

Fall/Winter 2016



**The Newsletter
of the
Hellenic Association for American Studies
(HELAAS)**

In this Issue:

Members' Corner

HELAAS International Conference 2017

Summer School Report

Visit the HELAAS website at

www.enl.auth.gr/helaas

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EDITORIAL

Dear HELAAS members,

On behalf of the members of the board, I'd like to extend our wishes to all of you for a Year of Health and Optimism!

In the previous year HELAAS set the foundations for its Journal and broadened its Summer School program. We would like to thank everyone involved in the successful materialization and development of these two important initiatives that will be further enhanced in 2017. You could read about them in our Newsletter.

One of the main highlights in the New Year is our International Conference to be held in Thessaloniki between 15-17 December 2017 with the title, "The Politics of Space and the Humanities." You can find the CFP in our Newsletter. More information will be available in the next few months via our email communication and List-serv. We'll be looking forward to receiving your proposals.

Another CFP to circulate in 2017 is the one concerning the EAAS Biennial Conference to be organized in London in April 2018.

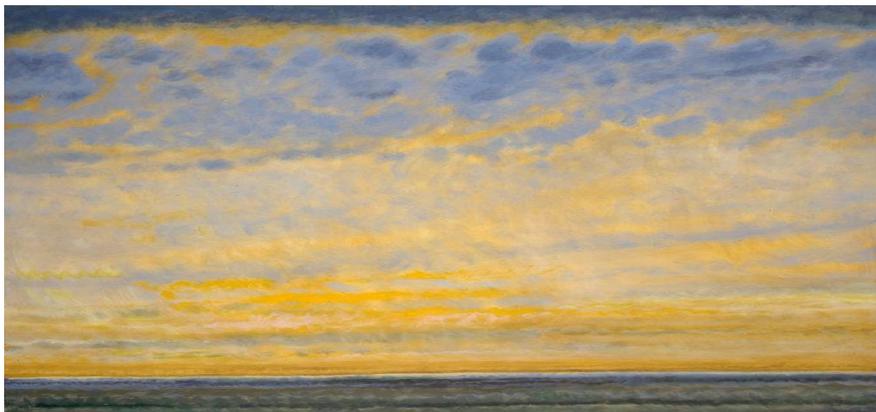
A HELAAS General Assembly will be held soon to be followed by a Young Scholars' meeting. This will give us the opportunity to exchange views and ideas about our forthcoming activities and plan actions where all of you could get involved.

Your ongoing support and enthusiastic response to our efforts have enabled HELAAS to pave new paths and explore new initiatives that will allow it to expand to even more creative directions in the near future.

We send you our warmest thanks for your trust and support. We look forward to staying in touch with you throughout the year and working together for the steady growth of our association.

****Happy 2017****

Tatiani Rapatzikou, President of the HELAAS Board



*Jane Wilson, "American Horizon" (2000)
(Art Institute Chicago, www.artic.edu)*



MEMBERS' CORNER

In this section please find information about our member publications, projects, conference participations and awards:

Fulbright Grants

Stamatina Dimakopoulou was Visiting Fulbright Scholar in the English Department at New York University and conducted primary research on U.S. poetry of the 1960s and 1970s at the Fales Library and Special Collections. She also visited the Pappas Center for Hellenic Studies at Stockton University and the Seeger Center for Hellenic Studies at Princeton University.



Publications

Konstantinos Chatzipapatheodoridis published his article, “Queering the Fall in Ang Lee's Brokeback Mountain: Queer Negotiations and the American Audience,” in *Queer Studies in Media and Popular Culture* 1.1, Intellectual Ltd. Jan 2016.



Ph.D. Oral Defense

Makrina Chrisopoulou successfully defended her Ph.D. dissertation, “Native American Autobiography: The Communitist Perspective in William Apess, Charles Eastman, Sarah Winnemucca and Zitkala-Ša,” on April 9, 2016. Her dissertation explores the autobiographical works of the first Native Americans who wrote their life stories in the 19th century without the help of white amanuenses. Contrary to negative critical assessments that had dismissed these works as assimilationist by-products, Chrisopoulou borrowed Jace Weaver's coinage/concept and reviewed them though a “communitist” perspective (“Communitism” refers to the Native Americans' active concern for the community according to Weaver). Through this perspective, the works that appeared assimilationist on the surface yielded quite different meanings. The dissertation aspires to contribute to the on-going discussion of Native American works.



