

# CATHERINE CULVAHOUSE FOX

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## APPOINTMENTS

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### **The University of Hong Kong**

Postdoctoral Fellow at the Society of Fellows in the Humanities, 2020-2023

## EDUCATION

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### **Yale University**

Ph.D. Completed in African American Studies and Comparative Literature

Dissertation submitted and approved July 2020, degree conferral December 2020

Dissertation:

“Christophe’s Ghost: The Making and Unmaking of Tragedy in Post-Revolutionary Haiti”

Co-Chairs, Emily Greenwood and Marta Figlerowicz

### **Tulane University**

BA in French and English, *magna cum laude*, 2006

Departmental Honors in French, honors thesis

2007 Tulane Senior Scholar Award recipient for the outstanding senior in the French major

### **Institut d’Études Politiques de Lyon and l’Université Lumière Lyon 2**

Study Abroad in Lyon, France, 2005-06

## RESEARCH INTERESTS

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Literature and drama of the Caribbean and Caribbean diaspora; tragedy and configurations of genre; literary and dramatic representations of Haitian history; metahistory; Caribbean theater; poetry; national identity; *Créolité*; the childhood memoir; theories of revolution; performance; Afropessimism; transnationalism; the usable past; popular modernisms; postcolonial theory.

## TEACHING EXPERTISE

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Literature and drama of the Caribbean and the Caribbean diaspora (French and English); Metropolitan French literature; French cinema; poetry; Irish literature; the visual; performative; and musicological

traditions of the Black Atlantic; Modernism; French language; African novel and cinema. Trained in Visual Thinking Strategies method for teaching from art and visual sources.

## TEACHING EXPERIENCE

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**YALE UNIVERSITY ART GALLERY. *Wurtele Gallery Teacher.*** Teaching from an encyclopedic art collection with a robust educational program. Trained by John Walsh, Director Emeritus of The Getty Museum, Los Angeles, and Jessica Sack, YUAG senior associate curator of Public Education. Trained in Visual Thinking Strategies method of learning through “active looking,” an inclusive discussion style. Extensive education and research on the collection and artists. Helped to train new gallery teachers during the second year. Yale University, 2013-15.

**AFAM 178/AFST 188/ER&M 278/HSAR 378: *Black Atlantic Visual Tradition.*** Robert Farris Thompson. Art, music, and dance in the history of key classical civilizations south of the Sahara, such as Mali, Asante, Dahomey, Yorùbá, Ejagham, Kongo, and their impact across the Atlantic in art and music, especially in rock, blues, North American painting, and art, music, dance, and religious iconography of Haiti, Cuba, and Brazil. Worked with ~40 students to develop research papers and projects; graded all work (Teaching Fellow). Yale University, Spring 2013.

**AFAM 112/HSAR 379: *New York Mambo: Microcosm of Black Creativity.*** Robert Farris Thompson. Intersections of iconography, musicology, and dance in New York Haitian art, merengue, salsa, reggae, and capoeira. Worked with ~40 students to develop research papers and projects; graded all work (Teaching Fellow). Yale University, Fall 2012.

**FILM 337/FREN 396: *World War II in French Cinema.*** Teaching Fellow for Alice Kaplan’s seminar on cinema dealing with everyday life in France during the Nazi occupation. Worked with students to develop presentations and research papers, led select seminars, managed technological aspects of film materials. Films included: *L’armée des ombres*; *Au revoir, les enfants*; *Monsieur Klein*; *Le corbeau*; *Nuit et brouillard*; *Jeux interdits*; *Lacombe, Lucien*; *Hiroshima mon amour*. Texts by Henry Rousso, Marguerite Duras, Irène Némirovsky, Joseph Kessel. Yale University, Spring 2012.

**AFAM 112/HSAR 379: *New York Mambo: Microcosm of Black Creativity.*** See above. Yale University, Fall 2011.

**FREN 120: *Elementary and Intermediate French II.*** Lead instructor for French language course (Teaching Fellow/Part-Time Acting Instructor), Curriculum was based on *French In Action*. Worked to develop innovative class exercises, drills, and games, as well as incorporate music, art, pop culture, and the greater French-speaking world. By the end of the course, students were prepared to spend summer session in Paris. Yale University, Spring 2011.

**FREN 110: *Elementary and Intermediate French I.*** Lead instructor for French language course (Teaching Fellow/Part-Time Acting Instructor). Curriculum was based on *French In Action*. Worked to develop innovative class exercises, drills, and games, as well as incorporate music, art, pop culture, and the greater French-speaking world. Yale University, Fall 2010.

