

LE STUDIUM
CONFERENCES

TOURS | 2026

16 - 18 June 2026

The Age of Trauma and Memory: Literature's Role in Shaping (Post)Conflict Narratives and Meanings

LOCATION

Bibliothèque universitaire des Tanneurs
3 rue des Tanneurs
37041 Tours - FR

CONVENORS

Liudmyla Harmash

LE STUDIUM VISITING RESEARCHER

FROM : H.S. Skovoroda National Pedagogical University, Kharkiv - UA

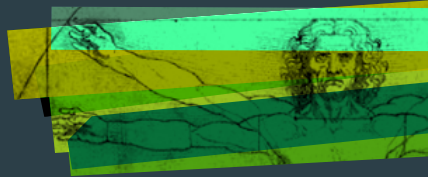
IN RESIDENCE AT : Cultural and Discursive Interactions (ICD) / University of Tours - FR

Anna Krykun, Roxana Ilasca & Emmanuelle Séjourné

Cultural and Discursive Interactions (ICD) / University of Tours - FR

PROGRAMME - INSCRIPTION

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ABSTRACTS

The Age of Trauma and Memory: Literature's Role in Shaping (Post) Conflict Narratives and Meanings

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IN RESIDENCE AT: Cultural and Discursive Interactions (ICD) / University of Tours - FR

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Cultural and Discursive Interactions (ICD) / University of Tours - FR

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EDITO

Established in 1996 on the CNRS campus in Orléans-La Source, LE STUDIUM has evolved into the multidisciplinary Loire Valley Institute for Advanced Studies (IAS), which operates in the Centre-Val de Loire region of France. LE STUDIUM is headquartered in a renovated 17th-century building in the city centre of Orléans, offering amazing facilities. LE STUDIUM receives financial support from the Centre-Val de Loire Region, Orléans Métropole, and the universities of Tours and Orléans. Since 2013, programmes linked to the smart specialisation of the Centre-Val de Loire region and European funding have strengthened existing IAS collaborative relationships with local and international communities of researchers, developers, and innovators.

LE STUDIUM IAS offers internationally competitive senior research scientists the opportunity to collaborate and conduct research in one of the IAS's affiliated laboratories at the University of Tours, the University of Orléans, the National Institute of Applied Sciences (INSA), AgroParisTech Orléans, and ESAD Orléans, as well as nationally accredited research institutions in the Centre-Val de Loire region (BRGM, CEA, CNRS, INSERM and INRAE). Our goal is to develop and nurture transdisciplinary approaches as innovative tools for addressing some of the key scientific, socio-economic, and cultural questions of the 21st century. We encourage interactions between researchers and industry via links with clusters, technopoles and chambers of commerce.

Through its attractive programmes, LE STUDIUM has attracted more than 340 experienced researchers from 48 countries to undertake long-term residencies. In addition, as well as contributing to their host laboratories, researchers participate in the scientific life of the IAS by attending monthly interdisciplinary meetings, called LE STUDIUM THURSDAYS. Their presentations and debates enrich the regional scientific community at large, including researchers from public and private laboratories, PhD students and representatives of research stakeholders.

From 2015 to 2021, LE STUDIUM coordinated a grant from the European Research Council (ERC) as part of the Marie Skłodowska-Curie Actions COFUND programme, which supports the mobility of international researchers. In 2022, LE STUDIUM joined the French Institutes for Advanced Study (FIAS)

programme alongside six other French institutes through a COFUND award dedicated to mobility in the social sciences and humanities. A second phase will allow the programme to continue until 2030. Since 2013, LE STUDIUM has also been an official partner of the 'Ambition' research and development programmes initiated by the Centre-Val de Loire Regional Council, supporting the smart specialisation strategy (S3) in the following priority areas: biopharmaceuticals, renewable energies, cosmetics, environmental metrology, digital twins, materials in extreme conditions, forestry, and natural and cultural heritage. Our links with the ATHENA and NEOLAIA European universities in the region, via the universities of Orléans and Tours, enable us to establish new international partnerships with the members of these consortia. Our Visiting Researchers programmes strengthen these alliances by bringing researchers to Orléans and Tours.

In collaboration with their host laboratory, invited researchers have the opportunity to organise a LE STUDIUM Conference. This enables them to bring together internationally renowned researchers to a cross-disciplinary conference on a topical issue to examine progress, discuss future studies and strategies, and stimulate advances and practical applications in the chosen field. All participants, from speakers to poster presenters, contribute to the intellectual exchange. Past experience has shown that this format and conditions facilitate the development or extension of existing collaborations and the creation of productive new research networks.

The current LE STUDIUM conference, named 'The Age of Trauma and Memory: Literature's Role in Shaping (Post)Conflict Narratives and Meanings', is the 168th in a series that began at the end of 2010 listed at the end of this booklet.

We thank you for your participation and wish you an interesting and intellectually stimulating conference. We hope that scientific exchanges and interactions will create opportunities for productive professional relationships with presenting research laboratories, partners, and the LE STUDIUM Loire Valley Institute for Advanced Studies.

Ary Bruand

Chairman
LE STUDIUM



INTRODUCTION

The large genocides of the last century and the subsequent demands for justice have led to a “memorial turn” in the humanities and social sciences. Unlike many other types of discourse that strive to represent the occurrence and to preserve the memory of extreme violence, literature focuses on embodied and partial experiences and perceptions that do not claim to be comprehensive. The international conference ‘The Age of Trauma and Memory: Literature’s Role in Shaping (Post)Conflict Narratives and Meanings’ responds to the need to rethink the way literature shapes collective memory and (meta)narratives in (post)conflict contexts, in the hope of understanding its anthropological function in contemporary societies, which are largely dominated by new media. It aims to investigate both the narrative forms evoking the experience of organised violence and the way readers engage with narratives of trauma in order to explore not only the expressive side of literary writing but also its performative dimension.

Drawing on case studies from the European context (with a particular focus on the war in Ukraine), but also the Middle East, Africa, Latin America and South Asia, the conference seeks to encourage dialogue between different regimes of memory and different cultural practices.

PROGRAMME

TUESDAY 16th JUNE 2026

09:30 Registration

09:45 Official opening

SESSION 1 : Literature As Active Memory And Cultural Archive

10:00 **Liudmyla Harmash**

The Implied Addressee and the Architecture of Wartime Memory in Contemporary Ukrainian Writing

10:30 **Anna Dziuban**

Traumatic Memory in Contemporary Ukrainian and Irish Literatures

11:00 **Valeria Morelli**

Opening Up Memory: Alternative Narratives in Uwe Timm’s Post-Reunification Literature

11:30 **Nicole Ong**

Literary Witnessing and the Recovery of Silenced Histories

12:00 Lunch break

SESSION 2 : Difficulties To Grasp Traumatic Past

13:30 **Alice Laumier**

Écrire et lire le trauma historique : le cas Houris

14:00 **Paola Salerni**

Écrire l’indicible par le préverbal archaïque : Mehdi Charef et le récit de ses traumatismes

14:30 **Theresa Mallmann**

Object and Memory: Violence and Testimony in Novels on the Provenance and Restitution Debate

15:00 Coffee break

SESSION 3 : Strategies Of Indirect Writing Of Traumatic Experience

15:30 **Fedia Berrima**

Écrire depuis le décalage : la folie comme dispositif narratif entre l’avant et l’après Révolution de 2011 dans la littérature tunisienne contemporaine

16:00 **Cécile Torrents**

De Fronteras (2007) de Claudia Hernández : l’humour noir pour interroger la mémoire dans le Salvador de l’après-guerre

16:30 **Mylène Mandart**

Le fantastique pour dire ce qui devait être tu : étude des mécanismes stylistiques de deux voix roumaines censurées, Ana Blandiana et Herta Müller

WEDNESDAY 17th JUNE 2026

08:45 Welcome coffee

SESSION 4: Poetics Of Extreme Violence And Trauma

09:00 **Álvaro Alcázar Sarrías**

Avoir du mal à retrouver une patrie qui n'existe plus : une analyse linguistique et traductologique du traumatisme de l'exil dans Mostar, de Maya Ombasic

09:30 **Marie Gourgues**

La memoria intranquila : algies mémorielles et ressassement narratorial intergénérationnel dans El boxeador d'Alfons Cervera

10:00 **Anesa Muslimovic Ortega**

Of Parallel Voices and Twisted Identities: Poetics of Trauma, Chronologic Collapse, and Split Identities in Ismet Prcic's Shards (2011)

10:30 Coffee break

SESSION 5: Fragmentation, Diffraction And Transmedia Reassembling

11:00 **Leena Käosaar**

'... when we lose even our own reflection': War, Fracture and Renewal in the Letter-Diary and Visual Art of Viktoria Berezina

11:30 **Laure Alexandre**

Le théâtre au temps des référendums : autodétermination, migration et mémoires traumatiques dans les 'petites nations

12:00 **Agatha Mohring**

Articulation graphico-narrative du traumatisme des camps de concentration français dans le roman graphique espagnol contemporain

12:30 Lunch

SESSION 6 : Polyphony In Literary Narratives And Its Epistemological And Social Implications

14:00 **Nursan Celik**

Rhythm of Remembering. Poetic Traces of Trauma in Anne Weber's Annette, ein Heldinnenepos (2020)

14:30 **Kata Gyuris**

Shaping Narratives of the Rwandan Genocide: Trauma, Pan-Africanism, and Multidirectionality

15:00 **Oksana Shostak**

Traumatic Experience and Strategies for Reclaiming National Identity in Contemporary Prose of the Indigenous Peoples of North America

16:00 Coffee break

16:15 - 17:00 Guided tour of the exhibition 'Traumatic Memories of the Camps' by Agatha Mohring

19:00 - 20:00 Author talk with Yevgenia Belorusetz at the Central City Library of Tours

THURSDAY 18th JUNE 2026

09:00 Welcome coffee

09:15 Public lecture by Matei Chihaia - Literature and the other arts: echoes of the Spanish Civil War

10:15 Coffee break

SESSION 7 : Relationship Between Individual And Community In Critical Periods Of History

10:30 **Alaïs Le Villain**

L'écriture de la violence de la guerre : un lieu de mémoire singulier ou une catharsis collective en Bolivie ?

11:00 **Etienne Garnier**

Trauma et mémoire dans Holocaust (1975) de Charles Reznikoff

11:30 **Eric Lair**

La communauté nationale à l'épreuve. La littérature et le génocide au Rwanda

12:00 **Emmanuelle Séjourné**

Living on Ruins: Tomer Gardi's Literary Essay *Stone, Paper* (2011)

12:30 Lunch

SESSION 8 : Performative Dimension And Efficiency Of Trauma Narratives

14:00 **Kryštof Kočtář**

Train journey to depths of 'grave of forgetting': trauma and affective epistemic knowledge in Alois Nebel trilogy

14:30 **Milica Resanović, Tijana Matijević & Rodoljub Jovanović**

Fiction as Memory Work: Youth Engagement with Yugoslav Wars Through Literary Fiction

15:45 Coffee break

SESSION 9 : Ethics And Politics Of Trauma Narratives

16:00 **Fatima-Zohra Kettaf**

Iraq War fiction: Hassan Blasin's and Phil Klay's Ethics of Storytelling

16:30 **Maria Siakalli**

Poetry and remembrance: exploring their role in reconciliation and peace-building between Greek Cypriots and Turkish Cypriots in a divided island

17:00 Conclusion

17:30 Closure cocktail

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Liudmyla Harmash, Dr. habil. in Philology, is Professor at the Department of Ukrainian Literature and Journalism named after Professor Leonid Ushkalov at H. S. Skovoroda Kharkiv National Pedagogical University, Kharkiv, Ukraine. She is currently a LE STUDIUM Visiting Researcher at the University of Tours, France (2025–2026).



