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I see four emerging trajectories or options in the artistic domains today that deviate from the original path that defined and characterized the concept “art” and its relations to other spheres of life (economy, authority, gender, sexuality, knowledge, “race”) since the Eighteenth Century. This original path, which in reality was nothing but an option, appeared for a while as the only “truth” about art and aesthetics. I would like to preface the four emerging trajectories by outlining how “aesthetics” became a philosophical discourse responsible not only for establishing a certain criteria that (still) regulates “taste” but also for classifying different populations around the world who, according to Kant’s conceptualization, were not apt to sense and understand the beautiful and the sublime. All “civilizing missions” after him were built in such beliefs. These constructed parameters, the sense of the beautiful and the sublime as well the invention of “art” as a philosophical category, and its articulation within a broader philosophical aesthetics, were all components of a point of departure and a respective set of intentions that created a peculiar category: “Similar but different.” The oxymoron “similar but different” is intentional. It is a consequence of the imperial and colonial epistemic, aesthetic, religious and ontological difference invented by Western theology, secular philosophy and science.

The Eighteenth Century established a break in the history of Western thinking and sensing. While Poiesis was dominant through the Renaissance it was Art that during the Enlightenment was added and differentiated. Until then, the word “art” referred to the skill a person must had in order to do something. Poiesis originally meant “to make.” For that reason any “maker”, who was not God, received the name of “poet.” Thus, the etymology of “art” in Latin is similar to that of “poiesis”, but until the 18th Century “art” was not connected to the conceptual requirements that made of certain kind of poiesis, a “tragedy” and/or a “comedy” as it was conceived by Aristotle’s in his Poetics. Two of those requirements, interrelated of course, were mimesis and catharsis: the final goal was catharsis which was meant to be achieved through mimesis, that is, the imitation of life situations to touch certain cords in the spectator. To depart from “Poiesis” and “art” as “making” is not enough for an endeavour to be acknowledged as a work of poetry or a work of art. “Making” needed to be related to “sensing” and Aristotle expanded sensing to the domain of “catharsis.” In the Eighteenth Century, sensing was instead related to “taste and beauty”, as established by Alexander Gottlieb Baumgarten and Immanuel Kant.

From the Enlightenment to the end of the 20th Century, the story is well known. Art became a powerful medium to shape the senses of modern subjects in Europe and, because Europe...
tics is being eroded today by these four options that although go beyond aesthetics, impinge
This is how I see the way in which the classical tradition of modern and postmodern aesthe
years before that, during the Renaissance. I will call the classical aesthetic trajectory since
exist in the lives of many for several years before it becomes a stifled memory in museums
"traditional aesthetics." It is certain that "traditional modern aesthetics" will continue to
the arguments outlined here (s. Decolonial Aesthetics Manifesto at the end of this publica
termodern options are departing from it. The dewesternizing and decolonial options are de
interactions.
This doesn't mean "cultural relativism" and "everything goes." It means that the struggle is a
is an option and claims about the rightfulness, truthfulness or superiority of any of these
second claim I make relates to the evolution of the trajectories and options that I mentioned. First, I say "trajectories and options" because the point of intersection between dewesternization and decolonization of aesthetics: the need to
point of intersection between dewesternization and decolonization of aesthetics: the need to
"emerging economies" (China, India, Qatar, Kuwait). The decolonial option operates, instead, in
"emerging economies" (China, India, Qatar, Kuwait). The decolonial option operates, instead, in
aisthesis. Liberating aisthesis implies decolonizing knowledge (the control and management
philosophy colonized aisthesis in the name of modernity (e.g., establishing norms to distinguish,
In a nutshell, I will be arguing that a) through the concept of aesthetics, Western philo-
the sphere of the political society which is marginal in relation to the control of the economy:
"emerging economies" (China, India, Qatar, Kuwait). The decolonial option operates, instead, in
"emerging economies" (China, India, Qatar, Kuwait). The decolonial option operates, instead, in
"emerging economies" (China, India, Qatar, Kuwait). The decolonial option operates, instead, in
The Darker Side of Western Modernity: Global Futures, Decolonial Options
By the first decade of the 21
"superiority" of European arts and aesthetics.
"emerging economies" (China, India, Qatar, Kuwait). The decolonial option operates, instead, in
the domain of "art," and "aesthetics," their conceptualizations and their histories. In different ways, both
the conceptualizations and their histories. In different ways, both
philosophy colonized aisthesis (sensing)
"emerging economies" (China, India, Qatar, Kuwait). The decolonial option operates, instead, in
The Darker Side of Western Modernity: Global Futures, Decolonial Options
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The Decolonial Option questions the very notion of “universality” and “civilization”, or rather “the universality of civilization”. The rhetoric of “modernity” and “progress”, key words to justify Western expansion, always carries a secret weapon, which is articulated through dispossession, exploitation and ultimately, genocide: coloniality. By exposing the notion of inseparability between modernity and coloniality, decolonial thinkers state that there is no such thing as an “autonomous European Sonderweg” of modernity. The colonial and its exploited, dispossessed, enslaved and exterminated subjects have always played a crucial role in creating, defining and literally “feeding” modernity.

Decolonial Aesthetics refers to ongoing artistic practices responding and delinking from coloniality, the darker side of modernity and imperial globalization. Coloniality. This concept emerged from the work of the collective modernity/coloniality 1. As the Decolonial Aesthetics Manifesto states:

“[this theoretical approach] seeks to recognize and open options for liberating the senses. This is the terrain where artists around the world are contesting the legacies of modernity and its re-incarnations in post-modern and altermodern aesthetics.”

