

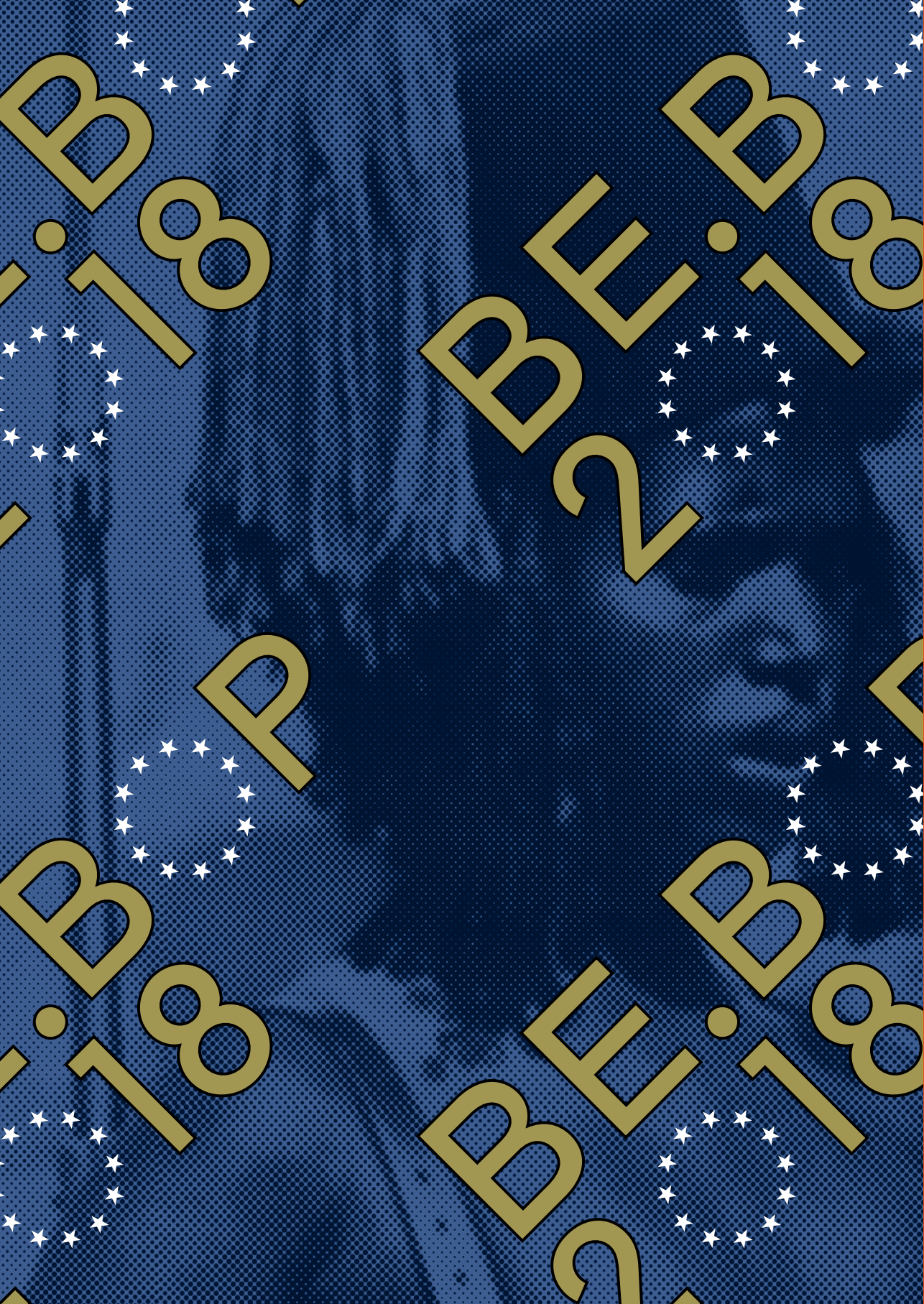
COALITIONS
FACING WHITE
INNOCENCE

PERFORMANCE,
ACTIVISM AND AFROPEAN
DECOLONIALITY

CURATED BY
ALANNA LOCKWARD



BE.BOP
2018



Alanna Lockward and Anika Gibbons, Drammeh Institute, NYC, 2014. Photo: Amin Khadr.

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”, 2014, 60 min.

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

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.



01

- 01 BE.BOP 2012 Poster. "The Skin Thing" (detail), by Mwangi Hutter, 2007. Courtesy of the Artists and Art Labour Archives.
- 02 BE.BOP 2013 Poster. Neil Kenlock, "Keep Britain White" graffiti, Balham, London, 1972. Courtesy of Autograph ABP. ©Neil Kenlock/Autograph ABP and Art Labour Archives.



02

THE POLITICS OF RESPECTABILITY: MARRONAGE, WHITE INNOCENCE AND EPISTEMIC DISOBEDIENCE ¹

Walter Mignolo

BE.BOP 2018 calls for “coalitions facing white innocence”. The title is at once a recognition and an homage to Gloria Wekker’s groundbreaking book *White Innocence: Paradoxes of Colonialism and Race* (2014). What shall readers of the book and audiences not familiar with decolonial vocabulary, understand by “white innocence”? Jessica V Rotman explained it succinctly in a thoughtful review of Wekker’s argument:

[The] hypocrisy—the dissonance between (self-) image and reality within Dutch society—lies at the heart of Wekker’s book. In it, Wekker, emeritus professor of gender studies at Utrecht University, challenges the dominant narrative of the Netherlands as a “gentle,” “ethical,” and “guiding” land. She exposes the paradox of a country that passionately denies racial discrimination and colonial violence, yet is, Wekker argues, aggressively racist and xenophobic. This paradox is shown by taking the reader on an erudite jaunt through a panoply of material, from the rather unorthodox, such as email correspondence and surveys, to the more common “texts” of cultural studies—films and novels—to the anthropological employment of myriad personal vignettes.²

BE.BOP 2018 is punctuated by two other signposts: Alanna Lockward’s introduction to the catalog and Jeannette Elhers’s performance *Into the Dark* and *I am Queen Mary*, in collaboration with La Vaughn Belle.³

¹ The term/concept “Politics of respectability” (fundamental to Lockward argument and praxis) has been introduced by Evelyn Brooks Higginbotham in her book *Righteous Discontent: The Women’s Movement in the Black Baptist Church, 1880–1920*. Cambridge: Harvard University Press, 1994.

² <https://networks.h-net.org/node/7833/reviews/178159/roitman-wekker-white-innocence-paradoxes-colonialism-and-race>

³ <https://hyperallergic.com/435690/jeannette-ehlers-la-vaughn-belle-i-am-queen-mary/>

In the introduction to the catalog, Lockward smoothly but passionately tells the story of her Dominican family to ground her trajectory as curator, writer, filmmaker, activist and mastermind in the creation and management of BE.BOP (2012–2018). There is more than catches the eye in the autobiographical narrative: there is an argument and a political statement that bring together decolonial aesthetics with (in Lockward’s own words) “maroon respectability/respectable maroon.”

“Maroon respectability/Respectable maroon” is an epistemic and political wordplay and a reversal of common sense managed by “white (epistemic) innocence”. The mono-racial regulation of the liberal common sense is half of the story that has passed, for a long time, as the “full” story, to say it in Lijst Pim Fortuyn’s expression: “The Netherlands is full.” The expression could also be very well used for the North Atlantic (Western Europe and the US).

In her text for the catalog Lockward makes a crucial statement:

If there is one word that takes a while to refer to in a negative way, it is “modern”.

And we should add all the derivations like “modernity” and “modernization” which goes hand in hand with “development.” Sustained by a long accumulation of meaning these words have advanced through the centuries the accumulation of money at the expense of the colonial wounds they have inflicted. Colonial wounds are not physical, but epistemic. It consists in the hegemony of classification of ranking of people, racially and sexually, by their languages, their nationality, their religions, the regions of the world where they/we are “coming from” to the hub of modernity: where global designs for modernization and development are being invented and implemented with the assistance of imperial collaborators. It is in the “belly of the beast” where BE.BOP originated and unfolded. It is the Caribbean in Western Europe, the memory of the Middle Passage that returns to the driving forces of transatlantic trade of enslaved human beings. But more than that, BE.BOP has been opened up, from its inception, to the African Diaspora.

It is not the victimhood that BE.BOP is geared to evocate but, on the contrary, it is the valiant, relentless ancestor’s drive to re-exist that BE.BOP has been celebrating through the years, thanks to Lockward’s vision and its implementation by a wealth of artists, curators, thinkers and activists. This reversal of fortune (which is indeed a radical shift in the geo- and body-politics of sensing, knowing and believing), from the perpetuation of enslaved trade victimhood in which honest liberals (Johan Rawl’s expression) have cast and maintained one side of the Atlantic enslavement trade since the 17th century,⁴ to the celebration of their daily small victories of permanent courageous and joyful

4 Eric Williams, *Capitalism and Slavery*. Chapel Hill: North Carolina University Press, 1944.

survival (which is evident in Caribbean music as well as the communal rituals of Santería, Voodoo, Candomblé and Rastafarian).

Jean Casimir in his formidable *Une histoire décoloniale de l’histoire des Haïtiens. Du Traité de Ryswick à l’occupation Américaine* observes:⁵

If the reader asks me what I have learned from this study that I offer him, I would answer that in the first place and in my personal life, I no longer consider my ancestors as former slaves and not even as a class dominated. This misfortune is only the most superficial aspect of their reality, the aspect that the colonialists and those who, among them, oppose their wickedness, but without rejecting their preeminence [...] and together, have never stopped resisting slavery and domination (my translation).

Casimir’s words echo Ivón Muñiz, quoted by Lockward, highlighting the splendors of “Marronage,” still relegated to its miseries in the general imaginary built by colonial histories:

Marronage [...] is an attitude towards life, a way of acting, a condition of existence, a quality that exudes from the behavior and the daily survival of our Caribbean people (Introduction to this Catalog, page 6 in the ms).

The relevant issues here are the maroon praxis of living through self-organization, communality, spirituality and collective re-existence. It is the intelligence, the creativity, the force that drove human beings enslaved to overcome the un-human conditions that in-human Masters imposed upon them; yesterday and today. Marronage is an unmistakable energy of liberation, of delinking from the plantation. But it is a liberating energy that transcends the plantation or, if you wish, the “plantation” could be a metaphor for “modernity/coloniality” and Marronage a singular form of delinking, increasingly visible in our time when the legacies of the “plantation” model could be seen all around us, from the State, the corporations and the financial sphere. BE.BOP, through the vision and energy of Alanna Lockward, connects both Marronage and delinking; aesthetics and decolonial healing. In my understanding, decoloniality is a manifestation of Marronage as much as Marronage is a manifestation of decoloniality. Both come into being at the moment of delinking from coloniality, be it manifested in the plantation or in any other actualization of the colonial matrix of power.

5 Port au Prince: L’Imprimeur S.A., 2018, 35. I would like to add Afro-Colombian Adolfo Alban-Achinte who in the same spirit wrote another magnificent book. Alban-Achinte introduced the question of “decolonial aesthetics” in the conversations of the modernity/coloniality/decoloniality undertaking around 2003. It was in 2009 that the ideas began to be taken seriously by artists, curators and thinkers in the Doctoral Program of Universidad Andina Simón Bolívar (Quito) created and spirited by Catherine Walsh.

BE.BOP harvests academic respectability and spirituality of maroon strategies in their common celebration of re-existence. As such, it has become one center of energy to enact the politics of respectability, communality (neither the common nor the common good but the communal),⁶ and decolonial love that materializes in “Marronage.” Marronage delinks from institutional Christian and liberal imaginary of love which are both concepts in the rhetoric of Western modernity. However, Lockward has built her position on the perspective of Black Protestantism and more specifically from Richard Allen’s Pan-Africanist Social Christianity. Needless to say, Theology of Liberation has been appropriated by sectors of the population that has been the target of Christian conversation (Africans, First Nations) for their own liberation. They have transformed “conversion by demand” to “liberation by will.”

This is pride, dignity and re-existence in a nutshell.

Without “rescuing” our understanding of “love” from the modern/colonial ideology and placing it in the communal energy of Marronage, decolonial love cannot be understood outside of the communal in which love is the basic energy. Without delinking from the vocabulary and imaginary trap of modernity/coloniality “love” will always be appropriated by and in the cultural hegemony that managed to justify the un-justices of slavery in the name of religious totalitarianism and economic well-being, disguising and masking that inducted conversion, competition and the promotion of individual success undermines what “love” shall bring.

Moving from modern/colonial ideology to the biology of love, Humberto Maturana offers a helpful orientation to delink from the hegemonic meaning of “love” and to understand its “Marronage” manifestation:

We human beings are love dependent animals. This is apparent in that we become ill when we are deprived of love at whatever age. No doubt we live in a culture in which we are frequently in war and kill each other on different rational grounds that justify our mutual total denial as human beings. But doing that does not bring happiness to us, or spiritual comfort and harmony. Love and aggression - are they polar features of our biology or, of our cultural human existence? Are we genetically aggressive animals that love occasionally; or are we loving animals that cultivate aggression culturally?⁷

The politics of respectability combined with marronage's epistemic disobedience has been BE.BOP's contribution to re-orient ourselves from societal competitions to the loving communal, which is being expressed nowadays in

6 Walter D Mignolo, “*The Decolonial and the Communal.*” *Turbulence. Ideas in Movement*, 2010, <http://www.turbulence.org.uk/index.html@p=391.html>
7 Humberto Maturana Romesin and Gerda Verden-Zoller, Opp, G.: Peterander, F. (Hrsg.): *Focus Heilpädagogik*, Ernst Reinhardt, München/Basel 1996. <http://www.terapiacognitiva.eu/cpc/dwl/PerMul/biology-of-love.pdf>

the growing vocabulary of “emotioning”, “sensing”, “loving”, “caring”, “heart before reason”, etc., it is unmistakable. Many of us have experienced it through previous BE.BOP editions. Many will experience it this year in Berlin and London.⁸ BE.BOP is “Marronage” today—facing the State, the corporations, the circling captivity of labor, finances and debt, and the media push to consume — and becomes the equivalent to the Palenque (Spanish) and Quilombo (Portuguese): BE.BOP is the place where life and joy are possible, even if for a week, running always from modernity/coloniality.

Victor Rubadiri’s call for “Total Marronage” upon which Lockward built her memories and visions of building BE.BOP, is of enormous importance. Rubadiri, an artist and activist, himself from Trinidad/Tobago, explains that his conviction of “total Marronage” is the response that “visionary citizens” need to confront the nation-State whose concerns are not the well-being of the nation but the management of the Institution itself. After seventeen years of activism pushing for reforms within the State, the hard truth came with the awareness that the function of the State is to suppress the Dreamers, not to support them. In his own words: “And aberrations. When everything is wrong in a system it is not that there is system collapse – it is that that what we are witnessing is in fact how the system is supposed to work!!!”⁹

Two points made by Rubadiri are decisive to understand BE.BOP and the decolonial project that includes also the Middelburg Decolonial Summer School and the Decolonial Aesthetic Manifesto that links both and connects with the larger spectrum of modernity/coloniality/decoloniality diverse school of thoughts. The first is that “total Marronage” means in the historical memories, legacies and present drives of Afro-Caribbean liberating energies what “delinking” means in the parallel decolonial trajectory that Anibal Quijano recalled from the memories of non-Afro and non-Indigenous but dissident population of European schooling. The second is Rubadiri’s fundamental awareness, after seventeen years of activism directed to the transformation of the State, he realized that “For all our activism we have changed only certain aspects of the décor – but we have been completely unable to change the ARCHITECTURE!!!.”

Crucial for a modernity/coloniality/decoloniality praxis of living, thinking and doing is the realization that changing content of the conversation (the décor) allows the state to maintain the management and control of the conversation (the architecture).¹⁰ It resonates also with a signpost argument advanced by Lloyd Best demanding independent thoughts to attain Caribbean freedom.

8 We will address these issues in the opening workshop of BE.BOP at IFA Gallery, in Berlin. On that occasion we will examine Yuko Hasegawa’s *The New Sensorium. Exiting the Failures of Modernity*, with a group of decolonial artist, curators, thinkers exploring the failure of modernity and the energies and joy that decoloniality doing, thinking and being (the verb, not the noun) brings to us.
9 “The Argument for Total Marronage.” *Artist’s Coalitions in Trinidad and Tobago*, 2016, <https://artistscoalition.wordpress.com/2016/10/21/the-argument-for-total-Marronage>
10 I made this argument, following up on Michel Rolph-Trouillot, in *The Darker Side of Western Modernity: Global Futures, Decolonial Options*. Durham: Duke University Press, 2011, 123.

The call for “independent thought” is a call for delinking from the existing architecture established by the rhetoric of modernity and the logic of coloniality (modernity/coloniality) in search of a decolonial praxis of living, doing, thinking. Decolonial options came as responses to the set of options framed by modernity/coloniality/decoloniality. Decoloniality would not be necessary if the Western project of modernity was not entrenched with the consequences of coloniality: the un-justices generated by modernity/coloniality engendered the call for decoloniality.

Rubadiri called to delinking from the State, to engage in “total Marronage.” The call was made by an artist and activist; a call engendered in the artistic spheres, transcending and reaching the larger spectrum of the public spheres managed and manipulated by the modern/colonial institutions (the State is the specific one Rubadiri addresses). But there are others: economic, financial, pedagogical and in the sphere of art, museums, galleries and university disciplines where art and aesthetics have been established. BE.BOP has been a consistent intervention in the public sphere *through* the wide range of activities that the vocabulary of modernity encapsulated in the increased limited and restrictive concept of “art” and its institutions.

BE.BOP has been delinking from the regulation of modernity. “Total Marronage” articulated here by Lockward after Rubadiri, summarizes six years of building the communal creativity across ethnicities, genders, professional workers including scholars, journalists and visual, oral and body storytellers (called “artists” in the vocabulary of modernity). However, delinking and total Marronage doesn’t mean to abandon and reject, but to introduce decolonial options among the existing options. It means to take a different route making evident that there is more than one option in town. When the maroon run away from the plantation, they delink from servitude and exploitation to rebuild their lives grounded on the biology of love that the civilization of modernity shattered and replaced by conflictive social relations that engendered both the hate of the Master towards the enslaved and the hate of the Human enslaved towards the in-human master. When BE.BOP is framed as “total Marronage”, it means running away from the plantation of modernity/coloniality dominated by competition, jealousy, Ego conflicts and showing off towards building splendid moments of communal love, friendship, cooperation, lack of pretension, camaraderie towards decolonial freedom and liberation.

BE.BOP, however, is one venue in which Lockward pursues her relentless “Marronage” and the politic of respectability. She has donned in “Allen Report. Retracing Transnational African Methodism” a documentary that received the Fonprocine 2013 award. In the film Lockward reconstructed the historical foundation of the African Methodist Episcopal Church (Philadelphia, 1794) and of Richard Allen’s leadership. It was the first Protestant church run by enslaved people showing the creative force of epistemic Marronage com-

bined with the politics of respectability. “Allen Report” crosses different contexts from the US to Namibia going through the Caribbean. Namibia, showing in its making the diasporic dimension of Marronage and the growing force of the politics of respectability. BE.BOP follows up on the spirit of Marronage, African Diaspora, decoloniality and Black Theology of Liberation.

The people and the topic of the program are all evincing distinct facets of common interests and joyful expressions. All are manifesting the eruption of decolonial aesthetics over the abandoned modern/colonial aesthetics. All are joyfully healing colonial wounds in the last analysis, this is what decolonial doers (enumerated above) want. It is not success, newness, first of the line, the most and the better that BE.BOP is driving towards. And BE.BOP has been telling us (those who want to listen), that decoloniality is NOT a new program of salvation and a mission. It is instead the energy of joyful affirmation and creativity enacting a marooned notion of the politics of respectability confronting the inhumanity of the human and the blindness of the post-human. The trajectory of Jeannette Ehlers from *Black Magic in the White House* (2009) to *Whip it Good* (2014) and the recent theatrical story-telling *Into the Dark* (2017) embraces the inheritance of colonial legacies to *I am Queen Mary* (2018) co-created with La Vaughn Belle. Ehlers’s trajectory is emblematic of her own aesthetic praxis of healing the memories and persistence of colonial wounds, but also of what BE.BOP promotes and enables.

Decoloniality works, shall work, in a double and complementary direction:

- a) Who enacts decolonization (in any sphere of life the enactment takes place) is because colonial wounds have been lived to the limit that requires communal self-healing. Self-healing doesn’t need a generous savior who sacrifices his or her privileges to help the dispossessed. “Salvation” is what the vocabulary of Christian modernity has always promoted and lately takes the form of “philanthropy”
- b) Who has not experienced colonial wounds because he/she belongs to the social sphere whose institutions and actors are the instances in which colonial wounds are mobilized and infringed, they would not be able for any longer to ignore and to be blind that the present moment is generating a future that is being decided by all those (both in the domestic domains of nation-states as well as in the inter-states political, economic and military relations) that have been degraded by the rhetoric of modernity supporting the implementation of the logic of coloniality. White innocence can no longer remain innocent.

We, on the planet, have arrived at the point in which decoloniality is not only the will of people who have been the target of modernity/coloniality, but shall be enacted by dwellers and guardians of “white innocence”. “Salvation” is turning around and instead of being projected from the saviors to the needed, it is

the saviors who shall become aware that they are looking at themselves in the mirror of decoloniality. There is no safe place anymore. The power of decoloniality, in the last instance, is not a tool-kit to soften guilt under a “new” (newness is the engine of modernity) vocabulary, but it is the boomerang through which modernity/coloniality returns towards the actors and institutions that established and perpetuated it. Decoloniality is the triumph of the former colonized, enslaved and exploited; the relentless survival and re-existence that Jean Casimir (quoted above) celebrates in his ancestors: not the suffering enslaved but the creative and energetic joy of survival. The victory of Marronage overcomes and bypasses the miseries of the plantation.

Once again, Casimir words the creative energy that Western modernity was able to hide from their own partial (pretending to be total) historical narratives:

The behavior of the maroon / wanderer is irrational in the views of the oligarchies and the State administration, so that they can not conceive how the maroon / vagabond can build a life if he has nothing. I hasten to point out that it does not follow that the maroon and the vagabond necessarily indulge in precarity, but that he/she prefers precarity to the humiliated life that the system offers them (my translation) ¹¹

The closing of the five hundred-year cycle of Western (today the core of EU, UK and US) self-affirmation, consolidation and global expansion, is manifested everyday in the growing inter-state and domestic conflicts. The mutation of the global order impinges on our daily lives. It is our responsibility to contribute to that mutation, delinking and total Marronage from Western claims of universality, homogeneity, forced democracy, technological enslavement, media disinformation, and “art” spectacles. All these are no doubt current, existing options and they will be in place for a while. What is needed are options that what exists now prevents from emerging: modernity/coloniality is a machine to prevent the unfolding of anything, from doing to thinking that would escape both its control and its designs. BE.BOP has been showing us that small victories count and to change the “architecture” (the terms of the conversations) requires thousands, millions of acts of delinking and of total respectable Marronage.

¹¹ Jean Casimir, op.cit, p. 196

03 Madeline McGrady & Tracey Moffatt, “Guniwaya-Ngigu (We Fight)”, 1982, 60 min. Poster designed by Stephen Robinson. Courtesy of the Radical Times Archive and Art Labour Archives

04 Elementary school records of Elena Quintarelli's grandparents (Alfonso Bellamoli and Luigia Tommasi). Italy 1931, Front Cover.

03



04





05 BE.BOP 2016 poster. Design by Gina Mönch. Courtesy of Art Labour Archives.

Image: US stamp commemorating the bicentenary (1806–2016) of the African Methodist Episcopal Church (AME) by Bishop Richard Allen (1760–1831).

05

A RESPECTABLE MAROON Alanna Lockward

“The Negro Church is the only social institution of the Negroes which started in the African forest and survived slavery; under the leadership of priest or medicine man, afterward of the Christian pastor, the Church preserved in itself the remnants of African tribal life and became after emancipation the center of Negro social life. So that today the Negro population of the United States is virtually divided into church congregations which are the real units of race life.”

W.E.B. Du Bois

“The [AME] church, with its musical rhythms and echoes of Africa, thrilled me when I was young.”

Rosa Parks, AME Deaconess

“The diminutives ending in *ingo*, *niningo* are a use of Dominican rustic speech originating from African languages. Nothing strange in the land where the Blacks of West Africa were first brought to forge the vast wealth that made possible world capitalism.”

George Augustus Lockward Stammers, Preocupaciones Lingüísticas (1982)

“The freshness of a scholar’s perspective is not compromised but highlighted by acknowledging that if we are to study Hispaniola, the center of the Caribbean and thus the navel of the modern world, we cannot possibly be total pioneers.”