Roxana Ilasca

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Roxana Ilasca is a lecturer in contemporary Spanish literature. Her research focuses on 21st-century Spanish fiction and especially the memory novel, rural literature and Anthropocene fiction, while also exploring new aesthetic approaches to hybrid writing. In her publications, she examines the use of testimony and archive in the construction of memory and post-memory across a range of novels that investigate the past – whether of a family, a community, or a nation – in order to challenge official historical narratives and bring to light the experiences of marginalised individuals and groups. She is interested in literary works that blend history and imagination, thus reflecting on the ways memory and identity are constructed both on an individual and on a collective level.



Anna Krykun

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Anna Krykun holds a PhD in French literature (her thesis, *Être une femme de lettres en France au XXe siècle : Simone de Beauvoir, Nathalie Sarraute, Marguerite Yourcenar, was defended at Paris-Est Créteil University*). She is currently an Associate Professor at Tours University and belongs to Cultural and Discursive Interactions research centre. Her main areas of interest include the sociology of culture, the gendered analysis of literary corpora and cultural environments and the history of ideas and representations..



Emmanuelle Séjourné

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Emmanuelle Séjourné, professor of German literature and fully accredited member of the research team Cultural and Discursive Interactions (ICD, UR6297) at the University of Tours, active member of several higher education societies of German researchers in France and abroad.

Her last book “Citoyennetés narratives” (2025) deals with current events in Arendtian political thought in contemporary literature in German-speaking countries.

SPEAKERS

SESSION 1 - LITERATURE AS ACTIVE MEMORY AND CULTURAL ARCHIVE



Liudmyla Harmash

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Liudmyla Harmash, Dr. habil. in Philology, is Professor at the Department of Ukrainian Literature and Journalism named after Professor Leonid Ushkalov at H. S. Skovoroda Kharkiv National Pedagogical University, Kharkiv, Ukraine. She is currently a LE STUDIUM Visiting Researcher at the University of Tours, France (2025–2026).

Her research focuses on contemporary Ukrainian wartime literature, memory studies, trauma theory, and the cultural forms of testimony. Her current work examines how literary texts written during Russia's war against Ukraine produce early forms of cultural memory before historical distance becomes possible.

The Implied Addressee and the Architecture of Wartime Memory in Contemporary Ukrainian Writing

This paper examines how contemporary Ukrainian wartime writing turns ongoing violence into memory through the category of the implied addressee. I understand the implied addressee as the projected instance before whom war is made intelligible, memorable, and morally accountable.

The paper compares Andrey Kurkov's *Diary of an Invasion*, Serhiy Zhadan's *Sky Above Kharkiv*, and Victoria Amelina's *Looking at Women Looking at War*. I argue that the implied addressee functions as a mnemonic operator: it determines how wartime experience is explained, temporally organised, and morally framed.

In Kurkov's diary, the implied addressee is primarily an international and historical reader. The war is therefore presented as part of a longer history of Russian imperial domination and Ukrainian struggle for recognition. In Zhadan's texts, the implied addressee is the internal wartime community. Memory emerges in the shared present of work, solidarity, and resistance. In Amelina's diary, the implied addressee is future justice. The wartime present is preserved as testimony that remains unfinished until it can be heard, archived, and judged.



Anna Dziuban

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Anna Dziuban is a doctoral candidate in Comparative Literature at Ludwig Maximilian University of Munich, under the supervision of Prof. Dr. Juliane Prade-Weiss. Her dissertation, titled *Food for Thought or Water Under the Bridge: Representations of Porous Memory in Irish and Ukrainian Post-Famine Literature*, examines the lingering impact of traumatic histories and cultural subjugation on collective memory and familial narratives. She holds a BA in Philosophy and dual MAs in Comparative Literature and Philosophy from LMU Munich. Anna was awarded the Jakob Függer Essay Prize for her essay "How Much Power Does Democracy Require, How Much Can It Endure?" Her broader research interests include memory politics, postcolonial studies and political philosophy.

Traumatic Memory in Contemporary Ukrainian and Irish Literatures

In the aftermath of collective trauma, literary narratives grapple with ruptured intergenerational memory transmission, shaped by traditions of omission. I suggest the concept of porous memory to describe how these gaps, instead of remaining neutral or vacant, may operate as dynamic spaces for infiltration and enabling subjugation. This paper will investigate how porous memory gaps are aesthetically constructed and mobilized in the context of Irish and Ukrainian representations of intergenerational trauma in the face of renewed conflict or crisis. These gaps, though distinct in origin, demonstrate a similar porosity in how they may be filled with narratives calibrated to fit hegemonic interests. I situate selected texts within a broader framework of commemoration, focusing on the ulcerous underbelly of traumatic memory — the narrative gaps within it. In cyclical crises, these liminal spaces are revisited along with the mechanisms that enabled them and the ramifications for contemporary culture of memory. By examining narrative voids and representations of omission, I argue that porous memory is diagnostic of collective trauma and reshapes processes of identity formation, resistance and cultural renegotiation.



Valeria Morelli

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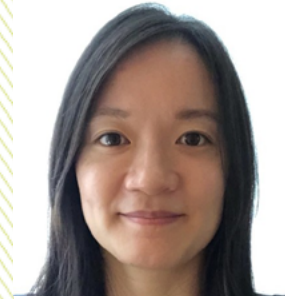
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Valeria Morelli holds a PhD in literary memory studies from the University of Melbourne, Australia, where she has been working as a teaching and research associate in various departments within the Faculty of Arts. She is now working in the History program. Her research focuses on the memories of National Socialism and the Second World War in contemporary German fiction and non-fiction. She is especially interested in postmemory, intergenerational and family memory in historical fiction and autobiographical works. Her PhD project examines the nature and roles of memories of the Nazi past in the post-reunification narratives of the contemporary German author Uwe Timm. She is currently working on turning it into a monograph.

Opening Up Memory: Alternative Narratives in Uwe Timm's Post-Reunification Literature

In Germany, questions of historical responsibility and remembrance of the Nazi past have been of ongoing importance on the literary scene. By embracing a pluralistic memory culture, post-reunification literature has had a central role in preserving the memories of the eyewitness generation and bearing testimony to a past that still persists. This paper focuses on the post-reunification narratives of Uwe Timm, one of the most important voices on the German literary scene since the 1970s, who affords literature a central role in remembering the National Socialist past and its victims. I argue that Timm's literature can be examined as an archive of micro-histories and more differentiated counter-narratives of the past, some of which have been overshadowed in official memory culture or have been forgotten, suppressed or overlooked—for example, women's everyday experience of the war in the novella *Die Entdeckung der Currywurst* (1993), family and autobiographical memories in the family novel *Am Beispiel meines Bruders* (2003) and accounts of the Nazi euthanasia program in the historical novel *Ikarien* (2017). The analysis of these works seeks to demonstrate that, by preserving the connection between historical fact and private memories and narrating alternative versions of the past that might go untold, literature has the potential to differentiate and open up collective memory, thus challenging hegemonic and prescriptive versions of history and resisting a rigid remembrance culture.



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Dr Nicole Ong is a lecturer at the College of Interdisciplinary and Experiential Learning, Singapore University of Social Sciences. Her research lies in the intersection between literary trauma studies and narrative theory, as she explores how readers can bear witness to narratives of 20th century global wars. She has been published in *Moving Worlds: A Journal of Transcultural Writings*, and *English in Education*.

Literary Witnessing and the Recovery of Silenced Histories

This presentation explores how the uncritical application of the 'classic' trauma model can obscure victims whose experiences fall outside the prescribed framework. While the model bears witness to victims of event-based trauma, it marginalises those whose suffering remains unacknowledged by their societies. The model's limitations are particularly evident in Southeast Asian contexts, where patriarchal honour-shame cultures tend to exclude wartime rape from state-sanctioned narratives of war. The case of the Japanese Imperial Army's "comfort women" system illustrates the extent to which gendered violence has been overlooked within national collective memory and global trauma discourse.

Literature is therefore often a critical site for recovering silenced traumas. However, reading such texts through the classic model risks reproducing the very erasures it seeks to address. This presentation thus proposes that literary analysis provides a more contextual approach of bearing witness. It focuses on Jing-Jing Lee's *How We Disappeared* (2019) and examines how analysing the novel's narrative strategies allows a reader to bear witness to an unacknowledged history and observe how wartime rape can be woven into the cultural memory of a conservative society. Without first imposing a theory onto the novel, this approach demonstrates literature's capacity to expand the conceptual limits of trauma theory and surface suffering that remained invisible within dominant trauma frameworks.

SESSION 2 - DIFFICULTIES TO GRASP TRAUMATIC PAST



Alice Laumier

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Alice Laumier est docteure en Littérature française (Sorbonne Nouvelle). Elle a achevé l'année dernière un postdoctorat à l'Université de Toronto et enseigne actuellement à la Sorbonne Nouvelle. Ses travaux portent principalement sur la littérature contemporaine française, les rapports entre littérature et sciences humaines, les pensées du temps et de la mémoire et les trauma studies. Elle a co-dirigé l'ouvrage collectif *Explorations anthropologiques* de la littérature contemporaine (PSN, 2021) ainsi que le dossier « Fables du trauma » pour la revue *Itinéraires* (2023). L'ouvrage *L'Après-coup. Temporalité de l'événement et approches critiques du trauma* (PSN, 2024) est issu de sa thèse.

Écrire et lire le trauma historique : le cas Houris

Les trauma studies ont largement pensé la littérature à partir des notions d'éthique, de réparation et de reconnaissance. L'importance accordée au modèle du témoignage ou de la cure pour comprendre la transmission, la lecture et l'interprétation des récits traumatiques en témoigne. Cette communication s'intéresse à un roman qui, tout en constituant une « trauma fiction » et en visant la transmission de mémoires tues ainsi que la résolution de traumas historiques, semble mettre en crise ces modèles de lecture et de réception. Publié en 2024, *Houris* de Kamel Daoud a été salué par l'Académie Goncourt comme une œuvre donnant voix aux souffrances liées à la « décennie noire » algérienne. Pour ce faire, le roman mobilise plusieurs traits formels identifiés par les trauma studies : répétition, fragmentation, délinéarisation, mais aussi des motifs tels que la blessure, le silence, la voix, l'écoute, l'après-coup, le retour. Cependant, sa réception très polarisée soulève plusieurs questions : qui parle à travers la narratrice ? À quoi sa voix donne-t-elle accès ? S'agit-il de la mise en récit d'un trauma personnel et historique, ou de l'usage du trauma comme ressort narratif ? Où se situe la limite entre donner voix à ceux qui n'en ont pas, ventriloquie idéologique et appropriation du trauma d'autrui ? À partir de ces interrogations, cette communication analysera les tensions entre les formes de représentation du trauma dans *Houris* et les modalités de son interprétation et de sa réception.



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Paola Salerni est professeure associée de Langue, Traduction et Linguistique françaises. Elle a enseigné au Département de Sciences politiques de l'Université Sapienza de Rome et elle enseigne actuellement dans l'Université Ca' Foscari de Venise dans le Département d'Études Humanistes. Elle a consacré ses recherches à l'analyse du lexique et du discours administratif et urbanistique français : *Aspects du lexique et du discours de l'administration française au fil des siècles. Le système des charges, des lois, du territoire* (L'Harmattan-Aga, Paris, 2021). Elle s'est occupée aussi de l'œuvre de Villiers de l'Isle-Adam, du lexique anarchiste, du discours des voyageurs français en Italie pendant le "Ventennio", de la langue et des aspects narratifs des écrivains franco-maghrébins, en particulier de Mehdi Charef -Il Teorema d'Archi Ahmed, Traduction et introduction (Tab, Rome, 2025).

