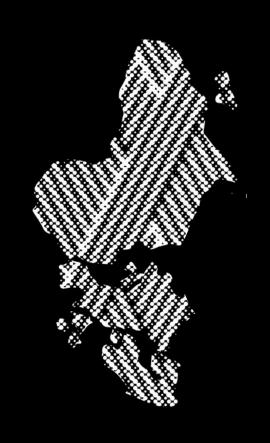
BOOK OF ABSTRACTS PROGRAMME

INTERSECTIONAL CHALLENGES IN AFROEUROPEAN COMMUNITIES



22-24 SEPTEMBER 2022 BRUSSELS AFROEUROPEANS CONFERENCE

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8:30 Registration and 6 9:30 Conference open		Building I Atrium Room I.2.03			
10:00 11:30	11:30 13:00	Lunch Break	14:00 15:30	Coffee Break	16:00 17:30
Keynote Address	Parallel Sessions		Parallel Sessions		Parallel Sessions
Room I.2.03	1.1 Thinking the		1.2 L'ennemi intime: Le		3.3 Intersectional
Olivette Otele	Multiplicities of the		féminisme radicale contre		Activisms II
SOAS, University of	Subject Black Woman		les feminismes noirs		Room I.1.03
London	Room I.1.05		Room I.1.05		4.5 Intersectionality
Introduced by Latifah	3.1 Representation,		3.2 Intersectional		Across Artistic Media
Abdou	Activism and Policy		Activisms I		Room I.1.04
(in English)	Room I.1.03		Room I.1.03		5.1 Care in Black and
	4.1 Canonical Africana		4.3 (Mis)presented		White: "Race" in Health
	Feminist Literary Work		Africa: African Cultures		Care in Europe
	and Its Reverberations in		in Post-socialist Societies		Room I.1.05
19:00	Afroeuropean Writing		of East-Central Euro	ре	6.3 Decolonising
21:30	Room I.1.04		Room I.1.04		Aesthetics
	4.2 Black Women's		4.4 Afroeuropean		Room I.1.06
Documentary Screening:	Cinema	inema		Photography	
Chez Jolie Coiffure by	Room I.1.07	Room I.1.07		Room I.1.07	
Rosine Mbakam	6.1 Roundtable - Mapping		6.2 Activism, Change &		
Followed by Roundtable	Black Europe:	lack Europe:		the University:	
Dept. Building I - 17:30	Monuments, Markers,	onuments, Markers,		Responsibility and	
Molière Theatre -	Memories	emories		Performativity in Higher	
Chaussée d'Ixelles 168	Room I.1.06		Education		

Room I.1.06

1050 Brussels

FRIDAY 23 SEPTEMBER

Coffee Break Lunch Break 9:00 11:00 14:00 16:00 12:30 15:30 17:30 10:30 Keynote speaker Parallel Sessions Parallel Sessions Parallel Sessions Room I.2.03 1.3 Towards a Black 1.4 Towards a Black 2.2 Black Women and Kehinde Andrews **Feminist Archiving: Feminist Archiving: Borders: The Case of Birmingham City Digital Amplifications of Digital Amplifications of** Mouraria, Lisbon University **Black European Voices I** Black European Voices I I Room I.1.03 Introduced by Ojeaku Room I.1.07 Room I.1.03 4.8 Roundtable: Breaking Nwabuzo (ENAR) 2.1 Discourses of 4.7 Writing Ground Ireland (in English) Racialization Afroeuropean Diasporas Room I.1.04 Room I.1.03 Room I.1.04 5.4 Décoloniser la santé: 12:30 4.6 Intermedial Sites of **5.3 Decolonising Health:** Une nouvelle approche 13:00 antiraciste et académique **Resistance Online: From** A New Anti-Racist **Guided Visit: "We** Approach or a Buzzword dans l'agenda de la justice YouTube to Instapoetry **Decolonize VUB" Library** and Beyond sociale ou un mot à la to Address Social Justice Building F Room I.1.04 mode? Agenda? 5.2 Workshop: The Trials Room I.1.05 Room I.1.05 of Being Black in the 8.1 Roundtable: The 7.1 Borders and 13:30 Workplace and the Need Relevance of Pan-African Temporalities of Black 17.30 for Self-Defence Space- and Placemaking in **Conferences to Europe** 6.5 Guided Visit: Royal Room I.1.05 Room I.1.07 **European Cities** Museum for Central 6.4 Remembrance and Room I.1.07 Africa (Pre-registration Representation of Black only) Identities in

Dept. Building I - 13:30

Contemporary

Institutions

Room I.1.06

18:30 Netwo

17:45

Room 1.2.03

Networking Reception & Art Exhibition "Love & Intimacy in a Postcolonial Era" by Iyallola Iffy Tillieu

Artistic Performance: "Lead the Way" by Aminata

Demba accompanied by Hind Eljadid and Calya J.

SATURDAY 24 SEPTEMBER

9:00 10:30 Coffee Break

11:00 12:30 Lunch Break 14:30 16:30 Coffee Break

17:00

Parallel Sessions

2.3 Diversity, Equity and Race

Room I.1.03

4.9 Black British Women Writers

Room I.1.04

5.4 Race, Gender and

Access to SRH Servcies in

Europe

Room I.1.05

6.6 Decolonize Nature: Braiding Indigenous and Academic Knowledge

Systems
Room I.1.06

7.2 Afroeuropean Urban Encounters, Communities

and Geographies in

Europe

Room I.1.07

Keynote speaker

Room I.2.03

Mireille-Tsheusi Robert BAMKO, Comité Feminin de Veille Antiraciste

introduced by Gily Coene (RHEA)

(In english)

12:30 13:30

General Meeting Afroeuropeans NetworkRoom I.2.03

Parallel Sessions

3.4 Roundtable: The Impact of the 2020 BLM Protests in Germany and France

Room I.1.03

4.8 Roundtable: Black
Narratives: Art and
Knowledge Construction

Room I.1.04

5.6 Mental Health Issues and Solutions Among African Diaspora in Europe

Room I.1.05

6.7 Roundtable: The Involvement of the Diaspora

in the Renovation of the

Africa Museum

Room I.1.06

7.3 Roundtable: Research & Community Engagement Through Artistic Initiatives that Give Visibility to the African Diaspora in Greece

Room I.1.07

Closing Ceremony

Room I.2.03

INTERSECTIONAL CHALLENGES IN AFROEUROPEAN COMMUNITIES

The 8th Biennial Afroeuropeans Network Conference "Intersectional Challenges in Afroeuropean Communities" will take place from 22 – 24 September 2022.

This conference is hosted by Vrije Universiteit Brussel (VUB), and co-organised by the Africa Platform of Ghent University (GAP), the Brussels Centre for Urban Studies (BCUS), the European Network Against Racism (ENAR), the Brussels Interdisciplinary Research Centre for Migration and Minorites (BIRMM), the Research Centre Gender, Diversity and Intersectionality (RHEA), the Centre for Literary and Intermedial Crossings (CLIC) at VUB, and a wide variety of other institutions in Belgium. This conference is the result of a long collaboration between academics, writers, artists and activists that gave rise to the International Afroeuropeans Network.

