COALITIONS FACING WHITE INNOCENCE

PERFORMANCE, ACTIVISM AND AFROPEAN DECOLONIALITY

CURATED BY ALANNA LOCKWARD
This edition of BE.BOP is dedicated to our sister Anika Gibbons who gave us the treasure of her spirit and the extraordinary film “Journey To Liberation: The Legacy of Womanist Theology and Womanist Ethics at Union Theological Seminary”, 2014, 60 min.

Rest in Peace …

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


First Spanish translation of this essay has been published in BE.BOP 2012 – 2014: El Cuerpo en el Continente de la Conciencia Negra, 2016.

INTRODUCTION

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

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

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

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

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

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

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

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

It is not the victimhood that BE.BOP is geared to evoke but, on the contrary, it is the valiant, relentless ancestor’s drive to re-exist that BE.BOP has been celebrating through the years, thanks to Lockward’s vision and its implementation by a wealth of artists, curators, thinkers and activists. This reversal of fortune (which is indeed a radical shift in the geo- and body-politics of sensing, knowing and believing), from the perpetuation of enslaved trade victimhood in which honest liberals (Johan Rawl’s expression) have cast and main-

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

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

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

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

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


5 Port au Prince: L’Impremeur S.A., 2018, 35. I would like to add Afro-Colombian Adolfo Alba-

Achine who in the same spirit wrote another magnificent book. Alba-Achine introduced the question of “decolonial aesthetics” in the conversations of the modernity/coloniality/decoloniality undertaking around 2003. It was in 2009 that the ideas began to be taken seriously by artists, curators and thinkers in the Doctoral Program of Universidad Andina Simón Bolívar (Quito) created and spirited by Catherine Walsh.
BE.BOP harvests academic respectability and spirituality of maroon strategies in their common celebration of re-existence. As such, it has become one center of energy to enact the politics of respectability, communality (neither the common nor the common good but the communal), and decolonial love that materializes in “Marronage.” Marronage delinks from institutional Christian and liberal imaginary of love which are both concepts in the rhetoric of Western modernity. However, Lockward has built her position on the perspective of Black Protestantism and more specifically from Richard Allen’s Pan-Africanist Social Christianity. Needless to say, Theology of Liberation has been appropriated by sectors of the population that has been the target of Christian conversation (Africans, First Nations) for their own liberation. They have transformed “conversion by demand” to “liberation by will.”

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

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

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

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

The politics of respectability combined with marronage's epistemic disobedience has been BE.BOP’s contribution to re-orient ourselves from societal competitions to the loving communal, which is being expressed nowadays in the growing vocabulary of “emotioning”, “sensing”, “loving”, “caring”, “heart before reason”, etc., it is unmistakable. Many of us have experienced it through previous BE.BOP editions. Many will experience it this year in Berlin and London. BE.BOP is “Marronage” today—facing the State, the corporations, the circling captivity of labor, finances and debt, and the media push to consume — and becomes the equivalent to the Palenque (Spanish) and Quilombo (Portuguese): BE.BOP is the place where life and joy are possible, even if for a week, running always from modernity/coloniality.

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

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

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

8 We will address these issues in the opening workshop of BE.BOP at JFA Gallery, in Berlin. On that occasion we will examine Yoko Hasegawa’s The New Sensorium. Exiting the Failures of Modernity, with a group of decolonial artist, curators, thinkers exploring the failure of modernity and the energies and joy that decoloniality doing, thinking and being (the verb, not the noun) brings to us.
The call for “independent thought” is a call for delinking from the existing architecture established by the rhetoric of modernity and the logic of coloniality (modernity/coloniality) in search of a decolonial praxis of living, doing, thinking. Decolonial options came as responses to the set of options framed by modernity/coloniality/decoloniality. Decoloniality would not be necessary if the Western project of modernity was not entrenched with the consequences of coloniality: the un-justices generated by modernity/coloniality engendered the call for decoloniality.

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

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

BE.BOP, however, is one venue in which Lockward pursues her relentless “Marronage” and the politic of respectability. She has donned in “Allen Report” Retracing Transnational African Methodism” a documentary that received the Fonprocine 2013 award. In the film Lockward reconstructed the historical foundation of the African Methodist Episcopal Church (Philadelphia, 1794) and of Richard Allen’s leadership. It was the first Protestant church run by enslaved people showing the creative force of epistemic Marronage combined with the politics of respectability. “Allen Report” crosses different contexts from the US to Namibia going through the Caribbean. Namibia, showing in its making the diasporic dimension of Marronage and the growing force of the politics of respectability. BE.BOP follows up on the spirit of Marronage, African Diaspora, decoloniality and Black Theology of Liberation.

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

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

a) Who enacts decolonization (in any sphere of life the enactment takes place) is because colonial wounds have been lived to the limit that requires communal self-healing. Self-healing doesn’t need a generous savior who sacrifices his or her privileges to help the dispossessed. “Salvation” is what the vocabulary of Christian modernity has always promoted and lately takes the form of “philanthropy”

b) Who has not experienced colonial wounds because he/she belongs to the social sphere whose institutions and actors are the instances in which colonial wounds are mobilized and infringed, they would not be able for any longer to ignore and to be blind that the present moment is generating a future that is being decided by all those (both in the domestic domains of nation-states as well as in the inter-states political, economic and military relations) that have been degraded by the rhetoric of modernity supporting the implementation of the logic of coloniality. White innocence can no longer remain innocent.

We, on the planet, have arrived at the point in which decoloniality is not only the will of people who have been the target of modernity/coloniality, but shall be enacted by dwellers and guardians of “white innocence”. “Salvation” is turning around and instead of being projected from the saviors to the needed, it is
the saviors who shall become aware that they are looking at themselves in the mirror of decoloniality. There is no safe place anymore. The power of decoloniality, in the last instance, is not a tool-kit to soften guilt under a “new” (newness is the engine of modernity) vocabulary, but it is the boomerang through which modernity/coloniality returns towards the actors and institutions that established and perpetuated it. Decoloniality is the triumph of the former colonized, enslaved and exploited; the relentless survival and re-existence that Jean Casimir (quoted above) celebrates in his ancestors: not the suffering enslaved but the creative and energetic joy of survival. The victory of Marronage overcomes and bypasses the miseries of the plantation.

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

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

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

11 Jean Casimir, op.cit, p. 196
“The Negro Church is the only social institution of the Negroes which started in the African forest and survived slavery; under the leadership of priest or medicine man, afterward of the Christian pastor, the Church preserved in itself the remnants of African tribal life and became after emancipation the center of Negro social life. So that today the Negro population of the United States is virtually divided into church congregations which are the real units of race life.”

W.E.B. Du Bois

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

Rosa Parks, AME Deaconess

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

George Augustus Lockward Stamers, Preocupaciones Lingüísticas (1982)

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

Silvio Torres-Saillant
My grandfather’s umbrella was the most recurrent argument in the household. According to my grandmother Celeste Pérez de Lockward, his disregard for that object was anything but funny. He departed every day with a robust parasol, an expensive one, to teach Spanish and English the entire day in order to support his seven children and more often than returned without it, causing significant domestic irritation. My grandfather never learned how to drive, hence the place where he left his umbrella was always as unpredictable as the moment in the day when it could rain, as it is usual in the Caribbean, or when he would stop writing at night. Regardless of his absent-mindedness, or maybe because of it, he was always very attentive to the words used to describe this particular personality trait and took advantage of any opportunity to explain etymological conundrums related to his behavior. Another charming aspect of his personality that we as grandchildren enjoyed thoroughly was his relentless celebratory sense of humor and the two mantras he repeated at the lunch table. With the first one he opened the mealtime after blessing the food: “No se obliga a comer: se obliga a trabajar” (“You don’t have to eat, but you do have to work”). With that he was showing his solidarity with our typical childhood rejection of certain ingredients or dishes; and with his second mantra he concluded the sacred moment of eating together as a family: “Praise the Lord”. He opened this family ritual in Spanish and closed in English, a language he first learned at the Wesleyan Church in Puerto Plata, in the North of the Dominican Republic. Having been born on September 17, 1912 in Turks & Caicos Islands, or Turquillán as it is known in Puerto Plata, my grandfather was raised speaking only Spanish. Both of his parents were born in Puerto Plata with English-speaking Caribbean ancestry. Similar to what happened with the descendants of the 1824-1825 Haitian Migration movement that settled in Haiti, the Lockward family melted into the society of Puerto Plata, and to this day it is considered as purely, or rather authentically, ‘Dominican’.1

My great-grandfather, Louis Alexander Lockward Capré, also known as Maestro Danda, was a freemason, a pioneer union organizer, and a composer of popular music with social themes.2 One of his sons, Juan Lockward, inherited his musical talent and became the most celebrated Dominican ballad composer of all times; the National Theatre’s bar is named after him. Juan and my grandfather George, known as Don Yoryi, occasionally worked together entertaining at soirées organized by friends and fans. Juan would sing, and during his breaks Don Yoryi exerted his notorious good humor recounting stories and anecdotes he had collected thanks to his reverential appreciation of Dominican idiomsynccracy and culture, and above all, of Dominican Spanish.3 In other words, he used his anthropological interest in the diverse usages of language of the severely stratified Dominican society for his literary work: eventually these stories became printed in the most commercially successful of his handful of publications, “Acuchene Úté”.4

