

**A project of Art Labour Archives
Curated by Alanna Lockward
Walter Mignolo, Advisor**

BE.BOP BLACK EUROPE BODY POLITICS



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 Habana, 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 project engages collectively in undoing 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.

The first edition of **BLACK EUROPE BODY POLITICS**, in 2012, was realized in partnership with Allianz Kulturstiftung and Ballhaus Naunynstrasse. In 2013, the cooperation partners were 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 2014: SPIRITUAL REVOLUTIONS & "THE SCRAMBLE FOR AFRICA". "Stitches of Power. Stitches of Sorrow", performance by Patricia Kaersenhout. Photo: Nikolaj Recke, 2014.



BE.BOP 2012. BLACK EUROPE BODY POLITICS. Photo: Wagner Carvalho



BE.BOP 2013: DECOLONIZING THE "COLD" WAR. "Canned Goat", performance by Quinsy Gario and Muna Shirwa. Photo: Wagner Carvalho, 2013.

A project of Art Labour Archives

Active in the international cultural arena since 1997, Art Labour Archives has been passionately involved in the production and theorization of performance and the moving image from a Black Diaspora perspective.



BE.BOP 2012. BLACK EUROPE BODY POLITICS.
Photo: Wagner Carvalho, 2012.

In the vision of its founder, Alanna Lockward, disciplines are meant to facilitate each other's dismantling by means of constantly challenging its own claims to legitimacy. This paradigm inversion places collective knowledge creation as a central ambition. In this sense, the optic and praxis of Art Labour Archives is to surpass the expectations of the society of the spectacle and its insatiable appetite for visual and sensorial stimulation. Instead, the dozens of publications, exhibitions, screening programs, workshops and seminars conceptualized and produced by Art Labour Archives in the last seventeen years, have offered liberation, healing and redemption as a viable alternative.

IN SHORT: OUR JOURNEY IS ONE OF EXPERIENCING “ART” AS A LABOUR OF LOVE AND MUTUAL EXAMINATION AND RECOGNITION BEYOND GEOGRAPHICAL, DISCURSIVE AND DISCIPLINARY THRESHOLDS.

BETWEEN 2010—2015 BE.BOP HAS BEEN PRESENTED IN CONFERENCES, SEMINARS AND DIFFERENT PUBLIC EVENTS IN THREE DIFFERENT CONTINENTS THANKS TO THE SUPPORT AND FAITH OF OUR PARTNERS, PARTICIPANTS AND FRIENDS.

Timeline (excerpt)

- OCT 18, 2010**
DECOLONIAL AESTHETICS.
A CARIBBEAN RE-EXISTENCE
at [The World Festival of Black Arts](#) [↗]
- FEB 14, 2011**
[DECOLONIAL AESTHETICS](#)
[MANIFESTO](#) [↗]
- MAR 4, 2011**
[WILD AT AIR](#) [↗]
at Columbia University
- MAR 15, 2011**
SISTER OUTSIDER.
SEMINAR ON CRITICAL RACE THEORY
at [Transdisciplinary Gender Studies](#)
[Department, Humboldt University](#) [↗]
- APR 11, 2011**
[DECOLONIZING KNOWLEDGE](#)
[AND BEING IN VISBY](#) [↗]
at Collaborative Research Residency
at Baltic Art Center
- MAY 4, 2011**
[+DECOLONIAL AESTHETICS.](#)
[A BE.BOP 2012 PREVIEW](#) [↗]
at Duke University
- JUL 14, 2011**
DECOLONIAL (DIASPORIC) AESTHETICS
at [Decolonial Summer School](#) [↗], Middelburg.
- JUN 27, 2011**
SUMMER SCHOOL ON BLACK EUROPE
at [NINSEE](#) [↗], National Institute for the
Study of Dutch Slavery and its Legacies)
- JUL 27, 2011**
DECOLONIAL AESTHETICS
at [TRANSART](#) [↗]
- SEP 28, 2011**
BE.BOP at [AFROEUROPEANS](#)
[CADIZ CONFERENCE](#) [↗]
- OCT 19, 2011**
DECOLONIAL DIASPORIC AESTHETICS:
BLACK EUROPE BODY POLITICS
at DUTCH ART INSTITUTE
- FEB 18, 2012**
BE.BOP at [ARCO MADRID](#) [↗]
- APR 20, 2012**
BE.BOP in [DURBAN](#) [↗]
- APR 22, 2012**
BE.BOP in [JOHANNESBURG](#) [↗]
- APR 24, 2012**
BE.BOP in [WINDHOEK](#) [↗]
- MAY 15, 2012**
BE.BOP at [ONCENA BIENAL](#)
[DE LA HABANA](#) [↗]
- MAY 25, 2012**
[DECOLONIAL DIASPORIC AESTHETICS](#) [↗]
at Goldsmiths University
- JUN 17, 2012**
[DECOLONIAL AESTHETICS AND](#)
[EUROPEAN BLACKNESS](#) [↗]
at Art Centre KadE, Amersfoort
- JUL 14, 2012**
BE.BOP at DOCUMENTA 13
"Propositions for a Decolonial Aesthetics and
["Five Decolonial Days in Kassel"](#)
[\(Documenta 13 AND AND AND\)"](#)
by [Pedro Lasch](#) [↗]
- [Here you can find the complete timeline](#)
[of BE.BOP's journey.](#) [↗]



This was the first of three attempts to obtain public funding at [NGBK Neue Gesellschaft für bildende Kunst e.V.](#) [7] to talk about new German identities in the context of visual arts. The following attempt (2007) failed again and the third time (2008) it succeeded with honors. The image is the exhibition design by architect Angélica Fernández for the first version of the project.

+ Decolonial Aesthetics

WORKSHOP: May 4-6, 2011, Center for Global Studies and the Humanities, Duke University.
 EXHIBITION: May 4-June 5, 2011, Fredric Jameson Gallery & Nasher Museum of Art, Duke University.

