

Decolonizing the 'Cold' War May 19—23

BE.BOP 2013.

Black Europe Body Politics
Edited by Alanna Lockward and
Walter Mignolo



After its outstanding debut last year, this new edition of the series 'Black Europe Body Politics' is expanding with live performances and an all-day screening commemorating Malcolm X's birthday at the Hackesche Höfe Kino, in cooperation with AfricAvenir.

“Decolonizing the ‘Cold’ War” is the first Afropean performance showcase and will be accompanied by roundtable discussions on the aesthetic legacy of the Black Power movement in the radical imagination of Diaspora artists. Parallel to this, its influence in liberation and decolonization struggles in the Global South during the so-called ‘Cold’ War will be approached from the continuities of coloniality. According to Enrique Dussel, a liberation philosopher and decolonial thinker, this war was never ‘cold’ in the Global South.

We are witnessing a kind of global revivalism on documentary material on the Black Power movement (a good example is the release (2011) of Black Power Mixtape 1967—1975, by Göran Olsson) and dozens of seminars and conferences are mushrooming all over Europe on the so called ‘Cold’ War. In these hegemonic narratives the global South is usually considered as a mere recipient of Western imperialism. During this festival, the story will be told from the perspective of the self-affirmation of Black Power. The emblematic figure of Angela Davis created a planetary movement of solidarity that went beyond the term ‘Black Internationalism’. These narratives of re-existence will be analyzed in relation to Frantz Fanon’s fundamental role in global South liberation struggles during that period. His interactions with Jean-Paul Sartre will be the focus of some of these unprecedented debates. The worldwide solidarities resulting from the Black Power movement united people beyond racialization and political agendas. BE.BOP 2013 celebrates a paradigm shift that transformed the Black Body into a source of inspiration and beauty prevalent until today.

4	Achmed Sukarno, Richard Wright and Stephen Bantu Biko: Decolonizing the 'Cold' War Walter D. Mignolo
9	'For Europe, for ourselves, and for Humanity': Decolonizing the Post-War European Project Robbie Shilliam
10	Black Europe Body Politics. Towards an Afropean Decolonial Aesthetics Alanna Lockward
12	Power Through Movement Quinsy Gario
15	Mariposa Ancestral Memory Raúl Moarquech Ferrera Balanquet
16	Afroamericanophilia, Popular Culture and the West German 'New Left': Situating the 60s. Moritz Ege
19	Border and Embodied Aesthesis and Relational Temporalities Rolando Vázquez
20	Assessing the Archetype. Corroborations Between Biko's Black Consciousness and the Black Power Movement Simmi Dullay
23	Fela, the Black Panthers and AfroFuturism. From 'Suffering and Silence' to Art-ivism and Music as a Weapon Adetoun Küppers-Adebisi
24	To my Eighteen-Year-Old Self, on your Departure for Cambridge, September 21st, 2003 Michelle K.
34	Biographies
45	General Program Screenings, Roundtable, Performances

**Achmed Sukarno, Richard Wright and
Stephen Bantu Biko:
Decolonizing the 'Cold' War
Walter D. Mignolo**

It was apparently a financier from South Carolina who, in 1947, delivered a speech in which he said something like 'Let's not be deceived. We are today in the middle of a cold war.' The adjective 'cold' to profile a war came after the second time that European countries fought against each other. On this second occasion two new nation states came into play: Japan and the US, and two events which the world will not forget took place: the killing of 16 million people (about 6 million of them were Jews under Adolf Hitler rule) and around 300.000 human beings died in Nagasaki and Hiroshima during the first two months after the atomic bombs.

The 'Cold' War was a war on diplomacy and the politics of fear. The 'Cold' War, as well as the First and Second, was mainly a consequence of the European Enlightenment, capitalism and imperial expansion. The 'Cold' War was the confrontation of two of three ideologies that emerged from the French Revolution: liberalism and socialism/communism. In the mid of the 1950s, the two contenders were described as 'First' and 'Second' World respectively. And, beyond the contenders, there was 'the rest' of the 'Cold' War: the Third World. This time, it was a French man, Alfred Sauvy, in an article published in *L'Observateur*, in 1955, who invented the Three Worlds division.

A large part of the so-called Third World met the same year that Sauvy published his renowned article. It was in Bandung, Indonesia. The promoter was Achmed Sukarno, Prime Minister of Indonesia. The goal was to promote economic and cultural cooperation between Asian and African countries in order to prevent future colonialism or neocolonialism by either the US or the Soviet Union. In his inaugural speech, Sukarno remarked that this was the first international conference of People of Color and by that he implied also of non-Christian religions.

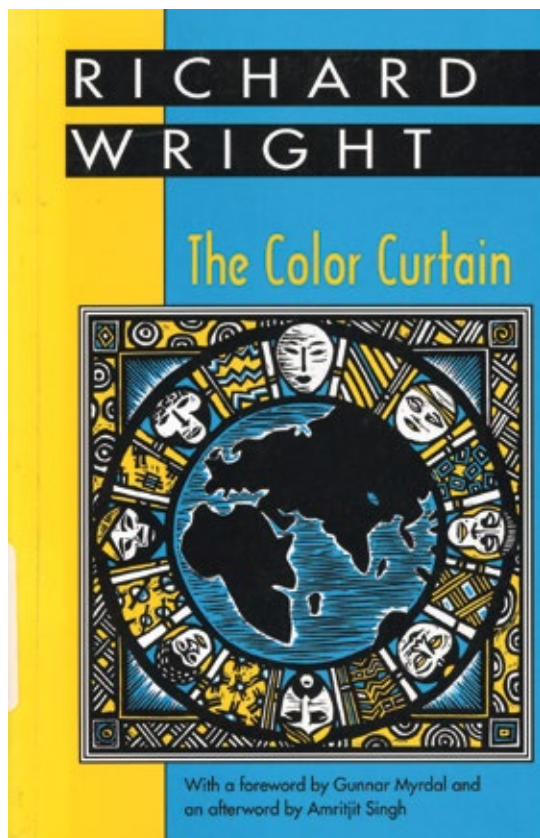
When the conference was announced, some months before that same year, Richard Wright was returning to Paris from Spain, where he was doing research. He tells the story in *The Color Curtain*. He picked up a newspaper, read the announcement, dropped the paper on his lap, looked at the ceiling and looking through the window told himself: 'I must go'. And he did go. Paris in the mid-fifties was a place with a high concentration of People of Color from around the world. Major figures from the African continent (itself in the middle of many decolonizing struggles); *Présence Africaine* saw the light in those days. Fausto Reynaga, the Aymara philosopher and activist from Bolivia, was there. And so was Ali Shari'ati, philosopher and activist, and intellectual leader of the Iranian Revolution. Shari'ati met Frantz Fanon there and translated several of his pieces into Persian language. In 1955, Steve Biko was only nine years old, but he must have heard of Bandung. As president of the African Students Association in 1968, he defined as 'Black' every Person of Color including Hindus, 'Coloured' and any individual who was not constructed as white under apartheid.

'Decolonization of the Cold War' was already at work during the 'Cold' War. Decolonization is not a 'post-Cold War' event but a continuation of something that started in the middle of it. That is true for decoloniality in general: Decoloniality emerged under conditions of coloniality in the sixteenth Century and has never stopped, it continues until today.

The significant changes that are taking place today are part of decolonial processes and projects which are no longer happening exclusively in the 'former Third World' but in the heart of the 'former First World' (the EU and the US). BE.BOP 2013 is part of a larger picture that refuses to be erased and insists on reminding us that if settler colonialism is no longer in place, coloniality is still with us in new guises: imperialism without colonies in the middle of what we can call 'Cold' War II.

If 'Cold' War I was a struggle between liberal capitalism and state communism for the control of the colonial matrix of power, 'Cold' War II is a struggle between neo-liberal capitalism and state capitalism for the same purposes. However, 'the peaceful rise of China' is forcing upon us to realize that we are living a change of epoch rather than an epoch of changes. Thus, decolonizing the 'Cold' War I is at the same time working towards decolonizing 'Cold' War II because old theories are no longer useful to understand and act in the upcoming global era.