Paper Presentations

Konstantinos Chatzipapatheodoridis delivered a plenary speech at the Queer Media in the 21st Century Conference, organized by the Texas Christian University (TCU), in November 2016. The title of his speech is “We Flawless, Ladies Tell 'Em: Camp, Race, and Feminism in the Performances of Beyonce.”

Despoina N. Feleki's paper presentation in the EAAS biennial conference in Constanta, Romania (April 2016), with the title “Wikia Fandom Craze: Connecting, Participating, Creating, and Re-negotiating Boundaries,” has been accepted for publication in *Gamma: Journal of Theory and Criticism* 23 (2016).



Research

Konstantinos D. Karatzas is a Ph.D. candidate at the History Department at the University of Zaragoza, Spain. From June to September 2016, he conducted an extensive research in Florida (Universities of South Florida (Tampa), Florida (Gainesville), Central Florida (Orlando) and Sarasota Historical Archives); Konstantinos explores the role of violence and race in the 20th century Florida history. He has also worked on the pre-construction plans of Orlando Disney World, first time available to a non-American researcher. Moreover, he is the guest editor of the Violence issue (Spring 2016) of the European Journal of American Culture (EJAC). He has also contributed a chapter for the participation of Greece in the WW1, for the HEPA project, to be published at "In Somebody Else's War: Literary Responses to the First World War among Marginalized Nationalities and Social Groups" (University Press at Adam Mickiewicz University, Poznan, July 2017). Konstantinos expects to defend his dissertation in May 2017.



Appointments

Kyriakos Kouveliotis has been appointed Provost at the City Unity College Greece in Cyprus. He is still a Professor at the International Telematic University Uninettuno in Rome.



New HELAAS Members

We would like to welcome Melenia Arouh and Miranda Brun Hickman as our new Helaas members:

Melenia Arouh teaches at Deree College, the American College of Greece. Her research interests revolve around film, television, aesthetics, and philosophy.

Miranda Brun Hickman is Associate Professor at the Department of English, at McGill University, Montreal, Canada, teaches and researches in the fields of modernism, gender studies, textual criticism.



HELAAS ACADEMIC ACTIVITIES AND INITIATIVES

2nd SUMMER SCHOOL REPORT

The Department of American Literature, School of English, Aristotle University of Thessaloniki, Greece, in collaboration with the Hellenic Association for American Studies (HELAAS) and the Fulbright Foundation successfully organized its 2nd Summer School program titled “Crossing Borders and Civic Engagement in a Changing World” that was held between June 29th-July 5th, 2016.

Almost thirty participants (IB and university students plus secondary education teachers) from Greece, Cyprus and Turkey attended the lectures and workshops of the three following thematic strands:

“Human Geographies and Diasporic Narratives”
(Instructors: Joseph Michael Gratale and Anastasia Stefanidou)

“Global Politics in a Global World”
(Instructors: Nicholas Onuf and Elisavet Ktenidou)

“Education and Civic Engagement”
(Instructors: Despoina Feleki and Zoe Charalambous)

The Summer School program proved to be a particularly energizing and rewarding experience for both participants and instructors who exchanged views and perspectives on various current socio-cultural themes and pedagogies. The international make up of our program enhanced cross-cultural exchange and understanding, and led to engaging as well as animating lectures and workshops. Our special thanks go to our instructors as well as to our volunteers (Eleni Delliou, Aikaterini Delikonstantinidou and Katerina Tsiokou) who made this summer program possible. We will keep you updated about our 2017 summer school plans.



Please check the summer school facebook page:

<<https://www.facebook.com/globalizationandparticipatorylearning/?fref=ts>>

Please check the summer school website:

<<http://www.enl.auth.gr/summerschool/2016-amlit/index.html>>



HELAAS International Conference

The Politics of Space and the Humanities

15-17 December 2017

The Department of American Literature of the School of English at Aristotle University of Thessaloniki, Greece, in collaboration with the Hellenic Association for American Studies (HELAAS), invite scholars to submit proposals for the international conference “The Politics of Space and the Humanities” to be held in Thessaloniki.

The latest socio-cultural and political developments on both sides of the Atlantic have again placed space at the center of attention of current scholarship in the Humanities. The relation between places, people, and geographies as caused by immigration, migration and refugee flows, demographic changes, war tensions and conflicts, environmental disasters, urban expansion, and mapping technologies has always been dynamic. Nowadays, finding ourselves in the midst of change, we need to reconsider the politicized nature of space, its impact on individuals and the shaping of identity in a number of contexts within Anglophone literary and artistic production that open up the Humanities to numerous other disciplines and spatial interactions.