Silvio Torres-Saillant

My grandfather's umbrella was the most recurrent argument in the household. According to my grandmother Celeste Pérez de Lockward, his disregard for that object was anything but funny. He departed every day with a robust parasol, an expensive one, to teach Spanish and English the entire day in order to support his seven children and more often than returned without it, causing significant domestic irritation. My grandfather never learned how to drive, hence the place where he left his umbrella was always as unpredictable as the moment in the day when it could rain, as it is usual in the Caribbean, or when he would stop writing at night. Regardless of his absent-mindedness, or maybe because of it, he was always very attentive to the words used to describe this particular personality trait and took advantage of any opportunity to explain etymological conundrums related to his behavior. Another charming aspect of his personality that we as grandchildren enjoyed thoroughly was his relentless celebratory sense of humor and the two mantras he repeated at the lunch table. With the first one he opened the mealtime after blessing the food: “No se obliga a comer: se obliga a tra-ba-jar” (“You don’t have to eat, but you do have to work”). With that he was showing his solidarity with our typical childhood rejection of certain ingredients or dishes; and with his second mantra he concluded the sacred moment of eating together as a family: “Praise the Lord”. He opened this family ritual in Spanish and closed in English, a language he first learned at the Wesleyan Church in Puerto Plata, in the North of the Dominican Republic. Having been born on September 17, 1912 in Turks & Caicos Islands, or Turquilán as it is known in Puerto Plata, my grandfather was raised speaking only Spanish. Both of his parents were born in Puerto Plata with English-speaking Caribbean ancestry. Similar to what happened with the descendants of the 1824-1825 Haitian Migration movement that settled in Haiti, the Lockward family melted into the society of Puerto Plata, and to this day it is considered as purely, or rather authentically, 'Dominican'.¹ My great-grandfather, Louis Alexander Lockward Capré, also known as Maestro Danda, was a freemason, a pioneer union organizer, and a composer of popular music with social themes.² One of his sons, Juan Lockward, inherited his musical talent and became the most celebrated Dominican ballad composer of all times; the National Theatre's bar is named after him. Juan and my grandfather George, known as Don Yoryi, occasionally worked together entertaining at soirées organized by friends and fans. Juan would sing, and during his breaks Don Yoryi exerted his notorious good humor recounting stories and anecdotes he had collected thanks to his reverential appreciation of Dominican idiosyncrasy and culture, and above all, of Dominican Spanish.³ In other words, he used his anthropological interest in the diverse usages of language of the severely stratified Dominican society for his literary work: eventually these stories became printed in the most commercially successful of his handful of publications, “Acucheme Uté”.⁴

Before and after completing his doctoral degree in philosophy (already married with six children) at the Universidad Autónoma de Santo Domingo (UASD), Don Yoryi's characteristic stamina defined what he could do best: following

his own heart. This meant that instead of becoming a strategic scholar his attention was systematically spread among religious studies, cooperativism, linguistics, culture and everything in between. His decision to focus his attention for a significant amount of time on the completion of the first comprehensive history of Protestantism in the Dominican Republic, *Historia del Protestantismo en Dominicana*, therefore, is remarkable for more than one reason. First of all, the history of Protestantism in the Dominican Republic is a Black narrative.⁵ Moreover, it is a history of solidarity between Black people in the United States and Haiti. And even more significantly, it is a history of accomplishments heralded by the Haitian Revolution, a subject treated by Dominican and international canonical historiography until very recently with the utmost contempt. By giving considerable attention to Black Studies, Lockward Stammers consciously, or as some would say, radically, and as I prefer, decolonially, accepted that he would never be a member of the Dominican Academy of History, largely responsible for the widespread ignorance of the fact that thanks to the Haitian revolutionaries enslavement was abolished twice in Dominican territory. Thanks to historian José Chez Checo, who organized an event honoring my grandfather's legacy at the Museo Nacional de Historia y Geografía in 1983,⁶ while he was still alive, along with the handful of his fellow contemporary scholars involved in the study of the 1824-1825 migration, his research has remained alive and treasured. However, very few are aware that since 1967, Lockward Stammers' anti-discriminatory lyrics have welcomed the new members of the Dominican Hall of Fame every year. This official welcome is a case in point for poetic justice since baseball players, who are mainly Black Dominicans, are honored following the ethical imperative of a pioneer Black consciousness intellectual, or “respectable maroon”, expressed with utmost poignancy in its third stanza:

*“Dominicana is dressed in her finest
the Pavilion of Fame opens,
the national colors wave
as the poet wished it, so high
“higher, much higher” ...
welcoming everything that is good
regardless of what sun saw his birth;
what social class his family
what color his family
what color his skin;
what faith so sensitized his worship
to the God of the heavens”⁷*

Notwithstanding, this much appreciated recognition fails to acknowledge that Lockward Stammers' are the exceptional contributions of a Black⁸ scholar in a country that has never officially celebrated the abolition of enslavement or any other Black memorialization, and that paradoxically is at the same time home of La Negreta, a street in an area known as Santa Bárbara in downtown

Santo Domingo, the first public space where humans were sold as a commodity in the Americas, and where most of the African-Americans that arrived in the first wave of the Haitian Migration (1824-1825) settled.

My grandfather had a multilayered relationship with his own Blackness, as evidenced in his advocacy for the study of Black self-determination and in the way in which many of his writings, in spite of elevating Blackness, do so using the third person singular: “The religious Black has been a source of teaching respect for people based on their virtues and not for the physical attributes that guarantee neither equity nor justice.”⁹ Parallel to this, my Grandfather was proud of being married to a *white* woman¹⁰ and therefore having light-skinned children and grandchildren, while at the same time, as a typical *cocolo*, he was equally dignified by having descended from educated, English-speaking Blacks.¹¹ How openly he talked about the latter is another story; personally, what I remember most was his praise of my grandmother's beauty and how important it was to marry *white*, which many consider as a mandatory strategy for social mobility in the Caribbean. Illustrative of his multifaceted self-affirmation or strategic essentialism (Spivak in Mileska 2004), in one of his numerous “letters to the director”, he positions himself publicly as a *cocolo*. This letter, entitled *Luperón* was dedicated to vindicate the historical endowment of this pan-Antillean visionary, born in Puerto Plata. Lockward Stammers responds to the public shaming by hegemonic historians on Gregorio Luperón's alleged lack of proper use of Spanish: “[This public shaming of Luperón] is ill motivated and hurtful for my own Dominican cultural group, the *cocolos* and immigrants that have arrived in this country's ports. We know that very few of these purists speak the three languages [of Gregorio Luperón]. Every hero deserves respectful discretion”.¹²

Following the ethical imperatives that informed his role as public intellectual and his multilayered strategic elevation of Blackness, George Augustus Lockward Stammers could be considered as the ultimate representative of what is currently conceptualized as the “politics of respectability”. It could be an exercise in futility to try to determine how these strategies of Black self-affirmation, the tools to navigate the complexities of social mobility (marrying a *white* woman, for example), could become a symbol of defeat or of resistance depending on the circumstances and/or the individual, as shall be explained further on. Surely my grandfather could be very surprised to be considered as a “respectable maroon”, or urban freedom fighter. Be that as it may, I truly believe that his trajectory speaks for itself, and it speaks volumes.

Before further expanding my interpretation of George Augustus Lockward Stammers' contributions as a Black intellectual, it is vital to explain which notion of Dominican Blackness I am referring to.

In his conceptualization, Silvio Torres-Saillant (2003) correctively addresses the widespread assumptions of Africana Studies, a field that “...remains se-

duced by the convention of indictment that presumes that Dominicans occupy their waking hours in the all-consuming business of denying their Blackness and rejecting all that smacks of African heritage. [The author] recurrently insists that racism afflicts all Dominicans and fails to acknowledge the work of rectification that has been done by scholars and artists in Dominican society for the past four decades. Franklin J. Franco, Carlos Esteban Deive, Fradique Lizardo, Rubén Silié, Carlos Andújar, [...] among others, owe their prestige in the Dominican academy precisely to their contribution to challenging Negrophobic constructions of national identity.”¹³

Torres-Saillant (2003) offers a counter-narrative that rightly explains how *marronage* became constitutive of Dominican identity from the very beginning of the genocidal European economic venture known as colonialism. Basing his arguments on literary studies and more specifically on the historical moment he refers to as the “unification period”, which mainstream Dominican historiography defines as the “domination period” (1822-1844) under Jean-Pierre Boyer's rule, Torres-Saillant succinctly explains the dichotomy that defines what he calls the “bad story” of Dominican Blackness, which is “dominated by the theme of Negrophobia”, and the “good story”—the one that acknowledges that Santo Domingo “[set] the pattern of the struggle for freedom and racial equality in the Americas” and “ushered in the tradition of *marronage*”.¹⁴ These issues are identical to the existential and intellectual predicaments faced by Lockward Stammers in his lifetime.

It is natural that *marronage* began in Santo Domingo; as enslaved Blacks there, after all, were able to flee the colonial regime in 1503, as Torres-Saillant points out, “only one year after their arrival in the ship that brought Fray Nicolás de Ovando as governor of the island”. Black enslaved in the Western hemisphere rebelled for the very first time in 1522 on the Santo Domingo plantation of Governor Diego Colón himself. It was also in Santo Domingo that a number of sixteenth-century maroon communities under the leadership of, for example, Diego de Guzmán, Juan Vaquero, Sebastián Lemba, Diego de Ocampo, and Juan Criollo, blossomed throughout Hispaniola. Both *manieles* and *palenques* expanded in Altagracia, Azua, Buenaventura, Cotuí, Neiba, Ocoa, Samaná, and San Juan de la Maguana—that is to say, all over the island, for 300 years. Torres-Saillant examines several Dominican literary texts, which he justifiably refers to as “documents of what people of various classes were feeling and thinking”, revealing that they are anything but fixated on an insular Dominican culture, race, and anti-Haitianism as was later advanced by the elite.

The anonymous folk poems that Emilio Rodríguez Demorizi defined as “Afro-Dominican” and stem from the time of “**unification under Haitian rule**”, for example, include works told from the perspective of an “uneducated Black woman of humble station”. These poems, Torres-Saillant writes, “voice the yearnings of the downtrodden, affirm their human dignity, and challenge the

authority of their social betters on the grounds that 'these are not the times / of his majesty.'" The also anonymous poem *Romance of the Haitian Invasions*, written in approximately 1830, manages to "avoid racist discourse and defamatory portrayals of Haitians" in its exposition of the invasions and goes so far as to close with an homage to Boyer. "The only label of racial 'othering' used in the poem is 'the whites', deployed by the Creole Dominican speaker to identify the French during their occupation of Santo Domingo, thus circumscribing whiteness to the sphere of the foreign".¹⁵ Torres-Saillant goes on to cite Rodríguez Objío's celebratory *Capotillo's Hymn*, which mocks the 1865 retreat of the Spanish troops routed by the Dominican nationalists—"The whites have already left / from Yamasá. What a beating they got!"—as well as the 1844 *Manifiesto of the Residents of the Eastern Part of the Island Formerly Known as Española or Santo Domingo on the Causes of their Separation from the Haitian Republic*, which "does not contain a single reference to ethno-racial or cultural difference in its justification for de-linking from Haitian rule."¹⁶

Ana Ozuna's dissertation, *Reclaiming Blackness through the Literary Figure of the Maroon in Dominican Literature*, draws identical conclusions in its examination of two works of Afro-Dominican poetry: *Exigencias de un cimarrón* (1987) and *Las metamorfosis de Makandal* (1998). Ozuna posits that both poems' authors, Jiménez and Rueda, "equivocally challenge precepts of Dominican identity formulated by 19th century elite", which effectively "characterizes the maroon as the initial colonial antagonist and originator of an on-going resistant movement that continuously defied center/ periphery power constructs. By presenting the maroon as a national hero, Jiménez and Rueda repudiate a limited national identification that emphasizes Spanish and Taino heritage and in exchange articulate Glissant's concept of Antilleanness. [...] Through their literary confirmation of the maroon legacy in Dominicana, Ozuna argues, the authors also honor their African heritage and "challenge anti-Black and anti-Haitian antagonisms by regarding present-day Dominicans as part of the larger Afro-Antillean community. Hence, the maroon figure from the colonial period to present-day continues to function as a primary destabilizing agent of the colonizer/colonized dichotomy."

Illustrative of George Augustus Lockward Stammers' epistemic disobedience is his systematic approach to knowledge creation as integral to his spiritual and religious identity as a signpost of maroon *Weltanschauung*. In his introduction to *Historia del Protestantismo en Dominicana*, he faithfully subscribes Torres-Saillant's position on Boyer's unification while supplementing it with his characteristically religious viewpoint: "Dominicana is a nation born in prophetic form conceptualized by Juan Pablo Duarte as a human group united by the ties of the Book of the Evangelists and putting complete faith in the Divine Trinity; for this reason, all Dominicans must be persons with an understanding of the significance of evangelism and the New Testament in Dominicaness, a people separated from that of Haiti because of its rejection of any idea of privilege based on race or any other kind of motive, conforming to the ideal

of Duarte, who considers a blemish only what is vile."¹⁷ Here Lockward Stammers is referring unequivocally to Dessalines' Article 13 of the 1805 Constitution¹⁸ on the Blackness of all Haitians. When Jean-Pierre Boyer united both populations of the island under Haitian rule, the valid constitution was the one of 1816,¹⁹ which ratified Dessalines' inauguration of Blackness as a political category. This means that the first time Dominicans became citizens, they were **Black** citizens.²⁰ Equally relevant is the fact that Lockward Stammers often referred rather benevolently to this period as "the Boyer era" or "Boyer's regime as president of Haiti" (P. 27), resonating with Torres-Saillant's position on the unification and avoiding the inaccurate hegemonic misconception of a "Haitian Domination",²¹ which is equally persistent in Haitian historiography—perhaps the only point on which both traditions are in agreement. In other words, the official versions of this period (1822-1844) in Haiti and the Dominican Republic are in agreement on the fact that Jean-Pierre Boyer's ruling was the result of Haitian military supremacy and not of the successful completion of mutually agreed military diplomacy: "As soon as he arrived in Santo Domingo, [Boyer] proclaimed **the union of French Haiti and Spanish Haiti**, a terminology facilitated by Dr. José Núñez de Cáceres; like his predecessor Toussaint [Louverture], the first thing he did was have a *Te deum* sung in the Catedral Primada de América. It was his wish to relocate the seat of the archdiocese to the capital of the island [Puerto-Príncipe], but he found Monsignor Pedro Valera y Jiménez to be in disagreement with his plans. Shielded by the peculiarities of his investiture and by his nationality, protected by the dominant situation in the relations between Haiti and the Holy See, he refused to collaborate with the island's leader, little suspecting that in so doing he left without pastoral protection an entire population whose civil leadership had asked him to encourage its spiritual elevation with his renowned religious prestige. Upon refusing to follow official wishes, he gave up his ability to defend any of the interests of his own flock, which he had counseled to emigrate, and much less the interests of the Church itself, by taking issue with the dominant government."²²

Africana Studies focus mainly on Boyer's interest in obtaining recognition for the first Black Republic from France and the United States. However, in my grandfather's interpretation as a religious man, Boyer was enthusiastic about bringing African-Americans to Haiti as a diplomatic extortion strategy vis-à-vis the Vatican, represented by Archbishop Monsignor Pedro Valera y Jiménez, who refused to move to Port-au-Prince.²³ The Haitian government's expropriation of Catholic Church assets is largely responsible for the rabidly anti-Haitian sentiments of Dominican Negrophobia. By portraying these historical arguments accurately, Lockward Stammers risked more than his credibility and chances of success and personal gain; he also knowingly accepted the fact that that his defining the origins of Protestantism as Black gave the essentially Catholic constituency of the historical establishment double grounds on which to reject his research. Lockward Stammers intentionally dismissed the narrative of the *white* savior, which could have easily gained him recognition

and applause. Instead, as a freedom fighter for historical and epistemic reparations, he chose to give Richard Allen his deserved place as a beacon of the Haitian Migration Movements. He could have chosen to focus his attention instead on another relevant catalyst such as Loring D. Dewey, the *white* Presbyterian minister who approached Boyer in 1824 without previously consulting his peers in the American Colonization Society. Self-explanatorily, the cover of Lockward Stammers' book—maybe the faultiest depiction of Bishop Allen—as well as the back cover are both dedicated to Richard Allen, describing him as “the first Black man to be ordained as such” and adding that “[h]is prestige and influence were decisive in facilitating the immigration of the [6,000] African-Americans that came to the island in 1824 and 1825.”²⁴

The vast compilation of primary sources which made *Historia del Protestantismo en Dominicana* possible has been praised as its most important accomplishment, since Lockward Stammers' philosophical and sociological interpretations are supposedly absent. A decolonial reading such as this one challenges these assumptions. The philosophical and ethical approach to this data, I argue, is the foremost evidence of my grandfather's ambitions, which were above to all to lay the foundations for future studies, to offer as many paths as possible for these early findings to be developed accordingly in due time, and above all to wage epistemic war against the silencing of Black narratives by the Dominican historical establishment: “This work points to many issues worthy of better study, of exhaustive investigation, subjects pertinent to the history of Dominican culture, and I hope that they will serve to encourage others to develop them with better means and abilities than those of the author of this work, which is nothing more than an effort to fill a bibliographic gap in Dominican historiography.”²⁵

The overwhelming evidence found in the hundreds of newspaper articles my grandfather published in the Dominican press on multiple subjects is conclusive. He was very capable of building an argument and properly handling his own essayistic strategies. He was also very capable of doing so within the space constraints of the medium. The fact that, in spite of his doctoral title as philosopher and his engagement as philologist and university professor of English and Spanish, he chose to formulate his ideas in accessible language, testifies not only to his humility but also to his sincere wish that the result of his long hours of research could be easily understood by a wider audience.

My grandfather's transgressions of the status quo by introducing Black narratives into the mainstream of Dominican intellectual history were accompanied by the *cocolo* ethos²⁶ of the politics of respectability which, interestingly enough, emerged as a marker of Black activism during the heated discussions on the Haitian Migration movement, specifically within its epicenter, the Black Church.

For the purpose of creating a foundation for a factual understanding of the multiple challenges faced by my conceptualization of my grandfather as a “respectable maroon”, the following outline on the politics of respectability during Jim Crow is instrumental to an understanding of his predicaments. In spite of being anachronistic to my grandfather's ethos, this outline is crucial for grounding the concept itself in the broader scenarios of Black (Protestant) activism globally, where my grandfather's legacy rightfully belongs.

According to Jay Driskell (2012): “[The] politics of respectability depended upon the establishment of an alliance with sympathetic *white* elites who, together with Black elites, would establish the basis for a joint civilizing mission to uplift the masses of both races and fit them for citizenship. By basing the qualifications for first-class citizenship on the correct performance of bourgeois respectability rather than having the right skin color, the politicians of respectability sought to replace the stratification of citizenship by race with exclusions based on gender and class. This tactical embrace of respectability – no matter how necessary – held serious consequences for the future of Black politics, significantly limiting the political vision of Black elites for decades. Historian Evelyn Brooks Higginbotham asserts that ‘the politics of respectability constituted a deliberate, highly self-conscious concession to hegemonic values.’ This ability to make a concession to hegemonic values presumes that there is a space free from hegemonic determination. This means that the politics of respectability can be understood as a mask behind which a subversive Black agenda can be concealed. However, the need to don such a mask placed severe limits upon the extent to which this masquerade could resist *white* supremacy. This is because the mask, the face behind the mask and the audience for whom the mask is donned all participate in a shared universe of meanings even as those meanings are contested. This makes a non-ideological, non-hegemonic space incredibly difficult to maintain. Dissemblance is of course still possible, but it only works if there is at least some shared understanding between the deceiver and the deceived of what the ‘mask’ should look like. That is, the politicians of respectability shared too many cultural assumptions about gender, class and sometimes even race with the advocates of *white* supremacy to stake out a genuinely oppositional position.” Driskell goes on to acknowledge that the “tactical embrace of respectability was commonly the only strategy” available to Blacks, who were after all “compelled to seek an alliance – however unequal – with those *white* elites with whom it was possible to establish some sort of common ground”. Often, though, given the economic uncertainties that attended the Progressive Era in the American South, “an interracial relationship that had been painstakingly cultivated was simply discarded” when it became disadvantageous or inconvenient for the *whites*. *White* city leaders were also forced to choose “between expanding public services such as schools, sewers and police protection to *white* citizens only or not at all. In these cases, Black citizens were frequently excluded.”²⁷

Contrary to the common periodization by Africana Studies that Driskell's assertions exemplify, the primal moment of the politics of respectability that informed my grandfather's cocolo ethos began as early as 1830, during the second foundational moment of organized Black political activism on U.S. territory after the Haitian Migrations, the *Colored Conventions Movement* (1830-1877), which is the predecessor of the National Association for the Advancement of Colored People NAACP (1909).

Leslie Alexander claims that: "Guided by the Philadelphia delegation, the 1833 convention gave considerable attention to the issue of moral improvement. They focused especially on alcohol abuse, [...] draft[ing] an official report on the evils of alcohol that drew similarities between the production of rum and the perpetuation of slavery. [...] [Insisting] that the improvement of their people, and of American society, depended upon moral uplift", the newly formed American Moral Reform Society (AMRS) set out to "improv[e] the condition of mankind". Avowing that moral uprightness was the best way to improve the situation of American Blacks, the AMRS also denounced emigration. The convention delegates "carefully selected four rallying points—education, temperance, economy, and universal liberty—which they believed would successfully 'unite the colored population in the principles of moral reform' and called upon their brethren to embrace this strategy as the sole means to end slavery and earn full citizenship." Ultimately, the creation of the AMRS sounded the death knell for the Colored Conventions in the 1830s; once it was established, the gatherings vanished. It also signaled the beginning of a new era, one in which anyone who merely mentioned emigration or colonization would be branded a race traitor.¹²⁸

This lapidary conclusion and the arguments that preceded it testify to Africana Studies' characteristic dismissal of the Haitian Migrations in the Dominican Republic, and more specifically of the Samaná Americans. These ostracisms are rather intriguing considering that Frederick Douglass himself visited Samaná in 1871, yet another frequent relegation.

Regardless of this solid statement against migrations to Haiti, and after his presence in Samaná in 1871, as Assistant Secretary of U.S. President Ulysses S. Grant's Commission to Annex the Dominican Republic, Douglass ended up living in Port-au-Prince between 1889-1891, as the United States General Consul, appointed by Republican President Benjamin Harrison. He was also the Chargé d'affaires at the embassy in Santo Domingo. However, in his famous *Lecture on Haiti* delivered during the inauguration of the Haitian Pavilion at the Chicago World Fair (1893), two years before his death, he also inaugurated the symptomatic erasure of the Dominican Republic in Africana Studies. It is of utmost significance, however, that his only reference to the country sharing the island with Haiti is spelled accordingly: S-a-m-a-n-á:

"Standing on the heights of Cape Samana [Toussaint Louverture] with his trusted generals watched and waited for the arrival of one of the best equipped and most formidable armies ever sent against a foe so comparatively weak and helpless as Haiti then appeared to be. It was composed of [Napoleon Bonaparte] veteran troops, troops that had seen service on the Rhine, troops that had carried French arms in glory to Egypt and under the shadow of the eternal pyramids. He had at last seen the ships of this powerful army one after another to the number of fifty-four vessels come within the waters of his beloved country."²⁹

What is even more intriguing, or rather perplexing, is that at the moment of writing his legendary praise on Haiti, Frederick Douglass was one of the most knowledgeable individuals on Dominican issues in the United States, and globally, after sharing the authorship of arguably the most comprehensive study on the Dominican Republic at that time, the 293 pages compilation of documents and topographic, historical, economic and social research entitled: *Dominican Republic Report. The Commission of Inquiry to Santo Domingo with the Introductory Message of the President, Special Reports Made to the Commission, State Papers Furnished by the Dominican Government, and the Statements of Other Seventy Witness*. Washington: Government Printing Office, (1871).

Following this thread in the context of Paul Gilroy's dismissal of Haiti's relevance, thoroughly exposed by Sybille Fischer (2005), what I define as the *Other Black Atlantic* could be expanded similarly to the Dominican Republic as the *Other-Other Black Atlantic*. This branded tendency of Africana Studies to ignore the Dominican Republic's inseparable geopolitical and historical connections to Haiti is gradually becoming dismantled by emerging scholarship (Nessler 2019/2012, Eller 2016). However, this *marginalization within the marginalization*³⁰ remains prevalent and shamefully so, moreover when we consider that Samaná has been a subject of substantial bibliographical interest historically, and even more when the iconic role of Frederick Douglass in the geopolitical conundrums of this peninsula has been consistently documented.

It is my ambition that George Augusts Lockward Stammers' respectable maroon legacy, in spite of remaining a rare treasure of Dominican historiography, out of print and available only in Spanish, could serve as a counter-narrative for further corrective excavations on these subjects.