The Color Curtain
Richard Wright



Linton Kwesi Johnson
in 'Making History'
2008, 10 min, sound
Karen McKinnon
Caecilia Tripp
Courtesy of the artist and
Art Labour Archives



FEMME INVISIBLE



SORTIE EN SALLE
en mai 2055



**'For Europe, for Ourselves, and for
Humanity': Decolonizing the Post-War
European Project**

Robbie Shilliam

Social democratic commentary describes the current financial crisis as a 'colonization' of Europe by the German-led troika of the EU, ECB and IMF. At stake, agree prominent European intellectuals, is no less than the promise of freedom and democracy immanent to the European project itself. All variously look towards a rejuvenation of meaningful democracy at the grass-roots level. However, this angst-ridden imaginary of European crisis has very little to say about the substantive historical and global dimensions of European colonialism and their contemporary effects. Those who do mention colonial legacies do so by adding some comments on labour migration, multiculturalism and resurgent racism. Yet these issues are discussed as recent developments and are not envisaged as informing the generative moments of the European project. Hence the implication is that colonial legacies are derivative of, or additional to, the core struggle for democracy and freedom in Europe. Fascism, 'Cold' War, class struggle: yes; colonization, imperialism, decolonization and liberation struggle: not really.

This analysis exposes and resists the colonial amnesia that so often accompanies angst over the direction and fate of the European project. The purpose is to retrieve another past of intellectual work and debate on freedom and democracy that understood the European metropolis and colonies to be tied together in a community of fate. Focusing on the Francophone world I will discuss three aspects of the struggle over freedom and democracy spanning World War Two and its immediate aftermath. Specifically, I will engage with the relationship between Surrealism and Negritude regarding aesthetic freedom, the relationship between the Vichy regime and Martinique regarding political freedom, and the relationship between Sartre and Fanon regarding philosophical freedom. I will then use these engagements to provide a perspective on the First Congress of Negro Writers and Artists held in the Sorbonne's Descartes Amphitheater, Paris, in 1956.

Although focused on Black and African culture and arts, the congress was framed as a contribution to the general post-war intellectual project of retrieving humanism from the fascist barbarism of the war. The aesthetic, political and philosophical concerns for freedom and democracy against a conjoined colonialism and fascism were here articulated in the inner-chamber of French culture by Black intellectuals, supported by some of their white peers. Yet even as this groundbreaking congress finished, the French press focused their front pages instead on a bread shortage. Nevertheless, the Congress suggests a radically different European project to the one bleached by the colonial amnesia of today's social democrats. Its remembrance allows us to envisage a more adequate politics of resistance to the molecular fascism enabled and encouraged by current austerity policies.

Invisible Woman

2008, 6 min, sound

Pascale Obolo

Courtesy of the artist and

Art Labour Archives

**Black Europe Body Politics.
Towards an Afropean Decolonial
Aesthetics***

Alanna Lockward

The conceptualization of Decolonial Aesthetics is fairly recent, however its points of departure—the epistemic shifts that have been challenging coloniality in the artistic and cultural practices of the Global South—are as old as the colonial system. The defiance to colonialism in Vodou dance and rituals, which in Haiti ultimately lead to the first successful enslaved peoples revolution, is a splendid case-in point.

In the process of organizing BE.BOP 2012, I conceptualized the Diasporic as a specific approach to decolonial aesthetics with the purpose of outlining the particularities of certain continental Black European experiences. This work in progress led to the conceptualization of ‘Afropean Decolonial Aesthetics’.

The contribution of ‘Afropean Decolonial Aesthetics’ to current conceptualizations of diaspora aesthetics is to illuminate the way in which diaspora creators address the occlusions concealed by modernity that hide the dirty job of coloniality. In this sense, our presence in what Quinsy Gario has described as ‘Modern Art Plantations’ and I paraphrase as ‘the Art Plantations of Modernity’—is neither tangential nor incidental. It is indeed, this inescapable plantation system mentality superbly argued by Antonio Benítez Rojo in *La Isla que se Repite* (The Repeating Island: The Caribbean and the Postmodern Perspective, 1998) that artists from the Caribbean and other Black diasporas have chosen to challenge. They challenge its coloniality of knowledge and being. They create possibilities of sensing that strip the hegemonic ‘supremacy’ of modernity.

Since artists in different European locations thoroughly engage with certain historical vacuums of coloniality, my choice to connect them with my own curatorial praxis responds to what Erna Brodber has described as the ‘Continent of Black Consciousness’ but from the situation of living in Europe and not in the Caribbean. Therefore, the particularization of ‘Afropean’ is meant to signal the emergence of Black Consciousness in Europe from a Pan-Africanist perspective.

Another ground for the pertinence of ‘Afropean’ in relation to diaspora aesthetics and diaspora studies in general is that, unlike in the USA, the UK, the Caribbean and Latin America, the Black Diaspora in continental Europe cannot comfort itself with being an accepted community within the nation at large, not even a pathologized one. In this regard, the ‘Afropean’ brings the Black, African or Afropean community into a particular resonance with respect to Diaspora Aesthetics. It has a related but distinct place vis-à-vis hegemonic US-focused academic discourses, and also in relation to Black British cultural studies à la Stuart Hall.

Likewise with regards to its demarcation within Diaspora Studies, 'Afropean' (in relation to Decolonial Aesthetics) clarifies the particular challenge of establishing the fact that colonialism actually did happen in the first place. In the Americas (where the term 'Decolonial Aesthetics' was coined) this is self-explanatory to the point of absurdity; however in our European realities it is absolutely the opposite. 'Afropean' is meant to optimize the dialogical understanding between two processes of mental decolonization with common objectives and a shared African and European colonial legacy, but very different canonical historiographies. As previously argued, the systematic historical erasure of colonial legacies after the Berlin-Africa Conference (1884—1885) is exemplary of this situation. To give a revealing example, there are no monuments in Berlin that commemorate this outlandish event.

Additionally, 'Afropean' is also aimed at expanding awareness on the alarmingly growing Afrophobia of continental Europe. Black Europe and the African diaspora are indeed living extremely dangerous moments of coloniality and we need as much solidarity as we can humanly get.

* The full version of this essay will be published in: *Decolonial AestheSis Dossier*. Mignolo, Walter and Vázquez, Rolando (Eds.). *Social Text Journal*, Periscope. (2013)

Power Through Movement

Quinsy Gario

Pages are turned
upside/rightside left
after steps revealed doors
that will never open.
Dejection repressed
as we plot forward
steered by sights of suns
of other planets.
We turn and twist
sheets to make beds
falling in holes of words
books and libraries filled.
Fists clenched
black leather gleaming
gold and coffee on/in our bodies.
Thoughts touch tongues
licking stamps of heads
we no longer recognize.
Mirrors distort
what eyes were never meant to see.
Power through movement
dancing in the street
on wing-tipped souls.
Dirtied by expectations
of survival.

Canned Goat
Theatre piece
Quinsy Gario
Photo Roy van der Linden
Courtesy of the artist and
Art Labour Archives





Mariposa Ancestral Memory
Raúl Moarquech Ferrera Balanquet

‘Mariposa Ancestral Memory’ is an interdisciplinary project integrating a multimedia installation, a digital single channel video, and a media performance. The project is the result of an extensive investigation about the presence of African descendants writing in the Caribbean (Haitian Vèvé, Anafourana and Palo Monte—Kongo), Africana Americana Aesthetics, and Afro Caribbean Queer and Erotic Decoloniality. Mariposa Ancestral Memory connects the presence of African Caribbean writing, US Latina/o migration, the Atlantic Enslaved People Trade, the Mariel Exodus, the imprisonment of Angela Davis in the 1970s, the Black Panther Party, homophobia, racism, Maya and Afro Caribbean Queer spiritualities, all interwoven with the life experiences of the artist when he was growing up in revolutionary Cuba and as exile in the United States after 1980.