Before and after completing his doctoral degree in philosophy (already married with six children) at the Universidad Autónoma de Santo Domingo (UASD), Don Yoryi’s characteristic stamina defined what he could do best: following his own heart. This meant that instead of becoming a strategic scholar his attention was systematically spread among religious studies, cooperativism, linguistics, culture and everything in between. His decision to focus his attention for a significant amount of time on the completion of the first comprehensive history of Protestantism in the Dominican Republic, Historia del Protestantismo en Dominicana, therefore, is remarkable for more than one reason. First of all, the history of Protestantism in the Dominican Republic is a Black narrative.5 Moreover, it is a history of solidarity between Black people in the United States and Haiti. And even more significantly, it is a history of accomplishments heralded by the Haitian Revolution, a subject treated by Dominican and international canonical historiography until very recently with the utmost contempt. By giving considerable attention to Black Studies, Lockward Stamers consciously, or as some would say, radically, and as I prefer, decolonially, accepted that he would never be a member of the Dominican Academy of History, largely responsible for the widespread ignorance of the fact that thanks to the Haitian revolutionaries enslavement was abolished twice in Dominican territory. Thanks to historian José Chez Checo, who organized an event honoring my grandfather’s legacy at the Museo Nacional de Historia y Geografía in 1983,4 while he was still alive, along with the handful of his fellow contemporary scholars involved in the study of the 1824-1825 migration, his research has remained alive and treasured. However, very few are aware that since 1967, Lockward Stamers’ anti-discriminatory lyrics have welcomed the new members of the Dominican Hall of Fame every year. This official welcome is a case in point for poetic justice since baseball players, who are mainly Black Dominicans, are honored following the ethical imperative of a pioneer Black consciousness intellectual, or “respectable maroon”, expressed with utmost poignancy in its third stanza:

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

Notwithstanding, this much appreciated recognition fails to acknowledge that Lockward Stamers’ are the exceptional contributions of a Black scholar in a country that has never officially celebrated the abolition of enslavement or any other Black memorialization, and that paradoxically is at the same time home of La Negreta, a street in an area known as Santa Bárbara in downtown...
Santo Domingo, the first public space were humans were sold as a commodity in the Americas, and where most of the African-Americans that arrived in the first wave of the Haitian Migration (1824-1825) settled.

My grandfather had a multilayered relationship with his own Blackness, as evidenced in his advocacy for the study of Black self-determination and in the way in which many of his writings, in spite of elevating Blackness, do so using the third person singular: “The religious Black has been a source of teaching respect for people based on their virtues and not for the physical attributes that guarantee neither equity nor justice.” Parallel to this, my Grandfather was proud of being married to a white woman and therefore having light-skinned children and grandchildren, while at the same time, as a typical coco-lo, he was equally dignified by having descended from educated, English-speaking Blacks. How openly he talked about the latter is another story;

Every hero deserves respectful discretion.12

Luperón’s alleged lack of proper us of Spanish: “[This public shaming of Luperón] is ill motivated and hurtful for my own Dominican cultural group, the Luperónians. This letter, entitled Luperón, was dedicated to vindicate the historical en-dowment of this pan-Antillean visionary, born in Puerto Plata. Lockward Stamers responds to the public shaming by hegemonic historians on Gregorio Luperón’s alleged lack of proper us of Spanish: “[This public shaming of Luperón] is ill motivated and hurtful for my own Dominican cultural group, the cocolos and immigrants that have arrived in this country’s ports. We know that very few of these purists speak the three languages [of Gregorio Luperón].

Every hero deserves respectful discretion”.12

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

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

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

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

Torres-Saillant (2003) offers a counter-narrative that rightly explains how marronage became constitutive of Dominican identity from the very begin-

ning of the genocidal European economic venture known as colonialism. Ba-sing his arguments on literary studies and more specifically on the historical moment he refers to as the “unification period”, which mainstream Domini-can historiography defines as the “domination period” (1822-1844) under Jean-Pierre Boyer’s rule, Torres-Saillant succinctly explains the dichotomy that defines what he calls the “bad story” of Dominican Blackness, which is “dominated by the theme of Negrophobia”, and the “good story”— the one that acknowledges that Santo Domingo “[set] the pattern of the struggle for freedom and racial equality in the Americas” and “ushered in the tradition of marronage”.14 These issues are identical to the existential and intellectual pre-
dicaments faced by Lockward Stamers in his lifetime.

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

The anonymous folk poems that Emilio Rodríguez Demorizi defined as “Afro-Domínican” and stem from the time of “unification under Haitian rule”, for example, include works told from the perspective of an “uneducated Black woman of humble station”. These poems, Torres-Saillant writes, “voice the yearnings of the downtrodden, affirm their human dignity, and challenge the
Ana Ozuna’s dissertation, *Reclaiming Blackness through the Literary Figure of the Maroon in Dominican Literature*, draws identical conclusions in its examination of two works of Afro-Dominican poetry: *Exigencias de un cimarrón* (1987) and *Las metamorfosis de Makandal* (1998). Ozuna posits that both poets’ authors, Jiménez and Rueda, “equivocally challenge precepts of Dominican identity formulated by 19th century elite”, which effectively “characterizes the maroon as the initial colonial antagonist and originator of an on-going resistant movement that continuously defied center/ periphery power constructs. By presenting the maroon as a national hero, Jiménez and Rueda repudiate a limited national identification that emphasizes Spanish and Taino heritage and in exchange articulate Glissant’s concept of Antilleanity. […] Through their literary confirmation of the maroon legacy in Domincana, Ozuna argues, the authors also honor their African heritage and “challenge anti-Black and anti-Haitian antagonisms by regarding present-day Dominicans as part of the larger Afro-Antillean community. Hence, the maroon figure from the colonial period to present-day continues to function as a primary destabilizing agent of the colonizer/colonized dichotomy.”

Illustrative of George Augustus Lockward Stamers’ epistemic disobedience is his systematic approach to knowledge creation as integral to his spiritual and religious identity as a signpost of maroon Weltanschauung. In his introduction to *Historia del Protestantismo en Dominicana*, he faithfully subscribes Torres-Saillant’s position on Boyer’s unification while supplementing it with his characteristically religious viewpoint: “Dominicana is a nation born in prophetic form conceptualized by Juan Pablo Duarte as a human group united by the ties of the Book of the Evangelists and putting complete faith in the Divine Trinity; for this reason, all Dominicans must be persons with an understanding of the significance of evangelism and the New Testament in Dominicanness, a people separated from that of Haiti because of its rejection of any idea of privilege based on race or any other kind of motive, conforming to the ideal of Duarte, who considers a blemish only what is vile.”19 Here Lockward Stamers is referring unequivocally to Dessalines’ Article 13 of the 1805 Constitution on the Blackness of all Haitians. When Jean-Pierre Boyer united both populations of the island under Haitian rule, the valid constitution was the one of 1816,20 which ratified Dessalines’ inauguration of Blackness as a political category. This means that the first time Dominicans became citizens, they were Black citizens.21 Equally relevant is the fact that Lockward Stamers often referred rather benevolently to this period as “the Boyer era” or “Boyer’s regime as president of Haiti” (P. 27), resonating with Torres-Saillant’s position on the unification and avoiding the inaccurate hegemonic misconception of a “Haitian Domination”,22 which is equally persistent in Haitian historiography—perhaps the only point on which both traditions are in agreement. In other words, the official versions of this period (1822-1844) in Haiti and the Dominican Republic are in agreement on the fact that Jean-Pierre Boyer’s ruling was the result of Haitian military supremacy and not of the successful completion of mutually agreed military diplomacy: “As soon as he arrived in Santo Domingo, [Boyer] proclaimed the union of French Haiti and Spanish Haiti, a terminology facilitated by Dr. José Núñez de Cáceres; like his predecessor Toussaint [Louverture], the first thing he did was have a *Te deum* sung in the Catedral Primada de América. It was his wish to relocate the seat of the archdiocese to the capital of the island [Puerto-Príncipe], but he found Monsignor Pedro Valera y Jiménez to be in disagreement with his plans. Shielded by the peculiarities of his investiture and by his nationality, protected by the dominant situation in the relations between Haiti and the Holy See, he refused to collaborate with the island’s leader, little suspecting that in so doing he left without pastoral protection an entire population whose civil leadership had asked him to encourage its spiritual elevation with his renowned religious prestige. Upon refusing to follow official wishes, he gave up his ability to defend any of the interests of his own flock, which he had counseled to emigrate, and much less the interests of the Church itself, by taking issue with the dominant government.”23

Africana Studies focus mainly on Boyer’s interest in obtaining recognition for the first Black Republic from France and the United States. However, in my grandfather’s interpretation as a religious man, Boyer was enthusiastic about bringing African-Americans to Haiti as a diplomatic extortion strategy vis-à-vis the Vatican, represented by Archbishop Monsignor Pedro Valera y Jiménez, who refused to move to Port-au-Prince.24 The Haitian government’s expropriation of Catholic Church assets is largely responsible for the rambly anti-Haitian sentiments of Dominican Negrophobia. By portraying these historical arguments accurately, Lockward Stamers risked more than his credibility and chances of success and personal gain; he also knowingly accepted the fact that that his defining the origins of Protestantism as Black gave the essentially Catholic constituency of the historical establishment double grounds on which to reject his research. Lockward Stamers intentionally dismissed the narrative of the white savior, which could have easily gained him recognition
and applause. Instead, as a freedom fighter for historical and epistemic repa-
rations, he chose to give Richard Allen his deserved place as a beacon of the
Haitian Migration Movements. He could have chosen to focus his attention
instead on another relevant catalyst such as Loring D. Dewey, the white Pres-
byterian minister who approached Boyer in 1824 without previously consulting
his peers in the American Colonization Society. Self-explanatorily, the
cover of Lockward Stamers’ book—maybe the faultiest depiction of Bishop
Allen—as well as the back cover are both dedicated to Richard Allen, describ-
ing him as “the first Black man to be ordained as such” and adding that “[h]is prestige and influence were decisive in facilitating the immigration of
the [6,000] African-Americans that came to the island in 1824 and 1825.”