CO-SPONSORED BY

At Duke:
 Romance Studies
 Duke in the Andes
 the Program in Literature
 Asian and Middle Eastern Studies
 Center for Global Studies and the Humanities
 Center for Latin American and Caribbean Studies
 Program in Latino/a Studies in the Global South
 Department of Art, Art History & Visual Studies

From Abroad:
 Academia Superior de Artes de Bogotá
 The Institute of Philosophy of ZRC SAZU
 Ljubljana, Slovenia
 The Roosevelt Academy (The Netherlands)
 TDV/Transnational Decolonial Institute

VISUAL STUDIES INITIATIVE
 DUKES UNIVERSITY

ART, ART HISTORY & VISUAL STUDIES
 DUKES UNIVERSITY

For the schedule and more information visit:
<http://trinity.duke.edu/globalstudies/>
<http://transnationaldecolonialinstitute.wordpress.com/>

PARTICIPANTS

Bentley, Delida María (The University of California at Berkeley)
 But, Zoe (Curator, Ho Chi Minh City, Vietnam)
 Bustos, Marta Lucía (Academia Superior de Artes, Bogotá)
 Danotto, Roberto (Duke University)
 Fassi, Luigi (Curator, Rome, Italy)
 Ferrera Balanquet, Raúl (Escuela Superior de Artes de Yucatán, Mexico)
 Gómez, Pedro Pablo (Academia Superior de Artes, Bogotá)
 Gordon, Lewis (Temple University)
 Grzinić, Marina (Slovenian Academy of Science and Vienna Academy of Fine Arts)
 Hong, Guo-Juan (Duke University)
 Kwon, Wonyoung Aimee (Duke University)
 Lambúley, Ricardo (Academia Superior de Artes, Bogotá)
 Le, Viet (Artist, creative writer and independent curator, USC)
 Liu, Dinh O. (Artist, Ho Chi Minh City, Vietnam)
 Lockward, Aimee (Humboldt University, Berlin)
 Maldonado-Torres, Nelson (Rutgers University)
 — Mignolo, Walter (Duke University)
 Ostojic, Tanja (Artist, Belgrade and Berlin)
 Rojas-Sotelo, Miguel (Duke University)
 Siles, Kristina (Duke University)
 Trung, Hong-An (University of North Carolina at Chapel Hill)
 Vázquez, Rolando (Roosevelt Academy, The Netherlands)
 Weith, Catherine (Universidad Andina Simón Bolívar and Duke University)

May 4, 2011
 +DECOLONIAL AESTHETICS, a BE.BOP 2012
 PREVIEW @ Duke University



Jul 14, 2012
 BE.BOP @ DOCUMENTA 13

Contributors' Feedback

“This conference was indeed a historic event, as it actively contextualized our experience thereby allowing us all to empower each other through our very presence and reflections. Most importantly, BE.BOP 2014 proved to be in line with a tradition that seems to be prevalent in many so-called indigenous pre-Columbian cultures, that of inclusion that has a variety of multi-disciplinary artists, academics and writers.”

Lesley-Ann Brown, writer and artist, Denmark.

[The complete feedback including a review of BE.BOP 2014 can be found here.](#) [↗]

“[...] And then there is the option of plainly short-circuiting the hostile context, instead of taking baby steps towards changing it, and this is what BE.BOP 2012 did for me on a number of levels: intellectually, visually, aesthetically, politically – and probably in a number of several other ways that I am still processing. [...] I vaguely expected something like the mental and sensory earthquake BE.BOP 2012 occasioned – but then again, one can never quite foresee an earthquake”

Manuela Boatcă, *University of Freiburg, Professor of Sociology at the Institute for Sociology and Head of School, Global Studies Programme, Germany*

“The Black Europe Body Politics sessions, seminars, presentations, interventions and connections offered us, the nomads, the Black diaspora, the tricontinental exiles, a space for contemplation and articulation of our own spaces, our own bodies, our own being through both difference and commonalities”

Simmy Dullay, PhD candidate,
University of South Africa

“Like every year, BE.BOP took me to a higher level of consciousness. [...] Still trying to grasp and digest all the important knowledge that was spread here and I’m so thankful and proud that this actually took place in the city where I live! I know for sure that our energies and spirituality have had a great impact on this location and that this event will keep being referred to as a crucial moment in BE.BOP history.”

Jeanette Ehlers, artist, Denmark.

Contributors' Feedback

“BE.BOP 2012 was for me an eye opening en heart warming experience. Meeting and actively discussing the political nature of aesthetics constructed by Black people or people not identified as the norm within their societies was refreshing. In the Netherlands, debates like these usually derail into a sigh of despair and here the air was filled with optimism and defiance towards the status quo.”

Quinsy Gario, poet and activist,
Curaçao & The Netherlands

“BE.BOP drove home the argument for decolonial delinking from modernity in a way and magnitude we have never experienced before. It felt like all of a sudden the ‘outside’ of the Scandinavian/European/Western/Global North knowledge traditions that we have been trying to carve out and work from, went from what at times has felt to be a non-place, an almost fictitious position of disidentification, to a warm space of inclusion, a real space of Black love (Patricia Kaersenhout) and cultivating knowledge collectively (Robbie Shilliam).”

KURATORISK AKTION,
anti-racist queer-feminist curatorial collectiv, Denmark.

“It was indeed a formidable event. I wrote “formidable” without thinking; it just came to the dance of the fingers on the keyboard when I wrote the first sentences. It called my attention that this word came without being invited. I checked the Thesaurus and it gave me as options: difficult, impressive, alarming. Well, for some unknown reason I chose the right word. “The heart has its reason, that reason doesn’t know”, is a famous dictum of a famed French anthropologist. It is then appropriate to let the heart rule over the mind, particularly to refer to an event centered on “aiesthesis” (sensing); an event inscribed in global processes to decolonize aesthetics and to liberate aiesthesis.”

