BE.BOP 2016.
BLACK EUROPE
BODY POLITICS

CALL & RESPONSE

EDITED BY ALANNA LOCKWARD
AND WALTER MIGNOLO

PERFORMANCE, ACTIVISM AND
AFROPEAN DECOLONIALITY
This edition of BE.BOP is dedicated to our sister

Anika Gibbons

who gave us the treasure of her spirit and the extraordinary film

“Journey To Liberation: The Legacy of Womanist Theology and Womanist Ethics at Union Theological Seminary.”

Rest in Peace ...

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

Erna Brodber


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

Édouard Glissant

INTRODUCTION

BY ALANNA LOCKWARD

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

The designation CALL & RESPONSE describes the antiphony effect, characteristic to African musical legacies in which the audience responds to a leading voice at systematic intervals. BE.BOP operates as a safe space, a quintessential maroon category, and as such has become an utterly rewarding collective experience.

The lifestyle, ethics and socio-political organization of runaway communities outside the plantation – has been an intrinsic component of the radical imagination of countless liberation struggles in Abya Yala, the designation used by Panamanian Kuna people to refer to the continent before the arrival of European colonialism. In Ecuador the teachings of the ancestors that have been labeled as “primitive” and even “diabolical” by state and private educational systems are now part of a decolonized curriculum entirely conceived and implemented by maroon descendants. In Brazil the stories of kilombos is intrinsically ingrained in the memory of the country, although not counted in national histories. In German (and more generally in European) schools, topics such as global entanglements, colonialism, transnational enslavement trade and slave labour in plantations are rarely taught. While the French Revolution is a major focus in the German classroom, students learn nothing about the Haitian Revolution, started and won by Maroon leaders, despite its close connections to the developments in France. Similarly, Africa and the African diaspora take no part in most curricula. Even when they do, the perspective and stories of resistance of the enslaved are largely omitted; an amnesia that is not helping to deal with current issue in Europe, as immigration, refugees and ‘terrorists’ attacks and the consequent induced and manipulated fear of the population are at the forefront of hegemonic narratives.

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


² Catherine Walsh’s pioneering work accompanying afro-andean-Equatorians self-education system based on her own conceptualization of interculturality as the co-existence of different interpretations of local histories and social realities has been phenomenal. She also introduced for the first time the term “decolonial” at a meeting of the Modernity/Coloniality working group in 2004 at Duke University. Further expansion of the term is found in her essay: (Re)Pensamiento Crítico y (De)Colonialidad (2005), in Pensamiento Crítico y Matriz (De)Colonial, Catherine Walsh (Ed). Quito: Universidad Andina Simón Bolívar-Abya Yala.
BE.BOP is committed to building public discussions on the idea that coloniality is an evident and pressing issue. The option for the decolonial that impregnates BE.BOP therefore does not claim recognition for alternative, other or multiple modernities. Rather, BE.BOP seeks to find ways to overcome coloniality enabled by the violence of modernity and the dark and constitutive side of modernity.

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

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

Further Reading
www.socialtextjournal.org/
periscope_topic/decolonial_aesthetics/

In this new encounter Africa, the Caribbean and Abya Yala and African legacies in the Caribbean and Abya Yala will converge in Berlin and Copenhagen for the very first time in the same physical space, supported by simultaneous translation into German, Spanish and English. This year for the first time our host in Berlin will be the prestigious avant-garde theatre Volksbühne am Rosa-Luxemburg-Platz and we have successfully obtained funding from the Federal Agency for Civic Education (Bundeszentrale für politische Bildung BfP) and the Danish Arts Foundation. Our cooperation partner is once again AfricAvenir.

BE.BOP 2016 CALL & RESPONSE

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

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Following marronage narratives, knowledge performed in BE.BOP interrogates hierarchical academic structures and disciplinary boundaries while engaging in deep discussions on Black citizenship in Europe, colonial amnesia, the legacies of the Berlin Conference of 1884—1885, revolutionary spirituality and healing, among other Afrocentric subjects. New performance works have been commissioned or have been developed in BE.BOP such as the critically acclaimed Whip it Good! by Jeannette Ehlers and the gender defying Ni ‘mamita’ ni ‘mulatita’ by Teresa Maria Diaz Nerio. New concepts such as Afropean Decoloniality, by myself and Genocidal White Laughter, by Teresa Maria Diaz Nerio have been articulated and established. Collective knowledge creation has been central to BE.BOP since its inception. These contributions are included in a volume entitled BE.BOP 2012—2014: El Cuerpo en el Continente de la Conciencia Negra (The Body in the Continent of Black Consciousness). The authors are distinguished thinkers and doers such as artists, curators, art critics as well as scholars in the social sciences and the humanities, agents of growing global networks which are building communities based on love instead of on competitiveness, liberating aesthetic from the prison house of
modern aesthetics while healing colonial wounds inflicted by racism and sexism, nationally and globally. This book presents the first Spanish translations of two iconic Pan-African thinkers, Erna Brodber (Jamaica), and Fatima El Tayeb, (Germany). It is published by Ediciones del Signo, in Buenos Aires, in a collection entitled El Desprendimiento (Delinking) initiated and directed by Walter Mignolo which promotes decolonial delinking in all spheres of life (economic, political, artistic/aesthetic, spirituality/religion, racism/sexism, knowing/understanding).