Understanding African polyrhythmic temporalities, ‘Mariposa Ancestral Memory’ places itself in different locations at different historical times. There are seven paths, each representing an androgynous deity from the Yoruba, Lukumí and Radá pantheons: Oloddumare, Obatalá, Oddudua, Ochumare/Damballá Weddó, Olokun/La Sirene/Agwé, Inle, and Shangó/Ibeyis/Marasá Dosa Dosua. ‘Mariposa Ancestral Memory’ is not a ceremony, is not a ritual and it is not a performance in the Western sense. It is all of that, but it never does any ‘literal’ ritualistic use of Ifa practices. The paths taken during the performance are storytelling routes connecting the social experience with events of the artist’s life and with historical events that had affected him personally, such as the Mariel exodus, or are still affecting him such as undocumented migration, racism and homophobia.

Mariposa Ancestral Memory
2013, 10 min, sound
Raúl Moarquech Ferrera Balanquet
Courtesy of the artist and
Art Labour Archives

In many ways, ‘Mariposa Ancestral Memory’ is honoring the works of Frantz Fanon, Audre Lorde, Zapata Ollivella, Belkis Ayón, Michael Rigoud, Nicolás Guillén, Aimé Césaire, Edouard Glissant, Ana Mendieta, Lydia Cabrera, Sara Gómez, Beny Moré, Celia Cruz, and the African ancestral aesthetics legacy informing these works. This project also honors the enslaved Africans whose spirits are impregnated in Caribbean colonial buildings such as Castillo de la Fuerza in Havana, even though the visual appearance of these constructions doesn’t make reference to the enslaved Africans’ labor. This project also highlights the ongoing systematic colonial/modernity/rationality processes placing African writing, desire and wisdom at the exteriority of Eurocentric epistemology. The project also looks critically at the ways in which African heterosexual enslaved males allied with the patriarchal European colonizer, excluding the presence of women and sexually diverse people from African based Caribbean spiritualities. This project demonstrates how the presence of African Aesthetics is still nurturing contemporary artistic practices in the Caribbean as well as in Africana Americana Diaspora and the US/Latino Diaspora.

**Afroamericanophilia,
Popular Culture and the West German
'New Left': Situating the 60s.
Moritz Ege**

When, in the late 1960s, the Black Power movement shook the United States and reverberated throughout the world, various factions of the West German 'New Left' were enthralled by what they witnessed on the media and, in some cases, around local U.S. army barracks as well. In Frankfurt and Berlin, a 'solidarity committee' for the Black Panther Party formed; a transnational 'GI movement' targeted African American soldiers; in Berlin, a counter-cultural scene titled itself 'Der Blues' claimed to follow the actions and strategies of the Black Panthers. At the same time, in the larger popular culture, in music and mass-produced visuals, there was a wave of positively connoted representations of (primarily U.S.) Blackness: the latter figured prominently in a pop-cultural glamour world of freedom, less rigid sexuality, consumer culture, and post-racist sentiments. As a generation came of age which had grown up under American occupation and with African-American-derived music, tangible attempts at solidarity merged with 'primitivist' fantasies. In the global context of very recent decolonization and the ongoing Vietnam War, the question whose side one was on arose almost naturally. Furthermore, in this barely post-fascist society, for progressive-minded young people, finding other ways of being in the world and of being an embodied, gendered self than the previous generations' mattered in a particular way, giving rise to numerous forms of 'xenophilia'. In Germany, questions of 'white guilt', which dominated similar discourses elsewhere, were further complicated by the fact that it was hard enough to come to terms with collective 'German guilt' regarding the mass-murder of Jews under National Socialism. Can we, then, speak of collective 'white' fantasies of "becoming 'Black'" at that historical moment, and what exactly would that mean? What are the implications of these different forms of 'afroamericanophilia'? In the first part of the presentation, I will sketch out this historical case study. In the second part, I discuss how we might situate it within a wider-ranging narrative: Is there, despite all the straightforward anti-Black racism that continues to exist, also a continuous dynamic of ambivalent 'afroamericanophilia' in Germany throughout the 20th century? Are romantic-'primitivist' discourse and 'Stellvertreter/proxy abolitionism' (Sabine Broeck) its dominant logic? Is it the same story of projection over and over again? Or are there significant ruptures and transformations that break with this logic? This appears to be a particularly relevant question as Germany has become a more diverse country, 'whiteness' is being problematized and challenged at least in some contexts and the subject positions from which 'afroamericanophilia' is enacted have multiplied.

**Rhetoric That
Preaches Revolution**
2008, 24 min, sound
Adler Guerrier
Courtesy of the artist and
David Castillo Gallery



... AM A TRIBAL LEADER
/ LOOT, RAPE, BURN AND
MY DEFENCE
AL THEIR TAXES, GRAB LAND,
T THE IDIOTS WILL
TILL VOTE FOR ME.



Border and Embodied Aesthetics and Relational Temporalities

Rolando Vázquez

Decolonial aestheSis names artistic and everyday practices that break with the modern/colonial order. It presents itself in contrast to the modern aestheTics that have functioned as a normative framework to regulate the senses and that has produced hierarchies of taste and culture. Modern aestheTics can be seen as a series of mechanisms for the regulation of experience and the senses. It shows a way in which modernity has meant the production and regulation of subjectivities. The individual, the product of modern subjectivity, is a person that is produced as separated from the world, from the other and from itself. He is the denizen of the metaphysic of presence, of the subject-object dichotomy and the reduction of the real to presence.

Decolonial aestheSis is a realm of contestation, that finds in artistic and everyday life practices forms of relating to the world, to the other and to the self that break with the modern worldview. We argue that decolonial aestheSis names practices that challenge the condition of isolation of the individuality that is trapped in the surface, in the empty present of modernity. Decolonial aestheSis mobilizes a temporal relationality and presents alternatives through relational approaches to memory, cosmology and/or ancestrality. They enact an alternative form of subjectivity, one that is in relation through time, to the world, the community, the other and the self, to our-selves.

We invite a reading of the work of Jeannette Ehlers, Ingrid Mwangi Robert Hutter as works that operate through relational temporalities. They are works that by deploying forms of border and embodied aestheSis break with the confinement of modern aestheTics and its metaphysics of presence, its chronology. They bring a renewed possibility of a personhood that knows herself to be in relation to memories and cosmologies, one in which the self is only understood in relation to the world to the other and to its inner self/our-selves. These are practices that bring to the fore the possibilities of decolonial freedom by voicing the colonial wound and opening a horizon of healing.

Decolonial aestheSis, in a similar way as decolonial feminism, gives us the possibility of looking at modernity/coloniality, not just as major structural and historical processes that have shaped our society, but more tangibly as processes that breath through the body, as processes that have shaped the world through the shaping of subjectivities, of the ways in which we imagine, we remember and we know ourselves. The decolonial option is here presented as an alternative that breaks with the modern/colonial processes of subjectification, in order to liberate the person from the regulation of her senses, her memories, her imagination, her spirituality. It is a move away from the subjectification of the person within the metaphysics of presence, towards her liberation through relational temporalities.

Generationzzzzz
2012, 4:33 min, sound
Ingrid Mwangi Robert Hutter
Courtesy of the artist and
Art Labour Archives

Rolando Vázquez teaches sociology at the University College Roosevelt from the University of Utrecht in The Netherlands.

**Assessing the Archetype.
Corroborations Between Biko's
Black Consciousness and
the Black Power Movement
Simmi Dullay**

The ideas I will present are a string of auto-ethnographic micro-narratives based on the corroborations between anti-apartheid South Africa and the Black Power movement in United States.

One of the ways I work is through recovering information based on those exile trajectories that have shaped my experience. I delve into the political routes that inform my background, from the vantage point of originating from a Indian indenture heritage, brought to South Africa six generations ago, and raised in exile in Denmark as a second generation political refugee who later returned to South Africa, in 1992.

To counter the colonial erasure of history, my research will offer a definition of Blackness outside of whiteness and its colonization, which I will provide evidence for through personal experiences and a recovering of knowledge which emerges from the performative, linguistic and mythological stratification of Blackness. My research is informed by liberation struggles and a Black subjectivity which is shaped by the anti-apartheid movement, inspired by Mahatma Gandhi's first political Black party in South Africa proceeded by Biko's Black Consciousness movement.

