

**BE.BOP 2016.
BLACK EUROPE
BODY POLITICS**

CALL & RESPONSE

**EDITED BY ALANNA LOCKWARD
AND WALTER MIGNOLO**

**PERFORMANCE, ACTIVISM AND
AFROPEAN DECOLONIALITY**



**BE.BOP 2016.
BLACK
EUROPE BODY
POLITICS.
CALL & RESPONSE
BE.BOP
2012—2014**

A project of Art Labour Archives
for Volksbühne

Curated by
Alanna Lockward

Sponsored by
Federal Agency for Civic Education
(Bundeszentrale für politische Bildung – bpb)

In cooperation with
AfricAvenir

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into German and Spanish

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In English
Free and open to the public

**This edition of BE.BOP
is dedicated to our sister**

Anika Gibbons

**who gave us the treasure of her spirit and
the extraordinary film
“Journey To Liberation: The Legacy of Womanist
Theology and Womanist Ethics at Union
Theological Seminary.”**

Rest in Peace ...

**“That so many persons at so many different times and in so many different
areas felt spontaneously moved towards this behaviour is what gives Pan-Africanism
its essence. This feeling, common to so many, described a Continent of Black Consciousness
which included Africa and the geographical areas to which Africans were dispersed from
the early days of New World’s slavery to Garvey’s time.”**

Erna Brodber

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Decolonial
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Erna Brodber, *The Continent of Black Consciousness:
On the History of the African Diaspora from Slavery to the Present Day*
(London: New Beacon Books 2003), pp. 102–103.

First Spanish translation of this essay has been published
in BE.BOP 2012—2014: *El Cuerpo en el Continente
de la Conciencia Negra, 2016*. Alanna Lockward (Ed.),
Buenos Aires: Ediciones del Signo.



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1 Patricia Kaersenhout, *A History of grief*, 2016. Still image.

2 Teresa María Díaz Nerio, *Areto Indestructible*, 2016. Still image.

The fact remains, and we can never emphasize it enough, that the maroon is the only true popular hero of the Caribbean ... an indisputable example of systematic opposition, of total refusal.¹

Édouard Glissant

INTRODUCTION BY ALANNA LOCKWARD

I

BE.BOP. BLACK EUROPE BODY POLITICS is a decolonial transdisciplinary and interdisciplinary curatorial initiative based in Berlin with an international impact through presentations in major cities across three continents (Amersfoort, Amsterdam, Cádiz, Copenhagen, Dakar, Durban, Durham, Graz, Kassel, Johannesburg, La Havana, London, Madrid, Malmö, Middelburg, New York, Santo Domingo, Stockholm, Visby, Windhoek). BE.BOP is committed to building public discussions in which neglected storytelling and histories achieve a greater visibility.

The designation CALL & RESPONSE describes the antiphony effect, characteristic to African musical legacies in which the audience responds to a leading voice at systematic intervals. BE.BOP operates as a safe space, a quintessential maroon category, and as such has become an utterly rewarding collective experience. *Marronage*—the lifestyle, ethics and socio-political organization of runaway communities outside the plantation—has been an intrinsic component of the radical imagination of countless liberation struggles in Abya Yala, the designation used by Panamanian Kuna people to refer to the continent before the arrival of European colonialism. In Ecuador the teachings of the ancestors that have been labe-

led as “primitive” and even “diabolical” by state and private educational systems are now part of a decolonized curriculum entirely conceived and implemented by maroon descendants². In Brazil the stories of kilombos is intrinsically ingrained in the memory of the country, although not counted in national histories. In German (and more generally in European) schools, topics such as global entanglements, colonialism, transnational enslavement trade and slave labour in plantations are rarely taught. While the French Revolution is a major focus in the German classroom, students learn nothing about the Haitian Revolution, started and won by Maroon leaders, despite its close connections to the developments in France. Similarly, Africa and the African diaspora take no part in most curricula. Even when they do, the perspective and stories of resistance of the enslaved are largely omitted; an amnesia that is not helping to deal with current issue in Europe, as immigration, refugees and ‘terrorists’ attacks and the consequent induced and manipulated fear of the population are at the forefront of hegemonic narratives.

- Yet these personal testimonies, stories and similar forms of aesthetic expressions offer an excellent introduction to the subject, and contribute to educate students and the general public.

1 Celia Britton (1999). *Edouard Glissant and Postcolonial Theory: Strategies of Language and Resistance*. Charlottesville: University Press of Virginia P.60.

2 Catherine Walsh’s pioneering work accompanying afro-andean-Ecuadorians self-education system based on her own conceptualization of interculturality as the co-existence of different interpretations of local histories and social realities has been phenomenal. She also introduced for the first time the term “decolonial” at a meeting of the Modernity/Coloniality working group in 2004 at Duke University. Further expansion of the term is found in her essay: *(Re)Pensamiento Crítico y (De)Colonialidad* (2005), in *Pensamiento Crítico y Matriz (De)Colonial*, Catherine Walsh (Ed). Quito: Universidad Andina Simon Bolivar-Abya Yala.

BE.BOP is committed to building public discussions in which neglected storytelling and histories achieve a greater visibility. The project is committed to collectively undo the asymmetries of knowledge brought about by colonialism. It aims at empowering the disempowered in mainstream silencing of histories and bringing forward coloniality, the darker side of modernity, and the consequences that are still present in this day and age are no exception. Coloniality, it has been said, is not over. It is all over.

• It is imperative to build public spaces in which European students, readers, and audiences are exposed to the silences of hegemonic history.

• I have conceived BE.BOP to be a contribution to the growth and extension of Pan-African radical legacies by introducing the theoretical framework offered by the collective modernity/coloniality/decoloniality and the concept of decolonial option. The decolonial is an option that invites to delink from the promises of modernity and the discontents of coloniality – the darker and constitutive side of modernity. Our specific goals focus on Black and African Diasporas' performance and moving image artistic practices in Europe and beyond and through them to illuminate what modernity/coloniality means and what the decolonial option offers. Both the history of the African continent as well as the history of enslaved Africans in Abya Yala, constitute a fundamental and tragically neglected history in/of Western Civilization, comparable with the Holocaust in the intra-mural history of Europe.

• The option for the decolonial that impregnates BE.BOP therefore does not claim recognition for alternative, other or multiple modernities. Rather, BE.BOP seeks to find ways to overcome coloniality enabled by the violence of modernity in the name of 'progress', 'freedom' and 'peace'. Decolonial and Maroon thinking and doing, through visual and moving images, through written and spoken words, through sounds and

rhythms are already walking the roads of delinking from the canons of modern, postmodern and altermodern philosophical aesthetics drinking in the fountains of European Renaissance and their Enlightenment 'secular' hegemonic artistic histories.

BE.BOP 2016 CALL & RESPONSE

II

BE.BOP 2016. CALL & RESPONSE brings into focus once again, a historical perspective on the racialized inequalities during the periods of imperial expansion and colonization. Decolonial conversations, investigations and creative outcomes on the historical entanglements would allow for an informed and contextualized understanding of the current (not exclusively) Middle East refugee 'crisis'. Access to social and physical mobility was firmly organized according to racializing social structures during German colonialism in the African continent, and in similar fashion during Apartheid in South Africa. Mobility – who is mobile and how, who is permitted to go where, and who is considered a migrant, 'expat' or 'tourist' etc. – is still founded on a structural coloniality that is evident in citizenship statuses of various migration regimes. The event fosters a discussion of the possibilities to overcome currently enduring colonial inequalities and 'uneven mobilities' (Mimi Sheller), as well as new forms of conviviality in the societies of our globalized world. In view of the current crisis of European societies, this is an evident and pressing issue.

The first edition of **BLACK EUROPE BODY POLITICS**, in 2012, was realized in partnership with Allianz Kulturstiftung and Ballhaus Naunynstrasse. In 2013, the cooperation partner was AfricAvenir and Ballhaus Naunynstrasse and in 2014 the event took place in both Copenhagen, with Jeannette Ehlers as guest curator at the Danish Arts Workshop and Berlin at Ballhaus Naunynstrasse, with the friendly support of the Heinrich Böll Stiftung and the Danish Arts Council, among a handful of partner institutions. In 2014, some of the BE.BOP artists participated in *Black Diaspora + Berlin. Decolonial Narratives* as part of *bbp METRO* (in cooperation with the Bundeszentrale für politische Bildung) at Grüner Salon. The event was also dedicated to the spirit of resistance against exclusion and marginalization of Black Germans (and Europeans), as well as the spirit of overcoming hierarchies and drawing borders, giving the silenced memories a voice and a space for dialogue.

• BE.BOP 2016 will bring together for the first time two parallel trajectories: the trajectory initiated with BE.BOP 2012 and the trajectory initiated in November of 2010, in Bogotá, Colombia under the heading of *Estéticas Decoloniales (Decolonial Aesthetics)* curated by Pedro Pablo Gómez, Elvira Ardiles and Walter Mignolo. These two strands found already a place of encounter in the written page: the collective volume published by Social Text-Periscope and co-edited by Walter Mignolo and Rolando Vázquez.

Further Reading

[www.socialtextjournal.org/
periscope_topic/decolonial_aesthetics/](http://www.socialtextjournal.org/periscope_topic/decolonial_aesthetics/)

In this new encounter Africa, the Caribbean and Abya Yala and African legacies in the Caribbean and Abya Yala will converge in Berlin and Copenhagen for the very first time in the same physical space, supported by simultaneous translation into German, Spanish and English. This year for the first time our host in Berlin will

be the prestigious avant-garde theatre Volksbühne am Rosa-Luxemburg-Platz and we have successfully obtained funding from the Federal Agency for Civic Education (Bundeszentrale für politische Bildung BPB) and the Danish Arts Foundation. Our cooperation partner is once again AfricAvenir.

FOLLOWING MARRONAGE NARRATIVES

III

Following marronage narratives, knowledge performed in BE.BOP interrogates hierarchical academic structures and disciplinary boundaries while engaging in deep discussions on Black citizenship in Europe, colonial amnesia, the legacies of the Berlin Conference of 1884—1885, revolutionary spirituality and healing, among other Afrocentric subjects. New performance works have been commissioned or have been developed in BE.BOP such as the critically acclaimed *Whip it Good!* by Jeannette Ehlers and the gender defying *Ni 'mamita' ni 'mulatita'* by Teresa María Díaz Nerio. New concepts such as *Afropean Decoloniality*, by myself and *Genocidal White Laughter*, by Teresa María Díaz Nerio have been articulated and established. Collective knowledge creation has been central to BE.BOP since its inception. These contributions are included in a volume entitled **BE.BOP 2012—2014: *El Cuerpo en el Continente de la Conciencia Negra (The Body in the Continent of Black Consciousness)***. The authors are distinguished thinkers and doers such as artists, curators, art critics as well as scholars in the social sciences and the humanities, agents of growing global networks which are building communities based on love instead of on competitiveness, liberating aesthetics from the prison house of

modern aesthetics while healing colonial wounds inflicted by racism and sexism, nationally and globally. This book presents the first Spanish translations of two iconic Pan-African thinkers, Erna Brodber (Jamaica), and Fatima El Tayeb, (Germany). It is published by Ediciones del Signo, in Buenos Aires, in a collection entitled *El Desprendimiento (Delinking)* initiated and directed by Walter Mignolo which promotes decolonial delinking in all spheres of life (economic, political, artistic/aesthetic, spirituality/religion, racism/sexism, knowing/understanding).