I have conceptualized the Diasporic as a specific approach to Decolonial Aesthetics with the aim of theorizing artistic practices in the context of the Black and African Diaspora in Europe today. It is my intention to address the singularity of Black experience in Europe within the wider scope of this field. Some of these practices are a byproduct of the transatlantic trade of enslaved people from the African continent, as it is the case of those works created from the perspective of the Caribbean, the US and Latin America. Decolonial Diasporic Aesthetics also focuses on discourses from the African Diaspora not directly related to the trans-Atlantic trade but which challenge and dismantle the very notions of “primitiveness”, “ethnicity”, “tribalism”, “animism” and so on. Racism, grounded on such (dis)qualifications made the category of less-human an extremely profitable commercial strategy. The colonization of the African continent after the Berlin-Congo Conference 1884-1885 designated the legitimacy (or not) of Black citizenship. This understanding is “valid” in Europe until today.

Citizenship has been proclaimed to be a “universal” right for all white, Christian and Western individuals and it is inextricably connected to the concept of “civilization” (a word derived from Latin, civitas and plural civitates the social body of citizens living in the urbis), which at the same time permeates normative paradigms of artistic practices and aesthetics in mainstream theory and curatorial perspectives. A good example of this state-of-affairs is articulated in the evaluation of the Documenta 12 by one of its curators, Roger Buergel, published in a brief newspaper clip:

“The rainy summer was responsible for taking away the excitement of Documenta 12 that finished last Sunday, according to exhibition director, Roger Buergel. The life outside the exhibition halls could not flourish. This meant that the ideal atmosphere, the liveliness could not be nurtured. The arts need warmth. This is why Greece is the origin of civilization and Africa that of mankind.” [Der Tagesspiegel, 24.09.07. p.25].
How do current notions of the African continent respond to very specific moments of Euro-opean commercial enterprises and how has philosophy served the purposes of colonization and genocide? My hypothesis is that this could have only taken place through silencing the achievements of African cultures and the systematic “primitivization” of all African peoples. Artists working within Decolonial Diasporic Aesthetics have consistently challenged these assumptions (which have become an invisible “norm” by the pure force of reiteration) revealing their deeper and twisted purposes.

It is crucial to point out that Hegel made his epistemic division of Africa at the same time that the first German proto-colonizing mission was established in the continent (1828). In this sense, we could say that Hegel created, and that this created him, the problem of “Africa” which he critically selected one hundred articles from the mainstream German newspaper Der Tageszeitung. I have found these Hegelian paradigms reproduced constantly. Black German citizenship, for example, is automatically considered a transgression of cultural norms. In this sense, we have conceptualized it as the “Silenced Diaspora”. This category is meant to expand the scope of Michel-Rolph Trouillot’s (1986) Silencing the Past: Power and the Production of History. In Trouillot’s terms, the “silenced” are those whose meaning and evolution is expressed as an inconceivable object of (decolonial) history which has been therefore systematically silenced from its beginning un-til today. I transport the notion of Silencing that is prevalent in most white (Christian, male) Euro-(North)American accounts of African accomplishments and realities of Black Peoples to the specific situation of the Silenced Diaspora. TheSilencing of the Black German Diaspora in Ger-many mediatic and linguistic contexts is an example supporting my argument. This strategic tertification intervention is not meant to support the self-naming of the Black Community in Germany, which remains as the only legitimate reference of a historical re-existence.

Only through the groundbreaking contributions of Black-German and Black Diaspora ac-tivists in Germany, and more recently in relation to the press (Noah Sow 2009; Lockward 2006/2010, and the online media-watch portal der braune mob), the first ideas on a percep-tion of the Silenced Diaspora in the German sociocultural and mediatonic context can be found. There are also recent theoritical approaches to the same phenomenon of Silencing by Black European scholars. Grada Kilomba (2008) has made a powerful intervention in her book Plantation Memories. Episodes of Every Day Racism, from which the following paragraph is extracted:

"Once confronted with the collective secrets of racist oppression and the pieces of that very oppression, their own collective, that is, "not to remember…", or "not to believe…". These are expressions of this process of repression by which the subject resists making the unconscious information conscious, that is, one where the ego resists knowing the truth. Repression is the defense by which the ego controls and exercises censorship of what is instigated as an 'un-pleasant' truth. They say they do not know! But if I know, they too have to know as we co-exist in the same history, the same colonial history. New facts have been emerging during the last 500 years. The negotiations have been going on 500 years. What do they want to know? And what do they want to hear?" P. 33. [The brackets are mine].

In order to build an introductory argument for the conceptualization of Decolonial Diaspo-ric Aesthetics in the context of the Silenced Diaspora, I will briefly discuss the representation of Black female bodies which is a case in point. Formed by a Kenyan-German woman and a white German man that have merged as a single artistic entity since 2003, their performances, video-art, photography and installations address the silencing of Black German identity and Germany’s colonial legacy in the present moment in current historiography and mediatonic [white Western Christian Euro-ean] accounts.