I came from Biko to Fanon, I read them through my identifying with their thoughts and as an affirmation of the Black self. Being raised with an affirmation of Black Consciousness, left me in a state of not identifying when confronted by Fanon's own cognitive dissonance of Afro-pessimism in the introduction of his Black Skins, White Masks. I could and still cannot understand the desire to belong to whiteness ... Although I understood the violence upon the Black exiled body, I could not accept that we become Black in relation to white. I found the reduction of Black identity nihilistic and limiting when understood as exclusively coming into being through the constructions of whiteness. This fixation expands the Hegelian hell of Africa to the Tricontinent (at large) confining us to existing outside of (Western-Christian-patriarchal) history.

These limitations will be addressed and argued by means of examining Black subjectivity and the notion of how the meaning of Black Power is interpreted and performed through the politicization of style and self-affirmation or as we know it in South Africa as Black Consciousness.

By exploring the symbolism of Black Consciousness and Black Power through an auto-ethnographic methodology and comparative memory work, I will reflect on my own background and heritage as a strategic tool of a decolonial knowledge creation that exists both within and beyond the disembodied 'objective' knowledge favoured by the North.

Black Bullets
2012, 4:33 min, sound
Jeanette Ehlers
Courtesy of the artist and
Art Labour Archives





Fela, the Black Panthers and AfroFuturism. From 'Suffering and Silence' to Art-ivism and Music as a Weapon

Adetoun Küppers-Adebisi

For the Pan-African world Fela's legacy remains as a monument of artistry, political resistance and spiritual consciousness. Fela Anikulapo-Kuti is a revolutionary protagonist of Black Consciousness locally for Nigeria and globally in Africa and abroad. His mother was the feminist and anti-colonial activist, Funmilayo Ransome-Kuti. His father, Rev. Israel Oludotun Ransom-Kuti, was the first president of the Nigeria Union of teachers. Nobel Prize laureate Wole Soyinka is his first cousin. This unique family background provided Fela with the vision and strength that defines his legacy.

Fela was also heavily influenced by the Black Panthers. On his trip to the USA, in 1969, Fela met and fell in love with Sandra Isidore (then Sandra Smith). She introduced him to the teachings of the Black Panthers, the reforms of the Civil Rights activists, and gave him books written by Black thinkers. Fela met with political figures like Angela Davis, Stokely Carmichael and The Last Poets. He then decided to be part of the politics of revolution and adapted the African-American input for his own Nigerian society and its socio-historical conditions.

Upon his return to Nigeria, Fela's major medium of change became Afrobeat—an innovative combination of traditional Yoruba music, jazz, highlife, funk, and chanted vocals, fused with percussion and unique vocal styles.

By 1971, he had changed the name of his band from Nigeria 70 to Africa 70, and his nightclub from Afrosport to The Shrine which still exists until today. Every year on Fela's birthday, his son Femi organizes the 'Felabration'. Similar to the Black Panthers in the USA, Fela focused on Black Power and the anti-colonial development of Black material resources and African spirituality and the return to a naming tradition based on African origins. Consequently, in a similar move like Malcolm X did in 1975, Fela erased his 'slave' name Ransome and started using Anikulapo Kuti (meaning 'one who has death in his pocket').

With unprecedented savagery, the ruling class launched its forces against the activist rebel community of The Shrine. The 18th of February 1977 remains a milestone in the life of Fela. His family house, called Kalakuta Republic, was besieged by Nigerian soldiers and set on fire. Fela continued his fight until his death, in 1997. Today his children continue with his work.

Pressure

1975, 110 min, sound

Horace Ové

Courtesy of the artist

To my Eighteen-Year-Old Self,
on your Departure for Cambridge
September 21st, 2003*

Michelle K.

In three days, you will encounter a fish knife for the very first time. You will not know what it is, but everyone else will. You will watch, and imitate.

You will not know how to eat—how to cut cheese, hold a wineglass, dissect pheasant. You will not know how to dress, in the mandatory bulky black robes, or how to put your hair up as the other girls do. You will not know how to walk, high heels unsteady on ancient cobblestones. You will not know how to talk, of their celebrities, their politics, their favourite operas, their units of measurement, their terms of endearment.

In class, in Front Court just off the famous Wren Chapel, you will learn that you do not know Latin. Claudia, from Poland, knows Latin. She also knows Polish, but hates speaking it with the young Polish woman who cleans her rooms. We're in England now, she says.

Julie, from Ireland, speaks with a perfect Standard English accent. So do Jonah from Manchester and Professor Davis, from Wales. So do Emma, from Oslo; and Adrian, from Belgrade; and Patrick, from Berlin. So do you. Joshua, also from Singapore, speaks with a thick Singaporean accent. Nobody speaks to him, because nobody understands him, except you.

You never learn Latin, but you learn to fake it well enough to give the prayer before the Fellows in the dining hall. It's an honour, you're told. You shape the vowels carefully with your tongue: *Oculi omnium in te sperant*. The eyes of all look upon thee.

You study versification. Versification is the study of form in poetry. You learn that we all speak in iambs, like the Greeks. You write poetry, and learn the proper names for what you do: this is enjambement, this is anaphora, that is isocolon. You learn to paint with the textures that make up Britain: limestone, pipesmoke, lambswool, tweed; reckon, rubbish, brilliant, dodgy, quid.

At the International Students Gathering you will be told that you are interesting. You are foreign, you are a learning experience for others, you are exotic. People will ask where you come from. Singapore. Oh! they say—chewing gum is illegal there, isn't it, and they cane people for vandalism. Don't they also cut off the hands of thieves? No, you say. Oh, they say. Are you certain?

Every day you will walk by King's Chapel and every day be astounded by the sublime. There is something sacred, it seems, in the smooth stone and stained glass, in the altitudinous arches against the northern sky. Even the sky looks different here—a truer sky blue.

Cuba: An African Odyssey
2007, 118 min, sound
Jihan El Tahri
Courtesy of the artist

A black and white photograph showing Amilcar Cabral walking through a crowd of people. He is wearing a light-colored, short-sleeved button-down shirt, dark trousers, and a light-colored cap. He is looking towards the left of the frame. The background is filled with a dense crowd of people, some of whom are also wearing hats. The lighting is somewhat dim, suggesting an outdoor setting with shade.

Amilcar Cabral
Guinea Bissau

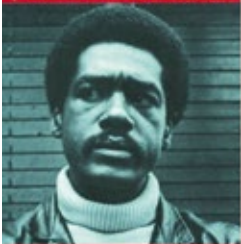
Can We Allow **THAT**
Woman to Adopt
THOSE Kids?



CHATTY KATHLEEN



HUEY HOTTIE



BOBBY BARBECUE



ASSATA EXILE



Communist Bigamist
Theatre piece, 2010
Vaginal Davis
with Susanne Sachsse
Graphic design by
Nebojsa Tabacki

The plants are a different green, milder than the ferns of the humid tropics, and more elegant. The trees are deciduous, quadrilingual.

In the chapel you will hear Allegri's Miserere and in the sharp highs and tumbling-bell cascades of gowned choir-boys come to know a different God than the one you met with guitar music in your old Sunday School. You will read Milton, and see His beauty. You will read Pope, and see His wisdom.

You will travel. You go to Athens, and you go to Rome. You go to Paris, London, Vienna, old cities rich with marble and history. You see the rock where St Paul preached, the house that Mozart lived in. You see the beds of heroes, the halls of two hundred kings and queens. You see places that matter. Nothing in your country is more than two hundred years old.

Your Marxist friend is repulsed by the splendour of Vatican City. You somewhat agree, but still you buy an overpriced rosary from the Vatican gift shop. Your people don't pray with rosaries, so you don't know what to do with it. Still, it is a valuable thing—made of plastic, to be sure, but stamped with the official insignia. The keys to the kingdom.

You go to the opera. You go to museums. You learn the names of the masters, you learn their styles—the long slim forms of Botticelli, the bright grace of Raphael, the abs on the Michaelangelos, the curves on the Titians. You see hall upon hall of kouroi, men in the proportions of gods, with smooth blank eyes. You see beauty in the rich thickness of oil paints, in the huge splendid canvases, the gold frames, the high ceilings. You are happy and gratified and impressed. No one from your country ever made such things. You do not think to ask why.