06 Lockward Pérez Family, 1961.
Courtesy of Art Labour Archives

07 George Augustus Lockward
Stamers in his studio,
circa 1965. Courtesy of Art
Labour Archives

08 With my Grandparents in our
home in Gazcue,
Santo Domingo, 1966. Courtesy
of Art Labour Archives

06

07



09

09 George Augustus Lockward
Stamers with Donald Cuggan,
Archbishop of Canterbury,
London, circa 1975. Courtesy
of Art Labour Archives

10 George Augustus Lockward
Stamers and dancing partner,
circa 1957. Courtesy of Art
Labour Archives.

11 George Augustus Lockward
Stamers with Odd Fellows
freemasons, circa 1958.
Courtesy of Art Labour
Archives.



10



08



11

FOOTNOTES

1 “Outside the sugar industry, characterized by the rigidity of its social structure, the cocolos have advanced even more quickly, using for it important mobility channels such as education and Protestant churches. Two of the most virtuous and honorable Dominican families of cocolo descent are the Lockward family and the Silié family, linked to educational activities and the first Evangelical Church. The ancestors of both were disconnected from the sugar industry and engaged in urban artisan activities. The Lockward arrived from the Turks & Caicos islands and settled in Puerto Plata [...]. The Lockward family has lavished upon us a plethora of educators, journalists, musicians, pastors, literati, economists and politicians [...] The descendants of cocolos have excelled in sports (Ricardo Carty, Ricardo Joseph, Walter James), in artistic activities (Juan Lockward, Violeta Stephen), in literature (Antonio Lockward Ariles, Norberto James, Mateo Morrison), in local and regional union leadership and in politics, where one of them has been a presidential candidate (Alfonso Lockward)”.

José Del Castillo, (1981/1997). *Las Inmigraciones y su Aporte a la Cultura Dominicana (Finales del Siglo XIX y Principios del XX)*. In: *Ensayos sobre Cultura Dominicana, José Chez Checo* [Ed.]. Santo Domingo: Fundación Cultural Dominicana / Museo del Hombre Dominicano, (fifth edition), pp. 207-208.

2 José Guerrero (2016). *Louis Alexander Lockward Capré (Maestro Danda) Biography*. Dictionary of Caribbean and Afro–Latin American Biography Edited by Franklin W. Knight and Henry Louis Gates, Jr. Volume 4. LABE-NUNE. New York: Oxford University Press, P. 111.

Anilda Lockward de Brito. (2016). *George Augustus LockwardStamers Biography*. Dictionary of Caribbean and Afro–Latin American Biography Edited by Franklin W. Knight and Henry Louis Gates, Jr. Volume 4. LABE-NUNE. New York: Oxford University Press, pp. 112-113.

3 “Professor Kany, from the University of Berkeley, California, quotes me five times in his work. [...] Most often to take examples of dominicanisms of general use, such as the diminutives ending in ingo, niningo. [...] The voice is a use of Dominican rustic speech [...] originating from African languages. Nothing strange in the land where the Blacks of West Africa were first brought to forge vast wealth that made possible the era of world capitalism.” (My grandfather is quoting this publication: Charles Emil Kany, 1960. *Semántica Hispanoamericana*. Madrid: Aguilar.)

Lockward Stamers 1982: ii.

4 Ibid:1942. *Acúcheme Uté*. Santo Domingo: Editorial La Nación. Ibid: 1958. *Relatos de Goyo y Nando*. Santo Domingo: Imprenta Cibao.Ibid: 1967, *Poema del Pabellón*.

<http://www.pabellondelafama.do/el-pabellon/poema-del-pabellon/> Ibid: 1976/1982. *El Protestantismo en Dominicana*. Santo Domingo: Universidad CETEC.

Ibid: 1982. *Preocupaciones Lingüísticas*. Santo Domingo: Universidad CETEC.

Ibid: 1981. *Correspondencia de Tindall, Primer Misionero Protestante en Dominicana*. Santo Domingo: Universidad CETEC.

Ibid: 1988. *Cartas de Cardy, Primer Misionero Metodista en Samaná*. Santo Domingo: Editora Educativa Dominicana.

5 “Protestantism was from the start a distinguishing mark of the cocolo identity. To be cocolo is to be Protestant, even if you are not. In speaking of their ancestry, several of the cocolos interviewed remarked on the common practice of their grandmothers to use this Protestant identity as social marker and boundary delineator. The visit of a non-Protestant friend to the home may elicit the following comment from the cocolo’s mother: ‘My house is a house of prayer and I will keep it like that’”.

Jorge Lockward 2005:10.

6 Lockward Stamers 1988:131.

7 Lockward Stamers 1967, *Poema del Pabellón*. <http://www.pabellon-delafama.do/el-pabellon/poema-del-pabellon/>

8 By capitalizing “Black” and writing white with italics, I am emphasizing the twofold need to differentiate Blackness as a political category and whiteness as a construction of the racialized ideologies popularized by Immanuel Kant.I am also resonating with the pioneer historian and educator Leila Amos Pendleton in her extremely popular school book *A Narrative of the Negro*, which in spite of its multiple historical over-simplifications and/or inaccuracies, is still a magnificent example of self-affirmation: “In these talks, though sometimes the adjective ‘colored’ will be used just as the word ‘white’ is frequently made use of, we shall, as a rule speak of ourselves as ‘Negroes’”and always begin the noun with a capital letter. It is true that the word Negro is considered by some a term of contempt and for that reason, many of us wince at it; but history tells us that when England had been conquered by the Normans, centuries ago, and the Norman barons were beating, starving and killing the natives, the name ‘Englishman’ was considered an abusive term, and the greatest insult one Norman could offer another was to call him an ‘Englishman.’ You know that now all who claim England as home are justly proud of it, and no Englishman is ashamed of that name. If history repeats itself, as we are often told it does, the time will come when our whole race will feel it an honor to be called ‘Negroes.’ Let us each keep that hope before us and hasten the time by living so that those who know us best will respect us most; surely then those who follow will be proud of our memory and of our race-name.”

Amos Pendleton 1912/1999: 5-6.

9 Lockward Stamers 1976:24.

10 In his pioneering analysis of mixed marriages after the Haitian Revolution, Burnham (2008) exposes the basis for this practice which in many ways corresponds to similar predicaments faced by my grandfather, and which are still prevalent in Dominican society: “Another reason for the practice of strategic marriage, immediately visible in the marriage registers, was the interconnected theme of race, color and class. In fact, as the Scott-Miot case shows, strategic marriage meant that class position was secondary to issues of race and color. In a study of the matrimonial records of São Paulo, with the genealogical lines traced by the mother, Muriel Nazzari discovered that the patterns followed in the choice of names revealed the importance of history and miscegenation. Much of this, she argued, could be attributed to the desire to whitewash future lineages and differentiate them from the majority of the population of the region in order to reproduce the lines of power. In his pioneering study *The Haitian People*, James Leyburn argued that the only case in which elite Haitians would marry someone outside their social status would be one in which it was possible to arrange a marriage with a white foreigner.”

Thorald Burnham (2008). *Consortes extranjeros y estrategias matrimoniales. Puerto Príncipe, 1850-1871*. In: *Haiti-revolución y emancipación*. Rina Cáceres & Paul Lovejoy (Eds.), San José, Costa Rica: Centro de Investigaciones Históricas de América Central / Instituto de Investigaciones Sociales, p. 87.

11 “Without completely losing echoes of its original disparaging meaning, the word cocolo has transmuted into a term that marks the exotic color and customs of Anglo-Afro-Caribbeans in the Dominican Republic. [...] Three important categories were unanimously reflected in my interviews with descendant of the Samaná ‘americanos’ now living in New York. First and foremost was the centrality of the church, second the authority of the matriarch and third the pride and sense of separateness and superiority to the population at large.[...] Although some well-informed members of this third group do not use the term cocolo and prefer the older term ‘americano’ (american), still in use in Samaná, by virtue of inter-marriages and the sustained gaze of the community at large, most have assumed the designation.”

Jorge Lockward: 2005:4.

12 Lockward Stamers, (undated), Luperón. Newspaper clip.

13 Torres-Saillant 2003:8.

14 Juan José Arrom’s findings on the origins of the usage of the term “cimarrón” (maroon) conclusively establish its emergence in today’s Dominican Republic: “It is important to recall that the social phenomenon of marronage preceded, after all, the determination of the word that designates it. From the first combat between the Spanish and the indigenous people, which occurred [in Samaná, on January 13, 1493] the incontrovertible superiority of European arms obliged the conquered to flee and hide in the roughest, most impenetrable hills and embankments. These Indians were called ‘runaways’, ‘hidden’, ‘cowards’, and [...] ‘fugitives’. These usages are so frequent in documents of the time that it suffices to cite the following paragraph of Las Casas, which I have selected because of its clarity: ‘A gentleman named Guarocuyá, the nephew of Queen Anacaona, who escaped from there with those who wished to follow him, fled to the foothills of Baoruco ... Known by the Major Commander, whom the Spanish told that he was going into hiding (because the Indians fleeing from their cruelties, as cows and bulls do from the slaughter, were and are today still called rebels against the obedience of the Kings of Castilla), people were sent after him, and locating him in the scrublands, then hanged him.’”

José Juan Arrom. *Cimarrón: Apuntes sobre sus Primeras Documentaciones y su Probable Origen*. *Anales del Caribe* 2/1982. La Habana: Casa de las Américas, pp.177-178. Bolds are mine.

On the origins of the term cimarrón, the author adds: “Taking into account the expunged information in the present study, the conclusions of Zayas and of Laguardia Trías seem the most plausible. And if we pay attention to Oviedo’s testimony, when, after having lived on Hispaniola for many years, he claims that marronage ‘means, in the language of this island, fugitives’, it is clear that we find ourselves, in effect, confronted with an early borrowing from the Taíno language. [...] Let us assume that simarrón or cimarrón could be related to simara, a term that has been registered in Locono or Arahuaco with the meaning ‘arrow’, and from there the compound words simarabo or simarahabo [archer’s] ‘bow’, and oni simalabo ‘rainbow’ (literally ‘bow of water’). When the root simara is modified with the ending ‘-n’, a signifier of duration, which confers on the lexeme the characteristic of continuous action, simaran could be translated as an arrow dispatched from the bow, escaped from

the dominion of man, or as Oviedo says, ‘fugitive’. And from there we see that simaran could equal ‘silvestre’ [native], ‘selvático’ [of the forest], or ‘salvaje’ [wild] as applied to uncultivated plants, to ‘runaways’, ‘hidden’, or ‘cowards’, as applied to domestic animals that become feral, and also to humans, first Indians and then Blacks, who went into hiding and in their desperate flight sought liberty away from the dominion of their owners. [...] In summary, the information that I provide here confirms that cimarrón is an indigenism of Antillean origin, that was already in use in the first third of the 16th century and that has come to represent yet another of the numerous Antilleanisms that the conquest extended to the entirety of the continent and reflected upon its own metropolis.”

15 I find this association quite fascinating since also in Haitian creole “blan” = “foreigner”.

16 Torres-Saillant: 2003: 4-5.

17 Ibid:8.

18 My grandfather’s interest on Haitian-Dominican constitutional citizenship was further expanded decades later in my father, Alfonso Lockward Pérez’ book *La Constitución Haitiano-Dominicana de 1843* (1995, Santo Domingo: Taller). After examining comparatively the Belgian (1831), Haitian (1843) and Dominican constitutions (1844) Lockward concluded that there is overwhelming evidence that the two latter were influenced by the first: “The text with the greatest influence on the events of 1843 was the Belgian Constitution of 1831. Still today, the words ‘Unity Makes Strength’ figure on the Haitian coat of arms, taken directly from the Belgian Constitution. Belgium had obtained its separation from Holland in 1830 and the creation of its substantive charta was a relatively recent experience what the Haitian reformists decided to write their Magna Charta. [...] It is certain that the influence of the United States Constitution appears in the Haitian one of 1843. But that influence was rather an indirect one, because the Belgian Constitutions took a number of concepts from the Americans. From the point of view of the issue of language, that Constitution took on special interest for the Haitian-Dominican case. Núñez de Cáceres had already said, in the presence of Boyer, that that problem was equivalent to having a wall of separation between us that was as high as the Alps and Pyrenees themselves. In addition to the problems caused in daily life, the Dominicans complained that the obligatory use of French discriminated against them in official life. A Dominican who spoke no French, for instance, could exercise no public function. It can be said, however, that discrimination also existed for the Haitians in the West, but the Dominican complaint had an indisputable cultural background. During the Constituent Assembly in that year, Báez wrote an article in a Puerto Príncipe newspaper in which he set out that complaint from the point of view of judicial concepts related to the theoretical equality among the citizens of a single state. As Belgium is a country in which more than one language is spoken, in its Constitution a precept was established which said: ‘The choice of language spoken in Belgium is optional. Thus it cannot be regulated except by law, and only in cases of acts of public authority and judicial issues.’”

Lockward Pérez 1995:17-18.

19 “When Pétion drafted his Constitution in 1816, he included a special clause that granted citizenship to all descendants of Africa who lived in Haiti for one year, a strategy that would have certainly appealed to many African Americans. Although these early inducements did not immediately lead to a large Black migration to Haiti, such efforts revealed that Haitian leaders felt an emigration movement could be mutually beneficial: Haiti would gain from an influx in

population, especially skilled laborers and sailors, and African Americans could find refuge from American racism and obtain citizenship in a new home.”

Alexander: 2012:4.

20 As Rubén Silié asserts in my documentary *Allen Report*: “As we all know, we [Dominicans] were a Spanish colony, then we were a French colony, and the whole process of overcoming the colonial situation of the Dominican people began with contact with Haitians. It means that we came out of colonialism with Jean-Pierre Boyer’s proposed unification of the island. Consequently, the first time that Dominicans were citizens was with that political unification. So, the first thing is that we were Haitian citizens before being Dominican citizens. So the ideas of freedom, abolition of enslavement, anti-colonialism, etc., we took them mainly from that period. It means that this environment was very positive to advance awareness on these universal themes. Boyer inherited what was the revolutionary process, because he was not a great revolutionary leader like Dessalines, Christophe or Pétion, but he inherited this process. So what he does is to extend the idea of the founding fathers of the Haitian nation. And it was that every Black man could achieve freedom in its territory. So when given the possibility to invite those freed American Blacks to come and settle in the territory to win their freedom, that was a very important gesture of solidarity. But it also was a gesture that enhanced the status of statesman of this character, who was Jean-Pierre Boyer, because he understood that was a way to implement what theoretically been taking place since the beginning of the revolution.”

Interview with Rubén Silié, Dominican historian and former ambassador in Haiti. *Allen Report*. Retracing Transnational African Methodism: 00:27:42:02 – 00:29:50:05.

21 “In 1824, the New York Colonization Society received a commitment from Haitian President Jean-Pierre Boyer to pay the passage of U.S. emigrants. Boyer also promised to support them for their first four months and to grant them land. The same year, African-American leaders, including wealthy Philadelphia businessman James Forten and Bishop Richard Allen, formed the Haytian Emigration Society of Coloured People. They arranged for the transportation of several hundred people, not only to Haiti but also to Santo Domingo, the Spanish-speaking western part of the island of Hispaniola that had been conquered by Haiti in 1822.” Bolds are mine.

Denise Oliver Velez (2013). *Leaving their chains behind them: Freed slave colonization and emigration*. <https://www.dailykos.com/stories/2013/2/10/1185505/-Leaving-their-chains-behind-them-Freed-slave-colonization-and-emigration>

22 Lockward Stammers 1976: 70-71. Bolds are mine.

23 “In 1823, Monsignor Valera lost his papal authority due to his rebellious attitude toward the Haitian government, for upon the death of Pius VIII, Pope Leo XII was anointed, who decided to establish direct relations with Haiti and related this to the archbishop in order that the latter should adapt himself to the new situation. When Father Valera received instructions regarding the change in policy toward the Haitians, he reaffirmed his refusal to move to Puerto Príncipe and designated Padre Correa y Cidrón his delegate in the capital of the island. Boyer, offended by the archbishop’s refusal, under the pretext that “he was a subject of King Fernando VII, he refused to recognize the archbishop’s status or accept his designations unless Valera considered himself to be Haitian archbishop and citizen.” On January 22, 1824, General Inginac, as Secretary of

State, wrote Monsignor Poynter begging him to communicate to the Holy See President Boyer’s intense wish to see the Roman Catholic religion flourish and be professed by the majority of Haitians. At this time, Monsignor England, as representative of the Pope, arrived to negotiate an agreement. This visit lacked the collaboration of the clergy insisting on their allegiance to the Spanish crown. Upon introducing the new laws, based on the Napoleonic Code—a step considered important because it served to give a legal structure to Haitian society, which had been subjected to a militaristic regime from the days of its independence—the laws related to land tenure were put into effect amidst tension with the Church, which the laws gravely disadvantaged. It must be admitted that, even when the compensations due for the confiscation of ecclesiastical property were recognized, they never became more than a formality, given that the Church remained practically in ruins. By means of the Law of July 6, 1824, Boyer attempted to compensate the Church. The law determined which properties belonged to the State and the salaries of the old clergy, the member of the Metropolitan Council of Santo Domingo and those functionaries of the Church whose monasteries had been eliminated. To the religious functionaries, those of the monastic orders as well as the secular individuals associated with the Catedral de Santa María la Menor, the State paid an annual salary of 240 pesos per person; the State maintained the archbishop, who had suffered more than anyone, with a salary of 3,000 pesos annually. Nonetheless, the archbishop never forgave Boyer the ruin in which he left the Dominican Church and continued to refuse the salary he had been allocated, maintaining an attitude of clear opposition to the government of the island.”

Ibid. 72-73.

24 Ibid: back cover.

25 Ibid. p. 9.

26 “According to Pablo Freire, the internalization of the values of the oppressor is a powerful component of oppressivemechanisms. The free Blacks of Philadelphia internalized the very Anglo-Protestant ethos that was integral to the enslavement construct and apparatus. Rooted in this ethos are assumptions of superiority and a top-down paternalistic missional gaze. In the absence of the main vein of expression in whites, this ethos found renewed expression in the cocolos of Samaná. This also served as racial-ethnic strategy to differentiate themselves from other non-protestant Blacks. In fact, while all of the cocolos interviewed were conscious of their Anglo-Protestant-US origins, none had any information about the important role of Haiti in their family history. For the Samaná cocolos there were only two categories of persons – cocolo and other. In fact, many cocolo household had separate practices for the reception of cocolos and non cocolos in the home that ranged from receiving them in different places of the house to offering them different kinds of hospitality. The persistence of the English language serves as another strategy to this differentiating end. Moreover, marriages with non-cocolos were highly discouraged and could be the cause of considerable strain in many families, though not in all. The cocolo’s gaze is haughty and self-assured. Children are reminded from birth that they are 'special people', smarter and more pious than the average person. Attempts at differentiation serve the purpose of confirming and perpetuating this belief.”

Jorge Lockward 2005:12-13.

27 Driskell 2012: 5-7.

28 This periodization is problematic since it does not coincide with the historical data.

Alexander 2012:28.

In the same vein, the Schomburg Center hosts one of the most comprehensive resources on the Haitian Migrations available, and it shares identical viewpoints in its conclusive paragraph: “Widespread migration to Haiti never materialized. Estimates of the number of African Americans who made the trip range from eight thousand to thirteen thousand, but most returned to the United States. Unlike the situation in Liberia, the island’s fairly large but mostly transient African-American community left no lasting evidence of its presence.” <http://www.inmotionaame.org/migrations/topic.cfm?migration=4&topic=5>

29 Frederick Douglass (1893). *Lecture on Haiti*. The Haitian Pavilion Dedication Ceremonies Delivered at the World’s Fair, in Jackson Park, Chicago. <http://faculty.webster.edu/corbet/haiti/history/1844-1915/douglass.htm>

Here Douglass is referring to Napoleon’s invasion of 1801, headed by his brother in law, general Charles Victoire Emmanuel Leclerc, married to his sister Pauline. One of its main purposes was to re-instate enslavement. Leclerc was finally defeated by Jean-Jacques Dessalines at the Battle of Vertières, on 18 November 1803. Toussaint Louverture had been deported in 1802 to France and imprisoned in Fort-des-Joux where he died of exhaustion, malnutrition and tuberculosis on April 7, 1803.

30 *Insight into Otherness* is the title of the first international exhibition I commissioned (1997, Art Center South Florida, Miami). In this the 'universality of civilization' was questioned, showing that the Caribbean artists, in this particular case, of the Dominican Republic, always had to 'apply for a visa' to work on issues that did not belong only to identity politics and / or representation politics. Another proof is found in the dozens of exhibitions whose existence revolves around regional titles or subtitles: a clear example of the relentless separation that modernity establishes in artistic traditions. This phenomenon has also been labeled as the 'Marco Pol Syndrome', highlighting the modern compulsion to 'discover' the 'other' continuously. At the same time, this was my way of dealing with the Dominican situation of 'marginalization within the marginalization' with respect to what I still call the 'Cuban supremacist discourses' in the visual arts in the Spanish Caribbean.'

Alanna Lockward 2014: 276–277.

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12 Patricia Kaersenhout.
"Stitches of Power. Stitches of
Sorrow". BE.BOP 2014.
Photo by Nikolaj Recke.
Courtesy of Art Labour
Archives.



13 Catherine Flon is regarded
as one of the symbols of the
Haitian Revolution and
independence. She is
celebrated for sewing the first
Haitian flag in 1803 and
maintains an important place
in Haitian memory of the
Revolution to this day.
According to Haitian
revolutionary tradition, Flon
created the country's first flag
on the last day of the Congress
of Archaic, on May 18, 1803.
There, the leader of the
Revolution, Jean-Jacques
Dessalines, Flon's godfather,
cut apart a French tricolor
with his sabre, demonstrating
his desire to break away from
France. He gave the pieces to
Flon, who stitched them back
together, while leaving out the
central white strip.
[[https://en.wikipedia.org/
wiki/Catherine_Flon](https://en.wikipedia.org/wiki/Catherine_Flon)]



14 Joiiri Minaya, "Container #1"
2015, Pigment Print, 40 X 60 inches.
Courtesy of Art Labour Archives.

14

15 Joiiri Minaya, "Proposal For
Artistic Intervention On The
Columbus Statue In Front of
The Government House In
Nassau", 2017, Digital print
on standard postcard paper,
5 X 7 inches. Courtesy of Art
Labour Archives.



15



16 Tanja Ostojic: "Misplaced Women?", 2009 — Present, performance, 30 Min. Bergen International Airport. Photo: Jannicke Olsen Courtesy/ Copyright: Tanja Ostojic. Production: Stiftelsen 3,14 and Imer. Courtesy of Art Labour Archives.



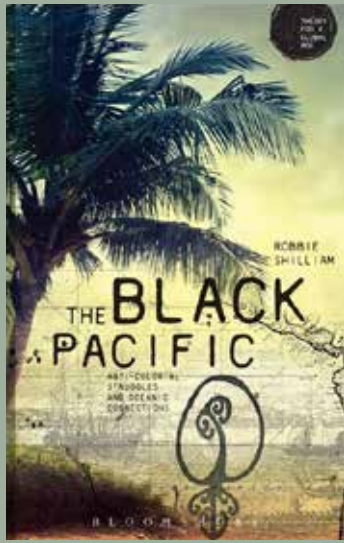
17 Mwangi Hutter, "Lacunae". BE.BOP 2013. Photo: Wagner Carvalho. Courtesy of Art Labour Archives



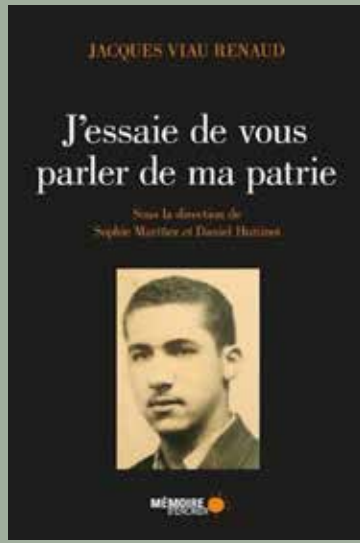
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- 18 Robbie Shilliam. "The Black Pacific". Bloomsbury, 2015.
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- 20 Lesley-Ann Brown. "Decolonial Daughter: Letters from a Black Woman to her European Son". London: Repeater Books, 2018.
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- 22 Sasha Huber. "Agassiz: The Mixed Traces Series", 2010–2017. Courtesy of Art Labour Archives.



22



23 Quinsy Gario, "My (Grand) Mother Made me White", 2017. Performance. Courtesy of Art Labour Archives.

24 Sumugan Sivanesan, "Tropical Berlin 1", Performance. Courtesy of Art Labour Archives.

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DELINKING: WHAT DO WE AS CURATORS, ARTISTS AND THINKERS WANT? WALTER MIGNOLO

The inaugural workshop of BE.BOP 2018. BLACK EUROPE BODY POLITICS. COALITIONS FACING WHITE INNOCENCE has two orientations. The first part is analytic and will consist of a communal conversation (panelist and audience in communality) on two significant events in the curatorial, philosophical and artistic spheres: The New Sensorium: Exiting from the Failures of Modernity, curated and spirited by Yuko Hasegawa and Modernity Reset, curated and spirited by Bruno Latour. The two events were crowned by a public conversation between the two curators. The second part of the workshop will be devoted to engage in conversation with the panelists about their own work, responding to a basic question: Why are they doing what are they doing? The question is neither innocent nor detached from all of us. By asking this question to the panelists, the questions shall reflect back on ourselves: why each of us is doing what each of us is doing, whatever it is what we do?