Taking a global stand on the Hegelian constructions of an undifferentiated identity for all Afri-can subjects, Arturo Pérez-Reverte (2004-2006) of the Silenced Diaspora, in Palermo/Zulma (Ed.) 2009. Arte y estética en la encrucijada descolonial. Preface by Walter Mignolo. Buenos Aires: Editorial del Sur. 4, is a riddle. After the first piece that used the resource of exposing the skin to the sun with the intervention of a stencilled pattern (2004-2006), a coming of terms came into place from which the following paragraph is extracted:

"Wearing the Object of Contemplation, of the same year, evokes the solution of a riddle. After the first piece that used the resource of exposing the skin to the sun with the intervention of a stencilled pattern (2004-2006), a coming of terms came into place from which the following paragraph is extracted:

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This paper investigates the relation between decolonial thought and modernity. First we ask how is modernity conceived from the perspective of decolonial thought. As it has been shown by Quijano (2000) modernity cannot be understood without coloniality. The notion of coloniality articulates the relation of modernity with its exteriority. In other words, to recognize that coloniality is constitutive of modernity is also to recognize the importance of understanding modernity in relation to its exteriority (Dussel, 2011). And this thinking of modernity in relation to its exteriority is already a decolonial move, in it modernity ceases to be represented as a totality or a series of totalities and becomes associated to a history of processes of negation and expulsion that made possible its hegemony, and more specifically, which made possible the ‘universal’ pretensions of the ‘West’. The decolonial conception of modernity, as historically determined and deprived of its universal validity claims, opens the possibility of configuring forms of doing research that help determine, along class lines, whose art is whose.”

Rolando Vázquez teaches sociology at the Roosevelt Academy, University College from the University of Utrecht in The Netherlands. Since 2010 he coordinates with Walter Mignolo the Middelburg Summer School. With Alanna Lockward and Walter Mignolo he is member of the Executive Board of the Transnational Decolonial Institute. He teaches sociology at the Roosevelt Academy, University College from the University of Utrecht in The Netherlands. Since 2010 he coordinates with Walter Mignolo the Middelburg Summer School. With Alanna Lockward and Walter Mignolo he is member of the Executive Board of the Transnational Decolonial Institute.
Many colonial subjects of the Dutch Kingdom arrived in great numbers to The Netherlands in the period between 1969 to 1990. These were migrants from Surinam and the former Dutch Antillean islands. They were actually leaving the periphery, where they were taught and brainwashed into thinking that living in the centre, meaning The Netherlands, will somehow lead to their upward social mobility. This was a story well told and as such internalized. These colonial subjects were bent on migrating to Europe to participate and have a share in the wealth and welfare of the ‘mother country’. Obviously, individuals and groups had their specific reasons to migrate, however, two of the most fundamental reasons were the search for better education opportunities and living standards, which were to be attained for themselves and their offsprings.

The massive migration from Surinam also had to do with ethnic segmentation and segregation. Many thought that the impeding independence of the Republic of Surinam, in 1975, would stimulate ethnic disorder. In the case of the islands formally known as Dutch Antilles (Curacao, Aruba, Saint Martin, Bonaire, Saba and St. Eustatius) the entitlement to being Dutch was different. Individuals from these islands still carry the Dutch nationality, their migration has been more of an educational and social economical nature. The oil companies Shell and Esso, which were large employers on the islands of Curacao and Aruba, respectively, closed their doors around 1985 and left the islands. During this peak period of massive migration, Surinamese actors carried the Dutch nationality, but since 1980 they are required to get a visa. In spite of this, the vast majority of Surinamese have the Dutch nationality today.

These arrivals were not seen or experienced by the European Dutch as an incentive of better things to come but rather as a hindrance to progress and a cradle for future social problems. In the wake of their arrival official and informal calls went out to get them “integrated” as soon as possible into the Dutch society. Paradoxically, this “integration” was more geared at forcing them to become similar to the European Dutch than providing them with the space and available tools to become rightful citizens. Very soon this group was problematized as a threat to law and order in the Dutch society. Many politicians, the media personnel and professional members of the integration industry claimed that the evolving social problems were engrossed in the failure of the integration policy.

My thesis is that an “integration” and citizenship policy that flung together post colonial migrants and labor migrants from the Mediterranean area into one single category, generally referred to as allochthonous, was a recipe for the strained relationship between being an allochthonous and a proper citizen. This in itself was a reason for the failure of this policy. In addition, there were no attempts made at redressing the systematic and structural framework of domination of the white Dutch hegemonic society which prevents the accomplishment of the social mobility ambitions of these colonial subjects.

Artwell Cain obtained his PhD in 2007 at the University of Tilburg. From 1991 - 2000 he directed the Foundation for the Furtherance of the Well-being of Antilleans and Arubans at Rotterdam. Cain edited “Tula slave rebellion in Curacao” (2009) and has published extensively on citizenship, the aftermath of trans-Atlantic slavery and social mobility. Currently, he directs NISN (National Institute of Dutch Slavery Past and Legacy).
In the wake of the French Revolution, the granting of citizenship as the basis for the universal equality of political and social rights in a modern social order was not only understood as an expression of liberty (i.e., the opposite of slavery), but also as the mark of civilization. As such, citizenship was, however, to be acquired as the result of a civilizing process – that is, gradually. In the immediate aftermath of the revolution, citizenship rights were therefore only granted to male property-owners, whose ability to pay taxes and military tributes, and thus be contributing to the maintenance of social order, qualified them as “active citizens”. Women, foreigners, and children were in turn defined as “passive citizens” and denied all political rights. The constitution of 1793 consequently extended active citizenship to all adult men, a process that was iteratively extended to women and children, as well as to some non-European populations within the colonies. Citizenship as ascribed characteristic is presented as a particularistic, yet nevertheless modern characteristic of the specifically modern form of social organization, is thereby revealed to have been closely associated with the gendering of economic roles, in which the state-propagated, bourgeois family model was based. In turn, in the French colony of St. Domingue, where the slave revolution resulted in the abolition of slavery in 1791, skin color took precedence over property as a criterion for the granting of citizenship. Since not all whites were property-owners, but relatively many free “mulattos” were, the colonial assembly included the former in the right to vote even before this was accomplished in the metropolitan France, but excluded both slaves and “mulattos” from franchise after a series of heated debates. By its nature, citizenship rights were thus always more or less selectively foreclosed on the part of the civilizing process that adult men had supposedly accomplished, the implementation of universal principles was thus already creating its own particularisms.

