professor of art at Mills College since 1990.

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## Laura Matter

Writer  
Teacher  
Albuquerque Academy



I'm a writer of literary essays, which have been published in the journals *Creative Nonfiction*, *Brevity*, *Vela*, *Aethlon*, and *The Georgia Review*. My work has also been anthologized in *Best Creative Nonfiction* (Norton 2008) and twice nominated for the National Magazine Award. Currently I teach high school English at Albuquerque Academy. When I'm not writing or teaching, I'm often found chasing around my four-year-old daughter and two-year-old son, or riding a tandem bicycle with my husband, Nate.

Excerpt from "Pursuing the Great Bad Novelist" - published in *The Georgia Review* Vol. LXI, No. 3 (Fall 2007):

On a cold spring day in 2002, I found a damp and crumpled piece of paper on a beach near Reykjavik, Iceland. Unwadding it, I discovered it was a single page torn from a book. It was brownish, about five inches by seven, with typeset Icelandic words on both sides, and page numbers: 17 and 18. ... I decided to keep it. Nearby, I came upon another small clump of pages that appeared to be from the same book: pages 19–22 and 27–30. I collected these, too. ... In one sense, I had picked up some trash from the beach. But I couldn't help taking a more romantic view of the situation. Somehow these pages had ended up in the ocean, where by rights they ought to have disintegrated in the water or been bleached by the sun, yet they came back to land whole. A mystery. Maybe that's why I found the story they told so compelling, even though I recognized, from the moment I began reading, that I had found something amazingly, almost unbelievably, bad.

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## Manuel Montoya

Assistant Professor  
Anderson School of Management  
University of New Mexico



I am a scholar of the global political economy, a writer, and sometimes, in the night hours, I am an amateur watchmaker. The intersections between poetics, human rights, economics and globalization provide a space for my thinking and my work as a public scholar. I believe we live in a moment that profoundly alienates our living meaningfully in the world, and it is our duty to find a way for people to make homes out of exile through creative thinking.

Taken from my abstract on global legibility:

World culture has its own distinct cultural category, and global civil society has demonstrated that nations are no longer the sole actors in the global political economy. This dissertation evaluates world literature as a problem of global aesthetics and its role in the construction of a global social imaginary... The world is formed by playfulness, which is why magic and fantasy become a vital resource in determining the way that we formulate and conceptualize a complex and changing world. This project focuses on the concept of World Literature as means of studying how global systems are created and maintained, constructing a theory of “legibility” to help on conceptualize the formation of global structures...we must be called upon to integrate studies in global economics, global culture, and world literature to improve our discourse in foreign relations and global political economy...

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## Devin Naar

Marsha & Jay Glazer Assistant Professor  
in Jewish Studies  
Department of History  
University of Washington



As a faculty member in the department of History and in the Jackson School of International Studies at the University of Washington, my research focuses on the impact of the collapse of the Ottoman Empire and the rise of successor nation-states, especially Greece. My first book explores how the Jews of Salonica negotiated this transformation. My second project investigates the creation of a Sephardic Jewish diaspora during the early twentieth century that brought Jews from the Eastern Mediterranean to various cities across Europe and the Americas, where they reconfigured their conceptions of community and homeland.

From “Jerusalem of the Balkans,” *Jewish Review of Books* 4, no. 1 (Spring 2013): 8-11:

When I told my grandfather that I was going to Salonica for the first time nearly a decade ago, he asked me why. There was “nothing left,” he assured me, by which he meant nothing Jewish. He himself had left as a boy in 1924 and never returned. “There used to be a big tower by the sea,” he informed me. “Maybe it’s still there.” When I told him that the tower still stood, he was pleased. I returned to Salonica again this fall to attend a symposium on the history of the city..