Why are The New Sensorium and Modernity Reset selected? The workshop is framed on the preliminary decolonial thinking assumption that what Hasegawa is doing is explicitly delinking from the failures of modernity (which she already did curating Sharjah 11), while Latour doesn't want to let modernity escape from his management, so the title: Modernity Reset. These two trajectories would be presented for discussion as "cultural dewesternization" (Hasegawa) and "cultural rewesternization" (Latour) and would allow us to explore and understand the co-existing and emerging trajectory of "cultural decoloniality," embedded in the work of the panelists, specifically in the exhibition and research project series "Untie to Tie" by Alya Sebti (2017–2020), the curatorial/artistic approaches of Bhavisha Panchia and Geraldine Juárez and "BE.BOP. BLACK EUROPE BODY POLITICS" (2012–2018) by Alanna Lockward.

The concept of "delinking" allows us to understand both the commonality between cultural dewesternization and cultural decoloniality: both are delinking from what "modernity reset" is trying to prevent in order to maintain the universality of modern and postmodern management of believing, sensing, knowing and understanding. At the same time, it allows us to explore cultural decoloniality as (perhaps) delinking from both and walking the roads of its own communal decolonial aesthetic, delinking from the failures of modernity.

JUNE 4TH , 2PM-6PM / 30 MIN BREAK
IFA-GALERIE BERLIN, LINIENSTR. 39/40, 10119 BERLIN

PARTICIPANTS

Walter Mignolo (Advisor BE.BOP), Alanna Lockward (Curator BE.BOP),
Alya Sebti (Head of ifa-Galerie Berlin), Bhavisha Panchia (Curator/researcher) and Geraldine Juárez (Artist)
[The language of the workshop is English. Free entry]

**DECOLONIAL DAUGHTER:
LETTERS FROM A BLACK MOTHER
TO HER EUROPEAN SON**
LESLEY-ANN BROWN

In this book Trinidadian-American writer & activist Lesley-Ann Brown explores, through the lens of motherhood, issues such as migration, identity, nationhood and how it relates to land, forced migrations, imprisonment and genocide for Black and Indigenous people. Having moved to Copenhagen, Denmark from Brooklyn over 18 years ago, Brown attempts to contextualise her and her son's existence in a post-colonial and supposedly post-racial world in where the very machine of so-called progress has been premised upon the demise of her lineage.

Through these letters, Brown writes the past into the present – from the country that has been declared “The Happiest Place in the World” – creating a vision that is a necessary alternative to the dystopian one currently being bought and sold.

**INNOCENT MISTAKES? "AMERICA COMES FROM
FREIBURG" AND THE STANDPOINT OF GERMANISM**
MANUELA BOATCĂ

The presentation illustrates the *longue durée* of institutionally sanctioned colonial thinking in Germany by linking two significant events in the local history of the second-oldest German university, the Albert-Ludwigs-University of Freiburg, with the global designs they promoted. The first one is represented by cartographer Martin Waldseemüller's 1507 world map, which for the first time used the name "America" to describe the newly colonized lands. The map and the naming of the continent, although seen as a mistake for having chosen Amerigo Vespucci's, rather than Columbus's name to label the continent, are celebrated today by the University of Freiburg with a brochure entitled “America comes from Freiburg”, while Waldseemüller's hometown of Wolfenweiler, near Freiburg, sells postcards in which his 1507 map is labeled “America's birth certificate”. The second event is represented by sociologist Max Weber's appointment speech at the University of Freiburg in 1895. In the address, Weber championed what he called "the standpoint of Germanism", that he understood as the historic responsibility to defend the higher German civilization from Slavic immigration from the European East. Weber is generally considered to have moved away from his racist and nationalistic arguments in his later work especially through his acquaintance with W.E.B. Du Bois in the early 1900s. Yet Weber's 1904 statement that “the problem of the color-line is paramount everywhere in the world” was not aimed at anti-racist politics, but at a culturally racist formulation of “threats” posed by

immigration to civilized nations, especially the German “master race”. The presentation focuses on how the acknowledgment of “mistakes” in both cases managed to leave the epistemic, political, racial and class location of the authors unquestioned and today additionally enforces the racial colonial thinking they promoted by conferring them institutional visibility.

CONDITIONAL INCLUSION
TANIA CAÑAS

Diversity is the in-vogue theme for the cultural industry, becoming an exercise in ill-thought-out, quick responses to stage diversity rather than as an opportunity to re-imagine the entire sector. It has become painfully obvious that the sector's increasing self-awareness and subsequent panic, has caused a scramble towards superficial diversity, rather than an opportunity to dismantle the frameworks that created the systemic exclusion to begin with. Diversity is restricted to aesthetic presentation, rather than a meaningful, committed, resourced, long-term process of shifting existing power-dynamics and decolonising.

Diversity is a white word, or as Ghassan Hage describes, a ‘white concept’. It seeks to make sense, through the white lens, of difference by creating, curating and demanding palatable definitions of ‘diversity’ but only in relation to what this means in terms of whiteness. The diversity discourse within the cultural sector, has only created frames by which diversity is given permission to exist under conditional inclusion. This is inclusion that is conditional on predefined, palatable criteria; a means to frame, describe and ultimately prescribe diversity through constructed visibilities. Just because we exist in a space, doesn't mean we've had autonomy in the process by which the existence has occurred.

This performance lecture plays with the expectation of performativity and seeks to challenge the violence.

MY (GRAND)MOTHER MADE ME WHITE
QUINSY GARIO

This performance investigates the mechanisms with which *white* identity politics has been able to cloak itself as neutral and objective. The performance lecture doubles as the build up of an installation. With storytelling Gario critically engages with projection technology, *whiteness*, refusal and Black liberation. Through the prism of the UN designated Decade of People of African Descent, everyday objects and family sayings, Gario proposes means for subverting *white* identity politics for social change. The piece was conceived for the The Other Stories Festival in Frascati Theater Amsterdam and was performed as part of Gario's graduation work.

STITCHES OF POWER. STITCHES OF SORROW
PATRICIA KAERSENHOUT

The performance Stitches of power. Stitches of Sorrow makes a case for relationality of movements and continuity of time. It associates the Dahomey Women warriors who were active along the shores of the African West Coast in the 18th and 19th century, with the US based Black Panther Movement of the 1970s that Angela Davis was affiliated with and the here and now, Kaersenhout herself and the audience in their act of embroidering, while all of them are representing different levels of violence. Embroidering “innocent” images on white fabric was a popular pastime for white colonial women, in sharp contrast to the daily lived experiences of black women. In the artwork Kaersenhout seems to relate innocence and violence. (excerpt from Rethinking Transitional Justice: Dismantling Legacies of Coloniality through the Process of Transitional Injustice by Emilie van Heydoorn and Fleur van der Laan. Utrecht University 2016)

**GAZING BACK: REGURGITATING
TROPICAL TOURISM**
JOIRI MINAYA

In this presentation Joiri Minaya uses her Postcards series and other related works to break down genealogies of power and domination within the visual culture of tropical tourism, from a gendered and racialized Caribbean position.

SHE'S A SHOW
METTE MOESTRUP

This is a presentation focusing on the audiovisual digital platform based on Moestrup's poetry and her music duo with Miriam Karpantschov and the duo's collaboration with digital designer Hanna Bergmann. It is a feminist space working with queering a lot of norms, among these the Notion of the Nordic. Among the female visual artists who contribute with videos for songs /soundscapes are Sasha Huber and Miriam F. Haile. *Whiteness* is an explicit theme in some of the pieces. The platform was published in November 2017.

**THE HUMANITARIAN CRISES AND THE
NEED FOR A COUNTER NARRATIVE**
MALCOM MOMODOU JALLOW

We are operating in a space where Europe with the European Union at the forefront is struggling to come to terms with the consequences of western imperialism both historical and contemporary. The rising numbers of migrants from former colonies, failed states and occupied territories consumed by abject poverty and war that are mostly insti-

gated, financed and supported by the west, set in motion an increasing anti-migrant sentiment that triggered an upsurge in racially motivated crimes and sentiments both at national level but most importantly at the highest political level (The EU) in the form of political hate speech with impunity.

EU Member States increasingly asserted their national sovereignty as a way of “protecting” their national borders from black bodies and as a response to the rising numbers of migrants. This led to an overall tightening of immigration related policies by countries like Sweden that previously was known for its open and inclusive immigration policies. Support for far right, racist and fascists organizations and political parties across Europe increased and the racist hate crimes level against visible minority communities dramatically increased.

Several Member States made it clear that the so called “irregular and economic migrants” were not welcome. This is mainly referring to African migrants in need of humanitarian protection in Europe. The same migrants whose countries of origin were historically and systematically robbed of their natural and human resources by the west, the same bodies who in the longest period of time have drowned in hundreds of thousands in the Mediterranean in their pursuit for humanitarian protection and life. Black bodies, black women, black pregnant women, black children and old black women that we have seen wash up on the shores of Europe and Libya without it causing a moral and political outcry in mainstream media, a twitter storm or trending in social media.

Those people of African descent who succeeded in surviving this deadly journey, are quickly framed by politicians, the mainstream media and other commentators as economic or illegal migrants without the necessary political assessment of the historical and contemporary factors that created the urgent sense of desperation that forces people to embark on this deadly journey risking their lives to come to Europe.

This situation has triggered afrophobic sentiments against black migrants and citizens alike, as black bodies are visibly deviating from the European norm.

This visibility has become an indicator that represents the unwelcomed invader of European values and territory, thereby triggering a climate of anxiety and hate, based on the fear of losing power and privileges.

The black community together with the anti-racist movement and civil society has, as a result of this situation, begun to identify the need for a common ground defined by a common reality, leading to a series of initiatives with the ambition of creating a counter narrative and reality. The need for a counter narrative articulated by the black community and building alliances and coalitions beyond geographical boundaries is more important today than ever.

It is a necessity if we are to stand a chance against the current dominating narrative and political climate in Europe.

**DECOLONIAL PRAXIS OF
LIVING THROUGH AESTHESIS
AND EDUCATION
WALTER MIGNOLO**

What the Middelburg Decolonial Summer School (2010–2018) and Be.Bop (2012–2018) have in common? Decolonial aesthetics and education: doing and thinking decolonially through education, art, curatorial initiatives and above all the communal determination with enthusiasm, joy, love and conviviality of many people shifting, emoting, doing and reasoning in decolonial world-making and praxis of living. I will map the confluence of thinking and doing decoloniality in both the Middelburg Decolonial Summer School and Be.Bop, underscoring decolonial aesthetics and education; I will UNDERLINE THE NEED OF un-coupling decolonial aesthetics from art; and OF UNCOUPLING education from schooling and training. FOR THEY BOTH ARE CONSTITUTIVE OF AND IN OUR praxis of living.

**“ITALIANI BRAVA GENTE”
ELENA QUINTARELLI**

“Italiani brava gente” (Italian good people) it is a self-representing image that originated during the colonial era in Italy and that has been used since then in the country to offer an image of the Italians as good-natured person, that nothing had to do with the horrific acts of violence perpetrated during the colonial and the fascist period.

Through the creation and the validation of this myth as “truth”, the innocence of the colonizer is narrated and institutionalised, and no space is left for counter-narratives.

The constant validation of colonial practices in contemporary Europe, of which this was just an example, are bringing urgency to the establishment of coalitions that help facing such a process.

In this context, this year’s BE.BOP celebrates the long-term partnerships with the Decolonial Summer School and at the same time traces a wider network of partnerships, by bringing the discussion to different healing and educational spaces.

I first attended BE.BOP in 2013 as part of the audience, and I remember ending up cancelling the appointments I had that day as I was getting enraptured by the words of the panelists and the works presented by the artists. This dialogical relation between academic world, artistic practice and activism it is what allows the magic to happen. I decided to continue being part of the same magic by going to Middelburg to attend the Decolonial Sum-

mer School, a much needed presence within the academic education, an opportunity for learning, and for learning to listen. It is behind this synergy of disciplines, of people and of different decolonial praxis lays the key to challenge the colonial narratives of modernity.

**“FIRST GLOBAL PLAYERS”:
THE AUGSBURG WELSER AS CONQUERORS
AND COLONIAL FOUNDATIONAL MYTH
JULIA ROTH**

German finance and investment has from the outset been constitutive for the early colonialism in the Americas, including the enslavement of Amerindians and the trade in enslaved Africans. The talk traces the little-studied German activities in the Spanish colonies asking how early colonial endeavors such as the Welser’s have been serving as a showcase example for German colonial fantasies ever since. Thereby, the talk refutes the dominant – “White German innocent” – discourse of the “late” or “insignificant” German role in the colonial enterprise, the transnational slave trade, and the trade in enslaved Amerindians based on a perspective that focuses on the entangled histories and processes of conquest and colonialism and brings into view the transnational flows of capital, goods, people, and ideas. It aims at broadening the claim of the structural involvement of German-territorial actors such as the Welser company whose activities were transnational, if not global in scale to begin with. The talk also addresses questions concerning the acknowledgement and confrontation of a German responsibility for colonization and enslavement and thus overcoming the “innocent” privilege of not “having to know”.

**THE GOSPEL OF TE UA HAUMENE
ROBBIE SHILLIAM**

In the early 1860s, at the height of the war over land between the British army and Maori, the indigenous people of Aotearoa, New Zealand, Te Ua Haumene wrote a gospel. Te Ua had amassed a religious following called Paimārire, meaning, ineffable goodness, and which preached a liberation theology for the people of the land. His gospel is striking for the way in which Te Ua enjoined the fate of Ham – the sufferers of slavery – and of Shem – the sufferers of land expropriation. Unlike the vast corpus of anthropological and missionary lore mobilized to justify settler colonialism in the South Pacific, Te Ua rejected the racialized hierarchies that placed white above brown above black. In one sense, Te Ua “indigenised” black for Aotearoa. Blackness in Oceania has deep and longstanding meanings that deserve to be related to the Blacknesses of the Atlantic. This presentation attempts such a task.

25 Jeannette Ehlers. “Into The Dark”, 2017. Copenhagen, Photo: Soren Meisner. Courtesy of Art Labour Archives.



TROPICAL BERLIN SUMUGAN SIVANESAN

A speculative-fiction monologue told through a character, a ‘recent European’, whose family arrived from the Asia-Pacific as climate refugees following sea level rises. It draws on embodied forms of research I’ve been conducting in different Berlin scenes and is also engaged with certain speculative literature and theories of futurity. This story-telling piece reflects on subcultural scenes in Berlin via the prism of Queer-Black, or rather ‘Quare’, Futurity. Spoken by an ambiguous character recalling a memory of the future, the piece draws on embodied research into Berlin’s subcultural scenes to present a vision of a near future ‘Tropical Berlin,’ after sea levels have risen. It speaks directly to Utopian-Dystopian literature and theory to address a ‘we’ of the future, of an idealised society yet-to-come.

“THE PRESENCE OF SLAVE TRADERS, SLAVE OWNERS, ABOLITIONISTS AND ENSLAVED PEOPLE IN EUROPEAN TOWNS: MONUMENTS, MUSEUMS, AND CULTURAL HERITAGE FINANCED WITH PROFITS OF SLAVE TRADE AND ATLANTIC, PARTICULARLY CARIBBEAN SLAVERY”¹ ULRIKE SCHMIEDER

Great Britain (slave trade ports: Liverpool, London, Bristol, Lancaster, Glasgow, etc.) Reading: David Richardson, Susanne Schwarz and Anthony Tibbles (Eds.), Liverpool and transatlantic Slavery, Liverpool 2007. Rice, Alan J., Creating Memorials, Building Identities: the Politics of Memory in the Black Atlantic, Liverpool 2010. Donington, Katie/ Hanley, Ryan/ Moody, Jessica (eds.), Britain's History and Memory of Transatlantic Slavery: Local Nuances of a “National Sin”, Liverpool 2016.

MUSEUMS REMEMBERING SLAVERY CRITICALLY

INTERNATIONAL MUSEUM OF SLAVERY, Liverpool, 2007, <http://www.liverpoolmuseums.org.uk/ism/London>, SUGAR AND SLAVERY GALLERY IN LONDON’S DOCKLANDS MUSEUM, 2007, <http://www.museumoflondon.org.uk/museum-london-docklands> ATLANTIC GALLERY, NATIONAL MARITIME MUSEUM, Greenwich, 2007, <http://www.rmg.co.uk/national-maritime-museum>

MONUMENTS FOR SLAVE MERCHANTS AS BENEFACTORS OF THEIR HOME TOWN (CONTESTED OR NOT)

EDWARD COLSTON, BRISTOL (contested, see: <http://www.bbc.com/news/uk-england-berlin-42404825>)
William Beckford, Guildhall, Robert Milligan,

Docklands, Sir John Cass, Building of the Sir John Cass Foundation/part of London Metropolitan University, London. Not contested. See: Dresser, Madge, *Set in Stone? Statues and Slavery in London*, in: History Workshop Journal, 64/1 (2007): 162–199.

BUILDINGS (PARTIALLY) BUILT WITH PROFITS OF SLAVE TRADE AND PLANTATION SLAVERY OR WITH OTHER CONNECTIONS TO SLAVE MERCHANTS

Queens Square, Theatre Royal, Bristol Guildhall, Bank of England, (old) British Library in British Museum, London
Royal Institution Building, Blackburn House, Town Hall, Liverpool
See: http://www.bbc.co.uk/history/british/abolition/building_britain_gallery.shtml (Laurence Westgaph, Built on Slavery), <http://www.ihbconline.co.uk/context/108/index.html#29> (James Walvin, Slavery and the Building of Britain), Dresser, Madge, Slavery Obscured: the Social History of the Slave Trade in an English Provincial Port, London 2001.

MONUMENTS FOR ABOLITIONISTS

BIG MONUMENTS FOR WHITE ABOLITIONISTS WILLIAM WILBERFORCE IN HULL (1834, <https://www.kcomhome.com/hull2017/news/the-history-of-the-william-wilberforce-monument/>) and for Alexander Clarkson in Wisbech (1881, <http://www.wisbech-society.co.uk/clarksonmemorial.html>)
SMALL PLAQUES FOR THE BLACK ABOLITIONISTS
OLAUDAH EQUIANO (Riding House St., London, 2001, http://www.waymarking.com/waymarks/WMP9DR_Olaudah_Equiانو_Riding_House_Street_London_UK) and Mary Prince (2007, Malet St., London, <https://www.londonremembers.com/memorials/mary-prince>)

MONUMENT FOR ENSLAVED PEOPLE

“PERO BRIDGE”, BRISTOL (1999, <http://www.discoveringbristol.org.uk/slavery/learning-journeys/john-pinney/pero/>)

MEMORIALS OF SLAVERY AND/ OR ABOLITION

GILT OF CAIN MONUMENT in London, by sculptor Michael Visocchi and poet Lemn Sissay, hidden in Fen Court, City of London (2008, <https://www.londonremembers.com/memorials/gilt-of-cain-slave-trade>) CAPTURED AFRICANS, in Lancaster (2005, <http://www.waymarking.com/waymarks/WM3FZC>)
France (slave trade ports: Nantes, La Rochelle, Le Havre, Bordeaux, Saint Malo, etc.)
Reading: Marzagalli, Silvia, et al., *Comprendre la traite négrière atlantique*, Bordeaux 2009. Dorigny, Marcel & Zins Max-Jean (Eds.), *Les traites négrières coloniales. Histoire d'un crime*, Paris 2009. Hourcade, Renaud. (2012). *Commemorating a Guilty Past. The*

Politics of Memory in the French Former Slave Trade Cities, in: Ana Lucia Araujo (Ed.), *Politics of Memory. Making Slavery Visible in the Public Space*. New York 2012, 125–140.

MUSEUMS

MUSÉE DE L’AQUITAINE, Bordeaux au XVIIIe siècle, le commerce atlantique et l’esclavage, Bordeaux, 2009, <http://www.musee-aquitaine-bordeaux.fr/fr/article/bordeaux-au-xviii-siecle-le-commerce-atlantique-et-lesclavage-0> MUSÉE DE L’HISTOIRE/ CHÂTEAU DES DUCS DE BRETAGNE, Nantes, 2007, <http://www.chateaunantes.fr/fr/traite-negriere-atlantique> MUSÉE DU NOUVEAU MONDE, La Rochelle, <http://www.alienor.org/musees/index.php?fre/La-liste-des-villes/La-Rochelle/Musee-du-Nouveau-Monde/Presentation-du-musee> MUSEUMS OF THE “ROUTE DES ABOLITIONS ET DE L’ESCLAVAGE”, <http://www.abolitions.org/>

BUILDINGS (PARTIALLY) BUILT WITH PROFITS OF SLAVE TRADE AND PLANTATION SLAVERY OR WITH OTHER CONNECTIONS TO ATLANTIC SLAVERY

HÔTELS OF SLAVE MERCHANTS (ARMATEURS), Nantes, e.g. on the Île de Feydeau. Marked as slave merchants residences on the urban itinerary of slavery traces: <http://memorial.nantes.fr/le-memorial-dans-la-ville/> Bourse, Hôtels Nairac, Gradis, Latour-Leger, Fonfrède, Journu, etc., Bordeaux. The slavery heritage is not marked as such in public space. See: Pétrissans-Cavaillès, Danielle, *Sur les traces de la traite des noirs à Bordeaux*, Paris 2004.

MONUMENTS FOR ABOLITIONISTS

PANTHÉON, Paris, tombs of white abolitionists Abbé Grégoire, Marquis de Condorcet and Victor Schœlcher, <http://www.elderhs.net/staff/rosenka/lePanth%C3%A9onintermentlist.htm>

MONUMENTS FOR ENSLAVED PEOPLE AND THEIR DESCENDANTS

SMALL PLAQUE FOR ISAAC L’OUVERTURE, Rue Fondaudège, Bordeaux, 2003, Bust of Toussaint L’Ouverture in Bordeaux (donated by Haiti), 2005, <http://www.claudinecolin.com/fr/453-bordeaux-le-commerce-atlantique-et-l-esclavage> BIG MONUMENT FOR TOUSSAINT L’OUVERTURE IN LA ROCHELLE, 2015, <http://www.esclavage-memoire.com/lieux-de-memoire/statue-toussaint-louverture-la-rochelle-114.html> BIG MONUMENT “FERS”, for General Thomas Alexandre Dumas (father of the famous writer, born as enslaved in Saint-Domingue), PLACE CARTROUX, Paris, 2009, <http://www.esclavage-memoire.com/lieux-de-memoire/monument-a-la-memoire-du-general-dumas-paris-93.html>

MEMORIALS OF SLAVERY AND/ OR ABOLITION

SMALL MONUMENT “LE CRI, L’ÉCRIT” by Fabrice Hyber in the Jardin de Luxembourg, Paris, 2007, <http://www.esclavage-memoire.com/lieux-de-memoire/le-cri-l-ecrit-sculpture-33.html>

SMALL COMMEMORATION PLAQUE AT THE QUAYS OF BORDEAUX, 2006, <http://www.madinin-art.net/bordeaux-dans-les-meandres-de-son-passe-negrier/> BIG MÉMORIAL DE L’ABOLITION DE L’ESCLAVAGE, Nantes, 2012, <http://memorial.nantes.fr/> MUSEUMS SILENCING SLAVERY OR DOWNPLAYING ITS IMPORTANCE FOR THE WEALTH OF COLONIAL POWER LA DEMEURE DU COSAIRE, MUSÉE D’HISTOIRE DE LA VILLE ET DU PAYS MALOUIN, Saint Malo (my observations Aug. 2017)

SPAIN

(For the early slave trade one had to look at Sevilla. My focus is on Barcelona and Cádiz as both port towns were centres of 18th century legal and 19th century illegal slave trade with more direct influence on modern urbanization and industrialization as well as elite continuity until today, see: Rodrigo y Alharilla, Martín/ Chaviano Pérez, Lizbeth, Introducción, in: Martín Rodrigo y Alharilla and Lizbeth Chaviano Pérez (Eds.), *Negros y esclavos. Barcelona y la esclavitud atlántica* (siglo XVI-XIX), Barcelona 2017, 7-16.)

Reading: Piqueras, José Antonio, *La esclavitud en las Españas. Un lazo transatlántico*, Madrid 2012. Surwillo, Lisa, *Monsters by Trade: Slave Traffickers in Modern Spanish Literature and Culture*, Stanford 2014.