Against this historical background, the paper argues that, since the emergence of Western European nation-states in the Nineteenth Century, national identity, institutionalized as citizenship, has been the main mechanism ensuring the maintenance of the high inequality between rich and poor countries. Drawing on recent legal and sociological scholarship that conceptualizes national citizenship as a form of inherited property and provides empirical data for the claim that it remains the main determinant of a person’s position within the world inequality structure today, the paper takes issue with the conventional sociological understanding of modern social inequality. In the wake of the French Revolution, national identity was conceived as a necessary but not inevitable feature of modernity, and citizenship as ascribed characteristic is presented as a particularistic, yet nevertheless modern characteristic of the specifically modern form of social organization, is thereby revealed to have been closely associated with the gendering of economic roles, in which the state-propagated, bourgeois family model was based. In turn, in the French colony of St. Domingue, where the slave revolution resulted in the abolition of slavery in 1791, skin color took precedence over property as a criterion for the granting of citizenship. Since not all whites were property-owners, but relatively many free “mulattos” were, the colonial assembly included the former in the right to vote even before this was accomplished in the metropolitan France, but excluded both slaves and “mulattos” from franchise after a series of heated debates. By its nature, citizenship rights were thus always more or less selectively foreclosed on the part of the civilizing process that adult men had supposedly accomplished, the implementation of universal principles was thus already creating its own particularisms.
As Ghassan Hage, Paul Gilroy, Sara Ahmed and Wendy Brown have argued, white neoliberal discourse around "race" is increasingly displaced from political to cultural arenas, where claims to tolerance and cultural vulnerability become instrumental in the processes of managing multiculturalism and difference in postcolonial Western society. In this context, caring and worrying for the future and well-being of the nation entails a racialized distribution of individualized states and dispositions linked to the problematics of entitlement and belonging: white people worry, care about and express hope for the future of the nation – and experience registers of pain, fear and hate in the threatening presence of the Other. Hage argues that there is a certain inverted logic of power relations to this claim to vulnerability, marginality, and innocence. Those in power imagine themselves to be in weak and radical opposition to leftist "political correctness", and represent themselves as being in imminent danger.

In contrast to such high-strung affectivities, Swedish cultural investments in white political innocence are grounded in collectively held images of being historically exempted from racializing processes. Several Swedish scholars, such as Katarina Mattsson, Mekonnen Tesfahuney, and Lena Sawyer have claimed that Sweden imagines itself as a race-less, tolerant country, purportedly less affected by postcolonial relations than other nations – by virtue of its welfare politics, and its egalitarian principles. In recent years, this positioning has been defined as Nordic exceptionalism. Taking my point of departure in this serene discourse, tinged by white governmentality, I am interested in discussing how racialized difference is thematized in the recent year’s debates around the repeated surfacing of playful approaches to the Transatlantic slavery. What affective levels of engagement are involved in these games, and how do they contribute to orchestrating responses on the public arena?

Ylva Habel is Assistant Professor in Media and Communications Studies at Södertörn University. She finished her dissertation in 2002, Modern Media, Modern Audiences: Mass Media and Social Engineering in the 1930s Swedish Welfare State. Habel's current research project, "Bandified globetrotters: La Sape's spatialized fashion practices" revolves around the assertive presence of the Congolese fashion movement La Sape (la Société des Ambianceurs et des Personnes Élégantes) in Paris and other European metropolises.

Selected publications
Habel, Ylva (2010) "VooDolls: Svensk ‘mashup’-gestaltning av vodoo" ([VooDolls: Swedish configurations of voodoo in 'mashup' culture]), in Fredrik Svanberg, ed., Forsvärning på museer; (Research in the museums), 24-47.
This paper explores the positionality of Black Europeans (and Afro-Germans in particular) within both the context of the African diaspora and the united Europe. Black European communities are shaped by the particular European link between racialization, colonialism and migration as much as by the larger Black Atlantic constellation produced by racial slavery and the Enlightenment placing of Blacks as anti-human. However, continental European developments have been largely absent from theoretical debates within Africana Studies, largely due to the continent’s supposedly secondary role in the central theme of the African diaspora: the trans-Atlantic slave trade. The focus on the latter necessarily defines diasporic populations who have entered the West through different trajectories, such as colonialism, as less representative of the Black Atlantic experience. I argue that the non-normative elements of the Black European experience can be used to complicate and challenge existing binaries and blind spots and to decenter the U.S. diaspora experience exactly through applying its theorizations to the European context. I will do so through an analysis of Afro-German activism around the nation’s colonial past and its after effects.

Fatima El-Tayeb is Associate Professor of Literature and Ethnic Studies and associate director of Critical Gender Studies at the University of California, San Diego. She is the author of two books, European Others: Queering Ethnicity in Postnational Europe (University of Minnesota Press 2011) and Schwarze Deutsche: Rasse und nationale Identität, 1890–1933 (Black Germans. Race and National Identity, 1890-1933, Campus 2001), as well as of a number of articles on the interactions of “race,” gender, sexuality, and nation, most recently “Gays who Cannot Properly be Gay,” Queer Muslims in the Neoliberal European City”, European Journal of Women’s Studies (forthcoming 2012) and “The Forces of Creolization: Colorblindness and Visible Minorities in the New Europe”, in Françoise Lionnet and Shu-mei Shih (eds), The Creolization of Theory (Duke University Press 2011).