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

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

Located at the center of Berlin, the Volksbühne is historically associated with the alliance of colonial powers, but also with the resistance and opposition against oppressive regimes. The Volksbühne was also subject of discussion in terms of racist practices in German theatre, most notoriously blackfacing, a practice originated in buffo theatre and minstrel shows in the United States. It wasn’t until recently that the famous theatre followed the lead of more alternative spaces like the Savvy Contemporary and Ballhaus Naunynstrasse by hosting one of the few events commemorating the two month Berlin Conference of 1884, in which the European colonial powers divided and distributed the African continent among themselves. At this point no serious discussion of Germany’s colonial past or the persistence of colonial power structures and knowledge hierarchies had taken place. The treatment of refugees on the protest camps at Oranienplatz is a sad indication of how (hegemonic) Germany still constructs its identity as white, of how past and present Black presence, achievements and participation is erased, and how Black Germans are denied citizenship rights.

- Black refugee activists have been resisting such oppressions ever since. In April 2014, activists in 14 German cities organized protests, marches and creative actions. In an act of contemporary maroonage, refugee and activist Napuli Langa took action by climbing a sycamore tree on Oranienplatz. She remained there for five days without food, defying the wind and the tide in order to protest against the racist German asylum practices such as the violent clearing of the protest camp on Berlin’s Oranienplatz, the prohibition to work, and the refusal of the right of free movement for refugees. Napuli’s protest which calls to mind the maroons’ refuge to the mountains, stimulated a critical revision of the numerous violent practices of German asylum policies, many of which are being re-thought and adapted. Since Napuli resisted to give in to the governments’ unannounced clearing of their camp and physically protested to be treated and governed in this way, she thereby also denounced the structural racist-colonial underpinnings of restrictive German asylum policies. Napuli’s defying, marooned, presence on the sycamore tree was distributed through media Berlin-wide and German-wide. Her political performance has turned into a symbol of resistance, her image even formed part of the exhibition in the German pavilion of the Venice Biennial in 2015. Her phenomenal endurance in the middle of a cold winter season is an act of cimarronaje which, in the same spirit of #Black Lives Matter campaign, uses social media to further expand the legacy of the Black Power movement and its masterful use of the media as well as of the public space as a catalyst for political performance. In her homage, Art Labour Archives has commissioned a new video-art piece by Berlin-based, Cuban artist, Yoel Díaz Vázquez entitled Napuli’s Tree. Professing a deep admiration for Napuli Langa’s spirit and vision, for her courage and style, the artist mirrors in the actual sycamore tree occupied by this Black warrior for five days, the struggles of today’s coloniality, equal to countless maroon rebellions.

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

- As in its previous edition, BE.BOP 2016 will once again take place in Copenhagen (June 5—7) in cooperation with the Trampoline House, a grass roots organization that supports asylum seekers, and the University of Copenhagen. Gurminder K. Bhambra and Walter Mignolo will give keynotes addressing the legacies of the Haitian Revolution in global resistance to oppression, among other subjects. The last session will be dedicated to Jeannette Ehlers’ upcoming publication with contributions by Mathias Danbolt and Rolando Vázquez.

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

**SPECIAL THANKS TO** WALTER MIGNOLO AND JULIA ROTH FOR THEIR INVALUABLE INPUT.
3 Rebecca Drammeh, Jamiha Wouldn’t Stop Dreaming.

4 Dalida Maria Benfield, my mother tells of her migration, Single-channel video, 6 minutes.
   A collective work organized Dalida María Benfield. Image licensed under a Creative Commons
   Attribution-NonCommercial 4.0 International License.

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

Intercultural Translation as Decolonizing Praxis
Laura Judit Alegre

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

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

Migratory (de)colonialities
Dalida Maria Benfield

In the current context of global migration, the longue durée of coloniality that haunts these migratory movements might be obscured by the urgencies of present conditions. These urgencies are essential to contend with; yet it is also important to engage, simultaneously, in a historical and cultural analysis of migration with a decolonial approach, in order to comprehend the many registers of meaning of these migrations. In this talk, I will think through some of these facets of analysis, evoking resonances with decolonial thought in diverse situations of migration. In particular, the work of Sylvia Wynter, Édouard Glissant, Walter Mignolo, as well as other decolonial thinkers and makers, will inform the discussion, including the work of artists globally who are critically responding to, and shaping, the imaginaries and stories of global migration as they are now unfolding.

The Difference that Haiti Makes
Gurminder K. Bhambra

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

Caribbean Europe: Out of Sight, out of Mind?
Manuela Boaçá

The EU discourse has been gradually monopolising the label of “Europe” such that only its 28 member states or at most those about to become members are considered “European” and consequently included in the term. At the same time,
Europe’s remaining overseas colonial territories, also numbering 28, are graphically represented as part of the European Union in official maps, yet play no part in the definition of either the normative European ideal or the corresponding common identity. The fact that they are located outside a continental European location was never mobilized in a discourse from Europe directed at these territories on account of any supposed cultural, political, or economic difference. Drawing on the notion of “multiple Europes” developed elsewhere, the paper refers to the EU’s overseas territories as “forgotten Europe” in order to reveal the entanglement of geopolitical knowledge that actively produces them as absent from and unthinkable within EU discourse. It subsequently focuses on Europe’s remaining colonial possessions in the Caribbean and their corresponding geographical referent, Caribbean Europe, in order to argue that the unthinkable concept as well as reality of Caribbean Europe fundamentally challenges established understandings of Europe and the European Union.