We invite individual abstracts and panel proposals from scholars, researchers and artists in an array of subjects (without being restricted to) in any of the proposed topics below:

- *Literary geographies*
- *Imagined spaces*
- *Performing space*
- *Photographic, cinematic, visual and typographic representations of space*
- *Geopolitics*
- *Space and Globalization*
- *Space and surveillance*
- *Urban mappings and ethnicity*
- *Architextural spaces*
- *Media and environment*
- *RPG games*
- *Space-narrative-gaming*

Abstracts and/or panel proposals should be submitted by **May 1st, 2017**.

Please include the following in your submission:

- **Name**
- **Affiliation (if any)**
- **Email address**
- **Title of Abstract or Panel Proposal**
- **Abstract (250 words)**
- **Bio**

Please address e-mails to:

trapatz@enl.auth.gr (Dr. Tatiani Rapatzikou); **detsi@enl.auth.gr** (Dr. Zoe Detsi).



HELAAS JOURNAL

Call for Proposals for Special Issues

HELAAS, in co-operation with the Department of American Literature, School of English, Aristotle University of Thessaloniki (AUTH), is launching the publication of an interdisciplinary electronic journal with the title, *Ex-centric Narratives: Journal of Anglophone Literature, Culture and Media* (*Ex-Na*) to be hosted by the online journal section of AUTH.

The journal will be published once a year and will consider articles that engage with the interdisciplinary study of narrative in Anglophone literary, cultural and media production as well as with the exploration of subjects pertaining to Hellenic and Anglophone connections, influences and collaborations.

The first journal issue with the title “Ethics and Narrative” to be co-edited by Helena Maragou and Theodora Tsimpouki is expected to come out in 2017. Information about all our forthcoming annual issues will be provided in due course.

We would like to invite you to submit your proposal and become the special editors of a special issue. Collaborations with colleagues from Higher Education institutions abroad or in Greece are strongly welcome.

Please send your proposals to the General Editors of the journal (Dr. Tatiani Rapatzikou, trapatz@enl.auth.gr; Dr. Smatie Yemenedzi-Malathouni, yemene@enl.auth.gr; Dr. Theodora Tsimpouki, tsimpouki@enl.uoa.gr) by **Jan. 31st, 2017**.



CALL FOR PAPERS

Call for Conference Papers The Course of Empires: American-Italian Cultural Relations, 1770-1980 October 19-21, 2017 Smithsonian American Art Museum, Washington, D.C.

This international conference will examine the persistent fascination of American and Italian artists with the cultural achievements of ancient Rome and the Renaissance. In creating national identities, both countries turned to history for similar reasons: to find inspiration for enlightened political practices; to locate models of artistic, political, and economic preeminence; and to seek ways to ward off imperial decadence and decline. Yet alongside this tendency toward emulation, some American and Italian artists looked askance at the myths of antique and Renaissance glories, demonstrating a skepticism toward the notion of imperial greatness. They utilized imagery of the Roman Colosseum, for example, as a multivalent symbol to articulate the rise, grandeur, terrors, and fall of empire.

This conference seeks to update and broaden our understanding of American-Italian cultural relations from the Revolutionary Era through the Cold War by encompassing the diversity of voices and approaches in contemporary transnational scholarship. Among the topics to be explored are: an investigation of the roles of Italy and the newly built American Academy in Rome in keeping alive classical and Renaissance traditions at the turn of the twentieth century; an examination of the ways in which public commissions of the 1920s and 1930s (including New Deal and Italian Fascist programs) maintained a romance with the Renaissance fresco tradition; and an analysis of the increasing cross-cultural exchange between Italy and the United States in the Cold War era, with the inauguration of the Venice Biennale and the formation of the Peggy Guggenheim gallery.

We seek papers concerned with but not limited to the following issues:

- The compatibility of imperial motives and republican ideology in the work of eighteenth- and early nineteenth-century American and Italian artists, such as Luigi Persico, Benjamin West, and Hiram Powers.
- The ways in which international artists, such as Constantino Brumidi and Elihu Vedder, embraced the imperial power structures of an emerging culture of American capitalism by emulating the art and architecture of the Roman Empire and the Italian Renaissance.
- The manner in which artists as diverse as Thomas Cole, Ben Shahn, and Marino Marini focused their attention on Roman ruins as cultural signs of both the magnificent and the bankrupt.
- The devastation of Pompeii as a visual metaphor of excess, destruction, and decline, as presented in the work of nineteenth- and twentieth-century artists, such as Albert Bierstadt, Giovanni Maria Benzoni, Andy Warhol, and Arturo Martini.
- The role of American and Italian film and popular culture (such as the fantasy-like construction of Las Vegas) in disseminating the myths of Roman triumphalism and decline.
- The enduring significance of Italy as muse for postwar American artists such as Cy Twombly, Robert Rauschenberg, and David Smith.