Your friends ask you about visiting Singapore. What's there to see there? they ask. We don't have much culture, you say.

You direct a play. You would have liked to act instead, but there are no Chinese women in Chekhov's Russia. There are no Chinese in Ibsen's Norway. There are no Chinese in Freud's Vienna or in Chicago in the 1950s. There are no Brits either, but that doesn't seem to matter. In three years of theatre you will see two black faces on stage. One is Othello. The other is a maid.

You see *The Mikado* by Gilbert and Sullivan. We are gentlemen of Japan .../On many a screen and fan/We figure in lively paint/Our attitude's queer and quaint / You're wrong if you think it ain't! The emperor likes decapitation. The heroine's name is Yum-Yum. It is a comedy. You laugh.

You study Shakespeare. You study tragedy. Ancient tragedy is the fall of a great man due to an unfortunate fault. Modern tragedy is the confrontation of a brave man with his own existential terror. Other things are tragic, but you don't think too much about them. You meet Willy Loman, Primo Levi, Nora Helmer, but it's hard to pay attention. Sophocles speaks too loudly. Oedipus is king.

You study moral philosophy: Aristotle, Cicero, Locke, and Kant. You learn to read them with blinkers on, mining them for the things that matter. You learn to write the way they do—assertive, arrogant, to-the-point. Men do better in exams, you are told, because they write this way. You must be confident. You must write like a man.

You study the Romantics. You learn what nature looks like: white cliffs, high moors, rolling hills, green meadows; here and there a Roman ruin, here and there a shepherdess. What's there to see in Singapore? your friends ask. We don't have much nature, you say.

You go bird-watching. There are several thousand bird species in the UK alone—robins, garnets, ravens, terns. You learn the names of trees and flowers—rosemary for remembrance, hyacinth for constancy, poppies, which mark the War Dead. It seems these flowers have a history that your flowers don't. Poets write about them; they have meanings in books, and value in the flower shops.

No one writes about the ixoras that grew in your old neighbourhood—dense stubby shrubs with blooms no bigger than a wink, but beloved for the single drop of nectar you could suck from the stems. Or about the hibiscuses, brilliant and brash with their long dangling stamens; or the bougainvillea, common, roadside-dusty, with their paper-thin petals. Or angsanas, with their space-ship seeds. Rain trees like vine-strewn umbrellas. Frangipanis. Pong-pongs.

Three short years later you will stand in a queue; neat rows of black robes and mostly white faces. When your turn comes you will kneel at the feet of an old man in a five-hundred-year-old chair. He says something in Latin, you won't care what it means. He gives you a scroll. You smile. You graduate.

All this is not a warning or a complaint about how unfair life will be for you. After all, you will not be unhappy; or if you are, you will not really notice. You will learn things, make friends, and acquire 'social polish', a confidence in speaking, the tools to make yourself heard.

JESPER ERIKSSON ULRIKA SKARBY LUDVIG JAKOBSSON EMIL LINDBERG KARI BERG TIM TJERNLUND
A FILM BY CECILIA GÄRDING & MIKAEL HAINES GÄRDING DIRECTED BY JOACHIM LJUNGQUIST

We are like oranges
2012, 95 min, sound
Cecilia Gärding
Courtesy of the artist and
Art Labour Archives



These are all good things. They are the things that you went to Britain to acquire. But I am writing to you to make you see what you will be at pains not to see: that as you acquire them, there will also be parts of you that are lost. And I am writing to tell you that your gains are not innocent—that they come with the baggage of coloniality.

You will deny this at first, because you and your country are modern and free, and you will see your choice of university as precisely the expression of that freedom and ability. To think otherwise will seem almost absurd: you are at Cambridge; how could you possibly be colonised or oppressed?

But coloniality didn't end in 1963, when the British let your country go. It is not just the business of unfortunate Third Worlders in distant lands, still floundering in corruption and poverty because they lacked the vision and the statecraft of a Lee Kuan Yew. Coloniality continues, in fact, whenever bright young men and women from all over the world decide to cap off their educations by going on pilgrimage to the pinnacles of Western civilisation; when they dedicate themselves to the Western canon and walk in the shadows of imperial facades, and learn that this is the good life. It continues whenever anyone anywhere sees a billboard in a shopping mall, and sees in that conjunction of power, wealth, and beauty an image of desire. In other words, it happens not just by the strength of arms or the power of states, but by the captivation of the eyes, the training of the taste, by unwritten rules of thumb. Coloniality is far from over: it is all over. It is perhaps the most powerful set of forces in the modern world.

Again, this may sound strange, because the power of Cambridge—of Europe itself—seems today to lie in the richness of its history. But to be truly modern is precisely to have a rich and legitimate history that one can master, draw from, and transcend. It is to have a history that is valuable in the present, transactable as social capital in an economy of competitive relations, in contrast to other histories—'African', or 'Oriental'—that are outdated, unusable, 'primitive'. Besides, modernity comes in many guises: in tanks and banks, to be sure, but also in fish knives, in opera houses, in *savoir faire*.

But modernity is not truly in the tank or the bank or even the *savoir faire*. It is in the movement of a dangerous gift, transmitted from the West to the rest. Modernity says: we have the good, and we will give—or teach, or sell—it to you. Modernity is salvation through this gift from your prior self. It is Sir Stamford Raffles of the East India Company turning Temasek, the fishing village, into Singapore, the trade hub and aspiring metropolis. It is the magnificent edifice of

Cambridge University turning Michelle, the girl who wore cheap pyjamas sewn by her grandma to bed, into Michelle, the cosmopolitan, who graduated in a Hepburn dress and a fur hood.

Modernity is someone saying to you: look, we have made you better. And you believing it.

But why do you believe it? Why will your ignorance of the fish-knife cut so deep? Why will your love of opera and your love of ixora be respectively crucial and inconsequential for your sense of sophistication and self-worth? It makes little logical sense, but coloniality doesn't work that way. As you will learn, it works in the smallest and the largest things: from chit-chat to cathedrals. Another way of putting this is that the West has colonised not only knowledge, but aisthesis—every kind of sensing, believing, feeling.

What can you do, then? Coloniality cannot be un-done, any more than you can un-read Chaucer or un-see Caravaggio, and it is undeniable that these things have broadened your mind. But the question is not how to retreat into some pristine, native state. In fact, it is the opposite: how to recognise the narrowness of this so-called broadened mind, to realise that Europe is not the universe. And how to make space in the world for both the girl in the pyjamas and the one in the little black dress—and yet do so in a way that, unlike Western liberalism, is not naïve either about the 'equality' of the two, or about how we got from one to the other.

This means that it is not enough to simply read Confucius alongside Aristotle, or to turn from the Uffizi to the Asian Civilisations Museum. That is part of it, certainly, but it doesn't go far enough. In fact, merely claiming that 'our' art or philosophy is as beautiful or good as its Western counterparts only disguises the problem: it hides the issue of why we are in the position of having to make that claim in the first place (the question of coloniality), and of what we mean when we say 'good', or 'beautiful', or even 'art' or 'philosophy' (the question of aesthetics).

Decolonial aesthetics aims to ask exactly those questions. It asks why Western aesthetic categories like 'beauty' or 'representation' have come to dominate all discussion of art and its value, and how those categories organise the way we think of ourselves and others: as white or black, high or low, strong or weak, good or evil. And decolonial art (or literature, architecture, and so on) enacts these critiques, using techniques like juxtaposition, parody, or simple disobedience to the rules of art and polite society, to expose the contradictions of coloniality. Its goal, then, is not to produce feelings of beauty or sublimity, but ones of sadness, indignation, repentance, hope, and determination to change things in the future.

You may not see much decolonial art at Cambridge, but, just as the colonial aesthetic works on us in myriad and subtle ways, so can performances of decoloniality, if we learn to see them. So as you walk through the grand college gates, look out for the homeless man, who refuses to move from his corner no matter what important procession comes by. Look out for the posters put up by the residents of Mill Road, in their campaign against the large-chain supermarket that would put the small Indian and Korean grocery stores there out of business. Think about the British Indian girl who wears a sari to class every day. And listen again to Joshua's accent, and hear in it not failure to communicate, but a casual, everyday protest—a way of saying, I don't have to sound like you to be worthy of being heard.