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## Walter Putnam

Professor of French  
Chair, Department of Foreign Languages  
& Literatures  
University of New Mexico



I graduated from Duke University and the Université de Paris III - Sorbonne Nouvelle and am the author of two scholarly books as well as over thirty articles on authors such as Joseph Conrad, André Gide, Paul Valéry, Charles Baudelaire, Jules Verne, Marie Nimier, and JMG Le Clézio. My teaching interests range from poetry to surrealism, from film to translation to literature. My most recent scholarly work deals with animals and their relationship with the colonial project.

Excerpt from “Cultural Displacements in Marie Nimier’s *La Girafe*” (forthcoming in *Dalhousie French Studies*):

If the “true story” of Zarafa had never been told, someone would have had to invent it. Her story becomes hi(s)tory only to return as her story as it moves from an historical episode in Restoration France to a post-colonial parable of cultural identity, diaspora politics and erotic desire. In her 1987 novel, *La Girafe*, Marie Nimier rewrites the 19th-century tale of Zarafa, the first giraffe to set hoof on French soil since the fall of the Roman empire. Along her singular itinerary from Africa to Paris, Zarafa displaces cultural signs, staging a return to the metropolitan center of a highly fetishized species from the margins of empire. Contrary to the classic travel narrative depicting the outward explorations of adventurous men, Zarafa accuses a centripetal and feminized movement back to the imperial centers of power. Her disruptive charge stems from her incongruous and uncanny stature among the non-giraffic specimens that inhabit the capital. Hers is a tale of encounter across geographic, ideological and species boundaries, a tall tale for a tall blonde, as it were. Marie Nimier seizes upon the displacement of the giraffe to interrogate contemporary tensions around the issues of exile, immigration, and hybridity. I map yet another discourse onto Zarafa’s imposing corporeal presence by using her as an example of how animals move through zones of contact and interpenetration, how they become privileged signifiers of the colonial conquest, how their presence among us has changed the blotched history of relations between Europe and Africa.



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## Tey Diana Rebolledo

Distinguished Professor Emerita  
Department of Spanish and Portuguese  
University of New Mexico



My specific research focus has been on Chicana and Latin American women writers as well as their cultural context.

I am the author and editor of many books including:

*The Chronicles of Panchita Villa and Other Guerrilleras: Essays on Latina/Chicana Literature and Criticism.* Austin: University of Texas Press, December, 2005.

Editor, *Women's Tales from the New Mexico WPA: La Diabla a Pie.* With Teresa M. Márquez. Houston: Arte Público Press, 2000.

*Women Singing In The Snow: A Cultural Analysis of Chicana Literature.* Tucson: The University of Arizona Press, 1995.

Editor, *Infinite Divisions: An Anthology of Chicana Literature.* With Eliana Rivero. Tucson: The University of Arizona Press, 1993.

Editor, *Nuestras Mujeres. Hispanas in New Mexico, Their Images and Their Lives, 1582-1992.* Albuquerque: El Norte Publications, 1992.

Editor, *Las Mujeres Hablan: An Anthology of Nuevo Mexicana Writers,* with Erlinda Gonzales-Berry and Teresa Márquez. Albuquerque: El Norte Publications, 1988.

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## Levi Romero

New Mexico State Centennial Poet  
Lecturer  
Chicano and Chicana Studies  
University of New Mexico



My work focuses on cultural landscapes studies and sustainable building methodologies of northern New Mexico, including centuries-old traditions of acequia systems, molinos, salas and other agrarian and cultural contexts related to the upper Rio Grande watershed. My documentary work is often presented through an interdisciplinary studies format that includes lecture, video/audio, and literary presentation. My latest book publication, *Sagrado: A Photopoetics Across the Chicano Homeland*, (co-authored with Spencer Herrera and Robert Kaiser) has just been published by UNM Press. Other publications include two collections of poetry, *A Poetry of Remembrance: New and Rejected Works* and *In the Gathering of Silence*. In 2012, I was honored to become the New Mexico Centennial Poet Laureate. Currently, I teach in the Chicano and Chicana Studies and Community and Regional Planning programs at the University of New Mexico.