MUSEUMS SILENCING SLAVERY OR DOWNPLAYING ITS IMPORTANCE FOR THE WEALTH OF COLONIAL POWER

MUSEU D’HISTÒRIA DE CATALUNYA, Barcelona, <http://www.mhcat.cat/> MUSEU MARÍTIM, BARCELONA, <http://www.mmb.cat/> (my observations, March, 2017) (According to Martín Rodrigo, for 2018 or 2019 a critical exhibition on the involvement of town’s merchants in the slave trade and the capital transfer from Cuban slavery is planned.) MUSEU D’HISTÒRIA DE VALÈNCIA, <http://mhv.valencia.es/> (my observations, Sept. 2017) MUSEO DE AMÉRICA, Madrid, <https://www.mecd.gob.es/museodeamerica/el-museo.html> (my observations, Aug. 2011)

MONUMENTS FOR SLAVE MERCHANTS AS BENEFACTORS OF THEIR HOME TOWN (CONTESTED OR NOT)

STATUE (AND PLACE) OF ANTONIO LÓPEZ Y LÓPEZ, I MARQUES OF COMILLAS, Barcelona, statue removed, 4 March 2018, <http://www.lavanguardia.com/local/barcelona/20180304/441253554062/barcelona-retira-estatua-antonio-lopez-esclavista.html> STATUE OF JOAN GÜELL I FERRER

(direct involvement in slave trade is not finally researched, commerce with profits from slavery economy in Cuba is proven)

<https://www.elperiodico.com/es/barcelona/20160308/ruta-esclavismo-barcelona-4958444>

BUILDINGS BUILT WITH PROFITS OF SLAVE TRADE AND PLANTATIONS OR WITH OTHER CONNECTIONS TO ATLANTIC SLAVERY

Buildings/ parks, created by Antoni Gaudí in Barcelona, financed by industrialist Eusebi Güell, son and son of law Joan Güell I Ferrer and Antonio López y López, <http://whc.unesco.org/en/list/320> (Bahamonde, Angel/ Cayuela, José, Hacer las Américas: las élites españolas en el siglo XIX, Madrid 1992: 153, 163). (8 of 20 investors of the famous Eixample quarter made their money with slave trade or plantations slavery on Cuba, or were the inheritors of slave merchants/ plantation owners, Rodrigo y Alharilla, Martín, Indians a Catalunya: *Capitals Cubans en l'economia catalana*, Barcelona 2007: 284).

PALACES/ RESIDENCES OF SLAVE MERCHANTS JOSÉ XIFRÉ I CASAS, BROTHERS VIDAL-QUADRAS, ANTONIO LÓPEZ Y LÓPEZ (PALAU MOJA), TOMÁS RIBALTA (Palau Marc), etc.

See virtual routes/ guided tours (slavery heritage is not visible in public space until now): <http://www.barcelonaenhorasdeoficina.com/paseo-memoria-esclavitud-en-barcelona/http://rutadeautor.com/rutas/ruta-barcelona-y-los-indianos-negocios-de-ultramar-y-cambio-urbano-1835-1916>, http://www.ccoo.cat/pdf_documents/Llegats%20esclavitud%20i%20abolicionisme_CCOO_A3.pdf

ARENYS DEL MAR, Hospital donated by slave merchant José Xifré i Casas, honored in his mausoleum in the Hospital. (More about provincial monuments to indians (poor emigrants who went to America and came back enriched, often through slave trade and slavery in Cuba): Cabré, Tate/ Olivé, Mireia, *Guia de rutes indiennes de Catalunya*, Valls 2011). Madrid, Palacio Santoña (today Chamber of Commerce and Industry), HOSPITAL DEL NIÑO JESÚS, reformed/donated by slave merchant Juan Manuel Manzanedo, and his wife Maria del Carmen Hernández y Espinosa, (<https://investigart.wordpress.com/2015/11/10/el-palacio-de-santona-un-inmueble-ejemplar-i>, <http://rutastranquilasmadrileñas.es/edificios/hospital-del-nino-jesus/>) TOURIST TOUR RUTA DE LOS CARGADORES A INDIAS IN CÁDIZ (official tourist tour without any critique on the origins of colonial Spanish merchants wealth, <https://www.destinocadiz.com/rutas/ruta-los-cargadores-indias-cadiz>)

MONUMENTS FOR ABOLITIONISTS

GLORIETA EMILIO CASTELAR, Madrid, 1908, freed Africans on the backside, epigram „Stand up, slaves, as you have a fatherland“, <https://www.miradormadrid.com/monumento-a-emilio-castelar-paseo-la-castellana/Portugal> (slave trade ports: Lisbon, Porto, Lagos, etc. not well researched) Reading: Caldeira, Arlindo Manoel, *Escravos e traficantes no império português. O comércio negreiro português no Atlântico durante os séculos XV a XIX*, Lisbon 2013.

MUSEUMS REMEMBERING SLAVERY CRITICALLY AND ADMITTING TOWN'S INVOLVEMENT IN THE SLAVE TRADE

NÚCLEO MUSEOLÓGICO ROTA DA ESCRAVATURA – MERCADO DE ESCRAVOS, Lagos, 2016, <https://pt-pt.facebook.com/events/1124821057579600/> Exhibition (artifacts in Lisbon's Museums): *Testemunhos da Escravatura. Memória africana* <http://lisboacapitaliberoamericana.pt/pt/programacao/testemunhos-da-esclavatura>

MUSEUMS SILENCING SLAVERY OR DOWNPLAYING ITS IMPORTANCE FOR THE COLONIAL POWER

CASA DO INFANTE, Porto, <http://www.visitporto.travel/Visitar/Paginas/Descobrir/DetalhesPOI.aspx?POI=1334&AreaType=1&Area=6> (my observations, Oct., 2012), etc.

MONUMENTS FOR SLAVE MERCHANTS AS BENEFACTORS OF THEIR HOME TOWN (CONTESTED OR NOT)

MONUMENTS FOR PRINCE “HENRY, THE NAVIGATOR” (owner of the slave trade monopoly in Africa in the 15th century) in Lisbon, Tomar, Porto, Sagres, Lagos

BUILDINGS (PARTIALLY) BUILT WITH PROFITS OF SLAVE TRADE AND PLANTATION SLAVERY OR WITH OTHER CONNECTIONS TO ATLANTIC SLAVERY

GRÊMIO LITERÁRIO, former residence of slave merchant Ângelo Francisco Carneiro, Count of Lures, Lisbon (<http://www.gremioliterario.pt>) More on Lisbon's entanglement with Africa: CASTRO HENRIQUES, ISABEL/ PEREIRA LEITE, Pedro, Lisboa, cidade africana. Percursos e lugares de memória da presença africana, Lisbon 2013 (<http://recil.grupolusofona.pt/handle/10437/4938>) Hospital in Porto, 120 elementary schools all over Portugal, donated by slave merchant Joaquim Ferreira dos Santos, Count of Ferreira, <https://www.yumpu.com/pt/document/view/13063867/conde-de-ferreira-joaquim-ferreira-dos-o-museu>

GERMANY, SLAVE TRADE PORT TOWNS

Hamburg, Altona, Flensburg (Rhe remembrance of German colonies in Africa and the Pacific is here not included, for memorial sites see: Zimmerer, Jürgen, *Kein Platz an der Sonne: Erinnerungsorte der deutschen Kolonialgeschichte*, Frankfurt/ M. 2013. www.berlin.postkolonial.de, www.hamburg.postkolonial.de, further towns have such a website) Reading: Klaus Weber, *Mitteleuropa und der transatlantische Sklavenhandel: eine lange Geschichte*, in: *WerkstattGeschichte* 66/67 (2015), 7-30.

REFERENCE TO GERMAN INVOLVEMENT IN ATLANTIC SLAVERY

SCHIFFFAHRTSMUSEUM FLENSBURG, permanent room about the town's involvement under Danish rule, exhibition from an Afro-Caribbean perspective 2017–2018, “Rum, Sweat, and Tears. Flensburg's Colonial Heritage” (curator: Imani Tafari-Ama), <https://www.schiff-fahrtsmuseum-flensburg.de/de/ausstellungen/ausstellungen-leser/sonderausstellung-7.html>. First section of the exhibition “Deutscher Kolonialismus: Fragmente seiner Geschichte und Gegenwart”, Deutsches Historisches Museum, Berlin, 2016–2017.

This is selection of sites, not complete at all, and it's a part of a recently started research. Summary of presentation at the Conference of the Society of Caribbean Research (SoCaRe) *Rethinking Europe from the Caribbean. Entanglements and Legacies* in Freiburg, 12–15 April 2018. This presentation was part of the project *Memories of Atlantic Slavery. France and Spain, the French Caribbean and Cuba Compared in the Context of Global Debates about the Commemoration of Slave Trade and Slavery*.

First publication in English: Schmieder, Ulrike, *Sites of Memory of Atlantic Slavery in European Towns with an Excursus on the Caribbean*, in: *Cuadernos Inter. c.a.mbio sobre Centroamérica y el Caribe*. San José, Costa Rica, 15/1 (2018), 29-75. <https://revistas.ucr.ac.cr/index.php/intercambio/issue/view/2632>

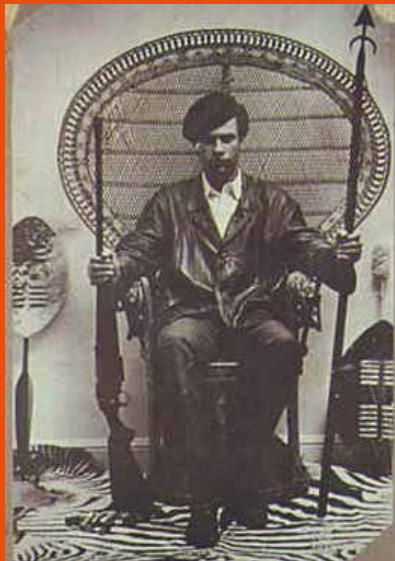
¹ List of sites of memory, pretend-to-remember places and historical remains intentionally forgotten, in European slave trade port towns and capitals.

BECOMING LEGIBLE TO ONE-ANOTHER ROLANDO VAZQUEZ

Be.Bop and the Middelburg Decolonial Summer School have been seminal projects for decolonial practices of thinking and doing. They became places of togetherness in which we could think across disciplines, geographies, histories and genders. They have transgressed the separation between body and mind. Their decolonial practice has enabled the religation of sensing and thinking, of embodied thought, of ‘senti-pensar’. Through the practice of becoming legible to each other we have experienced the possibility of a decolonial politics of coalition (Lugones). These coalitional formations and the becoming legible to one-another (Alexander) has enabled a collective coming to voice that interrupts and transgresses the silencing of the colonial difference. We have engaged the unfathomable path of healing the colonial wound through the enacting of coalitions, the becoming legible to one-another and our shared coming to voice.

BEYOND WHITE INNOCENCE GLORIA WEKKER

This lecture is an open invitation to embark on a post- or decolonial, intersectional reading of Dutch history and culture, but by extension, also of other European nations that had empires for several centuries. The primary focus lies on “White Innocence”, the dominant Dutch self-representation, which combines a rosy, self-flattering view of the Dutch self with an erasure of the fundamental grammar of race in Dutch society. How does “White Innocence” manifest and by which strong paradoxes is it held up? Moreover, this presentation exposes how the dominant habitus of “White Innocence” works in the Dutch academy in order to further investigate how “race” is a silent, but powerful organizing principle in the way that knowledge is organized.



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26 Huey Newton seated in a wicker chair. Attributed to Blair Stapp, Composition by Eldridge Cleaver, 1967. BE.BOP 2013. Courtesy of Art Labour Archives.

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

28 Jeannette Ehlers. "Into The Dark", 2017. Copenhagen, Photo: Søren Meisner. Courtesy of Art Labour Archives.

29 BE.BOP 2013. Q & A "Whip It Good!" by Jeannette Ehlers. Photo: Wagner Carvalho. Courtesy of Art Labour Archives.

30 Jeannette Ehlers. "I Am Queen Mary", 2018. Photo by: David Berg, Courtesy of Art Labour Archives.



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INTO THE DARK

JEANNETTE EHLERS

What does it entail to be an inheritor of colonial history?

Into the Dark takes as its starting point a scene from H.C. Andersen's play *The Mulatto* (1840) in which one protagonist, Paléme, attempts to convince his acquaintance Horatio to participate in an imminent revolt against the plantocracy of colonial Martinique.

Tensions rise as the two men negotiate their privileges within the colonial system and stakes in overturning it. Through a poetic, fragmented series of scenes and soundscapes, *Into the Dark*, unfolds an expansive legacy of Black anti-colonial resistance. Here we encounter, along with H.C. Andersen's characters, labor revolt leader Queen Mary, Afrofuturist pioneer Sun Ra, renowned writer James Baldwin, founders of the Black Lives Matter movement among many others.

ARTISTIC ADVICE Birgitte Prins & Charlotte E. Munksgaard BUSINESS MANAGER René Kruse
PRODUCTION MANAGER Mette Hornbek PRESS MANAGER Karina Lykkesborg SALES- AND AUDIENCE
DEVELOPMENT Nanna Rohweder ADMINISTRATIVE OFFICER Marie Aarup Jensen TICKETING Brian Larsen
FOYER RESPONSIBLE Malene Kastalje FOYER OFFICER Christina Lund & Amalie Aunsbjerg Jørgensen
WITH Jeannette Ehlers, Camara Joof, Marie-Lydie Nokouda Elisha Ngoma, Kevin K. Yuven, Marie Eugénie Niyonzima,
Fabiola Uwimana, Jonathan Lutaaya, Borys Mugisha, Longing Umutohi, Amri de Maximo Nshimiyimana,
Thierry de Maximo Muvandimwe, Salomon Nagui Salui, Raymond Igiraneza, Mohsen Nasiri, Iraj Mohamadi,
Shakira Kasigwa Mukamusoni, Seif Nasa, Sun Ra, James Baldwin, Paul Gilroy, Akala & Jane Elliot CONCEPT,
DIRECTION AND SCENOGRAPHY Jeannette Ehlers DRAMATURGY Nina Cramer & Lotte Løvholm
PRODUCTION Lotte Løvholm COSTUMES Dady De Maximo SOUNDSCAPES Lamin Fofana CHOREOGRAPHY
Justin F Kennedy ARCHITECT Martin Spangs TEXT H. C. Andersen & Tiphonie Yanique LIGHTING DESIGNER
AND OPERATOR Martin Danielsen ASSISTANT TECHNICIAN Camilla Leth Jensen VIDEOGRAPHER Nikolaj
Recke EDITOR Jeannette Ehlers FILM ACTORS Martin Bats Bradford & Josef Pons POSTER PHOTO Casper Maere
GRAPHIC DESIGN AND PRESS PHOTOS Søren Meisner & Rød Font THEATRE WORKER Karl Jes Jessen

SUN RA

EXCERPT FROM SUN RA SPEAKS,
"THE SHAPE OF THE WORLD TODAY",
THE SUN RA MUSIC ARCHIVE

But you see it's getting worse and worse. They say the darkest hour's before dawn. It must be near dawn for this planet because it's bad everywhere you go. It's bad for people. But it also is bad for leaders. And if something isn't done, leaders are gonna strike on the people.

I've been saying that for the last two years because leaders are getting deposed, assassinated and all that. After a while, leaders are gonna get together to make a government for the leaders of the leaders by the leaders. That's the next thing that might happen on this planet. A government of the government for the body's government.

But leaders have to be given some consideration. It's very difficult to even think about governing men who all have their ideas about how it should be. Very difficult for somebody in human form to try to lead people. And the people don't realise that if they just take a good look at themselves, they're not such a good [bar of moral righteousness]. But if they had some consideration for the leaders and showed some consideration for each other, maybe leaders would be taught how to treat people. But unfortunately people mistreat each other. They don't give leaders an example of how they should be treated:

They shoot each other.
They cut each other.
They hate each other.
They curse at each other.

That's a very bad example to set for leaders. Who might get a very bad impression of people. And not want to lead them or do anything for them cause they're so bad.

And then when it comes down to people really facing the truth...

It's possible that music in a pure form can help people see themselves as they are and then it can help them to see themselves as they should be. When they can see themselves as they should be and how they are then something can happen. A way for humanity. At this time they're so busy looking at other people's faults they can't see their own.

This music is like a mirror. You keep on listening to it and you can see something. Can see your alter-self. See beyond tomorrow. Can discard the future. I'm talking about things like that because who needs a future that's bad? I would say that if the future's bad for people they should discard it and get an alter future.

Sun Ra (1914 – 1993) was an African American jazz composer and poet. Cosmic philosophy was the core of his music and daily life. The notion of an extraterrestrial environment was his way of envisioning black diasporic futures.

AKALA

INTERVIEW EXCERPT FROM PANEL
AT FRANKIE BOYLE'S ELECTION
AUTOPSY, BBC, 2015

I think that when we talk about race we tend to focus on individual acts of prejudice. Which is why UKIP often comes up, because they'll overly say stuff that we find offensive. Unfortunately, the issue of race is a lot more insidious and it takes a lot more of a historical view to understand the difference between individual bias and structural racism and privilege.

And the idea of Great Britain is intimately tied to the fact that Britain invaded almost every country on the earth, literally.

So the idea of our greatness was intimately tied to this idea of Empire. Which was intimately tied to what Rudyard Kipling calls "The White Man's Burden" - 'let's go and civilise all these stupid brown folks who have been writing and having civilisations for thousands of years, but let's forget all of that'.

And so, if we fast forward to today when we talk about structural racism in Britain, do we have the same institutional disparities in rates of imprisonment that they have in America? Yes, absolutely we do. Do we have the same disparities in terms of who's dying in police custody? Yes, indeed we do.

In 2011, we were told we loved Libyans so much we wanted to bomb democracy into them. Less than 5 years later we're leaving people, fleeing the same conflict to drown in the sea while giving a woman space in a national newspaper to refer to them as cockroaches. And when you refer to humans as cockroaches, that is a mandate for murder. Let's be clear about that. The moment human beings become non-human, that is a mandate for murder, and there's a long historical parallel with that.

There's bias and bigotry everywhere in the world. In the country my grandparents come from, it's pretty much generally accepted that they don't like gay people. But what's interesting is that race even plays a role in that. In Jamaica, we have disgraceful homophobia. No one ever says it's because of Christian fundamentalism. Even though it is justified in explicitly Christian fundamentalist terms. Because only Muslims do bad stuff because of their religion. Cause we know almost all the Muslims in the world are brown.

Whereas when a Germanwings pilot crashes and kills 150 people deliberately or the man in Norway killed nearly 90 people, I was in Australia when that happened, this is how uniform the agreement is that white people will be portrayed differently. The Australian media referred to Anders Breivik as having "terrorist-like" tactics. I mean, just think about that. This guy killed almost 100 people and he's just almost a terrorist. He was a terrorist by any standard.

The idea that "white is right" isn't just a European idea. It's an idea that has had insidious implications because no matter what, the 700 people that were let to drown off the coast of the Mediterranean, were they white human beings, they wouldn't have been let to drown. And they certainly wouldn't have been called cockroaches.

Kingslee "Akala" Daley (b. 1983) is an English rapper, poet, and political activist of Jamaican heritage. Akala's activist and creative practice is centred on articulating the ongoing and detrimental effects of Europe's colonial legacy on our present moment.

JAMES BALDWIN

TV INTERVIEW EXCERPT FROM PROGRAMME

"KENMARK" BY DUTCH PUBLIC BROADCASTER IKON, 1981

We might be talking about Amsterdam. Don't use us as an example. By which I mean the American example. You should learn from all of the horrors perpetrated by your children. America comes out of Europe. I was born in Harlem. There's a Haarlem here. You've got a Brooklyn Bridge here. You cannot pretend that what is happening on the other side of the water where you sent your children...

When New York was New Amsterdam.
You are still connected. Yes?

Do you think now when we have discovered in Amsterdam that we have a minority problem that we are doing the something?

You are doing exactly the same thing. And what you are

unable to accept is this: you always call it a minority problem, and it is true that black or non-white people are a minority in any European capital, but we are not a minority in the world. You are the minority. And that's what you cannot face.

All you have after all, are space shuttles, banks and weapons. What you don't have any more is me.

Me, me, me.

I, the slave. I, the nigger. I, the black cat who believed everything you said, once.

Nothing you can do could ever persuade me that I am worth less than you. In the eyes of heaven or in the eyes of earth.

It's over.

I have dealt with you a very long time. Now you have to deal with me. And I came to stay. Do you understand me?

Do you see a difference between the United States and Holland?

No. No.

Do we have to live the same history?

I hope you don't. If I were you, I would study. I would take it as an object lesson. And don't do what we did. You haven't got to build another Harlem just because you did it once. After all, I was born in Harlem with one a, you've got one up the road with two a's. You haven't got to do what your children did. You ought to learn from this example and understand that it is not a romantic matter. It is an unutterable truth. All men are brothers. That's the bottom line. If you can't take it from there, you can't take it at all.

You have been visiting Holland, not for the first time, you've been here 7 years ago. How has Amsterdam changed for you? As far as these problems we are talking about are concerned?

Everything I told you was gonna happen has happened. As Ray Charles says, 'I hate to say I told you so. But I told you so.' What did you tell us? That you were building another Harlem. That you were gonna do exactly what your heirs in America have done and you're doing it.

At this very moment.

Where are the facts?

What are you thinking about?

The people in the streets who have never seen the colony in which their fathers were born. You know? You wrecked our neighborhoods before we were compelled to come here and wreck your neighborhoods.

You discovered us.

Now you've got us.

James Baldwin (1924 – 1987) was an African American writer and social critic who spent a number of years living in continental Europe. Among his most influential works is the essay "Stranger in the Village" (1953) that explores the intimate connections between American and European histories. His unpublished manuscript "Remember this House" is the foundation of the documentary film "I Am Not Your Negro" from 2016.

BLACK LIVES MATTER

INTERVIEW EXCERPT WITH THE FOUNDERS OF BLACK LIVES MATTER ALICIA GARZA, PATRISSE CULLORS AND OPAL TOMETI, TED TALKS, 2016

And anti-black racism is not only happening in the United States. It's actually happening across the globe. And what we need now is a human rights movement that challenges systemic racism in every single context.

We need this because the global reality is that black people are subject to all sorts of disparities in most of our most challenging issues of our day. I think about issues like climate change, and how 6 of the 10 worst impacted nations by climate change are actually on the continent of Africa. People are reeling from all sorts of unnatural disasters, displacing them from their ancestral homes, and leaving them without a chance at making a decent living.

Black Lives Matter is an international activist movement that campaigns against systemic violence towards black people on a global scale, for instance in the form of police brutality, the prison-asylum industrial complex, and environmental racism.

ANGELA DAVIS

INTERVIEW EXCERPT FROM CALIFORNIA PRISON, 1970

At that time some young girls who were very close to me and my family were killed in a church bombing. And then of course what I saw around me, I saw black people resisting. There's this myth that black people did not resist until Watts or until Malcolm or until the Black Panther Party and it's just not true.

Angela Y. Davis (b. 1944) is an African American activist and professor known for her feminist work in the fields of African-American studies, Marxism, and the history of the criminal justice system. She is a previous member of the Communist Party USA and the Black Panther Party.

PAUL GILROY

EXCERPT FROM SPEECH AT MEETING

"200 YEARS SINCE THE END OF THE SLAVE TRADE – WHAT REALLY ENDED SLAVERY?" ORGANIZED BY SOCIALIST WORKERS PARTY (UK), 2007

Obviously the commemoration is a fantastically important moment for this country. A chance to reflect, a chance to remember, a chance to honor this history of struggle that made this country what it is and made it possible for us to be in this room together tonight. It's also though, a chance to make an assessment of black life in this country... about the shape and place of racism here and of course about the contemporary relevance of racial divisions to the politics, the economics and the cultural life of this country. A chance to think about what it means to weigh the claims of the past against the problems of the present.

And like many of you, I'm sure, I have wanted to really join that commemoration. But I find it hard to join in the official version of it... For me it seemed not only incomplete... but also a little bit too easy. A bit too smooth. There wasn't any damage being done. It was a bit too much of a business as usual operation...

There's a fundamental lesson to be drawn from the history of slavery that has been ignored... The missing elephant in the room is capitalism....

C.L.R. James says, "Now to talk to me about black studies as if it's something only concerned with black people is an utter denial. This is the history of Western Civilisation. I can't see it otherwise. This is the history that black people and white people and all serious students of modern history and the history of the world have to know. To say it's some kind of ethnic problem is a lot of nonsense." (1969)

Paul Gilroy (b. 1956) is Professor of American and English literature at King's College London. He has published extensively on the racialization of national identities as well as the intellectual and cultural history of the African diaspora.

We have a whole lot of people who are saying that we are in a post-racial society now. We are not in a post-racial society. And everybody needs to know that, they need to remember that. Because of eight years of a black man in The White House, those people who were angry when he got elected are going to get even now. And the major fear of white people in this country today is their knowledge of the demographics that say, within thirty years white people will be a numerical minority in the United States of America. And many, many white people are scared to death of what's going to happen to them when that happens. And it will happen...

It's about white fear that we will be treated as white people when we're in the minority the way we have treated other minorities over three hundred years...

What is the great fear that white people have - if Charleston, South Carolina is any indication where a domestic violent terrorist can go into a church and gun down nine people and those family members of those nine people forgave him - about what will happen if they're a numerical minority in relation to black and brown folk, folk from the global majority?

They are afraid that they are going to be treated the way we have treated others.

But there's no history for that. Every time it plays out, the opposite happens.