Before coming to the US, she lived in Germany and the Netherlands where she was active in Black feminist, migrant, and queer of color organizations. She is also co-author of the movie Alles wird gut/Everything will be fine (Germany 1997).
William Kentridge

‘DEATH THROUGH EXHAUSTION’

There is even evidence that – at least in the mind of the Deputy Governor Tecklenburg - the camps were intended to weed out the weak and leave only the stronger Herero. In a letter written to the Colonial Department in June 1905, Tecklenburg argued that the high death rates amongst the prisoners were in Germany’s long-term interests. The concentration camps would leave the Herero culturally broken and decimated. Any Herero who survived the hardships was later to become a slave of the German colonisers, these survivors would, in the Darwinian sense, necessarily be the strongest and fittest. He added that, “The more the Herero people now feel the consequences of the uprising on their own bodies, the less the coming generations will feel inclined to rebel. Sure, the death of so many natives has a negative commercial impact, but the natural life-force of the Herero will soon allow them to recover their numbers, the future generations, which could possibly be mixed with a bit of Damara blood, would thus have been battle-fed with [an understanding of] their inferiority to the white race.”

Wilhelm Eich, the Rhenish Missionary in Okahandja where 1,500 Herero had been divided out in three small concentration camps, claimed on 19th June 1905 that, “The overseer of Camp I [the military camp] told me recently that he was under orders only to seek out the strong for His Majesty [Wilhelm II].”

The most damning evidence suggesting that the mass deaths of prisoners in the concentration camps was known of and approved by the German authorities is found in the National Archives of Namibia. In the vaults of the archives is a Tottenregistern – a death register, for the Swakopmund camp. It records the deaths of some of the thousands of Herero prisoners who perished in between January 1905 and 1908. Similar Tottenregistern may well have existed for the other camps but have since been lost, or were deliberately destroyed.

The pages of the Swakopmund Tottenregistern are divided into columns in which the military clerk or camp officer entered the names, genders and ages of deceased prisoners. However, officiating clerks had no need to enter details into the column indicating the ‘cause of death’. That came pre-printed – “death through exhaustion, bronchitis, heart disease or scurvy”.


David Olusoga is the co-author of The Kaiser’s Holocaust: Germany’s Forgotten Genocide and the Colonial Roots of Nazism, Faber & Faber, 2010, and was a contributor to the Oxford Companion to Black British History, OUP, 2007. For 15 years he has worked in Radio and Television producing a large body of topical and historical films and programmes that have explored empire, military-history, “race”, philosophy, art, slavery, and contemporary culture in the UK and USA. An award-winning documentary maker he currently works for the BBC as Producer and Series Producer. His latest book, White Slavery & the Black War explores the effects of British colonialism on the island of Tasmania.
During their colonial invasions the Germans faced a constant amount of resistance that was not only armed, like in the Herero-Nama-war, but that contested the alleged German power of definition in a discursive way. This kind of counter arguing can be exemplified by the political conflict around the planned segregation of Duala-City in Cameroon. Over four years, from 1910 to 1914, the Duala people fought within the German parliament and in Duala against the dispossession of their land and the segregation of their city along a 'color line'. During this struggle, the Duala people, represented by the elected spokesman Duala Manga Bell, questioned the notion of both res nullius and sovereignty. Following the lines of argument of the Duala protest notes to the segregation plan, it is my aim to highlight the Duala perspective on the German-Duala treaties of 1884 as well as their revision of these documents after twenty-five years of German colonial rule. I argue that the reserved land rights that the Duala managed to include into the “protectorate treaties” logically excavated the notion of res nullius. The authors of the protest notes evoked the full text “res nullius cedit occupanti” of the Roman Codex Iustinianus, which was not written into the final statement of the Berlin Africa-Conference (1884-1885) and thus referred to the origin of this legal construct in ancient Rome. Therefore, so I will argue, the Duala authors circumvent the res nullius-modification of the Berlin Africa-Conference, which demands that a society must have a European nation-state model of government and political organization in order to be accepted as sovereign with the rights of self-determination. The vicious colonial conundrum “res nullius according to the law of nations” (Völkerrecht) granted none of the African polities the sovereignty over their land and social and political organization. The Duala representatives implied that the recognition of the German colonial government depended on their own approval. If the Germans failed, what they did in the eyes of the Duala, German ‘right’ to exercise power was no longer acknowledged by them. Furthermore, the authors of these protest notes did not consider themselves as colonial objects, but as subjects in the sense of citizens, demanding their legal rights. In their perspective, the colonial power relations remained unstable and dependent on the approval of the ‘colonized’. In addition, they were able to prove that the Duala treaty-signatories never gave up their sovereignty and therefore their land could not be treated as res nullius. Their analysis of German conduct of government dismantled its ‘legitimacy’ and provoked a violent reaction. The architect of the segregation, Herrmann Röhm, accused two of the representatives – Rudolf Duala Manga Bell and Ngoso Din, his secretary and the emissary of the Duala people – with high treason. Governor Karl Ebermeyer ordered their execution on September 18th, 1914, in Duala. Against the colonial Government’s expectations, these political murders did not end the resistance of the Duala’s peoples. In contrast – they took arms against the Germans and led the British troops into their territory. 1 Even though the protest notes may have been written by Duala Manga Bell they were presented, discussed and got their approval at the Ngondo – the General Assembly of the representatives of all Duala lineages.