Free Women of Colour in/and Scandinavia: The Legacy of Nella Larsen
Lesley-Ann Brown

Hidden deep within the cultural narrative of Denmark is Nella Larsen who made a name for herself during the Harlem Renaissance. It is difficult to avoid this writer if you are a Black woman living in Copenhagen, and when you fall upon her work you discover that what seems to be new, is not at all so. Described as “a mulatto, woman living in Copenhagen, and when you fall herself during the Harlem Renaissance. It is my presentation is an attempt at the decolonizing of memory of the people of African descent should look like with special emphasis on colourism related to light skin, which through skin-bleaching has become a plague to former colonized persons. Using the philosophy of Marcus Garvey I show how people of African descent around the world can continue to be proud of their “race” and see beauty in their own kind.

Unveiling British Colonial Legacies at the National Portrait Gallery
Gus Casey-Hayford

Britain has not dealt consciously, publicly with its colonial past. It has never formally sought to offer an official apology for its imperial projects, or instigated a state-sponsored investigation of its past actions. It hasn’t sought reconciliation, or offered compensation for colonialism or its imperial wars, it hasn’t sought to return war plunder, to posthumously expunge the records of those who were criminalized in struggles for freedom, to truly acknowledge the contribution of peoples of its former colonies to its present prosperity and security, to offer reparations for slavery or examine the on-going legacies of colonialism for its ex-colonies and the neighbours. Those omissions have left an odour, an uncomfortable collection of unresolved national questions that have skewed the history that is taught in schools and hamstring curations in state-sponsored museums. It has meant that it has traditionally been easier for national institutions to tell partial stories, to engage in complex intellectual choreography as part of a process of avoiding difficult issues. But there has been a recent generational shift as National Museums have begun to more concertedly address the history and legacies of colonialism. As one of a range of galleries confronting these issues, the National Portrait Gallery has agreed to host an exhibition that will examine the legacies of slavery and abolition. It is a subject that cuts to the core of the establishment, and to remit a history of the gallery itself, and it is a fascinating frame through which to consider issues of race, colonialism and the legacy of centuries of deeply entrenched inequality.

Art is our Weapon
Krudas Cubensi

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

Practical Decolonization and Genocidal white Laughter
Teresa Maria Díaz Nero

Genocidal white Laughter is a new concept which started to brew during my participation in BE.BOP 2012, inspired by many of the contributions; there is proof beyond question of a direct link between laughter, white supremacy, colonialism and genocide. Racist jokes are one of the cornerstones of a system that conceives the brutalization...
of Blacks and other racialized groups, serving also to debase whites by giving them the “privilege” of committing the crime and claim ignorance/innocence, exerting a cynical and psychopathic aura to white privilege. Practical Decolonization, another new concept, deals with the urgency to take practical actions towards decolonizing our everyday. Life, solidarity, community, thinking beyond the self, being in one’s own skin and overcoming the hegemony of modernity and its murderous grasp on ancestral knowledges and lives are the intent behind these concepts.

Representation of the Black Women in Slavery and Contemporary Society

Frank Dragnetstein

During the epoch of chattel slavery the Black and coloured women were (mis) used for productive and reproductive purposes in the service of the plantation owners and/or slavers. Their femininity was denied. Back then this was only a privilege of white women. They were also lust objects and were not their rightful owners of their bodies. These rights were prerogative of the plantations owners and those associated with him. The abolishment of slavery did not drastically change the gaze in relation to how these women were seen. Hence we record a continuation of the sexist and racist approach meted out to Black and coloured women. We don’t have to look far for examples of how Black and coloured women were treated for instance in Paris and London in the 19th and early 20th century. The Black Venus and Josephine Baker come to mind. Today we are conscious of the fact that Black and coloured women have improved Black and their ascribed permanent status as migrating others (migrants as well) and decenter European sensibilities. What is more, when the arts enter into dialogue with other forms of knowledge produced municipally, including arts and non-academic knowledges on equal footing - begin to unfold. In this context, I will be discussing ways to articulate aesthetic decoloniality and the decolonization of knowledge as transdisciplinarity through the social intervention process/project that is interculturality.

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

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

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

Interweaving Creative Investigation, Interculturality, and Transdisciplinarity
Pedro Pablo Gomez

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

Asia, Coloniality and the Case of Transnational Adoption.
Jane Jin Kaisen

I will show video excerpts from my narrative experimental film Tracing Trades (2006) that addresses Scandinavia’s repressed colonial past and orientalist imaginaries through the lens of transnational adoption along other histories of Asian migration to Europe – The Woman, The Orphan, and The Tiger (a narrative experimental documentary made in collaboration with Guston Sondin-Kung in 2010) that explores how the return of the diaspora contours silenced histories of gendered and military sexual violence and migration. Doing so, my presentation will address the potential of multilayered experimental filmmaking as a decolonial feminist and diasporic praxis that simultaneously destabilizes official narratives and national histories while contouring aspects of trauma and resistance by creating alternative genealogies and aesthetic forms.