These things may be hard to spot amidst the distractions of tall spires and lofty aspirations, but they are there. Look and listen carefully. You may learn more than you think.

*** Editors' Note**

This text was originally conceived as an assignment for the seminar on Decolonial Aesthetics taught by Walter Mignolo at Duke University. The extraordinary insights offered by the author moved us to ask for her permission to publish it on this catalogue. The theoretical clarity that the author has mastered in connecting her life-experience by approaching herself in the recent past through the frame of modernity/coloniality/decoloniality is a Decolonial AestheSis manifesto in itself, parallel to the Decolonial Aesthetics Manifesto published in the catalogue of BE.BOP 2012.

Decolonial AestheSis goes beyond the narrow regulation of modern European aesthetics which confined aesthetics to the codification of taste and subjectivity through 'art'. Thus, while the history of modern aesthetics and artistic movements in Europe is always the celebration of rebellion and novelty, each rebellion and 'new' artistic movement in Europe represses and disavow all that falls beyond this canon. It is necessary, imperative, to decolonize aestheTics to liberate aestheSis. The letter that Michelle has written to herself is a superb example of both how coloniality regulates and represses and disguises itself as 'progress' and 'civilization', and also of what kind of decolonial consciousness must be aimed for by decolonial subjects in order to liberate themselves/ourselves from coloniality.

Travesti de Sangre
Performance, 2012
Teresa María Díaz Nerio
with Stefanie Seibold
Photo Erre de Hierro/
Montehermoso
Courtesy of the artist and
Art Labour Archives.



Artwell Cain obtained his PhD in 2007 at the University of Tilburg. From 1991—2000 he directed the Foundation for the Furtherance of the Well-being of Antilleans and Arubans at Rotterdam. Cain edited 'Tula slave rebellion in Curacao' (2009) and has published extensively on citizenship, the aftermath of trans-Atlantic slavery and social mobility. Currently, he directed NiNsee (National institute of Dutch Slavery Past and Legacy) until 2012.

Vaginal Davis is an American genderqueer performing artist, painter, independent curator, composer and writer. Davis' name is a homage to activist Angela Davis. This gender-queer, art-music icon made her first appearances in Los Angeles's club scene. She champions terrorist drag, a performance aesthetic brusquely interrupting the cultural assimilation of commercial or mainstream drag characteristics. vaginaldavis.com

Teresa María Díaz Nerio is a Dominican visual and performance artist and researcher living in Amsterdam. She graduated as a Bachelor in Fine Arts from the Gerrit Rietveld Academie (2007) and received her Master in Fine Arts from the Dutch Art Institute (2009). She does research often focused on subjects informed by the history of colonial and neocolonial invasions in the Global South challenging the hegemonic Eurocentric and US centric notions of who is who and what is what. teresadiaznerio.wordpress.com

Gabriele Dietze, Prof. Dr. phil., has studied German, Philosophy and American Studies. She taught Cultural Studies and Gender at Humboldt University Berlin and was Aigner Rollett Visiting Professor at Karl Franzens Universität, Graz, in 2007. kulturen-des-wahnsinns.de/forschergruppe/beteiligte/gabriele-dietze

Simmi Dullay lectures in Art History & Visual Arts at the University of South Africa (Unisa). She obtained her MFA Cum Laude at Durban University of Technology, in 2010. She investigates exile using interdisciplinary methods based on visual methodologies, Black Consciousness, decolonization praxis, auto-ethnography & memory work. Her research draws productively on art, cultural and gender studies, critical philosophy & sociology. Dullay taught at the University of Kwa Zulu Natal on Education, Social Justice & Diversity as well as on Philosophy & Sociology in Education. simmilunar.blogspot.de

Jeannette Ehlers studied at The Royal Danish Academy of Fine Arts and The Funen Academy of Fine Arts, Copenhagen. Her works explore the Danish enslavement trade and colonialism worldwide through digitally manipulated photographs and video installations. jeannetteehlers.dk

Jihan El Thari is an Egyptian-born, French filmmaker, author and news correspondent. She has authored, directed and produced award-winning documentary films, authored books and reported on political conflicts in the Middle East and Africa. Jihan is a Member of the Executive Bureau of FEPACI (Federation of Pan-African Cinema) and Secretary General of The Guild of African filmmakers in the Diaspora. She holds a Bachelor of Arts Degree in Political Science and a Master of Arts Degree in Political Science, both from the American University in Cairo. [wikipedia.org/wiki/Jihan_El-Tahri](https://www.wikipedia.org/wiki/Jihan_El-Tahri)

Cecilia Gärding is the leader of Cultural Heritage Agents, a project that gives Swedish youth with a foreign background the possibility to analyze the impact of ethnic relations on a variety of art-forms. Via this project, Gärding has contributed to a report advising the 2015 Swedish minister of Culture on cultural diversity policies. muzicadelic.se

Quinsy Gario is a spoken word performer and is currently following the MA program Comparative Women's Studies in Culture and Politics at the Gender Studies Department of the University of Utrecht. He makes art under the banner of NON EMPLOYEES. nonemployees.com

Adler Guerrier was born in Port-au-Prince, Haiti and lives and works in Miami. Subsequent to studies at the New World School of the Arts in Miami, Florida, Guerrier has exhibited at the Miami Art Museum and the 2008 Whitney Biennial. Using a wide variety of media, he improvises between form and function to nimbly subvert space and time in constructions of racialization, ethnicity and class. davidcastillogallery.com/adler-guerrier

Neil Kenlock is a photographer and media professional has been living in London since he came to Britain from Jamaica in 1963, to join his parents. In the late 60s, he became the official photographer for the UK Black Panther Movement, documenting the rallies, racism and upheaval during the 1970s and early 1980s in London. Alongside the big picture of marches, protests and portraits of prominent campaigners, there are images focusing on details—a 1972 front door daubed with the slogan 'Keep Britain White' is a moving and memorable moment captured on film. kenlockphotography.com

Grada Kilomba Writer and Lecturer. Her literary work is a combination of academic writing and lyrical narrative, approaching Memory, Trauma, Racism and Post-colonialism. Currently, she is a Professor at the Humboldt Universität—Berlin, department of Gender Studies. gradakilomba.com Adetoun Küppers-Adebisi is an Engineer of Applied Sciences and energy-consultant is presently doing her trans-disciplinary PHD on Waste, Culture and Neo-Colonialism at the Humboldt University,

Berlin. She is founding Board member of African-Union-African-Diaspora-Committee Germany 6th Region, Media & Culture coordinator for the Berlin-State-Legislation against Racism and Ethnic Discrimination and representative of the Berlin—Pankow Integration-Board. afrotak.wordpress.com

Alanna Lockward is an author, dancer, critic and independent curator specialized in time-based-undertakings from Santo Domingo, based in Berlin. She is the founding director of Art Labour Archives, an exceptional platform that has spiraled around the amalgamation of theory, political activism and aesthetics and has produced situation-specific art events and exhibitions, since 1996. She has been a guest lecturer at Humboldt University, Goldsmiths University of London, the University of Warwick and Utrecht University and is associated scholar of the DFG founded group Young Scholars Network Black Diaspora and Germany. alannalockward.com

Mekonnen Mesghena is policy analyst and Department Head of Migration and Diversity at the Heinrich Böll Stiftung in Berlin, a think-tank affiliated with the German Green Party. He is a member of various Boards and NGOs across Europe—among others of the Board of Directors at the Migration Policy Group (Brussels) and member of the Equal Opportunity and Diversity Panel of the British Council in Germany. At the end of Eritrea's War of Independence in 1991, Mekonnen Mesghena worked in restructuring Eritrean media and trained journalists. boell.de/kontakt/kontakt-642.html

Karen D. McKinnon is an American filmmaker based in London, where she attended Goldsmiths College. She wrote Dance/Art, for PBS network and was selected for an emerging directors fellowship at Columbia Pictures. She developed a passion for filmic installation after collaborating with artists at the experimental college Santa Monica Art and Design. Her work has been funded by the UK Film Council and shown at the Arnolfini, Galerie Ecole des Beaux Arts, Paris, consonni, Spain and in festivals and galleries across Europe and America. vimeo.com/31192998

