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BALLHAUS NAUNYNSTRASSE



SPIRITUAL REVOLUTIONS & "THE SCRAMBLE FOR AFRICA"

BE.BOP 2014.
BLACK EUROPE
BODY POLITICS

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+
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BE.BOP previous editions (2012–2013) have engaged European audiences in intricate detail with the outrage generated by Black/African Diaspora peoples when confronting a racist world order structured along the lines of coloniality. BE.BOP 2014 now brings re-existence into the hallowed grounds of healing by means of drawing the spiritual map of Pan-Africanism before and after the so-called *Scramble for Africa*. The event includes for the first time an exhibition and a simultaneous presentation in Copenhagen in connection to *Say it Loud!*, so far the largest overall presentation of Jeannette Ehlers' videoworks at Nikolaj Kunsthal (15.03–25.05. 2014).

Ehlers' video *Whip it Good*, which premiered as a performance during BE.BOP 2013, is exhibited in the Foyer of Ballhaus Naunynstrasse. The self-explanatory whipping action in Ehlers' work brings up unsolved issues regarding enslavement in the Caribbean plantation system and the challenges of coloniality. These are concerns that have been discussed thoroughly at BE.BOP since its pioneering introduction of the theoretical perspective modernity/coloniality/decoloniality conceptualized by a group of thinkers and activists from the Americas, the Caribbean and the US Latino Diaspora in the 90's.

In his keynote entitled *Spirituality, Subjectivity and (Im) Migrant Consciousness: the Tasks Ahead*, Walter Mignolo, one of the founders of this group and advisor of BE.BOP, addresses how the combination of these entanglements has created the conditions for reversing migration movements: from the colonies and ex-colonies to Europe and the US.

Another extraordinary public lecture is the one presented by Dennis C. Dickerson with the title *Religious Insurgency and the*

Long Civil Rights Movement in the United States, in the framework of the Du Bois Lectures organized by the English and American Studies Department, Humboldt University Berlin.

For the first time in Berlin, Héctor Aristizábal, an internationally known theater of the oppressed practitioner, creates a space for collective meditation after his 30 minutes performance *Nightwind*. Also premiering in Berlin, the moving image works of Anika Gibbons, Sasha Huber, Joy Elias Rilwan and Jane Thorburn is presented along the photo series *Platos para los Muertos (Meals for the Dead)* by Yoel Díaz Vázquez dedicated to the Orishas. The exhibition is inaugurated with *Poison*, a performance by Charo Oquet, who involves the audience with her characteristic usage of colour and video projections as healing devices, opening the way to an unprecedented meeting which in the liberating tradition of performance art is free and open to the public.

In the compilation of moving image from previous editions with groundbreaking works by Adler Guerrier, Teresa María Díaz Nerio, Raúl Moarquench Ferrera-Balanquet, Mwangi Hutter, Tracey Moffatt, Pascale Obolo and Caecilia Tripp, among others, the public is now able to appreciate how BE.BOP. BLACK EUROPE BODY POLITICS continues its contribution to the radical imagination of European futures in which immigrants are becoming fundamental players.

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Migration is a common activity not only among human beings but of living organisms with nervous systems. (Im) migration is not only a human phenomenon but since very recently it has been related to the creation of the modern secular European nation-state and the invention of the passport to identify "nationals" (that is, citizens) that could travel among nation-states with their pass-ports. The modern nation-state went in "hand" in "hand" with the second stage of capitalism: the industrial revolution. The steam-boat and railroads made possible by the industrial revolution allowed people, from Europe, to start moving all over the world. It was the beginning of the European massive diaspora to the New World, and the minority diaspora to European new colonies in Asia and Africa. As Europe first and the US extended their territorial control in Asia, Africa, South/Central America and the Caribbean, created conditions for reversing migration movements migration movements: *from* the colonies and ex-colonies to Europe and the US. It is this second wave of (im) migration that involves both Western Europe and the US. African and Caribbean diasporas in Europe that has created a series of issues that BE.BOP BLACK EUROPE BODY POLITICS has been addressing since its first installment in 2012.

(Im) migration in the specific sense of displacements from the ex-colonies to the former empires (or from the Third to the First Worlds—an issue that was addressed in BE.BOP 2013), evinces not only political (how to capture the votes of legal immigrants), legal (how to deal with 'legal' and 'illegal' immigrants) and economic (health insurance, labor, salaries) to the states to which immigrants move into, but also affects migrants subjectivity and spiritual lives. (Im) migrants arrive to modern, First World, Industrial and secular nation-states where the ideas of progress, development, economic growth, individual success, competition to be better than your neighbor or your co-worker clashes with ways of life formed by the struggle of decolonization and its consequences or, in more recent times, with the difficulties of creating nation-states following the European models in regions whose histories are not related to the regional history of Europe in which the bourgeois nation-state was the logical outcome: the emerging ethno-bourgeois class that needed to displace the monarchic state supported by the church.

(Im) migrant consciousness is a particular form of consciousness (and therefore of spirituality and subjectivity) parallel to W.E.B Dubois' "double consciousness" and Gloria Anzaldúa "conciencia de la mestiza" (that invokes both racial and gender/sexual "mestizaje") and Steve Biko's "Black consciousness." What these invocation of "consciousness" have in common is their implicit and explicit questioning of both the political and homogeneous idea of "national consciousness:" to one state corresponds one nation; and to the philosophical idea of "consciousness" *tout-court* as if consciousness were



TERESA MARÍA DÍAZ NERIO

Ni 'Mamita' Ni 'Mulatita', 2013
 Performance
 Taken at Episode 4:
 Freedom is a Constant Struggle,
 Tramway, Glasgow, April 2013
 © Alex Woodward/Arika 13
 Courtesy of the artist and
 Art Labour Archives

a universal state of mind homogeneous across the board. What happened is that the philosophical concept of consciousness coincided and supported, during the period of nation-state formation, the political idea that not only one nation correspond to one state but also that "nationality" was supposed to be a "universal form of consciousness." As far as "national consciousness" went hand in hand with the imperial expansion of the "form-state" outside of Europe and later on of the US, it became the enforcing criteria to dispense with non-national so-called 'minorities'.

There is a correlation between, for instance, the mounting conflicts in the African continent (as well as in other parts of the world), between what we could call "tribal consciousness," formed through centuries and the "national consciousness," that emerged with the imperial expansion of European nation-state formation. Political and economic turmoil, that affected the spiritual/subjective dimension of every day life in "tribal" organization that were re-organized as "colonies" of European "nation-state" organization, fractured the communal fabric. Fractured colonial subjects, whose spiritual sphere was broken precisely when they became subjects, never vanished. It coexisted and co-exists in tension and in conflict today in the people in the former colonies as well as its corresponding migrations, in the past 50 years, from the former colonies to the former imperial metropolis.

One of the consequences of these complex set of processes is that both in the former Third World and among (im) migrants in former Western Europe and the US, is the growing pride or awareness of the big lie of Western modernity: the big lie, although successful to a certain extent, was to make most of people in the world believe that Europe (and then US, as Hegel predicted), were the "natural" outcome of the unfolding of universal history and that the rest of the world was lagging in time or not quite up to the standards of humanity—standards of humanity that did not come about with the creation of the world, but by some sort of superior beings or energy (be it in African, Chinese, Incas, Aztecs, Christians or Islamic myth of origins or the secular myth of origin in the Big Bang narrative).

(Im) migrants in Europe and the US have a crucial role to play in re-directing assumptions taken for granted in every day life, the "national" values promoted by the State and the media. (Im) migrant consciousness is a sort of double consciousness, similar but not quite the same subjectivity that prompted W.E.B Du Bois to conceptualize "double consciousness" as the consciousness who was no (im) migrant but a US citizen whom at the same time was Black in a state where the idea of the nation was *white*. African (im) migrants in Europe or "Latin" Americans in the US (Latino/as) (as well as any (im) migrant from the former Third to the First Worlds) carries a baggage and a potential to erode the dangerous myth of "national consciousness" all over the planet. "National consciousness", an imperial European invention, is—at the moment I am writing these lines—taking apart the territory of Ukraine and Crimea. Ukraine is the nation-state, and its current leaders do not pay much attention to the fact that Crimean would prefer not to be a part of the



HÉCTOR ARISTIZÁBAL *Nightwind*, 2011
Performance
Photo: Brian Biery
Courtesy of the artist and
Art Labour Archives

Ukraine. Whatever we think of Russia's intervention in Crimea to counter previous interventions of the EU and the US in Ukraine, the aberration is that the nation-state (a fictional institution) is put first and people second. When we look at what happens in Europe and the US with (im) migrants "of color" we hear the same kind of argument: the "nation" is endangered by the arrival of (im) migrants.

That tension is crucial in the formation of "(im) migrant" consciousness. We, (im) migrants from different parts of the world to different parts of the world know and feel, that we do not quite belong, although the non-belonging is scalar. What seems to be, at first glance, a handicap is indeed the seed and the splendor of the world to come, a world where "national consciousness" would fade away, displaced and superseded by "the communal and not universal consciousness of being human" and "being human" means not to resign to "our" identities, whatever they are, but to be able to co-exist, in joy and harmony rather than in competition and war, with "their" identities whatever they are. What should not be done is to look for a "universal consciousness" that will deprive communities of their spirituality, memories, languages and ancestral ways. Any search for a universal consciousness and a universal sense of humanity would fall into the well-known imperial past.

To this task, artists all over the world, next to intellectuals, activists, scholars, scientists, etc. (im) migrant dwellers, dwellers of the borders who carry with them, in their/our bodies the memories of something else. Some European memories that were taught in the former colonies but, by and large, the lived memories of an-other history that exceeds and escape any attempt of being incarcerated in any Western narrative of Universal history. What we have been doing, experiencing and witnessing in the two previous BE.BOP. BLACK EUROPE BODY POLITICS are signal contributions to European futures in which (im) migrants are becoming radical and fundamental players.