The unworthy + invisible Europeans
Nazila Kivi

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

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

1. Dwelling in the border is the necessary condition of border thinking; and both are the conditions for the emergency of delinking in the long process of decolonial healing. Dwelling in the border is always a wounded experience for the ones who cross border and do not belong to any form of totality that modern/colonial histories manifest themselves. Marronage is a form of border thinking at the same time that are experiences such as Marronage that makes possible the concept.
Border thinking is thinking from the experience rather than an abstract concept that is “applied” to experience. In that sense, border thinking is also embodied in the process of delinking from the prison house of the Eurocentred (which includes Anglo US cultural, economic and political history) modern/colonial imaginary.

2. CALLS FOR OBEDIENCE AND DECOLONIAL DISOBEDIENT RESPONSES

The world many of us live in, is constantly "calling" us to behave in certain ways; and the ways we are called to behave is not the ways necessarily good for us, but for the one who makes the call. The consequences are the global emerging political society who is confronting the calls and responding with other calls: disobedient autonomy and sovereignty but not OF the States of the Market but FROM the States and the Market.

BE.BOP, since 2012, has been on of those global responses in a march to walk away in processes of delinking and personal and communal re-emergence. If at one level decoloniality was conceived as epistemic reconstitution, delinking from Eurocentrism as the epistemic and subjective trap, today we can say that the reconstitution of knowing, being, sensing, doing is in the hand of each of us reconstituting the communal (neither the commons nor the common good).

Does your marriage warm your bed-sheets?
Tanja Ostojic

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

Decolonizing Intersectionality, Doing Feminism Otherwise
Julia Roth

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

Decolonial Consciousness in Texas?
Rod Sachs

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

Zora Neale Hurston and Frantz Fanon: Spiritual Hinterlands
Robbie Shilliam

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

We Carry It Within Us
Helle Stenum

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

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

Decolonizing Education
Rolando Vázquez

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


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

Mwangi Hutter

Moving the Lifeline Along

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

By Theresa Sigmund

Tuleka Prah

My African Food Map

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

Yoel Diaz Vazquez

Napuli’s Tree (Work-in-Progress)

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

Raquel Gerber

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

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

Jeannette Ehlers

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

With its immediate reference to vigour, this site-specific installation is a subtle tribute to marronage and contextualises the idea of protest, counterculture and empowerment in a subtle and intense manner. The soundtrack poetically interacts with the wavering balloon and thus also embed Call and Response dynamics on several
levels. Call and Response derived from African oral, democratic, social and rhythmic traditions brought by enslaved Africans during the transatlantic enslavement trade and emerged in new ways in the New World and has since been continued in popular music. Call and Response is a vital practice; a pattern, a form of communication and a compositional structure; a survival strategy. This public space installation equally addresses the widespread racism that characterises Europe and the West while celebrating collective dreams.

Jeannette Ehlers
One love, one aim, many destinies.
The Black Parade: Let’s liberate!

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

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

Patricia Kaersenhout
A History of grief, World Premiere.

Within the Caribbean culture gathering knowledge is a synthesis between body and mind. The history of ancestors runs through Kaersenhout’s body and is passed on to future generations. The artist wears ‘embodied memories’ of concealed and ignored stories of her ancestors inside of her. To understand the trauma of the colonial oppression it is important for Kaersenhout to listen to this concealed and ignored histories and to visualize them in order to regain dignity. This performance is inspired by three Black female freedom fighters: Queen Nzinga (1583—1663), Carlota Lukumi, who died in 1844, and Marie-Joseph Angélique (1700—1734). These narratives were chosen because they all have an element of mutilation and humiliation of the Black female body, while at the same time celebrating how these powerful women fought for freedom and justice.
On Invasion Day in 1972 Michael Andery’s son, Billy Craigie, T onCoorey and Bertie Williams, four Aboriginal men, placed a parasol on the lawn of the Australian parliament building and called it the Aboriginal Embassy. They did this as the white dominant culture was celebrating Australia Day and debating in the parliament whether or not Aboriginals should be able to have land rights. Six months later and the Embassy was now a massive collective retaking of the lawn called the Aboriginal Tent Embassy that was violently removed by the occupying Australian army. The Aboriginal Tent Embassy ushered in another era of resistance to the occupation. In 1973 another act of subversive resistance took place on national broadcasting in the form of a half-hour sketch comedy show called Basically Black written by Gary Foley and Bob Maza and which starred Foley, Maza, Bindi Williams, Zac Martin and Aileen Corpus. The sketches invariably skewered the attitudes of the white dominant culture and their near decimation and occupation of Aboriginal nations. This resistance through art continues to this day through Richard Bell and his collective propaNOW, whom inspired Quinsy Gario’s artistic research for the last year. Gario’s performance looks to continue this artistic resistance and add a Dutch Caribbean twist.

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

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

Mamadou the determined peasant fearlessly seeks justice for his beloved cow that has been eaten by a greedy dictator. Challenged by Mamadou’s brave commitment, the initially indifferent lawyer embarks on a searing self-examination and commits thought. Is it all in vain? The Man Who Committed Thought is inspired by the courage and humour of the citizens of Africa and all those who have dared to challenge ignorance and oppression.
Laura Judit Alegre is a curious translator, a lifelong reader and a gut-feeling writer based in Argentina. She specializes in social and political matters, critical pedagogies and gender/feminist issues. Laura focuses on fostering intercultural communication that facilitates decolonial re-existence. She lives with friends around, loves walking her dog and enjoys travelling and meeting new people.  