Walter Mignolo, BE.BOP Advisor, professor at Duke University,
Argentina & U.S.

Contributors' Feedback

“The author is the internationally awarded curator Alanna Lockward who among other things knows all about decolonization, and who is firm at getting the theorists and artists to play together in collaboration. So it is not only the brains who are playing the field. Bodies are there as well. In a way, an idea that bodies can think together. [...] Just as uncompromisingly critical BE.BOP is of racism and of the handed down colonial mental thoughts in Europe, just as much energy is used on healing without any old-fashioned compromises.”

Mette Moestrup, Poet and Author, Denmark.

[Original article in Danish here.](#) [↗]

“What struck me most is that BE.BOP brings together great personalities: people whose experiences have been so profound and rich, yet often wrought with challenges; who have gone to great effort to understand and articulate their experiences in diverse ways, so that they have so much to say and offer.”

Mwangi Hutter, artist, Germany.

“This is a great project and deserves to be honoured. One of the distinctive skills of its curator, Alanna Lockward, is to gather truly talented people in one space.[...] Meeting all of you was the best part of it all. I will not name each one because you know that each and every one of you was so special to me. I wish we will see each other again soon.”

Charo Oquet, artist, U.S. & Dominican Republic.

“In this spirit, curator Alanna Lockward did an incredible job by bringing together an unparalleled choice of people and energies, whose encounter was marked by absolute respectfulness. Even decolonial ‘guru’ Walter Mignolo had just one voice among many and was neither provided more time nor space as any other participant. It is impressive, how the project has traveled already and brought speakers from very diverse places into dialogue. In the German context, which is marked by a strong separatism between academic and activist debates and discourses as well as by conflict-laden attempts of dialogues, the example of BE.BOP 2012 will hopefully mark a path breaking change of direction.”

Julia Roth, post-doctoral researcher
at University of Bielefeld, Germany.

Contributors' Feedback

“This year, we deepened the relationship between arts and theory; it was harder to tell who was a “theorist” and who an “artist” – or rather, and to put it better, who was doing theory and when, and who was doing art and when.”

Robbie Shilliam,

Professor at Queen Mary’s College, U.K.

“In these last three years, BE.BOP has been a space that disobeys the silencing of hegemonic history. If we are to stop the continuous cycles of violence, we need to bring to the space of the community, to the space of experience the histories that have been denied a voice, that have being denied a presence in our understanding of the world, in our ways of making the world.”

Rolando Vázquez, assistant professor at Utrecht University,
The Netherlands.

BE.BOP 2012



"The Skin Thing" (detail), by Mwangi Hutter, 2007.

BE.BOP 2012

BE.BOP 2012 — BLACK EUROPE BODY POLITICS

<https://blackeuropebodypolitics.wordpress.com> [↗] was the first international screening program and transdisciplinary roundtable centered on Black European citizenship in connection to recent moving image and performative practices. It took place at The Ballhaus Naunynstrasse, a translocal theatre space which serves as point of arrival for artists from (post) migrant communities and beyond.

Partners

Center for Global Studies and the Humanities at Duke University, DEFA Film Library, Digits Without Borders, Imagery Affairs, Goethe Institut, Goldsmiths University of London, Kwa-Zulu Natal Society of Arts, National Art Gallery of Namibia, Savvy Journal, Transational Decolonial Institute, The Bioscope Independent Cinema. Johannesburg, VideoArtWorld

Media Partners

AfricAvenir, AFROTAK TV, cyberNomads, Exberliner, reboot.fm, Osvaldobudet.com

Press

Allianz Kulturstiftung

Konferenz BE.BOP 2012 - Black Europe Body Politics vom 04.—06. Mai im Ballhaus Naunynstrasse, Berlin. Kuratiert von Alanna Lockward [↗]

Africavenir

BE.BOP 2012 — BLACK EUROPE BODY POLITICS

at National Arts Gallery of Namibia [↗]

Deutschland-Premiere: "Toxi" (OengU, 1952) von Robert Stemmler [↗]

Bewegung Taz.de

Deutschland-Premiere: "Toxi" (OengU, 1952) von Robert Stemmler im Rahmen von BE.BOP 2012. BLACK EUROPE BODY POLITICS [↗]

Reboot.fm

Diana McCarty discusses the project with curator, Alanna Lockward. Soundcloud [↗]

BE.BOP 2012



BE.BOP 2012: BLACK EUROPE BODY POLITICS.
Photo: Wagner Carvalho, 2012.

BE.BOP 2013. DECOLONIZING THE "COLD" WAR.
"Hommage à Sara Bartman", performance by Teresa María Díaz Nerio.
Photo: Wagner Carvalho, 2013.



BE.BOP 2012
CATALOGUE
designed by
Marcelo Vilella.



BE.BOP 2012

BE.BOP 2012 followed a [preview \[7\]](#) in Duke University, where the video-art pieces of Teresa María Díaz Nerio and Jeannette Ehlers were installed next to each other on a corner. On the right side, Sara Bartman articulated in her motionless silence the representation of Black individuals as Non-citizens, or to be more accurate: Non-humans; and on the left side, Jeannette Ehlers revived Black ancestry in Denmark through Voudoun music and dance.



BE.BOP 2012. "Black Magic At The White House",
03:46 by Jeannette Ehlers, 2009. Courtesy of the artist.