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

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

My grandfather’s transgressions of the status quo by introducing Black narra-
tives into the mainstream of Dominican intellectual history were accompa-
nied by the cocolo ethos of the politics of respectability which, interestingly
enough, emerged as a marker of Black activism during the heated discussions
on the Haitian Migration movement, specifically within its epicenter, the
Black Church.

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

According to Jay Driskell (2012): “[The] politics of respectability depended
upon the establishment of an alliance with sympathetic white elites who, to-
gether with Black elites, would establish the basis for a joint civilizing missi-
on to uplift the masses of both races and fit them for citizenship. By basing
the qualifications for first-class citizenship on the correct performance of
bourgeois respectability rather than having the right skin color, the politici-
ans of respectability sought to replace the stratification of citizenship by race
with exclusions based on gender and class. This tactical embrace of respecta-
ility – no matter how necessary – held serious consequences for the future
of Black politics, significantly limiting the political vision of Black elites for
decades. Historian Evelyn Brooks Higginbotham asserts that ‘the politics of
respectability constituted a deliberate, highly self-conscious concession to
hegemonic values.’ This ability to make a concession to hegemonic values
presumes that there is a space free from hegemonic determination. This me-
ans that the politics of respectability can be understood as a mask behind
which a subversive Black agenda can be concealed. However, the need to don
such a mask placed severe limits upon the extent to which this masquerade
could resist white supremacy. This is because the mask, the face behind the
mask and the audience for whom the mask is donned all participate in a sha-
red universe of meanings even as those meanings are contested. This makes
a non-ideological, non-hegemonic space incredibly difficult to maintain.
Dissemblance is of course still possible, but it only works if there is at least
some shared understanding between the deceiver and the deceived of what
the ‘mask’ should look like. That is, the politicians of respectability shared
too many cultural assumptions about gender, class and sometimes even race
with the advocates of white supremacy to stake out a genuinely oppositional
position.” Driskell goes on to acknowledge that the “tactical embrace of res-
pectability was commonly the only strategy” available to Blacks, who were
after all “compelled to seek an alliance – however unequal – with those white
elites with whom it was possible to establish some sort of common ground”.
Often, though, given the economic uncertainties that attended the Progressi-
ve Era in the American South, “an interracial relationship that had been
painstakingly cultivated was simply discarded” when it became disadvanta-
geous or inconvenient for the whites. White city leaders were also forced to
choose “between expanding public services such as schools, sewers and po-
lice protection to white citizens only or not at all. In these cases, Black citizens
were frequently excluded.”
Contrary to the common periodization by Africana Studies that Driskell’s assertions exemplify, the primal moment of the politics of respectability that informed my grandfather’s cocolo ethos began as early as 1830, during the second foundational moment of organized Black political activism on U.S. territory after the Haitian Migrations, the Colored Conventions Movement (1830-1877), which is the predecessor of the National Association for the Advancement of Colored People NAACP (1909).

Leslie Alexander claims that: “Guided by the Philadelphia delegation, the 1833 convention gave considerable attention to the issue of moral improvement. They focused especially on alcohol abuse, [...] drafting an official report on the evils of alcohol that drew similarities between the production of rum and the perpetuation of slavery. [...] [Insisting] that the improvement of their people, and of American society, depended upon moral uplift”, the newly formed American Moral Reform Society (AMRS) set out to “improv[e] the condition of mankind”. Avoing that moral uprightness was the best way to improve the situation of American Blacks, the AMRS also denounced emigration. The convention delegates “carefully selected four rallying points—education, temperance, economy, and universal liberty—which they believed would successfully ‘unite the colored population in the principles of moral reform’ and called upon their brethren to embrace this strategy as the sole means to end slavery and earn full citizenship.” Ultimately, the creation of the AMRS sounded the death knell for the Colored Conventions in the 1830s; once it was established, the gatherings vanished. It also signaled the beginning of a new era, one in which anyone who merely mentioned emigration or colonization would be branded a race traitor.28

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

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

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

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

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

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

ALANNA LOCKWARD


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


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

FOOTNOTES

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

"Professor Kany, from the University of Berkeley, California, quotes 
Fundación Cultural Dominicana / Museo del Hombre Dominicano, 
(fifth edition), pp. 207-208.

"Professor Kany, from the University of Berkeley, California, quotes 
Fundación Cultural Dominicana / Museo del Hombre Dominicano, 
(fifth edition), pp. 207-208.

4. “Professor Kany, from the University of Berkeley, California, quotes me five times in his work: [...]. Most often to talk about examples of domi-
nicano of general use, such as the diminutives ending in ingo, 
ningo, [...]. The voice is a use of Dominican rustic speech [...]. orig-
inating from African languages: Nothing strange in the land whe-
re the Blacks of West Africa were first brought to forge vast wealth 
that made possible the era of world capitalism. [...]. My grandfather is quoting this publication: Charles Emili Kany, 1960. Seminario 


7. José Guzmán, El expulsor de la identidad dominicana (1989). "Without completely losing echoes of its original disparaging mea-
ning, the word cocolo has transmuted into a term that marks the exis-
tence of a community linked to educational activities and the first 
Evangelical Church; the authority of the matriarch and the third 
and the pride and sense of separateness and superiority to the population at large [...]. Although some well-informed members of this third 
group do not use the term cocolo and prefer the older term ‘america-
no, (Spanish, still in use by Dominicans, for inter-marriage and 
the sustained gaze of the dominion of large, must have 
assumed the designation.’"


9. Ibid.

10. "When Pétion drafted his Constitution in 1816, he included a speci-
fic clause that granted citizenship to all descendants of Africa who 
lived in Haiti for one year, a strategy that would have certainly appe-
aled to many African Americans. Although these early inducements 
did not immediately lead to a large Black migration to Haiti, such 
efforts revealed that Haitian leaders felt an emigration movement 
was related to the theoretical equality among the citizens of a single sta-
tion. [...]. It is certain that the influence of the United States Con-
stitution appears in the Haitian one of 1843. But that influence was 
trivial. From the point of view of all the constitutions published in the 
West, but the Dominican complaint had an indisputable cultu-
ral background. During the Constituent Assembly in that year, Baez 
provided an article in a Puerto Rican newspaper in which he set 
out that complaint from the point of view of judicial concepts related to the theory of sovereignty and the criterion of the citizens as a 
unitary people. As a country in a country more than one language is 
spoken, in its Constitution a precept was established which said: "The 
choice of language spoken in Belgium is optional. Thus it cannot be 
regulate except by law, and only in cases of acts of public authority and judicial issues."


12. "When Pétion drafted his Constitution in 1816, he included a speci-
fal clause that granted citizenship to all descendants of Africa who 
lived in Haiti for one year, a strategy that would have certainly appe-
aled to many African Americans. Although these early inducements 
did not immediately lead to a large Black migration to Haiti, such 
efforts revealed that Haitian leaders felt an emigration movement 
could be mutually beneficial. Haiti would gain from an influx in the 
dominion of man, or as Ovidio says, ‘fugitive’. And from there we 
see that singular could equal ‘desprecio’ [native], ‘avertir’ [advise] of the grief, or ‘subjugar’ [will be applied as to unseat or subdue them]. 
"runaways’, ‘hidden’, ‘cowards’, as applied to domestic animals 
that become feral, and also to humans, first Indians and then Blacks. [...] Horses were set free in order to get the liberty away from 
the dominion of their owners. [...]. In summary, the information that I provide here confirms that cimarrón is an in-
digenous Antillean Antillean term that arose in the Caribbean 
third of the 16th century and that has come to represent yet another 
method of affirming an identity. The cocolo, on the other hand, is a 
word that is not used in Haiti and is not found in the region’s music 
or literature. And from there it is clear that cocolo, which is a word 
that is present throughout the Caribbean, is a word that has been 
appropriated by Dominicans. The Dominicans have taken the word 
and have expanded it to mean ‘fugitive’ and ‘citizen’ at the same time. 
"cimarrón” (maroon) conclusively establish its emergence in to-
day’s Dominican Republic: ‘It is important to recall that the so-
cial phenomenon of maroonage preceded, after all, the determini-
ations due to the circumstances of colonization and the first con-
quest. In the first class, it is clear that the word ‘cocolo’ is a word 
that has been borrowed from the Spanish and the indigenous people, which occurred (in Samaná, on January 13, 1493) the incontrovertible superiority of European 
arms abolished the old authority and freed the most right, in the roughest, most impudent English in this cocolo. These Indians called them 
‘runaways’, ‘hidden’, ‘cowards’, and [...] “fugitives.” These usages 
are so frequent in documents of the time that it suffices to cite the 
following example in the Book of the Cacaos, which has already been 
cited in its clarity: ‘A gentleman named Guaroçaçu, the nephew of Queen 
Anacaona, who escaped from there with those who wished to follow him, 
flited to the foothills of Ruacaçou. Known by the Major Com-
mander, whom the Spanish told him that he was going into hiding 
(because the Indians fleeing from their cruelties, as cows and bulls 
do from the slaughter, were and are today still called cows and 
the obedience of the Kings of Castilla), people were sent after him, 
and locating him in the scrublands, then hung him.”