Launched in 2000, the monographic series entered in its second cycle in 2014, under the editorial vision and energy of Malena Pestellini.

- **BE.BOP 2016. CALL & RESPONSE** aims at further expanding this particular mode of embodying the decoloniality of knowledge, sensing and being by inserting a notion of authorship as a collective performance and facilitating a generative dramaturgy in the context of an established theatrical institution such as Volksbühne with a renowned experimental trajectory. A decisive emphasis is given to the embodiment of decolonized collective knowledge creation via newly commissioned performances and video installations where the interaction with the audience is crucial, as it has been established in previous editions.

- Located at the center of Berlin, the Volksbühne is historically associated with the alliance of colonial powers, but also with the resistance and opposition against oppressive regimes. The Volksbühne was also subject of discussion in terms of racist practices in German theatre, most notoriously blackfacing, a practice originated in buffo theatre and minstrel shows in the United States. It wasn't until recently that the famous theatre followed the lead of more alternative spaces like the Savvy Contemporary and Ballhaus Naunynstrasse by hosting one of the few events commemorating the two month Berlin Conference of 1884, in which the Euro-

pean colonial powers divided and distributed the African continent among themselves. At this point no serious discussion of Germany's colonial past or the persistence of colonial power structures and knowledge hierarchies had taken place. The treatment of refugees on the protest camps at Oranienplatz is a sad indication of how (hegemonic) Germany still constructs its identity as white, of how past and present Black presence, achievements and participation is erased, and how Black Germans are denied citizenship rights.

- Black refugee activists have been resisting such oppressions ever since. In April 2014, activists in 14 German cities organized protests, marches and creative actions. In an act of contemporary marronage, refugee and activist Napuli Langa took action by climbing a sycamore tree on Oranienplatz. She remained there for five days without food, defying the wind and the tide in order to protest against the racist German asylum practices such as the violent clearing of the protest camp on Berlin's Oranienplatz, the prohibition to work, and the refusal of the right of free movement for refugees. Napuli's protest which calls to mind the maroons' refuge to the mountains, stimulated a critical revision of the numerous violent practices of German asylum policies, many of which are being re-thought and adapted. Since Napuli resisted to give in to the governments' unannounced clearing of their camp and physically protested to be treated and governed in this way, she thereby also denounced the structural racist-colonial underpinnings of restrictive German asylum policies. Napuli's defying, marooned, presence on the

sycamore tree was distributed through media Berlin-wide and German-wide. Her political performance has turned into a symbol of resistance, her image even formed part of the exhibition in the German pavilion of the Venice Biennial in 2015. Her phenomenal endurance in the middle of a cold winter season is an act of cimarronaje which, in the same spirit of #Black Lives Matter campaign, uses social media to further expand the legacy of the Black Power movement and its masterful use of the media as well as of the public space as a catalyst for political performance. In her homage, Art Labour Archives has commissioned a new video-art piece by Berlin-based, Cuban artist, Yoel Díaz Vázquez entitled *Napuli's Tree*. Professing a deep admiration for Napuli Langa's spirit and vision, for her courage and style, the artist mirrors in the actual sycamore tree occupied by this Black warrior for five days, the struggles of today's coloniality, equal to countless maroon rebellions.

- **BE.BOP 2016. CALL & RESPONSE** will continue furthering the agenda of many groups and individuals that demand that these historical vacuums as well as the Herero-Nama Genocide in today's Namibia finally gain a material acknowledgement in the hegemonic narratives of state, citizenship and nation in Germany. This is one of the fundamental arguments of my documentary *Allen Report. Retracing Transnational African Methodism*, which will have its world premiere during **BE.BOP 2016** thanks to the support of Dirección General de Cine de la República Dominicana.

- As in its previous edition, **BE.BOP 2016** will once again take place in Copenhagen (June 5—7) in cooperation with the Trampoline House, a grass roots organization that supports asylum seekers, and the University of Copenhagen. Gurminder K. Bhambra and Walter Mignolo will give keynotes addressing the legacies of the Haitian Revolution in global resistance to oppression, among other subjects. The last

session will be dedicated to Jeannette Ehlers' upcoming publication with contributions by Mathias Danbolt and Rolando Vázquez.

- Finally, this edition is openly recognizing its essential Caribbean character materialized in the presence of a significant amount of participants from the region and its diasporas. Three new performance works by Caribbean diaspora artists Teresa María Díaz Nerio, Quinsy Gario and Patricia Kaersenhout will premiere during **BE.BOP 2016**. Jeannette Ehlers will install a site-specific sculpture in front of Volksbühne, adding to the Caribbean stamina of this platform dedicated to the expansion of Afrocentric decolonial thinking, sensing and doing.

**SPECIAL
THANKS
TO
WALTER
MIGNOLO
AND
JULIA ROTH
FOR
THEIR
INVALUABLE
INPUT.**



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- 3 Rebecca Drammeh, *Jainaba Wouldn't Stop Dreaming*.
 4 Dalida Maria Benfield, *my mother tells of her migration*, Single-channel video, 6 minutes.
 In agua-cine (water|cinemas). Multi-media installation, dimensions variable, 2014.
 A collective work organized Dalida Maria Benfield. Image licensed under a Creative Commons
 Attribution-NonCommercial 4.0 International License.
 5 Jeannette Ehlers, *The Blacker the Berry the Sweeter the Juice*, 2016. Still image. European premiere.



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Raspadura with Kartoffel (signs that I live in Germany and not in the Caribbean)

Sandra Abd'allah-Álvarez Ramírez

In February 2013, I landed for the first time in Frankfurt, and I honestly had no idea what was waiting for me past the passenger arrival gates. Since then my life has been a constant struggle for my multiple identities, which refuse to integrate—a very popular concept in Germany at the moment. I've been able to find a way to express my experiences in humour and writing. In this presentation, I will be outlining the main conflicts and stereotypes that I have encountered in Germany as a Black, feminist, Cuban, and Caribbean woman.

Intercultural Translation as Decolonizing Praxis

Laura Judit Alegre

The translation of the book *BE.BOP 2012—2014: El cuerpo en el Continente de la Conciencia Negra*, edited by Alanna Lockward and published by Ediciones Del Signo (Buenos Aires, Argentina) is mainly oriented to relate Latin American audiences with decolonial Afropean aesthetic, where different genealogies of re-existence in artistic, intellectual and activist practices come together as “transnational identities-in-politics”.

Intercultural translation as decolonizing praxis and cooperation implies being aware of the locus of enunciation taken in the communal production of local meanings, knowledge and practices. This location shared by editors, authors and translators, requires taking a political stance that allow us all to “de-link” from colonial ways of thinking, feeling and doing and promote the re-creation of identities. In so doing, decolonial translation is actively and cooperatively incorporated through a permanent dialogue.

Migratory (de)colonialities

Dalida Maria Benfield

In the current context of global migration, the longue durée of coloniality that haunts these migratory movements might be obscured by the urgencies of present conditions. These urgencies are essential to contend with; yet it is also import-

ant to engage, simultaneously, in a historical and cultural analysis of migration with a decolonial approach, in order to comprehend the many registers of meaning of these migrations. In this talk, I will think through some of these facets of analysis, evoking resonances with decolonial thought in diverse situations of migration. In particular, the work of Sylvia Wynter, Édouard Glissant, Walter Dignolo, as well as other decolonial thinkers and makers, will inform the discussion, including the work of artists globally who are critically responding to, and shaping, the imaginaries and stories of global migration as they are now unfolding.

The Difference that Haiti Makes

Gurminder K. Bhambra

Most social scientific accounts of modernity, of the making of the modern world, present its history in terms of the industrial revolution and the political revolutions associated with France and the US. These democratic revolutions however, did not simply fail to carry through their mandates against feudal remnants of privilege, but rather created new forms of privilege and coercion in the process. The one democratic revolution that most accounts omit is the Haitian Revolution, a revolution against the enslavement that was coterminous with modernity for a significant proportion of the global population. In this presentation, I focus on the implications of the failure to take the Haitian Revolution seriously within European social science and make an argument for conceptual reconstruction on the basis of a more adequate understanding of our shared i.e. connected past and how it constructs and constrains our present possibilities. As such, I will be addressing the Haitian Revolution not in its own terms, but in terms of what we can and indeed must learn from it in terms of rethinking epistemologies for the global age.

Caribbean Europe: Out of Sight, out of Mind?

Manuela Boatcă

The EU discourse has been gradually monopolising the label of “Europe” such that only its 28 member states or at most those about to become members are considered “European” and consequently included in the term. At the same time,

6 Adler Guerrier, *Untitled (Marronage)*, 2014.
Laser print and enamel paint on paper, 11 x 14 inches.

7 Tanja Ostojčić, *Untitled / After Courbet (L'origine du monde, 46 x 55 cm)*, 2004,
Colour photo, 46 x 55 cm. Photo: David Rych Copyright: Ostojčić/ Rych

Europe's remaining overseas colonial territories, also numbering 28, are graphically represented as part of the European Union in official maps, yet play no part in the definition of either the normative European ideal or the corresponding common identity. The fact that they are located outside a continental European location was never mobilized in a discourse of exclusion from Europe directed at these territories on account of any supposed cultural, political, or economic difference. Drawing on the notion of “multiple Europes” developed elsewhere, the paper refers to the EU's overseas territories as “forgotten Europe” in order to reveal the coloniality of geopolitical knowledge that actively produces them as absent from and unthinkable within EU discourse. It subsequently focuses on Europe's remaining colonial possessions in the Caribbean and their corresponding geographical referent, Caribbean Europe, in order to argue that the unthinkable concept as well as reality of Caribbean Europe fundamentally challenges established understandings of Europe and the European Union.

**Free Women of Colour in/and Scandinavia:
The Legacy of Nella Larsen**

Lesley-Ann Brown

Hidden deep within the cultural narrative of Denmark is Nella Larsen who made a name for herself during the Harlem Renaissance. It is difficult to avoid this writer if you are a Black woman living in Copenhagen, and when you fall upon her work you discover that what seems to be new, is not at all so. Described as “a mulatto, the daughter of a Danish lady and a Negro from the Virgin Islands, formerly the Danish West Indies,” does Larsen's work demonstrate that that which has not been reckoned with in the past has still yet to be? Larsen delves into the land of nowhere – where humans fall between cracks of binary expressions and what her work reveals can certainly still be rendered true today.

**Reclaiming Self: Decolonizing Memory
and Skin-Whitening**

Artwell Cain

On many occasions the Transatlantic human trafficking and enslavement of Africans in the

America's, including the Caribbean are framed as deeds of the past. The concomitant thought is that descendants of the previously enslaved ought to forget what happened more than four hundred years ago. It was just a sordid incident which one should forget now that we are living in a so-called post-racial world, the whole episode of slavery was sanctioned and legalized by colonial laws and codes. From the perception of the descendants of those enslaved that is a one sided narrative. To them, memory of the slavery past and its heritage constitutes a living history. Memory is often referred to or described as the science of recollection. Zora Neale Hurston said, “like the dead-seeming cold rocks, I have memories within that came out of the material that went in to make me” (Toni Morrison, 1995). Morrison went on to say that memories and recollections will not give her total access to the unwritten interior life of enslaved people but the act of imagination can help during her work. We are all aware that the opposite of remembering is forgetting. Were we taught at home or at school to remember the vile history of this slavery? Wasn't it not more common to learn via epistemic Eurocentrism that Africa was the “dark continent” and so were all those associated with that continent? Didn't the European philosophy of beauty determine that black skin and features could not be the norm of what African descendants imagine and appreciate as valuable for self-representation?