DECOLONIZING THE (WHITE) GAZE: WHO IS WHIPPING?

Alanna Lockward



JEANNETTE EHLERS

Whip it Good, 2013
Performance at Ballhaus Naunynstrasse, Berlin,
during BE.BOP, 2013.
DECOLONIZING THE "COLD" WAR.
Photo: Wagner Carvalho
Courtesy of Art Labour Archives

"Black and Third World people are expected to educate white people as to our humanity. Women are expected to educate men. Lesbians and gay men are expected to educate the heterosexual world. The oppressors maintain their position and evade responsibility for their own actions."¹

In the opening statement of her first documentary, "Reassemblage" (1981), Trinh T. Minh-ha asserts: "Scarcely twenty years were enough to make two billion people define themselves as underdeveloped." Notably, in this statement the historical continuities between the notion of "development" and its predecessor, the European "civilising mission" of modernity, are absent. It is precisely on such epistemic continuities that the analyses of Emmanuel Chukwudi Eze and Walter Dignolo have made significant contributions to our understanding of decolonial thinking, sensing, and doing as inseparable from a historical and ancestral context. Both of them delve deeply into Immanuel Kant's simultaneous invention of anthropology and aesthetics, respectively, and help us to understand why the inauguration of whiteness (and other colourful distinctions based on the fallacy of "race") has permeated the hyphenation of art globally until today. I will argue that the main purpose of Decolonial Aesthetics/AestheSis goes beyond Minh-ha's notion of the untranslatability of representation, and even beyond the Fanonian project of addressing the colonizer in her/his lost humanity. Our epistemic project instead emphasises the self-liberation agendas of certain artistic practices. And by "self" I am referring to a collective rather than an individual identity. As Audre Lorde warns, compensating

the sanctioned ignorance of the white hegemonic gaze with a decolonising "education" on its privileges could easily become an exercise in the reproduction of epistemic violence.² Therefore, a second essential element of my argumentation is to position the decolonisation of "the" gaze as an aftermath instead of the main target of Decolonial Aesthetics/AestheSis.

A third fundamental matter is introduced largely in an innovative way by Decolonial Aesthetics/AestheSis: the question of healing, which is intertwined with the notion of liberation to the point of what, in Haitian creole, is known as Marassá or the "twins principle". Inseparability as a sister/brotherhood category that in Decolonial Aesthetics/AestheSis is juxtaposed to linear narratives and Eurocentric paradigms. The ancestral tone of Decolonial Aesthetics/AestheSis materialises in the performance (ritual) that formally initiated what became the first successful enslaved peoples' uprising, the Haitian Revolution, which began with a Vodoun ceremony in the locality of Bois Caiman. We call the resistance to the exploitative capitalist European enterprise, the quest for the healing self-empowerment of liberation, "decoloniality." Sergio Giral in his film "Maluala" (1979) shows how Maroon communities were instrumental in the indeed very belated abolition of enslavement in Cuba (1886). Giral's cinematic re-telling enables the legitimation of hidden oral legacies, a vital tool of decoloniality, which seems to have a rather fragile connection or rather nothing to do with "cosmopolitanism", which in turn connotes urbanity and mobility among metropolises. This is why an important distinction begs to be mentioned—although we are in epistemic solidarity with what Kobena Mercer in his essay for the Tate

Liverpool exhibition “Afro Modern: Journeys through the Black Atlantic” (29.1.–25.4. 2010) refers to as “... curatorial methods based on the wider concept of diaspora [which] give us an inter-active rather than a separatist narrative and show how artists of different ethnicities were constantly entangled in cross-cultural dialogue”.³ In Ecuador and Colombia, indigenous and Afro-descendant communities continue to reinvent themselves against the colonial matrix of power using various artistic and cultural traditions. The Zapatistas have consistently manifested their struggle via artistic practices, and further on, Emory Douglas, the legendary Minister of Culture of the Black Panther Party, has been intensively involved with them, since 2013, by means of sharing his masterful graphic legacy with the youth. This interaction mirrors the precedent of Maroon communities or Palenques in the Caribbean, where escaped and self-organised enslaved people exchanged tools and knowledge of the terrain with the last survivors of the rapidly exterminated indigenous population. It is an interaction between two Decolonial Aesthetics/AestheSis projects—Emory Douglas heralding in his paradigmatic posters for the Panthers the legacy of the Harlem Renaissance and the indigenous struggle of re-existence—that although cross-cultural par-excellence does not quite fit into Mercer’s “cosmopolitanism”. Postcolonial and cultural studies have done a great job in re-inscribing the diverse moments of contact between modernism and the Global South.⁴ We, however, are more interested in liberating and healing ourselves from the colonial and imperial wounds and in re-asserting what for the decolonial option is a fundamental premise: modernity could only come into being thanks to the dirty job of coloniality. The first would not exist without the “other”—they are twins, or Marassá. Jeannette Ehlers is a Caribbean diaspora artist born and based in Denmark. She had

never performed live until BE.BOP 2013 when she challenged the audience with a deceptively simple action: whipping. A human-size white canvas was hanging from the ceiling of Ballhaus Naunynstrasse and she flogged at it with in-crescendo intensity for fifteen minutes. She then stopped and invited the audience to repeat the action. One by one, people stood up to follow her appeal. The white canvas was by then tainted with strains of charcoal which the artist rubbed on the lash each time. At some point, someone hung the whip from the canvas and we all assumed that the performance was therefore finished. During the Q & A session that followed, painful and puzzling issues arose. I will list some of them randomly aiming at contextualising the enormous challenges implied in decolonising “the” gaze: Why do we as Black people feel so uncomfortable when a *white* man or woman is holding the whip? Why do we as Black oppressed people feel so guilty about showing our anger in public? How long should we keep talking about the aftermath of African enslavement? Who can claim the legitimacy of holding the whip?

¹ Audre Lorde, »Age, Race, Class, and Sex: Women Redefining Difference«, in: Russell Ferguson et al. (Hg.), *Out There: Marginalization and Contemporary Culture*, Cambridge, MA: MIT Press 1992, S. 281.

² Both *epistemic violence* and *sanctioned ignorance* are very useful concepts introduced by postcolonial thinker Gayatri Spivak.

³ Kobena Mercer, “Cosmopolitan Contact Zones,” in *Afro Modern: Journeys Through the Black Atlantic*, exh. cat. ed. Tanya Barson et al. (Liverpool: Tate Liverpool 2010), p. 40.

⁴ For example, thanks to Mercer I learned that the works of Wassily Kandinsky and Paul Klee were exhibited in Calcutta as early as 1922.

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TELLING IT LIKE IT IS: AFRO-DUTCH YOUTH SPEAK Artwell Cain

The general claims in the Netherlands are that race is not relevant and racism does not exist. Perhaps people of African descent and other people of colour are discriminated against ever now and again but that does not equate to institution racism as claimed by Afro-Dutch youth. Using race as a signifier and a marker in terms of production of knowledge and the framework from which self representation is vocalized we present a collection of Afro Dutch youth short narratives in a decolonized framework to clarify their presence and space in the Netherlands. In a sense they are articulating their sense of identification and belonging in a society, which seems to be denying them their agency. Actually they are in the ongoing process of redefining and labeling themselves while putting forward personal and collective claims.



QUINSY GARIO *A Village Called Gario*, 2013
Performance
Courtesy of the artist and
Art Labour Archives



ALANNA LOCKWARD

Allen Report: Retracing Transnational African Methodism, 2013
15 min. Final 80 min Version forthcoming July 2015
Courtesy of the artist and Art Labour Archives

The civil rights movement of the 1950s and 1960s drew upon ideas and methodologies that reflected the influence of Wesleyan theology and Methodist social consciousness. Such activists as A. Philip Randolph, Archibald J. Carey, Jr., Sadie T.M. Alexander, Joseph A. DeLaine, James L. Farmer, James M. Lawson Jr., and others emerged out of African Methodist religious bodies which incubated theologies and tactics that emphasized “social holiness”, rights rhetoric embedded in the Bible and the U.S. Constitution, and the techniques of nonviolent direct action. Historically, the African Methodist Episcopal Church (AME), the African Methodist Episcopal Zion Church (AMEZ), the Colored Methodist Episcopal Church (CME), and the separate African-American conferences and jurisdictions with the Methodist Episcopal Church (MEC) motivated their ministers and members to oppose unjust societal structures that attacked the humanity of African Americans. That tradition culminated in a significant presence of leaders and frontline participants in the Black civil rights struggle whose background in African-American Methodist informed their activities against Jim Crow. Moreover, at pivotal points in the civil rights struggle Black Methodists made indispensable contributions without which the crusade for African-American advancement would have been hindered. Missing from the scholarly literature on the “long” civil rights movement are accounts about how the Wesleyan Black experience energized specific activists to fight against American apartheid. How African-American Methodism affected the modern civil rights movement and its ideology is the subject of these ideas. Embedded in the institutional culture of

Black Methodist bodies lay a theology and ethos focused on African-American liberation from slavery, segregation, and enforced inequality. One scholar has declared that when Richard Allen, the AME founder, led the walkout from St. George Church in Philadelphia in 1787, it became an emancipationist symbol and a defining event for the black freedom struggle. The St. George incident, he said, was replicated and reenacted in both sacred and secular settings and symbolized the determination of African Americans to be free.¹¹ Additionally, one AMEZ historian has argued that ministers in that denomination, beginning in the antebellum era, were expected to be frontline freedom advocates. Also, the AME and AMEZ officials made exclusive claims on Frederick Douglass, the iconic abolitionist and peerless Black spokesman, as belonging to their particular denomination. Although compelling evidence validates the assertions of each Wesleyan group, the crucial issue was how the two African Methodist bodies competed as militant defenders of African Americans through their connection to Douglass. A liberty agenda, therefore, existed in the institutional DNA of Wesleyan blacks from the eighteenth century through the civil rights era of the twentieth century.