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

14. On the origins of the term cimarrón, the author adds: “Taking into 
account the espoused information in the present study, the conclu-
sions of Zayas and of Laguardia Trias seem the most plausible. And 
if we pay attention to Ovidio’s testimony, when, after having lived 
Hispaniola for many years, he claims that maroonage ‘means, in 
the language of this island, fugitives’, it is much clearer that we have 
the same result in the case of the West, but the Dominican complaint had an indisputable cultu-
rational background. During the Constituent Assembly in that year, Baez 
provided an article in a Puerto Rican newspaper in which he set 
out that complaint from the point of view of judicial concepts related to the theory of sovereignty and the criterion of the citizens as a 
unitary people. As a country in a country more than one language is 
spoken, in its Constitution a precept was established which said: “The 
choice of language spoken in Belgium is optional. Thus it cannot be 
regulated except by law, and only in cases of acts of public authority and judicial issues.”


16. "When Pétion drafted his Constitution in 1816, he included a speci-
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aled to many African Americans. Although these early inducements 
did not immediately lead to a large Black migration to Haiti, such 
efforts revealed that Haitian leaders felt an emigration movement 
could be mutually beneficial. Haiti would gain from an influx in the

21 “In 1824, the New York Colonization Society received a commit-

23 interview with Rubén Silié, Dominican historian and former ambassa-

24 dary process, because he was not a great revolutionary leader like Denes

25 siel’s gaze is haughty and self-assured. Children are remin-

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

27 “In 1823, Monsignor Valera lost his papal authority due to the re-

28 Lockward, George Augustus (1942): Cocolo: in New York. A Prelimi-

29 Frederick Douglass (1893): Lecture on Haiti. The Haitian Pavilion

30 Insight into Othon’s is the title of the first international exhibition I commissioned (1997, Art Center South Florida, Miami). In this the ‘university of civilization’ was questioned, that the Carib-

31 This also served as racial-ethnic strategy to differ-

32 Lockward, Stamers; George, Augustus (1942): Cocolo: in New York. A Prelimi-

33 Lockward, Alanna (2014): Cimarrón: Apuntes sobre sus Primeras Docu-

34 Stammers, George; Augustus, George (1942): Cocolo: in New York. A Prelimi

35 Knight, Franklin W . and Gates, Henry Louis Jr. (Eds.). In: Dictionary of Caribbean and Afro–Latin Ameri-

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45 Poynter, J F (1967): Corporate names. An introduction to Corporate Na-


49 In the same vein, the Schomburg Center hosts one of the most com-

50 ature processes on the Haitian Migrations available, and it sha-

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57 Poynter, J F (1967): Corporate names. An introduction to Corporate Na-


60 Alexender Lockward 2012: 28.

61 In the same vein, the Schomburg Center hosts one of the most com-

62 ature processes on the Haitian Migrations available, and it sha-

63 Knight, Franklin W . and Gates, Henry Louis Jr. (Eds.). In: Dictionary of Caribbean and Afro–Latin Ameri-

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

[https://en.wikipedia.org/wiki/Catherine_Flon]
Joiri Minaya, "Container #1", 2014, Pigment Print, 40 X 60 inches. Courtesy of Art Labour Archives.


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

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

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

The concept of “delinking” allows us to understand both the commonality between cultural dewesternization and cultural decoloniality: both are delinking from what “modernity reset” is trying to prevent in order to maintain the universality of modern and postmodern management of believing, sensing, knowing and understanding. At the same time, it allows us to explore cultural decoloniality as (perhaps) delinking from both and walking the roads of its own communal decolonial aesthetic, delinking from the failures of modernity.
In this book Trinidadian-American writer & activist Lesley Ann Brown explores, through the lens of motherhood, issues such as migration, identity, nationalism and how it relates to land, forced migrations, imprisonment and genocide for Black and Indigenous peoples. Having moved to Copenhagen, Denmark from Brooklyn over 18 years ago, Brown attempts to contextualise her and her son’s existence in a post-colonial and supposedly post-racial world in where the very machine of so-called progress has been promised upon the demise of her lineage.

Through these letters, Brown writes the past into the present – from the country that has been declared “The Happiest Place in the World” – creating a vision on the racial world in which the very machine of so-called progress has begun to identify the need for a common ground defined by borders from black bodies and as a response to the rising numbers of migrants. This lead to an overall tightening of immigration related policies by countries like Sweden that previously was known for its open and inclusive immigration policies. Support for far right, racist and fascists organizations and political parties across Europe increased and the racist hate crimes level against visible minority communities dramatically increased. Several Member States made it clear that the so called “irregular and economic migrants” were not welcome. This is mainly referring to African migrants in need of humanitarian protection in Europe. The same migrants whose countries of origin were historically and systematically robbed of their natural and human resources by the west, the same bodies who in the longest period of time have drowned in hundreds of thousands in the Mediterranean in their pursuit for humanitarian protection and life. Black bodies, black women, black pregnant women, black children and old black women that we have seen wash up on the shores of Europe and Libya without it causing a moral and political outcry in mainstream media, a twitter storm or trending in social media. Those people of African descent who succeeded in surviving this deadly journey, are quickly framed by politicians, the mainstream media and other commentators as economic or illegal migrants without the necessary political assessment of the historical and contemporary factors that created the urgent sense of desperation that forces people to embark on this deadly journey risking their lives to come to Europe.

This situation has triggered aphoristic sentiments against black migrants and citizens alike, as black bodies are visibly deviating from the European norm. These black bodies are the same bodies that repre- sent the unwelcome invader of European values and territory, thereby triggering a climate of anxiety and hate, based on the fear of losing power and privileges. The black community together with the anti-racist movement and civil society has, as a result of this situation, begun to identify the need for a common ground defined by a common reality, leading to a series of initiatives with the ambition of creating a counter narrative and reality. The need for a counter narrative articulated by the black community and building alliances and coalitions beyond geo- graphical boundaries is more important today than ever.
It is a necessity if we are to stand a chance against the current dominating narrative and political climate in Europe.

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

WALTER MIGNOLO

What the Middelburg Decolonial Summer School (2010–2018) and Be.Bop (2012–2018) have in common? Decolonial aesthetic and education: doing and thinking decolonially through education, art, curatorial initiatives and above all the communal determination with enthusiasm, joy, love and conviviality of many people shifting, emotioning, doing and reasoning in decolonial world-making and praxis of living. I will map the confluence of thinking and doing decoloniality in both the Middelburg Decolonial Summer School and Be.Bop, underscoring decolonial aesthetic and education; I will underline the need of uncoupling decolonial aestheticism from art; and of uncoupling decolonial aestheticism from education. For they both are constitutive of and in our praxis of living. I will map the confluence of thinking, doing and reasoning in decolonial world-making and praxis of living. I will underscore the need of uncoupling decolonial aestheticism from art; and of uncoupling decolonial aestheticism from education.

**“ITALIANI BRAVA GENTE”**

ELENA QUINTARELLI

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

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

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

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

I first attended BE.BOP in 2013 as part of the audience, and I remember ending up cancelling the appointment I had that day as I was getting enraptured by the words of the panelists and the works presented by the artists. This dialogical relation between academic world, artistic practice and activism it is what allows the magic to happen. I decided to continue being part of the same magic by going to Middelburg to attend the Decolonial Summer School, a much needed presence within the academic education, an opportunity for learning, and for learning to listen. It is behind this synergy of disciplines, of people and of different decolonial praxis lays the key to challenge the colonial narratives of modernity.

**“FIRST GLOBAL PLAYERS”: THE AUGSBURG WELSER AS CONQUERORS AND COLONIAL FOUNDERAL MYTH**

JULIA ROTH

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

**THE GOSPEL OF TE UA HAUMENE**

ROBBIE SHILLIAM

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

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

“The Presence of Slave Traders, Slave Owners, Abolitionists and Enslaved People in European Towns: Monuments, Museums, and Cultural Heritage Formed with Profits of Slave Trade and Atlantic, Particularly Caribbean Slavery”

ULRIKE SCHMIEDER

Great Britain (slave trade ports: Liverpool, London, Bristol, Lancaster, Glasgow, etc.) Reading: David Richardson, Great Britain (slave trade ports: Liverpool, London, Bristol, France (slave trade ports: Nantes, La Rochelle, Bordeaux, 2003, Bust of Toussaint L’Ouverture in Bordeaux (donated by the slavery heritage is not marked as such in public space. See: Pétrissans-Cavaillès, Danielle, Sur les traces de la traite des noirs à Bordeaux, Paris 2004.

Monuments for Abolitionists


Memorials of Slavery and/or Abolition


France (slave trade ports: Nantes, La Rochelle, Le Havre, Bordeaux, Saint Malo, etc.)


Memorials of Slavery and/or Abolition


Spain

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


Museums Silencing Slavery or Downplaying its Importance for the Wealth of Colonial Power


Monuments for Slave Merchants as Benefactors of their Home Town (Contested or Not)


BE.BOP 2018
COALITIONS FACE WHITE INNOCENCE
BERLIN SYNOPSIS

BE.BOP 2018
MUSEUMS REMEMBERING SLAVERY CRITICALLY AND ADMITTING TOWN’S INVOLVEMENT IN THE SLAVE TRADE


MUSEUMS SILENCING SLAVERY OR DOWNPLAYING ITS IMPORTANCE FOR THE COLONIAL POWER


MONUMENTS FOR SLAVE MERCHANTS AS BENEFICIARIES OF THEIR HOMETOWN (CONTESTED OR NOT)

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

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


GERMANY, SLAVE TRADE PORT TOWNS

Hamburg, Altona, Flensburg (the remembrance of German colonies in Africa and the Pacific is here not included, for memorial sites see: Zimmerer, Jürgen, Kein Platz an der Sonne: Erinnerungsorte der deutschen Kolonialgeschichte, Frankfurt/M. 2013. www.berlinpostkoloni

REFERENCE TO GERMAN INVOLVEMENT IN ATLANTIC SLAVERY

SCHIEFFAHRTSMUSEUM FLENSBURG, permanent room about the town’s involvement under Danish rule, exhibition from an Afro-Ca-

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

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

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

BECOMING LEGIBLE TO ONE-ANOTHER

ROLANDO VAZQUEZ

Be-Bop and the Middelburg Decolonial Summer School have been seminal projects for decolonial practices of thinking and doing. They became places of togetherness in which we could think across disciplines, geographies, histories and genders. They have transgressed the sepa-
ration between body and mind. Their decolonial practice has enabled the rethinking of self and thinking, of embodied thought, of ‘senti-pensar’. Through the prac-
tice of becoming legible to each other we have experi-
cenced the possibility of a decolonial politics of coalition (Lugones). These coalitional formations and the beco-
ing legible to one-another (Alexander) has enabled a collective coming to voice that interrupts and transgres-
ses the silencing of the colonial difference. We have en-
gaged the unattainable path of healing the colonial wound through the enacting of coalitions, the becoming legible to one-another and our shared coming to voice.