The conference aims to consider how Afroeuropean communities are shaped by the

intersections of 'race' and ethnicity with other markers of identification such as gender, class, ability, citizenship age, sexuality. status. language... Informed by intersectional thinking (Combahee River Collective, 1979; hooks, 1981; 1989) and its Crenshaw reiection unidimensional perspectives in activism, policy and research, the conference explores how diverse processes of privileging and discrimination interact, making for complex and dynamic experiences of what it means to be Afroeuropean.

It acknowledges that the racial and ethnic alterity of Afroeuropeans intersects with other identities (e.g. male, female, queer, working class, religious, disabled, aged...) and specifically seeks to examine to what extent these intersections create new alignments and opportunities. Of particular interest are the multiple ways in which Afroeuropeans challenge dominant modes of representation and knowledge production, for instance by claiming space and citizenship, altering taken-for-granted modes of knowing and organizing, and presenting their experiences and perspectives as part and parcel of European

society and identity. The conference engages with the dynamism emerging from the growing decolonisation movements and their calls for rethinking dominant modes of knowledge production and representation. We invite reflection on the various layers of intersectional existence, activism, and scholarship with a special focus on the lives of Black Europeans with ancestry in Africa and African diasporic geographical locations such as the Americas and the Caribbean. Building on the notion of 'subjugated knowledge', the conference explores how marginalized positions may also give rise to innovative epistemological positions, resistance to and revision of the status quo, and inspire activism and reforms of institutions and policies in Europe and beyond.



VISION STATEMENT

We envision the 2022 conference of the Afroeuropeans Network, "Intersectional Challenges in Afroeuropean Communities," in Brussels as an academic, activist, and intellectual space centering Blackness in Europe—including, but not limited to, Black identity, Black art, Black politics and Black struggle. We wish to articulate a clear framework specifying our values and vision for this conference.

This is a conference for, by, and with Afroeuropeans

- with the contribution of their allies;
- in dialogue with other marginalised groups.

As conference organisers, we also wish to centre the following:

- intersectionality, in terms of both the content and structure of the conference. We affirm the importance of understanding the multidimensionality of identity and the intersections between 'race', ethnicity and other identity markers;
- solidarity, in terms of connecting with each other and supporting each other's struggles;7

- self-awareness, in terms of participants reflecting on their epistemological positions;
- sustainability, in terms of the resources we all use in relation to the conference and beyond.

CONFERENCE ETIQUETTE

As conference organisers, we outline the following guidelines for interaction and communication:

- Respect the boundaries of other conference participants.
- Do not make assumptions about how people may or may not self-identify.
- Contest ideas, and not people. We envision this conference as a space for constructive dialogue and disagreement, and not for personal attacks.
- Accept constructive criticism. We are all a work in progress.
- Remember to listen. Everything is not about you!
- Recognise that allyship requires work.
- Be considerate of others' labour, be it emotional, mental, physical, or otherwise.



STEERING COMMITTEE

Latifah Abdou works as a researcher at the Universitair Centrum voor Ontwikkelings-samenwerking of Vrije Universiteit Brussel.

Folashade Ajayi is PhD researcher at the VUB Institute of European Studies.

Emma-Lee Amponsah is PhD researcher at Ghent University and co-founder of the Belgo-Dutch grass-root organizationand media platform Black Speaks Back (BSB).

Karel Arnaut is associate professor of Social and Cultural Anthropology at Katholieke Universiteit Leuven.

Elisabeth Bekers is professor of British and Postcolonial Literature in the Department of Linguistics and Literary Studies at Vrije Universiteit Brussel.

Duha Ceylan (she/her) is a PhD researcher in the Interface Demography research group, Vrije Universiteit Brussel.

Sarah Demart is postdoctoral researcher at the 'Observatoire du SIDA et des sexualités' at Université libre de Bruxelles.

Sandrine Detandt is professor in clinical psychology and sexualities at the Faculty of Psychology at the Université Libre de Bruxelles. She is also director of the Observatoire du sida et des sexualités at Université libre de Bruxelles.

Susan Dierickx is coordinator and postdoctoral researcher at RHEA (Research Center Gender, Diversity and Intersectionality) at Vrije Universiteit Brussel.

Olivia Gieskes is PhD researcher at the Centre of African Studies of the University of Edinburgh.

Janine Hauthal is postdoctoral fellow and research professor at the Centre for Literary and Intermedial Crossing (CLIC) at Vrije Universiteit Brussel.

Sibo Kanobana is postdoctoral researcher in sociolinguistics at Universiteit Gent.

Marie Alice Mosuse is PhD researcher at Interface Demography, Vrije Univeriteit Brussel.

Jean-Luc Nsengiyumva is researcher at the Sociologist's Research Center of Université Saint-Louis in Brussels.

Ishimwe Marie-Aimée Ntawukulityayo is an Equity, Diversity, and Inclusion program manager in the education sector.

Ojeaku Nwabuzo is PhD researcher at Vrije Universiteit Brussel and senior research officer at the European Network against Racism (ENAR).

Philsan Osman is MA student in African Languages & Cultures at Universiteit Gent .

Sibel Top is PhD student at the Institute of European Studies (IES) and Constitutionalism and Fundamental Rights research group (FRC) of the Vrije Universiteit Brussel.

Hannah Vermaut is research coordinator at BIRMM (Brussels Interdisciplinary Research Centre on Migration and Minorities) at Vrije Universiteit Brussel Annelies Verdoolaege is postdoctoral researcher and coordinator of the Africa Platform of Ghent University Association.

Sophie Withaeckx is assistant professor in Philosophy at the University of Maastricht.



SCIENTIFIC COMMITTEE

ACADEMIC MEMBERS

Akwugo Emejulu - University of Warwick
Alessandra Di Maio - University of Palermo
Anna Rastas - Tampere University
Antonio Carmona Bàez - St Maarten University
Aymar Nyenyezi Bisoka - Université de Mons
Cristina Roldao - Lisbon University
Elisabeth Bekers - Vrije Universiteit Brussel
Faith Mkwesha - University of Helsinki
Gloria Wekker - Utrecht University
Kehinde Andrews - Birmingham City University
Mark Stein - Westfälische Wilhelms-Universität
Münster

Michael McEachrane - Wallenberg Institute of Human Rights

Nadia Fadil - KU Leuven

Natasha Kelly - Humboldt University Berlin

SA Smythe - University of California

Sarah Fila-Bakabadio - Université de Clergy-

Pontoise

Sophie Withaeckx - University of Maastricht

NON-ACADEMIC MEMBERS

Gia Abrassart - Café Congo
Mathieu Charles
Mohamed Barrie - Black History Month Belgium
Nadia Nsayi - Africa Museum Belgium
Olave Nduwanje
Quincy Gario
Wetsi Anne Mpoma - Wetsi Art Gallery

ACKNOWLEDGEMENTS

Our logo was created by Naomi A. K. Quartey. After graduating from the Royal Academy of Fine Arts in Antwerp, she now works for a lettering company. For this edition's logo she attempted to obtain a bold yet simple look. The logo has a futuristic feel due to the geometrical patterns she incorporated. The matching font is playful and turns the whole into a powerful symbol for Afroeuropean futures. For more information about Quartey's work, please visit her website.