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

Sandra Abd’Allah-Alvarez Ramírez has a Bachelor of Science in Psychology from the University of Havana, 1996; Master of the Arts in Gender Studies, 2008; and Diploma in Gender and Communication from the International Institute of Journalism José Martí. Editor of the Cuban Black journal *tena que ser* (negracubanateniaqueser.com) since June 2006. Currently developing the Directory of Afrocuban Women (*www.directoriodeafrocubanas.com*). As a Black feminist, she is part of the women’s group Afrocubanas, the anti-racist fighters based in the areas of art and culture who have published the book *Afrocubanas: historia, pensamiento y prácticas culturales*.  

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

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.  

Manuela Boatcă 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.  

Lesley–Ann Brown is a Trinidadian-American writer, blogger and educator. She has been blogging at blackgirlomars.com over the past 10 years and chronicles her life and other adventures as an expat/immigrant/exile in Copenhagen, Denmark and other travels. Brown is co-founder of the Say It Loud! poetry collective of Black female poets in Copenhagen, Denmark. She studied Writing and Literature with a focus on race and representation at the New School for Social Research. In 2004 she founded Bandit
Queen Press; which focuses on publishing the work of traditionally marginalized writers and poets and creating “uniques” bandit-queenpress.com. Brown was recently celebrated as one of Black Women in Europe’s Sheroes in celebration of the organisation’s 10th anniversary. A selection of recent writings can be found at www.lesleyannbrownwrites.wordpress.com. Photo credit: Bente Jaeger @cameraworks

Artwell Cain
Netherlands + St. Vincent

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

Gus Casely-Hayford is an art historian who writes, lectures and broadcasts widely on culture. Former Executive Director of Arts Strategy, Arts Council England, and Ex-Director of the Institute of International Visual Art, he has advised the United Nations and the Canadian, Dutch and Norwegian Arts Councils and the Tate Gallery. He has written consistently over the course of his career. Recently he has contributed to the Tate exhibition Art and Empire, co-written and edited the book West Africa: Word, Symbol and Song for British Library exhibition. He is currently curating a series of seminars fostering discourses on hospitality practices, diversity and migration knowledge and politics: Practices and Notions of the Migrant Image (May 2015); On Afrophobia: Towards Decolonial Curatorial Approaches (Jan 2016); Displacement, Indigeneity and Borders (upcoming Spring 2017). >www.guscascely-hayford.com

Mathias Danbolt
Denmark

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

Kjell Caminha
Sweden + Brazil

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

Augustus Casely-Hayford
UK

Augustus Casely-Hayford is an art historian who writes, lectures and broadcasts widely on culture. Former Executive Director of Arts Strategy, Arts Council England, and Ex-Director of the Institute of International Visual Art, he has advised the United Nations and the Canadian, Dutch and Norwegian Arts Councils and the Tate Gallery. He has written consistently over the course of his career. Recently he has contributed to the Tate exhibition Art and Empire, co-written and edited the book West Africa: Word, Symbol and Song for British Library exhibition. He is currently curating a series of seminars fostering discourses on hospitality practices, diversity and migration knowledge and politics: Practices and Notions of the Migrant Image (May 2015); On Afrophobia: Towards Decolonial Curatorial Approaches (Jan 2016); Displacement, Indigeneity and Borders (upcoming Spring 2017). >www.guscascely-hayford.com

Teresa Maria Díaz Nerio
Netherlands + Dominican Republic

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

Frank Dragtenstein
Netherlands + Suriname

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

Yoel Díaz Vázquez
Germany + Cuba

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

Rebecca Drammeh
Sweden

Rebecca Drammeh is an actress in sign language. She studied at Stockholm University of Arts for three years. She has written the piece “Jainaba Wouldn’t Stop Dreaming” about a girl with a big dream, whose life is changed when she hears Whitney Houston. Her dream is to be a singer, but she is deaf and deals with both singing and identity. Rebecca has acted in Sweden, Norway, Finland and Denmark.
Simmi Dullay is a scholar and a visual artist based in London. She spent the last year as visiting lecturer at various universities from Mauritius to Scandinavia. She lectured in Art History, Visual Arts, and Musicology at the University of South Africa. She is currently an academic candidate at Unisa. Her academic background covers a variety of fields, ranging from Critical Theory, Art History & Visual Arts, Postcolonialism, Gender, Race, and Exile/Race studies. She obtained her MFA (Cum Laude) from the Durban University of Technology, in 2010. She investigates Exile/Race Studies. She obtained her MFA, (Cum Laude) from Art History & Visual Arts, Postcolonialism, Gender, Race and National Identity, 1890—1933, Campus Deutsche. Rasse und National Identität, 1890—1933, Campus (Germany, 2011), as well as of numerous articles on the interactions of race, gender, sexuality, and nation. Before coming to the US, she lived in Germany and the Netherlands, where she was active in Black feminist, migrant, and queer of color organizations. She is also co-author of the movie Alles Wird Gut – Everything Will be Fine (Germany, 1997).