¹¹Eddie S. Glaude, Jr., *Exodus: Religion, Race, and Nation in Early Nineteenth-Century Black America* (Chicago, IL: University of Chicago Press, 2000), 24–25, 58; David H. Bradley, Sr., *A History of the AME Zion Church* (n.p.: Parthenon Press, 1956), 107–108, Dennis C. Dickerson, *A Liberated Past: Explorations in AME Church History* (Nashville, TN: A.M.E. Sunday School Union, 2003), 33.



CHARO OQUET *Poison*, 2013
Performance
Courtesy of the artist and
Art Labour Archives

DECOLONIZING SPIRITUALITY:
THE THEOLOGIES OF LIBERATION AND THE DECOLONIAL OPTION
Rolando Vázquez

Can the decolonial option come into dialogue with the theologies of liberation? In the last few years the question of the relation between the decolonial option and the theologies of liberation has made itself more and more present. In fact this dialogue is already taking place in the social movements, where often a spirituality of liberation is conjugated with the historical awareness of coloniality and the need for decolonization. However, in the scriptural sphere, among academic and non-academic intellectuals this dialogue has been mostly absent. The written debates have the task to accompany and recognize the processes that have already been taking place in the social movements.

The following reflections aim to contribute to build a dialogue between the theologies of liberation and the decolonial option. They only offer a way among the multiple ways in which this dialogue can take place. I have to say that my point of departure and my epistemic positionality is decolonial thought. I have only a partial and superficial understanding of the theologies of liberation and I am not speaking from a social movement. Still acknowledging these serious limitations, I hope that these ideas can serve to construct the bridge between these two approaches.

I will try to show how several decolonial scholars have been coming closer and closer to what I see as fundamental forms of awareness within liberation theologies. In the last twenty years decolonial thought has been unfolding from its original concerns around the colonial matrix of power, towards the questions that gravitate around conceiving the decolonial option. Whereas the initial set of questions around the colonial matrix of power highlight the mechanisms and functions of the modern/colonial structures of domination, the questions around the decolonial option have sought to illuminate the non-modern alternatives to those structures of domination. The debate around the decolonial option has brought to the fore ways of decolonizing our forms of relating to ourselves, to others and to the world. The crisis of civilization diagnosed by the colonial matrix of power, is now opening itself to a dialogue between the modern/colonial cosmovision and the plurality of other cosmovisions that have so far been silenced or marginalized.

The questions of gender, nature, aesthetics, ancestry, relationality are all pointing towards configuring decolonial alternatives to the modern/colonial relation to the world. They are bringing the decolonial option into the footsteps of the theologies of liberation. The question of decolonizing spirituality is now unavoidable. It speaks to the need of overcoming the cosmology (the forms of relation to ourselves, to others and the non-human) that upholds the modern/colonial order. The dialogue between decolonial thought and the theologies of liberation intimates the possibility to speak of 'decolonial theologies' and of the decolonization of spirituality.

THROUGH THE BLACK WOMAN COME GOD:
AN ONTOLOGICAL LOOK AT THE BLACK WOMAN IN AMERICA AS A CHRISTIAN MYSTIC
Anika Gibbons

All of the African American women's hands were stretched above their heads, palms upward, receiving God's love. From four years old to ninety-five, their hands were cupped together, their love for the divine being reciprocated. The older women began to scream and holler. They cried and wailed. They praised God for their healing, for their life and for the lives of their children.

This time their shouts were not merely confined by the walls of the church. This time the Holy Spirit flowed from the depths of their inner sanctuaries. This revival meeting was held outside under the sky and in view of all that God created in the backwoods of a small town in rural Georgia. The earth and the air were instrumental in bringing God directly to these women. I was ten years old when I bore witness to the direct communion between my ancestors and God. The core elements of Christian mysticism, my memory and the memory of my grandmothers have been and still are revelatory for me. This revelation begs to be explored.

There have been many brilliant books written by Black Womanist theologians and ethicists. They inform and resurrect my consciousness regularly. They are also the springboards for my arguments. Through all of their efforts they have exemplified the role of the Christian mystic, consciously or unconsciously. Scripture states, "For the bread of God is the bread that comes down from heaven and gives life to the world." (John 6:33 NIV) In other words, from our grandmothers, our mothers, our aunts, our cousins, from Angela Davis, from Toni Morrison and from Audre Lorde and the like comes bread from heaven. Their work, their activism, and their love are the bread that feeds the world as a means of communion with God.

"... In this sense God made all creatures working like himself [herself] – the heavens, the sun, the stars, and then far above all things, the angels and men, each according to its kind. Nowhere is there a flower so small, or a leaf, or a sprout of grass, the expanse of the heavens, the stars, the sun, and moon – in these things there is continuously work, and especially God working with himself [herself]. Should not man [woman], then, noble and formed with dignity according to God's image should he [she] not work, formed in his [her] faculties like God and in God and like him [her] in his [her] being?" (McGinn, p. 108)

Formed with dignity according to God's image, the African American woman has had to struggle for God's dignity. All mystics are not Christian, in fact there are mystics in all the Abrahamic (Judaism, Christianity and Islam) as well as Eastern traditions, and obviously not all Black (African American) women in America are Christians. I firmly believe that all of humanity and all of nature are in communion with and have access to God, the Great Spirit, the One.

However, for the purposes of my arguments, I will use the principles of Christian mysticism as a spiritual tool being used by the Black woman in America. A tool that she uses in her metaphysical communion with God, her embodiment of God – and the inner transformation created by this communion and embodiment as a means to go above and beyond trauma post-slavery. Although we are sisters in the wilderness, we are also wholly a part of God as God lives in an immediate way, for God breathes and walks inside of us every moment of every day here on this earth. The mediated role of the pastor and the church can be a wonderful way to commune with God, but for the Black woman in America it is far from the only way.



Dr. Emilie Townes



Dr. Jacquelyn Grant



Dr. Katie G. Cannon



Dr. Kelly Brown Douglas

ANIKA GIBBONS

*Journey To Liberation:
The Legacy Of Womanist Theology
And Ethics At Union Theological Seminary, 2013*
50 min
Courtesy of the artist and
Art Labour Archives

CUT AND PASTE: MATERIAL MEMORIES OF SLAVERY AND
THE ART OF THE BLACK ATLANTIC

Temi Odumosu

In 1993 cultural theorist Paul Gilroy introduced the term 'Black Atlantic' to describe the complex web of transnational identities, experiences and cultural expressions of African descendants in the diaspora that are direct legacies of the transatlantic slave trade. For Gilroy, Black people's negotiation of slavery's unique and systemic terrors made them the first "truly modern people". But how did these individuals survive? What happened to the spirit and culture of people that were forcibly cut from African community ties (origins) and relocated into new and bio-socially hybrid worlds? What was the long-term impact of a radically transformed modern consciousness that was denied the essential bonds and continuities of family and language, and which fought to negotiate multiple concepts of being and belonging? Certainly the cultural fragments available to Africans in captivity were used to build new material forms and modes of kinship, merging remembered traditions with necessary innovation. These reflections seek to explore how Diaspora memories and biographies might be reconciled in dynamic conversation with the work of contemporary visual artists throughout the Black Atlantic.



JOY ELIAS-RILWAN AND
JANE THORBURN

Joy it's Nina, 2012
34 min, sound
Courtesy of the artist and
Art Labour Archives



CHARO OQUET *Engungu in White*, 2013
Performance
Courtesy of the artist and
Art Labour Archives

"COLOUR ME QUEER": RETHINKING IDENTITY AS QUEER IDENTIFICATION

Anne Ring Petersen

These ideas take their cue from Amelia Jones' *Seeing Differently* (2012), a history and a theory of identification in the visual arts. Jones specifically refrains from devoting herself to interrogating the relationship of identity politics to developments in contemporary art. This thematic is, however, what comes to the fore here. I wish to put an intersectional approach to the test in a pointed examination of works by two artists whose works can be read as artistic 'answers' to the same challenge as Jones tries to meet: that of developing a dynamic notion of identity beyond classic identity politics grounded in Western binary thinking. Examining works by London-based Nigerian-expatriate Yinka Shonibare and Delhi-based British-expatriate Bharti Kher, I wish to explore art's potential to chart how identifications can shift dynamically as one navigates across cultures.

I follow Amelia Jones' expansion of the meaning of queer to denote 'queering sexuality, ethnicity, class, gender, and thus identification in general'. This understanding activates the term queer as a marker of a tactical disorientation intended to frustrate static and stereotyped notions of identity and to underscore embodied experience. My analyses will focus on Kher and Shonibare's insistence on circulation, movement and cultural contamination as the 'ground' of their works. My aim is to substantiate the hypothesis that their works articulate a subject that comes into being through diverse exchanges, which eventually constitute its hybrid identity. In the wording of Marsha Meskimmon (2011), this is a subject 'configured through networks across – translation, transcription, transliteration and transculturation.'



YOEL DÍAZ VÁZQUEZ

Platos para los Muertos
(Meals for the Dead)
Obatalá – Petition for Good Health, 2014
Courtesy of the artist and
Art Labour Archives

'A SCANDALOUS ASSERTION':
STRUCTURAL RACISM AND IDEOLOGIES OF COLORBLINDNESS IN DENMARK
Mathias Danbolt

In the spring of 2014, the poet and critic Athena Farrokhzad and adoption researcher Lene Myong tried to open up a debate about structural racism in Denmark. The response in Danish media were unanimous in the contention that this was a "scandalous assertion," and Farrokhzad and Myong were time and again hailed as the "real" racists, since they were the ones who brought the question of race to the table. My reflections take the recent Danish debate as a starting point for discussing the detrimental effects of the ideologies of colorblindness that inform the public debate in Denmark. Allegedly motivated by a politics of equality, this colorblind approach has for long commended to avoid talking about processes of racialization, as if this could make race into a meaningless category. This colorblind strategy has thus been considered part of an antiracist politic. Such an ideology of colorblindness—despite, if not because, of its so-called "good" intentions—has not only made it difficult to discuss the ways in which race operates as a biopolitical medium that produces and reproduces understandings of bodies in difference, it also works to silence those who seek to criticize and change the racialized power structures that inform the Danish public sphere.