All photographs in this booklet are by **Herberto Smith** from the 2019 Afroeuropeans Conference in Lisbon.

SPONSORS

- the Africa Platform of Ghent University Association (GAP)
- the Brussels Centre for Urban Studies (BCUS)
- the European Network Against Racism (ENAR)
- the Brussels Interdisciplinary Research Centre for Migration and Minorites at VUB (BIRMM)
- the Research Centre Gender, Diversity and Intersectionality at VUB (RHEA)
- the Centre for Literary and Intermedial Crossings at VUB (CLIC)
- the Belgian research funds FWO (Flanders) and FNRS (Brussels and Wallonia)
- Histories of Art, Architecture and Visual Culture research group at VUB (VISU)

PARTNERS





































OLIVETTE OTELE

THURSDAY 10:00 ROOM I.2.03 INTRODUCED BY LATIFA ABDOU

Olivette Otele FRHistS, FLSW, Distinguished Professor of the Legacies and Memory of Slavery at SOAS, University of London. She has received several major research grants looking at the History of the African diaspora and the Atlantic slave trade. She is a Fellow of the Learned Society of Wales, a former Vice President of the Royal Historical Society and was a judge of the International Man Booker Prize. Her latest publications include a co-edited volume Post-Conflict Memorialisation: Missing Memorials and Absent Bodies (2021) and African Europeans: An untold History, which was shortlisted for the Orwell Book Prize (2021) and a finalist for the LA Times Book Prize (2022).

This keynote is sponsored by the Brussels Interdisciplinary Research Centre for Migration and Minorities at Vrije Universiteit Brussel.



KEHINDE ANDREWS

FRIDAY 11:00 ROOM I.2.03
INTRODUCED BY OJEAKU NWABUZO (ENAR)

Kehinde Andrews is an academic, activist, author and one of the leading Black political voices in Britain. His books include *Back to Black: Retelling Black Radicalism for the 21st Century* (2018) and *Resisting Racism: Race, Inequality, and the Black Supplementary School Movement* (2013).

Kehinde has a BSc in Psychology, a MA in Social Research and a PhD in Sociology and Cultural Studies. He is now a professor of Black Studies at Birmingham City University's School of Social Sciences (UK), director of the Centre for Critical Social Research, founder of the Harambee Organisation of Black Unity, and co-chair of the Black Studies Association in the UK. Furthermore, he was part of the leading team that developed the first Black Studies degree in Europe. He is also engaged in public debate and writes regularly in the anglophone press on both sides of the Atlantic including the Guardian, Washington Post, Independent, Ebony magazine New and Statesman.

Kehinde is currently engaged in a research project examining the role of Black radicalism in contemporary organising against racial oppression.

This Keynote is sponsored by the European Network Against Racism (ENAR).



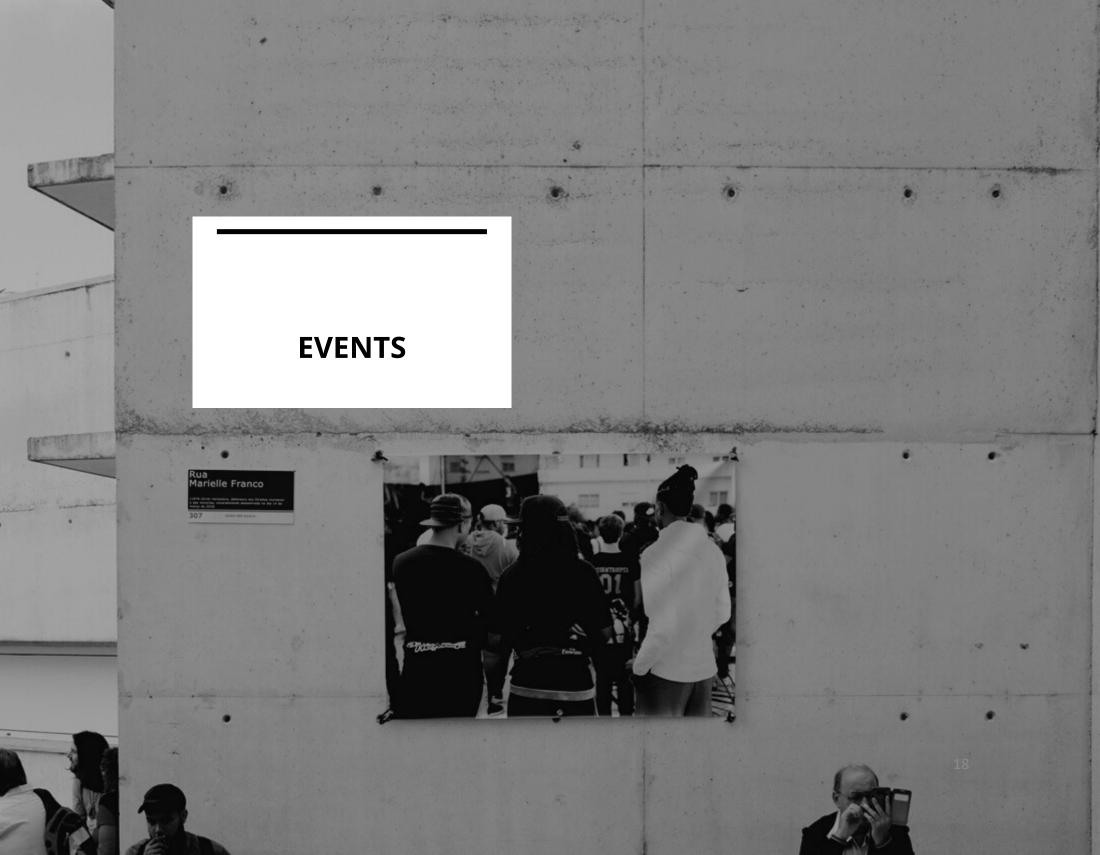
MIREILLE-TSHEUSI ROBERT

SATURDAY 11:00 ROOM I.2.03
INTRODUCED BY GILY COENE (RHEA)

Mireille-Tsheusi ROBERT's activism, trainings and writings focus on race issues. Having worked with marginalised adolescents, she currently serves as the president of Bamko, a francophone Belgian association fighting racism. She offers training to social workers, engages in media advocacy and contributes to the public debate on issues such as racial discrimination, postcolonial reparations, the resititution of African cultural goods, decolonising the public space and the visibility of colonial history in education.