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

Quinsey Gario was born in Caracas and raised in St. Maarten and the Netherlands. He studied theater, film and television studies at the Utrecht University with a focus on gender and postcolonial studies. He won the Hollandse Nieuwe 12 Theatremakers Prize 2011, the Issue Award 2014, the Amsterdam Fringe Festival Silver Award 2015 and was a finalist in the 2011 Dutch National Poetry Slam Championship. His most well known work, ‘Zwart Piet Is Racisme’ critiqued the general knowledge surrounding the racist Dutch figure of Black Pete which he followed up by bringing out into the open the governmental support that keeps the figure alive in the Netherlands. His latest focus is on state protection of refugees that brings together different people from different backgrounds through the arts, such as theater, photography, dance, music or painting. He is a member of AfricAvenir International e.V., ANSA e.V., Kulturpolitische Gesellschaft e.V. and has been committed for many years to a change of perspective on Benin in European society.

Gbenakpon E. Christel Gbaguidi is an actor, drama teacher (MA), director, scholar in art and cultural management, as well as cultural policy and development, and founder and director of ARTS VAGABOND REZO AFRIK BENIN and ARTS VAGABOND BERLIN, a network dedicated to the development and personal perspectives of young people, migrants and refugees that brings together different people from different backgrounds through the arts, such as theater, photography, dance, music or painting. He is a member of AfricAvenir Interna- tional e.V., ANSA e.V., Kulturpolitische Gesellschaft e.V. and has been committed for many years to a change of perspective on Benin in European society.
Ylva Habel is a lecturer of Media and Communication Studies at the University Södertörn. Habel's current research project focuses on the presence of the Congoolese fashion movement La SAFE (La Société des Ambianceurs et des personnes Élégantes) in Paris and other European cities. She is also co-editor of the anthology The bus is the message: Perspectives on Mobility, and artist residencies together with regular collaborator artist Petri Saarikko. She holds an MA from the University of Art and Design Helsinki, and is currently undertaking doctoral research on racism through the lens of art at the Department of Art at the University Södertörn. Habel's current research project investigates her Surinamese background in relation to her upbringing in a West European culture. The political thread in her work raises questions about the African Diaspora movements and its relation to feminism, sexuality, racism and the history of slavery. She studied Fine Arts at the Gerrit Rietveld Academy in Amsterdam. She has participated in exhibitions in the Netherlands and abroad and her work has been published in several volumes.

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

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

Jane Jin Kaisen is a visual artist born in Korea and adopted to Denmark in 1980. Her art projects, which have received wide recognition, constitute a multi-faceted inquiry into present effects of transnational political histories related to colonialism, war, militarism and migration. She has graduated from UCLA, the Whitney Independent Study Program and The Royal Danish Academy of Fine Arts. Jane Jin Kaisen is a visual artist born in Korea and adopted to Denmark in 1980. Her art projects, which have received wide recognition, constitute a multi-faceted inquiry into present effects of transnational political histories related to colonialism, war, militarism and migration. She has graduated from UCLA, the Whitney Independent Study Program and The Royal Danish Academy of Fine Arts. Patricia Kaersenhout developed an artistic journey in which she investigates her Surinamese background in relation to her upbringing in a West European culture. The political thread in her work raises questions about the African Diaspora movements and its relation to feminism, sexuality, racism and the history of slavery. She studied Fine Arts at the Gerrit Rietveld Academy in Amsterdam. She has participated in exhibitions in the Netherlands and abroad and her work has been published in several volumes.

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

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

Walter D. Mignolo
USA + Argentina

Walter D. Mignolo is William H. Wannamaker Professor and Director of the Center for Global Studies and the Humanities at Duke University. He is associated researcher at Universidad Andina Simon Bolivar, Quito, since 2002 and an honorary research associate for CISA (Center for Indian Studies in South America), Wits University at Johannesburg. Among his books related to the topic are: The Darker Side of the Renaissance, Literacy, Terri- toriality and Colonization (1995, Chinese and Spanish translation 2015); Delinking: The Rhetoric of Modernity, the Logic of Coloniality and the Grammar of Decoloniality (2007, translated into German, French, Swedish, Rumanian and Spanish); Local Histories/Global Designs: Coloniality, Subaltern Knowledges and Border Thinking (2000, translated into Spanish, Portuguese and Korean); and The Idea of Latin America (2006, translated into Spanish, Korean and Italian).

Mette Moestrup
Denmark

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

Mwangi Hutter
Germany + Kenya

Ingrid Mwangi was born in Nairobi, Kenya. Robert Hutter was born in Ludwigsfalen/Rhein, Germany. They both received New Artistic Media degrees from the University of Fine Arts Saar, Saarbrücken, and have received scholarships from the Studienstiftung des Deutschen Volkes, and residency scholarships of the Rhineland-Palatinate studio at the Cité Internationale des Arts, Paris. They merged their names and biographies and became the single artist Mwangi Hutter. Working with video, photography, installation, sculpture, painting and performance, Mwangi Hutter’s work reflects on shifting societal realities, creating an aesthetics of self-knowledge and interrelationship. Mwangi Hutter live and work in Berlin, Germany and Nairobi, Kenya. ➢ www.mwangihutter.com