My presentation is an attempt at the decolonizing of the memory of what the people of African descent should look like with special emphasis on colourism related to light skin, which through skin-bleaching has become a plague to former colonized persons. Using the philosophy of Marcus Garvey I show how people of African descent around the world can continue to be proud of their “race” and see beauty in their own kind.

**Unveiling British Colonial Legacies
at the National Portrait Gallery**

Gus Casely-Hayford

Britain has not dealt consciously, publicly with its colonial past. It has never formally sought to offer an official apology for its imperial projects, or instigated a state-sponsored investigation of its past actions. It hasn't sought reconciliation, or offered compensation for colonialism or its imperial wars, it hasn't sought to return war

plunder, to posthumously expunge the records of those who were criminalized in struggles for freedom, to truly acknowledge the contribution of peoples of its former colonies to its present prosperity and security, to offer reparations for slavery or examine the on-going legacies of colonialism for its ex-colonies and the neighbours. Those omissions have left an odour, an uncomfortable collection of unresolved national questions that have skewed the history that is taught in schools and hamstrung curation in state-sponsored museums. It has meant that it has traditionally been easier for national institutions to tell partial stories, to engage in complex intellectual choreography as part of a process of avoiding difficult issues. But there has been a recent generational shift as National Museums have begun to more concertedly address the history and legacies of colonialism. As one of a range of galleries confronting these issues, the National Portrait Gallery has agreed to host an exhibition that will examine the legacies of slavery and abolition. It is a subject that cuts to the core of the establishment, and to remit a history of the gallery itself, and it is a fascinating frame through which to consider issues of race, colonialism and the legacy of centuries of deeply entrenched inequality.

Art is our Weapon

Krudas Cubensi

Art is our weapon, is our medicine, is the way we can express our feelings, our thoughts. As in-migrant queer of color we have to represent ourselves, nobody is go'nna do it for us. Fighting oppression becomes us in our own super heroes of the needed and deserved change.

...This beard is the sign of the warriors of my tribe, it's the gift from my ancestors, it's my pedigree: My beard, beard of mine, macho beard, female beard, my beard, Transmuting my appearance: If being a woman means shaving your beard, I'm sorry I'm not a woman, If having too much beard is being a man, I'm sorry I'm also not a man. I am Odaymara, black, queer...The stage is our opportunity to visualize people like us, is the option we have to be heard. Cuban In-migrants and Queer Feminist independent musicians Krudas Cubensi, Odaymara Cuesta and Olivia Prendes are centering marginalized revolutionary bodies through their activism.

**Striking Reverberations: Beating Back the Unfinished
History of the Colonial Aesthetic with Jeannette Ehlers'**

Whip It Good.

Mathias Danbolt

In the Danish-Caribbean artist Jeannette Ehlers' five-minute video performance *Whip It Good* (2014) the artist subjects a white canvas to one of the most customary and iconic forms of punishment during chattel slavery. Performed in-between the white plaster casts statues of seminal sculptures in the history of European art housed in the West Indian Warehouse in Copenhagen, *Whip It Good's* enactment of retribution not only gives a beating to Danish colonial history, but also puts pressure on the entanglement between histories of art and histories of colonialism. Different transactions are played out on the white canvas as the execution of art takes the form of punishment, and where the execution of punishment takes the form of an artwork. The white canvas comes in other words to function as a “contact zone” where the past and the present, aesthetics and colonialism, history and memory smack into each other. By tuning into Ehlers' lashings and reverberations as the whip hits the canvas, I examine how *Whip it Good* operates in the switch point between critique and reparation, retribution and renewal, wounding and healing. In beating back against the unfinished history of colonial aesthetics, and by whipping up a decolonial “aesthesis of outrage” (Robbie Shilliam) that reaches back to the ancestral as well as toward new “geopolitics of sensing, knowing and believing”, I argue that *Whip It Good* forges connections in the borderlands of decolonial critique and feminist que(e)ries, where the rhythms of anger keep us on our toes.

**Practical Decolonization and
Genocidal white Laughter**

Teresa Maria Diaz Nerio

Genocidal white Laughter is a new concept which started to brew during my participation in BE. BOP 2012, inspired by many of the contributions; there is proof beyond question of a direct link between laughter, white supremacy, colonialism and genocide. Racist jokes are one of the cornerstones of a system that concocts the brutalization

of Blacks and other racialized groups, serving also to debase whites by giving them the “privilege” of committing the crime and claim ignorance/innocence, exerting a cynical and psychopathic aura to white privilege. Practical Decolonization, another new concept, deals with the urgency to take practical actions towards decolonizing our everyday. Life, solidarity, community, thinking beyond the self, being in ones own skin and overcoming the hegemony of modernity and its murderous grasp on ancestral knowledges and lives are the intent behind these concepts.

Representation of the Black Women in Slavery and Contemporary Society

Frank Dragtenstein

During the epoch of chattel slavery the Black and coloured women were (mis) used for productive and reproductive purposes in the service of the plantation owners and/or slavers. Their femininity was denied. Back then this was only a privilege of white women. They were also lust objects and were not their rightful owners of their bodies. These rights were prerogative of the plantations owners and those associated with him. The abolishment of slavery did not drastically change the gaze in relation to how these women were seen. Hence we record a continuation of the sexist and racist approach meted out to Black and coloured women. We don't have to look far for examples of how Black and coloured women were treated for instance in Paris and London in the 19th and early 20th century.

The Black Venus and Josephine Baker come to mind. Today we are conscious of the fact that even though the social and economic position of Black and coloured women have improved Black representation in the media, rap videos and other avenues are still questionable. I am illustrating that the deafricanization of the descendants of the enslaved also played a significant role in the self-perception of Black and coloured women. This raises the question of how are we to deal with the decolonizing of the manner in which these women are contemporarily perpetually represented.

Call & Response

Simmi Dullay

In this paper I briefly explore the decolonial aesthesis of black political call and response through its ontology, historical use, as science, methodology, ritual, language, dialectics, survival, solidarity and resistance. Contrary to present academic tradition, I employ a “disobedience” that samples, scratches and cuts through the current ahistorical postmodern tapestry of forgetting and seclusion, creating an organic pastiche revealing a counter narrative to Blackness equating being enslaved, drawing on the maroon tradition of the right to self definition.

European Others

Fatima El-Tayeb

Being European without being white and Christian does not only put one in a strange place, but also in a strange temporality: Europeans who lack one or both of these qualities tend to be read as having just arrived or even as still being elsewhere –if not physically, then at least culturally. In European discourse (legally, culturally, socially, economically, academically...) the term “migrant” describes someone who moves across borders, but also includes all racialized European communities, which are reframed as non-European through their ascribed permanent status as migrating (from somewhere not Europe). This status is transmitted across generations and thus increasingly decoupled from the actual event of migration, shifting the meaning of ‘migrant’ from a term indicating movement to one indicating a static, hereditary state. In other words, movement into Europeanness is impossible as long as racialized difference is still visible.

First Spanish translation of this essay has been published in BE.BOP 2012—2014: *El Cuerpo en el Continente de la Conciencia Negra, 2016*. Alanna Lockward (Ed.), Buenos Aires: Ediciones del Signo.

Die Flüchtige Republik (The Volatile Republic), Between Identity and Illegality CHRISTEL GBAGUIDI

Given to the increased number of refugees who come to Europe, the racism and discrimination

they face, the popularity of xenophobic citizens' initiatives as Pegida and the growing self-organized refugee protest, the topics of flight and migration are omnipresent. In view of this fact it is necessary to sensitize the German society through political and developmental work. Within Berlin the presentation of photos and videos of *the Flüchtige Republik* was a process-oriented and educational cooperation with so called “Immigrants and Refugees”. While implementing the north phase of the Project *Migration und Ich. Teil 3: Über die Brücke der Künste zur gemeinsamen Heimat Erde (Migration and Me. Part 3: Through the bridges of the arts to the common home earth)* some residents of the protest camp Oranienplatz utilized a workshop from October 2012 till June 2013 to take the chance and even the word. Their slogans were “BREAK ISOLATION” and “NO HUMAN IS ILLEGAL”.

They tell their own stories and anecdotes, report their migration or flight, their routes to Germany, their experiences as refugees and their living together with other people who share the same stories and the same space.

Interweaving Creative Investigation, Interculturality, and Transdisciplinarity

Pedro Pablo Gomez

Based on my doctoral project in Art Studies at the Universidad Distrital de Bogotá, Colombia, I will be offering thoughts on the possibility of an aesthetic decoloniality, of art as a way to heal colonial wounds. What is more, when the arts enter into dialogue with other forms of knowledge produced outside of academia, the possibilities of transdisciplinarity - that is, of a dialogue between academic and non-academic knowledges on equal footing - begin to unfold. In this context, I will be discussing ways to articulate aesthetic decoloniality and the decolonization of knowledge as transdisciplinarity through the social intervention process/project that is interculturality.

Asia, Coloniality and the Case of Transnational Adoption.

Jane Jin Kaisen

I will show video excerpts from my narrative experimental film *Tracing Trades* (2006) that addresses Scandinavia's repressed colonial past and orienta-

list imaginaries through the lens of transnational adoption along other histories of Asian migration to Europe –*The Woman, The Orphan, and The Tiger* (a narrative experimental documentary made in collaboration with Guston Sondin-Kung in 2010) that explores how the return of the diaspora contours silenced histories of gendered and military sexual violence and migration. Doing so, my presentation will address the potential of multi-layered experimental filmmaking as a decolonial feminist and diasporic praxis that simultaneously destabilizes official narratives and national histories while contouring aspects of trauma and resistance by creating alternative genealogies and aesthetic forms.

The unworthy + invisible Europeans

Nazila Kivi

Are some migrants more 'worthy' of European empathy than others? Are there 'real' refugees and 'parasitic migrants'? Are some lives more profitable than others? And how does the distinction between the value of lives affect the direction of our attention? The hypervisibility of people categorized as 'muslims' while others not being mentioned at all creates a gladiatorial combat between minoritized people and breaks down alliances and solidarities. It's time we learn to see through these tactics of creating diversion and call for a movement that focuses on the political issues that create migrants, refugees (which are migrants as well) and decenter European sentiments of saving the 'golden' others as a way to maintain current power relations.

Marronage: On Borders and the space(s) that we create.

Walter Mignolo

1.

Dwelling in the border is the necessary condition of border thinking; and both are the conditions for the emergency of delinking in the long process of decolonial healing. Dwelling in the border is always a wounded experience for the ones who cross border and do not belong to any form of totality that modern/colonial histories manifest themselves. Marronage is a form of border thinking at the same time that are experiences such as Marronage that makes possible the concept.

Border thinking is thinking from the experience rather than an abstract concept that is "applied" to experience. In that sense, border thinking is also embodied in the process of delinking from the prison house of the Eurocentered (which includes Anglo US cultural, economic and political history) modern/colonial imaginary.