Écrire l'indicible par le préverbal archaïque : Mehdi Charef et le récit de ses traumatismes

Mehdi Charef dépasse la frontière de l'aphasie pour exprimer, par la forme littéraire et linguistique, le traumatisme lié à son expérience de la guerre lorsqu'il était tout enfant dans son bled algérien, avant le départ pour la France en 1962, avec sa mère et ses frères et sœurs. Dans ses romans, l'Algérie est représentée à travers le prisme de la mémoire de l'enfance et de sa contenance liée à la langue maternelle. Ensuite, il y aura le déracinement de l'exil et les fractures historiques. Mais c'est surtout la mort de sa sœur Amaria qui le marquera profondément. C'est par l'écriture que le rapport à soi est devenu possible, que cette « reconnaissance de soi par soi » a trouvé son intégrité, en recomposant une vie tragiquement touchée. Dans cette optique, le sujet qui se raconte dans sa situation d'énonciation en français, c'est-à-dire, à partir de laquelle le récit prétend être produit, donne « sa version à la fois singulière et sociale de vivre son humanité ». Les souvenirs ne sont pas racontés de manière chronologique, mais par éclats et écarts, mêlant la peur, le silence, la violence physique et la douleur indicible. Des sentiments chaotiques submergent les facultés et l'état corporel de l'énonciateur comme une matière archaïque, parvenant à une écriture synesthésique qui dit la réaction préverbale de la douleur et de la violence. Les descriptions détaillées de réalité traitent de la façon dont différents métalangages articulent ce qui est difficile à dire.



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Theresa Mallmann, BA MA is a PhD candidate at the Department of Comparative Literature at the University of Vienna and is a DOC scholarship holder of the Austrian Academy of Sciences. In her dissertation project *Narrating Provenance. Origin, translocation and restitution in contemporary literature*, she examines how literary texts have been narrating provenance stories since the 1990s. The focus is on the theft of Jewish property under National Socialism and the appropriation and expropriation of cultural assets, ethnographic objects and human remains in colonial contexts. Previously, she worked as a research assistant in the FWF project *Ludwig Tieck's Library. Anatomy of a Romanticism-Comparative Book Collection* and conducted Provenance research in various European libraries and archives.

Object and Memory: Violence and Testimony in Novels on the Provenance and Restitution Debate

The provenance history of objects is often a history of forced, violent changes of location and ownership. In contemporary literature, it is increasingly addressed or even used as a narrative structure to depict historical crimes and their transgenerational aftermath. The international debate on Nazi-confiscated property in the 1990s and the more recent discussion on colonial provenance issues have promoted the literary examination of the loss, inheritance and restitution of «problematic» objects. Examples of this object- and provenance-related memory literature include Edmund de Waal's successful novel *The Hare with Amber Eyes* (2010) or Luz' *Deux Filles Nues* (2024). This thematic boom goes hand in hand with the increasing importance of objects in the culture of remembrance. Objects and places as material and spatial reference points of remembrance have gained in importance with the death of the last Shoah survivors. The culture of remembrance of colonial crimes, which is still in the process of developing in the former colonial states, also requires the material object as a bridge to and symbol of the experience of violence suffered, precisely because of the spatial and temporal distance to the commemorated acts of violence.

In my lecture, I will use several text examples that lead from the emergence of the restitution debate at the end of the 1990s to the present day to show the function of object histories in the literary mediation of traumatic historical experiences.

SESSION 3 - STRATEGIES OF INDIRECT WRITING OF TRAUMATIC EXPERIENCE/PAST



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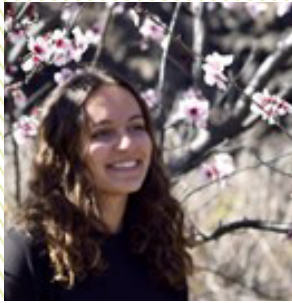
Fedia Berrima est doctorante en littérature francophone et comparée à l'Université de Limoges. Elle est membre du laboratoire EHC de Limoges ainsi qu'au laboratoire "Poétique de l'Analyse du discours" de l'Université de Sousse, en Tunisie. Ses recherches portent sur les écritures tunisiennes contemporaines après la Révolution de 2011, en particulier les représentations du désenchantement, de la marginalité, de la mémoire et du trauma dans les littératures tunisiennes de langue française, arabe et dialectale. Elle a publié un article intitulé « L'usage du français dans le monde francophone : le cas de la Tunisie » dans un ouvrage collectif dirigé en hommage à Michel Beniamino. Elle s'intéresse également aux questions de plurilinguisme, de narration et de reconstruction identitaire dans les espaces postrévolutionnaires.

Écrire depuis le décalage : la folie comme dispositif narratif entre l'avant et l'après Révolution de 2011 dans la littérature tunisienne contemporaine

Cette communication se propose d'interroger la manière dont certaines écritures littéraires tunisiennes contemporaines mobilisent la figure de la folie et du décalage non comme pathologie individuelle ou transgression spectaculaire, mais comme dispositifs narratifs de résistance aux formes normatives du récit traumatique.

La représentation du récit traumatique, issu du désenchantement national, s'inscrit dans une perspective comparatiste entre deux temporalités distinctes : l'avant et l'après Révolution de 2011. À partir d'un corpus composé de *Chroniques d'un décalage* (Azza Filali, paru en 2005 et réédité en 2020) et des *Carnets d'El-Razi* (Aymen Daboussi, traduit de l'arabe par Lotfi Nia, 2023), il s'agira de montrer comment ces textes élaborent des poétiques qui refusent aussi bien la lisibilité psychologisante que les schémas narratifs de la réparation et de la guérison.

L'analyse mettra d'abord en évidence une écriture du décalage perceptif, fondée sur des procédés formels tels que l'ellipse, l'énumération plate, la fragmentation et le renversement des motifs symboliques. Dans *Les Carnets d'El-Razi*, la folie se manifeste par une parole excessive, cynique et obscène, qui désoriente le lecteur et empêche toute stabilisation interprétative. À l'inverse, *Chroniques d'un décalage* développe une poétique de la neutralité et de l'atonie, où l'indifférence, l'insignifiance et l'absence de choix constituent moins une passivité qu'une stratégie de retrait face à la violence sociale et symbolique.



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Cécile Torrents est agrégée d'espagnol et doctorante en littérature hispano-américaine à l'Université Côte d'Azur, sous la direction d'Anne-Claudine Morel. Sa thèse s'intitule « Nouvelles écritures des violences du conflit armé et de la dictature dans la littérature hispano-américaine du 21e siècle. Vers une esthétique et une éthique de l'éclat. » Elle travaille actuellement en tant qu'ATER dans le département LEA d'espagnol à l'Université de Tours.

De Fronteras (2007) de Claudia Hernández : l'humour noir pour interroger la mémoire dans le Salvador de l'après-guerre

En 1992, les Accords de paix de Chapultepec conclus entre l'État salvadorien et le Front Farabundo Martí de libération nationale mirent fin à un conflit interne qui s'était prolongé pendant plus de douze ans. Dans le sillage de cette pacification, des lois d'amnistie furent promulguées afin de favoriser la réunification d'une société profondément déchirée. Toutefois, si ces lois purent d'abord apparaître comme des instruments nécessaires de sortie de guerre, elles permirent peu à peu l'installation de l'oubli et de l'impunité, laissant béantes les plaies d'un conflit qui fit 75 000 morts et plus de 8 000 disparus. Les victimes du conflit, qui ne purent être pleurés comme il se doit, hantent l'œuvre littéraire de nombreux auteurs salvadoriens contemporains – et tout particulièrement celle de Claudia Hernández. Les cadavres prolifèrent notamment dans chacune des quinze nouvelles qui composent son recueil *De Fronteras*. « Le livre est rempli de cadavres parce que tout le Salvador en était rempli », affirme l'autrice. Or, à rebours d'une écriture testimoniale ou pathétique, Hernández choisit une voie oblique : l'humour noir comme modalité de saisie du trauma et comme exigence de mémoire et de justice.



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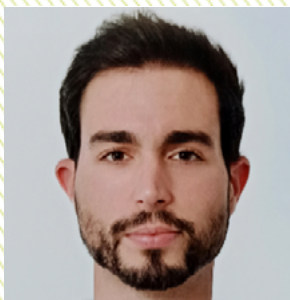
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Licenciée en Lettres Romanes et spécialisée dans les études littéraires, Mylène Mandart est Docteure en Études Littéraires de l'Université Complutense de Madrid depuis Janvier 2026 et exerce en tant que professeure de langue française, catalane et espagnole ainsi que de littérature espagnole dans un collège et lycée de Barcelone, de la 5e à la terminale. Poursuivant ses recherches, conférences et publications sur la littérature roumaine, et plus précisément sur l'étude du corpus d'œuvre de l'écrivaine Ana Blandiana, elle prétend intégrer une des universités de Catalogne en tant que maître de conférence afin de pouvoir continuer ainsi de transmettre sa passion pour la littérature romaine; mais en attendant, elle se dédie à ses enfants et profite du bonheur d'être maman, enseignante et docteure.

Le fantastique pour dire ce qui devait être tu : étude des mécanismes stylistiques de deux voix roumaines censurées, Ana Blandiana et Herta Müller

La Roumanie a vécu des décennies de dictature et d'instabilité politique; le dernier régime totalitaire, établi par Nicolae Ceaușescu a contribué à cette ère du trauma qu'a connue l'Europe du XXe siècle. Entre auto-exil et exil psychologique, Herta Müller et Ana Blandiana constituent deux voies féminines clefs du canon littéraire roumain. Aujourd'hui connues internationalement pour leurs œuvres engagées et censurées par le régime politique communiste, elles transmettent, par le biais de leurs textes à la frontière de l'imaginaire et du réel, des témoignages de l'horreur. Bien que le corpus d'œuvre de Herta Müller compte plus de vingt romans et celui d'Ana Blandiana plus de 40 œuvres entre poésie, romans, contes, essais et mémoires, leurs rédactions convergent en un même point: celui d'employer les lettres au profit de la mémoire collective. Grâce à des jeux stylistiques basés sur l'utilisation d'une deixis personnelle à la fois de l'intime et du collectif, ainsi que le choix d'un discours narratif qui oscille entre monologue et récits, toutes deux trouvent le moyen de dire ce qu'il était exigé de taire. L'analyse comparée de la syntaxe, sémantique et pragmatique de ces deux écrivaines permet de comprendre comment la littérature se transforme en arme pour résister, et les mots en traces pour ne pas oublier.

SESSION 4 - POETICS OF EXTREME VIOLENCE AND TRAUMA



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Álvaro Alcázar Sarrías est doctorant en traductologie et linguistique hispaniques et romanes. Il fait partie de l'unité de recherche CLEA de Sorbonne Université. Sa thèse porte sur l'analyse linguistique et la traduction de la littérature contemporaine de l'exil et son impact social. Il est ATER à Sorbonne Université et assure notamment les cours de traduction et post-édition de la licence et du master en humanités numériques.

Avoir du mal à retrouver une patrie qui n'existe plus : une analyse linguistique et traductologique du traumatisme de l'exil dans *Mostarghia*, de Maya Ombasic

Jusqu'à quel point le lien aux origines détermine-t-il la construction du discours littéraire ? Quels en sont les enjeux traductifs ?

Les récits des réfugiés revêtent une dimension anthropologique, en ce qu'ils se lisent comme des récits identitaires, entre enracinement et déracinement géoculturels et linguistiques. La subjectivité de l'écriture du soi et du hors-de-soi qui les fonde, met le traducteur au défi de transposer dans sa langue cette expérience du dire « intime » et « extime ». Une des difficultés majeures est de saisir de l'intérieur cette expérience de la dépossession et de la rendre accessible aux lecteurs cibles. La notion de « perte du pays natal » est donc au cœur de ce défi traductif.

Dans *Mostarghia* de Maya Ombasic, réfugiée bosniaque, par-delà le français qui porte l'écriture, se déploie un langage du traumatisme, qui hante la langue d'écriture et les langues perdues ou spectrales, devenant ainsi discours fragmenté, « hantologique ». Comment cette nostalgie, cette déchirure avec l'intime, prennent-elles corps dans la langue et le discours ? Quels paradigmes sont mobilisés pour dire cette expérience traumatique de l'exil forcé ? Quelle place est alors laissée à ce vécu nouveau de l'acclimatation en terre étrangère, à cet « extime » comme nouveau lieu de l'intime ? Comment le traducteur transpose-t-il ces ruptures, ces émotions, ces vides ?