This event, funded in part by a generous grant from the Terra Foundation for American Art, will take place on October 19-21, 2017. It is the companion conference to Hybrid Republicanism: Italy and American Art, 1840-1918, which occurred at the American Academy

in Rome in the fall of 2016. **Please submit a one-page abstract and two-page curriculum vitae by March 1, 2017, to SAAMSymposium@si.edu.** For questions, contact Melissa Dabakis, Professor and Chair of Art History, Kenyon College (dabakis@kenyon.edu).

Organizing Committee:

Melissa Dabakis, Professor and Chair of Art History, Kenyon College

(Dabakis@kenyon.edu)

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International Conference

September 9th, 2017

Université Paris-Est Créteil

IMAGER (EA 3958)

Institut des Mondes Anglophone, Germanique et Roman

TIES & CAECE

MUSICAL AND TEXTUAL VARIATIONS ON VOICE

Call for papers

In his course on the Neutral at the Collège de France in 1977-1978, Roland Barthes explained that voice is “a false good subject, an object that resists: sparks off adjectives (soft, startling, white, neutral, etc., voice) but nothing more.” Voice is often understood in the paradigm of life and death: Plato’s *Phaedrus* notably opposes *viva voce* to writing, writing being on the side of death as immortality. Speaking *viva voce*, bringing a voice to life, isn’t this the primary mission of a poem, involving as it does a written and an oral dimension?

Is a poem written to be spoken or declared at all times, like Walt Whitman’s oral and even operatic poetry? Whitman’s poetics are indeed deeply related to performance, just as a play is written to be played on stage. Exploring typography and the visual dimension of poetry such as Susan Howe does or in a more systematic way E. E. Cummings, would, at first sight, seem to displace, to dispossess the voice. And yet, their poems are inhabited, are haunted by a voice. Could one qualify the latter as Heideggerian, oscillating between *Stimme* and *Stimmung*, between interiorisation and projection into the world—how an individual harmonizes with the

environment or finds him/herself out of tune with it? Is this what one might call an *acousmatic voice*? A voice to be heard beneath the words, beneath speech itself?

Is voice a chiasmus, a crux between the outside, alterity and oneself, one's own musical body, what Danielle Cohen-Levinas referred to as "needing an incarnation other than itself"? For the musicologist, a "voice is the emanation of a repressed body. Such is the project of music in the Western civilization from the 17th century to the dawn of the 20th century." According to Cohen-Levinas, it is endowed with the ability to turn the body away. One hears this diversion of the body in voices from the 18th century up to the beginning of the 20^{icth} century, or in a much more radical way, in Wagner's project, for instance, where the body becomes indifferent, a mere corporal envelope. Bill Viola exemplified such a position in a staging by Peter Sellars using video installations featuring Tristan and Isolde's celestial bodies. On the other hand, as Violaine Anger explains, as polysemic as the word *voice* may be, it remains the seat of unification: "if there is only one word [voice], that is because it marks the presence of a subject. Less an individual—which is a biologic notion—than a subject, however torn and unsure of its being and identity as it may be." From the frantic voice of the lyric subject during the Romantic period to the collective voice drowned in the sea of modernity, in *Idée de la voix*, Claude Jamain sees and analyzes voice as having always been an entity to be sought and questioned.

The status of the voice in Biblical texts will also be of concern in the context of this symposium: in his essay "le Relais des Voix," Eric Benoît reminds the reader that John the Baptist was "the one who was referred to as the Voice" (Mt 3:3, Mc 1:3, Lc 3:4), the Voice of the Word but not the Word itself." In the same way, one could also evoke the figure of Moses: because of his stammering, Moses could only speak through his brother Aaron. The ventriloquism at the heart of their fraternal relationship inspired the wonderful opera *Moses und Aron* by Schönberg who also explored the problem of how to present the unfathomable, that which cannot suffer representation, through the specificity of *Sprechgesang*. As André Neher develops it in *l'Essence du prophétisme*, prophets' voices are often wanting, or faulty, they keep vacillating, stammering as in the case of Moses, to the point of going mute in a voluntary refusal to speak: each and every prophet initially refused to lend their voice to the Word.