Walter D. Mignolo is William H. Wannamaker Distinguished Professor and Director of the Center for Global Studies and the Humanities at Duke University. He is Visiting Fellow at the Advanced Institute for Cross-Disciplinary Studies, at the City University of Hong Kong (January—June 2012). The Idea of Latin America (2005) received the Frantz Fanon Award from the Caribbean Philosophical Association in 2006. The Darker Side of Western Modernity: Global Futures, Decolonial Options was just released in December of 2011. waltermignolo.com

Raúl Moarquech Ferrera-Balanquet. Havana, Cuba, 1958, is an interdisciplinary artist, writer and Fulbright scholar. He gained an MFA in Multimedia and Video Art at the University of Iowa in 1992. He has curated major media art exhibits in the United States, Canada, Brazil, Cuba and Mexico,

among them InteractivA'01 and InteractivA'03 for the Museum of Contemporary Art (MACAY) in Mérida, Yucatán, Mexico. Currently a PhD Candidate at the Romance Studies Department, Duke University. vimeo.com/user1111761

Dannys Montes de Oca Moreda is the organizer of the theoretical event of the Havana Biennial and a member of its team of curators at the Wilfredo Lam Art Centre in Havana. The Havana Biennial was the first Biennial formed in the 'global south' and dedicated to contemporary art from Latin America, Africa, Asia, and the Middle East. In the context of her work for the Biennial, she has focused on the study of North—South relations, center—periphery, and hegemonic processes. bienalhabana.cult.cu/?lang=english

Ingrid Mwangi and Robert Hutter, as a couple, propose to be a single artist, making video, photo and performance works exploring the Black body in the West. Mwangi Hutter lives and works in Ludwigshafen, Germany and Nairobi, Kenya. Solo exhibitions include: ,aradise: the Hidden Land, Zeitraumexit, Mannheim, Germany, 2011—12; Ingrid Mwangi Robert Hutter. Constant Triumph, Spelman College Museum of Fine Art, Atlanta, Georgia, USA, 2011. ingridmwangi.de/ingrid_mwangi_robert_hutter/home.html

Horace Ové is a British filmmaker, photographer, painter and writer with Trinidadian roots. He is one of the leading Black independent film-makers of the post-war period. For his film *Pressure*, he holds the Guinness World Record for being the first Black British film-maker to direct a feature-length film. Ové has built a prolific and sometimes controversial career as a filmmaker, documenting racism and the Black Power movement in Britain over many decades through photography and in films such as *Baldwin's Nigger* (1968), *Pressure and Dream to Change the World* (2003). en.wikipedia.org/wiki/Horace_Ov%C3%A9

Pascale Obolo was born in Yaoundé in Cameroon in 1967, and lives and works in Paris. She studied directing at the Conservatoire Libre du cinema Français and obtained a Master of Cinéma at the Paris VIII University. Her films centralize the feminine Hip Hop movement in the French suburbs as well as the place of the Black woman in the cultural industries. She is the chief editor of the online art journal *Afrikadaa* and was awarded a silver medal at FESPACO 2013 for her documentary *Calypso Rose*. calypso-at-dirty-jims.com/biography-pascale-obolo.html

Robbie Shilliam is Senior Lecturer in International Relations at Queen Mary College, University of London. He has written on trans-Atlantic slavery, Black Power and Rastafari in a number of academic fora. He has also worked on retrieving the importance of anti-colonial thought for contemporary understandings of international politics. Prior to Queen Mary, Robbie taught at Victoria University of Wellington in Aotearoa, New Zealand. robbieshilliam.wordpress.com

Muna Shirwa is a singer, poet, writer, actress, performer and theater maker from Amsterdam. She represents soulful power in her word-music and honest rawness in her voice and her eclectic 'I am not afraid to speak up' attitude. Making poetic noise to feel alive is just as important to her as guarding her dreams from going abstract.

Ovidiu Tichindeleanu is philosopher and cultural theorist; he lives and works in Chişinău and New York. He studied Philosophy in Cluj (Babes-Bolyai University), Strasbourg (Marc Bloch University) and Binghamton (State University of New York). Currently, editor of the journal IDEA arts + society and collection coordinator of the publishing house Idea Design & Print. He participated in the 51st Venice Biennale (2005), Documenta 12 (2007), U-Turn (Copenhagen 2008). idea.ro/revista/?q=en/Tichindeleanu

Caecilia Tripp is an artist, filmmaker and researcher, alternating between Paris, New York and Berlin. Using video installation, photography and performance, her work explores the imaginaries of transgression of social and cultural boundaries. Her work deals with forms of freedom, utopia and civil disobedience and shines a light on the invention of new languages, sounds and cultural codes as a permanent process of 'making history'. She is currently collaborating with the Young Lords in New York City. caeciliatripp.com

Rolando Vázquez teaches sociology at the Roosevelt Academy, University College from the University of Utrecht in The Netherlands. Since 2010, he coordinates with Walter Mignolo the Middelburg Decolonial Summer School. With Alanna Lockward and Walter Mignolo he is member of the Executive Board of the Transnational Decolonial Institute. He has written on decolonial thought, critical theory and photography. His Critical Photography project engages photography with decolonial aesthetics. roac.nl/roac/ssc-dept.phtml?st=vazquez

Jeannette Ehlers

Off The Pig

2012, 5.03 min, sound

The March

2012, 4.40 min, sound

Black Bullets

2012, 4.33 min, sound

Haiti, then called Saint Domingue, was the first Black republic to gain independence in 1804. The Haitian Revolution started with a Vodoun ceremony and the sacrifice of a pig. In *Off the Pig*, Ehlers uses the symbolic interconnection between the Black Panthers' depiction of oppression through the figure of the pig (as can be seen in the work of Emory Douglas), to honor liberation struggles and victories like the Haitian Revolution.

jeannetteehlers.dk/video.html

Karen McKinnon

Cecilia Tripp

Making History

2008, 10 min, sound

Making History celebrates friendship and the creativity that sprung up from the Black Power Movement, as it shows two major writers of the Caribbean Diaspora breaking bread together over questions of identity and nation. Édouard Glissant, a contemporary of Frantz Fanon and a student of Aimé Césaire, was nominated for the Nobel Prize for his writings on creolization processes and the 'Aesthetics of Relation'. Linton Kwesi Johnson, the father of Dub poetry, joined the Black Panthers in London while still in school and gained fame through his poems about the Panthers uprisings in London during the 1970s and 1980s.

youtube.com/watch?v=jql4ctFACwY

Raúl Moarquech Ferrera Balanquet

Mariposa Ancestral Memory

2013, 10 min, sound

Mariposa Ancestral Memory is an experimental narrative that connects many themes and historical incidents related to the African Diaspora. Reflected upon are homophobia, racism, Maya and Afro Caribbean queer spirituality, the African-Caribbean writings of Vèvé, Anafourana and Kongo, the US Latina/o migration, the Atlantic Enslavement Trade, the Mariel Exodus, the imprisonment of Angela Davis in the 1970s and the Black Panthers Party.

vimeo.com/60977038

Jihan El Thari

Cuba: An African Odyssey

2007, 118 min, sound

Behind the so-called Cold War, four adversaries with conflicting interests face off on the African continent: the Soviets want to expand their influence, the United States intend to appropriate the continent's natural riches, the former European empires seek to revive their shaky colonial power, and the young African nations defend their newly-won independence. African revolutionaries like Patrice Lumumba, Amílcar Cabral and Agostinho Neto call on Cuban guerrillas to help them in their struggle. From Che Guevara's tragicomic epic in the Congo up to the triumph of the 'Battle of Cuito Cuanavale' in Angola, this film tells the story of Cuba's central role in the revolutionary struggles on the African continent.

youtube.com/watch?v=ywd2B_uiQfo

Cecilia Gärding
We are like oranges
2012, 65 min, sound

By showing an Afro-Swedish man without a troubled or criminal background as the leading hero in her film, Cecilia Gärding analyzes the racist power-structures that have impacted Swedish artistic production. The film investigates the effects of racist histories and practices on human relationships and the ways in which people can and should fight for positive change. The film also emphasizes the positive contributions that Swedes with an immigrant background have made to Swedish culture.