BE.BOP 2013 DECOLONIZING THE "COLD" WAR

WWW.BALLHAUSNAUNYNSTRASSE.DE

BE.BOP 2013. BLACK EUROPE BODY POLITICS

DECOLONIZING THE "COLD" WAR

19.-23.05.2013

BALLHAUS NAUNYNSTRASSE / HACKESCHE HÖFE KINO
INTERNATIONALE TAGUNG IN ENGLISCHER SPRACHE MIT SCREENINGS UND LIVE-PERFORMANCES
KURATIERT VON ALANNA LOCKWARD

MIT ARTWELD CAIN, VAGINAL DAVIS, TERESA MARÍA DÍAZ NERIO, GABRIELE DIETZE, SIMMI DULLAY, MORITZ EGE,
 ANNETTE EHLERS, LIHAN EL TAHRI, RECLIA GÄRDING, QUINSY GARIO, ADLER GUERRIER, NEIL KENLOCK, GRADA
 BA, ADETOUN KÜPPERS-ADEBISI, KAREN MCKINNON, RAÚL MOARQUECH FERRERA BALANQUET, MEKONNEN MESGHENA,
 DANNYS MONTES DE OCA, INGRID M'ANGIROBERTHUTTER, PASCALE OBOLO, HORACE OVÉ, ROBBIE SHILLIAM,
 MUNA SHIRWA, OVIDIU TICHINDELEANU, CAECILIA TRIPP, ROLANDO VÁZQUEZ **ADVISOR** WALTER MIGNOLO

Das Ballhaus Naunynstraße ist eine Einrichtung des Bezirks Friedrichshagen-Kreuzberg. Träger des Programms ist KulturSprünge im Ballhaus Naunynstraße gemeinnützige GmbH, gefördert durch die Senatskanzlei des Landes Berlin - Kulturelle Angelegenheiten.

Ein Projekt von der1 Kultur Archives in Kooperation mit KulturSprünge im Ballhaus Naunynstraße gemeinnützige GmbH. In Kooperation mit AfricAvenir-MI. Freundlicher Hinweis: Unterstützung der Heinrich Böll Stiftung.

Fotografie: Neil Kenlock, 'Keep Britain White' graffiti, Balham, London 1972. Courtesy of Autograph ABP. ©Neil Kenlock/Autograph ABP. Grafik: Mercedes Viala

Mediapartner: @reboot.fm AFRIVADA L'ESINO

BE.BOP 2013 POSTER. Neil Kenlock, 'Keep Britain White' graffiti, Balham, London 1972. Courtesy of Autograph ABP. ©Neil Kenlock/Autograph AB

BE.BOP 2013

DECOLONIZING THE "COLD" WAR

After its outstanding debut in 2012, this second edition of the series BLACK EUROPE BODY POLITICS was dedicated to the legacy of the Black Power movement in the Global South during the so-called "Cold" War. Presented in Berlin, at the Ballhaus Naunynstrasse, It was the first Afropean performance festival. A co-production of Art Labour Archives and Kultursprünge im Ballhaus Naunynstraße gemeinnützige GmbH. Berlin, 19–23.05 2013. In cooperation with AfricAvenir and Heinrich Böll Foundation.

Partners

Center for Global Studies and the Humanities, IDEA. Arts + Society
Transnational Decolonial Institute

Media Partners

AFROTAK TV cyberNomads, Reboot FM, Uprising Art, Afrikadaa

Press

Acento

BE.BOP 2013: Entrevista exclusiva con Alanna Lockward [↗]

Africavenir

BE.BOP 2013 – Performance: “Mariposa Ancestral Memory”
by Raúl Moarquech Ferrera Balanquet [↗]

BE.BOP 2013 – DECOLONIZING THE ‘COLD’ WAR — Malcolm X,
the Black Panthers and Black Internationalism today [↗]

Bewegung Taz

BE.BOP 2013 – DECOLONIZING THE ‘COLD’ WAR — Malcolm X,
die Black Panthers und Black Internationalism heute [↗]

BE.BOP 2013

DECOLONIZING THE "COLD" WAR

Deutschland Radio

EUROPE'S COLONIAL AMNESIA

A discussion concerning the changing categories of "Black" and "White" in Berlin by Eberhardt Spreng [↗]

Uprising Art

BE.BOP 2013: Interview exclusive d'Alanna Lockward [↗]

BE.BOP 2013: Exclusive interview with Jeannette Ehlers [↗]

BE.BOP 2013: Exclusive Interview with Adler Guerrier [↗]

BE.BOP 2013: Interview Exclusive de Teresa María Díaz Nerio [↗]

BE.BOP 2013: Exclusive Interview with Quinsy Gario [↗]

BE.BOP 2013: Exclusive Interview with Wagner Carvalho [↗]

Video Documentation

The complete video documentation of BE.BOP 2013 can be found here. [↗]



BE.BOP 2013. DECOLONIZING THE "COLD" WAR. Photo: Wagner Carvalho, 2013.

BE.BOP 2013 DECOLONIZING THE "COLD" WAR



BE.BOP 2013. DECOLONIZING THE "COLD" WAR. Photo: Wagner Carvalho, 2013.



BE.BOP 2013. DECOLONIZING THE "COLD" WAR.
"Lacunae", performance by Mwangi Hutter.
Video still, 2013.

BE.BOP 2013 CATALOGUE.
Designed by Nayeli Zimmermann.



BE.BOP 2013 DECOLONIZING THE "COLD" WAR

BE.BOP 2013 program was enriched by the presence of fantastic performances. Among others, the interdisciplinary artist, writer and Fulbright scholar Raúl Moarquech Ferrera Balanquet presented his performance "Mariposa Ancestral Memory", included by critic Astrid Kaminski (Frieze Magazine) [7] in the list of the six most peculiar and beautiful performances that took place during 2013 in Berlin.



BE.BOP 2013. DECOLONIZING THE 'COLD' WAR. "Mariposa Ancestral Memory" performance by Raúl Moarquech Ferrera Balanquet. Photo: Wagner Carvalho, 2013.