À travers l'analyse conceptuelle et lexico-sémantique de deux expressions fondatrices de cette écriture du traumatisme : « avoir le mal du pays » et « retrouver sa patrie »,



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Ancienne élève de l'École Normale Supérieure de Lyon, Marie Gourgues est agrégée d'espagnol depuis 2018. Docteure de l'Université d'Artois (Arras) et ATER à l'Université de Lille, elle a réalisé une thèse qui explore la poétique apocalyptique à l'œuvre dans la production narrative de l'auteur valencien contemporain Alfons Cervera, intitulée « "Apocalípticament edificant". Protéiformité de l'apocalypse heuristique chez Alfons Cervera » (2024). Dans ses recherches, elle s'intéresse à l'eschatologie, aux écritures de l'excès, à celles de la mémoire (de la guerre d'Espagne et du franquisme), à l'intermédialité et au bilinguisme castillan-valencien. Concernant l'étude du trauma, elle a notamment publié « Psychocritique du contournement de l'expression du traumatisme dans *L'arbre de la memòria* de Joan Agut » (2023).

« La memoria intranquila » : algies mémorielles et ressassement narratorial intergénérationnel dans *El boxeador* d'Alfons Cervera

El boxeador (2024), pénultième roman de l'écrivain valencien Alfons Cervera, prolonge la série narrative mémorielle entamée par l'auteur en 1995. Se fondant sur le principe d'une mémoire inquiète, ou « memoria intranquila », *El boxeador* refuse de colporter une mémoire consensuelle de la dictature franquiste, en optant plutôt pour la monstration de la crudité et de la violence des exactions des vainqueurs de la guerre, comme des réactions animiques de leurs victimes. Une choralité puissante sous-tend ce roman où les voix de narrateurs âgés côtoient celles de plus jeunes générations, et se mêlent à celles des défunts, pour élaborer ce que nous nommerons des « récits algiques », marqués tant émotionnellement que formellement par la douleur. Se déploie alors une véritable poétique du ressassement, à double tranchant : imitant le retour incessant des souvenirs douloureux qui hantent les personnages-narrateurs, le ressassement s'avère en même temps être un puissant moteur d'ancrage mémoriel, aussi bien intra qu'extradiégétiquement. Les voix qui résonnent au fil du roman démontrent toute leur préoccupation pour la pérennisation de leurs récits : bien conscientes que seul l'art est vecteur de préservation mémorielle, elles réfléchissent au potentiel de réactualisation ontologique de l'écriture et de la photographie, capables de saisir la puissance lancinante du passé traumatique incarnée dans les victimes immortalisées via les mots et les images par la médiation de ces arts.



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Anesa Muslimovic-Ortega holds a B.A. in English Studies and an M.A. in Creative and Humanistic Translation at the Universitat de València, receiving the End-of-Degree Award for both disciplines. She is a Ph.D. candidate in the Language, Literatures, Cultures, and its Applications program. Since December 2024, she has been working in the Department of English and German after receiving grant for the training of pre-doctoral research staff. Additionally, she is a member of the LENA research group (North American Ethnic Minority Literature in a Global Context), where her research focuses on trauma and identity fragmentation in the works of the Bosniak-American diaspora. Together with other PhD candidates, she has founded AIELL, a collective fostering support networks between early-career researchers in the face of academic precarity

Of Parallel Voices and Twisted Identities: Poetics of Trauma, Chronologic Collapse, and Split Identities in Ismet Prcic's Shards (2011)

Drawing on interdisciplinary research on trauma studies and cultural memory, the paper argues that the Ismet Prcic's Shards (2011)'s fragmented structure, non-linear montage, unstable focalization, recursive repetitions, and ellipses, constitutes a poetics of trauma recognition, rather than merely a stylistic deviation (Caruth 1996; van der Kolk 2014). It is argued that Prcic's polyphonic text enacts what is described as a collapse of chronology, fracturing autobiographical agency (Herman 1992; LaCapra 2001). The novel's dual narrative, associated with the figures of Ismet and Mustafa, is read as structurally homologous to the protagonist's split identity, characteristic—but not exclusive—of PTSD. The paper argues that Mustafa embodies the collective voice of trauma, standing for the drafted soldier who remains in the warzone, witnessing the destruction of the national imagery and community (Husanović 2015). Ismet, on the other hand, represents the exiled subject whose displacement produces a different type of trauma, marked by guilt and the impossibility of narrative integration (Whitehead 2004). With their intersection, the analysis exhibits how the limits of narrative are presented as a medium for articulating violence. By highlighting the novel's formal and lexical strategies, the paper claims that Shards (2011) stages a relationship to trauma that is not mediated by conventional narrative strategies but by their breakdown, thus contending that trauma is inscribed in failures, gaps, and discontinuities (Whitehead 2004; Luckhurst 2008).

SESSION 5 - FRAGMENTATION, DIFFRACTION AND TRANSMEDIA REASSEMBLING



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Leena Käosaar is Associate Professor of Cultural Theory at the Institute of Cultural Research, University of Tartu, Estonia. Her research interests include Estonian and post-Soviet life writing, Baltic women's deportation and Gulag narratives, women's diaries and family correspondence, and the representation of traumatic experience. She has published widely on life writing, trauma, and memory studies, including the chapter "Trauma and Life Writing" in *The Routledge Companion to Literature and Trauma*. She also engages with creative nonfiction, which she teaches at the University of Tartu. She has co-edited several special issues on life writing, trauma, and healing, most recently *Interlitteraria's Textual Witness and Narrative Restoration* (30.1, 2025) and *The Possible Wor(l)ds of Repair* (30.2, 2025). Her current work in the project "Taking Shelter in Estonia: The Stories of Ukrainians Fleeing from the War" focuses on collecting the life stories of Ukrainian refugees in Estonia to support Ukrainian memory amid war, displacement, and trauma.

when we lose even our own reflection': War, Fracture and Renewal in the Letter-Diary and Visual Art of Viktorija Berezina)

In January 2022, Ukrainian artist Viktorija Berezina corresponded with Tartu's independent gallery tARTu about a potential artistic exchange with Kherson. Following Russia's full-scale invasion, she began keeping a daily letter-diary that she sent to the gallery owner, Raul Oreškin, who translated them and published them on his gallery's web page. Later the letters were published in Estonian as *Minu Kherson. Kirjad Ukrainast* (2023). Documenting life under occupation, these letters reveal both the shattering of everyday life and the fragile persistence of self in extraordinary circumstances. After fleeing occupied Kherson in the fall of 2022 and resettling in Tartu, Berezina continued this process of self-documentation through visual art. Her exhibitions *Mina olen looduses, loodus on minus* (2024) and *Mürast moodustuv nägu* (2025) explore loss, displacement, fragmentation, and the gradual emergence of meaning after rupture. Across both exhibitions, modest materials, repetition, and everyday gestures take precedence over spectacular representations of violence.

I argue that the shift from wartime diary-writing to artistic production in exile reflects a transformation from practices of survival to practices of repair, revealing the role of creative expression in negotiating traumatic experience.



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Laure Alexandre. Professeure de lettres modernes et doctorante contractuelle à l'ED58 de l'Université Paul Valéry de Montpellier, en co-tutelle avec l'UQAM, ayant pour sujet "Mettre l'histoire en scène pour réfléchir le temps présent : Enjeux mémoriels et identitaires dans les théâtres catalans, écossais et québécois depuis 1990".

Le théâtre au temps des référendums : autodétermination, migration et mémoires traumatiques dans les 'petites nations'

Cette communication interroge la manière dont le théâtre contemporain met en scène les luttes pour l'autodétermination politique dans des contextes référendaires, en les articulant aux histoires migratoires et aux mémoires traumatiques qui traversent ces « petites nations¹ ». À partir de pièces québécoises, catalanes et écossaises, il s'agira d'analyser comment des événements politiques sont rejoués sur scène comme des lieux de tension entre désir d'indépendance, ouverture au monde et conflits géopolitiques persistants. Dans ces oeuvres, le prétexte des référendums pour l'indépendance apparaît moins comme un simple dispositif démocratique que comme un révélateur de fractures internes : fractures entre majorité nationale et minorités culturelles, entre mémoire nationale et mémoires subalternes, entre trauma local et violences transnationales. Autodafé (Choinière) et Trois (Soleymanlou) mettent ainsi en tension la question de l'autodétermination québécoise avec la place des Premières Nations et les différentes trajectoires migratoires (et notamment à la situation politique en Iran). En Catalogne, Oblidar Barcelona (Batlle) et Barcelona, Mapa d'ombra (Cunille) confrontent le projet national catalan aux mémoires migrantes et au traumatisme encore actif du franquisme. En Écosse, Dunsinane (Greig) associe la question référendaire à la guerre en Irak, tandis que First Snow / Première neige (Anderson-Durcros-Meclean) fait dialoguer le Brexit avec le génocide rwandais, révélant la circulation transculturelle des traumatismes à l'ère post-11 septembre. Destinées à des publics québécois, catalans ou écossais, ces pièces produisent en eux une empathie transnationale en mettant en relation des conflits et traumatismes locaux et internationaux, donnant voix à des expériences souvent marginalisées. Le théâtre devient alors un lieu privilégié pour penser les enjeux éthiques et politiques des récits conflictuels contemporains.

¹Comme défini par Milan Kundera dans « Un Occident kidnappé : ou la tragédie de l'Europe centrale ».



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Agatha Mohring est Maîtresse de conférences en image et civilisation espagnoles à l'Université d'Angers.

Elle a soutenu en 2018 une thèse sur « Les dispositifs de l'intime dans le roman graphique espagnol contemporain. Une approche intermédiaire » à l'Université Toulouse Jean Jaurès.

Ses recherches portent sur l'intime, l'intermédialité, le corps et le traitement de la mémoire de la Guerre Civile espagnole et du franquisme dans la bande dessinée et le roman graphique espagnols contemporains.

Depuis 2021, elle co-porte le projet de recherche PICT (Penser, traduire et représenter les corps : dire l'intime) et réalise le podcast PICT avec Ludivine Bouton-Kelly (<https://pict.hypotheses.org/>).

Depuis 2025, elle co-porte le projet de recherche TRACES (Etude des représentations des camps de concentration dans le roman graphique. Regards croisés Allemagne-Espagne-France) avec Katell Brestic.

Articulation graphico-narrative du traumatisme des camps de concentration français dans le roman graphique espagnol contemporain

Cette communication propose d'étudier la manière dont les bandes dessinées et romans graphiques espagnols contemporains choisissent de raconter et de dessiner les camps de concentration français dans lesquels ont été enfermés les exilés espagnols de la Retirada. Il s'agira d'explorer les stratégies de mise en récit et en image de la violence des camps, qu'elle soit individuelle ou institutionnelle. Nous verrons comment la bande dessinée cherche à retranscrire la mémoire traumatique en laissant transparaître l'irreprésentable et en suggérant l'indicible.

En nous intéressant à la dimension intergénérationnelle de la post-mémoire, nous proposons d'analyser le traitement et l'articulation graphico-narrative des représentations des événements historiques traumatiques dont une partie des sources visuelles est manquante. La communication mettra en évidence les choix de visibilisation, à l'intérieur des œuvres, des archives, notamment photographiques ainsi que des témoignages et des matériaux relevant aussi bien de la mémoire intime que de la mémoire collective. Elle s'intéressera en particulier aux symbolisations graphiques, aux effets de caricature, aux stratégies intermédiaires, aux contrastes de couleurs et à la malléabilité du trait qui traduisent le trauma.

SESSION 6 - POLYPHONY IN LITERARY NARRATIVES AND ITS EPISTEMOLOGICAL AND SOCIAL



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Rhythm of Remembering. Poetic Traces of Trauma in Anne Weber's *Annette, ein Heldinnenepos* (2020)

Anne Weber's novel *Annette, ein Heldinnenepos* (2020), which was awarded the prize for the best German-language novel of 2020 by the German Publishers and Booksellers Association, unfolds—in the poetically unusual form of a verse epic for contemporary literature—the life story of the Résistance fighter Anne Beaumanoir (1923–2022). Despite its heightened gesture of poeticisation, the novel aligns itself with that body of literature which embeds individual testimonies within the broader context of collective and transgenerational memory processes. With my talk, I aim to demonstrate how Weber translates historical trauma into poetic forms of remembrance. A particular role is played by the narrator figure, who, as a mediating agent and member of a subsequent generation, is able to establish a connection between, on the one hand, the partly self-experienced story and, on the other, its remembered manifestations. While this creates, on the level of representation, opportunities for emotional engagement and even identification, the complex formal design simultaneously generates a distancing effect on the level of presentation, one that opens up spaces for reflective reception—especially the insight into the refigurative traces present in the act of remembering.