According to Jean-Michel Maulpoix, voice is "the seat of the [lyric subject] left empty, the seat that each of us longs to occupy: an exit out of oneself, such as it signifies and signals what is most proper to oneself, that however remains fleeting, elusive as soon as it is not written down. The lyric subject is the voice of the other, the one who speaks, it is the voice of all the others who speak inside of me, and the one I address to others."

One also sees the alienation of the voice at work in the use of *voice-over* in films. One might think for instance of the French movie, *Roman d'un tricheur* (1936) by Sacha Guitry where the director's voice, however characteristic of him also assumes each and every part in the movie, from the initial credits to its very end. Applied to the entire movie, the technique of *voice-over* is the storyline of the narration giving the spectator the illusion that in the end they have actually seen actors, men and women speaking their own distinct voices, conveying a fallacious impression of what is a complex ventriloquism.

In addition, the narrative voice as one understands it in the expression a "discourse of fiction" does not differ that much from the lyric voice of a "discourse of diction" as Dominique Combe refers to it. Neither of these voices, be they narrative or lyrical, seem to elude the referential illusion: what is there, or who is there behind these voices? Neither fiction nor diction provide a

guarantee of reference. Voices always seem to oscillate within the interstitial space of an immediate void, between what Jacques Derrida called “an irreducible non presence” and a radical, immediate presence, also perceived as always evanescent because always caught up in a Derridian *différance*. Understood as a *trace* in the body, the voice may be construed as the sign of a fallacious correspondence between origin and projection.

In an interview given in 1973, Roland Barthes called it an “absent object.” One rarely listens to a voice *per se*, one listens to *what* it says: voice has the same status as language itself, which is an object that used to be grasped only through its content. With the notion of “text,” one has now learnt to read the *texture* of language. In the same fashion, the listener always needs to learn to better listen to the *texture* of voices, to its significance, as well as all its intrinsic features over and beyond meaning.

On the occasion of this international symposium, we will study the textuality of voices, the chiasmus between voice and inscription. We will strive to listen to voices in their corporealities but also in their most abstract states. We will try to listen to all the voices haunting the stages of theater and opera houses as well as those at work and at the origin of discourses of fiction and diction. This symposium will ask how voices create meaning and how they overflow it, using a diachronic, translinguistic and transdisciplinary approach.

A project of publication online is under study for the papers given during the symposium.

Proposals in English or in French must be sent along with a title, a 300-word abstract and a short biography to the organizer Marie Olivier <marie.olivier@u-pec.fr> and to Sylvie Le Moël <sylvie.lemoel@u-pec.fr>

Deadline for all submissions: **March 30th, 2017**. Answers to proposals will be given on **April 15th, 2017**.

Roland Barthes, *The Neutral, Lecture Course at the Collège de France, 1977-1978*. Trans. Rosalind E. Krauss and Denis Hollier. New York: Columbia UP, 2005. 78.

Claude Jamain calls *Stimmung* « the mode of human existence – or rather, what the quite vague word ‘breathing’ refer to, since the latter can become singing, an indifferent sound or silence » in Claude Jamain, *Idée de la voix, études sur le lyrisme occidental*. Rennes: Presses Universitaires de Rennes. 4. *Translation mine*.

Jean-Michel Maulpoix, «La quatrième personne du singulier», *Figures du Sujet Lyrique*. Paris: PUF, 1996) 153. *Translation mine*.

Dominique Combe, «La Référence dédoublée, le sujet lyrique entre fiction et autobiographie», *Ibid.*, 53. My translation. *Translation mine*.

Roland Barthes, «Les Fantômes de l’Opéra», *Le Nouvel Observateur*, 17 décembre 1973. Propos recueillis par Hector Bianciotti. *Translation mine*.