THE DRIVE TO REMEMBER: KURATORISK AKTION'S CURATORIAL ENGAGEMENT WITH
INVISIBILIZED COLONIALISM AND INDIGENEITY IN THE NORDIC REGION
Kuratorisk Aktion

Denmark, Sweden, and Norway all participated in the European project of colonialism and acquired colonies within as well as beyond the Nordic region. However, this history remains alarmingly absent in the collective memory of Scandinavians as well as on the global map of postcolonial studies. Only a few scholars and cultural producers have made past colonialism and present postcoloniality in the Nordic region their field of examination.

For the past eight years, the practice of the Danish curatorial collective, Kuratorisk Aktion, has been driven by a desire to understand why the colonial legacies of the Scandinavian countries have remained structurally invisible and to what degree colonial relations of rule continue to haunt the present. In a broad body of projects, Kuratorisk Aktion has aimed to provide curatorial platforms for the aesthetic-discursive interrogation into gendered indigeneity, postcolonial trauma, and processes of mental decolonization in the Nordic region.

In their presentation, co-founding members Frederikke Hansen and Tone Olaf Nielsen will give a brief account of a couple of their projects and their tentative conclusions. In different ways, these testify to the aftermath of colonialism's catastrophic race- and gender-thinking in our globalized present.



GILLION GRANTSAAAN

Blakaman, 2013
Performance
Courtesy of the artist and
Art Labour Archives

REFLECTIONS ON MY HAITI-INSPIRED ARTISTIC PRACTICE

Sasha Huber

I was born in 1975 in Zurich, Switzerland, where my father comes from. My mother, who was born in Port-au-Prince, Haiti, belongs to one of the many Haitian families who were driven by the dictatorship in Haiti to emigrate to NYC in the mid-1960s, in hopes of a better future. This heritage makes me a part of the Caribbean Diaspora, and hence part of the African Diaspora.

I will be outlining several ideas about how to share my personal journey into dealing with the past. This struggle has been a source of inspiration right from the start of my artistic practice. Can this discussion and investigation through art be a way of standing up against the wrongs done to my ancestors? Can the healing process go on forever?

In my youth I wanted to visit the members of my family who had decided to stay in Haiti, but my mother would not let me go, because of the political unrest. She was also worried because two family members had been kidnapped in the past. Not being allowed to go prompted me to express myself through art. I will be talking about my art project, *Shooting Back – Reflection of Haitian Roots* (2004), which criticizes some of the individuals who contributed to the historical and social conditions in Haiti, from the 15th to 20th centuries, and who made it what it is today – the poorest country in the Western hemisphere. The work consists of portraits of Christopher Columbus and the former Haitian dictators, François “Papa Doc” Duvalier and Jean-Claude “Baby Doc” Duvalier.

This investigation has turned into an ongoing series that will be expanded with a portrait of Rafael Leónidas Trujillo (1891–1961), who ruled the Dominican Republic from 1930 until his assassination in 1961. In October 1937, Trujillo ordered the government-sponsored genocide, known as the “Parsley Massacre”, of as many as 25,000 Haitians in the border zones between the Dominican Republic and Haiti. It should not be forgotten that Black Dominicans were also victims of this crime, which affected every corner of the country.

A more immediate link can be made with the history of the state of Apartheid that still divides Dominicans of Haitian descent from the rest of the population of the Dominican Republic, and which is creating a potential civil genocide. On October 17, 2013, the Caribbean Community Secretariat published the following statement on its website:

“The Caribbean Community is deeply concerned by the ruling of 23 September 2013, of the Constitutional Court of the Dominican Republic on nationality which modifies retroactively legislation which gives citizenship on persons born in the Dominican Republic during the period 1929–2010. As a result of the ruling, which considers migrants entering the Dominican Republic

since 1929 and their children born in the country as *in transit* and requires them to obtain nationality, a large number of persons who are part of the very fabric of Dominican society would be stripped of Dominican citizenship. It is estimated that some 210,000 Dominican-born people of Haitian descent who were legally considered Dominican and contributed, as citizens of the Dominican Republic, to the growth and development of their society, economy and politics, would be affected, rendering them stateless in violation of international human rights obligations.

The Caribbean Community notes with regret that the decision goes against pronouncements of the Inter-American Commission on Human Rights (ICHR) which has repeatedly called on the Dominican Republic to adopt measures to guarantee the right to nationality in the country and to adapt its immigration laws and practices in accordance with the provisions of the American Convention on Human Rights.

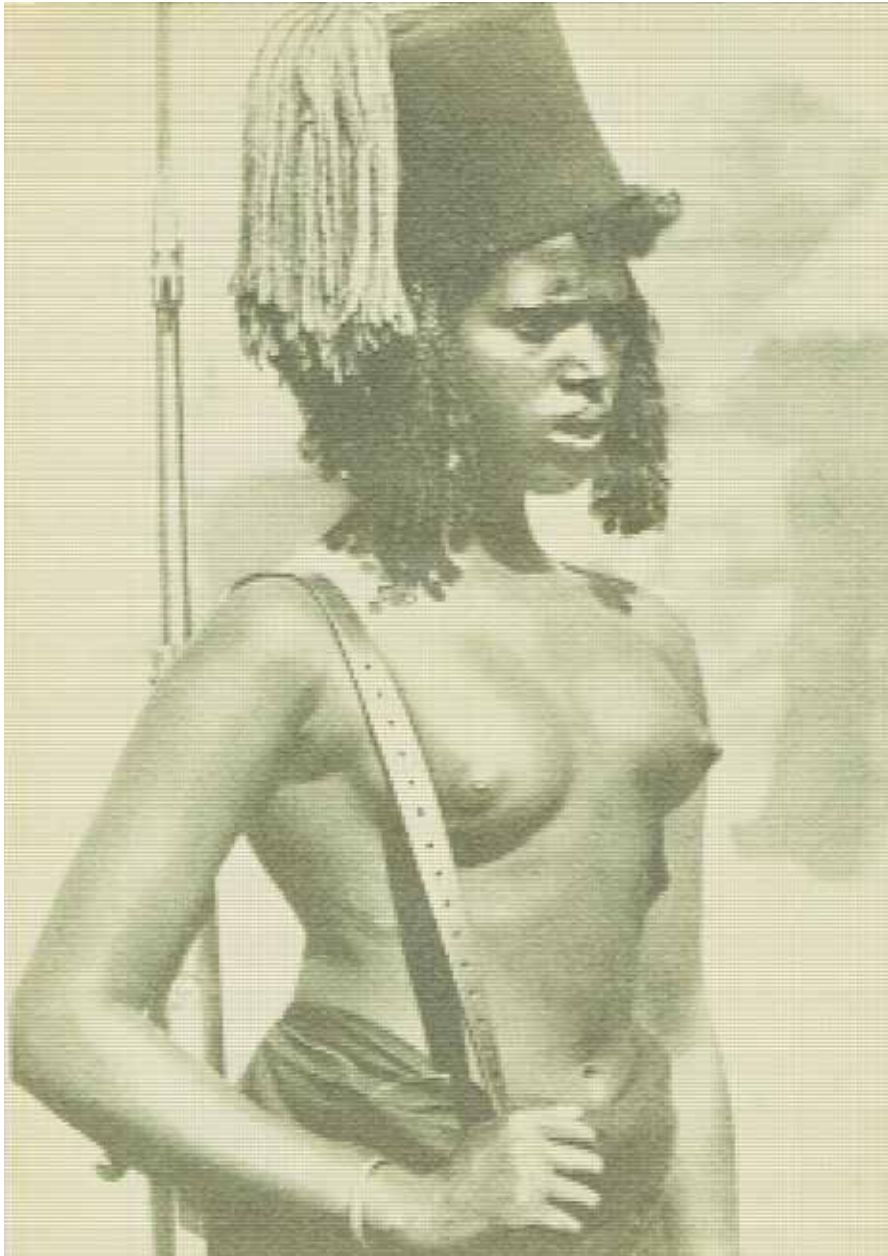
The Caribbean Community is particularly concerned about the humanitarian implications of the judgment. The implications of tens of thousands of persons being plunged into a constitutional, legal and administrative vacuum by the ruling are a source of deep distress to those affected and one of significant disquiet for our Community.”

Is there hope that this ruling will be revoked? I don't know, but it gives me hope to know that many Dominican activists are also working tirelessly to stand up for the rights of Dominicans of Haitian descent, and consistently showing solidarity.



