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“The fact that I had never seen the Algerian Casbah was of no more relevance before this unanswerable panorama than the fact that the Algerians had never seen Harlem. The Algerian and I were both, alike, victims of this history, and I was still a part of Africa, even though I had been carried out of it nearly four hundred years before.” – James Baldwin

“All art is a kind of confession, more or less oblique. All artists, if they are to survive, are forced, at last, tell the whole story; to vomit the anguish.” – James Baldwin

## Participation

Participants are invited to send a 250-300 word abstract by September 30, 2018, Research accompanied by a max two- page long cv to:

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- Registration fees: 200 Euros
- Professionals 15, 000 DA
- Students: 5000, 00 DA
- Local Teachers: 6000, 00 DA
- Teacher other Algerian universities: 10, 000 DA

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## CALL FOR PAPERS

INTERNATIONAL CONFERENCE ON  
THE BLACK ARTS MOVEMENT IN THE  
UNITED STATES AND ALGERIA

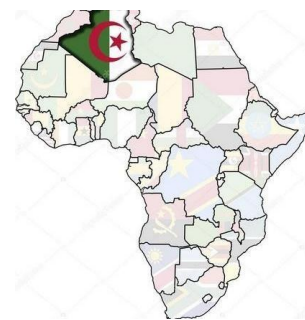
November 12-13, 2018

## Organizing Committee

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## Summary

In the 1960s, one attended the emergence in the United States a movement that came to be known as the Black Arts Movement. According to its founders, the assimilation of the African-American would unquestionably go through loss of identity; hence their quest for sovereignty. In the course of time, however, it appeared that in the absence of an international footprint and approving conscience, the BAM would be short-lived and sovereignty sheer utopia. At this juncture myriad African-American singers, musicians, writers, poets, playwrights, and political activists like the Black Panthers, influenced by Algeria's War of Independence; the meeting of Algeria's Premier Ben Bella with Dr Martin Luther King in New York and W. E. Dubois in Accra, and by one of the architects of the war, Frantz Fanon etc., saw to attend the First Pan-African Festival, organized and hosted in Algiers by the OAU president, Houari Boumediene.



## Topics

### I. Segregation and Colonialism

James Baldwin on Justice/Injustice in the Algerian Context

Dr. Martin Luther King and Ahmed Ben Bella: "Linking Two Injustices"

Ben Bella, W. E. Dubois and Pan-Africanism

### II. The Emergence of the Black Arts Movement

Negroes with Pens: Male Novelists/Female Novelists/Musicians/Playwrights etc

"Negroes with Guns": The Black Panther Party for Self-Defense

### III. The Black Arts Movement in Algeria

Connecting Roots: Algeria and the First Pan-African Festival

Algeria's Frantz Fanon and the Coining of Black Power  
The Revolutionaries: The Black Panther Party in Algeria  
The Cultural Nationalists: Emory Douglas/ Archie Shepp  
Nina Simone etc.

### IV. Assessing the Role of Algeria and the Future of the Black Arts Movement

The Afropolitan Experience

Afro-Centrism

Afro-Futurism/ Black Panther Film/Afro- defeatism

### V. Assessing the 1960s and 1970s

Are the Sixties and Seventies impacting today's world?  
Is travelling back to the 1960s and 1970s but sheer nostalgia?

Can we consider the 1960s as a short-lived turmoil or a starting point for reforms in the short and long range?  
Are the visions/expectations of the 1960s and 1970s being countered?