BEYOND WHITE INNOCENCE

GIOIA WEEKER

This lecture is an open invitation to embark on a post-

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

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

https://www.eplturismo.com/es/enciklopedia/201040388 ruta

escravos- barcelonessot-dec4195444

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

monde, Angie/Cayuela, José, Hacer las Américas: las élites españolas en el siglo XIX, Madrid 1992, 153, 163). (8 of 20 investors of the famous Eixample quarter made their money with slave trade or planta-
tions slavery on Cuba, or were the inheritors of slave merchants/ plantations owners, Rodrigo y Albarilla, Martín, Indios a Catalunya: Capitali Cubana en l’èconomia catalana, Barcelona 2007: 284).

PALACES/ RESIDENCES OF SLAVE MERCHANTS JOSÉ XIFRÉ I CASAS, BROTHERS VIDAL-QUADRAS, ANTONIO LÓPEZ Y LÓPEZ (PALAU MOJA), TOMAS RIBALTA (Palau Marc), etc. not well researched) Reading: Caldeira, Arlindo Manoel, Guia de rutes indianes de Catalunya, America and came back enriched, often through slave trade and slavery plantation owners, Rodrigo y Albarilla, Martín, Indios a Catalunya: Capitali Cubana en l’èconomia catalana, Barcelona 2007: 284).


ANTEN S DEL MAR, Hospital donated by slave merchant José Xifré i Casas, honored in his mausoleum in the Hospital. (More about provincial monuments to indianos (poor emigrants who went to America and came back enriched, often through slave trade and slavery in Cuba: Cabrè, Tote/Olive, Mireia, Guia de rutes indios de Catalunya, Valè 2010). Madrid, Palacio Santotado (today Chamber of Commerce and Industry), HOSPITAL DEL NIÑO JESÚS, reformed/donated by slave merchant Juan Manuel Manzanedo, and his wife Maria del Carmen Hernández y Esponosa, (https://investigart.wordpress.com/2015/11/10/el-palacio-de-santo-jaime-en-un-imposible-empl). (Owner of the slave trade monopoly in Africa in the 15th century) in Lisbon, Tomar, Porto, Sagres, Lagos

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INTO THE DARK
JEANNETTE EHLERS

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

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

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

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

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

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

But leaders have to be given some consideration. It’s very difficult to even think about governing men who all have their ideas about how it should be. Very difficult for somebody in human form to try to lead people. And the people don’t realise that if they just take a good look at themselves, they’re not such a good [bar of moral righteousness].

But if they had some consideration for the leaders and showed some consideration for each other, maybe leaders would be taught how to treat people. But unfortunately people mistreat each other. They don’t give leaders an example of how they should be treated:

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

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

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

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

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

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

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

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

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

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

In 2011, we were told we loved Libyans so much we wanted to bomb democracy into them. Less than 5 years later we’re leaving people, fleing the same conflict to drown in the sea while giving a woman space in a national newspaper to refer to them as cockroaches. And when you refer to humans as cockroaches, that is a mandate for murder. Let’s be clear about that. The moment human beings come non-human, that is a mandate for murder, and there’s a long historical parallel with that.
There's bias and bigotry everywhere in the world. In the country my grandparents come from, it's pretty much generally accepted that they don't like gay people. But what's interesting is that race even plays a role in that. In Jamaica, we have disgraceful homophobia. No one ever says it's because of Christian fundamentalism. Even though it is justified in explicitly Christian fundamentalist terms. Because only Muslims do bad stuff because of their religion. Cause we know almost all the Muslims in the world are brown.

Whereas when a Germanwings pilot crashes and kills 150 people deliberately or the man in Norway killed nearly 90 children. America comes out of Europe. I was born in Harlem. That you were gonna do exactly what your heirs in America have done and you're doing it.

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

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

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

Me, me, me.

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

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

It's over.

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

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

No. No.

Do we have to live the same history?

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

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

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

At this very moment.

Where are the facts?

What are you thinking about?

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

You discovered us.

Now you've got us.

James Baldwin (1924 – 1987) was an African American writer and social critic who spent a number of years living in continental Europe. Among his most influential works is the essay “Stranger in the Village” (1955) that explores the intimate connections between American and European histories. His unpublished manuscript “Remember this House” is the foundation of the documentary film “I Am Not Your Negro” from 2016.

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

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

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

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

ANGELA DAVIS
INTERVIEW EXCERPT FROM CALIFORNIA PRISON, 1970

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

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

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

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

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

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

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

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

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

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

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

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

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

But there's no history for that. Every time it plays out, the history we were taught in school which is mostly a flat history, do you? We don't look at real history. We look at the history we were taught.

And it will happen...

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

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

I will, I will, I will beat them to save them. Because what is skin? It's their mother's uncut savings. I would slit their skin open. I would beat them beyond blackness. And is just so I doing God's work. A queen's work, you hear? Is me beat them so that the jumbie white man can't come. I love how if I just give them the eye, they stop their stupidness and come to my side. That is a mama's earned justice.

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

Which is how come is we woman, we mothers, must be the ones to bare and break this boy-land we love. Saint Croix. Is we-self we breaking. Is just so I doing God's work. A queen's work, you hear? Is me beat them so that the jumbie white man who have we cutting cane don't beat them. When he beat them is hate for their skin and want for the money their labor bring. Is that same hate and greed that going kill my boys if I don't guard and guide. When I beat them is love, is warming, is to keep them alive.

See, I can't let Palé and Horay carry those bodies I love, their bodies that come from my body, into no foolish danger. Because in 1878, in the Danish West Indies, if you a black boy, any danger means death. My boys sick of that same hate and greed that going kill my boys if I don't guard and guide. When I beat them is love, is warming, is to keep them alive.

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

Which is how come is we woman, we mothers, must be the ones to bare and break this boy-land we love. Saint Croix. Is we-self we breaking. But is Saint Croix-self we birthing. We do so by burning. We burn it all down, so it go. We do it for we. The Danish man-them ain paying we enough. They ain respecting the work it is we doing. I seeing them with their nice shoe and I seeing my Pale West Indians calling it. You, maybe, calling it a riot. I suppose that depend on you hear? Is me beat them so that the jumbie white man can't come. I love how if I just give them the eye, they stop their stupidness and come to my side. That is a mama's earned justice.

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

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

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

I gave Palé and Horay each a knife. Because they have to boy’s body, to save the boy’s body. That’s how much I know their blood ain in the street. That is love. Beat the blood for the white man. Their blood is on my knuckles, boys for my boys. So they won’t have to chuck all the blood. A funny thing. I take a little blood from my fear keeps their blood inside their bodies. So I take a little blood from my hands. I know I

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

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

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

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

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

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

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

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

Decolonisation does not dismiss the post-colonial field, but foregrounds local practices and knowledges that stem from the Americas, Africa and Asia. Decolonisation is reflected in the resistance against colonialism that has always been there, as demonstrated by maroons in the Caribbean, the autonomous government of Rojava, the Zapatistas in Chiapas, among many others.
MARRONAGE, 2017

PAléME

Paléme (Lifts his head):
Are you sleeping, mulatto?
Horatio: How can this be? Paléme?
Paléme: You long for freedom!
I shall bring it to you!
Horatio: You? On this very night?
Paléme: A little wet and cold was the road to get to you.
A deep drain.
(HE STEPS OUT TO FULL VIEW.)

Look! Now I am here!
Let me say, I know about these places as well as I do the palm trees
Of my cabin.
Horatio: Dare you to take such a risk?
There are watchmen everywhere!
Paléme: But I have friends at places least expected, come!
You must follow me on the same road.
The proud mountains shall grant you Your freedom.
Horatio: You wish to save me?
Paléme: There, take this knife!
I myself have one. We’ll fight for our lives,
should anyone dare to stop us in an audacious encounter,
then shall we simply stab the knife in his heart.
It is the bright wing feather of the Angel of death
With blood it does
Write: he is married to death!
Before the dawn of day shall you be free!

Horatio: What have I done for you?
You risk all, your life, your freedom.
Paléme: Volition is our power!
So little goodness fell to me
That what I was given I easily can repay.
You were good to me!
Look here, we have now spoken,
But must act hastily.

Horatio: Oh, you have moved me
Deep within my soul. I do
Thank you, how honest you are!
But I must stay, I have made a promise.

Paléme: You wish to stay
in this open grave?
Do not believe the voice of the whites.
Follow me. Remember the post that
the slave is tied to
At no fault of his own, know Rebelliére!
Know what you are up against!
More than your back and shoulder shall bleed,
Your heart will as well, as did mine.
Take heed! You will suffer just like me!

Horatio: So long!
God shall grant you his rich reward.
My will stands firm. I shall remain here!