This keynote is sponsored by the Research Centre Gender, Diversity & Intersectionality (RHEA) a Vrije Universiteit Brussel.





BUILDING I, ATRIUM DURING THE CONFERENCE

BOOK TABLES









LEUVEN UNIVERSITY PRESS

ROOM I.2.03 FRIDAY 17:45

ARTISTIC PERFORMANCE: "LEAD THE WAY" BY AMINATA DEMBA, ACCOMPANIED BY HIND ELJADID AND CALYA J.

INTRODUCED BY PROF. DR. JANINE HAUTHAL (CLIC)

Actress Aminata Demba brings an artistic performance that touches on different facets of her Afro-European experience. Accompanied by spoken word artist Hind Eljadid and musician Calya J. they bring a mixture of storytelling, music and poetry. In this intimate performance you are taken into the worlds, feelings and shared stories of these 3 artists. Enjoy from close this artistic expression and critical reflection on the topic of inclusion from an intersectional perspective.

Aminata Demba is an actress and presenter. She has appeared in several theater performances, such as "Dis-moi wie ik ben" (GEN2020, KVS), "Marieke Marieke "(Het Zuidelijk Toneel) and "The courage to kill" (Toneelhuis). Aminata also guest-starred in TV series including Bergica, De Twaalf, and in films such

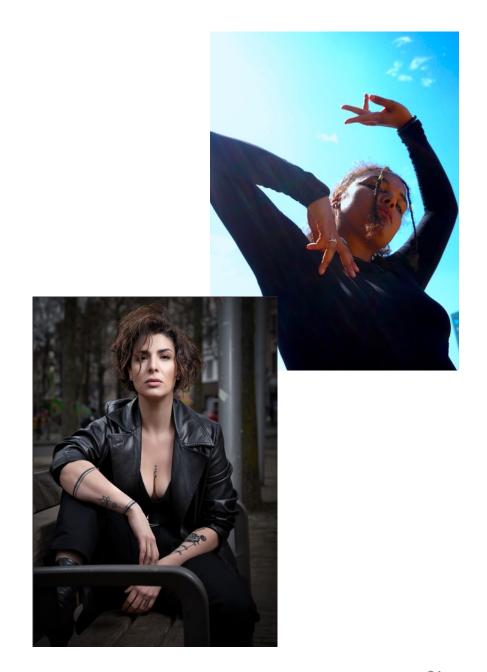
As Red Sandra (Jan Verheyen), Lobi Kuna (Matthias De Groof) or Totenfieber (Titus Selge). Next to her acting career, Aminata is also the founder of RepresentBelgium, an initiative to make our visual culture more inclusive and to represent underrepresented groups more and better.



Calya J., also known as Jessica Boyeleba is a musical artist from Antwerp. Last year, she released her first EP called "Blueprint" consisting of a mix of mystical beats/soundscapes and soul/rap vocals. Calya J. is also known for her collaboration with spoken word artists and has experience in working as a host, vocal coach and supporting other artists to write their own music. She's been on several stages throughout her career, such as Trix, AB, Copacobana, etc.

Hind Eljadid is a spoken word artist, a presenter, theatre maker, documentary maker, journalist and much more. The Antwerp artist gives workshops and regularly performs with her own texts. Hind takes inspiration from the injustice in her environment and builds confrontational and strong slam poetry around it with the mission to make people aware of the world they live in. She makes social issues open to discussion, shows her own strong and straightforward opinion, and gives a voice to those who embody a weaker position in society. In 2018, Hind won the BIIL Award Ultima and in 2019 the emancipation prize for culture. In 2020, she won the El Hizjra literature prize for poetry.

This event is sponsored by the Centre for Literary and Intermedial Crossings at Vrije Universiteit Brussel.



ROOM BUILDING I ATRIUM FRIDAY 18:30

EXHIBITION: LOVE AND INTIMACY IN A POSTCOLONIAL ERA

CURATED BY ANNE WETSI MPOMA

Curator's statement One of the problems of living as a racialised human being in a white society is the impossibility of being seen as we see ourselves and/or as we are: beautiful, intelligent, able to add value to society, competent for high-profile jobs and not restricted to menial sectors. In our dreams, we see ourselves shining, living harmoniously, enjoying fulfilling and caring family relationships. And in many cases, this is even a reality. Yet we don't find these images in our surroundings. In the media and in marketing, black men in particular are presumed to be incompetent at providing for their families and behaving in a caring manner. As a

result, there are very few images of joyful or intimate scenes between racialised people. In a desire to deconstruct the stereotypes that weigh on black people and to act on representations,



I proposed to the artist lyallola Iffy Tillieu (she/they) to develop this theme in her painting. Working at the intersection of queerness and normativeness, they show people living different types of relationship (brotherhood/sisterhood, parenting, love, etc) interacting with one another. The aim of her work is not to deny that there is a form of relational violence among populations who have lived through slavery and colonisation for several centuries, but rather to finally give positive images of these human lives a chance to circulate. It is a way of reappropriating the discourse on and the image of oneself.

(Anne-Wetsi Mpoma, Wetsi Art Gallery)



Anne Wetsi MPOMA (She-her) is an art historian, curator and author. Her curating practice and wider collaborations are deeply engaged in dismantling racial and sexist clichés circulating through culture. She actively seeks to create opportunities and promote the work of Afrodescendant artists and/or those engaged in post/de-colonial issues at the Wetsi Art Gallery space.

Iyallola Iffy Tillieu, (She/They) Born in Brussels in 1978 to a Belgian mother and a Beninese father, the artist allows her parents and family to play an important role in her works with them being simultaneously present and absent... Iffy is a conceptual and visual artist working with different media: painting, fabric design, video performance... She started art school as a teenager and later studied for a Master in Fine Arts at the University of Ghent and Brussels. She is self-taught in poetry and in various social sciences that she uses for her video performances, which have een exhibited iinternationally. Iffy's works move at the intersection of art and craft, queerness and normativity, the philosophical and the spiritual, technology and ritual, exploring meta-feminisms and seeking to expand visible and invisible boundaries.

Artist's statement If we internalise the white gaze, we find ourselves in the impossibility of forming relationships in which love can flow naturally and where violence is absent... The figures in the paintings: male, female or genderless, try to escape the preconceived images imposed on them in the abstraction of the works or in the ornamental. The characters demand to shape their own lives...

This event is sponsored by the Histories of Art, Architecture and Visual Culture (VISU)at Vrije Universiteit Brussel.