## PUBLICATIONS

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- “Le Pays Retrouvé: A Case for Chamoiseau’s Childhood Memoir as a Creole Usable Past.” *Journal of Caribbean Literatures*. Special issue, “Creole Formations: Constellations of *Créolité* in Haitian Contexts,” guest edited by Kristin Adele Okoli and Jacques Pierre. (Forthcoming)

## TALKS & CONFERENCE PAPERS

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- “The Birth of Tyranny: Dissenting Iconicities of the Haitian Hero in Derek Walcott’s *Henri Christophe*,” Conference on “Sense and Consensus,” UC Berkeley and Stanford English Conference, 2020.
- “Revolutionary Hall of Mirrors: The Problem of Genre, the Carnavalesque and the Haitian Revolution in Alejo Carpentier’s *The Kingdom of This World*,” Pacific Area Modern Language Association annual conference, San Diego, 2019.
- “Wedding Women in 1634: Isaac de Benserade’s *Iphis et Iante*,” Conference on “The Confined Body,” Department of Romance Languages and Literatures, University of California at Berkeley, 2011.
- “Haiti, Women and Agency,” Conference on “Agency and Its Limits: Action, Paralysis, Lethargy and Arrest,” Department of Comparative Literature, Stanford University, 2011.
- “Sugar-coating Cathedrals: Restoring the Gothic to the Middle Ages,” Society for the Study of French History annual meeting, Fitzwilliam College, University of Cambridge, 2011.
- “Nous sommes méchants par contagion: Vieux-Chauvet’s *Amour*,” Haitian Studies Association annual conference, Brown University, 2010.
- “Rongés jusqu’aux os: perspective and the gaze in Claire Denis’ *Chocolat*,” Conference on “It’s Complicated: A Clash of Perspectives,” 18<sup>th</sup> Annual Graduate Conference in Romance Studies, Boston College, 2010. Also presented at *Equinoxes*, a conference sponsored by the Department of French Studies, Brown University, 2010.
- “Violence and Revolution in Vieux-Chauvet and Danticat,” Caribbean Studies Association annual meeting, Barbados, 2010.

## GRANTS, FELLOWSHIPS & PRIZES

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- Yale University Dissertation Fellowship (2014-15)
- Kenneth Cornell Research Grant, from Yale French Department (2010)
- FLAIS recipient for Haitian Summer Institute at Florida International University, intensive Haitian Creole language program led by Jacques Pierre (2009)
- Charles Deere Wiman Memorial Fellowship Fund (2008-09)

## HONORS & AWARDS

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- Elm-Ivy Award for excellence in teaching at the Yale University Art Gallery. Awarded by Yale President Peter Salovey and New Haven Mayor Toni Harp, 2014.

## ACADEMIC CITIZENSHIP

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### *Journal of Caribbean Literatures*

- Editorial Board (2019-present)

### *Yale University*

- The MacMillan Center, Council on Latin American and Iberian Studies, Graduate and Professional School Affiliate (2019)
- Research assistant to Moira Fradinger, Department of Comparative Literature (2010)
- Co-chair, *Endeavors: Perspectives on Black Culture*, year-long colloquium in African American Studies at Yale (2009-10)

## LANGUAGES

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- English, native speaker
- French, near native level, both written and spoken
- Haitian Kreyòl, advanced, both written and spoken
- Italian, advanced, both written and spoken
- Spanish, intermediate, both written and spoken
- Old French, intermediate, written

## REFERENCES

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Marta Figlerowicz, Associate Professor of Comparative Literature and English, Yale University.

Email: [marta.figlerowicz@yale.edu](mailto:marta.figlerowicz@yale.edu)

Emily Greenwood, Professor of Classics and African American Studies, Yale University.

Email: [emily.greenwood@yale.edu](mailto:emily.greenwood@yale.edu)

Haun Saussy, University Professor of Comparative Literature, University of Chicago.

Email: [hsaussy@uchicago.edu](mailto:hsaussy@uchicago.edu)

### Additional References:

John Walsh, Director Emeritus, J Paul Getty Museum. Visiting Professor, History of Art, Yale University.

Email: [john@jjwalsh.org](mailto:john@jjwalsh.org) or [john.walsh@yale.edu](mailto:john.walsh@yale.edu)

Jean-Godefroy Bidima, Yvonne Arnoult Chair in Francophone Studies, Tulane University.

Email: [jbidima@tulane.edu](mailto:jbidima@tulane.edu)

Jessica Sack, Mayer Senior Associate Curator of Public Education, Yale University Art Gallery.  
(teaching reference)

Email: [jessica.sack@yale.edu](mailto:jessica.sack@yale.edu)