Excerpt from “High School English”:

... that year I had risen out of the ranks of the “D-group” students  
the ones bound for prison and/or a life lived  
and terminated before the age of thirty  
the ones who spoke the Spanish of their grandparents  
as a first language  
with accents thick and soft and musky  
as the upturned earth rolling off  
their grandfather’s horse drawn plows

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## Yoshiko Shimano

Associate Professor, Printmaking  
Department of Art & Art History  
University of New Mexico



Working on a grand scale, I convey my profound commitment to the desire to help create a world where all people live together in thoughtful harmony. I believe it is through the nurturing of a peaceful mind that all people can discover a personal inner spirit, which already exists within, to bring us together. My work has been exhibited extensively in my homeland Japan, Canada, and the United States. I have embraced the idea of an artist's responsibilities in society expanding beyond the studio or gallery and have offered many outreach projects, local and international, with my students through the Department of Art and Art History at the University of New Mexico.

## Eleuterio Santiago-Díaz

Associate Professor of Spanish  
Department of Spanish and Portuguese  
University of New Mexico



For the past ten years, I have been teaching courses on modern, vanguard, and contemporary poetry at UNM. I have taught undergraduate and graduate courses on poetry and participated in study abroad programs in Puerto Rico and Denmark. In addition to teaching and publishing scholarly work, I write poetry and short stories. I am the author of *Breaths*, a book of poems published in 2012 by UNM Press and illustrated by Yoshiko Shimano. I have participated in community readings and books presentations for poets in New Mexico. Yoshiko Shimano and I have made public presentations of our individual work and about our collaborative experience as poet and printmaker at UNM and local bookstores.

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## Luci Tapahonso

Professor  
Dept. of English Language & Literature  
University of New Mexico



Raised on the largest Indian reservation in the United States, Luci Tapahonso received her B.A. in English and her M.A. in creative writing and English from the University of New Mexico. Tapahonso writes her poems and stories in English peppered with Diné (Navajo), but has originally conceived and/or performed many of her works in her native tongue, only translating to English when the works are to be published. Her books include *One More Shiprock Night*, 1981, *Seasonal Woman*, 1982, *Saanii Dahataal: The Women are Singing*, 1993, *Bah's Baby Brother Is Born*, 1993, *Blue Horses Rush In*, 1997, *Songs of Shiprock Fair*, 1999, *A Radiant Curve*, 2008. U. of Minnesota, "Voices from the Gaps," <http://voices.cla.umn.edu/artistpages/tapahonsoLuci.php>

Excerpt from "I Remember, She Says" from *A Radiant Curve*, 2008:

[...]

Each evening, the mountains surrounding us glow gold,  
then pink, then purple that deepens into soft black.

The mountains know such evenings will be only memories decades from now.  
Memories that will bring the sudden, light ache of waiting tears  
and a gentle pang to the depths of one's chest.

The mountains remember the tenderness with which they were created.  
They remember the way the Holy Ones sang with such beauty,  
it compelled them to rise out of the flat desert.

[...]

I tell Chamisa about the colors of the sky, and she says,

"I remember, Grandma, when we set on the front porch to watch the sun set."

I remember, she says.

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## Liana Theodoratou

Professor of Hellenic Studies  
Director, A.S. Onassis Program in Hellenic Studies  
New York University



I am presently the Director of the A. S. Onassis Program in Hellenic Studies at New York University. I also have been the Director of the NYU in Athens Summer Abroad Program since 1998. Trained as a classicist, I teach a wide range of courses on Greek literature and culture and increasingly I focus on twentieth-century poetry. I have published widely on Modern Greek poetry and I am completing a book entitled *Mourning Becomes Greece: Poetry of the Greek Civil War*. Focusing on the poetry of the postwar generation of Greek poets—including Takis Sinopoulos, Manolis Anagnostakis, Miltos Sachtouris, Titos Patrikios, Aris Alexandrou, and Yannis Ritsos—I trace the ways in which the tragedy of the Civil War left its marks on this poetry.