Paléme: And by so doing shall you suffer!
My revenge is already planned.
I shall fling an ignited shingle
across the field
Where the sugar canes grow and
Wind’s waft
Shall lift the flame.
I have a powerful poison which I shall
Blend in the water
That they drink,
Then shall his wife perish,
as well as his family,
His whole household!

Horatio: Paléme! For heaven’s sake!
Do not do so!
Paléme: All the splendor of the rich
shall fall into ruins!

What I have foretold shall occur,
The blacks will plant the standard
of rebellion!
The plantations will ignite like bonfires,
And if yet more days and weeks must pass,
Well then, my fever’s glow will not last
at such lengths.
I know, I shall encounter La Rebelliére,
The gauntlet is now cast!
He shall bleed for me!
You will remain here?

Horatio: I shall remain!
(Plings himself on the bench).

Paléme: As you please!
I have done what I could without much good!
(goes back to where he came from).

Had I followed him and had we been captured
Together,
it would have been said that
I had fanned the Flame of rebellion.
I shall stay! I have sweet confidence
in the existence of both God
And love.
A soliloquy with song
We all Will
rest and dream in the dark
We all Need allies
With the exception of violence
All feelings are allies
Guilt is a low frequency emotion
Here I too am We all
will Share the grief; we will
also share the joy
The minor key is melancholy but
not worth less than the major one
In here, Minor is major
Charge the margin
The license to be

Vulnerable
The license to be spiritual
The license to be flesh

The license for coral to kill sunblock
We are all just a stones throw from dark
Can we imagine a futurity where
we transcend identity?
Away from the highway and onto the island past the places, we must relearn
We must return into the dark

59 60INTO THE DARK JEANNETTE EHLERS

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

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

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

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

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

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

INNER DIASPORAS – WHEN IDENTITY IS NOT ENOUGH
NAZILA KIVI

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

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

LIVING THROUGH AESTHESIS AND EDUCATION
WALTER MIGNOLO

What do the Middelburg Decolonial Summer (2010–2018) School and Be.Bop (2012–2018) have in common? Decolonial aesthetics and education: doing and thinking decolonially through education, art, curatorial initiatives and above all the communal effort without thinking decolonially through education, art, curatorial strategies of ideological manipulation deployed by the local ruling elite. Still, this dominant discourse is at odds with lesser-known present and historical moments of solidarity and cooperation between the two populations. Reading from a Caribbean-centric perspective, the scholar draws from Edouard Glissant’s concept of Relation to examine the poetry of Haitian-Dominican Jacques Viau Renaud (1941–1965), who grew up in the Dominican Republic, frequent local circles of progressive artists and writers, and joined Dominicans in their resistance against the 1965 U.S. Occupation. Viau Renaud died in combat at the age of 23, leaving behind a poetry entirely written in Spanish that speaks of his love for both sides of the island. As the epitome of solidarity and fraternity between the two nations, Jacques Viau Renaud also represents, avant la lettre, the ideal state of Relation, which, as Glissant later developed, calls for “a change in ourselves by exchanging with the other, without desire of conquest and domination and without fear of losing ourselves.” In this sense, Viau Renaud’s person and poetry subvert all imposed clichés about “haitianos” and offer a model of living through aesthesis and education.

DECOLONIAL PRAXIS
WALTER MIGNOLO

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

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

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

Together with Raluca Voinea and Igor Mocanu, Ovidiu Tichindeleanu has started a new platform and organized a big research exhibition in Bucharest, entitled “The Veil of Peace”, on the iconography of peace in Romania’s real socialismo and the iconography and conceptual history of the antiracist and anticolonialist socialist concept of the “friendship amongst peoples”. The “veil” makes of cour-se reference both to W.E.B. Du Bois and to the “iron cur-tain”. The exhibition was a big success, people realized that this whole history has been under a double erasure, first by the ethno-nationalist turn of the late 1970s–1980s, and then by the purely Eurocentric orientation after 1989. The group plans to give this project an itinerant life, re-suscitating these erased histories and relations with the South of the former socialist bloc. One of the things that become immediately clear – before going into specific criticisms – was that the pointed presence of Black history and Black intellectuals was essential to the self-under-standing and positioning of this kind of socialism.

DECOLONIAL AESTHESIS AND THE END OF THE CONTEMPORARY
ROLANDO VÁZQUEZ

The Notion of Contemporaneity has dominated the art landscape since the second half of 20th Century. After the fall of the Berlin Wall there have been important attempts at globalizing the contemporary, in order to ad-dress its western-centric character. However the move-ment to globalization the contemporary left untouched the underlying assumptions that sustain the field of contem-poraneity. In particular, the contemporary kept on rein-forcing the modern/colonial politics of time.

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

COALITIONS FACING WHITE INNOCENCE
LONDON SYNOPSIS

This solo-digital performance explores the psychological pressures that the African immigrant-outsider experien-cies. The biggest fear is that of being swallowed by the perception gap, created by the different ways of seeing between insider and outsider. Skewed between the expectations from back home and the challenges of con-formity in his new country, our traveller is confronted with difficult questions: “Who am I? What do I stand for?” “Where do I belong?” Is there a peril in the un-becoming of being a ‘here and there’ person. Will he sur-vive by putting flesh on silences?
Gurminder K. Bhambra
Manuela Boiță
Eva Boesen
Phoebe Boswell

Lesley-Anne Brown
Tania CAfios
Jeannette Elders
Chandra Frank

Quincy Garcia
Miguel Gómez
Sasha Huber
Malcolm Momodou Jallow

Camara Joof
Geraldine Juárez
Patricia Kaersenhout
Nanula Kivi

Napili Langa
Alanna Lockward
Sophie Marilés
Madeleine McGrady

Walter Mignolo
Joeri Minaya
Mette Mœnstrup
Tracey Moffatt

Patrice Naamahans
Bonaventure Sob Nhlang
Marie-Lydie Nokoula
Tanja Ostojić

Bhavisha Panchia
Elena Quintavelli
Juka Roth
Olivia U.-Rutazibwa

Alya Sebti
Robbie Shilliam
Mark Sealy
Sumugan Sivanesan

Ovidia Tchimindekeu
Rolando Vázquez
Catherine Walsh
Gloria Wekker
GURMINDER K. BHAMBRA
is professor of Sociology at the University of Warwick, UK. She is also guest professor of Sociology and History at the Centre for Convergences in Colonial and Postcolonial Studies, Linnaeus University and the 2016 Beaventura de Sousa Santos Chair in the Faculty of Economics, University of Coimbra. Her research addresses how the experiences and claims of non-European “others” tend to be rendered invisible to the standard narratives and analytical frameworks of social science.

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

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

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

EVA BOESENBERG
is Professor of American Studies at the Humboldt University of Berlin. She studied German, English, and In- dology at the University of Freiburg and at the University of Massachusetts, Amherst, after which she served as assistant professor of American Studies at Martin-Luther-Uni- versität Halle. She has edited a volume on Chancen und Grenzen des Dialogs zwischen den Ge- schlechtern and has published articles on U.S.-American literature and culture from the 18th to the 20th and has published articles on U.S.-American literature and culture from the 18th to the 20th and has published articles on U.S.-American literature and culture from the 18th to the 20th century, the constitution of whiteness and masculini- ties and basketball. Her latest book Money and Gender in the American Novel, 1830-2000 was published by the Universitätsverlag Winter in April 2010.

PHOEBE BOSWELL
is a multimedia artist who lives and works in London. Born in Nairobi to a Kikuyu mother and British Kenyan father, she has spent much of her life in Nairobi and has traveled extensively across Europe and the Americas. Boswell’s photomontages and video works are informed by a fusion of traditions, with a particular focus on the rootedness and fluidity of identity. Her recent residency at the University of Malawi in Blantyre facilitated community theatre workshops at universities and community groups, both locally and internationally. Her focus on self-determination through socially enga- ged practice methodologies is a means of creating sites of resistance, with a focus on theatre and performance.

JEANETTE EHLERS
is based in Copenhagen, and is a graduate of The Royal Danish Academy of Fine Arts 2006. Image manipulation is often included in the artist’s photographic and video work, and is therefore part of her identity. For years she has created cinematic universes that delve into ethnicity and iden- tity inspired by her own Danish / Caribbean background.

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

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

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

SASHA HUBER
is a visual artist of Swiss-Haitian heritage, born in Zu- rich, in 1975. She lives and works in Helsinki. Huber’s work is strongly concerned with the politics of memory and belonging, particularly in relation to colonial residue left in the environment. Sensitive to the subtle threads connecting history and the present, she uses and re- sponds to archival material within a layered creative practice that encompasses video, photography, stapling, collaborations, and performance-based interventions. She has participated in numerous exhibitions including the Biennale of Sydney 2014, the Venice Biennale 2015 and artist residencies together with regular collaborator and artist Piet Savarikko. She holds an MA with the University of Art and Design Helsinki, and is currently undertaking doctoral research at the Department of Art at the Aalto University Helsinki.

MALCOLM MOMODOU JALLOW
isl / st / is a member of the Swedish parliament and a member of the standing committee on finance and taxati- on. He has for the past three years worked as a city coun- cilor in the city of Malmö, but also the former Vice chair of the European Network Against Racism (ENAR). Mr Jal- low is the founder and chair of the Pan African Movement for Justice (PMJ) (Afrovenskarnas forum för rättvisa), is currently a member of the Swedish parliament and as a free- lance regular contributor to several publications.

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

Patricia Kaesenhout
is a visual artist/activist/womanist. Born in the Nether- lands but a descendant from Surinamese parents, Patri- cia Kaesenhout developed an artistic journey in which she investigates her Surinamese background in relation
to her upbringing in a Western European culture. The political thread in her work raises questions about the African Diaspora’s movements and their relation to feminism, sexuality, racism and the history of slavery. She considers her art practice to be a social one. With her projects she empowers (young) men and women of color.

