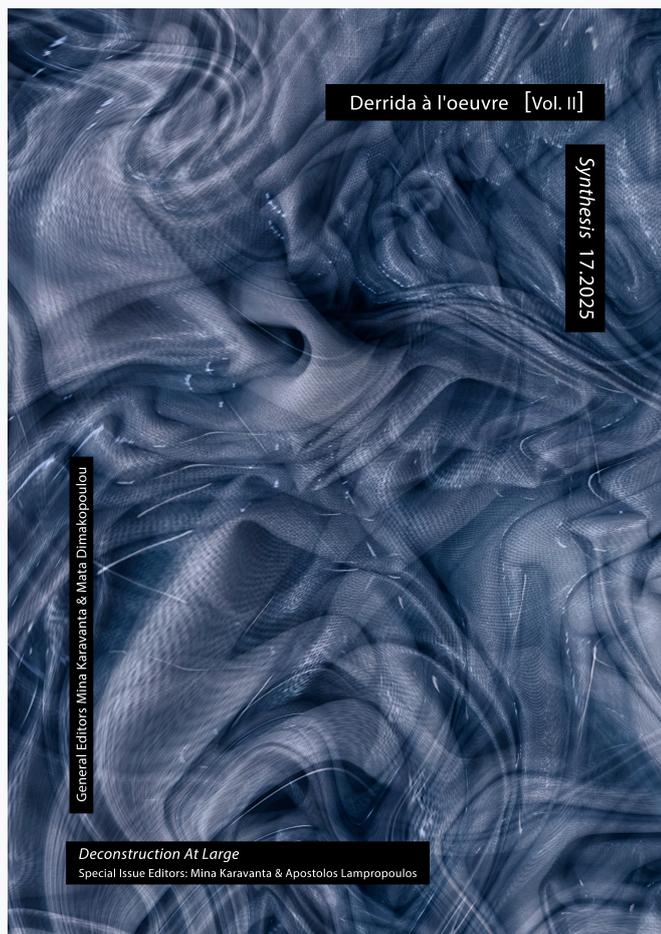


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Derrida à l'œuvre: Deconstruction at Large



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Joan Anim-Addo is a distinguished Grenadian-born academic, poet, playwright, editor, and Emeritus Professor of Caribbean Literature and Culture at Goldsmiths, University of London. She co-founded and directed the Centre for Caribbean and Diaspora Studies and played a leading role (with Deirdre Osborne) in creating the MA in Black British Literature. She is the author of *Touching the Body: History, Language and African-Caribbean Women's Writing*, *Longest Journey: A History of Black Lewisham*, the poetry collections *Haunted by History* and *Janie, Cricketing* and the black libretto, *Imoinda: Or She Who Will Lose Her Name*. She has co-edited collections including *Interculturality and Gender* and *I Am Black, White, Yellow: An Introduction to the Black Body in Europe*, and special issues of *Feminist Review* on Black British feminisms and affect and creolisation. More recently, she co-authored *This Is the Canon: Decolonize Your Bookshelf in 50 Books*, an accessible guide to decolonial reading practices. She is Associate Editor of *Callaloo: Journal of African Diaspora Arts and Letters*, Editor of *Blacklines: The Journal of Black British Writing*, and she has served on the editorial board of *Transition*. In recognition of her lasting impact, she has received a Lifetime Achievement Award from *Callaloo*.

Stamatina Dimakopoulou teaches at the Department of English Language and Literature of the National and Kapodistrian University of Athens. She has been Fulbright Visiting Scholar at New York University and has guest-lectured at Paris-Nanterre. She has a background in comparative literature and publications include articles and book chapters on Surrealism, modernist magazines, and artists and writers like Paul Auster, Sophie Calle, Vito Acconci, Robert Smithson, Frank O'Hara. She is a founding member and co-editor of [*Synthesis: an anglophone journal of comparative literary studies*](#). Under the auspices of CIVIS, the European Civic University, with Anne Reynes-Delobel, she has co-launched [*Transitive Modernities*](#) and is co-directing the international CIVIS research network *Postracial Transmodernities: Afro-European Relations, Mediterranean Trajectories and Intercultural Reciprocities*, devised and founded by Mina Karavanta. In collaboration with the Athens School of Fine Arts, she has co-devised *The Tyvek Project*, practice-based workshops on James Merrill's 'Self-Portrait in Tyvek Windbreaker' and *The New York Spanner*, followed by an exhibition at Athens-based Atopos CVC. She is currently co-editing a volume on *Tropes of Home: Homeless Inflections*, and a special issue on *Transitive Modernities: Territories and Temporalities* (forthcoming in *Synthesis*). Her current research focuses on forms of vulnerability and reciprocity, examining a wide range of art forms, and a transcontinental theoretical, and literary corpus.

Anthie Georgiadi is a PhD Candidate at Princeton University's Department of English. She holds a BA in English Language and Literature and an MA in Comparative Literary Studies from the National and Kapodistrian University of Athens, Greece. Her academic interests lie in interdisciplinary studies, and her research is focused on literary and cultural theory, contemporary, world, and postcolonial literature, migration, media, and photography studies. Her dissertation "Tidal Bodies, Islanded Thoughts" examines the relation between emplacement, sensoriality, and thought in archipelagic literatures from the 19th century to the present and explores the alternative modalities of thinking and of being in the world these texts have to offer in response to the lasting and increasingly expanding legacies colonial modernity left behind.