BE.BOP 2014 SPIRITUAL REVOLUTIONS & THE "SCRAMBLE FOR AFRICA"

BALLHAUS NAUNYNSTRASSE



2. – 31. 5. 2014, BERLIN
14. – 18. 5. 2014, COPENHAGEN

BE.BOP 2014 – BLACK EUROPE BODY POLITICS

Spiritual Revolutions &
"The Scramble for Afrika"

John Akomfrah, Kuratorisk Aktion,
Héctor Aristizábal, Lesley-Ann Brown,
Artwell Cain, Wagner Carvalho,
Mathias Danbolt, Teresa Maria Diaz Nerio,
Yoel Diaz Vázquez, Dennis Dickerson,
Simmi Dullay, Joy Elias-Rilwan,
Raúl Moarquech Ferrera Balanquet,
Quinsy Gario, Anika Gibbons,
Gillion Grantsaan, Adler Guerrier,
Sasha Huber, Patricia Kaersenhout,
Karen McKinnon, Mette Moestrup,
Tracey Moffatt, Mekonnen Mesghena,
Ylva Habel, Mwangi Hutter, Pascale
Obolo, Temi Odumosu, Charo Oquet,
Anne Ring Petersen, Robbie Shilliam,
Jane Thorburn, Ovidiu Tichindeleanu,
Caecilia Tripp, Rolando Vázquez,
Curated by: Alanna Lockward;
Guest-Curator: Jeannette Ehlers;
Advisor: Walter Mignolo.

www.ballhausnaunynstrasse.de
[bleforafrica.wordpress.com](http://spiritualrevolutionsandthescram-
bleforafrica.wordpress.com)



BE.BOP 2014 POSTER. Jeannette Ehlers "Whip It Good!", 2013. Photo: Casper Maere. Courtesy of the artist and Art Labour Archives © Jeannette Ehlers.

BE.BOP 2014

SPIRITUAL REVOLUTIONS & THE “SCRAMBLE FOR AFRICA”

BE.BOP previous editions (2012-2013) engaged European audiences in intricate detail with the outrage generated by Black/African Diaspora peoples when confronting a racist world order structured along the lines of coloniality. BE.BOP 2014 brought re-existence into the hallowed grounds of healing by means of drawing the spiritual map of Pan-Africanism before and after the so-called “Scramble for Africa”. The event included for the first time an exhibition and a simultaneous presentation in Copenhagen in connection to “Say it Loud!”, so far the largest overall presentation of Jeannette Ehlers’ videoworks at Nikolaj Kunsthal (15.03 — 25.05.2014).

Partners

Humboldt University Berlin, Center for Global Studies and the Humanities, Danish Film Institute, IDEA. Arts + Society, Transnational Decolonial Institute Nikolaj Kunsthal, Statens Værksteder (The Danish Arts Workshop), Network for Migration and Culture

Media Partners

AFROTAK TV cyberNomads, Reboot FM, Uprising Art, Afrikadaa

Press

Afropean

Be.Bop 2014 Black Europe Body Politics, Copenhagen & Berlin
02.05.14 — 31.05.14 [↗]

Imagination

Hector Aristizabal at BE.BOP art festival. Berlin, May 13—14. Nightwind,
Artists talks [↗]

Roundtown

BE.BOP 2014 — Black Europe Body Politics, spirituelle Revolutionen
und der „Wettlauf um Afrika“ [↗]

Swotee

Be.Bop 2014. Spiritual Revolutions and The “Scramble For Africa” [↗]

University of Copenhagen

SAY IT LOUD! Re-Existance, Re-Emergence and
De-Colonial Aesthesis [↗]

BE.BOP 2014 SPIRITUAL REVOLUTIONS & THE "SCRAMBLE FOR AFRICA"



BE.BOP 2014. SPIRITUAL REVOLUTIONS & "THE SCRAMBLE FOR AFRICA".
Photo: Nikolaj Recke, 2014.



BE.BOP 2014. SPIRITUAL REVOLUTIONS & "THE SCRAMBLE FOR AFRICA".

BE.BOP 2014 SPIRITUAL REVOLUTIONS & THE "SCRAMBLE FOR AFRICA"



BE.BOP 2014. SPIRITUAL REVOLUTIONS & "THE SCRAMBLE FOR AFRICA".
"A Village called Gario", performance by Quinsy Gario. Photo by Nikolaj Recke

CATALOGUE 2014:
Designed by Sibilla Ferrara, makingthinkshappen.net.



ISBN 978-3-9812733-5-9

BALLHAUS NAUNYNSTRASSE



SPIRITUAL REVOLUTIONS & "THE SCRAMBLE FOR AFRICA"

BE.BOP 2014.
BLACK EUROPE
BODY POLITICS

02.-31.05. 2014
BERLIN + COPENHAGEN

EDITED BY
ALANNA LOCKWARD
+
JEANNETTE EHLERS



Afropean Film Seminars

AFROPEAN FILM SEMINARS have been based on the experimental format of **BE.BOP 2012. BLACK EUROPE BODY POLITICS. AFROPEAN FILM SEMINARS** [7] serves as situation-specific showcases of alternative socio-political and aesthetics frameworks. Through dialogue and the discussion of selected works by Black Diaspora and African artists using film or video-art as their media, each forum has become a unique version of the decolonization of knowledges, minds, bodies and art, a fundamental premise of decolonial thinking, sensing and doing.



Afropean Film Seminar
in Malmö Art Academy,
November 2015.



At each **AFROPEAN FILM SEMINAR** the dismantling of coloniality, the hidden side of modernity, has transformed abstract academic theorizing into a direct experience based on a dialogical approach to knowledge-cultivation.

Afropean Film Seminar Feedback

“The Afropean Film Seminar was an important and exciting part of my human and artistic education.