SASHA HUBER

Haiti Chérie, 2010–11
Video installation, 6:10 min, sound
Courtesy of the artist and
Art Labour Archives



PATRICIA KAERSENHOUT *Warrior Woman*, 2014
Inkjet print on fabric, embroidery
Courtesy of the artist and
Art Labour Archives

PINNACLE/FAIRFIELD:
RASTAFARI LIBERATED ZONES DURING THE NADIR OF AFRICA'S COLONIZATION
Robbie Shilliam

In 1936 Haile Selassie I, members of the royal family and the Ethiopian government left Addis Ababa for Britain, in temporary exile. They had to arrive incognito at Waterloo Station, London, because while Britain and other members of the League of Nations had promised help to Ethiopia in its defensive war against Italian invasion none had arrived and Addis Ababa fell. In Britain, Haile Selassie I and the Ethiopian government stayed at Fairfield House, in Bath. There, on the first floor, the last non-colonized, indigenous, African government held out under immense pressure, tenaciously keeping contact with the resistance movements in occupied Ethiopia, waiting for the global situation to shift in its favour so that the moment of restoration could be seized. This moment came finally in July 1940. On the same year, Leonard Howell, having been hounded out of towns by the colonial authorities, moved his followers high into the St. Catherine hills of Jamaica to create Pinnacle – the first self-sustaining African community in Jamaica to be created beyond the maroon settlements. Howell preached the divinity of Haile Selassie I, known also by his crown prince name of Ras Tafari. The Rastafari at Pinnacle considered themselves under Ethiopian jurisdiction – temporally and spiritually. Not many historians and activists of Pan-Africanism comment upon Pinnacle and Fairfield and the significance of these two liberated zones that were joined not geographically but Ethiopic-ally through the “continent of Black Consciousness”. Currently, Pinnacle is once more under threat of erasure as real-estate developers with government connivance seek to demolish the remaining ruin foundations; and, although recently temporarily defeated by a coalition of Rastafari, Ethiopians and Bath citizens, the Bath council still play with the idea of selling Fairfield House. Taking his cue from Ephesians 6:12, Bob Marley sang that I&I nah come to fight flesh and blood but spiritual wickedness in high and low places. In the present context of retrenchment, where racism and expropriation have once more proliferated, what does it mean to retrieve this narrative of Rastafari Liberated Zones?

"PLATOS PARA LOS MUERTOS"
(MEALS FOR THE DEAD), 2004
Yoel Díaz Vázquez

The photographic series *Platos para los Muertos* (*Meals for the Dead*) focusses on the integration of the Afro-Cuban religion Santería into material reality. The ritual becomes every day life and every day life becomes the ritual, mutually penetrating and supporting it. In Cuba the gods, spirits and dead are given an existence, a reality and a credibility in a way that is unknown and unusual for Western culture. People make offerings to them, they celebrate, dance and communicate with them. With the help of ancient recipes that have been secret to the common public until recently, I have prepared and documented meals for the various saints, also called *Orishas* or *Muertos*. These meals are usually connected to a certain wish or petition and are being offered during a specific ceremony.



YOEL DÍAZ VÁZQUEZ *Platos para los Muertos*
(*Meals for the Dead*)
Oshún – Petition for Attracting a Person, 2004
Courtesy of the artist and
Art Labour Archives

FILMS SYNOPSES

JOHN AKOMFRAH
The Stuart Hall Project, 2013
98 min, sound
Highly acclaimed at Sundance and Sheffield Documentary festivals, the film from award-winning documentarian John Akomfrah (*The Nine Muses*) is a sensitive, emotionally charged portrait of cultural theorist Stuart Hall. A founding figure of contemporary cultural studies – and one of the most inspiring voices of the post-war Left – Stuart Hall's resounding and ongoing influence on British intellectual life commenced soon after he emigrated from Jamaica in 1951. Combining extensive archival imagery – television excerpts, home movies, family photos – with specially filmed material and a personally mixed Miles Davis soundtrack, Akomfrah's filmmaking approach matches the agility of Hall's intellect, its intimate play with memory, identity and scholarly impulse traversing the changing historical landscape of the second half of the 20th century.

TERESA MARÍA DÍAZ NERIO
Hommage à Sara Bartman, 2007
4 min
Hommage à Sara Bartman elucidates the life and afterlife of a South African Khoisan woman who was exhibited in Europe at the beginning of the 19th century. Sara Bartman's iconic status is a consequence of the well-documented "legitimate" scientific and voyeuristic rape of her body.

JEANNETTE EHLERS
Black Magic At The White House, 2009
3:46 min, sound
In *Black Magic At The White House*, Ehlers performs a Vodoun dance in Marienborg, official summer residency of Denmark's Prime Minister, an old building with strong connection to the trans-Atlantic trade.

Off The Pig, 2012
5:03 min, sound
Black Bullets, 2012
4:33 min, sound
Haiti, then called Saint Domingue, was the first Black republic to gain independence in 1804. The Haitian Revolution started with a Vodoun ceremony and the sacrifice of a pig. In *Off the Pig*, Ehlers uses the symbolic interconnection between the Black Panthers' depiction of oppression through the figure of the pig (as can be seen in the work of Emory Douglas), to honor liberation struggles and victories like the Haitian Revolution.
jeannetteehlers.dk/video.html

Whip it Good, 2013
Performance
Please look at page 9

JOY ELIAS-RILWAN and JANE THORBURN
Joy it's Nina, 2012
34 min, sound
Shot in England and Nigeria this evocative and original film weaves together short stories that share a theme of the varied experiences of African women living in the UK separated from their families. The stories are based on news and court reports and Joy Elias-Rilwan's own life, including voice mails left on her answer-machine by the legendary singer Nina Simone, her friend and self proclaimed 'Spiritual Mother'.

Joy features as herself narrating events from her past and as an actress portraying other West African women who are so desperate to reach Europe that they are prepared to risk their lives and those of their children in the attempt. The film explores a contemporary visual language that centres around how a woman of West African origin inhabits an alien and sometimes hostile landscape. Through performance & environment the film juxtaposes sound and image in surprising ways to offer moving interpretations of identity politics and the place of a woman in two different societies. The film was made by Joy Elias-Rilwan and Jane Thorburn, one in front of and the other



JOHN AKOMFRAH *The Stuart Hall Project*, 2013
98 min, sound
Courtesy of the artist and
Art Labour Archives

behind the camera. One born in Nigeria and the other in the UK. Working collaboratively they used their experience as practitioners to develop the film through the act of making it.

RAÚL MOARQUECH FERRERA-BALANQUET
Mariposa Ancestral Memory, 2013

10 min, sound
Mariposa Ancestral Memory is an experimental narrative that connects many themes and historical incidents related to the African Diaspora. Reflected upon are homophobia, racism, Maya and Afro Caribbean queer spirituality, the African-Caribbean writings of Vèvé, Anafourana and Kongo, the US Latina/o migration, the Atlantic Enslavement Trade, the Mariel Exodus, the imprisonment of Angela Davis in the 1970s and the Black Panther Party.
vimeo.com/60977038

ANIKA GIBBONS
Journey To Liberation: The Legacy Of Womanist Theology And Ethics, 2013
50 min

Filmmaker Anika Gibbons takes a deeper look at the radical spirituality and scholarship within the lives of the founding mothers of Womanist theology and Womanist ethics. She focuses on their significance as figures in African-American theology and history, and on the role played by Union in that founding.

Through interviews with Dr. Emilie Townes, Dr. Jacquelyn Grant, Dr. Kelly Brown Douglas and Dr. Katie Cannon, and current Union students, the film takes viewers from the genesis to the evolution and the impact of Womanist theology and ethics. Interviews are candid, reflective, light-filled, heart-filled, and intellectually stimulating. These founding mothers are asked to discuss their life experiences, their road to black womanhood, the role Union Theological Seminary played on their road to scholarship, and their continuing journey through the establishment and evolution of Womanist methodology, Womanist theology, and Womanist ethics.

ADLER GUERRIER
Rhetoric That Preaches Revolution, 2008
24 min, sound

This piece consists of documentary news footage of world events from the years 1965–1968. It spotlights the young militant artists in Miami who collaborated under the moniker BLCK.

The video centralizes the solidarity and combative mood central to the Civil Rights Movement: it depicts the video marches, the protests, the confrontations with the authorities, and the news-coverage of the deaths of Malcolm X, Martin Luther King and Robert Kennedy.
Courtesy of the artist and David Castillo Gallery
vimeo.com/50886287

SASHA HUBER
Haiti Cherie, 2010–11
Video installation, 6:10 min, sound
In response to the devastating earthquake in Haiti on January 12, 2010, I made an intervention on the frozen, snow-covered Baltic Sea. A couple of weeks after the quake, dressed in a custom-made jumpsuit in the colors of the Haitian flag, I made snow angels as a symbol of my mourning, the lost lives, my solidarity and hope. This represents my feeling of helplessness and the pain that I can still feel. The name of the video and exhibition, *Haiti Chérie* (My Dear Haiti), was inspired by the traditional creole song written and composed by Dr. Othello Bayard de Cayes, which expresses Haitian people's pride in their country and culture. The Haitian community regards it as their second national anthem.
I heard this song as a child, while visiting my family in Haiti.

ALANNA LOCKWARD
Allen Report: Retracing Transnational African Methodism, 2013
15 min
Final 80 min version forthcoming July 2015.
I start by narrating how the sound of the typewriter of my grandfather, George Augustus Lockward Stammers, impregnated my childhood and teenage years. Little did I know that from his incessant typing the first documented account of African Methodism in the island of Saint-Domingue was being written. The cover of his book, *El Protestantismo en Dominicana* (1976, Editora Dominicana) is arguably the ugliest version of the legendary portrait of Rev. Richard Allen. However, the beauty of its content surpasses any description. It has been a powerful influence in my work as scholar and arts curator. The definitions and historical entanglements of Pan-Africanism and Black citizenship, a central theme that unites the narratives of the AME in Haiti, the Dominican Republic and Namibia are

central to this film project. Another one is the role of women in these histories. Equally, the social engagement of the AME in community education and health services will convey how the powerful legacy of Rev. Richard Allen is still alive across time and space.

KAREN MCKINNON

CECILIA TRIPP

Making History, 2008

10 min, sound

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

[youtube.com/watch?v=jql4ctFACwY](https://www.youtube.com/watch?v=jql4ctFACwY)

TRACEY MOFFAT

Other, 2009

7 min, sound

In *Other*, Moffatt explores the ways in which societies define so-called minorities as the Other, using film collage to elicit poignant and insightful understandings of stereotypes and cultural attitudes.