You don't think we white folks pay any attention to real history, do you? We don't look at real history. We look at the history we were taught in school which is mostly a flat out lie. Columbus didn't discover America... We celebrate Columbus day as if that really happened. You can't discover a place where people are already living. But in order to make this a white man's land you have to make white men the heroes, and that's what we do with our history. What we call education in this country is actually indoctrination. It takes us thirteen years to thoroughly indoctrinate a person with the myth of white superiority and the myth of race. We have all been indoctrinated with the idea that there are four or five different races... What we're dealing with is ignorance. Ignorance perpetuated by an educational system which is a system for indoctrinating children to be

good Americans, and to be good Americans you have to believe in the myth of race...

There are many people in this country who really believe that skin color is a determinant and indicator of your intelligence or your worth as a human being. There absolutely flat out wrong... And that's what's going on in Charlottesville right now.

I'm still floored by how this white woman born in 1933 in this nation, before the rise of the Third Reich, during a time when blacks were second class citizens in Iowa where there are very few black people. How did you come to this place of reckoning with yourself? How did you come to this understanding and then take it into activism?

I grew up. A whole lot of people grow older. A few grow up. Those who grow up give up their childish indoctrination and look up and out and realise that they have been grossly lied to...

The same kinds of things that were happening during the Nazi years are exactly the things that are happening today.

People who are going to pretend that Charlottesville is just once need to realise that these folks are organising rallies to happen all over the United States. They are attempting to divide and conquer this nation. We need to wake up and say it's not going to happen in our community.

When you're silent, you're agreeing to what's happening. How do we get white people motivated to get up off of their couches and to grow up the way you have, Jane Elliot, and get involved in the future of this country in a positive way? How do we get them involved?

If you say to them... "Would every white person in this room would like to be treated the way we have treated people of colour, and particularly black people, for the last two hundred years, please stand." And nobody stood. You could have heard a feather fall... I said, "You know what you just admitted? You know it's happening, you know it's wrong and you don't want it to happen to you. So why are you allowing it to happen to other people? And denying that it's happening?" Black people were here first and they'll be here last.

Jane Elliott (b. 1933) is a white American educator and anti-racism activist known for her Blue Eyes/Brown Eyes exercise that aims to expose the insidious effects of discrimination by allocating different levels of privilege to people based on their eye color.

THIS IS TIPHANIE YANIQUE. I AM READING MY MONOLOGUE, QUEEN MARY SPIRIT, WRITTEN FOR JEANNETTE'S EHLER'S INTO THE DARK.

Tiphonie Yanique *Queen Mary Spirit*

I is Mary of Frederiksted St. Croix, in the Danish Virgin Islands. Is 1878, and people still believe in God. We in the West Indies been free from slavery some thirty years. So they say. But it don't feel so. We work like slaves. We hated like slaves. I don't lie. People still believe in God, but not many of we believe in love. But I is Mary of Frederiksted. I believe in God and I still believe in love.

Is love, I love my sons. I love the skin on Palé's arms. He the darker one, black like pitch, and smooth as the sea. I love the rough skin tips of Horay's fingers, for he my worrying child and he always biting. But I know that worrying is loving, so I love them finger of Horay's. I love the way my boys say "yes, mama" to me in private, even though now they is big man, each with a woman or two of they own. I love how if I just give them the eye, they stop their stupidity and come to my side. That is a mama's earned justice.

I loved them boys from when they broke out of me. One by one. Not a year a part. Each of them, their big heads opening me, stretching my tun tun, beyond its limits. I loved my boys the most then. How they could stretch skin to make way for their own skin. God make mothers to bare just so. And love just so. To the breaking.

Which is how come is we woman, we mothers, must be the ones to bare and break this boy-land we love. Saint Croix. Is we-self we breaking. But is Saint Croix-self we borning. We do so by burning. We burn it all down, so it go. We do it for we. The Danish man-them ain paying we enough. They ain respecting the work it is we doing. I seeing them with their nice shoe and I seeing my Pale and Horay with no shoes at all. I know God, which means I know what is just and right and good and love. And I know this ain love these plantation owners showing we with their pittle pay. I know this ain just and right and good—so it can't be love. Love is what I know. To the breaking and the burning, I know it.

The Fireburn. That is what it getting call now. What we West Indians calling it. You, maybe, calling it a rebelli-

on. You, maybe, calling it a riot. I suppose that depend on how you understand love, and who it is you choosing to shine that love-light on. Because I here with you. In Denmark. I hear in the jail for being a queen. Not like what you have. Our island queens don't sit in court yard castle. Our queen does cut cane. Our queens ain born to queendom. They chosen. And not by God, but by the bodies God make. I chose by the people. The people chose me and the others. Choose me to lead them. And so it go. We women, we lead. We lead the Fireburn. We lead.

I only accept being a queen because of Palé and Horay. Understand, my boys ain babies no more. They can't move skin, they can't re adjust muscle to their own music. Nobody going to open for them, bare down for them. Not even the women that loving them. No woman but me. That's mother-love.

And is so bad I love my boy's skin. I loved that skin even when I used to take the whip to it. When I took a cane to it. When I took my own hard hands to it. I loved their skin even when they was young boys and I had to bruise their bums with the force of my own body. I loved the skin on the back of their legs. Even when I scorched it open. Had to. Because I loved them like I loved them when they was born.

I will, I will, I will beat them to save them. Because what is skin? It's their mother scunting lives I saving. I would slice their skin open. I would beat them beyond blackness. And is just so I doing God's work. A queen's work, you hear? Is me beat them so that the jumbie white man who have we cutting cane don't beat them. When he beat them is hate for their skin and want for the money their labor bring. Is that same hate and greed that going kill my boys if I don't guard and guide. When I beat them is love, is warning, is to keep them alive.

See, I can't let Palé and Horay carry those bodies I love, their bodies that come from my body, into no foolish danger. Because in 1878, in the Danish West Indians, if you a black boy, any danger means death. My boys sick with fever and can't cut cane enough? The greed jumbie white man going to beat them. They eat too much rations? The greed jumbie going to beat them. They want court a pretty woman who pale in color? The hate jumbie white man going to flay their skin. They want to put a way a little money for their children-them they going to make? The hate jumbie going to call them thief.

Get them beat and burned to jail. Jumbie white man. I don't know if they have another kind. Some say they have nice white people up here in Denmark.

Like they must be send the jumbie hate ones, the greed ones, alone down to we? But I here in Denmark now... and they all seeming the same. We up here. Me and the other queens of the fireburn, the queens of Frederiksted. Our brown skinned bodies up here in this pale place, even the Queen up here so pale. I can't see what work she ever do in she life. How the people could follow she? I suppose her body don't need to work, I suppose her boys's bodies don't need no protection.

That is why I need Palé and Horay skin sweet with fear. Fear keeps their blood inside their bodies. So I take a little blood. A toonchy thing. I take a little blood from my boys for my boys. So they won't have to chuck all the blood for the white man. Their blood is on my knuckles, so their blood ain in the street. That is love. Beat the boy's body, to save the boy's body. That's how much I love my boys. Any fool could see God on my side here.

I gave Palé and Horay each a knife. Because they have to know to protect they selves, now that they is man. How to protect they women and the children they going to make. This is a corporal life we here living on earth. And just as my boys learn from me how to take a beating, how to be afraid—they must learn themselves how to give a lashing, how to make another body 'fraid. They going learn that like any man does learn or not learn—by living or dying. But they also gonna learn from me.

Now the Danish men say I here in this jail for burning the land. But the mothers here in this Denmark? They say I hear for beating my boys. I confess to both. But what kind of ting it is, what kind of ignorance it take for these men and these mothers to not see me as they own? I labour hard as any Danish man. I love my children as hard as any Danish mother. But is a different world they in. Is which land and which bodies—that is the difference. These Danes, you Danes, you have a land here where your man body could work and receive a decent pay. A land where the mothers can love their children bodies gentle-like and trust that gentle love alone will protect their children. Their queen make sure they have that here. She my queen, too, I gather. But my body back in St. Croix ain receiving the same pay, and my boy's bodies ain receiving the same protection.

Is so, I suppose, we come to be our own Queens.

Yes, we burn. We scorch it. Make the skin-land go red and then ash. Strip it to save it. Now how can it be that that is what these man and mothers have me now lock up in Copenhagen for? Saving my boys. Saving my islands. Any parent knows what I'm saying. Any parent knows. Father God knows and understands.

When fire burn Fredrekisted is not that we was only lashing the white jumbie man produce. I ain no fool. We licking we, too. We sacrificing by destroying. Because this St. Croix, this Danish West Indies, is we. My land is my skin, the cane my own hands cut is my hands. I know I stripping my own skin when I set the flame. Just like I strip Horay skin when I catch him kissing that white girl. Have to teach him. Have to make sure he have the appropriate fear, a good healthy dosing of fraid. Maybe too much, with them worry fingers of his. But is okay. Because he have Palé and Palé won't leave Horay stupid.

Thank God I make two boys and not one alone. They can love each other even if I gone and dead up in this white jumbie place beyond God back.

I here in Denmark. But I am Mary of Frederiksted. I am Queen Mary. Queen Mary of the Fireburn. I know God and I know God is love. Is love I love these boys—so I beat them. Is love I love these islands so I burn them. That is self-sacrifice. That is parent love. Father God, who done send his most beloved son, in the path of nail and thorns, he know about that. He know why we Queen the burning down of every last plantation on St. Croix. Is for love. Is for love. Is for love alone.

Decolonisation is the process of actively rolling back coloniality. Coloniality is a violent system that frames everything outside the colonising as 'other'. Coloniality centres white, colonial, Eurocentric knowledge and temporality, positioning these as 'given', 'objective' and 'natural'. All perceptions and experiences that do not adhere to this hierarchy are seen as 'unscientific' or simply ignored.

Decolonisation is a process of unlearning. A way of centring that, which has been de-centred. It is a twofold movement that both exposes the marginalisation of 'other' bodies and experiences as well as affirming their existence. For example by showing how female Afro-Caribbean rebel leaders have been erased from the narrative of Danish colonial history and at the same time calling attention to who they were and what they did.

Decolonisation does not dismiss the post-colonial field, but foregrounds local practices and knowledges that stem from the Americas, Africa and Asia. Decolonisation is reflected in the resistance against colonialism that has always been there, as demonstrated by maroons in the Caribbean, the autonomous government of Rojava, the Zapatistas in Chiapas, among many others.

MARRONAGE, 2017
PALÉME

Paléme (Lifts his head):

Are you sleeping, mulatto?

Horatio: How can this be? Paléme?

Paléme: You long for freedom!

I shall bring it to you!

Horatio: You? On this very night?

Paléme: A little wet and cold was the

road to get to you.

A deep drain.

(HE STEPS OUT TO FULL VIEW.)

Look! Now I am here!

Let me say, I know about these

places as well as

I do the palm trees

Of my cabin.

Horatio: Dare you to take such a risk?

There are watchmen everywhere!

Paléme: But I have friends at

places least expected, come!

You must follow me on the same road.

The proud mountains shall grant you

Your freedom.

Horatio: You wish to save me?

Paléme: There, take this knife!

I myself have one. We'll fight for our lives,

should anyone dare to stop us in an

audacious encounter,

then shall we simply stab the knife

in his heart.

It is the bright wing feather of the

Angel of death

With blood it does

Write: he is married to death!

Be gone!

Before the dawn of day shall you be free!

Horatio: What have I done for you?

You risk all, your life, your freedom.

Paléme: Volition is our power!

So little goodness fell to me

That what I was given I easily can repay.

You were good to me!

Look here, we have now spoken,

But must act hastily.

Horatio: Oh, you have moved me

Deep within my soul. I do

Thank you, how honest you are!

But I must stay, I have made a promise.

Paléme: You wish to stay

in this open grave?

Do not believe the voice of the whites.

Follow me. Remember the post that

the slave is tied to

At no fault of his own, know Rebellière!

Know what you are up against!

More than your back and shoulder shall bleed,

Your heart will as well, as did mine.

Take heed! You will suffer just like me!

Horatio: So long!

God shall grant you his rich reward.

My will stands firm. I shall remain here!

Paléme: And by so doing shall you suffer!

My revenge is already planned.

I shall fling an ignited shingle

across the field

Where the sugar canes grow and

Wind's waft

Shall lift the flame.

I have a powerful poison which I shall

Blend in the water

That they drink,

Then shall his wife perish,

as well as his family,

His whole household!

Horatio: Paléme! For heaven's sake!

Do not do so!

Paléme: All the splendor of the rich

shall fall into ruins!

What I have foretold shall occur,

The blacks will plant the standard

of rebellion!

The plantations will ignite like bonfires,

And if yet more days and weeks must pass,

Well then, my fever's glow will not last

at such lengths.

I know, I shall encounter La Rebellière,

The gauntlet is now cast!

He shall bleed for me!

You will remain here?

Horatio: I shall remain!

(Flings himself on the bench).

Paléme: As you please!

I have done what I could without much good!

(goes back to where he came from).

Horatio: May the Virgin Mary guide

and protect you!

(his eyes resting on the place from which Paléme disappeared).

Had I followed him and had we been
captured

Together,

it would have been said that

I had fanned the

Flame of rebellion.

I shall stay! I have sweet confidence

in the existence of both God

And love.

A soliloquy with song

We all Will

rest and dream in the dark

We all Need allies

With the exception of violence

All feelings are allies

Guilt is a low frequency emotion

Here I too am We all

will Share the grief, we will

also share the joy

The minor key is melancholy but

not worth less than the major one

In here, Minor is major

Charge the margin

The license to be

Vulnerable

The license to be spiritual

The license to be flesh

The license for coral to kill sunblock

We are all just a stones throw

from dark

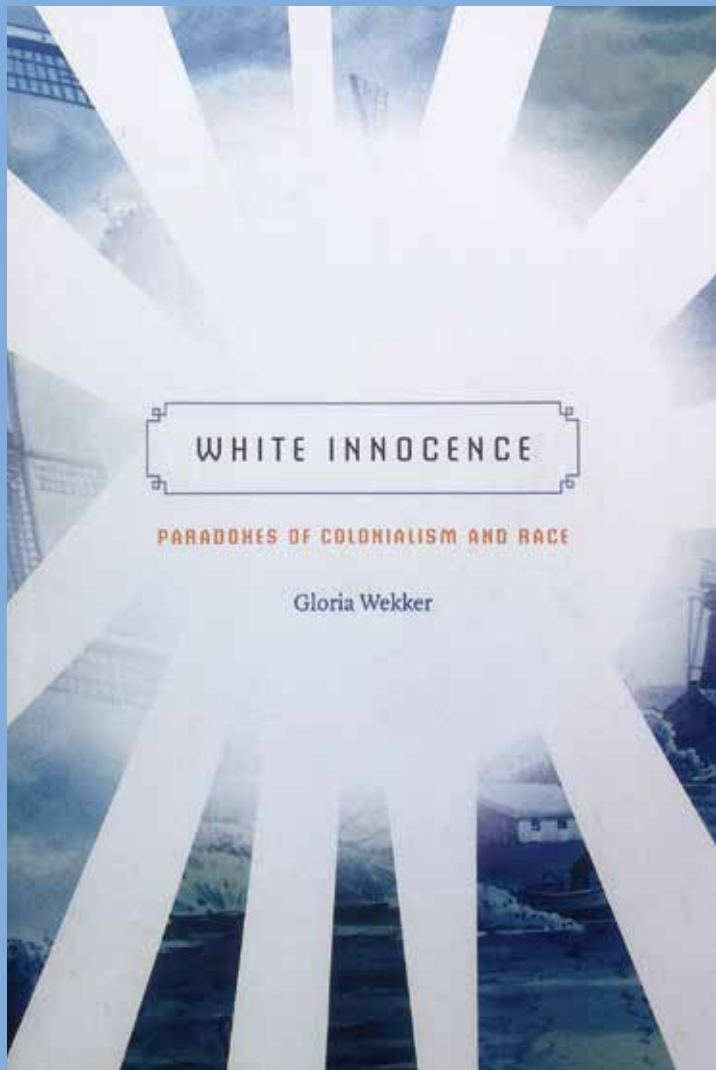
Can we imagine a futurity where

we transcend identity?

Away from the highway and onto the

island past the places, we must relearn

We must return into the dark



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- 31 Gloria Wekker. "White Innocence: Paradoxes of Colonialism and Race". Durham: Duke University Press, 2016.
- 32/33 Patrice Naiambana. "Perception Gap". Solo Digital Performance. BE.BOP 2016. Photo: Miguel Gómez. Courtesy of Art Labour Archives.

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**THE IMPOSSIBILITY OF BREXIT:
THE IMPERIAL NOSTALGIA OF A 'SMALL ISLAND'**
GURMINDER K. BHAMBRA

The British Empire, at its height in the early twentieth century, governed over a quarter of the world's population. By the mid-twentieth century, however, the Dominion powers had begun the process of gaining full independence and India had also asserted its right to independence. Acknowledging the realities of changing geopolitics, but wishing to maintain the illusion of global relevance, Britain established the Commonwealth as the successor institution to Empire. This was followed by Britain's entry into the EEC which masked its decline from an imperial global power to a 'small island'. In this talk Gurminder K. Bhambra discusses the impossibility of Brexit in that world that many Brexiteers explicitly wish to return to – that is, the Britain prior to entry in the European project – is a world that no longer exists. Taking back sovereignty was never simply about a wish to be a 'small island', but rather to be back at the head of a global institution based on superiority over others. Those others, however, have clearly indicated that any new or renewed relationships have to be on the basis of equality. Yet, equality and cooperation, were the two aspects of being in the EU that Britain found most problematic.

**FLAMBOYANT: TRACING QUEER KINSHIP,
SOLIDARITY AND DIASPORIC CURRENTS**
CHANDRA FRANK

In this presentation Chandra Frank explores transnational modes of solidarity and cultures of exchange through looking at black and brown queer and feminist organisations from the 1980s in Europe, who've worked intimately with Black American feminists, and cultural producers. Through mapping these alliances, she argues that a different configuration of post-colonial Europe can be offered, through a queer practice, and by extension the situated located knowledges will shift, allowing for a re-mastering of archival images and texts. I produce an alternative affective memory scape, which reflects on kinship, solidarity and mediates on the meaning of transnational alliances in the present day. By bringing together reflections on artistic and cultural production, this presentation follows the currents of diasporic exchange, and draws on intimate knowledge production by black and brown communities rooted in pleasure and intimacy. In particular, the talk seeks to disrupt simple narratives of solidarity work, and interrogates anti-blackness alongside radical interventions towards a black feminist and queer project.

* Flamboyant refers to the first black and women of colour archive and documentation center in the Netherlands, named after the Flamboyant tree.

**(T)RACE-ING LOUIS AGASSIZ ARTISTIC
RENEGOTIATIONS OF ARCHIVE, MEMORY & PLACE**
Photography series, video, and presentation.
SASHA HUBER

For a decade Sasha Huber has been working worldwide artistically on the Demounting Louis Agassiz cultural activist campaign, around mapping reparative voices that are applied to her work as a practitioner who enters new spaces connected to the history of racism, an attempt to change the dynamics of the historical conversation. In this presentation, Sasha Huber will introduce the whole research including the video *KARAKIA - The Resetting Ceremony* (2015, Aotearoa New Zealand) and the photography series *Agassiz: The Mixed Traces Series. Somatological Triptych of Sasha Huber I-VI* (2010-). The intervention shows a karakia blessing carried out by Jeff Mahuika to symbolically un-name the Agassiz glacier of its association with him and his racism. In the photography series, the artist claims the space of representation and the right to construct narratives that challenge and question the assumptions of Agassiz's racist theories. The series suggests a new kind of renaming and unveiling, one which positions the creolized subject as part of the process of human history. Additionally, she presents how her recent memorialization of James Baldwin in the public space of the Swiss village Leukerbad relate to one and another.

**INNER DIASPORAS –
WHEN IDENTITY IS NOT ENOUGH**
NAZILA KIVI

Whether marginalization of individuals is generated by the majority or other minoritized individuals, the results might be equally alienating and devastating. In fact, some might find it harder to address discrimination and othering coming from other visible or self-identified minorities. In this talk, Nazila Kivi is exploring the landscape of the neoliberal appropriation of identity politics among the marginalized and will be deconstructing theories on queerness to question whether some queer identities are being utilized to marginalize othered others, thereby focusing on the need to make a distinction between queer self-identification and becoming queered by external processes. We need to talk about queer colonialisms and internal diasporas.

JACQUES VIAU RENAUD AND
THE POETICS OF RELATION BETWEEN HAITI
AND THE DOMINICAN REPUBLIC
SOPHIE MARIÑEZ

Recent debates on the presence of Haitian immigrants and their descendants in the Dominican Republic as well as state-sponsored practices against them show that Euro-centric, colonialist tropes of a primitive and cannibal Haiti are far from disappearing from the long-standing strategies of ideological manipulation deployed by the local ruling elite. Still, this dominant discourse is at odds with lesser-known present and historical moments of solidarity and cooperation between the two populations. Reading from a Caribbean-centric perspective, the scholar draws from Édouard Glissant's concept of Relation to examine the poetry of Haitian-Dominican Jacques Viau Renaud (1941–1965), who grew up in the Dominican Republic, frequented local circles of progressive artists and writers, and joined Dominicans in their resistance against the 1965 U.S. Occupation. Viau Renaud died in combat at the age of 23, leaving behind a poetry entirely written in Spanish that speaks of his love for both sides of the island. As the epitome of solidarity and fraternity between the two nations, Jacques Viau Renaud also represents, *avant la lettre*, the ideal state of Relation, which, as Glissant later developed, calls for “a change in ourselves by exchanging with the other, without desire of conquest and domination, and without fear of losing ourselves.” In this sense, Viau Renaud's person and poetry subvert all imposed clichés about “haitianos” and offer a model of countering intolerance and hostility towards difference.

DECOLONIAL PRAXIS OF
LIVING THROUGH AESTHESIS AND EDUCATION
WALTER MIGNOLO

What do the Middelburg Decolonial Summer (2010–2018) School and Be.Bop (2012–2018) have in common? Decolonial aesthetics and education: doing and thinking decolonially through education, art, curatorial initiatives and above all the communal effort without sacrifice but on the contrary with enthusiasm, joy and conviviality of many people shifting, emotioning, doing and reasoning in decolonial world-making and praxis of living.

Mignolo maps the confluence of thinking and doing decoloniality in both the Middelburg Decolonial Summer School and Be.Bop, underscoring decolonial aesthetics and education; the presentation UNDERLINES THE NEED OF un-coupling decolonial aesthetics from art; and OF UNCOUPLING education from schooling and training. FOR THEY BOTH ARE CONSTITUTIVE OF AND IN OUR praxis of living.

FROM VICARIOUSNESS TO
IMPLICATION IN THE CONTAINERS SERIES
JOIRI MINAYA

In this presentation Joiri Minaya talks about the evolution of labor, representation and materiality in her Containers series, as well as her exploration of scripted audio in live performance, printed text in performance documentation and subtitles in immersive video-installations for weaving in layers of narrative using history, botany, memory and subjectivity to invite its audience into an active process of deciphering and self-awareness.

MISPLACED WOMEN?
TANJA OSTOJIĆ

Misplaced Women?, ongoing since 2009, is an art project by Berlin based interdisciplinary artist and researcher Tanja Ostojić, that consists of performances, performance series, workshops and delegated performances including contributions by international artists, students and people from diverse backgrounds. Within this project we embody and enact some of everyday life's activities that thematise displacement, as it is known to transients, migrants, war and disaster refugees and to the itinerant artists travelling the world to earn their living. Those performances deal with continuing themes of migration, and relations of power and vulnerability with regard to mobility and in particular the female body, an aspect that has figured prominently in numerous previous works of Tanja Ostojić. With this project the artist looks closely into the issue of privilege, distinguishing, for example, between labor mobility, forced or desired migration, and how arbitrary the laws may apply.

Furthermore, I look at performative gestures embedded in the daily activities or significant to different notions of travelling. In the, so far, 9 years of the project over 80 performances have been realised globally and Ostojić has written and /or edited a similar amount of articles which are published on the project blog — <https://misplacedwomen.wordpress.com/> — where the issues have been approached from different perspectives in performative terms or as stories.

LEARNING TO UNLEARN COLONIAL
WHITE INNOCENT ARCHIVES
JULIA ROTH

When I went to primary school in (West) Germany in the 1980s, we learned songs glorifying the “discoverer” and “hero” Columbus. We learned nothing about the inhabitants of the “discovered” spaces and their perspectives, an absence that should continue throughout my education at high school and universities in Germany. Only when I finally was able to travel to the Americas and got into contact with activists in Europe that I became aware of the Eurocentrism and Whiteness of my knowledge and the epistemic violence related to it. Based on this experience, my talk focuses on educational strategies I try to implement in my teaching and my non-academic work in order to unlearn and decolonize this persistent White Innocent archive.

IN PURSUIT OF COMMON GROUND
ROBBIE SHILLIAM

What does it mean to interrogate the liberating potential of the “commons” with an attention to indigenous struggles, past and present? How might this attentiveness help to scope out relations of solidarity between peoples situated differently in colonial/post-colonial/neo-imperial politics? This presentation argues that indigenous understandings of what counts as common and/or as sharing are salient for 21st century activism. Issues of prior presence and guardianship certainly problematise the idea of a “commons” but, paradoxically, also make the work of commons more practicable.