The central idea I will remember from the four days Jeanette Ehlers, Alanna Lockward and Simmi Dullay spent with us was the importance of taking responsibility for searching out and valuing human experience, expression and knowledge that is not routinely referenced as part of an academic canon or art elite, and for questioning how and why these ‘selections’ have come about, and why they persist.

Many parts of the course are very clear in my memory. Jeanette’s work was compelling because it showed how she has made practical visual use of the ideas of people like Franz Fanon and Audre Audre Lorde to communicate her own journey towards understanding what the process of decoloniality can mean: for her own identity, and her society. The same proved to be true of Alanna’s presentation of her film and the dedicated research behind it, and Simmi’s analysis of the politics and practicalities of teaching a decolonialised curriculum. All of these complimented the reading list which I am so glad the Afropean Course introduced me too, and the days of increasingly informed and open conversation amongst the group.”

Georgina Sleap, artist.

Decolonial Summer School Middelburg, 2010—2015

In 2010 the Decolonial Summer course Middelburg was hosted for the first time at the University College Roosevelt (University of Utrecht) in cooperation with the Centre for Global Studies and the Humanities (Duke University). Opening the university to life's diversity and other knowledges, Walter Mignolo and Rolando Vázquez have been bringing together students, activists, scholars and artists in the academic setting. Addressing the danger of the single story in the Modern/ Colonial world order, the course invites to learn about the decolonial option. Participants and lecturers collectively explore creative alternatives to global (un)justice by critically engaging local histories to challenge global designs.



Alanna Lockward and Walter Mignolo. Courtesy of Art Labour Archives, 2015

The Decolonial Summer School Middelburg and BE.BOP have been deeply connected since the beginning: artists and academics participating to BE.BOP are now part of the Decolonial Summer School, BEBOP's partner institution for education, as teachers.

Participant's Reviews

"And yet, it was not only finding a common interpretive frame for thinking about different though related experiences that produced my disturbing excitement. It was also the sensation that my personal experience and the personal experiences of the people I met were placed first. We were talking theory, but only because in different ways we need that theory to make sense of our disparate yet related stories."

Fabian Barba, dancer and teacher, Ecuador and Belgium.

[Full Interview with Fabian Barba about the Decolonial Summer School can be found here.](#) [↗]

"The summer course displayed the variety of responses to the colonial matrix of power available according to the location chosen to enunciate one's observation."

Jean Casimir, professor at Université d'État d'Haïti (UEH), Haiti.

"It was after listening to the panel of professor Rolando Vázquez during BE.BOP 2012 that I decided to explore further the concept of decoloniality and decolonial aesthetics. The Decolonial Summer School questions the single story that is traditionally narrated in the West and it does it through an "explosive" mix of academics, artists and activists. Their teachings have broaden my knowledge in an invaluable way. BE.BOP led me to the Decolonial Summer School, and the Decolonial Summer School led me back to BE.BOP, again and again."

Elena Quintarelli, student at Decolonial Summer School and curatorial assistant of BE.BOP, Italy.



Black Diaspora + Berlin, Decolonial Narratives, 20.11.2014

The series “bpb metro”, initiated and conceptualized by Julia Roth for the German Agency for Civic Education, takes the Berlin urban/metropolitan “space of struggle and negotiation” as a starting point. This sixth edition was a co-operation with Berlin-based Caribbean author, curator and activist Alanna Lockward, who has initiated and successfully presented BE.BOP. BLACK EUROPE BODY POLITICS (2012–2014) at Ballhaus Naunynstraße.

This one-day symposium introduced counter narratives of Black German legacies as well as art and activism interventions in Berlin and other European metropolis. A film screening, live performances and contributions on art education from a Black Diaspora perspective were also part of the program. The symposium aimed at decolonizing established notions of knowledge, sensing and being and at enabling a dialogue on the current articulation of white supremacist discourses in Berlin and elsewhere, offering strategies and practices to dismantle it.



BLACK DIASPORA + BERLIN.
Picture by Yoel Díaz Vázquez,
2014

Press

Africavenir

Kooperation: “Black Diaspora + Berlin. Decolonial Narratives” [↗]

Africa is a country Decolonising white Berlin [↗]

Engagierte Wissenschaft Symposium: “Black Diaspora + Berlin Decolonial Narratives”, Berlin [↗]

H/SOZ/KULT

Schwarze Diaspora + Berlin Dekoloniale Erzählungen [↗]

Jeannette Ehlers

“Whip It Good!”

Commissioned by Art Labour Archives and Ballhaus Naunynstraße as live performance in BE.BOP 2013. “DECOLONIZING THE “COLD” WAR”, “Whip It Good!” has been an extraordinary success and has been presented in different cities (among others in Berlin, Cape Town, Copenhagen, London, Miami, Middelburg, New York) over three continents.

Press

“WHIP IT GOOD!” (Selection)

Africa is a country

[Whip it Good: Artist Jeanette Ehlers is using the white man’s tools to strike back \[↗\]](#)

ARC Magazine

[Jeannette Ehlers’ solo exhibition ‘Whip It Good!: Spinning From History’s Filthy Mind’, London review \[↗\]](#)

Art is about

[“Whip It Good”, Jeannette Ehlers curated by Alanna Lockward, ArtCenter/South Florida \[↗\]](#)

Autograph

[Jeannette Ehlers “Whip It Good!”: Spinning From History’s Filthy Mind \[↗\]](#)

Black Ballad

[Artist Jeanette Ehlers On Reclaiming The Black Body In “Whip It Good!” Exhibition \[↗\]](#)

Wall Street International

[Jeannette Ehlers “Whip It Good!”: Spinning From History’s Filthy Mind \[↗\]](#)

Jeannette Ehlers “Whip It Good!”