The central focus of the textual analysis will therefore be how memory, understood as a process of refiguration, is rendered aesthetically and poetically discernible and experiential in *Annette, ein Heldinnenepos*. As will be shown, the continuing inscription of the past into the present manifests itself above all through the free, rhythmically



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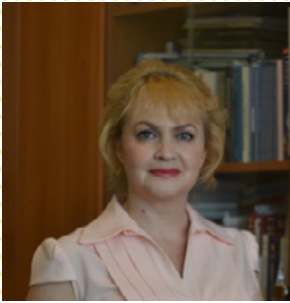
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Kata Gyuris earned her PhD in African Literature from Eötvös Loránd University (Budapest, Hungary), where she is currently a senior lecturer at the Department of English. She teaches and researches contemporary Anglophone and Francophone African fiction with a keen interest in spaces and representations of human rights atrocities. She is currently working on her first monograph with the provisional title "Cruel Geographies: Writing Violence in Contemporary African Fiction". She is a member of the Postcolonial Studies Association and the Collaborative Research Group (CRG) African Literatures, and serves on the editorial board of the journal *The AnaChronisT*.

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Shaping Narratives of the Rwandan Genocide: Trauma, Pan-Africanism, and Multidirectionality

Rwanda became globally visible through the traumatic event of the 1994 genocide. Consequently, much of Rwandan cultural production has focused on trauma and its spectral legacy. The genocide's cultural memory was first developed through the Pan-African Fest'Africa project "Rwanda: écrire par devoir de mémoire" (1998), which brought African writers to Rwanda to produce literary responses to the genocide. Alongside this, autobiographical works by survivors started appearing in the 1990s and 2000s. More recently, French-Rwandan author and rapper Gaël Faye gained international acclaim with *Petit pays* (2016) and *Jacaranda* (2024), the latter winning the Prix Renaudot. This paper offers a comprehensive reading of the genocide's memory through these cultural engagements, focusing particularly on *Jacaranda*, which incorporates not only the 1994 genocide but also earlier pre-genocidal events and contemporary modes of remembrance. I argue that Faye's latest novel allows readers to move beyond the event's perceived singularity, challenging the idea that genocide is confined to the moment of its perpetration. Taken together, these cultural representations of the Rwandan genocide, culminating in *Jacaranda*, trace a shift from an initial Pan-African framework to a more global mode of remembrance, creating what Michael Rothberg refers to as a "malleable discursive space" (Multidirectional Memory), in which memories of the genocide are not competitive but continually renegotiated and reshaped.



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Traumatic Experience and Strategies for Reclaiming National Identity in Contemporary Prose of the Indigenous Peoples of North America

Cet article examine les spécificités de l'expression artistique de l'identité nationale des peuples autochtones d'Amérique du Nord en réponse à une longue histoire de violence coloniale et de traumatismes culturels. À partir de l'analyse des œuvres d'écrivains de la « Renaissance indienne » et d'auteurs contemporains (N. Scott Momaday, Leslie Marmon Silko, Louise Erdrich, Sherman Alexi, entre autres), l'auteur explore comment la littérature devient un espace de mémoire active et un outil de guérison du syndrome post-traumatique.

Une attention particulière est portée aux stratégies littéraires de réinterprétation du passé : de la déconstruction des stéréotypes impériaux par l'intertextualité à l'utilisation de l'ironie postmoderne et du tricksterisme comme moyens de trouver son authenticité. L'article analyse le rôle de la tradition orale et des codes mythologiques (notamment l'archétype du windigo et du trickster) dans la structuration de récits permettant aux communautés subalternes de s'affranchir du discours colonial imposé.

Cet article examine comment la littérature autochtone fonctionne comme une « archive culturelle » qui préserve les expériences de violence extrême (par exemple, dans le système des pensionnats autochtones) et offre simultanément des modèles de résistance grâce à des appels à l'identité spatiale et linguistique. Cette approche nous permet de considérer la littérature autochtone comme une forme de justice non institutionnelle et une étape importante du processus de décolonisation des consciences, ce qui rejoint la problématique principale du symposium sur le rôle de la littérature dans les contextes (post-)conflit.



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Doctorante à l'Université libre de Bruxelles (ULB), sous la direction de Madame Valérie André, en littérature française, ma recherche porte sur la représentation de la condition féminine dans la littérature algérienne contemporaine d'expression française. J'y étudie les dispositifs de voix, notamment la polyphonie, les formes du silence, ainsi que les représentations de la souffrance et du trauma dans leurs dimensions sociales, religieuses et politiques

Polyphonie romanesque et mémoire traumatique de la décennie noire Algérienne dans *Houris* de Kamel Daoud et *Nos Silences* de Wahiba Khiari

Cette communication propose d'analyser la manière dont la polyphonie romanesque de la littérature francophone reconfigure l'écriture du trauma lorsque l'espace public est traversé par des politiques du silence, qu'il s'agisse de l'amnistie, de l'amnésie institutionnelle ou de l'impunité, mais aussi de formes de sanction sociale comme la honte, la rumeur et la culpabilisation qui pèsent sur les sujets, et plus particulièrement sur les femmes. À partir de deux romans polyphoniques, *Houris* de Kamel Daoud et *Nos Silences* de Wahiba Khiari, on examinera comment le récit transforme une expérience traumatique à la fois individuelle et collective, associée à la « décennie noire » des années 1990 en Algérie, en mémoire narrative capable de résister aux récits de clôture tels que la réconciliation, l'oubli et neutralisation de la violence.

L'écriture romanesque algérienne d'expression française se trouve marquée par la nécessité de faire entendre ce qui a été rendu indicible. La mémoire collective d'un peuple blessé et traumatisé par la décennie terroriste infléchit ainsi les formes du récit et les dispositifs d'énonciation, en particulier lorsqu'il s'agit de rendre audible la voix des femmes, exposées à la violence des groupes islamistes et fréquemment réduites, dans l'imaginaire de guerre, à un « butin » ou à un « champ de bataille ». Ces romans donnent à voir une véritable fresque psychologique, en mettant en scène les traces durables du trauma sur les corps, les subjectivités et les esprits jusqu'à aujourd'hui.

Dans ce type de romans, la souffrance n'est pas présentée comme un témoignage linéaire : elle apparaît plutôt comme un champ de tensions entre des voix hétérogènes — la voix du « je » adressée au « tu/vous », ainsi que des fragments de discours social, familial ou religieux. Cette pluralité met en scène la lutte entre la parole traumatique et les forces qui la contiennent, la déforment ou la disqualifient. La polyphonie rend alors perceptible une violence « entre les lignes », en exhibant les mécanismes par lesquels une société administre l'oubli et transforme la victime en sujet coupable ou silencieux.

PUBLIC LECTURE



Matei Chihaia

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Matei Chihaia has been Professor of Romance Literature at Wuppertal University (Bergische Universität Wuppertal) since 2010. He has been a visiting professor at the Universidad Andina Simón Bolívar, Sede Quito, Universidad Nacional de La Plata, among others, as well as a Heisenberg Scholar of the German Research Foundation (2007-2010). Since 2011, he has been coeditor of *DIEGESIS - Interdisciplinary E-Journal for Narrative Research* and from 2020 to 2024 he was the codirector of the international research network "The Literary and Philosophical Legacy of the Spanish Exile in Mexico" (funded by the German Research Foundation). Since 2025, he is codirector of the DFG research project "Autobiographical Narration and Female Authorship in Spanish Exile after 1936" (Funding nr. 558855229)

Literature and the other arts: echoes of the Spanish Civil War

This conference examines the exile narratives of three women who fled Spain following the Civil War — actress Emilia Guiú, legal philosopher Aurora Arnaiz Amigo, and visual artist Manuela Ballester — reading their first-person accounts as literary ego-documents in which professional identity functions as both a structuring frame and a survival strategy. Each text transmits the personal damage and loss of forced displacement through a distinctive narrative voice shaped by the author's craft, raising the question of whether and how the specific tools of their respective disciplines — performance, legal argumentation, and visual representation — mediate the experience of extreme violence and render it both bearable and communicable. The conference thus asks whether the question can traumatic experience be grasped without narrative? must be complicated by asking: which narrative, shaped by which discipline? The conference addresses the ethics of aesthetic mediation raised in the fourth thematic axis of our meeting. Reading across the three texts, it argues that professional craft does not aestheticize suffering in Sontag's (1978, 2003) problematic sense; rather, it provides an epistemological scaffolding that enables testimony to exceed the purely private and enter the literary archive as collective memory — performing what the conference calls the anthropological function of literature in societies where institutional recognition of conflict remains structurally foreclosed.

SESSION 7 - RELATIONSHIP BETWEEN INDIVIDUAL AND COMMUNITY IN CRITICAL PERIODS OF HISTORY



Alais Le Villain

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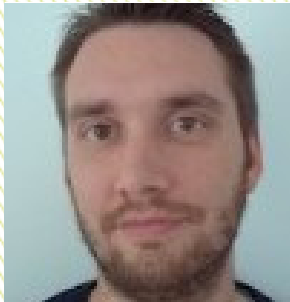
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Alais Le Villain is a teaching and research assistant (ATER) in the Department of Hispanic Studies at the University of Versailles Saint-Quentin and holds a doctorate in Hispano-American Studies from the University of Angers (awarded in 2023). Also a qualified teacher of Spanish, she works on representations of the Chaco War in novels and short stories published from the beginning of the conflict in Bolivia (1933) to the present day. She explores memorial, historical, and political themes in Bolivian literature and reports on her research in articles published in journals such as *Atlante*, *Amerika*, *HispanismeS*, and *TransversALL*, as well as in presentations at institutions including the Universities of Rennes, Nancy, Limoges, Angers, La Paz, and Santiago, Chile.

Writing about the violence of war: a unique site of memory or a collective catharsis in Bolivia?

We will comparatively examine two distinct periods in the narratives of the trauma of the Chaco War against Paraguay (1932-1935). In Bolivia, between the 1930s and 1950s, a generation of writers seized upon the collective suffering and absurdity of the conflict to create a national and ideological fiction that tended to serve the interests of reformers. Since the late 1990s, this historical theme has once again haunted the Bolivian literary landscape. The aim is to understand the evolution of the ways in which violence is represented, both on the physical body of soldiers and on the symbolic body of the nation. The specific chronology of the traumatic events found in these literary works reveals a different use of fiction. From one era to the next, authors like Augusto Céspedes (*Sangre de mestizos* 1936), Raúl Leytón (*Placer* 1955), Jesús Lara (*Sujnapura* 1971), Augusto Guzmán (*Prisionero de guerra* 1937), Óscar Cerruto (*Aluvión de fuego* 1935), Gastón Pacheco Bellot (*Cuentos chaqueños* 1946), Wilmer Urrelo (*Hablar con los perros* 2011), and Gonzalo Lema (*Los muertos más puros* 2018) are not driven by the same forces or the same concerns. How does narrative poetics initially manifest a desire to reclaim transnational suffering and then to deconstruct traditional linear chronology? To what extent do authors choose to primarily describe bruised bodies in order to synecdotically project the violence and trauma of conflicts? The objective will be to test the immediate and contemporary Bolivian fiction of the Chaco through the lens of the notions of memorial foundation.



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Etienne Garnier teaches at the University of Caen (ATER) and got his PhD from the University of Angers. In his dissertation, he studied the objectivist poets (Louis Zukofsky, Charles Reznikoff, Lorine Niedecker, George Oppen and Carl Rakosi) with a specific focus on brevity. He focuses on twentieth century American poetry.