2.
CALLS FOR OBEDIENCE AND
DECOLONIAL DISOBEDIENT
RESPONSES

The world many of us live in, is constantly "calling" us to behave in certain ways; and the ways we are called to behave is not the ways necessarily good for us, but for the one who makes the call. The consequences are the global emerging political society who is confronting the calls and responding with other calls: disobedient autonomy and sovereignty but not OF the States of the Market but FROM the States and the Market. **BE.BOP**, since 2012, has been on of those global responses in a march to walk away in processes of delinking and personal and communal re-emergence. If at one level decoloniality was conceived as epistemic reconstitution, delinking from Eurocentrism as the epistemic and subjective trap, today we can say that the reconstitution of knowing, being, sensing, doing is in the hand of each of us reconstituting the communal (neither the commons nor the common good). **BE.BOP** is one of those processes.

Does your marriage warm your bed-sheets?
Tanja Ostojic

The body of the women on the picture myself -belongs to somebody that speaks from the migrant women's perspective and that has been discriminated because of not being citizen of this elitist political and economical space. As the European Union states are sharpening the control over non-citizens, the immigration e.g the long time praxis of the police checking-the-warmth-of-bed-sheets in intermarriages between EU- and non-EU-partners.

**Decolonizing Intersectionality,
Doing Feminism Otherwise**
Julia Roth

In Eurocentric visions, the Caribbean is usually presented as a marginal space of feminist practices and knowledge production and rather as the subject of feminist theorizing. Such epistemic Occidentalism blinds out a long tradition of resistance by Caribbean women based against their racist and sexist oppression, exploitation, and dehumanization. Against this backdrop, the talk in turn, discusses current politics and practices by Afro-Caribbean feminists in form of theoretical contributions, blogs, and artistic practices such as Hip Hop as crucial contributions towards thinking new forms of transnational feminist anti-colonial and anti-racist solidarity and new forms of connectedness. Such interventions also take what is being discussed under the term of intersectionality for addressing interlocking systems of oppression back to its radical political roots.

Decolonial Consciousness in Texas?
Rod Sachs

Bringing decolonial sensing and being options to hotly contested conservative Christianized patriarchal "wild-west" zones, where racism, sexism, and elitism are openly practiced by gun-totting right-wing westerners who seek no change to the status quo, is the work of intercultural decolonial education. This short presentation will explore the struggles and highlights of a ten-day decolonial symposium that featured Alanna Lockward, Walter Mignolo, and Patrice Naiambana, with a discussion of the pedagogical practices that were employed to enable delinking, via academic discussions and theatre performances that engaged audiences to, as Patrice puts it, "foment consciousness."

**Zora Neale Hurston and Frantz Fanon:
Spiritual Hinterlands**
Robbie Shilliam

This presentation takes the form of a conversation between Zora Neale Hurston and Frantz Fanon about the spiritual hinterlands. What is the inside

thing that people live by when all outside things have conspired to dehumanize them? Zora – African American ethnographer – and Frantz Martinique – a psychiatrist – have different ideas about how to answer this question. Their differences expose key questions about how we might cultivate knowledge of marronage as an anti-colonial project, or, rather, how we might reconcile marronage with an ethos of repair. Implicated in these differences are issues of modern epistemology and disputes about authentic and adequate forms of being and knowing. Zora reports the existence of spiritual hinterlands uncolonized by European agents; Fanon argues that the hinterlands are a colonial fetish. I side with Zora, albeit in sympathy with Frantz. The spiritual hinterlands are the exemplary and fundamental space of marronage. Without marronage there could have been and can be no decolonization.

We Carry It Within Us
Helle Stenum

In one part of Copenhagen Somali-Danes and other Afro-Danes are racially discriminated, stereotyped and bullied in public spaces including class rooms. In another part of Copenhagen The National Museum backs up glossy books on the white washed history of other Afro-Danes subjected to Danish human trafficking, enslavement and colonization. Racialization still runs in the city as powerful constructs and everyday racism. Afro-Danes have previously in the Danish National History been suppressed and degraded, but have also opposed, resisted and rebelled against the Danish State and enslaving owners of Caribbean plantations. However in Danish classrooms Afro-Danes as well as white majority Danes today have only few opportunities to connect to this historical perspective of agency and resistance and thereby "carry this history with them" to paraphrase James Baldwin. In the typical white washed Danish Historical narrative histories of opposition and resistance of the Afro-Danes of earlier times are still either invisible, depersonalized or summarized. To counter the repetition-induced colonial amnesia and engage in a decolonization of historical perspectives these histories of resistance need to be told and installed in the national narrative.

Travelling Dust
Javier Tapia

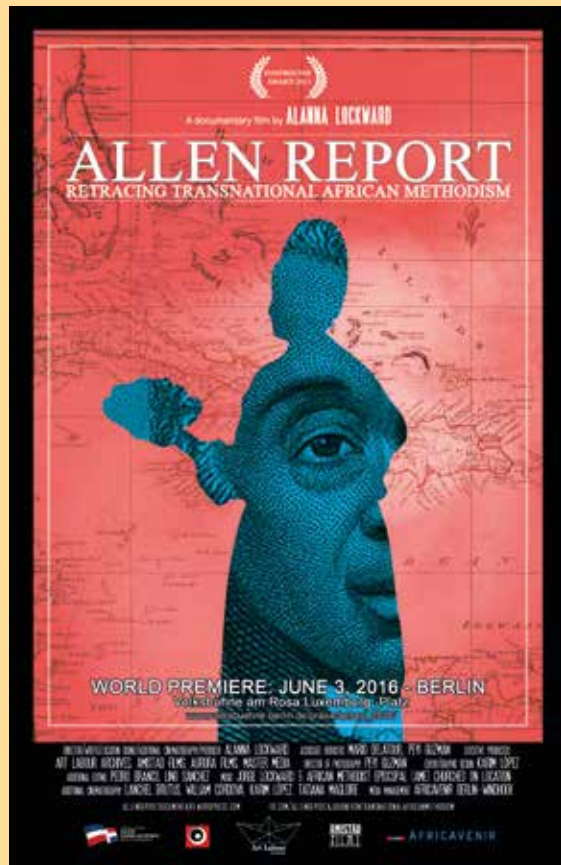
This is a project that I have developed with the Mexican artist Camilo Ontiveros. The project started in 2014 and is shaped in the form of an installation and a series of films. This on-going project takes on similarities and differences between the lands that have attached our creative relationship; In the first stage the project took on an investigation surrounding USA, Chile and Mexico, using art as a media to unveil and rearticulate assumptions about countries, cultural trade, nature and people. By bringing up the subjects included in the project "Travelling Dust" it is possible to open a discussion of many topics in relationship to BE.BOP, decolonialism, hierarchies and geopolitics.

Decolonizing Education
Rolando Vázquez

Student movements in South Africa, the Netherlands and the UK are calling for the decolonization of the University. There is a close relationship between the systems of education and the modern/colonial divide. Universities and schools have been complicit with the reproduction of global coloniality, they have been instrumental to implement the epistemic control of western modernity, to occlude the histories of coloniality and to disavow the epistemic diversity of the world. The student movements' call for decolonizing the University is putting to question the core of the epistemic privilege of the western-modernity and thus its power over the representation and reproduction of the real. Building on the tradition of marronage and on the indigenous struggles for autonomy in Abya Yala, we will reflect on how modern institutions of education have functioned to reproduce a monocultural world in which knowledge and learning are seen as institutional products. We will finally speak of how what is at stake in 'the decolonization of education to liberate learning' is precisely the recovery of our capacity to learn in a relational and intercultural way.



8



8 Ori by Raquel Gerber, Brazil, 1989, 93 min. Still image.

9 Allen Report. Retracing Transnational African Methodism (2016) by Alanna Lockward, world premiere.

9

Alanna Lockward

Allen Report. Retracing Transnational African Methodism (2016) Dominican Republic. World Premiere.

The African Methodist Episcopal Church (AME) is the largest and oldest of the Black Methodists bodies in the United States. Even among other Black protestant denominations, it has had the longest and broadest reach across the transatlantic in terms of touching persons of African descent. This film traces the legacy of Bishop Richard Allen, founder of the AME, in the African continent, the Caribbean and its place of origin, Philadelphia.

Mwangi Hutter

Moving the Lifeline Along

A recurring element in Mwangi Hutter's works is the merging of two bodies, two minds, two histories into one. Likewise in the work *Moving the Lifeline Along*. In the performative video the duo challenges the borders between the act of killing and a tender touch, between sensual corporeality and sheer material existence – “we are all crazy”. Several anonymous, white-concealed bodies merge into a passionate, but brutal unit whose commingling and apparently gentle exchange leave traces. Red paint marks that encounter and leaves an imprint that appears permanent and highly visible and thus embodies the opposite to our finite existence, to which the accompanied song reminds us.

By Theresa Sigmund

Tuleka Prah

My African Food Map

My African Food Map is an authentic collection of the most popular recipes from around the African continent. It is the beginning of a growing record of African recipes, the people who love to eat them, and who prepare them every day throughout the African diaspora.

Yoel Díaz Vazquez

Napuli's Tree (Work-in-Progress)

In April 2014, activists in 14 German cities organized protests, marches and creative actions. In an act of contemporary marronage, refugee and activist Napuli Langa took action by climbing a sycamore tree on Oranienplatz. She remained there for five days without food, defying the wind and the tide in order to challenge the racist German asylum practices. Napuli's protest which calls to mind the maroons' refuge to the mountains, stimulated a critical revision of numerous violent practices of German asylum policies, many of which are being re-thought and adapted. This videoart project honours Napuli Langa's spirit and vision by mirroring in the actual sycamore tree occupied by this Black warrior for five days, the struggles of today's coloniality, equal to countless maroon rebellions.

Raquel Gerber

Orí, Brazil, 1989, 93 min. Berlin Premiere.

Orí means “head” in Yoruba, the language of the West-African ethnic group by the same name. In her film Raquel Gerber traces the black emancipation movement in Brazil during the 1970s and 80s. In collaboration with Beatriz Nascimento, who embarked on a search for her African identity, Gerber has made a film about important events in the movement's history and about Nascimento's personal journey; a journey inspired by the Quilombos, maroon settlements in Brazil during the seventeenth century. The title of the film refers both to the initiation of a person to a new stage in life, and of consciousness in terms of history, time and memory.

Jeannette Ehlers

The Blacker the Berry the Sweeter the Juice, World Premiere.

With its immediate reference to vigour, this site-specific installation is a subtle tribute to marronage and contextualises the idea of protest, counterculture and empowerment in a subtle and intense manner. The soundtrack poetically interacts with the wavering balloon and thus also embed Call and Response dynamics on several

levels. Call and Response derived from African oral, democratic, social and rhythmic traditions brought by enslaved Africans during the transatlantic enslavement trade and emerged in new ways in the New World and has since been continued in popular music. Call and Response is a vital practice; a pattern, a form of communication and a compositional structure; a survival strategy. This public space installation equally addresses the widespread racism that characterises Europe and the West while celebrating collective dreams.

Jeannette Ehlers

*One love, one aim, many destinies.
The Black Parade: Let's liberate!, Parade*

Black Berry is a subtle tribute to *Maroonage*. It contextualizes the idea of protest, counterculture and empowerment on a super simple but intense manner in form of a huge black balloon floating in front of Volksbühne during the entire event accompanied by call-and-response music.

Under the motto "One love, one aim, many destinies. The Black Parade: Let's liberate!", a parade of black balloons carries the spirit of the "Black Berry" into the heart of Berlin and its colonial-racist presences. Passing Rosenstrasse, where during the Nazi dictatorship, women protested the detention of their Jewish husbands based on the racist miscegenation laws which can be traced back to similar laws of 1907 in today's Namibia, a former German colony in the African continent. The parade leads through the city's center to the newly rebuilt Berlin castle, where a museum of an iconic German "non-European collection" of looted objects is in the making.