BE.BOP 2013: DECOLONIZING THE "COLD" WAR. "Whip It Good!", performance by Jeannette Ehlers. This performance took place at the Art Center South Florida, Miami, December 2014. Courtesy of the artist and Art Labour Archives

“Jeannette Ehlers is a Caribbean diaspora artist born and based in Denmark. She had never performed live until May 2013 when she challenged the audience with a deceptively simple action: whipping. A humansize white canvas was hanging from the ceiling of Ballhaus Naunynstraße, and she flogged at it with increscendo intensity for fifteen minutes. She then stopped and invited the audience to repeat the action. One by one, people stood up to follow her appeal. The white canvas was by then tainted with strains of charcoal which the artist rubbed on the lash each time. At some point, someone hung the whip from the canvas and we all assumed that the performance was therefore finished. During the Q & A session that followed, painful and puzzling issues arose: Why do we as Black people feel so uncomfortable when a White man or woman is holding the whip? Why do we as Black oppressed people feel so guilty about showing our anger in public? How long should we keep talking about the aftermath of African enslavement? Who can claim the legitimacy of holding the whip?”

Alanna Lockward,

**Excerpt from “Decolonizing the White Gaze. Who is Whipping?”
Commissioned and published by Camera Austria, No. 125,
March 2014.**

Jeannette Ehlers "Whip It Good!"



BE.BOP 2013: DECOLONIZING THE "COLD" WAR. "Whip It Good!", performance by Jeannette Ehlers.
This performance took place at Nikolaj Kunsthall in Copenhagen. Courtesy of the artist and Art Labour Archives

BE.BOP in International Publications

BE.BOP’s collective knowledge creation is not limited to the space and time frame of the even itself. During the years, many have been the publications in which the knowledge produced collectively during BE.BOP is of central relevance. Essays regarding BE.BOP have been published in Danish, English, French, German, Romanian and Spanish.



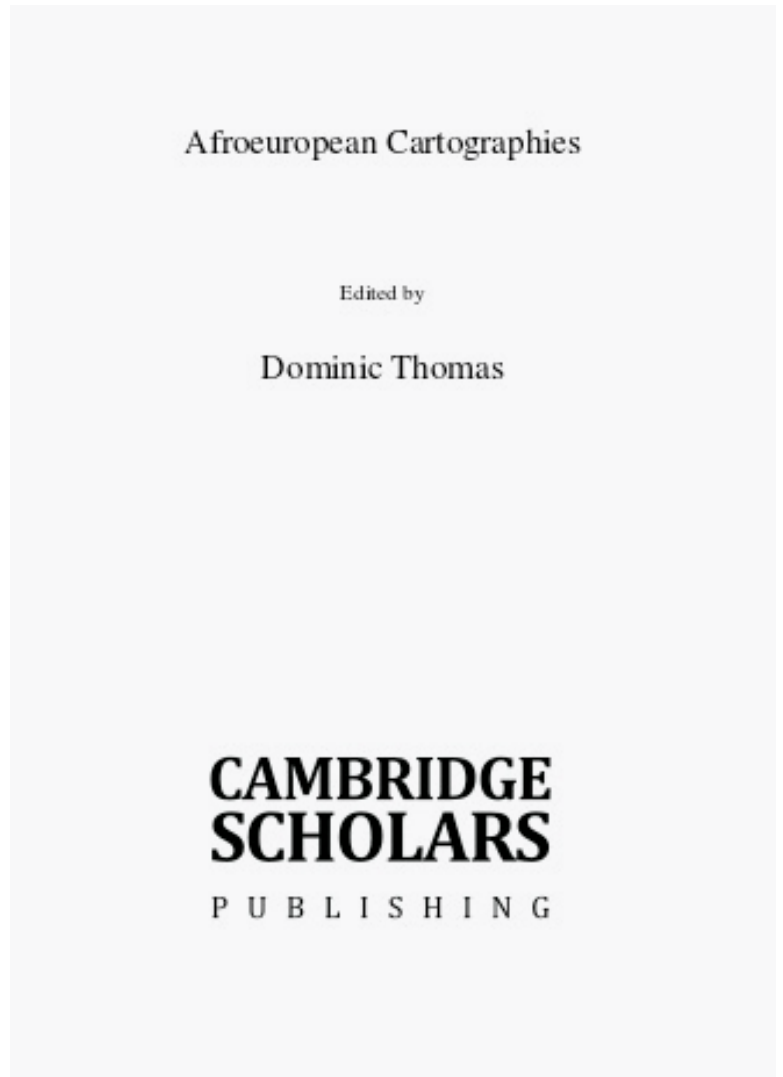
Afrikadaa

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Afrikadaa

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BE.BOP in International Publications



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BE.BOP in International Publications



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BE.BOP in International Publications



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BE.BOP in International Publications