Patrice Naiambana
UK + Sierra Leone

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

Tone Olaf Nielsen
Denmark

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

Tanja Ostojič
Germany + Yugoslavia

Tanja Ostojić (*1972 Yugoslavia) is a Berlin based independent performance and interdisciplinary artist and cultural activist. She includes herself as a character in performances and uses diverse media in her artistic researches, thereby examining, discrimination, racism, social configurations and relations of power. She works predominantly from the migrant woman’s perspective, while political positioning, advocacy, solidarity and integration of the
Anne Ring Petersen is Associate Professor at the Department of Arts and Cultural Studies at the University of Copenhagen, Denmark. Her research focuses on cross-cultural studies in art, particularly the transformative impact of migration on contemporary art and cultural identity. She has published widely on modern and contemporary art in exhibition catalogues, anthologies and journals such as Third Text, RIHA Journal and Context (reprint 2013) and The Culture of Migration: Politics, Aesthetics and Histories, ed. with S. Moslund and A.R. Petersen, London: I.B. Tauris 2015. > www.sdu.dk/ansat/mosch

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

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

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.

Moritz Schramm, born 1970 in Berlin, is Associate Professor at the Department for the Studies of Culture at the University of Southern Denmark. His research focuses on the relation between culture and migration, e.g. on post-migrant literature, film and theatre, on theories of recognition, and on critical theory and political philosophy. Schramm is the project leader of the collaborative research project Art, Culture and Politics in the Postmigrant Condition founded by the Danish Council for Independent Research (2016–18). He has recently published e.g. The Culture of Migration. Politics, Aesthetics and Histories, ed. with S. Moslund and A.R. Petersen, London: I.B. Tauris 2015. > www.sdu.dk/ansat/mosch

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

Helle Stenum, is an independent researcher, lecturer in migration studies and cultural diversity, activist, interactionist and filmmaker. She has been involved in various projects on the colonial ties between Denmark and the US Virgin Islands and is at the moment working on ‘House of Memory’ which is the label for establishing in 2017 an exhibition space in the West Indian Warehouse in Copenhagen and the title of her documentary on establishing in 2017 an exhibition space in the West Indian Warehouse in Copenhagen and the title of her documentary on the Movement UK committee.

Tuleka Prah Germany + Ghana

Rod Sachs USA

Helle Stenum Denmark

Julia Roth Germany

Moritz Schramm Denmark

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

Rolando Vázquez teaches sociology at the University College Roosevelt, University of Utrecht in The Netherlands. Since 2010 he coordinates with Walter Mignolo the Middelburg Decolonial Summer School. Through his work he seeks to develop learning experiences that transgress disciplinary boundaries, in particular between the arts and critical thought and that challenge the geo-politics of knowledge by bringing into dialogue western traditions of thought with the traditions of thought from the global south. His thought seeks to overcome the western critique of modernity and to envisage decolonial horizons of liberation in the emergence of relational worlds. [www.ucr.nl/about-ucr/Faculty-and-Staff/Social-Science/Pages/Rolando-V%C3%A1zquez.aspx][www.decolonialschool.wordpress.com/]

Javier Tapia
Denmark + Chile

Rolando Vázquez
Netherlands + Mexico


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

A project of Art Labour Archives for Volksbühne
Curated by Alanna Lockward
June 1—3 Berlin
Volksbühne am Rosa-Luxemburg-Platz

Wednesday June 1
10:00—10:30, Roter Salon
Introduction

10:30—10:30 BREAK

10:30—11:30, Roter Salon
Presentation of Ediciones del Signo’s volume: BE.BOP 2012-2014: El Cuerpo en el Continente de la Conciencia Negra (The Body in the Continent of Black Consciousness). Edited by Alanna Lockward for the collection “El Desprendimiento” (De-linking), directed by Walter Mignolo. Translated by Laura Alegre and revised by Teresa María Díaz Nerio.

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

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

11:30—12:30
Screening of Ori by Raquel Gerber. Berlin Premiere
Moderated by Artwell Cain

12:30—14:30 BREAK

14:30—15:30
Parade by Jeannette Ehlers

15:00—15:30, BREAK

15:30—17:15, Roter Salon
SESSION I: MARRONAGE AND BORDER THINKING
Walter Mignolo + Robbie Shilliam + Augustus Casely-Hayford + Jeannette Ehlers, Moderated by Quinsy Gario

17:15—17:45, BREAK

17:45—19:00, Roter Salon
SESSION II: MARRONAGE, (DE)COLONIALITY AND INTER-CULTURAL EDUCATION
Pedro Pablo Gómez + Rolando Vázquez + Simmi Dullay + Red Safo, Moderated by Ovidiu Tichindeleanu

19:00—19:30
Screening of My African Food Map by Tuleka Prah

20:00—22:00
Yoel Díaz Vázquez’ Napuli’s Tree. Work-In-Progress. Yoel Díaz Vázquez + Cristel Bgabudi + Napuli Langa + Tanja Ostoijć + Julia Roth, Moderated by Robbie Shilliam

13:00—14:00
Quinsy Gario, Black, Basically a Genealogical, Materialist Analysis, World Premiere