Teresa María Díaz Nerio

Areito Indestructible, world premiere

Areito is a Taíno ritual celebration where some of the original inhabitants of the Caribbean, the Arawak people, got together to dance, sing and share their poems. This performance is an homage to our loved ones who have continued their journey beyond this realm, such as our beloved Anika Gibbons, womanist filmmaker, who gave us the gift of her amazing film *Journey To Liberation: The Legacy of Womanist Theology*

and Womanist Ethics at Union Theological Seminary, presented during BE.BOP 2014. This areito will use some Taíno, Spanish, Haitian Creole, English and Mandarin as well as references to other languages from the African continent, based on Diaz Nerio's research on Kālī, creator-goddess, the Black one, in collaboration with Alonso Varo Varo, a Spanish language scholar and fervent yogi. This work fashions a mythological self that borders every time that was and is in Diaz Nerio.

Rebecca Drammeh

Jainaba Wouldn't Stop Dreaming

One November evening in 1994 a forceful dream comes to life. At the same time our protagonist is fighting with questions such as identity, language and belonging.

Patricia Kaersenhout

A History of grief, World Premiere.

Within the Caribbean culture gathering knowledge is a synthesis between body and mind. The history of ancestors runs through Kaersenhout's body and is passed on to future generations. The artist wears 'embodied memories' of concealed and ignored stories of her ancestors inside of her. To understand the trauma of the colonial oppression it is important for Kaersenhout to listen to this concealed and ignored histories and to visualize them in order to regain dignity. This performance is inspired by three Black female freedom fighters: Queen Nzinga (1583—1663), Carlota Lukumi, who died in 1844, and Marie-Joseph Angélique (1700—1734). These narratives were chosen because they all have an element of mutilation and humiliation of the Black female body, while at the same time celebrating how these powerful women fought for freedom and justice.



10



11

10 Teresa María Díaz Nerio, *Areito Indestructible*, 2016. Still image. World Premiere.

11 Mwanga Hutter, *Moving the Lifeline Along*, 2015, 6:30 min sound.



12



13



14

Quinsy Gario

Black, Basically a Genealogical, Materialist Analysis,
World Premiere.

On Invasion Day in 1972 Michael Andery's son, Billy Craigie, TonCoorey and Bertie Williams, four Aboriginal men, placed a parasol on the lawn of the Australian parliament building and called it *the Aboriginal Embassy*. They did this as the white dominant culture was celebrating Australia Day and debating in the parliament whether or not Aboriginals should be able to have land rights. Six months later and the Embassy was now a massive collective retaking of the lawn called the *Aboriginal Tent Embassy* that was violently removed by the occupying Australian army. *The Aboriginal Tent Embassy* ushered in another era of resistance to the occupation. In 1973 another act of subversive resistance took place on national broadcasting in the form of a halfhour sketch comedy show called *Basically Black* written by Gary Foley and Bob Maza and which starred Foley, Maza, Bindi Williams, Zac Martin and Aileen Corpus. The sketches invariably skewered the attitudes of the white dominant culture and their near decimation and occupation of Aboriginal nations. This resistance through art continues to this day through Richard Bell and his collective proppaNOW, whom inspired Quinsy Gario's artistic research for the last year. Gario's performance looks to continue this artistic resistance and add a Dutch Caribbean twist.

Patrice Naiambana

Perception Gap, German Premiere.

This solo-digital performance explores the psychological pressures that the African immigrant-outsider experiences. The biggest fear is that of being swallowed by the perception gap, created by the different ways of seeing between insider and outsider. Skewered between the expectations from back home and the challenges of conformity in his new country, our traveller is confronted with difficult questions: "Who am I? What do I stand for?" There is a peril in the un-becoming of being a 'here and there' person. Will he survive by putting flesh on silences?

Patrice Naimbana's, *The Man Who Committed Thought*, European premiere presented in the Black diaspora Griot storytelling style of African theatre presents the tale of an African lawyer much attached to the Queen and Shakespeare who is caught up in a dangerous search for truth in war torn, postcolonial Lion Mountain.

Mamadou the determined peasant fearlessly seeks justice for his beloved cow that has been eaten by a greedy dictator. Challenged by Mamadou's brave commitment, the initially indifferent lawyer embarks on a searing self-examination and commits thought. Is it all in vain? *The Man Who Committed Thought* is inspired by the courage and humour of the citizens of Africa and all those who have dared to challenge ignorance and oppression.

12 Patricia Kaersenhout, *A History of grief*, 2016. World Premiere.

13 Quinsy Gario, *Arbreath series. 3*, 2016.

14 Patrice Naiambana, *The Man Who Committed Thought*. German Premiere.

BE.BOP 2016. PARTICIPANTS BERLIN & COPENHAGEN

Sandra Abd'Allah-Álvarez Ramírez
Germany + Cuba



Sandra Abd'Allah-Álvarez Ramírez has a Bachelor of Science in Psychology from the University of Havana, 1996; Master of the Arts in Gender Studies, 2008; and Diploma in Gender and Communication from the International Institute of Journalism José Martí. Editor of the Cuban Black journal *tenía que ser* (negracubanateniaqueser.com) since June 2006.

Currently developing the Directory of AfroCuban Women (> www.directoriodeafrocubanas.com). As a Black feminist, she is part of the women's group AfroCubanas, the anti-racist fighters based in the areas of art and culture who have published the book *Afrocubanas: historia, pensamiento y prácticas culturales*.

Laura Judit Alegre
Argentina



Laura Judit Alegre is a curious translator, a lifelong reader and a gut-feeling writer based in Argentina. She specializes in social and political matters, critical pedagogies and gender/feminist issues. Laura focuses on fostering intercultural communication that facilitates decolonial re-existence. She lives with friends around, loves walking her dog and enjoys travelling and meeting new people. > www.about.me/lauralegre

Dalida María Benfield
USA + Panama



Dalida María Benfield is an artist and researcher whose work engages the praxis of decolonial feminisms and decolonizing the digital. Alongside a book project, *Post (Binary) Coding*, she is currently producing collective and participatory videos, installations, archives, artists' books, and workshops, online and offline. In 2014, she initiated the transnational feminist platform, The Institute of (Im)Possible Subjects. > www.dalidamariabenfield.info

Gurminder K. Bhambra
UK



Gurminder K. Bhambra is professor of Sociology at the University of Warwick, UK. She is also Guest Professor of Sociology and History at the Centre for Concurrences in Colonial and Postcolonial Studies, Linnaeus University and the 2016 Boaventura de Sousa Santos Chair in the Faculty of Economics, University of Coimbra. Her research addresses how the experiences and claims of non-European "others" tend to be rendered invisible to the standard narratives and analytical frameworks of social science. > www.kbhambra.net

Manuela Boatcă
Germany + Rumänia



Manuela Boatcă is Professor of Sociology with a focus on macro-sociology at the Albert-Ludwigs-University Freiburg, Germany. She works on world-systems analysis, postcolonial and decolonial perspectives, gender in modernity/coloniality and the geopolitics of knowledge in Eastern Europe and Latin America. She is author of *Global Inequalities beyond Occidentalism*, Ashgate 2015 and co-editor (with E. Gutiérrez Rodríguez and S. Costa) of *Decolonizing European Sociology. Transdisciplinary Approaches*, Ashgate 2010.

Erna Brodber
Jamaica



Erna Brodber (born 20 April 1940) is a Jamaican writer, sociologist and social activist. Born in Woodside, Saint Mary Parish, Jamaica, she gained a B.A. from the University College of the West Indies, followed by an M.Sc and Ph.D. She subsequently worked as a civil servant, teacher, sociology lecturer, and at the Institute for Social and Economic Research in Mona, Jamaica. She is the author of four novels: *Jane and Louisa Will Soon Come Home* (1980), *Myal* (1988), *Louisiana* (1994) and *The Rainmaker's Mistake* (2007). She won the Caribbean and Canadian regional Commonwealth Writers' Prize in 1989 for *Myal*. In 1999 she received the Jamaican Musgrave Gold Award for Literature and Orature. Brodber currently works as a freelance writer, researcher and lecturer in Jamaica. She is currently Writer in Residence at the University of the West Indies.

Lesley-Ann Brown
Denmark + Trinidad



Lesley-Ann Brown is a Trinidadian-American writer, blogger and educator. She has been blogging at blackgirlonmars.com over the past 10 years and chronicles her life and other adventures as an expat/immigrant/exile in Copenhagen, Denmark and other travels. Brown is co-founder of the Say It Loud! poetry collective of Black female poets in Copenhagen, Denmark. She studied Writing and Literature with a focus on race and representation at the New School for Social Research. In 2004 she founded Bandit

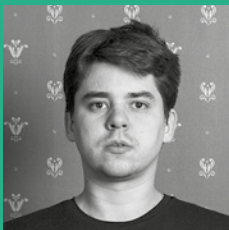
Queen Press; which focuses on publishing the work of traditionally marginalized writers and poets and creating “uniques” bandit-queenpress.com. Brown was recently celebrated as one of Black Women in Europe’s *Sheros* in celebration of the organisation’s 10th anniversary. A selection of recent writings can be found at > www.lesleyannbrownwrites.wordpress.com. Photo credit: Bente Jaeger @cameraworks

Artwell Cain
Netherlands + St. Vincent



Artwell Cain is founder/director of Institute of Cultural Heritage & Knowledge. Preceding this position in 2009 to 2012 he was director of NiNsee (National Institute of Dutch Slavery Past and Legacy). His research interest includes social mobility, racism studies, identification and the politics of belonging, representation, decoloniality, managing diversity and civic education.

Kjell Caminha
Sweden + Brazil



Kjell Caminha holds a MFA from Valand Academy, University of Gothenburg (SE). He is an artist with growing interest in curatorial strategies as means for furthering decolonial dialogues within his artistic research and practice. Among other projects, Caminha has been curating a series of seminars fostering discussions on hospitality practices, diversity and migration knowledge and politics: *Practices and Notions of the Migrant Image* (May 2015); *On Afrophobia: Towards Decolonial Curatorial Approaches* (Jan 2016); *Displacement, Indigeneity and Borders* (upcoming Spring 2017). > www.kjellcaminha.com

Augustus Casely-Hayford
UK



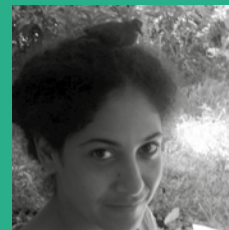
Gus Casely-Hayford is an art historian who writes, lectures and broadcasts widely on culture. Former Executive Director of Arts Strategy, Arts Council England, and Ex-Director of the Institute of International Visual Art, he has advised the United Nations and the Canadian, Dutch and Norwegian Arts Councils and the Tate Gallery. He has written consistently over the course of his career. Recently he has contributed to the Tate exhibition *Art and Empire*, co-written and edited the book *West Africa: Word, Symbol and Song for British Library exhibition*. He is currently expending the majority of his energies in the development of a National Portrait Gallery exhibition that will tell the story of abolition of slavery through 18 and 19th century portraits, and is presenting a six part series on *Landscape for Sky Arts*.