Ulrike Hamann is currently writing a dissertation at the University of Frankfurt/Main about the resistance against racism during the German colonial period in the African continent. She is a member of the Junior Research Group “Transnational Genealogies” and the Frankfurt Research Center for Postcolonial Studies.
BLACK EUROPE AS BLACK FLESH
By Rozena Maart

The Black body in Europe was historically one of military prowess, as recorded by Shake-
speare in Othello, one of power and conquest as in the domination of Spain and Portugal
as one nation, and Sicily by the Moors from the 8th until the 12th century, one of allure as
was evidenced by paintings depicting women in Art of the period, where the message of the
hidden and the forbidden also reads as a warning of secrecy and deceit, one of interpreter
and helper to the British Empire during its period of usurpation and conquest in Africa, and
one of pornography of the poor—the postcard depiction European women were privileged to
enjoy, as German, British and Dutch Empires carved itself into Africa, writing to sweethearts
and posting pictures of colonized, naked Black women's bodies, displayed in activities that
reinforced the image of the native as nature, with her navel and her nipple, on bleached
cardboard paper. White feminists have refused to politicize their own duplication of such
actions, adorning the walls of Women's Studies corridors with pictures of Black women in
the field, babies hanging from our breasts, hair covered in peasantry piety while reserving
their bodies for more morally justified measures like marriage, motherhood and mortgages.

This presentation shall examine how Africa came to be the contested territory within the
discourse of the European and the non-European, the hyphenated existence where the hyphen
as bar stands as prohibition to the notion of European, by drawing on Black Consciousness,
historical discourses, Derrida and deconstruction and psychoanalysis.

Dr. Rozena Maart is an Associate Professor and Head of Gender Studies at the University of Kwa
Zulu Natal. Her work as a feminist scholars examines relationships between and among Black Con-
sciousness, Political Philosophy and Psychoanalysis. She is also an award-winning writer of fiction
and her books have made the top ten list in South Africa and in Canada. Prof. Maart was nominated
to the "Women of the Year" award at age 24 for her work in the area of violence against women and
for starting, with four women the first Black feminist organisation, Women Against Repression in
Cape Town, South Africa in 1986.
Germany is one of the countries in which a public consciousness about the crimes of the past is more advanced. For more than sixty years Germany has dealt with the dark side of its history by an examination of Nazi atrocities, a process that it is often called Vergangenheitsbewältigung. A similar practice of remembering and analyzing the past has been advanced in relation to the crimes committed under the communist regime of East Germany. Such a collective commemoration process has effects in the self-conception of the nation and national life that are significant in terms of the way it manages the past. Between the ‘turn to emotions’ and the human rights culture, the ‘affective operations of arts’ and the ‘aesthetic politics in this respect is simply that the Nazis have extended to ‘civilised’ European peoples the methods hitherto reserved for the ‘natives’ and ‘savages’ living outside so-called civilisation. This is not, and cannot, happen again. Yet, a similar attempt at reaching a truthful account of the events might have been made in relation to the brutalities carried out by the German Empire during the times of the Second Reich. The killing of hundreds of thousands of human beings in Germany East Africa, today’s Tanzania, and the genocide of the Herero and Nama in German South-West Africa, today’s Namibia, remain unknown, hidden or forgotten. This is not only the case of Germany, but it is a common feature in all modern and contemporary colonial powers. Which is the extent and depth, if any, of the consciousness of the peoples of Germany, Spain, Portugal, Great Britain, Holland, France, Belgium, Italy, the USA and China about the barbarism and crimes committed alongside of centuries of modern imperialism in America, Africa and Asia?

The genocide of the Herero and Nama must be examined within a wider scope of European genocide–denial practices. Karl Korsch, Sven Lindqvist and Enzo Traverso find in colonial genocides a number of similarities and connections that can be found between the genocides in Germany and in Namibia: the techniques of repression and extermination, among them mass killings, concentration camps, forced labor or slavery, rape of girls and women; the making of ‘strategies of denial’ – personal connections, as some officers played an important role in both genocides, and the ideology of racial superiority, lebensraum, social Darwinism and the politics in this respect is simply that the Nazis have extended to ‘civilised’ European peoples the methods hitherto reserved for the ‘natives’ and ‘savages’ living outside so-called civilisation. This is not, and cannot, happen again. Yet, a similar attempt at reaching a truthful account of the events might have been made in relation to the brutalities carried out by the German Empire during the times of the Second Reich. The killing of hundreds of thousands of human beings in Germany East Africa, today’s Tanzania, and the genocide of the Herero and Nama in German South-West Africa, today’s Namibia, remain unknown, hidden or forgotten. This is not only the case of Germany, but it is a common feature in all modern and contemporary colonial powers. Which is the extent and depth, if any, of the consciousness of the peoples of Germany, Spain, Portugal, Great Britain, Holland, France, Belgium, Italy, the USA and China about the barbarism and crimes committed alongside of centuries of modern imperialism in America, Africa and Asia?

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In order to deconstruct the positioning of women of Caribbean origin, specifically from the Greater Antilles Spanish-speaking islands, in present day European cities, I wish to analyze the way in which ‘mix-raced’ women have been somehow compelled to take upon themselves the stereotypes created during colonial times, of ‘la mulata’ and ‘la mamita’. This will be done from a Caribbean-centric perspective, approaching the racialized stereotypes and sexualization of Caribbean female bodies in the mass media during the first half of the 20th Century. Caribbean women, such as the famous Rumberas of the golden Age of Mexican Cinema, and the representation of ‘mulatas’ and ‘mamitas’ in Cuban and Puerto Rican television is the point of departure of these arguments. Many of these so-called vedettes were extraordina-

ry gifted performers who apart from representing the ‘exotic/primitive’ ‘African’ and ‘mulata’ also contributed to the deconstruction of Blackness. Some of them, mostly Cuban, were light-skinned ‘mix-raced’ women who challenged racialization in their lyrics, as in the case of Rita Montaner whose self-representation as ‘Rumbera’ enacting the ‘primitive’ ‘African’ ancestry in film and television productions of the 40’s and 50’s, have contributed to cement these stereotypes not only in foreign audiences but also in local ones. My hypothesis is that these roles are so ingrained in the Caribbean women’s view of themselves that it greatly affects their choice of social performance. In turn, these stere-

otypes are being taken for granted by white Europeans, which in the long run contributes to perpetuate the misrepresentation of Caribbean women and in this regard prevents their accessibility to other spheres of live in the West.