14:00—15:00, BREAK

Thursday June 2
SESSION III: CONTEMPORARY MARRONAGE AND COLLECTIVE HEALING

11:00—13:00, Roter Salon
Yoel Díaz Vázquez’ Napuli’s Tree. Work-In-Progress. Yoel Díaz Vázquez + Cristel Bgabudi + Napuli Langa + Tanja Ostoijć + Julia Roth, Moderated by Robbie Shilliam

13:00—14:00
Quinsy Gario, Black, Basically a Genealogical, Materialist Analysis, World Premiere

14:00—15:00, BREAK

SESSION IV: ENSLAVEMENT, GENOCIDE AND THE COLONIALITY OF MEMORY

15:00—17:00, Roter Salon
Manuela Boachtă + Artwell Cain + Ovidiu Tichindeleanu + Patrice Naiambana, Moderated by Walter Mignolo

17:00—17:15, BREAK

17:15—19:00, Roter Salon
SESSION II: MARRONAGE, (DE)COLONIALITY AND INTER-CULTURAL EDUCATION
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13:00—14:00
Quinsy Gario, Black, Basically a Genealogical, Materialist Analysis, World Premiere

14:00—15:00, BREAK

SESSION V: SPIRITUAL LIBERATIONS AND PANAFRICANISM

11:00—13:00, Roter Salon

World premiere, Moderated by Julia Roth

13:00—13:30 BREAK

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

13:30—15:00, Roter Salon
Frank Dragnetstein + Sandra Abd’Allah-Alvarez Ramírez + Krudas Cubensí + Patricia Kaersenhout
Moderated by Teresa María Díaz Nerio

SESSION VII: THE HAITIAN REVOLUTION AS UNIVERSAL MARRON LEGACY

15:00—16:30, Roter Salon
Adler Guerrier + Alanna Lockward + Quinsy Gario
Moderated by Walter Mignolo

16:30—16:45, BREAK

SESSION VIII: (DE)COLONIALITY AND SCANDINAVIAN EXCEPTIONALISM

16:45—18:00, Roter Salon
Lesley-Anne Brown + Mette Moestrup + Nazila Kivi + Sasha Huber
Moderated by Simmi Dullay

20:00—22:00, 3 Floor
Patricia Kaersenhout. A History of Grief, performance. World Premiere

Q & A with Patricia Kaersenhout
Moderated by Dalida María Benfield

Friday June 3
SESSION V: SPIRITUAL LIBERATIONS AND PANAFRICANISM

11:00—13:00, Roter Salon
COPENHAGEN PROGRAM
BE.BOP 2016
5—7 June 2016
Trampoline House
& Copenhagen University, Copenhagen

Sunday June 5
Trampoline House

11:00—13:00, SESSION I:
FREE WOMEN OF COLOR IN/AND SCANDINAVIA.
THE LEGACY OF NELLA LARSEN
Lesley-Ann Brown + Jeannette Ehlers + Jane Jin Kaisen
Moderated by Teresa Maria Díaz Nerio

13:00—15:00, BREAK

15:00—17:00, SESSION II:
CHALLENGING SANCTIONED IGNORANCE IN/AND COLONIAL AMNESIA. A WORKSHOP ON SELF-NAMING BLACK CONSCIOUSNESS IN SCANDINAVIA.
Simmi Dullay + Gillion Grantsaan + Ylva Habel
+ Helle Stenum + Javier Tapia, Moderated by Alanna Lockward

18:00—20:00
Screening of Allen Report. Retracing Transnational African Methodism by Alanna Lockward (2016), Moderated by Julia Roth

Monday June 6
Trampoline House

11:00—13:00
Keynote by Gurminder K. Bhambra
Moderated by Dalida Maria Benfield

13:00—15:00, BREAK

15:00—17:00, SESSION III:
DENMARK VS. SWEDEN. BETWEEN THE HYPERVISUALITY OF 'ISLAM' AND THE INVISIBILITY OF AFROPHOBIA
Malcolm Momodou Jallow + Mette Moestrup + Julia Roth
+ Nazila Kivi + Kjell Caminha, Moderated by Quinsy Gario

Tuesday June 7
University of Copenhagen

11:00—12:00
Jaibana wouldn’t Stop Dreaming, performance
by Rebecca Drammeh
Q & A moderated by Alanna Lockward

12:00—12:30, BREAK

12:30—13:30
Keynote by Walter Mignolo, Moderated by Moritz Schramm

13:30—14:30, BREAK

14:30—16:15
Performance by Patrice Naiambana. The Man Who Committed Thought, Moderated by Rolando Vázquez

16:15—16:30, BREAK

16:30—17:30
Panel on Jeannette Ehlers’ upcoming publication with contributions by Mathias Danbolt, Alanna Lockward and Rolando Vázquez, Moderated by Anne Ring Petersen
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<td>Kjell Caminha</td>
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**TEAM**

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<tr>
<td>Alanna Lockward</td>
<td>Curator</td>
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<td>Walter Mignolo</td>
<td>Advisor</td>
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<td>Julia Roth</td>
<td>Commissioned Works Coordinator</td>
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<td>Elena Quintarelli</td>
<td>Curatorial Assistant</td>
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BE.BOP 2016.
BLACK EUROPE BODY POLITICS.
CALL & RESPONSE
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JUNE 1—3, BERLIN
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