NAZILA KIVI

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

NAPULI PAUL LANGA

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

ALANNA LOCKWAC

is a DominicanGerman writer, filmmaker and founding director of Art Labour Archives, an exceptional platform centered on theory, political activism and art. Lockward has conceptualized and curated the groundbreaking pan-disiplinary meeting BE.BOP BLACK EUROPE BODY POLITICS (2012-2018). Her interests are Caribbean maroon discourse and mystical legacies in time-based practices, critical race theory, decoloniality and Development), where she studied with Édouard Glissant and Jacques Viau Renaud's poetry. Her groundbreaking article “Poética de la Relación en Dominicanish de Josefina Baez” (Revista La Torre, 2005) in which she draws from Glissant’s concept of Relation to examine dominant discourses of Dominican national identity, has been widely cited in scholarship on Dominican identity and literature. Her recent research on Haitian-Dominican relations has appeared in The Cambridge History of Latino/a Literature.

MADELINE MCRADY

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

WALTER D. MIGNOLI

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

JOHRI MINAYA

is a Dominican-American multi-disciplinary artist. Born in New York, US, she grew up in the Dominican Republic. Minaya graduated from the Escuela Nacional de Artes Visuales in Santo Domingo, the Altos de Chavón School of Design and Parsons the New School for Design. She has participated in residencies like Skowhegan School of Painting and Sculpture, Guggenheim Arts, Smack Mellon and BronxArtSpace, Bronx Museum’s AIM Program and the NVFA Mentoring Program for Immigrant Artists. Minaya has exhibited internationally across the Caribbean and the US. Her work has been awarded by the Joan Mitchell Foundation and the Renna Hort Mann Foundation, and is in the collection of the Museo de Arte Moderno in Santo Domingo and the Centro León Jiménez in Santiago, Dominican Republic.

METTE MOESTRUP

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

TRACEY MOFFATT

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

PATRICE NAIAMBA

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

BONAVENTURE SOH NDJIKU

is an independent art curator and biotechnologist. He has been living on and off in Berlin since 1997, where he College and a former medical technology at the Technische Universität Berlin. He completed his doctorate in medical biotechnology at the Heinrich Heine University in Düsseldorf and a post-doctorate in Biophysics in Montpellier.

She is the founder and art director of the art space SAVVY Contemporary Berlin, where he has directed and curated exhibits with more than 30 artists from five continents. He has worked as an art director and consultant for several international exhibition projects and festivals in Germany, France, England and Cameroon, and has published more than 15 exhibition catalogues. He is also the initiator and editor-in-chief of the journal SAVVY|art. He cooperated on different projects with the Tensta Konsthal Swedon, Goethe-Institut, Institut für Auslandsbeziehung (ifa), Kunst- raum Kreuzberg/Bethanien, Arsenal Institut for Film and Videokunst e.V. Berlin.

TANJA OSTOJC

is a Berlin based independent performance and interdisciplinary artist, researcher, educator and cultural activist. She includes herself as a character in performances, and uses diverse media in her artistic therapeutic researches, thereby examining discrimination, racism, social configurational and relations of power. She works predominantly from the migrant woman’s perspective, whilst political positioning, advocacy, solidarity and integration of the recipient define approaches in her work. Since 1994 she presented her work in numerous exhibitions, festivals and venues around the world. Her work is part of permanent museum collections and she has given talks, lectures, seminars and workshops at academic conferences and art universities around Europe and in the Americas.

BHAVISHA PANCHIA

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

ELENA QUINTARELLI

holds an M.A. in Media and Visual Anthropology from FU Berlin. Her research interests include migration and migratory policies, cultural studies, colonial pasts and decolonial options. Besides her M.A. thesis documentary film “Women on the Move” that narrates the stories of four
Italian women in Berlin, she collaborates to different docu- mentary projects (“Un colpo al cuore”, “La Deutsche Vita”, “Persisting Dreams”) and coordinated the Film Fe- stival “CON TRANSFER: On archives, legacies and new waves of Sudanesen Cinema” at Kino Arsenal and SAVVY Contemporary. She is the project ma- nager of the festival BE.BOP-Black Europe Body Politics (curated by Alanna Lockward) and she is a researcher and curator at SAVVY’s documentation centre.

OLIVIA UMERWAA RUTAZIBWA is a Belgian/Rwandan political scientist and senior lectu- rer in European and International Development Studies at the University of Portsmouth in the UK. She resear- ches ways to decolonise International Solidarity by reco- vering and reconnecting philosophies and practices of dignity and self-determination in the postcolonial: autonom- eous recovery in Somaliland, Agaciro in Rwanda and Black Power in the US. She has published in various aca- demic journals (Postcolonial Studies, Ethical Perspecti- ves, Journal of Intervention and Statebuilding, and Jour- nal of Contemporary European Studies), is the co-editor of The Routledge Handbook of Postcolonial Politics (2018) and Decolonization and Feminisms in Global Teach- ing and Learning (with Sara de Jong and Rosalba Ica- zaa, Routledge, forthcoming 2018), and is associate editor of International Feminist Journal of Politics. She is the former Africa desk editor, journalist and columnist at the Brussels based quarterly MO* Magazine and the author of The End of the White World. A Decolonial Manifesto (in Dutch, EPO, 2018).

JULIA ROTH is post-doctoral researcher and instructor at the BMBF- project “The Americas as Space of Entanglements(2)” at the Center for Inter-American Studies of Bielefeld Uni- versity in Germany, previously, she has worked as Post-Doctoral fellow at the interdisciplinary research project “designAludes – Interdependent Inequalities in Latin America” at Freie Universität Berlin and lecturer at Lateinamerikastudium (FU Berlin) and the center for transdisciplinary Gender Studies (HU Berlin). Her cur- rent research focuses on intersectional approaches in transnational contexts and Caribbean feminism. Along- side her academic work, Julia Roth forms part of the Flamenco project “Zarandeo” (with Simone Abrantes and Olga Iturri) and organizes and curates cultural-political events, most recently the symposium “Black Diaspora + Berlin. Decolonial Narratives” with Alanna Lockward (2015) and “Multiple Europes” with Manuela Botač (2015). Further she is author and editor of the magazine polar and has written the dramatic dialogue “Salmas Britse... Frida Kahlo träff Rosa Luxemburg” (directed by Susann Neuenfeldt 2010). Recent publications: 2017: »Sugar and Slaves: The Augsburg Weiser Company, the Conquest of America, and German Colonial Foundational Myths«, Atlantic Studies Journal, Special Issue: »Gerr- many, Colonialism, Media Arts, Multispecies Politics, Queer Theory, Tamil Diaspora Studies and Anticolonialism. He was a 2017 recipient of a Create NSW 360 Visions Virtual Reality Development Initiative to attend a month-long inten- sive at the School for Machines, Making and Make-Belie- ve, Berlin. In June 2016, he completed a six month residency at the Institute for English and American stud- ies (Cultural Studies) at the University of Potsdam sup- ported by the German Academic Exchange Service (DAAD) to research ‘Urban Eco-politics of the Anthro- pocene.’ Sivanesan has also been active with the experi- mental documentary collective theweathergroup_U and the activist media/art gang boaat-people.org.He lives between Berlin and Sydney.

MARK SEALY MBE is interested in the relationship between photogra- phy and social change, identity politics, race, and human rights. He has been director of Autograph ABP (London) since 1991 and has produced many artist publications, cu- rated major exhibitions for international art galleries, and commissioned photographers and filmmakers worldwide, including the recent critically acclaimed photographic ar- chive project titled Human Rights Human Wrongs for Ry- eon Image Centre Toronto. In 2002, he jointly initiated and developed a £7.9 million capital building project (Ri- vington Place), which opened in 2007. He has written for several international photography publications, including Foam Magazine, Aperture, and Next Level. Amongst his recent projects include curating The Unfinished Conversa- tion Encoding Decoding; with Gaetana Verna at the Power- plant Toronto. He has served as a juror for several major awards including World Press Photo, the Carmi- gnac Gestion photojournalism award, and the Sony World Photo. In 2015, he chaired the Krausen-Krausz Foundati- on Book award. Sealy has guest lectured at institutions such as the Royal College of Art and Tate, and devised a global photography MA studies program for Sotheby’s Institute of Art. Sealy has been awarded the Hood Medal of IDEA Publishing House, Cluj, Romania. Co-founder of the independent platforms Indymedia Romania (2004), CriticAtac.ro (2010) and LeftEast International (2012). Member in the Board of Directors of El Taller Internatio- nal. From 2012 teaches at the Decolonial School of Roo- sevelt Institute, Middelburg, Netherlands, http://idea.reista/?en=ichindealeu

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

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

GLORIA WEKKER is an Afro/latin Dutch educator and writer who has focused on gender studies and sexuality in the Afro- Caribbean region and diaspora. She was the winner of the Ruth Benedict Prize from the American Anthropological Association in 2007.
Gurminder K. Bhambra
Manuela Boarței
Black Dispora and Germany
Eva Boesenber
Lesley-Anne Brown
Phoebe Boswell
Tania Cañas
Jeanette Ehlers
Chandra Frank
Quinsi Gario
Miguel Gómez
Sasha Huber
Malcolm Momodou Jallow
Camara Joof
Geraldine Juárez
Patricia Kaersenhout
Nazila Kivi
Napuli Langa
Alanna Lockward
Sophie Marínnez
Madeleine McGrady
Walter Mignolo
Jori Minaya
Mette Moestrup
Tracey Moffatt
Patrice Naiambana
Bonaventure Soh Ndikung
Marie-Lydie Nokouda
Tanja Ostojić
Bhavisha Panchia
Elena Quintarelli
Julia Roth
Olivia U. Rutazibwa
Alaya Sebti
Robbie Shilliam
Ulrike Schmieder
Mark Sealy
Sumugan Sivanesan
Ovidiu Tichenleeanu
Rolando Vázquez
Catherine Walsh
Gloria Wekker