Trauma et mémoire dans *Holocaust* (1975) de Charles Reznikoff

In a poetic career first influenced by Imagist poetry, Charles Reznikoff (1894-1976) also made use of his training as a lawyer. From the 1930s onward, he transformed law cases into poems. *Testimony. The United States (1885-1915)*. Recitative is an example of this practice and is still the focal point of many studies which interrogate its generic dimension and ethical implications.

Reznikoff later developed his poetics by transforming the trials of nazi war criminals into poems. In *Holocaust*, published in 1975, he used the transcripts of the Nuremberg and Eichmann trials. In doing so, Reznikoff sketched the portrait of an unforgiving and desperate world, giving the impression of being caught in an "endless wreckage".

Cathy Caruth showed that the concept of trauma is originally a psychoanalytic one, and thus in a large part, individual. *Holocaust*, however, illustrates the multi-dimensional aspects of trauma, both individual and collective, which can be linked with the concept of cultural trauma. In adapting the testimonies of survivors of nazi atrocities, Reznikoff creates a memorial. The poet intends to make the crimes perpetrated by the nazis known, an intent illustrative of a tension between knowledge and ignorance.

This paper aims to link Reznikoff's poetry to the concept of trauma by exploring its various dimensions, among which the concept of cultural trauma. We also wish to account for the tools used by Reznikoff to adapt the testimonies of the survivors. Processes of fragmentation and of generic blurring will also be studied to talk about Reznikoff's attempt to make history unforgettable.



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Il est l'auteur et le traducteur de diverses publications sur les conflits armés et les crimes de masse. Profil : <https://scholar.google.com/citations?user=i81hur0AAAAJ&hl=fr&oi=ao>.

La communauté nationale à l'épreuve. La littérature et le génocide au Rwanda

Le génocide perpétré contre les Tutsi au Rwanda compte parmi les catastrophes majeures du XXe siècle. Plus de trente ans après les faits, il continue de résonner au-delà des frontières du pays. Le phénomène génocidaire engage la raison et les affects en posant avec acuité la question du sens et de la transmission des expériences de la violence. La tragédie rwandaise a suscité une abondante production écrite, non sans controverses ou silences, comme en témoigne le champ littéraire. Cette présentation se propose d'analyser un corpus de romans de Scholastique Mukasonga, intimement marquée par le génocide, en dialogue avec d'autres figures de la littérature. À la croisée des récits réalistes et fictionnels, son œuvre permet en particulier d'appréhender le processus génocidaire comme un « événement-monstre » porteur de traumatismes complexes. Elle invite également à penser le devenir de la communauté nationale – en filigrane, la condition humaine – dans un contexte mortifère.



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Emmanuelle Séjourné, professor of German literature and fully accredited member of the research team Cultural and Discursive Interactions (ICD, UR6297) at the University of Tours, active member of several higher education societies of German researchers in France and abroad.

Her last book "Citoyennetés narratives" (2025) deals with current events in Arendtian political thought in contemporary literature in German-speaking countries.

Living on ruins: Tomer Gardi's literary essay *Stone, Paper* (2011)

A young Israeli discovers that the kibbutz where he was born stands on the ruins of a Palestinian village, and that its Museum of History was built with stones taken from the destroyed houses. This is the starting point of a literary essay written in Hebrew in 2011 (and translated into German two years later) by the Israeli writer Tomer Gardi. At the time Gardi, was still living in Israel and contributing to a politically engaged magazine called *Sedek* ("the rip"), devoted to preserving the memory of the Nakba. In Arabic, Nakba means "catastrophe" and refers to the mass displacement and dispossession of Palestinians during the 1948 Arab-Israeli war. The Nakba remains a profoundly traumatic event in Palestinian collective memory, hence the subtitle of *Sedek*: "A journal on the ongoing Nakba". In this context, *Stone, Paper* can be read as an attempt not only to uncover a hidden past and confront a national taboo, but also to reshape ways of thinking whose consequences remain visible to this day. His quest for understanding and remembrance – and, ultimately, for greater justice –, proves just as futile as Don Quixote's battle against the windmills or Michael Kohlhaas' struggle against injustice. Yet Gardi's literary essay, inspired in large part by Hannah Arendt's political thought, offers incisive reflections on how literature can activate collective memory, question collective narratives, and cultivate an "enlarged mentality".

SESSION 8 - PERFORMATIVE DIMENSION AND EFFICIENCY OF TRAUMA NARRATIVES



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Train journey to depths of 'grave of forgetting': trauma and affective epistemic knowledge in *Alois Nebel* trilogy

According to Aleida Assmann, the "historical memory of a nation" emerges from the "grave of forgetting." In the Czech comic trilogy *Alois Nebel*, scenes that have been repressed by the socialist regime return in the form of spectres, which the stationmaster Alois Nebel perceives in a railway station in the Czech borderlands. The train helps here to frame national trauma as international, since it functions as a mediator connecting the catastrophes of twentieth-century Europe.

The past metaphorically arrives here as a delayed train, in the form of latency, and this temporal incoherence is also inscribed in the work's elliptical narration. The analysis of these expressive means and their relationship to the figuration of international trauma is the primary aim of my presentation. I will focus on affectivity which allows me to grasp the poetics of *Alois Nebel* in its fragmentation. Visual strategies of the trilogy will also be discussed, since *Alois Nebel* works with explicit depiction of ethnic violence and physical pain, which creates a rupture in the narration, and allows, as Cathy Caruth's writes, history "to arise where immediate understanding may not."

The trilogy will thus be examined as a work that constructs an image of affective epistemic knowledge of the borderland's past. Emerging from the «grave of forgetting», these fragments are articulated through affect and visuality, with *Nebel* functioning as a personification through which the region itself comes to find its voice.



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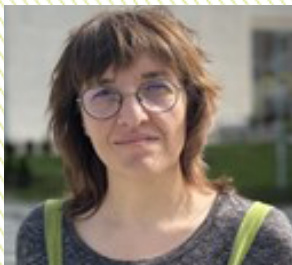
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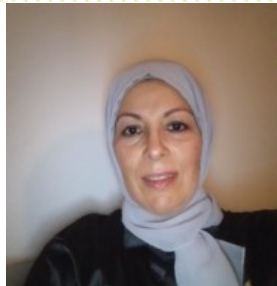
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Tijana Matijević is a research fellow at the Institute for Philosophy and Social Theory at the University of Belgrade, where she also coordinates the Gender Research Laboratory. She holds degrees in Literary Studies from the University of Belgrade and in Eastern European Studies from the University of Bologna, and she completed her PhD at Martin Luther University Halle-Wittenberg with the dissertation *From Post-Yugoslavia to the Female Continent: A Feminist Reading of Post-Yugoslav Literature* (published by transcript Verlag in 2020). Her research explores the continuities between Yugoslav and post-Yugoslav literatures and cultures, the intersections of aesthetics and ideology, and the theoretical frameworks of the literary Left and feminist writing.

Fiction as Memory Work: Youth Engagement with Yugoslav Wars Through Literary Fiction

Research on how young people in Serbia understand the Wars of Yugoslav breakup mainly focuses on the influence of formal history education in which ethnocentric narratives are forged to normalize past violence. The youth's knowledge of the period is not only minimal but also heavily shaped by the dominant political narratives. The wars of the Yugoslav breakup, as a literary topic, are, on the other hand, largely studied, constituting a great portion of what has been dubbed post-Yugoslav literature. Yet, how works of literary fiction address the Wars of Yugoslav breakup and how they can influence young people's engagement with this contentious history has not been examined empirically. Rather than treating literary texts as self-contained representations of the past, the research we have recently initiated adopts a reception-focused approach to examine how young readers actively negotiate meanings of the Yugoslav wars through fiction. We will analyze how young readers, born after the wars, engage with the wars in the 1990s through fiction from the wider post-Yugoslav space. In our paper we seek to answer three major questions: (1) What kind of knowledge do young readers construct from literature about the conflicts of the 1990s? (2) What kind of emotional engagements are triggered by literary accounts of war? (3) How do literary interpretations match or clash with other narratives that young readers are exposed to? To address these questions, we are currently conducting a focus group study with

SESSION 9 - ETHICS AND POLITICS OF TRAUMA NARRATIVES



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Fatima-Zohra Kettaf is a PhD student at Inalco (Paris). Her research, entitled “American, Arab-American, and Arabic Contemporary Trauma Fiction: A Literary Comparative Study Through an Investigation of Identities and Otherness in the Aftermath of 9/11 and the War on Terror,” is situated at the intersection of comparative literature, narrative ethics and cultural memory. She obtained her first PhD in computer science from the university of François Rabelais (Tours). She previously lectured in computer science at the university of Toulouse Capitole for 16 years, before reorienting her career towards languages and literatures. She is currently working as a learning mentor and tutor in secondary schools in England.

Iraq War fiction: Hassan Blasim's and Phil Klay's Ethics of Storytelling

Trauma has become a central lens through which we understand memory, identity and narration. Traumatic memories are produced within a cultural group, transmitted and transformed across cultural boundaries, creating shared frameworks of remembrance that link different histories and communities. Literature plays a pivotal role in producing (Post)conflict narratives, fostering transnational empathy. In the context of the American invasion of Iraq (2003-2011), Iraq War American fiction and Post-2003 Iraqi fiction have contributed to feeding not only the US and Iraq war cultures, but most importantly a transcultural memory which produces and transmits forms of remembering that move across and beyond national, ethnic, linguistic or cultural boundaries. Traumatic experiences featured in American and Iraqi fictional texts may overlap or conflict; yet, as literary responses, they institute a worldwide debate over the violence, destruction and suffering meted out by the invaders and sectarian terrorists. They call for transnational (or transcultural empathy) through the sharing of stories. Both Hassan Blasim, an expatriate Iraqi writer and Phil Klay, an Iraq War veteran, challenge the expectations of their readers through their ethics of storytelling which includes authorial and metafictional techniques, thereby revealing the role of metanarrative hermeneutics in shaping cultural memory. Both works have been marketed as fictional but are at the same time characterised by claims of authenticity and truthfulness, justified by the writers' real experiences of exile and war. More importantly, their narratives unsettle the reader, engaging them in a dynamic, interpretive process of narrative understanding to make sense of the Other's experience while the process is also “self-altering,” as it can change their perspective, values or sense of self rather than just applying pre-existing frameworks.



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Maria Siakalli was born in Nicosia in 1980. She is a graduate of the Department of Turkish Studies of the University of Cyprus and has completed her Master's degree in Cultural Studies at Bilgi University Istanbul in the field of Cultural Studies. She holds a PhD from the Department of Turkish Studies at the University of Cyprus. Her doctoral research focuses on the issues of cultural memory and identity in post-1974 Cypriot poetry written in Greek, Turkish and English.

She has translated and edited three bi-communal poetry anthologies. She currently works under the status of a special teaching staff at the Department of Turkish Studies at the University of Cyprus, where she teaches contemporary Turkish women's literature, Turkish Cypriot Poetry and Turkish Language..

Poetry and remembrance: exploring their role in reconciliation and peace-building between Greek Cypriots and Turkish Cypriots in a divided island

The division of Cyprus in 1974 and the de facto establishment of two separate zones effectively dismantled the remaining ties between the Greek Cypriot and Turkish Cypriot communities. The prolonged geographical separation of these two communities has over the course of half a century contributed to the formation of two divergent collective memories, largely structured around a rhetoric of victimisation. While the official narratives prevailing within each community were strongly nationalistic, the partition of Cyprus also gave rise to a new set of conditions that fostered the emergence of a distinct poetic trend and stance. Cypriot poets who advocate a unified Cyprus seek to articulate a shared past and to interpret historical events in a way that is inclusive and representative for both communities.

This presentation focuses on the representation of the past and the projection of the future in post-1974 Cypriot-centric poetry and examines its role in the formation of cultural memory on both sides of the island, functioning as a medium of remembrance. Furthermore, it explores the contribution of this poetry to the process of coming to terms with a past marked by conflict and war, as well as the ways in which these poets employ their work as a means of self-criticism and the assumption of responsibility for their own communities, with the aim of fostering reconciliation and contributing to the construction of a peaceful future in a united Cyprus.