Excerpt from “In the Dream, Always the Civil War,” in *The Civil War, 1946-49*, ed. Elias Nikolakopoulos (Athens: Ta Nea, 2010):

By associating the history of the Left in Greece with a site that is related to some of the most memorable figures and myths of Greek epic poetry and tragedy and that, known for its role in the Trojan War, could even be said to be the source of Greek literature, Patrikios suggests that there can be no history of Greek literature that does not incorporate a history of the Left and *its* literature. Since the “Lion’s Gate” of which he speaks is also the title of his poem, he suggests that the gate through which “we pass every day” is not simply the gate of our long and sometimes mournful and tragic history but also the threshold provided to us by *his* poem. Indeed, knowing that the past always survives in the present, poetry helps engrave the terrifying narrative of our heavy past onto the lintel of our everyday experience.... Suggesting that the past of this war lives on in the present, he asks us to think about the memories, images, and figures of a history that, never behind us, still haunts us. In this, Patrikios belongs to more than a generation of writers whose poetry and prose have sought to face and record their experiences and memories of the civil war, have sought to register the activism and failure of those who participated in the war and wrote about it, those lions of which he speaks.

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## Diane Thiel

Professor  
Dept. of English Language & Literature  
University of New Mexico



Photo by Alexander Thiel-Hadjilambrinos

I write poetry, nonfiction and some fiction and have published ten books of poetry, nonfiction and creative writing pedagogy, including *Echolocations*, *Resistance Fantasies*, *The White Horse: A Colombian Journey*, and *Winding Roads: Exercises in Writing Creative Nonfiction*, among others. I also translate from several languages, and my co-translation of Alexis Stamatis's novel, *American Fugue*, received an NEA International Literature Award. I received a 2010 PEN Translation Grant for my latest translation project, and I was a Fulbright Scholar. My work appears in many journals, is re-printed in over sixty anthologies and has been translated widely. I received my undergraduate and graduate degrees from Brown University and have taught for twenty years. I am Professor of English at UNM and often incorporate issues regarding cultures of exile, language and translation into my courses. This is a strong current in my own background and writing. For more specific information, please visit my webpage: [www.dianethiel.net](http://www.dianethiel.net)

Excerpt from "The Minefield" in *Echolocations*, 2000:

He was running with his friend from town to town.  
They were somewhere between Prague and Dresden.  
He was fourteen. His friend was faster  
and knew a shortcut through the fields they could take.  
He said there was lettuce growing in one of them,  
and they hadn't eaten all day. His friend ran a few lengths ahead,  
like a wild rabbit across the grass,  
turned his head, looked back once,  
and his body was scattered across the field.

My father told us this, one night,  
and then continued eating dinner.

He brought them with him – the minefields. [ . . . ]

# ABOUT THE INTERNATIONAL STUDIES INSTITUTE

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**International Studies Institute**  
College of Arts and Sciences  
University of New Mexico  
Eleni Bastéa, Director  
Christine Sauer, Associate Director



The International Studies Institute (ISI) is an umbrella organization for the three interdisciplinary undergraduate programs in the College of Arts and Sciences at the University of New Mexico-- International Studies, European Studies, and Asian Studies (including the Middle East). The goal of the Institute is to pursue broad-based initiatives involving all three programs, such as coordinating lecture series and conferences, reaching out to secondary schools, and supporting international and interdisciplinary study, research, and outreach programs.

As an institute that serves undergraduates in three majors—International Studies, European Studies, and Asian Studies—and the associated faculty of each program, our primary goal is to provide greater opportunities for the dissemination of knowledge about all parts of the world on the UNM campus and throughout the state.

ISI seeks to attract faculty with international experience, and develop relationships with local, regional, and global communities by supporting faculty and student exchange programs to all parts of the world.

Visit us on line for academic information, upcoming events and resources:  
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For information on the **International Studies major**, please contact  
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