MWANGI HUTTER

Constant Triumph, 2008

18:54 min, sound

My sister, Helen Mwangi-Taylor died on March 20th 2008 at the age of thirty-nine after two years of cancer illness. Her death was an excruciating exercise in the art of reconciling, gaining inner strength and clarity, trusting and letting go. *Constant Triumph* is an homage to Helen's ability to enter into each difficult moment and uncover a wealth of acceptance and deep love for life.

In the last phase of her illness before she passed away, she had requested me to record her on video, expressing her fears and hopes with gestures, words and song, desiring to give a message to people who are similarly suffering

from illness and life's many other difficulties.

The images show Helen in all painful clarity of having lost her hair and nails due to chemotherapy. She was a singer, and had to endure losing her voice and ability to breathe. Despite the increasing weakness of her body, there was an air of pride and emotional strength that grew within her. Just before her amazing voice became a hoarse whisper, she sang a beautifully moving song with the message, "nothing is impossible". Only days before she died, she stood on a cliff clothed in brilliant orange and embraced the vastness of the sea. In the end, we witness the stillness of her body after life has passed from her.

Generationzzzzz, 2012

4:33 min, sound

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

www.mwangihutter.com

Wild Life, 1998

01:33 min, sound

In *Wild Life*, *Neger*, 1999 (4:16, sound), and *Masked*, 2000 (5:16, no sound)

Mwangi transforms herself into beastly images that derive from the discriminatory imagination of the West. By becoming first a roaring caged animal in *Wild Life*, and a minimalistic self locked "haired" entity in *Neger* and *Masked*, Mwangi Hutter's videos blend beautiful images with the edge of brutality embedded in racial stereotypes (By: Laurie Ann Farrell).

PASCALE OBOLO

Invisible Woman, 2008

6 min, sound

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



MWANGI HUTTER

Constant Triumph, 2008

18:54 min

Courtesy of the artists and Art Labour Archives

PERFORMANCES SYNOPSES

HÉCTOR ARISTIZÁBAL

Nightwind, 2011

The program begins with a 30-minute performance based on Hector Aristizábal's true story of being arrested and tortured by the US-supported military in Colombia. After his release, he witnessed the killings of many of his friends. In exile in the United States, his taxes fund the war in Iraq including torture at Abu Ghraib and the continued bloodshed in his country. In 1999, when Aristizábal's brother was abducted and killed by the paramilitary, his own rage and desire for violent revenge was awakened—what he calls “the terrorist within.” Inspired by his own young children, he finds ways to transform this destructive energy into creative action. Aristizábal's movement-based performance becomes a springboard for audience members to explore issues of importance in their own lives. The direction of the workshop will change depending on audience member's interests and desires. Immediately after the performance Hector invites the audience into a brief dynamic meditation as a way to provide catharsis to the different emotions awakened by the theater piece. Afterwards using the techniques of Theatre of the Oppressed (please see description below), Hector invites participants to express their reactions to the images of torture by creating their own images in response. The content of the performance and the scenarios often lead to explorations of other cycles of violence – family violence, gang violence – and the exploration of ideas on how to break them.

TERESA MARÍA DÍAZ NERIO

Ni 'Mamita' Ni 'Mulatita', 2013

Ni 'mamita' Ni 'mulatita' (2013) is a lecture-performance based on research where the artist deals with the appearances of Blackmestizas in cinema, television and radio in the Spanish Caribbean and Mexico of the 40s and 50s. The stereotypes of the oversexualized 'mulata' and the 'faithful servant' or 'mamita' serve to illustrate how these figures emerged during colonialism often becoming symbols of nationalist renderings after independence. In *Ni 'mamita'*

Ni 'mulatita' Diaz Nerio deconstructs the film *Yambaó* (1957), featuring Cuban rumbera Ninón Sevilla, set on a plantation in 1850's Cuba. Ninón Sevilla plays the role of a 'mulata' called Yambaó, dissident, trickster and maroon, personifying Ochún, the Goddess of Love in Cuban Santería. The performance deconstructs white supremacist imageries in the film, the use of brownface and blackface, as well as offering a decolonial reading focused on the use of Afro-Cuban dances, songs, rituals, and the participation of many Black women singers like Mercedes Valdez, Xiomara Alfaro, Martha Jean-Claude, Olga Guillot as well as other voices like Juana Bacalao, Celia Cruz and Rosita Jean Ophilia 'La Haitianita'.

QUINSY GARIO

A Village Called Gario, 2013

A Village Called Gario is based on research Quinsy Gario did in 2011, as part of the Pan African artist collective State of L3 for a group exhibition at Galleri Image in Arhus. During his research he found a village in the Central African Republic called Gario. In the play he traces possible ways of how his family ended up in the Caribbean with that last name. As he does this, Gario creates a route along villages and cities throughout the world that bears traces of his family history. As he does so he touches on how some of those place now negate the Black and African stories of those places.

PATRICIA KAERSENHOUT

On Guns and Needles, 2014

Part 1

The factory of von Schimmelmann produced the Dane gun. They traded these guns amongst others and with the Amazones of Dahomey. The paradox is that these guns were later used by them in freedom wars against their colonial oppressors. During slavery and the colonial period embroidery was a passtime for white women of higher social rank, while in the colonies black women were facing daily horrors like rape, being separated from husbands and children and hard labour. White women were

embroidering innocent images on white fabric. The performance stages a re-enactment where members of the audience will be placed in a circle and will be asked to embroider the image of a Dane gun and an image of a Black female body. The size of the images will be approximately 100cm by 200cm. The needle symbolizes literally the penetration of a Black female body. Filling in the 'empty image' emphasizes the historical non position and neglect of Black women in West European written history. Embroidering a gun is a paradox in itself. Embroidering as an re-enactment of innocence symbolizing an act of violence.

Part 2

During the re-enactment a short film will be shown. It's a depiction of short scene from the film *Cobra Verde* where we see how the protagonist(Kinski) opens a lit of a pit in which female slaves are locked up. This scene will be looped. The sound will be an interview with Angela Davis from the documentary *The Black Power Mixtapes*. The interview took place while Davis was in prison, facing trial on trumped-up murder charges in California. Out of protest she refused to eat. When she was asked by a reporter how she felt about the “violence” of the movement she replied: “I mean, that's why when someone asks me about violence, I just find it incredible. Because what it means is the person who's asking that question has absolutely no idea what Black people have gone through—what Black people have experienced in this country since the time the first Black person was kidnapped from the shores of Africa.”

CHARO OQUET

Poison, 2013

According to Priogogine, the more complex a dissipative structure, the more energy is needed to keep all its connections. Life eats entropy, therefore Oquet aims at creating a flow of energy between herself and the audience. Sometimes this is achieved through the creation of chaotic structures, performances and sounds that force the viewer to interact with the piece. This continuous movement results in new variations. Through colourful images and symbols projected on her body she uses video as a healing device for herself and the audience.

BIOGRAPHIES

JOHN AKOMFRAH was born in Accra, Ghana, to parents who were involved with anti-colonial activism. He was educated at schools in West London and at Portsmouth Polytechnic, where he graduated in Sociology in 1982. He is best known as one of the founders of the Black Audio Film Collective, which was active between 1982 and 1998, and which was dedicated towards examining issues of Black British identity through film and media. In 1998, together with Lina Gopaul and David Lawson, his long-term producing partners, he co-founded Smoking Dogs Films. From 2001 to 2007 he served as a Governor of the British Film Institute. From 2004 to 2013 he served as a governor of the film organisation, Film London.
en.wikipedia.org/wiki/John_Akomfrah

KURATORISK AKTION is an anti-racist queer-feminist curatorial collective, formed in 2005 by Danish independent curators **Frederikke Hansen** (b. 1969) and **Tone Olaf Nielsen** (b. 1967), and joined in 2009 by Faroese art historian Mirjam Joensen (b. 1979). Through 'decolonial aesthetics,' the collective engages curating in order to analyze and act against inequalities and mechanisms of repressions produced and sustained by the order of exploitative global venture capitalism. Kuratorisk Aktion has gained international recognition for its experimental cross-disciplinary research into the repercussions of historical colonialism in today's race- and gender thinking. The collective has organized comprehensive exhibition productions, think tanks, publications and discussions such as: *Rethinking Nordic Colonialism: A Postcolonial Exhibition Project in Five Acts* (exhibition and documentation DVD in five acts on different locations in the Nordic region, 2006), *The Road to Mental Decolonization* (exhibition, seminar and documentation DVD, Tromsø Center for Contemporary Art, Norway, 2008-10), *Metropolitan Repressions* (focus section in SUM: Magazine for Contemporary Art, # 4, 2009), *TUPILAKOSAURUS: Pia Arke's Issue with Art, Ethnicity, and Colonialism, 1981-2006* (travelling exhibition in different art and cultural history museums in Copenhagen, Nuuk, and Umeå, 2010), *Troubling Ireland: A Cross-Borders*

Think Tank for Artists and Curators Engaged in Social Change (think tank convening at different localities in the Republic of Ireland and Northern Ireland, 2010-11) and *TUPILAKOSAURUS: An Incomplete(able) Survey of Pia Arke's Artistic Work and Research* (monograph, Copenhagen: Kuratorisk Aktion, 2012). In January 2015, Kuratorisk Aktion will open *Room for Camp Life Analysis* – an exhibition space dedicated to artistic research on forced migration and encampment in Copenhagen. www.facebook.com/kuratoriskaktion/info, www.kuratorisk-aktion.org, www.rethinking-nordic-colonialism.org, www.troublingireland.com, <http://arts.brighton.ac.uk/research/ir/n/resources>.