2026

Seong-Young Lee & Fabien Halter
Fourth conference on the Metal-enabled Cycle of Renewable Energy (MeCRE)

9 & 10 June 2026

Séverine Morisset-Lopez
Expanding Horizons in Serotonin Research: From Multifaceted Roles to 5-HT7 Receptor Innovations

6 & 7 May 2026

2025

Magdalena Malinowska, Arnaud Lanoue & Nathalie Guivarc'h

Harnessing Nature: Innovative Strategies and Global Trends in Skincare

24 - 26 September 2025

Jill Heathcock, Frédérique Bonnet-Brilhault, Delphine Mitanchez & Marianne Latinus

International Congress on Early Sensorimotor Development and Neurodevelopmental Disorders

1 & 2 July 2025

Mohamed Trebak, Marie Potier-Cartereau & Christophe Vandier

Ion channel signaling in health and disease

23-26 June 2025

Charlie Piro & Frédéric Archaux

Adapting temperate forest management to climate change: from assessment to solutions

10-12 June 2025

Vincent Pecoraro, Svetlana Eliseeva & Stéphane Petoud

Seeing the Invisible: from Imaging Agents Design to Biological and Clinical Applications

26-28 May 2025

Sara Tagliatela & Fosca Mariani Zini
Mnemonic traces in the 16th-century reflection on memory

19-20 May 2025

Carlo Bosi, Richard Freedman & Philippe Vendrix

The Digital Edition of Medieval to Early Modern „Song”: Methodological and Interpretative Perspectives

13-15 May 2025

Giulia Cozzani & Matthieu Kretzschmar
Unveiling Energy Conversion and Dissipation in Non-Equilibrium Space Plasmas

5 - 8 May 2025

Johannes Kaesmacher & Grégoire Boulouis

Flat-Panel Diagnostic Imaging in Acute Neurovascular Diseases – We can only treat what we see

7 - 8 April 2025

Karol B. Barragán-Fonseca, Umberto Diecinove & David Giron

Insects for sustainable agrifood systems: ecosystem services and management

27-28 March 2025

Lindy Holden-Dye, Fotini Koutroumpa & Cédric Neveu

Forging links between nematode and arthropod research communities - Innovation for sustainable pest and parasite control

3-5 March 2025

John Cooper & Philippe Vendrix

Performing Royal Power in Renaissance England and France: Insights and Impact

15-16 January 2025

2024

Faten El Outa & Yann Dantal

Digital twins: from creation to communication

11 December 2024

Alina Goncharova, Fabienne Labelle & Audrey Damiens

Gestion et transmission de patrimoine dans un contexte franco-portugais

Cuauhtémoc Sáenz-Romero, Philippe Rozenberg, Juan César Vilardi & Alejandro Martínez-Meier

Threats, challenges and evolution of forest ecosystems facing climate change

12-15 November 2024

Mathieu Allix, Michael J. Pitcher, Laurent Cormier & Alberto José Fernández Carrión

13th International Symposium on Crystallization in Glasses and Liquids

24-27 September 2024

Francis Bambico & Catherine Belzung
Early-Life Adversity and Resilience: Multi-Disciplinary Perspectives in a Rapidly Changing World

3-5 September 2024

Alessandro Turbil, Silvère Menegaldo & Elena Pierazzo

The spreading of French medieval affective literature in early modern printing (16th-17th century)

10-12 July 2024

Emilie Munnier, Franck Bonnier Dr Yuri Dancik
Skin Models in Cosmetic Science: Bridging Established Methods and Novel Technologies

1 July 2024

Remo Russo, Valérie Quesniaux, Bernhard Ryffel & Isabelle Couillin

Resolution of Pulmonary Fibrosis

10-11 June 2024

Sébastien Drouin & Marion Brétéché
Editing Correspondences in Early Modern Europe: Building and Damaging Reputations

31 May 2024

Stefan Heßbrüggen-Walter & Elena Pierazzo

Ephemeral Media of Knowledge: Perspectives From Intellectual History

and the Digital Humanities

22-23 May 2024

Aneta Slowik, Philippe Bourdier & Geneviève Guetemme

Life stories: an educational resource regarding contemporary mobility

16 May 2024

Livio Casarini, Mohammed Akli Ayoub, Eric Reiter, Aylin C. Hanyaloglu, Frédéric Jean-Alphonse, Claire L. Newton & Alexander S. Busch

ICGR-V - 5th International Conference on Gonadotropins and Receptors

12-15 March 2024

Alexander Robinson & Philippe Vendrix
Musical life and civic identity in Renaissance France (c.1500-c.1650)

8-9 February 2024

2023

Mahenina Jaovita Manase & Émilie Destandau
Plant rediscovery with advanced tools for well-being applications

9-11 October 2023

Alberto José Fernández Carrión, Michal Korenko, Mathieu Allix & Michael J. Pitcher
New Inorganic Functional Oxides: Synthesis, Characterisation and Simulations

4-6 October 2023

Carlos Lopez-Vaamonde
Conservation, Ecology and Systematics of Lepidoptera in a changing world

The 23rd European Congress of Lepidopterology & 11th Forum Herbulot

25-29 September 2023

5-6 December 2024

Tjarda Roberts, Nicole Bobrowski, Elena Maters, Alexander Nies, Thomas Wagner, Simon Warnach & Jonas Kuhn

Volcanic halogens across the earth system: from magma to atmosphere
27-29 November 2024

Patricia Silva Gôlo & Foteini Koutroumpa
Brazil x France scientific partnership opportunities and alternative strategies for arthropod pest control

13-14 September 2023

Dmitri Kharzeev & Maxim Chernodub
Chiral Matter: from quarks to quantum computers
05-07 July 2023

Britta Thörle & Marie Skrovec
Spoken language corpora as a teaching-learning resource for French as a foreign language
29-30 June 2023

Michel Haritopoulos, Philippe Ravier & Olivier Buttelli
Technology-based multidisciplinary cooperation and its applications for improving well-being
12-14 June 2023

Francesca Fantappiè & Philippe Canguilhem
The Economics of Spectacle. Funding the Ephemeral Arts in Early Modern Europe
8-10 June 2023

Salvatore Magazù & Pascal Briost
Leonardo Teacher (Maestro Leonardo)
26-27 May 2023

Alberto Campagnolo & Elena Pierazzo
Novel approaches to Digital Codicology
10-12 May 2023

Dominique Arrouays & Anne Richer de Forges
Soil Mapping for a Sustainable Future

2nd joint Workshop of the IUSS Working Groups Digital Soil Mapping and Global Soil Map

7-9 February 2023

Bernard Gratuze, Inès Pactat, Gaspard Pagès, Nadine Schibille & Line Van Wersch
Secondary glass productions in the early Middle Ages

26-27 January 2023

2022

Alberto Marzo & Ayache Bouakaz

Cardiovascular Modelling: Basic Science to Clinical Translation
13-14 December 2022

Feng Huang, Eric Robert & Augusto Stancampiano

On-line Meeting on Artificial Intelligence for Plasma Science
29-30 November 2022

David Crottès, Christophe Vandier & Stéphane Petoud

Ion channels in pathological context, new methods and diagnosis tools
21-23 September 2022

Rita Singh & Pascale Crépieux

Gonadotropins in the Physiopathology: Current advances in the Mechanisms of Action
14-15 September 2022

Duangjai Tungmunnithum, Christophe Hano & Leslie Boudesocque-Delaye

NaDES for biomass valorization: new insight of a green technology
6-7 September 2022

Kathia Zaleta & Patrick Vourc'
RNA therapeutics and Neuroscience
24-25 May 2022

Cynthia Gabbay, Brigitte Natanson & Valentina Litvan

Jewishness between Latin America and

Franciska Vidáné Erdő, Franck Bonnier & Emilie Munnier

Skin Models in Cosmetic Science: Bridging Established Methods and Novel Technologies
7-8 April 2022

2021

Robert Courtois

De la séduction à l'agression ? La question du harcèlement
29-30 November 2021

Adrian Wolstenholme, Georg von Samson-Himmelstjerna & Cédric Neveu

New approaches to get around roundworms
29 November - 1 December 2021

Valérie Hayaert, Héléne Jagot & Christophe Regnard

Justice en scène(s)
11-12 October 2021

Raphaël Cahen, Pierre Allorant & Walter Badier

Law(s) and International relations : actors, institutions and comparative legislations
15-17 September 2021

Eugeen Schreurs, Philippe Vendrix & Wendy Wauters

Music and Lived Religion in the Collegiate Church of Our Lady in Antwerp (1370 - 1566). A Multidisciplinary Study in a European context

2-4 September 2021

Cristina Del Rincon Castro & Elisabeth Herniou
2021 International Congress on Invertebrate Pathology and Microbial Control & 53rd Annual Meeting of the Society for Invertebrate Pathology
28 June - 2 July 2021

Edurne Serrano-Larrea, Conchi Ania & Encarnacion Raymundo-Piñero

Challenges and opportunities in materials for green energy production and

conversion

15-17 June 2021

Maxwell Hincke & Sophie Réhault-Godbert
Innate immunity in a biomineralized context: trade-offs or synergies?
23-24 March 2021

Rebecca Tharme & Karl Matthias Wantzen
Managing riverscapes and flow regimes for biocultural diversity

20-21 January 2021

2020

Magdalena Malinowska & Arnaud Lanoue
Exploring the molecular diversity of grape, a source of natural ingredients
3 December 2020

Jean-François Deluchey & Nathalie Champroux

What are our lives worth to a neoliberal government? Capitalism, War and Biopolitics in the Pandemic Era
18 - 19 November 2020

Pieter Hiemstra & Mustapha Si-Tahar
Novel host- and microbiota-directed strategies for treating respiratory infections
24 - 25 September 2020

Emilio Maria Sanfilippo & Xavier Rodier
FAIR Heritage: Digital Methods, Scholarly Editing and Tools for Cultural and Natural Heritage
17-18 June 2020

Margriet Hoogvliet & Prof. Chiara Lastraioli
Spatial Humanities and Urban Experiences During the Long Fifteenth Century
11 Mai 2020

Thimmalapura Marulappa Vishwanatha & Vincent Aucagne
Challenges and prospects in chemoselective ligations: from protein synthesis to site-specific conjugation
27-29 January 2020

Arunabh Ghosh & Prof. Fouad Ghamouss

Towards Futuristic Energy Storage; paving its way through Supercapacitors, Li-ion batteries and beyond

22-24 January 2020

2019

**Yuri Dancik & Franck Bonnier
Skin Models in Cosmetic Science: Bridging Established Methods and Novel Technologies**

2-4 December 2019

**Eric Robert, Jean-Michel Pouveste & Catherine Grillon
International Meeting on Plasma Cosmetic Science**

25-27 November 2019

**Richard Freedman & Philippe Vendrix
Counterpoints: Renaissance Music and Scholarly Debate in the Digital Domain**

14-16 November 2019

**Manuela Simoni, Frédéric Jean-Alphonse, Pascale Crépeux & Eric Reiter
Targeting GPCR to generate life, preserve the environment and improve animal breeding: technological and pharmacological challenges**

16-18 October 2019

Akkihhebbal Ravishankara & Abdelwahid Mellouki

Climate, air quality, and health: long-term goals and near-term actions

28 June 2019

**Wolfram Kloppmann
N and P cycling in catchments: How can isotopes guide water resources management?**

18 June 2019

**Carmen Díaz Orozco & Brigitte Natanson
Forging glances. Images and visual cultures in XIXth century Latin America**

28-29 May 2019

**Marcelo Lorenzo & Claudio Lazzari
New avenues for the behavioral manipulation of disease vectors**

21-23 May 2019

**Agnieszka Synowiec & Christophe Hano
Biological Activities of Essential Oils**

13-15 May 2019

**Yiming Chen & Driss Boutat
2019 International Conference on Fractional Calculus Theory and Applications (ICFCTA 2019)**

25-26 April 2019

**Temenuga Trifonova & Raphaële Bertho
On the Ruins and Margins of European Identity in Cinema: European Identity in the Era of Mass Migration**