Mina Karavanta is Associate Professor of Literary Theory, Cultural Studies and Global Anglophone Literature in the Faculty of English Studies of the School of Philosophy of the National and Kapodistrian University of Athens. She specializes in decolonial and postcolonial studies, critical theory and comparative literature and has published articles in international academic journals such as *boundary 2*, *Feminist Review*, *Modern Fiction Studies*, *Mosaic*, *Symplokē*, *Journal Of Contemporary Theory*. Her work has also appeared in various edited volumes including more recently "Specters of the Aegean" in *Decoloniality in the Break of Global Blackness*, Eds. Michaeline A. Chrichlow and Patricia M. Northover (Routledge, 2025) and "Archipelagic Thought as World Literature: Glissant, Wynter and Derrida's Genres of the World" in *Theory as World Literature*, Ed. Jeffrey Di Leo (Bloomsbury, 2025). She has co-edited *Interculturality and Gender*, with Joan Anim-Addo & Giovanna Covi, (London: Mango Press, 2009) and *Edward Said and Jacques Derrida: Reconstellating Humanism and the Global Hybrid*, with Nina Morgan (London:

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Apostolos Lampropoulos is Professor of Comparative Literature at the University Bordeaux Montaigne. He has taught at the University of Cyprus for several years; he has also been Stanley J. Seeger Fellow at Princeton University (2003-2004), a Marie Curie Fellow and Visiting Scholar at the University of Pennsylvania (2014), and Visiting Fellow at the cluster of excellence *Temporal Communities: Doing Literature in a Global Perspective* of the Free University of Berlin (2022). He has published the monograph *Le Pari de la description* (L'Harmattan, 2002) and completed the monograph *Gastrotopies: Athens 1990-2024*. He has co-edited the special issues "Configurations of Cultural Amnesia" (with V. Markidou; journal *Synthesis*, 2010) and "Learning from documenta" (with E. Rikou and E. Yalouri; journal *FIELD*, 2021), as well as the volumes *States of Theory* (with A. Balasopoulos; Metaichmio, 2010; in Greek), *AutoBioPhagies* (with M. Chehab; Peter Lang, 2011), *Textual Layering* (with M. Margaroni and Ch. Hadjichristos; Lexington Books, 2017), *Écriture littéraire, écriture musicale dans la littérature et les arts* (with B. Bloch and P. Garcia; Presses universitaires de Bordeaux, 2017), *Value* (with E. Rikou and E. Yalouri; Nissos, 2019; in Greek), *Débordements* (with J.-P. Engélibert and I. Poulin; Presses universitaires de Bordeaux, 2022) and *Repen- ser la différence sexuelle* (with M. de Gandt; Hermann, forthcoming in 2026). He has translated into Greek A. Compagnon's *Le Démon de la théorie* (Metaichmio, 2003), J. Culler's *On Deconstruction* (Metaichmio, 2006) and, with E. Pyrovolakis, the volume *Jacques Derrida* by Jacques Derrida and Geoffrey Bennington (Nissos, 2019). He has been part of curatorial/research projects in collaboration with artists, anthropologists, and cultural theorists. He co-curated (with P. Rehberg) the exhibition *Intimacy: New Queer Art from Berlin and Beyond* (December 2020 – August 2021) at the Schwules Museum in Berlin. He is currently finalizing a book project around the notion of critical intimacy.

Georgia Mandelou is a Doctoral Researcher at the National and Kapodistrian University of Athens (NKUA). After completing her BA in English Language and Literature at NKUA, she earned an MA in 20th–21st Century Literature at the University of Southampton. She is currently completing her dissertation titled *Topologies of Rule and the Citizen/Subject in the Contemporary African Novel*, which examines the literary representations of the individual's migration from the urban core to rural, peripheral regions, as this is depicted in several anglophone novels produced in sub-Saharan African countries in late colonial and early postcolonial years, as well as in the present-day. Her conference presentations include 'Limitrophy and the other-than-human Animal in Indigenous African Ethics' (8th Derrida Today Conference, 2024), 'Petrofiction and Female Resistance: Helon Habila's *Oil on Water* (2010) and Imbolo Mbue's *How Beautiful We Were* (2021)' (ESSE Conference, 2024), and 'Sympoiesis as Becoming-with' (Post?racial Transmodernities: Afro-European relations, Mediterranean Trajectories & Intercultural Reciprocities Workshop, 2022). Her latest publication, "On the Politics of Making Life in the Ruins of Empire: Helon Habila's 'Oil on Water' and Chigozie Obioma's 'An Orchestra of Minorities,'" appeared in *Scrutiny2* in 2024.

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Angela Patricia Heredia Pineda is a PhD Candidate at the Department of Gender Studies, Central European University. Her research explores the relation between corporeality, historicity, and the notion of the human through a critical dialogue between feminist theory, posthumanisms, anticolonial thought, as well as continental philosophy. Her doctoral dissertation develops an anticolonial critique of feminist new

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Elpida Zivra is a PhD Candidate at the Department of English Language and Literature of the National and Kapodistrian University of Athens and a Fulbright fellow. Her doctoral thesis "Poetics and Politics of Mourning in Trans-Canadian Literature in the 21st Century" examines the ways in which a series of contemporary poetic and visual texts by Afrosporic and Indigenous authors and artists develop strategies of mourning for the past and present catastrophes as a politics of survival, resistance, and resurgence. Her interdisciplinary academic interests employ Derridean deconstruction, postcolonial, and decolonial perspectives to research literature, as well as art, and more specifically photography.