Adler Guerrier
Rhetoric That Preaches Revolution
2008, 24 min, sound

This piece consists of documentary news footage of world events from the years 1965—1968. It spotlights the young militant artists in Miami who collaborated under the moniker BLCK. The video centralizes the solidarity and combative mood central to the Civil Rights Movement: it depicts the video marches, the protests, the confrontations with the authorities, and the news-coverage of the deaths of Malcolm X, Martin Luther King and Robert Kennedy.

vimeo.com/50886287

Courtesy of the artist and David Castillo Gallery

Horace Ové

Pressure

1975, 110 min, sound

Set in Ladbroke Grove, West London, an area with a large Caribbean population since the 1950s, Pressure explores the interactions of Caribbean people in British society in the context of the Black Power movement. The film deserves recognitions for both its aesthetic merit, and for the bold way it deals with institutional racism and police brutality, without ever falling into the trap of treating such matters simplistically.

[youtube.com/watch?v=DMgzmMep5Cc](https://www.youtube.com/watch?v=DMgzmMep5Cc)

Pascale Obolo

Invisible Woman

2008, 6 min, sound

Invisible Woman is an answer to Ralph Ellison's novel The Invisible Man, and portrays the search of a Black woman in Paris, questioning her identity and her place in French society to the point of madness. Her presence is configured through film posters hung up in the city.

Ingrid Mwangi Robert Hutter

Generationzzzzz

2012, 4.33 min, sound

In this piece, the artist addresses noise and silencing in a poetic performance in the middle of a busy street corner in Nairobi. The futility of political activism in the face of public disregard is portrayed with a quiet unpretending stance. This action mirrors the atmosphere of the 1960s and the Panthers in particular, in a totally unpredictable manner.

ingridmwangiroberthutter.com

Teresa María Díaz Nerio
Hommage à Sara Bartman

The performance and video work *Hommage à Sara Bartman* (2007) elucidates the life, death and afterlife of a South African Khoisan woman, known as the Hottentot Venus, who was exhibited in England and Paris at the beginning of the 19th Century as part of a popular entertainment industry of freak shows, menageries, theatres and pleasure gardens. The work touches on the fact that Blackness has a history of being performed in a derogatory way. The artist remains motionless on a pedestal, suggesting a helpless state of objectification of the Black female body that has been raped, exhibited and voyeuristically illustrated as just another one of 'Man's' trophies.

Raúl Moarquech Ferrera Balanquet
Mariposa Ancestral Memory

This performance attempts to delink from Western-centered definitions of aesthetics and representation as it examines the present living conditions of US Latinos and undocumented immigrants in the USA. It connects this present with transnational histories of People of Color (defined along axes of oppression and emancipation) and centralizes Afro-Cuban spiritual practices. The intersectional inequalities suffered by Women of Color will also gain attention.

Quinsy Gario with Muna Shirwa
Canned Goat

During general political elections in Europe the voices of 'immigrants' are usually silenced unless they can be instrumentalized as tokens to say something wholesale about 'immigration'. In *Canned Goat*, an alternative political system is presented in which the biggest five political parties participate in a Eurovision Songfestival type of knock-off. During a live television debate, the stories of 'immigrants' become central to the decision-making process.

Ingrid Mwangi Robert Hutter

Lacunae

Venting rage, I threw myself on the ground: thrashing and writhing.

But I was told: 'You're just this beautiful Black body rolling on the ground.'

How much longer?

Jeannette Ehlers

Whip it Good

This performance is a "reenactment" of one of the brutal punishment methods used during slavery.

In using the same method on a white canvas, I create a personal and simple, though contradictory, artistic act of striking back. A possibility to physically make up with colonialistic, eurocentric art and thinking, in which I was brought up in life and education. I will invite the audience to act with me leaving behind a scar—like black and white painting, hopefully raising many complex questions and approaches.

Vaginal Davis, Black Screen Images and the Notion of Freakiness

Sassafras, Cypress & Indigo

Vaginal Davis, the revered intersexed doyenne of intermedia arts, spells out the queer and Black experience in her own inimitable style, creating new words out of thin air and crashing bull-in-a-China-shop style over notions of propriety and reality.

General Program

Screenings

In Cooperation with AfricAvenir

Sunday 19

Hackesche Höfe Kino

Part I

Rain Queens—Diaspora Filmmakers On Top

Session I

10—10.30

Introduction

10.30—11.15

Off the Pig, The March, Black Bullets

Jeannette Ehlers

2012, 15 min, German Premiere

Generationzzzzzz

Ingrid Mwangi Robert Hutter

2012, 4.33 min, German Premiere

Mariposa Ancestral Memory

Raúl Moarquech Ferrera Balanquet

2013, 14 min, German Premiere

La Femme Invisible

Pascale Obolo

2008, 6 min

11.15—11.45

Q & A moderated by Quinsy Gario

Session II

12—14

Cuba. An African Odyssey

Jihan El Thari

2007, 118 min

15—16.05

We are like Oranges

Cecilia Gärding

2012, 65 min, German Premiere

16.05—16.30

Q & A moderated by Simmi Dullay

Part II

Malcolm's Brothers

Session III

16.45—17.15

Rhetoric that Preaches Revolution

Adler Guerrier

2008, 24 min, German Premiere

17.15—17.25

Making History

Karen McKinnon

Caecilia Tripp

2008, 10 min, German Premiere

17.25—19.25

Pressure

Horace Ové

1975, 110 min, Berlin Premiere

19.25—20

Plenary session moderated by

Robbie Shilliam and Alanna Lockward

Roundtable

Decolonizing the »Cold« War:
Black Europe Body Politics as a
Fanonian Struggle

in Cooperation with
Heinrich Böll Stiftung

Monday 20

Tuesday 21

Ballhaus Naunynstraße

Performances

Monday 20

Tuesday 21

Wednesday 22

Thursday 23

Ballhaus Naunynstraße

Monday 20

10—10.30

Welcome

10.30—13

Decolonizing Afropean Citizenship:

Wright, Biko, Fanon And Sartre

Artwell Cain, Grada Kilomba, Alanna Lockward,

Walter Mignolo, Robbie Shilliam

Moderator: Rolando Vázquez

14—15.30

The Black Body in the East. Black Power in

Former Eastern Europe and Beyond

Moritz Ege, Gabriele Dietze, Adetoun Küppers

Adebisi, Ovidiu Tichindeleanu

Moderator: Teresa María Díaz Nerio

16—17

Open Mic Moderators

Ovidiu Tichindeleanu,

Ingrid Mwangi Robert Hutter

Tuesday 21

10—12

Decolonizing the 'Cold' War: Internationalism,

Black Europe And The Panthers I

Adler Guerrier, Neil Kenlock, Jeannette Ehlers,

Karen McKinnon, Caecilia Tripp, Pascale Obolo

Moderator: Quinsy Gario

12.30—14

Decolonizing the 'Cold' War: Internationalism,

Black Europe And The Panthers II

Simmi Dullay, Raúl Moarquech Ferrera Balanquet,

Dannys Montes de Oca, Rolando Vázquez

Moderator: Walter Mignolo

15—16.30

Open Mic

Alanna Lockward, Mekonnen Mesghena

Monday 20

20—20.45

Hommage à Sara Bartman

Teresa María Díaz Nerio

21—22

Mariposa Ancestral Memory

Raúl Moarquech Ferrera Balanquet

Tuesday 21

20—21.30

Canned Goat

Quinsy Gario, Muna Shirwa

Wednesday 22

20—21

Lacunae

Ingrid Mwangi Robert Hutter

21.15—22

Whip it good

Jeannette Ehlers

Thursday 23

22.30—24

Sassafras, Cypress & Indigo

Vaginal Davis, Black Screen Images and the

Notion of Freakiness and Vaginal Davis

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Neil Kenlock, 'Keep Britain White' graffiti,
Balham, London 1972. Courtesy of Autograph ABP.
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