**Association Française d'Etudes Américaines (AFEA)
French Association for American Studies**

**Graduate Student Symposium 2017
University of Strasbourg, June 6, 2017**

Call for Presentations

The French Association for American Studies invites doctoral students in American studies to take part in the Graduate Symposium (“Doctoriales”) specifically organized on their behalf during its annual conference. This year's workshops will be held on **Tuesday, June 6, 2017 (9am-5pm)** at University of Strasbourg (France). The conference will take place on June 7 to 9, 2017. For further information, please check our website: [**http://www.afea.fr**](http://www.afea.fr)

Since 2008, the AFEA has been encouraging the internationalization of its Graduate Student Symposium by offering grants (up to 500 euros each) for a maximum of ten European candidates (other than French) to help cover their travel expenses. All students are, in addition, invited to attend the whole conference free of registration charges. The symposium provides an opportunity for PhD students to present their research in a less formal session than that of a full conference panel, and confront it to that of other European scholars. Doctoral students may be at an early or more advanced stage of their research. The proposals will be responded to by professors specializing in related fields. Candidates are invited to give their presentations in English within one of the two workshops offered: 1) American literature, or 2) American “civilization” (history, sociology, political science...). Proposals relevant to both fields (film studies, visual arts or music, for instance), or to another field (such as translation studies or linguistics) can be sent to either of the co-chairs.

Applications

Candidates must send a Curriculum Vitae and a 500-word abstract summarizing their dissertation proposal, plus an estimated budget of traveling expenses and funding otherwise available to them. They must mention when they began their PhD, and the name and affiliation of their advisor.

- Proposals in CIVILIZATION must be sent electronically to Professor Romain Huret ([**Romain.Huret@ehess.fr**](mailto:Romain.Huret@ehess.fr)).

- Proposals in LITERATURE must be sent electronically to **both** Professors Françoise PALLEAU-PAPIN ([**francoise.palleau@wanadoo.fr**](mailto:francoise.palleau@wanadoo.fr)) and Mathieu DUPLAY ([**mduplay@club-internet.fr**](mailto:mduplay@club-internet.fr))

Deadline for application: **February 15, 2017**. The symposium organizers will respond to all applicants by March 15, 2017.



HELAAS List-serv

The HELAAS List-serv consists of an electronic mail discussion list and a related network site on the World Wide Web.

Please use this list for the discussion of virtually anything pertaining to the broad range of American Studies.

Messages to be circulating in this List-serv will concern news about: teaching and research projects, works in process, announcements of conferences, jobs, grants, fellowships, internet resources, book reviews, syllabi exchanges etc.

Also, you are invited to use this List-serv as an e-forum where you could post questions/queries or host debates over academic issues relating to American Studies.

An archive of all previously posted messages on the List-serv will be kept. All messages will be sorted by date or subject (eg. Women studies, cultural studies, teaching of American literature, etc).

Given that the HELAAS List-serv will be a semi-public e-forum, the list's editors, managers, advisory board and the association itself bear no responsibility for messages forwarded to people outside the list without the initial contributor's prior consent.

We hope that you find this List-serv service useful and constructive.

For any comments or suggestions, please contact:

Tatiani Rapatzikou (<trapatz@enl.auth.gr>); Despoina Feleki (<dfeleki@enl.auth.gr>)



HELAAS SUBSCRIPTIONS

****Your 2017 Fee is now due****

You are kindly requested to update your **HELAAS Membership Fee** for **2017**.

Please do get in touch with the HELAAS Treasurer for any further inquiries:

The fee amounts to **15 Euros** per annum for students or **20 Euros** per annum for regular members. If you are a student, please verify your status by sending us a photocopy of your Student ID (Fax: 2310-997432 or Email: kblatanis@enl.uoa.gr).

Your HELAAS membership fee entitles you to:

- renew your subscription to EAAS
- apply for the EAAS grants (as advertised at www.eaas.eu)
- participate in all EAAS conferences
- advertise your American Studies publications at the EAAS Book Reviews section

Your membership fee also:

- helps HELAAS cover its organizational expenses (Newsletter, webpage support)
- enables HELAAS to organize events (symposia and conferences)
- supports HELAAS publications
- enables you to participate in HELAAS elections
- enables you to participate in all HELAAS conferences with a reduced fee

Please note our new bank account details for the HELAAS 2016 and HELAAS 2017 subscription fee:

PIRAEUS BANK, Account Number: 5272-056406-113

BIC: PIRBGRAA

IBAN: GR28 0172 2720 0052 7205 6406 113

PLEASE NOTE YOUR NAME WHEN YOU MAKE YOUR BANK DEPOSIT OR DO EMAIL/FAX YOUR DEPOSIT SLIP TO THE TREASURER.

We would also like to inform you that it is possible to download the membership form posted on the HELAAS web site

<http://www.enl.auth.gr/HELAAS/registration_form_HELAAS.doc>