Mathias Danbolt
Denmark



Mathias Danbolt is Assistant Professor in Art History at the University of Copenhagen, where he works and teaches about contemporary art and performance, with a special focus on queer, feminist, and antiracist perspectives on art and culture. He is currently working on a research project on the effects and affects of Danish colonialism in the field of art and visual culture.

Teresa María Díaz Nerio
Netherlands + Dominican Republic



Teresa María Díaz Nerio is a performance artist and researcher. She was born and raised in the Dominican Republic and currently lives and works in Amsterdam. She graduated from the Gerrit Rietveld Academie in 2007 (BFA) and from the Dutch Art Institute in 2009 (MFA). She researches on cinematic and other media presentations of race, gender, and class intersecting with histories of colonialism, patriarchy and the normalization of modernity. Currently focusing on stereotypes of Caribbean women as “mulatita” and “mamita” the cinema and other media from the Spanish speaking Caribbean, specially, Cuba, Puerto Rico and the Dominican Republic; and the participation of Cuban actresses and musicians in the Golden Age of Mexican Cinema, in the *Rumbera Films*, between the years of 1940—1960. Resulting in the lecture-performances *Ni “mamita” Ni “mulatita”* (2013) and *Areito Indestructible* (2016).

Yoel Díaz Vázquez
Germany + Cuba



Yoel Díaz Vázquez was born in Havana, Cuba, 1973, and lives and works in Berlin. He holds a BA in Sculpture at San Alejandro Academy of Fine Arts, Havana, Cuba (1997); Diploma in Video Editing and VFX at SAE Institute, Berlin, Germany (2013—14). Through his video installations, he focuses on oral, linguistic and performative urban culture, also including social activism.

For him, video, as a media, has the quality of testifying not only immediacy but also actions that gain a documentary value when registered as visual material for posterity. His aim is to draw attention to the critical stances and poetic demands expressed through the work of particular social-artistic groups and to give them a straight physical presence on the visual-arts scene.

Frank Dragtenstein
Netherlands + Suriname



Frank Dragtenstein is an independent scholar and is one of the founders and researchers of the NiNsee (National Institute of Dutch Slavery Past and legacy) (2003—2012). His research interest includes the history of transatlantic enslavement colonialism, history of African in diaspora, decoloniality, racism and civic education.

Rebecca Drammeh
Sweden



Rebecca Drammeh is an actress in sign language. She studied at Stockholm University of Arts for three years. She has written the piece “Jainaba Wouldn’t Stop Dreaming” about a girl with a big dream, whose life is changed when she hears Whitney Houston. Her dream is to be a singer, but she is deaf and deals with both singing and identity. Rebecca has acted in Sweden, Norway, Finland and Denmark.

Simmi Dullay
South Africa + Denmark + UK



Simmi Dullay is a scholar and a visual artist based in London. She spent the last year as a visiting lecturer at various universities from Mauritius to Scandinavia. She lectured in Art History, Visual Arts and Musicology at the University of South Africa (Unisa). She is currently a doctoral candidate at Unisa. Her academic background covers a variety of fields, ranging from Critical Theory, Art History & Visual Arts, Postcolonialism, Gender, Race and Exile/Race studies. She obtained her MFA, (Cum Laude) from the Durban University of Technology, in 2010. She investigates exile using interdisciplinary methods based on visual methodologies, Black Consciousness, decolonial praxis, auto-ethnography and memory work. Her research draws on art, cultural and gender studies, critical philosophy and sociology. Dullay taught at the University of Kwa Zulu Natal in Education, Social Justice & Diversity as well as Philosophy & Sociology in Education.
> www.unisoouthafr.academia.edu/SimmiDullay

Jeannette Ehlers
Denmark + Trinidad



Jeannette Ehlers is based in Copenhagen, and is a graduate of The Royal Danish Academy of Fine Arts 2006. Experimental practice generally characterizes Jeannette Ehlers's work. Image manipulation is often included in the artist's photographic and video based works. On these changeable terms meaning and identity are explored, in both a sophisticated and immediate way. For years she has created cinematic universes that delve into ethnicity and identity inspired by her own Danish / Caribbean background. > www.jeannetteehlers.dk

Fatima El Tayeb
USA + Germany



Fatima El-Tayeb is professor of Literature and Ethnic Studies and director of Critical Gender Studies at the University of California, San Diego. She is the author of two books, *European Others. Queering Ethnicity in Postnational Europe* (University of Minnesota Press 2011, German transl. 2015) and *Schwarze Deutsche. Rasse und Nationale Identität, 1890—1933* (Black Germans. Race and National Identity, 1890—1933, Campus 2001), as well as of numerous articles on the interactions of race, gender, sexuality, and nation. Before coming to the US, she lived in Germany and the Netherlands, where she was active in Black feminist, migrant, and queer of color organizations. She is also co-author of the movie *Alles Wird Gut – Everything Will be Fine* (Germany, 1997).

Quinsy Gario
Netherlands + Curacao



Quinsy Gario was born in Curaçao and raised in St. Maarten and the Netherlands. He studied theater, film and television studies at the Utrecht University with a focus on gender and postcolonial studies. He won the Hollandse Nieuwe 12 Theatermakers Prize 2011, the Issue Award 2014, the Amsterdam Fringe Festival Silver Award 2015 and was a finalist in the 2011 Dutch National Poetry Slam Championship. His most well known work, *Zwarte Piet Is Racisme* critiqued the general knowledge surrounding the racist Dutch figure of Black Pete which he followed up by bringing out into the open the governmental support that keeps the figure alive in the Netherlands. His latest focus is on state protection of the marginalized and political resistance as performance. Currently he is enrolled in the Master Artistic Research program at the Royal Academy of Art The Hague.

Gbenakpon E. Christel Gbaguidi
Germany + Benin



Gbenakpon E. Christel Gbaguidi is an actor, drama teacher (MA), director, scholar in art and cultural management, as well as cultural policy and development, and founder and director of ARTS VAGABOND REZO AFRIK BENIN and ARTS VAGABOND BERLIN, a network dedicated to the development and personal perspectives of young people, migrants and refugees that brings together different people from different backgrounds through the arts, such as theater, photography, dance, music or painting. He is a member of *AfricAvenir International e.V.*, *ANSA e.V.*, *Kulturpolitische Gesellschaft e.V.* and has been committed for many years to a change of perspective on Benin in European society.

Pedro Pablo Gómez
Colombia



Pedro Pablo Gómez is a Doctor in Latin-American Cultural Studies, UASB of Quito; Master of the Arts in Philosophy, Pontificia Universidad Javeriana, and Master of the Arts in Fine Arts, National University of Colombia. Professor in the Faculty of the Arts ASAB of the Universidad Distrital "Francisco José Caldas (UDFJC), where he holds the chair of undergraduate Plastic and Visual Arts, and the Master of the Arts program in Art Studies. He is the director of the research group "Poesis XXI". His work as an artist include curatorial endeavors as well as solo and collective exhibitions. From 2007 to 2011 he was editor of *Calle14: revista de investigación en el campo del arte*. He is the current director of *Estudios Artísticos: revista de investigación creadora*.

Gillion Grantsaan
Denmark + Netherlands + Suriname



Gillion Grantsaan was born in 1968, in Paramaribo, Suriname. He grew up in the Netherlands and graduated from the Gerrit Rietveld Academy of Fine Arts in 1996. In his work he often uses his Surinam roots in humorous way. In 1996 he received a grant for young artists and took part in the group show *Mothership Connection* in the SMBA (Stedelijk Museum Bureau Amsterdam, Netherlands). He won the Charlotte Köhler prize in 1998.

Adler Guerrier
USA + Haiti



Adler Guerrier, born in Port-Au-Prince, Haiti, is an artist based in Miami. Guerrier received a BFA from New World School of the Arts/University of Florida. In 2014, Pérez Art Museum Miami mounted the survey exhibition *Adler Guerrier: Formulating a Plot*. He has also participated in *The Whitney Biennial 2008* at The Whitney Museum of Art, *Freestyle* at The Studio Museum in Harlem and *Afro-Modernism: Journeys through the Black Atlantic* at Tate Liverpool. Guerrier is board member of *Locust Projects*, a not-for-profit exhibitionspace.
> www.dig.thenextfewhours.com
> www.adlerguerrier.com

Ylva Habel
Sweden



Ylva Habel is a lecturer of Media and Communication Studies at the University Södertörn. Habel's current research project focuses on the presence of the Congolese fashion movement La SAPE (La Société des Ambianceurs et des personnes Élégantes) in Paris and other European cities. She is also co-editor of the anthology *The bus is the message: Perspectives on Mobility, Materiality and Modernity* (2013).

> http://webappo.web.sh.se/p3/ext/content.nsf/agetopen-agent&key=sh_personal_profil_en_806014

Sasha Huber
Finland + Switzerland + Haiti



Sasha Huber is a visual artist of Swiss-Haitian heritage, born in Zurich, in 1975. She lives and works in Helsinki. Huber's work is primarily concerned with the politics of memory and belonging, particularly in relation to colonial residue left in the environment. Sensitive to the subtle threads connecting history and the present, she uses and responds to archival material within a layered creative practice that encompasses video, photography, writing, stapling, collaborations with researchers, and performance-based interventions. She has participated in numerous exhibitions including the Biennale of Sydney 2014, the Venice Biennale 2015 and artist residencies together with regular collaborator artist Petri Saarikko. She holds an MA from the University of Art and Design Helsinki, and is currently undertaking doctoral research on racism through the lens of art at the Department of Art at the Aalto University Helsinki.

> www.sashahuber.com, Portrait by Kai Kuusisto

Malcolm Momodou Jallow
Sweden + Senegal



Malcolm Momodou Jallow is the current vice chair of the European Network Against Racism (ENAR) and the founder and chair of the Pan African Movement for Justice (PMJ) in Sweden. He is a general expert on race relations and a regular commentator on issues affecting people of African descent and black Europeans (PAD & BE). He has led a landmark campaign against afrophobia and hate crimes against PAD & BE leading to the first guilty verdict for hate crimes against black people in Sweden. Mr Jallow has in the last decade engaged in numerous advocacy missions throughout Europe, the European parliament, Africa and the United States congress. He published several articles on the human rights conditions of PAD & BE and is a regular commentator on race relations on national and international media such as Aljazeera, the Huffington post and the Guardian.

Jane Jin Kaisen
Denmark



Jane Jin Kaisen is a visual artist born in Korea and adopted to Denmark in 1980. Her art projects, which have received wide recognition, constitute a multi-faceted inquiry into present effects of transnational political histories related to colonialism, war, militarism and migration. She has graduated from UCLA, the Whitney Independent Study Program and The Royal Danish Academy of Fine Arts. > www.janejinkaisen.com

Patricia Kaersenhout
Netherlands + Suriname



Patricia Kaersenhout developed an artistic journey in which she investigates her Surinamese background in relation to her upbringing in a West European culture. The political thread in her work raises questions about the African Diaspora movements and its relation to feminism, sexuality, racism and the history of slavery. She studied Fine Arts at the Gerrit Rietveld Academy in Amsterdam. She has participated in exhibitions in the Netherlands and abroad and her work has been published in several volumes.

> www.pkaersenhout.com

Nazila Kivi
Denmark + Iran



Nazila Kivi is a scholar, journalist, activist and a literary critic at Denmark's largest newspaper, Politiken. She is co-founder and editor of the Danish queer feminist magazine Frikktion and teaches history of women's movements, nation and nationalist discourse, modern eugenics, population politics, and radical resistance. She has more than ten years of experience in community based sex-education and LGBT rights. She is based in Copenhagen and connected to Iran where she was born and grew up, as well as Mexico where she has lived and worked.