ROOM I.1.08
THROUGHOUT THE CONFERENCE

THE AFROGREEKS

Video Installation by DØCUMATISM

Represented by Grace Chimela Eze Nwoke & Menelaos Karamaghiolis

"The AfroGreeks" is a collective community project in progress that is presented as a video installation and an archive/laboratory. It is accompanied by live events, workshops, open discussions, screenings, co-operations with the communities and other actions within Athens and other cities of Greece with the aim to give voice and a means of expression to the "invisible" residents of Athens who stand up for being Greeks of African origin. The project seeks to empower Afrogreek individuals in a cultural and political way by exploring the positioning of various African youth on the term itself as a new collective identity in relation to current sociopolitical situations, personal and collective experiences, and moments of struggle and activism within the community as a whole. The project becomes a platform that showcases current

neighbourhood to an experimental cultural hotspot. Døcumatism is currently working on video installations and live events of the ongoing collective community projects "the AfroGreeks" and "Greekies" and has created the first Greek platform. interactive documentary entitled MEETINGS WITH REMARKABLE PEOPLE, which found online he at can https://remarkablepeople.gr/el. The platform gives voice to critical social issues that have risen due to the ongoing crisis of the last 10 years in Greece. The movies created have become weapons for the protagonists and they create bridges with organisations active around the world on these issues. On the platform you can find 12 films in their cinematic version, and 180 additional short films and lists of all organisations related to the topic of each film, offering to every viewer the opportunity to engage actively; to learn, help or be helped.

DØCUMATISM

Η αληθινή δύναμη του ντοκουμέντου μπορεί να γίνει μια ουσιαστική αφετηρία για μια τέχνη επίκαιρη με δημιουργικές κοινωνικές παρεμβάσεις: έξω από τα περιοριστικά όρια των γκαλερί και των μουσείων που θα εξασφαλίζει την ενεργή συμμετοχή των ίδιων των ηρώων στο τελικό αποτέλεσμα χωρίς να τους αντιμετωπίζει μόνο ως υποκείμενα αποτύπωσης.



PANEL 1.1 - ROOM I.1.08 THURSDAY 11.30

THINKING THE MULTIPLICITIES OF THE SUBJECT BLACK WOMAN

CONVENOR

Angella Graça Instituto da Mulher Negra

PANEL ABSTRACT

The black women always "have theorized - but in forms guite different from the Western from of abstract logic" (Barbara Christian; The Race of Theory; 1987). Therefore, it can be said that a different black women's theory exists, and it implies an activist praxis. In this frame of reference, the Instituto de Mulher Negra in Portugal - INMUNE, founded in 2018, substantiates the importance of its application to AfroEuropean 2021, in a Portuguese and international context of anti-racial, anti-sexist, anti-classist, anti-capitalistic fight and against LGBTIQIA+fobia, and of the fundamental role of black women in these fights. Reflecting upon black women's variety of thinking and the lines of thought that they can bestow on the process of

social activism by/for black women, we want our panel to mirror our questionings and to focus it on the key points of the process of thinking the multiplicities of the subject "black woman". We also propose to reflect in our group the relevance of discussing/creating spaces of dialogue using the different social origins, sexual orientations and gender identity, multiplicity of bodies, different backgrounds, academic and professional choices.

As a black women collective, we noticed the use of the category of intersectional analysis, that comes from law theory (Kimberlé Crenshaw, 1991), as a constant in the activist practice, in the academic discussions and potentially in public policies. However, this theory does not embrace the full wide range of black women's individual or collectivized thought. Therefore, we want to discuss from a black activist, black researcher, black intellectual and black artist's point of view, and their/our various strategies of fighting and changing the inequalities, be them through associationism, art, research or else.

In conclusion, we propose to think about the issues regarding intersectionality through the multiplicities of "ways to see, to be and to do" of black women.

bearing in mind the diversity generated by the meeting of these same women coming from different contexts and with different stories, ages, sexualities, social classes, religiousness, origins, nationalities and citizenship statuses.

Quilombo: Psychological Practice with Black Women in an European Context

Shenia Karlsson (psychologist)

In the clinic with Black women in an European context, we have been facing the constant distress of looking for qualified professionals who could somehow guarantee a minimal safe space. This work aims to articulate the concept of quilombo as a reference space for psychological practices focused on Black women, taking into account the subjective urgencies of the Black person, who seeks, in various ways, for reparation, whether historical, social, cultural, and/or the recovery of their own history as a subject.

BIO Shenia Karlsson is clinical psychologist. Her work is focused on diversity and free from

traditional plastering, an intersectional practice committed to social changes. Racism, sexism, xenophobia, homophobia and other forms of discrimination are social violence that cause psychological suffering, and therefore therapeutic demands to be treated with respect. Working at the "crossroads" of experiences, she understands her clinical space as a quilombo, a refuge, a place of internal strengthening for daily confrontations. If the body is political, so is mental health. She has dedicated herself to the research and practice of a clinic focused on diversity and with that the honor of helping subjects (WOMEN, MEN, TRANS, LGBTI+ COMMUNITY AND THE LIKE) to build new paths in several cities around the world. Brazilians based on five continents. Europeans and Africans from Portuguese-speaking countries.

The Diversity of Theoretical and Ideological Affiliations of Black Women as Activist Strategies

Fabiana Leonel

The thoughts of black women and their organizations are diverse, as is the multiplicity of

the group. In this work, I propose to argue that there is a praxis that guides the thinking built by black women in different ideological affiliations and/or political orientations. Thus, I consider that despite the points of divergence, there is much in common, whether between black feminism, decolonial feminism or womanism, for instance, with the concept of intersectionality being fundamental in this analysis.

PANEL 1.2 - ROOM I.1.08 - ONLINE SESSION THURSDAY 14.00

L'ENNEMI INTIME: LE FÉMINISME RADICALE CONTRE LES FEMINISMES NOIRS

CONVENOR

Fania Noel New School for Social Research NY

En août 1890 paraissait à Paris un journal nommé par l'intellectuel et "La fraternité" lancé ambassadeur haïtien Benito Sylvain, dont le soustitre était sans équivoque "organe des intérêts d'Haïti et de la race Noir". L'existence de ce journal renseigne sur la présence de la question raciale dans l'hexagone posé par des Noir-e-s dans l'espace médiatique, politique et intellectuel. Pourtant plus d'un siècle plus tard, au printemps 2017, toujours à Paris, les médias, les politiques et les mouvement féministes ont semblé redécouvrir la question Noire à la lumière du festival Afroféministe Nyansapo du collectif Mwasi. Cette découverte qui s'est traduit par une polémique médiatique et politique nationale, ainsi que par

Des poursuites judiciaires, était l'un des épisodes les plus visibles de la fracture idéologique entre les féminismes et l'Afroféminisme/ féminismes noires. Ce panel veut se pencher sur l'opposition des mouvements dits du féminisme radicale aux féminismes Noirs.

Cette impossibilité que je traduis sous l'idée de l'impossible 2 derniers kilomètres. Ces 2 Km sont la métaphores de la distance qui reste entre le féminisme radicale et la pensées radicale des féminismes Noirs. Il ne s'agira pas de re-mobiliser les concepts de fémonationalisme, mais d'analyser comment une forme d'antiféminisme se reconfigure dans l'antagonisme au féminismes Noirs, et ce derriere les critique ou opposition au concept d'intersectionalité tout en ignorant les crtiques faites de l'intersectionnalité par les féminsmes Noirs. Il s'agira d'inviter les panelistes à faire l'analyse de texte, discours et prise de position de féminisme radicale concernant la pensées et la pratique des féminismes Noirs et de questionner cette opposition et de voir comment elle se rapproche d'une forme d'antiféminisme particulier et intime.