HECTOR ARISTIZÁBAL was born in Medellín, Colombia where he had a distinguished career as director, actor, playwright, and psychologist. He has lived in exile in the U.S. since 1989 where he serves on the board of the Program for Torture Victims and brings theatre skills to his psychotherapeutic work with those who, like himself, are survivors of torture. As a therapist, he has provided services to prisoners, AIDS patients and their families, emotionally disturbed youth, and low-income immigrant communities. He co-founded the Colombia Peace Project-LA, and Theatre of the Oppressed-Los Angeles and leads TO workshops, based on the ideas and techniques of Brazilian theatre artist and activist Augusto Boal and aimed at using theatre to encourage creative solutions to address injustice. He is creative director of the nonprofit organization, *ImaginAction*, which trains others in the techniques he has developed, aimed at community healing, community building and reconciliation.
imaginaction.org/artists/hector

LESLEY-ANN BROWN is a writer/artist originally from Brooklyn, New York. She currently lives in Copenhagen, Denmark. She has written for a various publications and in 2010 spearheaded *Bandit Queen Press*, a collectible art book publisher. Brown has been chronicling her experiences in Copenhagen, Denmark as a woman of color since 2007 on her site [www.](http://www.blackgirlonmars.com)

[blackgirlonmars.com](http://www.blackgirlonmars.com). Brown has written for *Vibe*, *the Source* and was Art Editor for *Russell Simmons's OneWorld* magazine. She has interviewed Kara Walker, Gary Simmons, Paul Beatty and D'Angelo. Brown studied at the New School for Social Research and majored in Race and Representation. Her writing can be found in various anthologies, including *Expat: Women tales from Life Abroad*, Seale Press, 2004

ARTWELL CAIN is the Founder/Director of Institute of Cultural Heritage & Knowledge. Prior to that he was the Director of NiNsee (National institute of Dutch Slavery Past and Legacy) from 2009-2012. He attained his Masters degree in cultural anthropology at the Utrecht University in 1989 and his Ph.D. in 2007 at Tilburg University. His dissertation was focused on the upward social mobility of migrant directors in Dutch organizations and the role of diversity policy. He has also edited the book *Tula Slave Rebellion in Curacao* (2009), and has written and published various papers and essays pertaining to integration, citizenship, diversity policy, representation, issues of identity, the legacy of the Trans-Atlantic slavery and social mobility. His forthcoming book is: *Afro-Dutch Youth speak integration, identity and a sense of belonging in the Netherlands*.

WAGNER CARVALHO studied theater and dance in Belo Horizonte and later theater studies at the Free University in Berlin. Since twenty two years he created and follows various projects in Germany and Brazil. He designed and implemented different artistic projects in Germany and Brazil, among others *Fragmentos* and *2000 Travessia*. He lectures in Brazil and Germany. He is the founder of *brasil move berlin* – Festival of Contemporary Brazilian Dance. He is currently co-artistic director and CEO in Ballhaus Naunynstraße.

MATHIAS DANBOLT is an art theorist and queer critic based in Copenhagen. He holds a PhD in Art History from the University of Bergen with the dissertation *Touching History: Art, Performance and Politics in Queer Times* (2013). Danbolt is the founding editor of "Trixster: Nordic Queer Journal" and co-editor of the book *Lost and Found: Querying the Archive* (2009). His work on contemporary visual art and performance, queer temporalities and the politics

of history, antiracist, queer, and feminist art and theory, have been published in anthologies including *Temporal Drag* (2010), *Chewing the Scenery* (2011), and *re.act.feminism #2—a performing archive* (2014). Danbolt is currently a Postdoc in Art History at University of Copenhagen, Denmark, and blogs at Peculiar.dk.

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

YOEL DÍAZ VÁZQUEZ was born in Havana, Cuba in 1973. Graduated from the National Academy of Fines Art San Alejandro, Havana, Cuba. His work has been exhibited extensively internationally, among the others in the exhibitions: *Latido(Heartbeat)*, *Contemporary CubanArt*, at the Sternes Museum, Oslo, Norway (2006); *Arte e Vita*, 11. Internationals Künstlersymposium, Barth, Germany (2007); *Gallery Jesus Gallardo*, Mexico (2008); *Las Americas Latinas*, Spazio Oberdam, Milan, Italia (2009); *Confluencias*, National Hispanic Cultural Center, Albuquerque, NM, USA (2009); *9na Bienal de Video Juan Downey*, MAC, Quinta Normal, Chile (2009); *29th Sao Paulo Biennale*, Brazil (2010); *VI Göteborg International Biennial*, Sweden (2011); *Other Possible Worlds*, NGBK, Berlin (2011); *In Other Words*, NGBK, Berlin (2012); *Wahala*, at Savvy Contemporary, Berlin (2013). He is currently based in Berlin.
vimeo.com/yoeldiazvazquez

DENNIS C. DICKERSON specializes in American Labor History, the History of the U. S. civil rights movement, and African American religious history. He has written *Out of the Crucible: Black Steel Workers in Western Pennsylvania, 1875-1980* (Albany, State University of New York Press, 1986) which chronicles the failed century long struggle of black steel laborers to attain occupational parity with their Caucasian counterparts. He also wrote *Militant Mediator:*

Whitney M. Young, Jr. (Lexington, University Press of Kentucky, 1998) which analyzes the leadership of a major leader in the U. S. civil rights movement in the 1960s. Dickerson's new book, *African American Preachers and Politics: The Careys of Chicago* (Jackson, University Press of Mississippi, 2010) examines the intersection between religion and politics in the careers of two clergy/politicians during most of the 20th century.

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

JEANNETTE EHLERS studied at The Royal Danish Academy of Fine Arts and The Funen Academy of Fine Arts, Copenhagen. Her works explore the Danish enslavement trade and colonialism worldwide through digitally manipulated photographs and video installations. jeannetteehlers.dk35

JOY ELIAS-RILWAN is an actress and writer. Her roles vary from Lady Bracknell in "The importance of being Ernst" to the lead in "High Life" at the Hampstead Theatre which won her a leading actress award. Her many voice-overs & radio work include commercially produced Talking Books as well as a serialised reading of *CHANGES* by Ama Ata Aidoo for the BBC. She is currently transposing Euripides's "Medea" for an international touring theatre production in which she takes the lead role. www.joyitsnina.com/joy

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

Cuba and Mexico, 37 among them Interactiva'01 and Interactiva'03 for the Museum of Contemporary Art (MACAY) in Mérida, Yucatán, Mexico. Currently a PhD Candidate at the Romance Studies Department, Duke University. vimeo.com/user1111761

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

ANIKA GIBBONS has worked with major talent such as: Susan Sarandon, Tommy Davidson, Ben Stiller, Chris Rock, Spike Lee, Snoop Dogg (aka Snoop Lion), Stevie Wonder, Sarah McLachlan and Lee Daniels. She had the great pleasure of working for Mr. Daniels on his six-time Oscar nominated film Precious. Anika has written successful campaigns for VH-1 and the SyFy Channel. She has recently graduated from Union Theological Seminary in New York City with a Master of Arts degree. She has just completed a documentary short entitled Journey To Liberation: The Legacy of Womanist Theology and Womanist Ethics at Union Theological Seminary. In the true tradition of African-American storytelling, Journey To Liberation tells the radical spiritual story of four incomparable Womanist scholars.

GILLION GRANTSAAAN was born in 1968, Paramaribo, Suriname. He grew up in the Netherlands and graduated from the *Gerrit Rietveld Academy of Fine Arts* (Amsterdam) in 1996. In his work he often uses his Surinam roots in humorous way. In 1996 he received a grant for young artists and took part in the group show *Mothership Connection* in the smba (Stedelijk Museum Bureau Amsterdam, Netherlands). Other participants were Chris Ofili and The Black Audio Film Collective. In 1997 Grantsaan had his first solo exhibition in Middelburg (Netherlands). While he was nominated for the *nps Culture Award*, he won the *Charlotte Köhler prize* in 1998.

ADLER GUERRIER was born in Port-au-Prince, Haiti and lives and works in Miami. Subsequent to studies at the New World School of the Arts

in Miami, Florida, Guerrier has exhibited at the Miami Art Museum and the 2008 Whitney Biennial. Using a wide variety of media, he improvises between form and function to nimbly subvert space and time in constructions of racialization, ethnicity and class. davidcastillogallery.com/adler-guerrier

YLVA HABEL is Assistant Professor in Media and Communications Studies at Södertörn University. She finished her dissertation in 2002, *Modern Media, Modern Audiences: Mass Media and Social Engineering in the 1930s Swedish Welfare State*. Habel's current research project, "Dandified globetrotters: La SAPE's spatialized fashion practices" revolves around the assertive presence of Congolese fashion movement La SAPE (La Société des Ambianceurs et des Personnes Élégantes) in Paris and other European metropolises. She is also co-editor of the anthology *The Bus is the Message: Perspectives on Mobility, Materiality and Modernity* (2013).