Teresa Maria Díaz Neri is a Dominican visual and performance artist and researcher living in Amsterdam. She graduated as a Bachelor in Fine Arts from the Gerrit Rietveld Academie (2007) and received her Master in Fine Arts from the Dutch Art Institute (2009). She does research often focused on subjects informed by the history of colonial and neocolonial invasions in the Global South challeng-

ing the hegemonic Eurocentric and US centric notions of who is who and what is what. I examine hidden historical, cultural and political content that lurks beneath fashion with a photographic journey through each decade where gender politics was played out on the fashion of women sometimes by women for women’s advantage, and sometimes as part of attempts to maintain patriarchal equilibrium by controlling they way women dress.

Multiple and an often-contradictory implication of ‘fashioning’ processes will be identi-

fied alongside compatibilities with ideas of citizenship. Feature highlights of women such as Maria Pizarnik who sings ‘Piedad, piedad para el que sufre’ (pity, pity for the one that suffers), implying the suffering of the black people. Noticeably, the self-affirmation character of these songs establishes the term ‘ethical’ and ‘sustainable’ have become closely linked with the fashion industry. The histories I will be exploring will be used to further analyse the role of fashion and ‘fashioning’ as a form of resistance in the fight against what is perceived to be a ‘misrepresentation’ of Caribbean female bodies in the mass media during the first half of the 20th Century. This will be done through a photographic journey through each decade where gender politics was played out on the fashion of women sometimes by women for women’s advantage, and sometimes as part of attempts to maintain patriarchal equilibrium by controlling they way women dress.

Minna Salami is an African feminist blogger, independent writer and social commentator on African fe-

minism, pop culture, fashion, & ‘race’ and editor of multiple award-nominated MsAfropolitan.com, Founder of the MsAfropolitan Boutique and HuffPo blogger.

Minna Salami’s writing and commentary has been featured on CNN.com, The Guardian, Arise Magazine and Clutch Magazine to name a few. She is a Huffington Post columnist and author of two collections of poetry. She has spoken at the Southbank Centre, University of Warwick, the V&A museum, the Royal Academy of Arts amongst others. Minna is the founder of the MsAfropolitan Boutique, an online shop launched as a tribute to the Afri-

can Women’s Decade 2010 – 2020, selling design made by women of African heritage. She sees fashion as both aesthetically and socially relevant. She is a curator of African fashion at venues such as the V&A Museum & Saatchi Gallery showcasing couture from some of Africa's largest fashion houses such as both aesthetically and socially relevant. She is a curator of African fashion at venues such as the V&A Museum & Saatchi Gallery showcasing couture from some of Africa's largest fashion houses such as Tiffany Amber, Jewell by Lisa and Bummi Koko. Minna is an MA student in Gender Studies at SOAS University where she is completing research on African Feminism and African women’s view of their social and political memory ideas of citizenship and womanhood through fashion.
My presentation will focus on the 1979 tour by the London-based Black theatre group, Keskidee, of Maori and Pasifika communities in Aotearoa, New Zealand. The organizers of the tour, a local collective called Keskidee Aroha, were community and political activists who had, in the 1970s, agitated both for civil rights and Treaty reparations. By the end of the decade, increased racism and social inequalities led these activists to pursue cultural paths other than the strictly political in order to preserve and deepen the struggle. Art was seen as a battleground through which to tackle dehumanization and entrench the feelings and demands for self-determination in a context wherein political struggles over civil rights had by and large failed. The Keskidee Aroha organizers hoped that the tour would catalyse these new struggles as Black Consciousness and Rastafari conversed with indigenous pasts and presents. Keskidee Aroha demonstrates the importance of the relationship between art, citizenship and “race”, and the malleability of the identifier Black as a catalyst for struggles over social justice.

The nature of inter-cultural, multicultural and cross-cultural performance have now been debated in some depth in theatre studies, and the assumption that cultural exchange occurs amongst equals has been roundly critiqued. To this end, some scholars have focused upon the historically colonial character of cultural circulation wherein the exoticised and primitivised aesthetics and narratives of non-Western worlds are unequally exchanged, appropriated, commodified and assimilated by Western artists and institutions so as to give value-added to extant imperial art forms. However, these debates over translation in the arts tend to assume that the colonial economy of cultural exchange is defined by a relation between two main protagonists: those positioned in the imperial centre and those in the colonial (or quasi-colonial) periphery. Arguments that owe much to Said’s critique of Orientalism fit comfortably into this framework: the speaking, authoritative West constructs a multiplicity of mute exotic Others for the purpose of valorising its own distinctiveness.

However, because the Orientalist critique frames the protagonists of the colonial drama as the colonizing self and colonized Other, it runs the risk of mutating and pacifying cultural projects of self-determination that have been predicated upon inter-cultural relations that exceed the colonial binary of self/Other. The weight of the colonial stage upon which such relations have taken place still rests upon foundations constructed by the imperial centres. But this does not mean that the dramas have to directly address the personifications of these foundations. Keskidee Aroha was a project of cultural self-determination that reached across the colonial stage from (post-)colonized Africa and the Black Americas via the imperial entrepôt of London to Aotearoa NZ. It was predicated upon a dialogue between (post-)colonized subjects over their conditions and, if about the imperial foundations, it was not addressed directly or primarily to the colonizers or their descendants.