“THE VEIL OF PEACE. ANTI-RACISM,
SOLIDARITY AND WHITE INNOCENCE IN
SOCIALIST ROMANIA”
OVIDIU TICHINDELEANU

Together with Raluca Voinea and Igor Mocanu, Ovidiu Tichindeleanu has started a new platform and organized a big research exhibition in Bucharest, entitled “The Veil of Peace”, on the iconography of peace in Romania's real socialism and the iconography and conceptual history of the antiracist and anticolonialist socialist concept of the “friendship amongst peoples”. The “veil” makes of course reference both to W.E.B. Du Bois and to the “iron curtain”. The exhibition was a big success, people realized that this whole history has been under a double erasure, first by the ethno-nationalist turn of the late 1970s–1980s, and then by the purely Eurocentric orientation after 1989. The group plans to give this project an itinerant life, resuscitating these erased histories and relations with the South of the former socialist bloc. One of the things that

became immediately clear – before going into specific criticisms – was that the pointed presence of Black history and Black intellectuals was essential to the self-understanding and positioning of this kind of socialism.

DECOLONIAL AESTHESIS AND THE
END OF THE CONTEMPORARY
ROLANDO VÁZQUEZ

The Notion of Contemporaneity has dominated the art landscape since the second half of 20th Century. After the fall of the Berlin Wall there have been important attempts at globalizing the contemporary, in order to address its western-centric character. However the movement to globalize the contemporary left untouched the underlying assumptions that sustain the field of contemporaneity. In particular, the contemporary kept on reinforcing the modern/colonial politics of time.

Using the case of Primitivism and its way of introducing non-western aesthetics into modern art we will show how primitivism as a movement of incorporation has meant both the control of the representation of the other and the erasure of other worlds of meaning. By the same token we will explore how the birth of the global contemporary has meant an incorporation of the diversity of the world into its normative field of legibility. Just as with primitivism, the globalization of the contemporary has reinforced the western politics of time and its monopoly over the real. Finally we will argue that decolonial aesthetics cannot be seen as just another layer of the global contemporary. Decolonial aesthetics can be seen as a call for the end of the contemporary as the pervasive framework of exhibition and reception.

PERCEPTION GAP
PATRICE NAIAMBANA

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?” “Where do I belong?” There is a peril in the unbecoming of being a ‘here and there’ person. Will he survive by putting flesh on silences?



Gurminder K. Bhambra



Manuela Boatcă



Eva Boesenberg



Phoebe Boswell



Walter Mignolo



Joiri Minaya



Mette Moestrup



Tracey Moffatt



Lesley-Ann Brown



Tania Cañas



Jeannette Ehlers



Chandra Frank



Patrice Naiambana



Bonaventure Soh Ndikung



Marie-Lydie Nokouda



Tanja Ostojić



Qinsky Gario



Miguel Gómez



Sasha Huber



Malcolm Momodou Jallow



Bhavisha Panchia



Elena Quintarelli



Julia Roth



Olivia U.Rutazibwa



Camara Joof



Geraldine Juárez



Patricia Kaersenhout



Nazila Kivi



Alya Sebti



Robbie Shilliam



Mark Sealy



Sumugan Sivanesan



Napuli Langa



Alanna Lockward



Sophie Mariñez



Madeline McGrady



Ovidiu Tichindeleanu



Rolando Vázquez



Catherine Walsh



Gloria Wekker

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.

BLACK DIASPORA & GERMANY

The research network Black Diaspora and Germany (BDG, founded in 2007) connects Black and white academics from various disciplines with Black political and cultural activists and the Black Community. A special concern is the combination of academic perspectives with wider socio-political discourses and initiatives.

LESLEY-ANN BROWN

is a Trinidadian-American author, freelance journalist, activist, poet and teacher. Her recent work examines methods of decolonial narratives fused with political activism. Her book "Decolonial Daughter: Letters from a Black Woman to her European Son" (Repeater Books, UK) is out May 17th, 2018 in both the UK & North America.

MANUELA BOATCÁ

is Professor of Sociology with a focus on macrosociology 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*.

EVA BOESENBERG

is Professor of American Studies at the Humboldt University of Berlin. She studied German, English, and Indology at the University of Freiburg and at the University of Massachusetts, Amherst, after which she served as Assistant Professor of American Studies at Martin-Luther-Universität Halle. She has edited a volume on *Chancen und Grenzen des Dialogs zwischen den Geschlechtern* and has published articles on U.S.-American literature and culture from the 18th to the 20th centuries, the construction of whiteness and masculinities and basketball. Her latest book *Money and Gender in the American Novel, 1850–2000* was published by the *Universitätsverlag Winter* in April 2010.

PHOEBE BOSWELL

is a multimedia artist who lives and works in London. Born in Nairobi to a Kikuyu mother and British Kenyan father, and brought up in the Arabian Gulf, she combines traditional draftswomanship and digital technologies to create layered works anchored to an inbetween state of diasporic consciousness. Boswell studied Painting at the Slade School of Art and 2D Animation at Central St Martins, and her work has been exhibited with galleries including Carroll / Fletcher, Kristin Hjellegjerde, InIVA and Tiwani Contemporary and has screened at Sundance, the London Film Festival, LA Film Festival, Blackstar and CinemAfrica amongst others. She participated in the Gothenburg International Biennial of Contemporary Art 2015 and was commissioned to make new work for the Biennial of Moving Images 2016 at the Centre d'Art Contemporain in Geneva. Boswell was the first recipient of the Sky Academy Arts Scholarship, was awarded the Special Prize at the Future Generation Art Prize for her interactive installation Mutumia, which consequently showed as part of the 57th Venice Biennale. She is currently a Somerset House artist-in-residence, a Ford Foundation Fellow, and is represented in the US by Sapar Contemporary, New York.

TANIA CAÑAS

is an artist and researcher based in unceded Kulin Nation Territory. She is the Arts Director at RISE Refugee, Australia's first refugee and asylum seeker organization to be run, governed and controlled by the community. She also lectures on art and community practice at the University of Melbourne. She is a Theatre of the Oppressed practitioner and currently sits on the Editorial Board at the International Pedagogy and Theatre of the Oppressed Academic Journal/PTO Inc. Most recently she was appointed International Guest Curator at the International Community Arts Festival 2017, The Netherlands. Tania has had her creative work presented at conferences, as well as facilitated community theatre workshops at universities and community groups, both locally and internationally. Her focus on self-determination through socially engaged practice methodologies is a means of creating sites of resistance, with a focus on theatre and performance.

JEANNETTE EHLERS

is based in Copenhagen, and is a graduate of The Royal Danish Academy of Fine Arts 2006. Image manipulation is often included in the artist's photographic and video based works, 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.

CHANDRA FRANK

is a PhD candidate and independent curator. She holds an MPhil in African Studies from the University of Cape Town and is currently a PhD candidate at Goldsmiths, University of London. Chandra's work is focused on the Black, Migrant and Refugee women's movement in the Netherlands during the 1980s. She explores the role of archives, transnational queer kinship, the making of feminist geology and the politics of pleasure. Chandra has taught on feminism, queerness, and popular culture and given lectures about her work internationally.

QUINSY GARIO

is a visual and performance artist from St. Maarten/Soualiga and Curaçao. His most well known work, *Zwarte Piet is Racisme*, critiqued the general understanding of the racist Dutch figure and practice of *Zwarte Piet* (Black Pete). He has a background in gender and postcolonial studies and is a recent graduate of the Master Artistic Research at the Royal Academy of Art, The Hague. He was awarded the Royal Academy Master Thesis Prize 2017, the Black Achievement Month 2016 Black Excellence Award, the Amsterdam Fringe Festival Silver Award 2015, the Kerwin Award 2014 and the Hollandse Nieuwe 12 Theatermakers Prize 2011. He is a board member of De Appel, the Keti Koti Tafel foundation, and The One Minutes, a member of the pan-African artist collective State of L3, and a BAK fellow.

MIGUEL GÓMEZ

is a freelance photojournalist based in Spain where he has lived since 2005. Gómez has worked for the *Associated Press* in the *Dominican Republic* and the newspapers *Listín Diario* and *El Caribe* covering riots, sports, spot news, political summits, etc. He also collaborated with American newspapers like *The New York Times*, *Los Angeles Times*, *The Boston Globe*, *The Miami Herald*, *Star-Telegram*, among others. For five years the photographer was a correspondent for the Costa Rican publishing group *Red-Castle Group* focused on economic and tourist magazines. In Spain he has worked for *Associated Press* and *Grupo Vocento (La Voz De Cádiz)* and as a freelance regular contributor to several publications.

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, stapling, collaborations, 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 at the Department of Art at the Aalto University Helsinki.

MALCOLM MOMODOU JALLOW

is currently a member of the Swedish parliament and a member of the standing committee on finance and taxation. He has for the past three years worked as a city councillor in the city of Malmö, but also the former Vice chair of the European Network Against Racism (ENAR). Mr Jallow is the founder and chair of the Pan African Movement for Justice (PMJ) (Afrosvenskarnas forum för rättvisa), an NGO working for the protection of the rights of people of African descent in Sweden and beyond. He has led a landmark campaign against afrophobia, hate speech and hate crimes against People of African Descent & Black Europeans (PAD & BE) leading to the first of several guilty verdicts for hate crimes against Black people in Sweden. As the former Chair of the ENAR steering group on people of African descent in Europe, he has advocated for an EU framework strategy on PAD and BE and lead several delegation of Black leaders, activists and politicians from Europe to the USA to build coalitions across the Atlantic. Mr Jallow has also been awarded the prestigious 2016 Community Healer award for his outstanding contributions to the struggle for Human Rights for Europeans of African ancestry. He is also a valuable alum of the Transatlantic Inclusion Leaders Network advancing diverse young leaders in Europe and the United States.

CAMARA JOOF

is a Norwegian / Gambian performing artist, dramatist and musician. She has worked as a political and artistic advisor for arts and cultural institutions in the Nordic region. Since 2008, together with Liv Hege Skagestad, she has led and built up the Children's and Youth Theater, the Mangfoldige Scene in Oslo, both as project manager, performing artist and educator.

GERALDINE JUÁREZ

is a Mexican visual artist whose work reflects on the social and economic relations mediated by contemporary networked culture. Juárez is currently a student of Fine Art in Valand Academy at the University of Gothenburg.

PATRICIA KAERSENHOUT

is a visual artist/activist/womanist. Born in the Netherlands but a descendant from Surinamese parents, Patricia Kaersenhout developed an artistic journey in which she investigates her Surinamese background in relation

to her upbringing in a Western European culture. The political thread in her work raises questions about the African Diaspora's movements and their relation to feminism, sexuality, racism and the history of slavery. She considers her art practice to be a social one. With her projects she empowers (young) men and women of color.

NAZILA KIVI

is an independent scholar, journalist, activist and a literary critic at one of 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.

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 violence 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

is a Dominican-German writer, journalist, filmmaker and founding director of Art Labour Archives, an exceptional platform centered on theory, political activism and art. Lockward has conceptualized and curated the groundbreaking transdisciplinary meeting BE.BOP. BLACK EUROPE BODY POLITICS (2012-2018). Her interests are Caribbean marronage discursive and mystical legacies in time-based practices, critical race theory, decolonial aesthetics/aesthetics, Black feminism and womanist ethics. Lockward is the author of *Apremio: apuntes sobre el pensamiento y la creación contemporánea desde el Caribe* (Cendeac, 2006), a collection of essays, the short novel Marassá and the Nothigness (Partridge Africa 2016) and Un Haïti Dominicano. Tatuajes fantasmas y narrativas bilaterales (1994-2014), a compilation of her investigative work on the history and current challenges between both island-nations (Santuario 2014). Lockward is the editor of BE.BOP 2102-2014. El cuerpo en el continente de la conciencia Negra (Ediciones del Signo 2016). She is currently research professor at the Pontificia Universidad Católica Madre y Maestra (PUCMM).

SOPHIE MARÍÑEZ

is Associate Professor of French and Spanish at City University of New York, Borough of Manhattan Community College, and a former Faculty Fellow at the Center for Place, Culture, and Politics at the Graduate Center (CUNY). She holds a PhD in French from the Graduate Center, where she studied with Édouard Glissant and early modernist scholars Francesca Sautman and Donna Stanton. She is the author of the NEH-funded monograph *Mademoiselle de Montpensier: Writings, Châteaux, and Female Self-Construction in Early Modern France* (Brill/Rodopi, 2017) and the chief editor of *J'essaie de vous parler de ma patrie* (Mémoire d'encrier, 2018), a translation into French of Haitian-Dominican Jacques Viau Renaud's poetry. Her groundbreaking article "Poética de la Relación en *Dominicanish* de Josefina Baez" (Revista La Torre, 2005) in which she draws from Glissant's concept of Relation to examine dominant discourses of Dominican national identity, has been widely cited in scholarship on Dominican identity and literature. Her recent research on Haitian-Dominican relations has appeared in *The Cambridge History of Latino/a Literature*

MADÉLINE MCGRADY

is a Gomerioi woman from Toomela, NSW, reared up on an Aboriginal Reserve. Introduced to video during political protests, she started training in film production and teaching children, mainly to record struggles of Aboriginal communities. She was the first Aboriginal person to get a grant from the State funded Film Commission and the first Aboriginal representative on the Board of the Australian Film Commission.

WALTER D. MIGNOLO

is William H. Wannamaker Professor and Director of the Center for Global Studies and the Humanities at Duke University. He has been 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*.

JOIRI MINAYA

is a Dominican-American multi-disciplinary artist. Born in New York, U.S., she grew up in the Dominican Republic. Minaya graduated from the Escuela Nacional de Artes Visuales in Santo Domingo, the Altos de Chavón School of Design and Parsons the New School for Design. She has participated in residencies like Skowhegan

School of Painting and Sculpture, Guttenberg Arts, Smack Mellon and BronxArtSpace, Bronx Museum's AIM Program and the NYFA Mentoring Program for Immigrant Artists. Minaya has exhibited internationally across the Caribbean and the U.S. Her work has been awarded by the Joan Mitchell Foundation and the Rema Hort Mann Foundation, and is in the collection of the Museo de Arte Moderno in Santo Domingo and the Centro León Jiménes in Santiago, Dominican Republic.

METTE MOESTRUP

is a Danish poet, translator, literary critic, and feminist, born in 1969. She had her debut as a poet in 1998, and her poetry is translated into several languages. For instance, her breakthrough work kingsize has been translated into English, and the big volume Die, lie, die (Stirb, Lüge, stirb) into German. Moestrup is part of the duo SHE'S A SHOW. She lives in Copenhagen. (www.mettetmoestrup.dk, www.shesashow.com).

TRACEY MOFFATT

is a prominent Australian artist. In 2017 she represented Australia at the 57th Venice Biennale. Though she is best known for her photographic works, Moffatt has created numerous films, documentaries and videos mainly focused on Australian Aboriginal people and the way they are understood in cultural and social terms.

PATRICE NAIAMBANA

is an African performing artist from Sierra Leone, currently based in Birmingham. He founded Tribal Soul in 1991 to make visible stories from African Diaspora experiences, in response to simplistic representations of Africans in the West. He will be appearing this year as the lead actor in *The Secret Lives of Baba Segi's Wives* by Lola Shoneyin and *New Nigerians* by Dipo Agbolouaje for The Arcola Theatre. Patrice's Actor professional background includes work with The Royal National Theatre, most recently with the acclaimed *Barbershop Chronicles* and playing lead in Pinter's *The Caretaker* for Bristol Old Vic. With the Royal Shakespeare Company, he played the title role in Kathryn Hunter's *Othello*, and Warwick the Kingmaker in the Olivier Award-winning *Histories Cycle Ensemble*. He starred as General Mukata in the Channel 4 sitcom *In Exile*, and has provided voices for the award-winning BBC animation series *Nina and The Neurons* and *Tinga Tinga Tales*. His Edinburgh Fringe First Award-winning solo show *The Man Who Committed Thought* regularly tours internationally. His passion is performance for social transformation and playing for the non-exclusive audience. With his company Tribal Soul he hopes to utilise Diaspora Experience to encourage citizens to create and distribute stories in their own image. In this capacity he has worked world wide, in several countries.

BONAVENTURE SOH NDIKUNG

is an independent art curator and biotechnologist. He has been living on and off in Berlin since 1997, where he studied food biotechnology at the Technische Universität Berlin. He completed his doctorate in medical biotechnology at the Heinrich Heine University in Düsseldorf and a post-doctorate in Biophysics in Montpellier. He is the founder and art director of the art space SAVVY Contemporary Berlin, where he has directed and curated exhibits with more than 30 artists from five continents. He has worked as curator, art director and consultant for several international exhibition projects and festivals in Germany, France, England and Cameroon, and has published more than 15 exhibition catalogues. He is also the initiator and editor-in-chief of the journal SAVVY|art. contemporary.african., the first bilingual e-journal on contemporary African art. He has cooperated on different projects with the Tensta Konsthall Sweden, Goethe-Institut, Institut für Auslandsbeziehung (ifa), Kunstraum Kreuzberg/Bethanien, Arsenal Institut für Film und Videokunst e.V. Berlin.

TANJA OSTOJIĆ

is a Berlin based independent performance and interdisciplinary artist, researcher, educator and cultural activist. She includes herself as a character in performances, and uses diverse media in her ethical artistic researches, thereby examining discrimination, racisms, 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 permanent museum collections and she has given talks, lectures, seminars and workshops at academic conferences and at universities around Europe and in the Americas.

BHAVISHA PANCHIA

is a curator and researcher in aural and visual arts/culture. Originally from Johannesburg, South Africa, Panchia holds an MA (History of Art) and BA (Fine Arts) degree from the University of the Witwatersrand, South Africa. Her research areas are in anti/post-colonial studies; global North/South relations; and the politics of sound and music, with particular interest in African art and its Diaspora.

ELENA QUINTARELLI

holds an M.A. in Media and Visual Anthropology from FU Berlin. Her research interests include migration and migratory policies, cultural studies, colonial pasts and decolonial options. Besides her M.A. thesis documentary film "Women on the Move" that narrates the stories of four

Italian women in Berlin, she collaborated to different documentary projects (“Un colpo al cuore”, “La Deutsche Vita”, “Persisting Dreams”) and coordinated the Film Festival “COMING SOON TO YOUR SCREENS. On archives, legacies and new waves of Sudanese Cinema” at Kino Arsenal and SAVVY Contemporary. She is the project manager of the festival BE.BOP-Black Europe Body Politics (curated by Alanna Lockward) and she is a researcher and curator at SAVVY’s documentation centre.

OLIVIA UMURERWA RUTAZIBWA

is a Belgian/Rwandan political scientist and senior lecturer in European and International Development Studies at the University of Portsmouth in the UK. She researches ways to decolonise International Solidarity by recovering and reconnecting philosophies and practices of dignity and self-determination in the postcolony: autonomous recovery in Somaliland, Agaciro in Rwanda and Black Power in the US. She has published in various academic journals (Postcolonial Studies, Ethical Perspectives, Journal of Intervention and Statebuilding, and Journal of Contemporary European Studies), is the co-editor of The Routledge Handbook of Postcolonial Politics (2018) and Decolonization and Feminisms in Global Teaching and Learning (with Sara de Jong and Rosalba Icaza, Routledge, forthcoming 2018), and is associate editor of International Feminist Journal of Politics. She is the former Africa desk editor, journalist and columnist at the Brussels based quarterly MO* Magazine and the author of The End of the White World. A Decolonial Manifesto (in Dutch, EPO, 2018).

JULIA ROTH

is post-doctoral researcher and instructor at the BMBF-project “*The Americas as Space of Entanglement(s)*” at the Center for Inter-American Studies of Bielefeld University in Germany. Previously, she has worked as Post-Doctoral fellow at the interdisciplinary research project “*desiguALdades – Interdependent Inequalities in Latin America*” at Freie Universität Berlin and lecturer at Lateinamerikainstitut (FU Berlin) and the center for transdisciplinary Gender Studies (HU Berlin). Her current research focuses on intersectional approaches in transnational contexts and Caribbean feminism. Alongside her academic work, Julia Roth forms part of the Flamenco project “Zarandeo” (with Simone Abrantes and Olga Iturri) and organizes and curates cultural-political events, most recently the symposium “Black Diaspora + Berlin. Decolonial Narratives” with Alanna Lockward (2015) and “Multiple Europes” with Manuela Boatcă (2015). Further she is author and editor of the magazine *polar* and has written the dramatic dialogue “*Salmas Brüste ... Frida Kahlo trifft Rosa Luxemburg*” (directed by Susann Neuenfeldt 2010). Recent publications: 2017:

»*Sugar and Slaves: The Augsburg Welser Company, the Conquest of America, and German Colonial Foundational Myths*«, *Atlantic Studies Journal, Special Issue: »German Entanglement in Transatlantic Slavery in the Americas«*; »*Mujeres de letras, de arte, de mañas*”: hip hop cubano y la producción de espacios alternativos del feminismo«, *Boletín Hispánico Helvético. Historia, teoría(s), prácticas culturales*. 29 (primavera 2017), 161-177; (with Manuela Boatcă); »Unequal and Gendered: Notes on the Coloniality of Citizenship Rights«, *Current Sociology, monograph issue: »Dynamics of Inequalities in a Global Perspective«*, January 2016, 191-212

ULRIKE SCHMIEDER

is a historian at Leibniz Universität Hannover/ Centre for Atlantic and Global Studies, Germany, who works on Latin America and the Caribbean with a focus on comparative gender history, comparative slavery and post-emancipation history. Her last book (*Nach der Sklaverei – Martinique und Kuba im Vergleich*, 2nd.Ed. 2017) describes post-slavery social transformations on both islands in Atlantic and global contexts. She writes a “history from below” and uses sources which reflect the perspective of the (former) enslaved and their descendants. Currently, Ulrike Schmieder researches on sites of memory of slavery, particularly museums, memorials and historical remnants, in France and Spain, Martinique and Cuba, discussing the case studies referring to global debates about remembrance of and reparations for Atlantic slavery.

ALYA SEBTI

directs the ifa Gallery Berlin (Institute for Foreign Cultural Relations, Berlin). She has curated several exhibitions in Europe and North Africa since she began working as a curator and author in 2010. She is board member of the International Biennial Association (IBA), and she works as curatorial advisor for the Wentrup Gallery, Berlin. Alya Sebti has written and lectured extensively on art and the public sphere, about Biennials and transcultural art practices at venues including: Thessaloniki Biennale (GR); University of Addis Ababa; KW Institute for Contemporary Art, Berlin; Institut für Auslandsbeziehungen (ifa), Stuttgart/Berlin; New York University, Berlin; Le Cube, Rabat.

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.

SUMUGAN SIVANESAN

is an anti-disciplinary writer, researcher and artist. His interests intersect the areas of Contemporary Art and Activism, Media Arts, Multispecies Politics, Queer Theory, Tamil Diaspora Studies and Anticolonialism. He was a 2017 recipient of a Create NSW 360 Visions Virtual Reality Development Initiative to attend a month-long intensive at the School for Machines, Making and Make-Believe, Berlin. In June 2016, he completed a six month residency at the Institute for English and American Studies (Cultural Studies) at the University of Potsdam supported by the German Academic Exchange Service (DAAD) to research ‘Urban Eco-politics of the Anthropocene.’ Sivanesan has also been active with the experimental documentary collective *theweathergroup_U* and the activist media/art gang *boat-people.org*. He lives between Berlin and Sydney.

MARK SEALY

MBE is interested in the relationship between photography and social change, identity politics, race, and human rights. He has been director of Autograph ABP (London) since 1991 and has produced many artist publications, curated major exhibitions for international art galleries, and commissioned photographers and filmmakers worldwide, including the recent critically acclaimed photographic archive project titled Human Rights Human Wrongs for Ryerson Image Centre Toronto. In 2002, he jointly initiated and developed a £7.96 million capital building project (Rivington Place), which opened in 2007. He has written for several international photography publications, including Foam Magazine, Aperture, and Next Level. Amongst his recent projects include curating The Unfinished Conversation Encoding Decoding; with Gaetane Verna at the Powerplant Toronto. He has served as a jury member for several major awards including World Press Photo, the Carmignac Gestion photojournalism award, and the Sony World Photo. In 2015, he chaired the Kraszna-Krausz Foundation Book award. Sealy has guest lectured at institutions such as the Royal College of Art and Tate, and devised a global photography MA studies program for Sotheby’s Institute of Art. Sealy has been awarded the Hood Medal by the Royal Photographic Society and a Most Excellent Order of the British Empire award for services to photography 2013. He gained his PhD at Durham University UK focusing on photography and cultural violence.