Afrofeminist Struggle in [Post]Colonial Belgium

Collectif Susu

The history of Belgian feminism itself is closely related to l'union des femmes coloniales, and during colonial time Belgian women contributed actively to the coloniale propaganda, under the false printed of helping the "uncivilized" Congolese women.

We wish to talk about the resistance we encounter as we implement a praxis that centers our needs and aspirations, as they may conflict with established leftist feminist theories and practices. Often we have seen the limitations of radical leftist theories to grasp the depth of our conditions. In Francophone Belgium, afrofeminism is still as a desirable addition for white radical feminist collectives, but we did not engage extensively with the white feminist scene in Belgium, as it is predominantly a liberal scene. The question of class isn't often raise among feminist and therefore it's not uncommon to have an anti-capitalist feminist collective advocating for the Glass ceiling to be broken. But The major limit

of convergence is the transition between theory and practice, as many collectives have an integrated capitalist mode of organization subjected to all types of reproduction of mechanism of domination.

BIO Collectif Susu is a Brussels based afrofeminist collective. We define ourselves as pan africanist, anti capitalist and prison abolitionist. Our action centers people situated at the margin of the black communities, we work at organizing mutual-aid networks in our communities, institutional self-defense and we experiment new modes of organization as we struggle for black liberation.

Faire face à « l'innocence blanche »? Le cas du Werkgroep Antiracisme de la YWCA néerlandaise

Pamela Ohene-Nyako (U de Genève)

Cette intervention a pour focale les rapports de genre et de race au sein de la Young Christian Women's Association(YWCA) néerlandaise durant la période 1978-1995. Il s'agit de s'intéresser en particulier au Werkgroep Antiracisme(Groupe de travail contre le racisme), un programme interne à la YWCA, mis en place en 1981 et qui regroupait des femmes noires et des femmes blanches réunies dans le but de conscientiser le racisme interne à l'organisation et au sein de la société néerlandaise. Ce cas d'étude permet de se pencher sur les lignes de conflit qui ont émergé dans une situation où les participantes étaient pourtant toutes volontaires à prendre part à un processus de lutte contre le racisme. Il s'agira de comprendre quels étaient les points de tensions et la manière dont elles ont tenté d'y répondre.

BIO Pamela Ohene-Nyako est assistante-doctorante au département d'histoire à l'Université de Genève où elle prépare une thèse sur l'internationalisme des femmes noires-européennes de la fin des années 1960 à 2001. Elle est l'auteure de plusieurs articles et chapitres d'ouvrage sur le sujet, ainsi que la fondatrice d'Afrolitt', une plateforme littéraire bilingue dont le but est la promotion et la réflexion critique autour de la littérature produite par les personnes d'ascendance africaine.

Cheminer en féministe Noire aux marges de l'ESR français : enjeux et perspectives"

Rose Ndengue (U de York, Canada)

La production et la défense de mon mémoire de Master sur l'articulation entre le sexisme et le racisme en France en 2009 a provoqué une véritable onde de choc qui a bouleversé ma trajectoire professionnelle et personnelle. Alors même que j'avais intériorisé l'idée de l'université comme un espace régit par l'objectivité et la neutralité, et que je n'avais encore qu'une consciente limitée des enjeux politiques liés à la production des savoirs, j'ai été victime d'attaques virulentes d'enseignantes-chercheuses, instituées en gardiennes du temple, et farouches adversaires d'une production de savoir critique qui remet en cause l'ordre racial et sexué en France. L'analyse de cette tentative de silenciation m'a révélé l'articulation de deux réalités dans l'espace universitaire. D'une part, les sujets de recherche liés aux expériences intersectionnelles des femmes racisées/noires souffrent d'une double marginalisation. D'autre part, lorsqu'ils sont traités par les premières concernées, ces travaux tout

comme celles qui les portent sont perçus comme un danger pour l'ordre social. La portée politique de la démarche de mes examinatrices m'est alors apparue avec clarté et, avec elle, les rapports de domination qu'elle charriait, éclairant ainsi la dimension irréconciliable de nos approches et positions respectives dans l'espace de la production du savoir.

Inscrite dans une réalité en tension, entre reproduction sociale en termes de classe et exception en termes de race, ma position au sein de l'université, combinée au choix de défendre une approche intersectionnelle dans la production du savoir, ont brutalement levé le voile sur le silence et l'invisibilité imposés aux catégories subalternisées à l'université et à leurs expérience. En effet, produire un savoir centré sur les expériences des femmes racisées marginalisées et méprisées, m'a valu d'expérimenter un rappel à l'ordre racial au sein l'institution universitaire Cette expérience m'a également permis de nourrir une réflexion sur les modalités de décolonisation et de production des savoirs émancipateurs à l'université, en y développant une présence minoritaire résiliente.

BIO Rose Ndengue est une historienne et sociopolitiste actuellement professeure adjointe au département d'Histoire à Glendon, Université de York au Canada. Enseignante-Chercheuse et Activiste elle est membre de plusieurs organisations féministes. Ses travaux portent sur les Féminismes noirs en contexte (post)colonial. Elle a publié ses travaux dans plusieurs revues académiques: Le mouvement social; Genre, sexualité et société, Outre-Mers: Revue d'histoire; et dans l'ouvrage Black French women and the struggle for equality, 1848-2016.

Féminismes Noirs, perspectives depuis le Canada francophone

Nathalie Batraville (U Concordia, Canada)

BIO Dr. Nathalie Batraville est professeure adjointe à l'Institut Simone de Beauvoir de l'Université Concordia. Elle a obtenu son doctorat en littérature francophone en 2016 à l'Université Yale, pour sa thèse qui porte sur la production littéraire haïtienne sous la dictature de François Duvalier. Ses travaux se penchent sur les féminismes Noirs, l'abolition de la police et de la

prison, et les théories décoloniales et queers. Elle prépare actuellement un ouvrage qui repense la notion de consentement à partir de bases féministes Noires. PANEL 1.3 - ROOM I.1.07 FRIDAY 9.00

TOWARDS A BLACK FEMINIST ARCHIVING: DIGITAL AMPLIFICATIONS OF BLACK EUROPEAN VOICES PART I

CONVENOR

Noémi Michel U Genève

PANEL ABSTRACT

This panel is interested in connecting and visibilising past and current archiving practices that amplify Black voices thanks to digital technologies and to a Black feminist politics of care and relationality.