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Germany
Trinidad/United States/Denmark
Kenya/UK
Unceded Kulin Nation Territory
Trinidad/Denmark
South Africa/UK
St. Maarten/Netherlands
Dominican Republic/Spain
Haiti/Switzerland/Finland
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Gambia/Norway
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Suriname/Netherlands
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Sudan/Germany
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Unceded Aboriginal Territory
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Unceded Aboriginal Territory
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Serbia/Germany
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Italy/Germany
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MONDADY, JUNE 4
ifa-Galerie Berlin
Linnestr. 39/40, 10119 Berlin
Free and open to the public

2pm – 6pm / 30 min break

DELinking: WHAT DO WE AS CURATORS, ARTISTS AND THINKERS WANT?
Workshop with Geraldine Juárez + Alanna Lockwood + Walter Mignolo + Bhanushali Panchia + Ayla Sebti

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

WEDNESDAY, JUNE 5
SAVVY Contemporary
Plantagestrasse 31, 13347 Berlin
Free and open to the public

6pm
COLLECTIVE BOOK LAUNCH
Lesley-Anne Brown + Black Diaspora & Germany + Alanna Lockwood + Walter Mignolo + Claudia Rauhut + Julia Roth + Robbie Shilliam + Gloria Wekker [Moderated by Renavallur Sh Nalikai]

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

THURSDAY, JUNE 7
Lichtsaal / Maxxi Gorki Theater
Linzerstr. 10, 10117 Berlin
Daily ticket (panel discussions only) 12€ / 6€ Concessions
Lecture performances and sessions are held in English with German translation

11:30am – 12:30pm / Lichtsaal
TROPICAL BERLIN
By Sumugan Sivanesan
Performance lecture, German premiere

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

SESSION I: DECOLONIAL HEALING AND PAN-AFRICANISM IN THE PACIFIC
12:30pm – 2pm / Lichtsaal
Tania Calas + Robbie Shilliam + Sumugan Sivanesan [Moderated by Alanna Lockward]

In this first session artists and scholars take up the topic of healing situated in Pan-African politics within the Pacific. Robbie Shilliam focuses on the religious following called Paimārire, a liberation movement. Tania Calas will share her research experience in Germany; Tania Calas exposes her involvement with Black re-existence in Australia as an artist and activist.

SESSION II: INNOCENT MISTAKES ’INNOCENT’ ERASEURS
1:30pm – 5pm / Lichtsaal
Marzoula Beata + Quinn Gario + Julia Roth [Moderated by Eva Beenenberg]

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

SESSION III: APPROXIMATIONS TO DECOLONIALITY AND FREEDOM OF MOBILITY
12:30pm – 2pm / Lichtsaal
Malcolm Momondo Jallow + Napuli Langa [Moderated by Walter Mignolo]

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

SESSION IV: BE.BOP AND THE DECOLONIAL SUMMER SCHOOL MIDDLESBROUGH AS PARTNER
HEALING PLATFORMS
3:30pm – 5:30pm / Lichtsaal
Patricia Karrasenbu + Alanna Lockwood + Walter Mignolo + Elena Quintarelli + Rolando Vázquez [Moderated by Quinn Gario]

A group of artists, scholars and activists will think and discuss through various forms of healing and un-doing. Central concerns are decolonization processes of Contemporary Art or successful interventions in epistemologies that continue to reinforce colonial modernity. Be.Bop and the Decolonial Summer School Middlesbrough serve as role models on de-linking from the colonial matrix of power, while reinforcing educational infrastructures that imagine and enable decolonization in Europe.

FRIDAY, JUNE 8
Lichtsaal / Maxxi Gorki Theater
Daily ticket (panel discussions only) 12€ / 6€ Concessions
Lecture performances and sessions are held in English with German translation

11:00am – 12:00pm / Lichtsaal
My (Grand) Mother Made Me White
By Quinn Gario
Performance lecture, German premiere

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

SESSION V: FROM “ZWARTE PIET IS RACISME” TO “I AM QUEEN MARY”: STAGING EUROPE’S ‘INNOCENCE’ IN THE PUBLIC SPHERE
Lesley-Anne Brown + Jeanette Ehlers + Quinn Gario + Jeannette Ehlers + Mette Mørstrup + Alanna Lockward

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

THURSDAY JUNE 7
11:00am – 11:30am / Lichtsaal
INTRODUCTION

11:30am – 12:30pm / Lichtsaal
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By Sumugan Sivanesan
Performance lecture, German premiere

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LONDON PROGRAM
JUNE 11 — 13

MONDAY, JUNE 11
Autograph ABP
Rivington Place, LONDON
EC2A 3BA
Daily tickets £25/£15 Concessions

11:00am — 11:30am
INTRODUCTION

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

Stitches of Power. Stitches of Sorrow
makes a case for relationality of movements and continuity of time. It associates the Dahomey Women warriors who were active along the shores of the African West Coast in the 18th and 19th century, with the US based Black Panther Movement of the 1970s that Angela Davis was affiliated with and the here and now, Kaersenhout herself and the audience in their act of embroiderying “innocent” images on white fabric was a popular pastime for and there’s person. Will he survive by putting flesh on silences?
This solo-digital performance explores the psychological pressures that the African immigrant-outsider experienc- ed. The biggest fear is that of being swallowed by the perception gap, created by the different ways of seeing between insider and outsider. There is a peril in the un-becoming of being a ‘here and there’ person. Will he survive by putting flesh on silences?

3pm — 6:30pm
PANEL II: DECOLONIAL AESTHESIS AND THE END OF THE CONTEMPORARY
Patricia Kaersenhout + Ovidiu Tichindeleanu
[ Moderated by Walter Mignolo ]
This panel presents various takes on colonial legacies and how they inform the present. From Britain’s longing to return to a fantasy of the old colonial empire, epitomized in recent Brexit debates, to Decolonial literature and poetry that celebrates a legacy of solidarity between the Dominican Republic and Haiti against dominant readings of historiographies. Panelists discuss various methods and strategies to excavate and make visible long and forgotten histories of Decolonial aesthetic.

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

11:00am — 11:30am
Perception Gap
By Patricia Naisamba
Solo Digital Performance

This solo-digital performance explores the psychological pressures that the African immigrant-outsider experienc- ed. The biggest fear is that of being swallowed by the perception gap, created by the different ways of seeing between insider and outsider. There is a peril in the un-becoming of being a ‘here and there’ person. Will he survive by putting flesh on silences?

3pm — 6:30pm
PANEL III: ON “MISPLACED WOMEN?”, “INNER DIASPORAS” AND “RESPECTABLE MAROONS”
Chandra Frank + Nazila Kivi
+ Alanna Lockward + Tanja Ostojic
[ Moderated by Rolando Vázquez ]

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

3pm — 6:30pm
PANEL IV: DECOLONIAL PRAXIS OF LIVING THROUGH AESTHESIS AND EDUCATION
Walter Mignolo + Mark Zúñiga + Julia R ath
+ Jodi Minaya
[ Moderated by Alanna Lockward ]
This last panel will discuss the very pragmatic side of applying Decolonial aesthetic and education within cultural institutions and places of higher learning. How do educators and cultural agents move and teach in places entrenched in long histories of colonial enterprise? What strategies can they apply to challenge students and/or visitors in their thinking and eventually behavior?

3pm — 6:30pm
OPEN MIC
[ Moderated by Robbie Shilliam ]

WEDNESDAY, JUNE 13
TATE Britain
6:30pm — 8:00pm
DECOLONIAL AESTHESIS: WHAT DOES COLONIALITY MEAN AND WHAT IS DECOLONIALITY ABOUT?
Keynote by Walter Mignolo,
Phoebe Boswell, Respondent
[ Moderated by Alanna Lockward ] £9/£6 concession
Roland Barthes said once, a propos of his book Système de la Mode, “le bleu est à la mode cette année,” One could say that coloniality and decoloniality are fashionable these days. In view of this, my talk will be both an explanation of how what coloniality and decoloniality means to me in conversation with many others thinkers, artists, curators, journalists, and thinkers in general, that have Aníbal Quijano as a point of reference for decolonial doing and thinking. I would also explain what aesthetics and aesthetic mean in the frames of the colonial matrix of power and in that sense elaborate on what artists, curators and decolonial thinkers want.

3pm — 6:30pm
PANEL V: THE COMMONS OF STRUGGLE / THE COMMON STRUGGLE?
Gurminder Bhambra + Sasha Hoher
+ Robbie Shilliam + Sophie Maríñez
[ Moderated by Alanna Lockward ]

4:30pm — 5pm
Break

6:30pm — 6:45pm
Autograph ABP
Daily tickets £25/£15 Concessions

6:30pm — 8:00pm
Autograph ABP
Daily tickets £25/£15 Concessions

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

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

In short: our journey is one of experiencing “art” as a labour of love and mutual examination and recognition beyond geographical, discursive and disciplinary thresholds.
Cover: “Dahomey Amazon King Gato of Dahomey”, reorganized the women warriors, or Amazons, for which Dahomey is famous. The strongest and best looking women were drafted into regiments with its own peculiar uniform and badges. Amazons took the post of honor and danger in all battles.
JUNE 4 — 9 BERLIN

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

JUNE 11 — 13 LONDON

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