Idea. Arts + Society

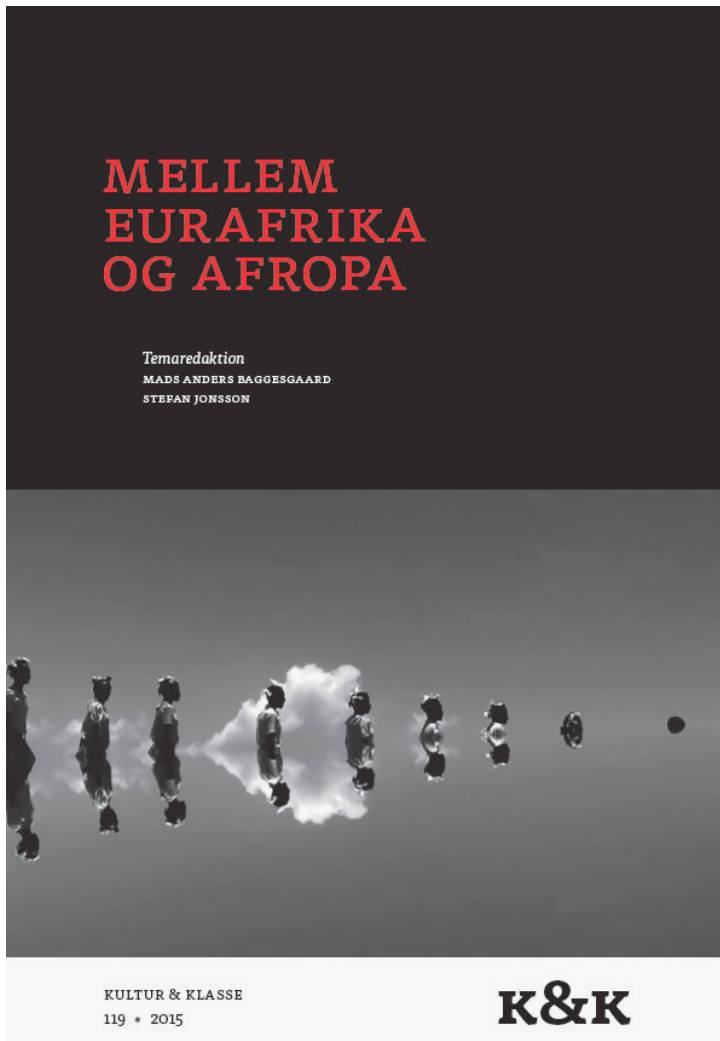
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BE.BOP in International Publications



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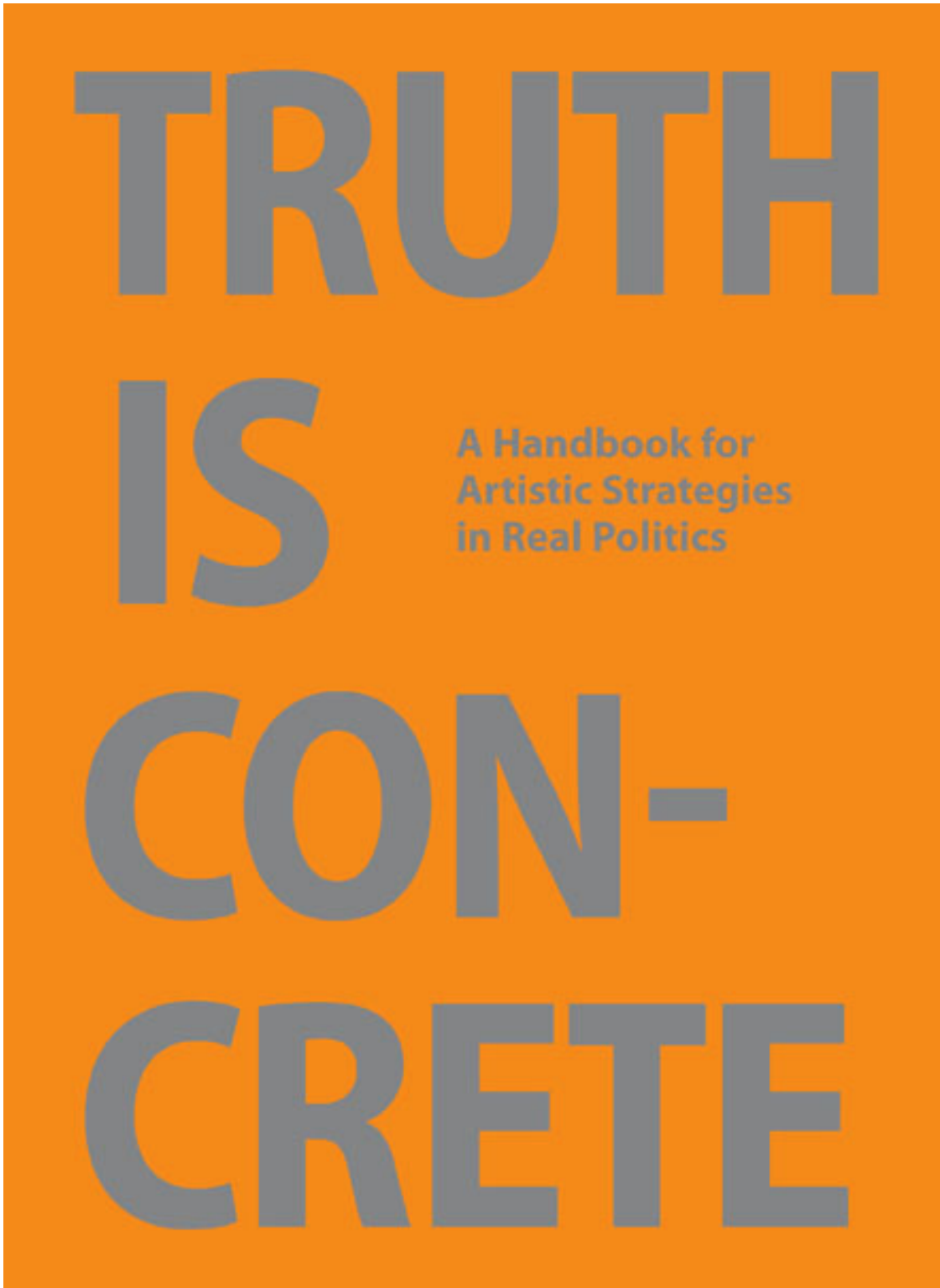
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BE.BOP in International Publications



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BE.BOP
Black Europe Body Politics
2012—2014
Published in “El Desprendimiento”
(Ediciones Del Signo)

New concepts such as Afropean Decoloniality, by Alanna Lockward 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 profiling Alanna Lockward's work as initiator and curator of BE.BOP. BLACK EUROPE BODY POLITICS from 2012 to 2014.

The authors are distinguished decolonial 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. Published by Ediciones del Signo, in Buenos Aires, this collection entitled El Desprendimiento (Delinking) is initiated and directed by Walter Mignolo. The series 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.



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Steuernummer: 34/423 /00632