Black Europeans' mere presence on social media and the internet defies what Fatima El-tayeb calls the European "internalist narrative", which defines Europe as "a largely homogeneous entity, entirely self-sufficient, its development uninfluenced by outside forces or contact with other parts of the world." (El-tayeb, 2011, p xvii.) Such a narrative erases colonialism and slavery, and marks Black subjects as always having just arrived, as belonging to elsewhere, without entanglement to

Europe's formation. Such a hegemonic narrative explains why mainstream media seem to continuously "discover" the existence and demands of Black Europeans and frame the latter as "new". This hegemony was well illustrated in the summer of 2020, as the protests for Black lives tended to be framed as a new movement, despite their connection to decades long Black European activism.

The digital realm appears as a key site for Afroeuropean connectivity. Thanks to social media and internet platforms, Black Europeans have resisted their erasure from Europe's cultural memory in two main ways: first by asserting and visibilizing their online presence, and second by producing alternative historical narratives, recentering the violent legacies and continuities of colonialism and slavery as well as traditions of resistance to global white supremacy. In other words, Black digital archiving has contributed to radically reframe Europe's identity, and to connect and enhance solidarity amongst Black voices scattered across various social and geographical contexts.

However, the empowering effects of digital

archiving must be nuanced against the backdrop of Black feminist critics. The latter have drawn attention to the translation, and renewal of intersectional inequalities with regard to digital labour. Such labor, Black feminists suggest, is always "physical even when it is classified as 'immaterial' in nature" (Gregg et al, 2019). Labor by gendered and racialized minorities tends to be invisibilized, not recognized as such, or recycled without the presence and acknowledgement of the bodies that produced it in the first place (Devereaux 2014; Jones 2019).

This panel presents contributions tackling the tensions and intersectional power relations that emerge through Afro-europeans' digital archiving practices. By discussing concrete cases and platforms we aim at sketching the parameters of a Black feminist politics of digital archiving, which visibilises and values the chain of tasks leading to the amplification of Black voices.

Black Feminist Approaches to Digital Archiving and Opacity

Francesca Sobande (Cardiff U)

How are Black feminist approaches to digital archiving practices shaping Black history and futures in Europe? How do these archival approaches enable Black feminists to play with forms of opacity in ways that subvert the gaze of institutions? Can Black feminist digital archiving efforts result in a redefinition of what it means to archive? Focusing on aspects of Black feminist digital archiving experiences, this contribution considers the role and pursuit of forms of opacity as part of such efforts. Moving beyond a focus on questions of visibility and publicness, this contribution involves an emphasis on elements of the interiority of Black feminist digital archiving work, including the generative nature of refusing demands of "transparency".

BIO Francesca Sobande is a senior lecturer in digital media studies at Cardiff U. She is the author of The Digital Lives of Black Women in Britain (Palgrave Macmillan, 2020) and Consuming Crisis: Commodifying Care and COVID-19 (SAGE, fc. 2022). Francesca is also co-editor with Akwugo Emejulu of To Exist is to Resist: Black Feminism in Europe (Pluto Press, 2019), and is co-author with layla-roxanne hill of Black Oot Here: Black Lives in Scotland (Bloomsbury, fc. 2022).

From Conference to Special Issue to Social Media

Bel Kerkhoff-Parnell (European Race and Imagery Foundation)

This presentation will explore the European Race & Imagery Foundation's strategies in converting their first conference (Returning the Gaze: Blackface in Europe) into an open access special issue for Darkmatter Journal, as well as the subsequent flagship Quotes of Resistance social media campaign. Drawing upon learnings rooted in Black feminist scholarship and activism, ERIF has been guided in their praxis by key aims to not merely promote their own efforts achievements, but also-and perhaps more critically—to collaboratively and horizontally valourise the contributions and interventions of participants. the conference This has. furthermore, spoken to ERIF's more general objective of de-centering narratives around race and racism from the US in order to develop and platform key understandings and vocabularies particular to the European experience. In doing

so, the journal special issue and social media campaign both transformed what could have been a one-off conference event into a sustained—and much more widely accessible—online archive.

BIO Bel Kerkhoff-Parnell is an independent editor, researcher and community organiser from the UK, currently based in the Hague, the Netherlands. Her work addresses race, policy and audio-visual cultures. Additionally, Bel is co-founder and an active member of the European Race & Imagery Foundation (ERIF).

PANEL 1.3 - ROOM I.1.07 FRIDAY 9.00

TOWARDS A BLACK FEMINIST ARCHIVING: DIGITAL AMPLIFICATIONS OF BLACK EUROPEAN VOICES I

CONVENOR

Jovita dos Santos Pinto U Bern

The Afrocensus: a Black Community-Based Knowledge Practice

Jenny Oliveira Caldas (EOTO, Berlin)

In 2020 the first census directed towards explicitly Black, African and Afrodiasporic people living in Germany was conducted: the Afrocensus. The project aimed to make Black life realities, Anti-Black racism on a structural as well as institutional level visible and to use the generated data to demand support and funding services for Black people in Germany (afrozensus.de). Nowadays, ethnicity data or rather

antidiscriminatory and equality data are often used to establish more equal conditions (Supik 2017). Considering the history of the relationality of power and data which was f. e. exemplified in the transatlantic slave trade where f. e. forced body and head measurement were taken for purposes of criminalisation, exclusion and dehumanization of Black people the practice of conducting a census, counting people and collecting information of them wouldn't on first sight be described as a Black feminist archiving or knowledge practice (D'Ignazio & Klein 2020). This puts emphasis on the respective regimes and political and contextual backgrounds in which censuses were and are executed. Based on research of my master thesis with participants of the Afrocensus and their experience of being categorized through the census, I want to enter in conversation about how the appropriation of a communication form that is formed through governmental parameters simultaneously was used to establish a quantified and digital Black German profile for emancipatory reasons by Black community-based researchers.

BIO Jenny Oliveira Caldas is a researcher based in

Berlin working for Each One Teach One (EOTO) e. V. a Black Empowerment organisation in Germany Berlin focused on political education. She also indepentely works and writes in the fields of feminist knowledge production (STS) and Black critical thought.

"Black Voices Matter": A Blog Series Experiment towards a Black Feminist Economy of Attention

Noémi Michel (U Geneva)

My contribution reflects on the blog series "Black voices matter" that I am co-editing with Bel Kerkhoff-Parnel in the framework of our activist antiracist work at ERIF (the European Race and Imagery Foundation). "Black Voices Matter" aims at amplifying multilingual Black expression with care and accountability, in a context where we find ourselves plagued by intensified tokenization and extraction. It experiments around an alternative economy of attention by curating a collection of various texts and multimedia contributions all written, translated, edited and valorized on social media by Black women, Black

non-binary or Black gender-fluid people. My contribution reflects on the challenges, the limits, the lessons and the joy that this collective digital practice entails.