SASHA HUBER is a visual artist who currently lives and works in Helsinki. She uses various media including video, photography, drawing, intervention and stapling. Being of European and Haitian heritage, she allies herself with the Caribbean Diaspora. The starting point for her work is an examination of her roots and of how this affects the process of constructing her personal and artistic identity. The journey began as a reaction against the historical injustice of colonialism. But, as her work progressed, this was gradually transformed into a quest for understanding and a more interactive dialogue. www.sashahuber.com

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 has 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 publications. She just finished a major show in Amsterdam and is participating in *The body Narratives* in London. She is currently developing new work for a show which will open in

June 2014 in Copenhagen. www.pkaersenhout.com

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

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

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

WALTER MIGNOLO is William H. Wannamaker Distinguished Professor and Director of the Center for Global Studies and the Humanities at Duke University. He is Visiting Fellow at the Ad

vanced Institute for Cross–Disciplinary Studies, at the City University of Hong Kong (January–June 2012). *The Idea of Latin America* (2005) received the Frantz Fanon Award from the Caribbean Philosophical Association in 2006. *The Darker Side of Western Modernity: Global Futures, Decolonial Options* was just released in December of 2011. www.waltermignolo.com

METTE MOESTRUP is a Danish artist born in Århus, raised in Vendsyssel and currently living in Copenhagen. She studied for cand–philos in literary history at Århus University, and spent her years travelling Egypt, Kenya, Tanzania and Uganda in the years following. After teaching for several years with the School of literature in Copenhagen, she is now teaching with the Swedish School of literature Literær Gestatning in Göteborg. Her work as a poet and writer has continuously been cross–Nordic. Her debut came with the poetry collection *Tatoveringer (Tatoos)* in 1998. www.mettemoestrup.dk

TRACEY MOFFATT is an Australian artist who primarily uses photography and video. Her works are held in the collections of the Tate, Museum of Contemporary Art, Los Angeles, National Gallery of Australia and Art Galley of New South Wales. Moffatt's work in film and video has included short films, experimental video and feature film. The short films rely on the stylistic genre features of experimental cinema usually including non realist narrative scenarios often shot on sound stages echoing her work in still photography. en.wikipedia.org/wiki/Tracey_Moffatt

MWANGI HUTTER lives and works in Berlin and Nairobi. The duo sees their work as a unit arising from two bodies, two minds, dual histories and the continuous merging of expression. Working in video, digital photography, installation and performance, they are developing a body of work that focuses on human experience, using themselves as the sounding board for exploring modes of self–knowledge and relationality. Their recent international exhibitions, among others: *Ingrid Mwangi Robert Hutter. Constant Triumph*, Spelman College Museum of Fine Art, Atlanta, GA (solos show, 2011); *VISIONS. An Atmosphere of Change*, MARTa

Herford Museum; *Earth Matters: Land as Material and Metaphor in the Arts of Africa*, Smithsonian Institution, National Museum of African Art – NMAfA, Washington DC (2013); *Heaven, Hell, Purgatory – The Divine Comedy from the Perspective of Contemporary African Artists*, Museum für Moderne Kunst, Frankfurt; *Total Art: Contemporary Video*, National Museum of Women in the Arts, Washington DC (2014). www.mwangihutter.com

PASCALE OBOLO was born in Yaoundé in Cameroon in 1967, and lives and works in Paris. She studied directing at the Conservatoire Libre du cinéma Français and obtained a Master Degree in Cinéma at the Paris VIII University. Her films focus on the feminine Hip Hop movement in the French suburbs as well as the place of the Black woman in the cultural industries. She is the chief editor of the online art journal *Afrikadaa* and was awarded a silver medal at FESPACO 2013 for her documentary *Calyпсо Rose*. calypso-at-dirty-jims.com/biography-pascale-obolo.html#38

TEMI ODUMOSU is an art historian and natural born storyteller, using the visual arts as a tool to build bridges of cultural understanding. For over 10 years she has investigated the representation of African people in Western art and visual culture and explored how these images have influenced public attitudes about difference, both historically and in the present day. More broadly she is interested in the relationship between visual heritage and collective memory. Dr. Odumosu wrote her PhD thesis at the University of Cambridge on the representation of African characters in British political and social caricature produced during the age of slavery and abolition. She is currently completing a Marie Curie fellowship in Denmark, with geneticists and other scientists on the effects of the transatlantic slave trade on African health, disease patterns and wider population ancestry. Here she has been developing public engagement initiatives with museums, for educators and in schools, responding to the socio–political themes raised by scientific research.

CHARO OQUET is a Dominican born interdisciplinary artist based in Miami. She has exhibited, performed, curated and lectured around the world since 1981. Her work is in museum collec–

tions in several countries. She is known for her dynamic installations, which incorporate idioms of popular Afro–Caribbean religions. She has been the recipient of numerous awards and fellowships. Most recently she was awarded the Grand Prize in the Dominican Biennial, Museum of Modern Art of Santo Domingo '11. As an art activist, she founded Edge Zones, a non–profit arts organization in Miami, FL, The Miami Performance Festival and Zones Art Fair Miami. Oquet is the author of *SuperMix*, *Wet 2* and *Wet*.

ANNE RING PETERSEN is Associate Professor at the Department of Arts and Cultural Studies at the University of Copenhagen, Denmark. She is leader of the interdisciplinary research network, 'Network for Migration and Culture', and she has published widely on modern and contemporary art in exhibition catalogues, anthologies and journals such as *Third Text*, *RIHA Journal* and *Column*. Recent publications include the anthology *Contemporary Painting in Context* (reprint 2013) and a monograph on installation art, *Installation–skunsten mellem billede og scene (Installation Art between Image and Stage)*, 2009). artsandculturalstudies.ku.dk/staffprofile/?id=2961

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

JANE THORBURN is Principal Lecturer and Course Leader for Bachelor of Arts Television Production and a member of the Centre for Research and Education in Arts and Media (CREAM) at the University of Westminster. She has been researching the Nigerian Film and Video industry for the last five years and has made six documentaries in Nigeria. She co–founded the production company AFTER IMAGE in 1979, directing, editing and series editing the majority of the company's productions. www.janethorburn.co.uk

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

ROLANDO VÁZQUEZ teaches sociology at the University College Roosevelt, University of Utrecht in The Netherlands. Since 2010, he coordinates with Walter Mignolo the Middelburg Decolonial Summer School. With Alanna Lockward and Walter Mignolo he is a member of the Executive Board of the Transnational Decolonial Institute. www.uu.nl/about-ucr/Faculty-and-Staff/Social-Science/Pages/Rolando-V%C3%A1zquez.aspx

MAY 02–31 BERLIN

Ballhaus Naunynstraße.
With the friendly support of Heinrich Böll Stiftung

MAY 15–18 COPENHAGEN

In cooperation with: Danish Art Workshops + Nikolaj Kunsthal + Danish Film Institute. Sponsored by the Danish Arts Council + Network for Migration and Culture

Exhibitions + Roundtable + Performances + Screenings
spiritualrevolutionsandthescrambleforafrica.wordpress.com

MAY 6 Du Bois Lecture by Dennis Dickerson
Religious Insurgency and the Long Civil Rights Movement in the United States.
In cooperation with the English and American Studies Department,
Humboldt University Berlin.

Dorotheenstr. 24, 10117 Berlin
Room 1.101
18:30–20:00

MAY 12 Opening and presentation by Ylva Habel
Swedish Exceptionalism: the All-Out Moment
16:00

Charo Oquet
Poison
Performance
17:00

MAY 13 Keynote Walter Mignolo
Spirituality, Subjectivity and (Im) Migrant Consciousness: the Tasks Ahead
20:00

Héctor Aristizábal
Nightwind
Performance
21:00

MAY 14 Artists' Talks
With Héctor Aristizábal, Anika Gibbons, Sasha Huber, Mwangi Hutter and Charo Oquet
Moderator: Alanna Lockward
11:00–13:00

All events take place in English. Free and open to the public.

MAY 15 Keynote by Walter Mignolo
Say it Loud! Re-Existences, Re-Surgences and Re-Emergences
University of Copenhagen, Amager Auditorium 22.0.1
16:00–18:00

Reception at Jeannette Ehlers' exhibition
Say it Loud!
Nikolaj Kunsthal
19:00–21:00

Performance by Charo Oquet
Engungu in White – A Celebration of our Ancestors and a Community Spiritual Cleaning
Nikolaj Kunsthal
20:00

MAY 16 Roundtable at Danish Art Workshops 11:00–16:00

Welcome
10:00–10:30

Sister Womanist: on Decoloniality and Black Theology of Liberation
Anika Gibbons, Alanna Lockward, Rolando Vázquez
Moderator: Walter Mignolo
10:30–12:30

Spiritual Revolutions and Pan-Africanism: Black Bullets, Blakaman and the Ethiopian Crisis of 1940
Jeannette Ehlers, Gillion Grantsaan, Adler Guerrier, Robbie Shilliam
Moderator: Quinsy Gario
13:00–14:15

A Journey Without Distance: Situating Diasporic Meanings
Anne Ring Petersen, Lesley-Anne Brown
Moderator: Patricia Kaersenhout
14:00–15:30

John Akomfrah
The Stuart Hall Project
Cinematheque
16:45–18:00

MAY 17 Performances at Nikolaj Kunsthal

Teresa María Díaz Nerio,
Ni 'Mamita' Ni 'Mulatita'
12:00

Patricia Kaersenhout,
Stitches of Power. Stitches of Sorrow
13:00

Quinsy Gario,
A Village Called Gario
15:00

Héctor Aristizábal,
Nightwind
16:00

MAY 18 Roundtable at Danish Art Workshops

Migrating Spirits. Re-existence in Havana, London and everywhere in between. Jane Thorburn, Yoel Díaz Vázquez, Temi Odumosu
Moderator: Robbie Shilliam
11:00–12:30

Healing the Dual Wound: Saint Domingue Diaspora Sibyls in the Continent of Black Consciousness
Sasha Huber, Charo Oquet, Teresa María Díaz Nerio
Moderator: Alanna Lockward
12:30–13:30

Amazones Shooting Back: Revisiting Dutch Colonial Amnesia.
Patricia Kaersenhout, Artwell Cain, Quinsy Gario
Moderator: Sasha Huber
14:30–15:30

Is "Neo"-Afrophobia a Scandinavian Syndrome? Re-visiting Nordic Exceptionalism. Mathias Danbolt, Simmi Dullay, Mette Moestrup, Kuratorisk Aktion
Moderator: Gillion Grantsaan
16:30

Open Mic
Moderators: Alanna Lockward & Quinsy Gario
16:30–17:30

All events take place in English.
Performances at Nikolaj Kunsthal, Copenhagen Contemporary Art Centre are free after paid entrance 20 DKK
Roundtable at the Danish Arts Workshops are free and open to the public.
Stuart Hall Project ticket price: 75 DKK (40 DKK for members of the Cinematheque).

IMPRINT

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Jeannette Ehlers
Whip it Good, 2013
Photo: Casper Maare
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