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. <http://idea.ro/revista/?q=en/Tichindeleanu>

ROLANDO VÁZQUEZ

teaches sociology at the University College Roosevelt and is affiliated to Gender Studies and ICON at the University of Utrecht. He curated the workshop: ‘Staging the End of the Contemporary’ for MaerzMusik at the Berliner Festspiele. With Walter Mignolo he has coordinated for nine Years the Middelburg Decolonial Summer School. They co-authored the seminal article ‘*Decolonial Aesthetics: Colonial Wounds/Decolonial Healings*’. In 2016 with Gloria Wekker et. al. he wrote the report of the Diversity Commission of the University of Amsterdam. His work seeks to transgress the dominion of contemporaneity, heteronormativity and modernity/coloniality. Through the question of precedence and relational temporalities he seeks to contribute to decolonizing institutions, epistemology, aesthetics and subjectivity.

CATHERINE WALSH

is a sociologist, pedagogue and intellectual-militant, involved for many years in the processes and struggles of justice and social and decolonial transformation, first in the United States and, in the last almost 25 years in Ecuador and Latin America, where she has accompanied by social, indigenous and Afro-descendant movements. She is a professor at the Universidad Andina Simón Bolívar, Headquarters Ecuador, and director of the doctorate in Latin American Cultural Studies.

GLORIA WEKKER

is an Afro-Surinamese Dutch educator and writer who has focused on gender studies and sexuality in the Afro-Caribbean region and diaspora. She was the winner of the Ruth Benedict Prize from the American Anthropological Association in 2007.

Gurminder K. Bhambra	UK	London
Manuela Boatcă	Romania/Germany	Berlin
Black Dispora and Germany	Germany	Berlin
Eva Boesenberg	Germany	Berlin
Lesley-Ann Brown	Trinidad/United States/Denmark	Berlin
Phoebe Boswell	Kenya/UK	London
Tania Cañas	Unceded Kulin Nation Territory	Berlin
Jeannette Ehlers	Trinidad/Denmark	Berlin
Chandra Frank	South Africa/UK	London
Quinsy Gario	St.Maarten/Netherlands	Berlin
Miguel Gómez	Dominican Republic/Spain	Berlin
Sasha Huber	Haïti/Switzerland/Finland	London
Malcolm Momodou Jallow	Gambia/Sweden	Berlin
Camara Joof	Gambia/Norway	Berlin
Geraldine Juárez	Mexico/Sweden	Berlin
Patricia Kaersenhout	Suriname/Netherlands	Berlin
Nazila Kivi	Iran/Denmark	London
Napuli Langa	Sudan/Germany	Berlin
Alanna Lockward	Dominican Republic/Germany	Berlin+London
Sophie Maríñez	Dominican Republic/United States	London
Madeline McGrady	Unceded Aboriginal Territory	Berlin
Walter Mignolo	Argentina/United States	Berlin+London
Joiri Minaya	Dominican Republic/United States	Berlin
Mette Moestrup	Denmark	Berlin
Tracey Moffatt	Unceded Aboriginal Territory	Berlin
Patrice Naiambana	Sierra Leone/UK	London
Bonaventure Soh Ndikung	Cameroon/Germany	Berlin
Marie-Lydie Nokouda	Cameroon/Denmark	Berlin
Tanja Ostojic	Serbia/Germany	London
Bhavisha Panchia	South Africa	Berlin
Elena Quintarelli	Italy/Germany	Berlin+London
Julia Roth	Germany	Berlin+London
Olivia U. Rutazibwa	Rwanda/Belgium	Berlin
Alya Sebti	Morocco/Germany	Berlin
Robbie Shilliam	UK	London
Ulrike Schmieder	Germany	Berlin
Mark Sealy	Barbados/UK	London
Sumugan Sivanesan	Sri Lanka/Unceded Aboriginal Territory	Berlin
Ovidiu Tichindeleanu	Romania	London
Rolando Vázquez	Mexico/Netherlands	Berlin+London
Catherine Walsh	United States/Ecuador	Berlin
Gloria Wekker	Suriname/Netherlands	Berlin

35/36 Raúl Moarquech Ferrera
Balanquet. "Mariposa
Ancestral Memory".
BE.BOP 2013. Photo by
Wagner Carvalho. Courtesy
of Art Labour Archives.

37 Patricia Kaersenhout.
"A History of Grief".
Performance, Be.Bop 2016.
Photo by Miguel Gómez.
Courtesy of Art Labour
Archives.



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BERLIN PROGRAM
JUNE 4— 9

MONDAY, JUNE 4

ifa–Galerie Berlin

Linienstr. 39/40, 10119 Berlin
Free and open to the public

2pm — 6pm / 30 min break

DELINKING: WHAT DO WE AS CURATORS,
ARTISTS AND THINKERS WANT?

Workshop with Geraldine Juárez
+ Alanna Lockward + Walter Mignolo
+ Bhavisha Panchia + Alya Sebti

This first workshop opening BE.BOP 2018 tackles various challenges cultural agents face in the current global landscape of art and culture. Participants will discuss their positions and specific experiences, coming from different geographical and intellectual backgrounds.

WEDNESDAY, JUNE 6

SAVVY Contemporary

Plantagenstraße 31, 13347 Berlin
Free and open to the public

6pm

COLLECTIVE BOOK LAUNCH

Lesley-Ann Brown + Black Diaspora & Germany
+ Alanna Lockward + Walter Mignolo
+ Claudia Rauhut + Julia Roth
+ Robbie Shilliam + Gloria Wekker
[Moderated by Bonaventure Soh Ndiung]

A curated selection of recently published literature will be presented during this book launch at SAVVY Contemporary. This opportunity allows visitors to discuss concerns with writers and editors who also participate in this year’s BE.BOP program. Updated relevant literature and an engaged discussion at an iconic Black splendor venue.

THURSDAY, JUNE 7

Lichtsaaal / Maxim Gorki Theater

Hinter dem Gießhaus 2, 10117 Berlin
Daily ticket (panel discussions only)
12€/6€ Concessions
Lecture performances and sessions are held in English with German translation

THURSDAY JUNE 7

11:00am — 11:30am | Lichtsaaal
INTRODUCTION

11:30am — 12:30pm | Lichtsaaal
TROPICAL BERLIN

By Sumugan Sivanesan
Performance lecture, German premiere

In this performance artist and activist Sumugan Sivanesan presents a speculative-fiction monologue told through a ‘recent European’, whose family arrived from the Asia-Pacific as climate refugees. This story-telling piece reflects on subcultural scenes in Berlin via the prism of Queer-Black, or rather ‘Quare’, Futurity. The work draws on embodied research into Berlin’s subcultural scenes to present a vision of a near future ‘Tropical Berlin’.

SESSION I: DECOLONIAL HEALING
AND PAN-AFRICANISM IN THE PACIFIC

12:30pm — 2pm | Lichtsaaal

Tania Cañas + Robbie Shilliam
+ Sumugan Sivanesan
[Moderated by Alanna Lockward]

In this first session artists and scholars take up the topic of healing situated in Pan-African politics within the Pacific. Robbie Shilliam focuses on the religious following called Paimārire, a liberation theory, led by Te Ua Haumene in New Zealand. Artist and activist Sumugan Sivanesan will further elaborate on his performance “Tropical Berlin” and share more about his research experience in Germany. Tania Cañas exposes her involvement with Black re-existence in Australia as an artist and activist.

SESSION II: ‘INNOCENT’ MISTAKES
+ ‘INNOCENT’ ERASURES

3:30pm — 5pm | Lichtsaaal

Manuela Boatca + Quinsy Gario + Julia Roth
[Moderated by Eva Boesenberg]

This second session problematizes the notion of “innocence” in Western and predominantly white educational settings. Manuela Boatca’s presentation raises awareness of the history of one of Germany’s oldest universities in Freiburg and its uncritical perpetuation of colonial thinking and epistemology.

Scholar Julia Roth shows in her presentation the early entanglement of German finance and investment in colonialism within the Americas, exemplified by global economic influence of the Welsler company, while Quinsy Gario speaks about his activism against anti-Black racism in the Netherlands, within the “innocent” spaces of the arts plantations of modernity.

6:30pm — 8pm

Humboldt University Berlin | Hörsaal 2097

Unter den Linden 6, 10099 Berlin
Free and open to the public

Humboldt University Berlin –
W.E.B. Du Bois Lecture

BEYOND WHITE INNOCENCE

By Gloria Wekker

Influential Caribbean diaspora scholar Gloria Wekker will elaborate on the key arguments of her most recent book: *White Innocence. Paradoxes of Colonialism and Race* (2016, Durham: Duke University Press). Wekker’s approach challenges the self-perception of the Netherlands as a purely progressive, liberal and civilized country, portraying it as actively ignoring its violent and brutal colonial past.

8:30pm — 10pm

STUDIO Я / Maxim Gorki Theater

12€/6€ Concessions

INTO THE DARK

by Jeannette Ehlers
Theatre performance, German premiere
In English; Q&A after the performance

In *Into the Dark* Jeanette Ehlers unfolds an expansive legacy of Black anti-colonial resistance. Here we encounter, among others, incendiary Caribbean revolt leader Queen Mary, Afrofuturist pioneer Sun Ra, renowned writer James Baldwin and founders of the Black Lives Matter movement.

FRIDAY, JUNE 8

Lichtsaaal / Maxim Gorki Theater

Daily ticket (panel discussions only)
12€/ 6€ Concessions

Lecture performances and sessions are held in English with German translation

11:00am — 12:00pm | Lichtsaaal

My (Grand) Mother Made Me White

By Quinsy Gario
Performance lecture, German premiere

Quinsy Gario investigates the mechanisms with which white identity politics has been able to cloak itself as neutral and objective. Through the prism of the UN designated Decade of People of African Descent, everyday objects and family sayings, Gario proposes means for subverting white identity politics for social change.

SESSION III: APPROXIMATIONS TO
DECOLONIALITY AND FREEDOM OF
MOBILITY

12:30pm — 2pm | Lichtsaaal

Malcolm Momodou Jallow + Napuli Langa
[Moderated by Walter Mignolo]

During this session activists and artists Napuli Langa and Swedish Parliament member, Malcolm Momodou Jallow, will each share their perspective and experience relating to Decolonizing freedom of mobility and how this corresponds to essential questions around Black European citizenship.

SESSION IV: BE.BOP AND THE
DECOLONIAL SUMMER SCHOOL
MIDDELBURG AS PARTNER
HEALING PLATFORMS

3:30pm — 5:30pm | Lichtsaaal

Patricia Kaersenhout + Alanna Lockward
+ Walter Mignolo + Elena Quintarelli
+ Rolando Vázquez
[Moderated by Quinsy Gario]

A group of artists, scholars and activists will think and discuss through various forms of healing and un-doing. Central concerns are decolonization processes of Contemporary Art or successful interventions in epistemologies that continue to reinforce colonial modernity. Be.Bop and the Decolonial Summer School Middelburg serve as role models

on de-linking from the colonial matrix of power, while reinforcing educational infrastructures that imagine and enable decoloniality in Europe.

8:30pm — 10pm

STUDIO Я / Maxim Gorki Theater

12€/ 6€ Concessions

INTO THE DARK

By Jeannette Ehlers
Theatre performance
In English; Q&A after the performance

SATURDAY, JUNE 9

ifa–Galerie Berlin

Linienstr. 39/40, 10119 Berlin
Free and open to the public

2pm — 3:30pm

GUNIWAYA-ŊGIGU (WE FIGHT),

1982, 60 min

By Madeline McGrady & Tracey Moffatt
Screening
[Moderated by Sumugan Sivanesan]

‘Guniwaya-ngigu’ is possibly the first documentary made by Aboriginal people, notably the trailblazing political-filmmaker Madeline McGrady and the now renown contemporary artist Tracey Moffatt. It follows the events as hundreds of Aboriginal people from across the continent converged in Musgrave Park on Jagera and Torrumbul land (South Brisbane) to rally against the Games and the notoriously oppressive Queensland Joh Bjelke-Petersen Government. As a significant display of Aboriginal resistance, the protesters drew international media attention to their struggle for land rights, leading to mass arrests. The film features performances by the musicians No Fixed Address and activist-actor Gary Foley.

3:30pm — 4:30pm

Stitches of Power. Stitches of Sorrow

By Patricia Kaersenhout
Performance
Free and open to the public

This performance makes a case for relationality of movements and continuity of time. It associates the Dahomey Women warriors who were active along the shores of the African West Coast in the 18th and 19th

century, with the US based Black Panther Movement of the 1970s that Angela Davis was affiliated with and the here and now, Kaersenhout herself and the audience in their act of embroidering, while all of them are representing different levels of violence. Embroidering “innocent” images on white fabric was a popular pastime for white colonial women, in sharp contrast to the daily lived experiences of Black women. Kaersenhout dramatically interweaves innocence and violence.

4:30pm — 6:30pm

SESSION V: FROM “ZWARTE PIET
IS RACISME” TO “I AM QUEEN MARY”:
STAGING EUROPE’S ‘INNOCENCE’ IN
THE PUBLIC SPHERE

Lesley-Ann Brown + Jeannette Ehlers
+ Quinsy Gario + Joiri Minaya + Mette Moestrup
[Moderated by Alanna Lockward]

In this last panel participants will share different approaches from their practices intended to intervene or disturb the status quo and normalized historiographies. Jeannette Ehler’s recent accomplishment to place the monument of an incendiary Caribbean freedom fighter in Copenhagen will be discussed as well as the resonances of collaborative projects empowering artists and cultural agents engaged in decolonizing aesthetics and knowledge. Joiri Minaya will talk about her work addressing the perpetuation of white innocence in the gendered imaginary of tourism in the Caribbean and beyond.

MONDAY, JUNE 11

Autograph ABP
Rivington Place, LONDON
EC2A 3BA
Daily tickets
£25/£15 Concessions

11:00am — 11:30am
INTRODUCTION

11:30pm — 1pm
STITCHES OF POWER.
STITCHES OF SORROW
By Patricia Kaersenhout
Performance

Stitches of Power. Stitches of Sorrow makes a case for relationality of movements and continuity of time. It associates the Dahomey Women warriors who were active along the shores of the African West Coast in the 18th and 19th century, with the US based Black Panther Movement of the 1970s that Angela Davis was affiliated with and the here and now, Kaersenhout herself and the audience in their act of embroidering, while all of them are representing different levels of violence. Embroidering “innocent” images on white fabric was a popular pastime for white colonial women, in sharp contrast to the daily lived experiences of Black women.

3pm — 4:30pm
PANEL I: THE COMMONS
OF STRUGGLE /
THE COMMON STRUGGLE?
Gurminder Bhambra + Sasha Huber
+ Robbie Shilliam + Sophie Maríñez
[Moderated by Alanna Lockward]

4:30pm — 5pm
Break

5pm — 6:30pm
PANEL II: DECOLONIAL
AESTHESIS AND THE END OF
THE CONTEMPORARY
Patricia Kaersenhout + Ovidiu Tichindeleanu
+ Rolando Vázquez
[Moderated by Walter Mignolo]
This panel presents various takes on colonial legacies and how they inform the present. From Britain’s longing to return to a fantasy of the old colonial empire, epitomized in recent Brexit debates, to Decolonial literature and poetry that celebrates a legacy of solidarity between the Dominican Republic and Haiti against dominant readings of historiographies. Panelists discuss various methods and strategies to excavate and make visible long and forgotten histories of Decolonial aesthetics.

TUESDAY, JUNE 12
Autograph ABP
Daily tickets
£25/£15 Concessions

11:00am — 1pm
Perception Gap
By Patrice Naiambana
Solo Digital Performance

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. There is a peril in the un-becoming of being a ‘here and there’ person. Will he survive by putting flesh on silences?

3pm — 4:30pm
PANEL III: ON “MISPLACED WOMEN?”,
“INNER DIASPORAS” AND
“RESPECTABLE MAROONS”
Chandra Frank + Nazila Kivi
+ Alanna Lockward + Tanja Ostojic
[Moderated by Rolando Vázquez]

In these presentations artists and scholars will think through various histories of transnational Diasporic solidarity work, spanning from ideas around Black and Brown Queer kinship to theologies of liberation instrumental to Decolonial political struggles. At that this panel intends to take a more complex look into Diasporic communities and analyze unequal power structures within groups of marginalized peoples.

4:30pm — 5pm
Break

5:00pm — 6:30pm
PANEL IV: DECOLONIAL PRAXIS OF
LIVING THROUGH AESTHESIS AND
EDUCATION
Walter Mignolo + Mark Sealy + Julia Roth
+ Joiri Minaya
[Moderated by Alanna Lockward]

This last panel will discuss the very pragmatic side of applying Decolonial aesthetics and education within cultural institutions and places of higher learning. How do educators and cultural agents move and teach in places entrenched in long histories of colonial enterprise? What strategies can they apply to challenge students and/or visitors in their thinking and eventually behavior?

6:30pm — 8:00pm
OPEN MIC
[Moderated by Robbie Shilliam]

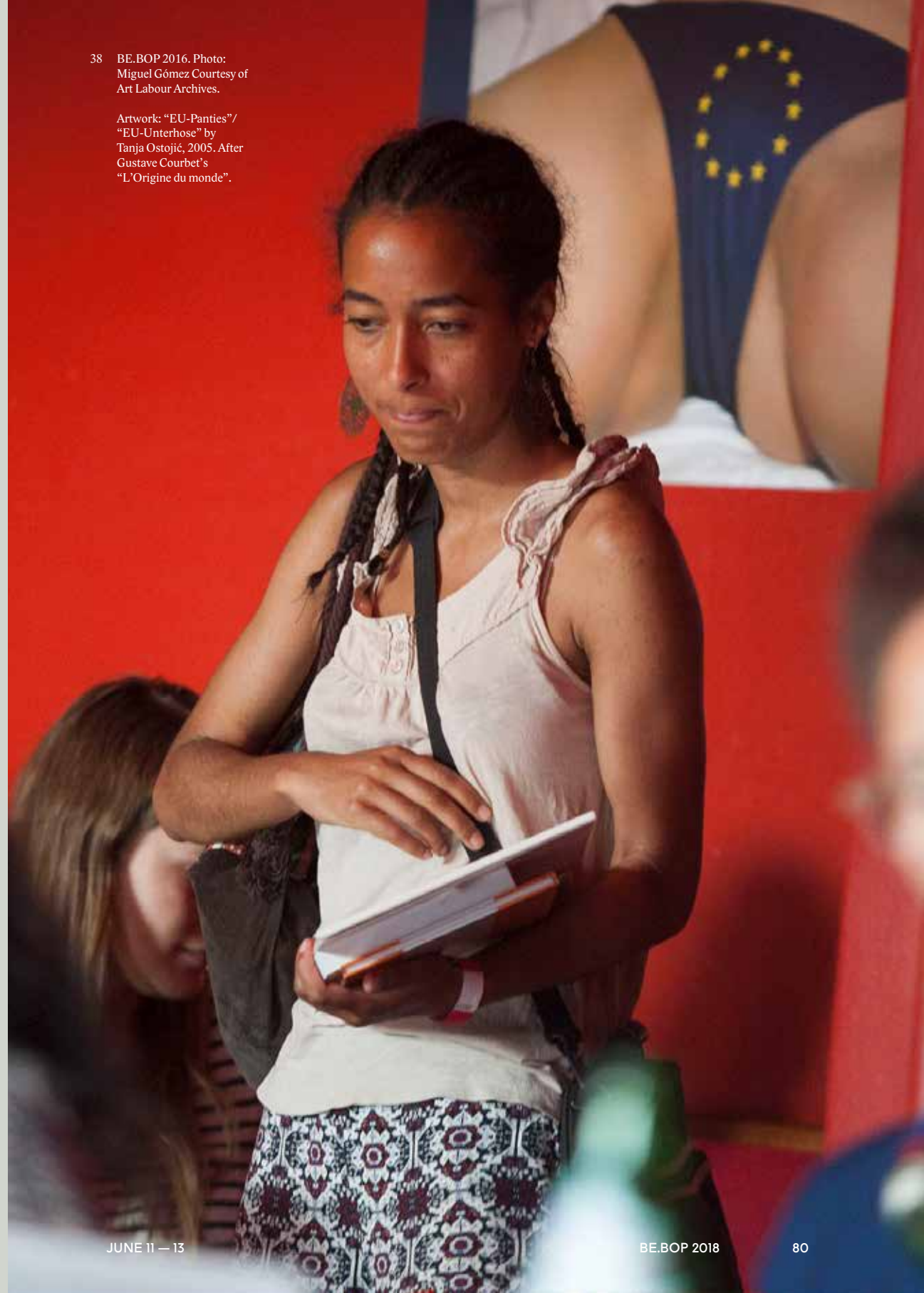
WEDNESDAY, JUNE 13
TATE Britain
6:30pm — 8:00pm

DECOLONIAL AESTHESIS: WHAT DOES
COLONIALITY MEAN AND
WHAT IS DECOLONIALITY ABOUT?
Keynote by Walter Mignolo,
Phoebe Boswell, Respondent
[Moderated by Alanna Lockward]
£9/£6 concession

Roland Barthes said once, a propos of his book *Système de la Mode*, "le bleu est à la mode cette année," One could say that coloniality and decoloniality are fashionable these days. In view of this, my talk will be both an explanation of how what coloniality and decoloniality means to me in conversation with many others thinkers, artists, curators, journalists, and thinkers in general, that have Anibal Quijano as a point of reference for decolonial doing and thinking. I would also explain what aesthetics and aesthesis mean in the frame of the colonial matrix of power and in that sense elaborate on what artists, curators and decolonial thinkers want.

38 BE.BOP 2016. Photo:
Miguel Gómez Courtesy of
Art Labour Archives.

Artwork: “EU-Panties”/
“EU-Unterhose” by
Tanja Ostojic, 2005. After
Gustave Courbet’s
“L’Origine du monde”.





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- 39 BE.BOP 2016. Malcolm Momodou Jallow. Photo: Miguel Gómez. Courtesy of Art Labour Archives.
- 40 BE.BOP 2016. Jeannette Ehlers. "The Black Parade: Let's liberate!". Performance/Parade. Photo: Miguel Gómez. Courtesy of Art Labour Archives
- 41 BE.BOP 2016. Napuli Paul Langa. Photo: Miguel Gómez. Courtesy of Art Labour Archives.



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- 42 BE.BOP 2016. Patricia Kaersenhout. Photo: Miguel Gómez. Courtesy of Art Labour Archives.
- 43 BE.BOP 2016. Gurminder K. Bhambra. Photo: Miguel Gómez. Courtesy of Art Labour Archives
- 44 BE.BOP 2016. Sandra Ramirez. Photo: Miguel Gómez. Courtesy of Art Labour Archives.



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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.

In the vision of its founder, Alanna Lockward, disciplines are meant to facilitate each other's dismantling by means of constantly challenging their 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 two decades, 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.

45 Patricia Kaersenhout.
“A History of Grief”.
Performance, BE.BOP 2016.
Photo by Miguel Gómez
Courtesy of Art Labour
Archives.



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46 Quinsy Gario,
“Basically a Genealogical,
Materialist Analysis”.
Performance, BE.BOP 2016.
Photo by Miguel Gómez.
Courtesy of Art Labour
Archives.



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Be.Bop 2018 Black Europe Body Politics COALITIONS FACING

WHITE INNOCENCE is a project of Art Labour Archives in cooperation with Studio Я / Maxim Gorki Theater and Autograph ABP curated by Alanna Lockward. Supported by Bundeszentrale für politische Bildung/bpb and ifa-Galerie Berlin (Institut für Auslandsbeziehungen) with friendly support by Danish Arts Foundation, SAVVY Contemporary, American Studies Program – Humboldt University Berlin, London College of Communication: University of the Arts London, King's College London and Tate Britain.

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HUMBOLDT UNIVERSITY BERLIN – W.E.B. DU BOIS LECTURES

The W.E.B. Du Bois Lectures are sponsored by: Institute for the International Education of Students (IES), Embassy of the United States of America, Berlin, and Institut für Anglistik und Amerikanistik, Humboldt-Universität zu Berlin

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Autograph ABP is supported using public funding by Arts Council England

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SAVVY CONTEMPORARY

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TATE BRITAIN

Richard Martin	Curator, Public Programmes
Isabella Nimmo	Assistant Curator, Public Programmes
Trâm Nguyễn	Assistant Curator, Public Programmes

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Dr Federico Bonaddio	Department of Spanish, Portuguese and Latin American Studies
Dr Toby Green	Department of Spanish, Portuguese and Latin American Studies
Joseph da Costa	Department of Spanish, Portuguese and Latin American Studies
Dr Anna Bernard	Department of Comparative Literature



STUDIO Я
GORKI

AUTOGRAPH



SAVVY CONTEMPORARY
THE LABORATORY OF FORM-IDEAS



DANISH ARTS FOUNDATION

ual: university of the arts
london



KING'S
College
LONDON

TATE

Cover: "Dahomey Amazon King Gezo of Dahomey", reorganized the women warriors, or Amazons, for which Dahomey is famous. The strongest and best looking women were drafted into regiments with its own peculiar uniform and badges. Amazons took the post of honor and danger in all battles.

BE.BOP
2018

JUNE 4 — 9 BERLIN

Studio Я / Maxim Gorki Theater
ifa-Galerie Berlin, SAVVY Contemporary,
Humboldt University Berlin

JUNE 11 — 13 LONDON

Autograph ABP, TATE Britain