2-3 April 2019

**Patrizia Carmassi & Jean-Patrice Boudet
Time and Science in the Liber Floridus of Lambert of Saint-Omer**

27-28 March 2019

**Vincent Courdavault & Nathalie Guivarc'h
Refactoring Monoterpenoid Indole Alkaloid Biosynthesis in Microbial Cell Factories (MIAMI)**

5-6 February 2019

**Denis Reis de Assis & Hélène Blasco
Induced Pluripotent Stem Cells (iPSCs): From Disease Models to Mini-Organs**

28-30 January 2019

2018

**Igor Lima Maldonado & Christophe Destrieux
Frontiers in Connectivity: Exploring and Dissecting the Cerebral White Matter**

5-6 December 2018

**Marius Secula, Christine Vautrin-Ul & Benoît Cagnon
Water micropollutants: from detection to removal**

26-28 November 2018

**Guoxian Chen & Magali Ribot
Balance laws in fluid mechanics, geophysics, biology (theory, computation, and application)**

19-21 November 2018

**Volodymyr Sukach & Isabelle Gillaizeau
Progress in Organofluorine Chemistry**

15-17 October 2018

**Jens Christian Moesgaard, Marc Bompaire, Bruno Foucray & Guillaume Sarah
Coins and currency in the 10th and 11th centuries: issuing authorities, political powers, economic influences**

11-12 October 2018

**Norinne Lacerda-Queiroz & Valérie Quesniaux
Malaria - Current status and challenges**

27-28 September 2018

**Renaud Adam & Chiara Lastraioli
Lost in Renaissance**

20-21 September 2018

**Abdelwahid Mellouki & Véronique Daële
The 6th Sino-French Joint Workshop on Atmospheric Environment**

10-12 September 2018

**Emre Erdem & Guylaine Poulin-Vittrant
Frontiers in Nanomaterials for Energy Harvesting and Storage**

27-29 August 2018

**Graeme Boone & Philippe Vendrix
Affective horizons of 'song' in the long fifteenth century**

27-28 June 2018

**Bilal Haider Abbasi, Nathalie Guivarc'h & Christophe Hano
Modern aspects of Plant in Vitro Technology**

27 June 2018

**Marek Łos & Catherine Grillon
Stem cells & cancer stem cells: Regenerative medicine and cancer**

11-13 June 2018

**Ewa Łukaszyk & Marie-Luce Demonet
Transcultural Mediterranean: in search of non-orthodox and non-hegemonic universalism(s)**

30-31 May 2018

Vladimir Shishov & Philippe Rozenberg

Wood formation and tree adaptation to climate

23-25 May 2018

**Ján Žabka & Christelle Briosis
Advances in Space Mass Spectrometry for the Search of Extraterrestrial Signs of Life**

16-18 May 2018

Massimiliano Traversino Di Cristo & Paul-Alexis Mellet

**From Wittenberg to Rome, and Beyond
Giordano Bruno: Will, Power, and Being
Law, Philosophy, and Theology in the Early Modern Era**

26-27 April 2018

**William Horsnell & Bernhard Ryffel
Neurotransmitters: non-neuronal functions and therapeutic opportunities**

26-28 March 2018

**Eric Goles & Nicolas Ollinger
Discrete Models of Complex Systems**

19-21 March 2018

2017

**Kristina Djanashvili & Éva Jakab Tóth
Is Multimodal Imaging an Invention with a Future? The Input of Chemistry**

11-13 December 2017

**Emmanuel Saridakis & Marc Boudvillain
Structural biology and biophysics of RNA-protein complexes**

13-15 November 2017

**Franco Pierno & Chiara Lastraioli
The Runaway Word. Languages and Religious Exile in the Renaissance**

7-8 November 2017

**Mauro Simonato & Jérôme Rousselet
Species spread in a warmer and globalized world**

18-20 October 2017

**Sophie Heywood & Cécile Boulaire
1968 and the boundaries of childhood**

12-14 October 2017

Mihai Mutascu & Camelia Turcu
Globalization and growth in eurozone: new challenges

28-29 September 2017

Mauro Manno & Richard Daniellou
The role of glycosylation on serpin biology and conformational disease

27-29 September 2017

Salvatore Magazù, Francesco Piazza, Sivakumar Ponnurengam Malliappan, Emilie Munnier
Recent advances in basic and applied science in cosmetics

3-5 July 2017

Maria Clotilde Camboni & Chiara Lastraioli
The dynamics of the relationship with the more recent past in early modern Europe: between rejection and acknowledgement

20-22 June 2017

Sohail Akhter & Chantal Pichon
Messenger RNA therapeutics: advances and perspectives

22-23 March 2017

Gary Gibbons & Sergey Solodukhin
GARYFEST: Gravitation, Solitons and Symmetries

22-24 March 2017

2016

Mohammed Ayoub & Eric Reiter
Antibodies Targeting GPCRs, Recent Advances and Therapeutic Challenges

24-25 November 2016

David Koester, Bernard Buron & Jean-Philippe Fouquet
Practical Engagements and the Social-Spatial Dimensions of the Post-Petroleum Future

7-9 November 2016

Jorge Gutierrez & Philippe Frank
Lipids, Nanotechnology and Cancer

10-12 October 2016

Ferenc Kálmán & Éva Jakab Tóth
Being Smart In Coordination Chemistry: Medical Applications

26-28 September 2016

Satyajit Phadke, Chandrasekaran & Mériem Anouti

Future strategies in electrochemical technologies for efficient energy utilisation

7-9 September 2016

Peter Bennett & Philippe Vendrix
Sacred/secular intersections in early-modern European ceremonial: Text, music, image and power

11-13 July 2016

Leandros Skaltsounis & Claire Elfakir
Olive Bioactives: applications and prospects

4-6 July 2016

Mikhail Zubkov & Maxim Chernodub
Condensed matter physics meets relativistic quantum field theory

13-15 June 2016

Brown-Grant, Dr Carmassi, Drossbach, Hedeman, Turner & Ventura
Inscribing Knowledge on the Page: Sciences, Tradition, Transmission and Subversion in the Medieval Book

6-9 June 2016

Gary Gibbons & Sergey Solodukhin
Classical and quantum black holes

30-31 May 2016

2015

Gyula Tircsó & Éva Jakab Tóth
Medicinal flavor of metal complexes: diagnostic and therapeutic applications

7-9 December 2015

Erminia Ardissino & Elise Boillet
Lay Readings of the Bible in Early Modern Europe

24-26 November 2015

Kathleen Campbell & Frances Westall
Habitats and inhabitants on the early Earth and Mars

17-18 November 2015

Marion Harris & David Giron
Insects, pathogens, and plant reprogramming: from effector molecules to ecology

5-7 October 2015

Arayik Hambardzumyan & Sylvie Bonnamy
Bioinspired molecular assemblies as protective and delivery systems

7-9 September 2015

Peter Arensburger & Yves Bigot
Analysis and Annotation of DNA Repeats and Dark Matter in Eukaryotic Genomes

8-10 July 2015

Scott Kroeker & Pierre Florian
Nuclear Waste Disposal: Designing Materials For the End of Time

27-29 May 2015

Gary Gibbons & Sergey Solodukhin
Entanglement, Holography and Geometry

17 April 2015

Kari Astala & Athanasios Batakis
Loire Valley Workshop on Conformal Methods in Analysis, Random Structures & Dynamics

12-16 April 2015

2014

Natalia Kirichenko & Alain Roques
Insect invasions in a changing world

17-19 December 2014

Alejandro Martinez & Philippe Rozenberg
Natural and human-assisted adaptation of forests to climatic constraints: the relevance of interdisciplinary approaches

18-19 November 2014

Magnus Williamson & Xavier Bisaro
Reconstructing Lost Spaces: acoustic, spatial, ceremonial contexts

30-31 October 2014

Edouard Asselin & Patrick D'Hugues
Copper, a strategic metal? The present and future of resources, processing and recycling

14-15 October 2014

C. Oshman & G. Poulin-Vittrant
Piezoelectric micro and nano-structures and their applications

25-26 September 2014

Eric Reiter
3rd International Congress on Gonadotropins & Receptors - ICGRIII

7-10 September 2014

Robin Beech & Cédric Neveu
NemaTours: bringing worms together

17-18 July 2014

Gary Gibbons & Sergey Solodukhin
Gravitation, Solitons & Symmetries

20-23 May 2014

Charles Sennoga & Ayache Bouakaz
Targeted ultrasound contrast maging and drug delivery

19-20 May 2014

Igor Leontyev & Louis Hennet
Heterogeneous catalysis: recent advances in preparation and characterization

31 March - 1 April 2014

2013

Chandani Lokuge & Trevor Harris
Postcolonialism now

4-5 February 2013

Fabrizio Gherardi & Pascal Audigane
Geochemical reactivity in CO₂ geological storage sites, advances in optimizing injectivity, assessing storage capacity and minimizing environmental impacts

25-26 February 2013

Marcos Horacio Pereira & Claudio Lazzari
Vector-borne diseases: a multidisciplinary approach

8-9 April 2013

Marc Hillmyer & Christophe Sinturel
Bottom-up approaches to Nanotechnology

29-31 May 2013

Svetlana Eliseeva & Stéphane Petoud
Lanthanide-based compounds: from chemical design to applications

11-12 July 2013

Pietro Roccasecca & Philippe Vendrix
Vision and image-making : constructing the visible and seeing as understanding

13-14 September 2013

Reuben Ramphal & Mustapha Si-Tahar
Chronic inflammatory lung diseases : The next-generation therapeutic targets to consider

20-21 September 2013

Sergey Traytak & Francesco Piazza
Macromolecular crowding effects in cell biology : models and experiments

24-25 October 2013

Mourad Bellasoued & Le Rousseau
Biology and mathematical inverse problems : a new wedded couple ?

14-15 November 2013

2012

Lidewij Tummens & Sylvette Denèfle
Co-housing : born out of need or new ways of living ?

12-14 March 2012

Clive Oppenheimer & Bruno Scaillet
Mount eribus, antarctica : an exceptional laboratory volcano

15-16 March 2012

Friedrich Wellmer
Life and innovation cycles in the field of raw material supply and demand — a transdisciplinary approach

19-20 April 2012

Gerard Klaver, Emmanuelle Petelet & Philippe Negrel
Rare earth elements in our environment from ores towards recycling through the continental cycle

10-11 May 2012

Rosalind Brown-Grant & Bernard Ribémont
Textual and visual representations of power and justice in medieval manuscript culture

5-6 July 2012

Agata Matejuk & Claudine Kieda
Defeating Cancer Can non coding small RNAs be new players ?

24-25 September 2012

2011

Nicola Fazzalari & Claude-Laurent Benhamou
Osteocyte Imaging

13-14 January 2011

Nikolay Nenovsky & Patrick Villieu
Europe and the Balkans : economic integration, challenges and solutions

3-4 February 2011

Salvatore Magazù & Louis Hennet
Cosmetics and Pharmaceutics : New trends in Biophysical Approaches

14-15 February 2011

Irène Garcia-Gabay & Valérie Quesniaux
Inflammatory and infectious diseases

30-31 May 2011

Ali Chamseddine, Alain Connes & Mickaël Volkov
Non commutative geometry, strings and gravity

25-27 May 2011

Jinglin You & Patrick Simon
In situ Molecular Spectroscopic Technique and Application

20-21 June 2011

Valery Terwilliger & Jérémy Jacob
Hydrogen isotopes as environmental recorders

15-16 September 2011

Philip Weller & Philippe Vendrix
Mystères des voix perdues – Polyphonies reconstituées, 1420-1520

24-30 October 2011

John Brady & Marie-Louise Saboungi
Water in biological systems

5-6 December 2011

2010

Alfredo Ulloa Aguirre & Eric Reiter
New directions in gonadotropin hormones and their receptors

3-4 June 2010

Yossi Maurey & Christine Bousquet-Labouérie
Sacred space, sacred memory : bishop saints and their cities

10-12 June 2010

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Co-funded by the
European Union