Krudas Cubensi
USA + Cuba



Krudas Cubensi: Internationally recognized, Odaymara Cuesta and Olivia Prendes are independent artists born and raised in Cuba and based in Austin, Texas, since 2006. Representing feminist immigrant queer People of Color as a central part of world change, for more than 16 years they have recorded their music, as well as giving shows, talks, workshops, educating and touring in Cuba, US, Canada, Mexico, Europe, Central and South America. They bring amazing Afro Caribbean lyrics, rebel voices and conscious empowering messages on top of Cubensi Hip Hop/Theatre, Dance Hall, Cumbia, Old School, Mixtapes and new strongly beautiful beats from all around the World. (pic by Vitico)

> www.krudascubensi.com

> www.cdbaby.com/Artist/KrudasCubensi

Napuli Paul Langa
Germany + Sudan



Napuli Paul Langa was born in Sudan. She studied Development Studies at the University of Ahfad, Sudan and Art & Development Studies at Cavendish University in Kampala, Uganda. She worked at SONAD (Sudanese Organisation for Non-Violence and Development), where she became secretary of finance in 2010. As an activist in human rights, non-violent, alternative to violent projects and gender issues, she has been part of the refugee self-organization *First*, as part of the bus tour around Northern Germany and then at the refugee protest camp at Oranienplatz in Kreuzberg/Berlin.

Alanna Lockward
Germany + Dominican Republic



Alanna Lockward is a Dominican author and independent curator based in Berlin and Santo Domingo. She is the founding director of Art Labour Archives, an exceptional platform centered on theory, political activism and art. Her interests are Caribbean marronage discursive and mystical legacies in time-based practices, critical race theory, decolonial aesthetics/aesthetics, Black feminism and womanist ethics. She has conceptualized and curated the groundbreaking transdisciplinary meeting **BE.BOP. BLACK EUROPE BODY POLITICS**. She has been awarded by the Allianz Cultural Foundation, the Danish Arts Council and the Nordic Council of Ministers. Her first documentary project on Black Liberation Theology and the transnational history of the African Methodist Episcopal Church (AME) received the production prize FONPROCINE 2013.

Walter D. Mignolo
USA + Argentina



Walter D. Mignolo is William H. Wannamaker Professor and Director of the Center for Global Studies and the Humanities at Duke University. He is associated researcher at Universidad Andina Simón Bolívar, Quito, since 2002 and an honorary research associate for CISA (Center for Indian Studies in South Africa), Wits University at Johannesburg. Among his books related to the topic are: *The Darker Side of the Renaissance. Literacy, Territoriality and Colonization* (1995, Chinese and Spanish translation 2015); *Delinking: The Rhetoric of Modernity, the Logic of Coloniality and the Grammar of Decoloniality*,

(2007, translated into German, French, Swedish, Rumanian and Spanish). *Local Histories/Global Designs: Coloniality, Subaltern Knowledges and Border Thinking* (2000, translated into Spanish, Portuguese and Korean); and *The Idea of Latin America* (2006, translated into Spanish, Korean and Italian).

Mette Moestrup
Denmark



Mette Moestrup, b. 1969, is a poet and lives in Copenhagen. She had her debut as a poet in 1998 and has written 4 books of poetry and one short novel, *kKingsize* (2006) transl. by Mark Kline, was published in USA in 2014. Most recent publications are *Dø, løgn, dø (Die, lie, die)* (2012) and the collective book *Frit Flet* (Free Braiding) written together with Naja Marie Aidt and Line Knutzon. Her poetry is translated into many languages. She teaches at writing schools in Scandinavia and is also engaged with *netart*, sound and poetry. > www.mettemoestrup.dk

Mwangi Hutter
Germany + Kenya



Ingrid Mwangi was born in Nairobi, Kenya. Robert Hutter was born in Ludwigshafen/Rhein, Germany. They both received New Artistic Media degrees from the University of Fine Arts Saar, Saarbruecken, and have received scholarships from the Studienstiftung des Deutschen Volkes, and residency scholarships of the Rhineland-Palatinate studio at the CitInternationale des Arts, Paris. They merged their names and biographies and became the single artist Mwangi Hutter. Working with video, photography,

installation, sculpture, painting and performance, Mwangi Hutter's work reflects on shifting societal realities, creating an aesthetics of self-knowledge and interrelationship. Mwangi Hutter live and work in Berlin, Germany and Nairobi, Kenya. > www.mwangihutter.com

Patrice Naiambana
UK + Sierra Leone



Patrice Naiambana is an African performing artist/conceptualist from Sierra Leone, currently based in the UK. He founded Tribal Soul in 1991 as a means to make visible stories from African Diaspora experiences, in response to simplistic representations of Africans in the West. Naiambana's Edinburgh Fringe First Award-winning solo show *The Man Who Committed Thought* has been touring internationally. His conceptualizations and solo work are employed as catalysts for training strategies for aspiring artists, non-artists and students. For this work he has developed a technique called Hothousing and Modes of Culturepreneurship. He has conceptualised and directed *The Gospel of Othello, The Accused, The Sacrifice, The Cripple and The Free, Zwarte Piet Speaks! Grave Diggers and Perception Gap*. He has performed in voice overs, radio, film and tv including *Monochrome, The Bible* Mini-series, *Judge John Deed, Silent Witness*. He starred Channel 4's *In Exile* as General Mukata.

Tone Olaf Nielsen
Denmark



Tone Olaf Nielsen's practice as an independent curator, activist, and educator is shaped by her firm belief in the ability of art to contribute to social and political transformation. It is with this ethos that she co-founded the decolonial-transnational feminist curatorial collective Kuratorisk Aktion in 2005. The collective has received international recognition for its work on race, class, and gender justice in projects such as *Rethinking Nordic Colonialism* (2006) and their exhibition space CAMP (Center for Art on Migration Politics). In 2009, Nielsen partnered with artist Morten Goll to found the Trampoline House, a community center in Copenhagen that offers counseling, education, and community to refugees and undocumented migrants. With projects such as *Democracy When?! Activist Strategizing in Los Angeles* (2002) and *Minority Report: Challenging Intolerance in Contemporary Denmark* (2004), Nielsen has helped generate platforms for anti-racist, anti-sexist, and decolonial critique and action. > www.campcph.org

Tanja Ostojić
Germany + Yugoslavia



Tanja Ostojić (*1972 Yugoslavia) is a Berlin based independent performance and interdisciplinary artist and cultural activist. She includes herself as a character in performances and uses diverse media in her artistic researches, thereby examining, discrimination, racism, social configurations and relations of power. She works predominantly from the migrant woman's perspective, while political positioning, advocacy, solidarity and integration of the

recipient define approaches in her work. Since 1994 she presented her work in numerous exhibitions, festivals and venues around the world. Her work is part of important museum collections. She has given talks, lectures, seminars and workshops at academic conferences and at art universities around Europe and in the Americas.
 > www.misplacedwomen.wordpress.com
 > www.tanjaostojicshop.wordpress.com

Anne Ring Petersen
Denmark



Anne Ring Petersen is Associate Professor at the Department of Arts and Cultural Studies at the University of Copenhagen, Denmark. Her research focuses on cross-cultural studies in art, particularly the transformative impact of migration on contemporary art and cultural identity. She has published widely on modern and contemporary art in exhibition catalogues, anthologies and journals such as *Third Text*, *RIHA Journal* and *Crossings: Journal of Migration & Culture*. Recent publications include the co-edited anthologies *Contemporary Painting in Context* (reprint 2013) and *The Culture of Migration: Politics, Aesthetics and Histories* (2015), and a monograph on installation art, *Installation Art: Between Image and Stage* (2015).
 > <http://artsandculturalstudies.ku.dk/staff/?pure=en/persons/2961>

Tuleka Prah
Germany + Ghana



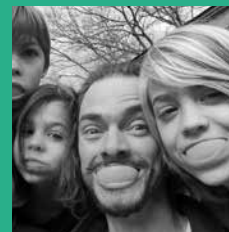
Tuleka Prah is a freelance filmmaker, living and working in Berlin. She has worked for the past 9 years on a diverse range of projects, often shooting, editing and producing much of the material herself. Tuleka has also created and edited personal works of both fiction and nonfiction, which have either received awards, been screened at festivals, or have garnered positive reviews from international broadcast media and/or publications. After having grown up in several African countries, she continued to travel and experience new cities and towns beyond what was familiar to her. These experiences and her interest in society, history and memory are always reflected in her work.

Julia Roth
Germany



Julia Roth currently works at the research Project *The Americas as Space of Entanglements* at the Center for Inter-American Studies, Bielefeld University. Her research interest focuses on critical postcolonial and decolonial thought, whiteness perspectives, and intersectional gender approaches. Among her recent publications is *Occidental Readings, Decolonial Practices. A Selection on Gender, Genre, and Coloniality in the Americas, Unequal and Gendered. Notes on the Coloniality of Citizenship* (with Manuela Boatcă). Alongside her academic work, Julia organizes and curates cultural-political events, e.g. *Black Diaspora + Berlin. Decolonial Narratives* (with Alanna Lockward), *Multiple Europes and/in Berlin. Inclusions, Exclusions, Identities and Inequalities* (with Manuela Boatcă), *Rethinking Humboldt. The Humboldt Forum as Agora*.
 Foto: Mariama Lucks

Rod Sachs
USA



Rod Sachs is a husband/father-of-three/student, born of European ancestors, and as such is a U.S. citizen, not an "American." He is currently a graduate teaching assistant and student of ethics & pedagogy, medieval literature, postcolonial theory, consciousness studies, and decolonial options at the University of Texas Arlington; he lives in Fort Worth, Texas. Love is what motivated Rod to return to school. Rod earned his dual B.A. in English and History, with a Certificate in Creative Writing, from the University of Texas at San Antonio; he earned his Master's in English Literature from the University of Texas Arlington, where his plan is to keep loving people in UTA's PhD program. In collaboration with Decolonial Summer School Middelburg he plans to continue innovating an online accessible video archive of the summer course seminars and performances. In February 2016, Rod produced the Decolonial Symposium: Immigrant Consciousness and will be presenting on decolonizing the classroom with intercultural decolonial education.

> www.vimeo.com/user8584565
 > www.dearchivecollaboration.wordpress.com

Moritz Schramm
Denmark



Moritz Schramm, born 1970 in Berlin, is Associate Professor at the Department for the Studies of Culture at the University of Southern Denmark. His research focuses on the relation between culture and migration, e.g. on post-migrant literature, film and theatre, on theories of recognition, and on critical theory and political philosophy. Schramm is the project leader of the

collaborative research project Art, Culture and Politics in the Postmigrant Condition founded by the Danish Council for Independent Research (2016–18). He has recently published e.g. *The Culture of Migration. Politics, Aesthetics and Histories*, ed. with S. Moslund and A.R. Petersen, London: I.B. Tauris 2015. > www.sdu.dk/ansat/mosch

Robbie Shilliam
UK



Robbie Shilliam is reader in International Relations at Queen Mary University of London. He is author of *The Black Pacific: Anti-Colonial Struggles and Oceanic Connections* (Bloomsbury Academic Press, 2015), and a member of the Ras Tafari: Majesty and the Movement UK committee.