Robbie Shilliam is Senior Lecturer in International Relations at Queen Mary College, University of London. He has written on trans-Atlantic slavery, Black Power and Rastafari in a number of academic fora. He has also worked on retrieving the importance of anti-colonial thought for contemporary understandings of international politics. Prior to Queen Mary, Robbie taught at Victoria University of Wellington in Aotearoa, New Zealand. During this time, Robbie has worked with various activists and communities to retrieve the connections and linkages between the struggles of the African Diaspora and Indigenous peoples of the South Pacific.
In colonial Acts of crime against humanity German archives were filled with African human skulls. In 2011, finally a Namibian delegation travelled to Germany to return home 20 of these skulls. In 2011, finally a Namibian delegation travelled to Germany to return home 20 of these skulls.
Creative practitioners, activist and thinkers continue to nourish the global flow of decoloniality towards a transmodern and pluriversal world. They confront and traverse the divide of the colonial and imperial difference invented and controlled by modernity, dismantling it, and working towards “living in harmony and in plenitude” in a variety of languages and decolonial histories. The worlds emerging with decolonial and transmodern political societies have art and aesthetics as a fundamental source.

These artists are operating in what can be seen as the conceptual legacies of the Bandung Conference (1955). The Bandung Conference united 26 Asian and African countries, and was followed by the formation of the Non-Aligned Movement, in 1961, which included former Eastern Europe and Latin America. The legacy of the Bandung Conference was the possibility of imagining other worlds beyond capital and/or communism, to engage in the search and building of a third way, neither capitalist nor communist, but decolonial. Today this conceptual legacy has been taken beyond the sphere of the state to understand creative forms of re-existence and autonomy in the borders of the modern/colonial world. The decolonial metaphor “a world in which many worlds would co-exist” implies pluriversalism as a planetary project and demands the contribution of different notions of how an emerging global political society should feel, smell and look like. Decolonizing aesthetics to liberate aisthesis has already been happening in all spheres of knowledge-production. We have been witnessing a continuation of epistemic shifts in the disciplines and the arts that have furthered the process of decolonization within and beyond the key elements of the colonial matrix of power.

The goal of decolonial thinking and doing is to continue re-inscribing, embodying and dignifying those ways of living, thinking and sensing that were violently devalued or demonized by colonial, imperial and interventionist agendas as well as by postmodern and altermodern critical discourse.

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

In Three Steps of Story, 2008 (3:35), Ehlers dances a waltz in the big ball where rebellious governor Peter von Scholten scandalized the white citizens by inviting “free Negroes” to the ball. He proclaimed the emancipation of the enslaved of St. Croix in 1848.

In Wild Life, 1998 (01:33, sound), Neger, 1999 (4.6, sound), and Masked, 2010 (5.16, sound), Muangi transforms herself into beauty images that derive from the discriminatory imagina-

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Jeannette Ehlers studied at The Royal Danish Academy of Fine Arts and The Funen Academy of Fine Arts, her works explore the legacy of black skin and colonialism worldwide through digitally manipulated photographs and video installations.

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regina muangi and her husband robert hutter work together as video, photography and performance artists. they came to consider their practice as inseparable, “one artist two bodies”, and thus exhibit under their combined names.

hommage à sara bartmann, 2007 (4:00), explores the conceptual twists and political impact of the famous Vodoun dancer, who was the subject of a cercle des colonels. the premiere took place at the Centre National de la Danse in Paris, and was followed by a showing at the Museum of Modern Art in New York.

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in Other, 2009 (7:00, sound), Moffatt explores the ways in which societies define so-called minority identities, the other, using film collage to elicit poignant and insightful understandings of stereotypes and cultural attitudes.

Tracey Moffatt is highly regarded for her formal and stylistic experimentation in film, photography and video, her work draws on history of cinema, art and photography as well as popular culture and her childhood memories and fantasies. She studied visual communication at the Queensland College of Arts.
Le Malentendu Colonial, 2004 (78:00:00, sound), is a film that looks at Christian evangelism as the forerunner of European colonialism in Africa, indeed, as the ideological model for the relationship between North and South today.

Jean-Marie Teno studied audiovisual communication and worked as a film critic for Kwango Magazine and as chief editor at France 3. He produces his own films with the company Les Films du Raphia.

A Children’s Book of War, Terra Nullius and the Permanent State of Exception, 2010 (1:46, sound), presents how one interpretation of international law has it that people can prove their sovereignty by their ability to make and maintain laws, and their ability to declare war.

William Kentridge is a South African artist best known for his prints, drawings, and animated films. Aspects of social injustice that have transpired over the years in South Africa have often acted as fodder for his pieces.

In Black Box/Chambre Noire, 2005 (22:00, sound), the development of visual technologies and the history of colonialism intersect through Kentridge’s reflection on the history of the German genocide of the Herero and Nama in German Southwest Africa (now Namibia) in 1904.

William Kentridge is an anti-disciplinary artist. He is a member of the weather group_U, an experimental documentary collective focused on indigenous-non-indigenous exchange and collaboration. He lectures Experimental Film and Video at the College of Fine Arts, University of New South Wales.

Robert Adolf Stemmle (1903 – 1974) was a German screenwriter and film director. He wrote for 86 films between 1922 and 1967. He also directed 46 films between 1934 and 1970.

Quincy Gario is a spoken word performer and is currently following the MA program Comparative Women’s Studies in Culture and Politics at the Gender Studies Department of the University of Utrecht. He makes art under the banner of NON EMPLOYEES.

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