Helle Stenu
Denmark



Helle Stenum, is an independent researcher, lecturer in migration studies and cultural diversity, activist, interactionist and filmmaker. She has been involved in various projects on the colonial ties between Denmark and the US Virgin Islands and is at the moment working on 'House of Memory' which is the label for establishing in 2017 an exhibition space in the West Indian Warehouse in Copenhagen and the title of her documentary on postcolonial collective memory of a shared past. She is also the organizer of a Nordic network on collective postcolonial memory (Houseofmemory.dk) and Virgin Island History in Denmark VIHD, > www.vihd.dk.

Javier Tapia
Denmark + Chile



Javier Tapia is a Chilean born artist, living and working in Copenhagen since 2001. His work can be described as a chain of events in continuous expansion. Some aspects of the work comments on problems associated with geo-politics and the function of art in the local and global culture, specifically, the influence of the colonial history, where notions of identity and background play a central role in the overall work. Studies: Royal Academy of Fine Arts (2004-10), UCLA, USA (2009), University of Barcelona (1999-2001), PUC (1994-1998).

> www.tapiajavier.com

Ovidiu Tichindeleanu
Rumania



Ovidiu Tichindeleanu, Philosopher and social theorist living in Chisinau, Moldova. Editor of IDEA magazine, and Collection Coordinator of IDEA Publishing House, Cluj, Romania. Co-founder of the independent platforms Indymedia Romania (2004), CriticAtac.ro (2010) and LeftEast International (2012). Member in the Board of Directors of El Taller International. From 2012 teaches at the Decolonial School of Roosevelt Institute, Middelburg, Netherlands.

Rolando Vázquez
Netherlands + Mexico



Rolando Vázquez teaches sociology at the University College Roosevelt, University of Utrecht in The Netherlands. Since 2010 he coordinates with Walter Mignolo the Middelburg Decolonial Summer School. Through his work he seeks to develop learning experiences that transgress disciplinary boundaries, in particular between the arts and critical thought and that challenge the geo-politics of knowledge by bringing into dialogue western traditions of thought with the traditions of thought from the global south. His thought seeks to overcome the western critique of modernity and to envisage decolonial horizons of liberation in the emergence of relational worlds.

> www.ucr.nl/about-ucr/Faculty-and-Staff/Social-Science/Pages/Rolando-V%C3%A1zquez.aspx
> www.decolonialsummerschool.wordpress.com/



**BERLIN PROGRAM
BE.BOP 2016.
BLACK
EUROPE BODY
POLITICS.
CALL & RESPONSE
BE.BOP
2012—2014**

A project of Art Labour Archives
for Volksbühne
Curated by Alanna Lockward

June 1—3 Berlin
Volksbühne am Rosa-Luxemburg-Platz

Wednesday June 1

10:00—10:30, Roter Salon

Introduction

10:30—11:30, Roter Salon

Presentation of Ediciones del Signo's volume:

BE.BOP 2012-2014: El Cuerpo en el Continente de la Conciencia Negra (The Body in the Continent of Black Consciousness).

Edited by Alanna Lockward for the collection "El Desprendimiento" (De-linking), directed by Walter Mignolo. Translated by Laura Alegre and revised by Teresa María Díaz Nerio.

With contributions by: Manuela Boatcă., Erna Brodber, Lesley-Ann Brown, Artwell Cain, Teresa María Díaz Nerio, Yoel Díaz Vázquez, Simmi Dullay, Jeannette Ehlers, Fatima El Tayeb, Patricia Kaersenhout, Walter Mignolo, Quinsy Gario, Julia Roth, Robbie Shilliam and Rolando Vázquez.

Laura Alegre + Alanna Lockward + Walter Mignolo
+ Artwell Cain + Teresa María Díaz Nerio + Julia Roth
Moderated by Rolando Vázquez

11:30—13:30

Screening of Ori by Raquel Gerber. Berlin Premiere
Moderated by Artwell Cain

13:30—14:30 BREAK

14:30—15:30

Parade by Jeannette Ehlers

15:00—15:30, BREAK

15:30—17:15, Roter Salon

SESSION I: MARRONAGE AND BORDER THINKING

Walter Mignolo + Robbie Shilliam + Augustus Casely-Hayford + Jeannette Ehlers, Moderated by Quinsy Gario

17:15—17:45, BREAK

17:45—19:00, Roter Salon

SESSION II: MARRONAGE, (DE)COLONIALITY AND INTER-CULTURAL EDUCATION

Pedro Pablo Gómez + Rolando Vázquez + Simmi Dullay
+ Rod Sachs Moderated by Ovidiu Tichindeleanu

19:00—19:30

Screening of *My African Food Map* by Tuleka Prah

20:00—22:00

Teresa María Díaz Nerio. *Areito Indestructible*, performance.
World Premiere, Q & A Moderated by Alanna Lockward

Thursday June 2

SESSION III: CONTEMPORARY MARRONAGE AND COLLECTIVE HEALING

11:00—13:00, Roter Salon

Yoel Díaz Vázquez' *Napuli's Tree*. Work-In-Progress.
Yoel Díaz Vázquez + Cristel Gbaguidi + Napuli Langa
+ Tanja Ostojić + Julia Roth,
Moderated by Robbie Shilliam

13:00—14:00

Quinsy Gario, *Black, Basically a Genealogical, Materialist Analysis*, World Premiere

14:00—15:00, BREAK

SESSION IV: ENSLAVEMENT, GENOCIDE AND THE COLONIALITY OF MEMORY

15:00—17:00, Roter Salon

Manuela Boatcă + Artwell Cain + Ovidiu Tichindeleanu
+ Patrice Naiambana, Moderated by Walter Mignolo

17:00—17:15, BREAK

17:15—19:00, Roter Salon

Dalida María Benfield + Jeannette Ehlers + Teresa María Díaz Nerio, Moderated by Alanna Lockward

19:00—20:00, BREAK

20:00—22:00, 3 Floor

Patrice Naiambana, *Perception Gap*, solo-digital performance. German premiere.

Friday June 3

SESSION V: SPIRITUAL LIBERATIONS AND PANAFRICANISM

11:00—13:00, Roter Salon

Screening of *Allen Report. Retracing Transnational African Methodism (2013—2016)* by Alanna Lockward,

World premiere, Moderated by Julia Roth
13:00—13:30 BREAK

SESSION VI: FREE WOMEN OF COLOR IN EUROPE AND ABYA YALA

13:30—15:00, Roter Salon

Frank Dragtenstein + Sandra Abd'Allah-Álvarez Ramírez
+ Krudas Cubensi + Patricia Kaersenhout
Moderated by Teresa María Díaz Nerio

SESSION VII: THE HAITIAN REVOLUTION AS UNIVERSAL MAROON LEGACY

15:00—16:30, Roter Salon

Adler Guerrier + Alanna Lockward + Quinsy Gario
Moderated by Walter Mignolo

16:30—16:45, BREAK

SESSION VIII: (DE)COLONIALITY AND SCANDI-NAVIAN EXCEPTIONALISM

16:45—18:00, Roter Salon

Lesley-Anne Brown + Mette Moestrup + Nazila Kivi
+ Sasha Huber, Moderated by Simmi Dullay

20:00—22:00, 3 FLOOR

Patricia Kaersenhout. *A History of Grief*, performance. World Premiere
Q & A with Patricia Kaersenhout
Moderated by Dalida María Benfield



16



17

16 Manuela Boatca, *Parts of Caribbean Europe on the Euro banknotes*.17 Jane Jin Kaisen, *The Woman, the Orphan, and the Tiger* (film still), 76 mins

COPENHAGEN PROGRAM BE.BOP 2016

5–7 June 2016
Trampoline House
& Copenhagen University, Copenhagen

Sunday June 5

Trampoline House

11:00—13:00, SESSION I:

FREE WOMEN OF COLOR IN/AND SCANDINAVIA. THE LEGACY OF NELLA LARSEN

Lesley-Ann Brown + Jeannette Ehlers + Jane Jin Kaisen

Moderated by Teresa Maria Diaz Nerio

13:00—15:00, BREAK

15:00—17:00, SESSION II:

CHALLENGING SANCTIONED IGNORANCE IN/AND COLONIAL AMNESIA. A WORKSHOP ON SELF-NAMING BLACK CONSCIOUSNESS IN SCANDINAVIA.

Simmi Dullay + Gillion Grantsaan + Ylva Habel

+ Helle Stenum + Javier Tapia, Moderated by Alanna Lockward

18:00—20:00

Screening of *Allen Report. Retracing Transnational African
Methodism* by Alanna Lockward (2016), Moderated by Julia Roth

Monday June 6

Trampoline House

11:00—13:00

Keynote by Gurminder K. Bhambra

Moderated by Dalida Maria Benfield

13:00—15:00, BREAK

15:00—17:00, SESSION III:

DENMARK VS. SWEDEN. BETWEEN THE HYPERVISUALITY OF 'ISLAM' AND THE INVISIBILITY OF AFROPHOBIA

Malcolm Momodou Jallow + Mette Moestrup + Julia Roth

+ Nazila Kivi + Kjell Caminha, Moderated by Quinsy Gario

Tuesday June 7

University of Copenhagen

11:00—12:00

Jaibana wouldn't Stop Dreaming, performance

by Rebecca Drammeh

Q & A moderated by Alanna Lockward

12:00—12:30, BREAK

12:30—13:30

Keynote by Walter Mignolo, Moderated by Moritz Schramm

13:30—14:30, BREAK

14:30—16:15

Performance by Patrice Naiambana. *The Man Who Committed
Thought*, Moderated by Rolando Vázquez

16:15—16:30, BREAK

16:30—17:30

Panel on Jeannette Ehlers' upcoming publication with contribu-
tions by Mathias Danbolt, Alanna Lockward and Rolando Vázquez,
Moderated by Anne Ring Petersen

Sandra Abd'Allah-Álvarez Ramírez	Germany + Cuba	BER
Laura Alegre	Argentina	BER
Dalida María Benfield	USA + Panama	BER CPH
Gurminder K. Bhambra	UK	CPH
Manuela Boatcă	Germany + Rumania	BER
Lesley-Ann Brown	Denmark + Trinidad	BER CPH
Artwell Cain	Netherlands + St. Vincent	BER
Kjell Caminha	Sweden + Brazil	CPH
Augustus Casely-Hayford	UK	BER
Mathias Danbolt	Denmark	CPH
Teresa María Díaz Nerio	Netherlands + Dominican Republic	BER CPH
Yoel Díaz Vázquez	Germany + Cuba	BER
Frank Dragtenstein	Netherlands + Suriname	CPH
Rebecca Drammeh	Sweden	CPH
Simmi Dullay	South Africa + Denmark	BER CPH
Jeannette Ehlers	Denmark + Trinidad	BER CPH
Quinsy Gario	Netherlands + Curacao	BER CPH
Cristel Gbaguidi	Germany + Benin	BER
Pedro Pablo Gómez	Colombia	BER
Gillion Grantsaan	Denmark + Netherlands + Suriname	CPH
Adler Guerrier	USA + Haiti	BER
Ylva Habel	Sweden	CPH
Sasha Huber	Finland + Switzerland + Haiti	BER
Malcolm Momodou Jallow	Sweden + Senegal	CPH
Jane Jin Kaisen	Denmark	CPH
Patricia Kaersenhout	Netherlands + Suriname	BER
Nazila Kivi	Denmark + Iran	CPH
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