BIO Noémi Michel is a scholar, activist and cultural worker. She teaches at the University of Geneva and at the Haute Ecole d'Art et de Design (HEAD) – Geneva and collaborates with various cultural institutions and artists. At the juncture of theory and artistic and collective experiments, her work is rooted in Black studies with a focus on diasporic Black feminist thought. Twitter: Michel_noh / IG: politique_de_la_voix

Black Feminist Digital Archiving: A Collective Experiment

Noémi Michel (U Geneva)

Jovita dos Santos Pinto (U Bern)

At the end of our panel, we will facilitate a collective activity that will take place both digitally and in the room. We will ask each panelist and each participants to have short disucssion around Black feminist archiving as a practice and to share

their most preferred Black feminist digital resources and figures. The result will appear in live on a digitally shared dashboard and will constitute an archive of our conversations to be further shared within the Afroeuropean community.



PANEL 2.1 - ROOM I.1.03 FRIDAY 9.00

DISCOURSES OF RACIALIZATION

CONVENORS

Ojeaku Nwabuzo ENAR

Sibo Kanobana U Gent/Open U Netherlands

Racialization of Muslims and the Reproduction of Stigma in the Self-Representations of Belgian Morroccan Shia Men

Iman Lechkar (Vrije U Brussel)

This presentation discusses the racialization of Muslims and the reproduction of racial hierarchies in the self-representations of Belgian Moroccan Shia Men. Racialization of Muslims has a long history in the West and is based on the configuration of difference between the West and (Islamic) Orient. Gender, sexuality and liberalism operate as a racial device in the making of a 'free' secular West contrasted with the 'oppressive

world. The presentation shows that Moroccan Belgian Shia men are very critical of racializing discourses and speak back to the dehumanization of Muslims. However, when speaking about their Shia identity, some tend to reproduce stigma about Sunni Muslims. Drawing on doctoral fieldwork on Sunni Moroccan Belgians adopting Shia Islam, this presentation connects the reproduction of stigma to Franz Fanon's understanding of racialization in which he makes a clear link with European domination and colonialism and emphasizes the internalization of a racialized position.

BIO Iman Lechkar has a master in applied linguistics English-Spanish-Arabic, a master in International Relations and a PhD in social and cultural anthropology. She has worked as a doctoral and post-doctoral researcher at KU Leuven and was lecturer at Odisee University College in the social work department.

Currently employed as post-doctoral researcher and Fatima Mernissi Chair-holder at VUB, Iman Lechkar researches Islam in the West, and is specialized in anthropology of Islam, multiculturalism, critical and gender theory, Islamic studies, and politics and history

of the Middle East. Both in her research as in her teaching, Iman Lechkar tries to connect varying intellectual, social, cultural and historical traditions. She is also actively involved in the associational field in Brussels and Antwerp, where she contributes in shaping the debate on Islam, diversity and minorities in the Belgian context.

Second-Generation Migrants, Social Identities and Social Control: The Case of the 'AfroGreeks'

Grace Chimela Eze Nwoke (Pandeion U)

The topic of this paper is the investigation of the formation of the identity of the Second Generation of Greeks of African descent, which is now becoming visible in Greek society and who identify themselves with the term "Afro-Greeks", a term that acquires a new dynamic that is still being researched. The starting point is the period when the first migratory arrivals in Greece began, focusing on the migrant populations originating from African countries and specifically Nigeria. The paper then addresses how the country's

immigration policy was shaped focusing on the difficulty of the Greek State to manage the situation, revealing the legal gap regarding the naturalization of the Second Generation. Using a questionnaire which was completed by 62 people of African Descent who were born or were raised in the country but also through in depth interviews, topics like everyday struggles, microaggression, racial discriminations the lack of access and systemic racism, the feeling of belonging and the use of the term "Afro-Greek" unfold and I explore the choice of some to adopt or refuse the use of the term through the lens of their experiences.

BIO Grace Chimela Eze Nwoke is a Greek anthropologist and artist, of Nigerian descent. She completed her postgraduate studies at the Department of Social Anthropology of Panteion University and is continuing her research about the African Diaspora in Athens, contributing to the conversation of its visibility in Greece. A member of the team Documatism, currently working on the on-going collective community project "the AfroGreeks", organising live events, public discussions, educational and exchange

programs, and conferences. She uses creative artistic performances to delve deeper matters regarding the inclusivity, visibility, and empowerment of African communities. Also, a member of the Anasa Cultural Center, a centre of African arts and culture in Greece, which uses intercultural dialogue through art and culture to empower young people of African origin, who were either born in Greece or came as migrants or refugees.

The Invisibility of Race and the Hypervisibility of Blackness in Italy

Ann Morning (New York U)

Scholars as well as politicians have often assumed that there is a significant gap between the ways that Americans and Europeans think of race. In the U.S., the thinking goes, the notion of race is associated with physical characteristics, while in Western Europe it has disappeared and its legacy of racism targets cultural incompatibilities. Our interviews with over 150 young people in Italy and the United States show, however, that while

ways of speaking about group difference vary considerably across the Atlantic, underlying beliefs about it do not. Perhaps the most striking similarity we found between the U.S. and Italy lay in the deep association of Blackness with the body: with skin color, athleticism, dance, and so on. But because our White Italian intervieweesunlike the Americans-insisted that they had totally rejected the race concept, they faced the challenge of reconciling their firm belief in Black biological exceptionalism with their professed color-blindness. In this paper, I explore the discursive moves that our Italian respondents employed to distance themselves from the race concept—and the myriad ways that Blackness nonetheless arose in their discourse despite their best efforts to keep it at bay.

BIO Ann Morning is Professor of Sociology at New York University and a member of NYU Abu Dhabi's Affiliated Faculty. Trained in demography, her research focuses on race, ethnicity, and the sociology of science, especially as they pertain to census classification worldwide and to individuals' concepts of difference. She is the author of The Nature of Race: How Scientists Think and Teach

about Human Difference (University of California Press 2011), and first author of An Ugly Word: Rethinking Race in Italy and the United States (with Marcello Maneri, Russell Sage 2022). Morning was a 2008-09 Fulbright Research Fellow at the University of Milan-Bicocca, a 2014-15 Visiting Scholar at the Russell Sage Foundation, and a 2019 Visiting Professor at the Institut d'Études Politiques (Sciences Po) in Paris. She was a member of the U.S. Census Bureau's National Advisory Committee on Racial, Ethnic and Other Populations from 2013 to 2019 and has consulted on ethno-racial statistics for the European Commission, the United Nations, the World Bank Group, and Elsevier. She is currently a member of the U.S. National Academies of Sciences. Engineering, and Medicine Committee on the Use of Race, Ethnicity, and Ancestry as Population Descriptors in Genomics Research. Morning holds her B.A. in Economics and Political Science magna cum laudefrom Yale University, a Master's of International Affairs from Columbia University, and her Ph.D. in Sociology from Princeton University.

PANEL 2.2 - ROOM I.1.03 FRIDAY 16.00

BLACK WOMEN AND BORDERS: THE CASE OF MOURARIA, LISBON

CONVENORS

Renata Maria Franco Ribeiro U de Lisboa

Ana Stela de Almeida Cunha U Nova de Lisboa

Pedro Barbosa Candomblé Master of The Ketu Nation, Lisbon

Migration of black women in a pandemic context: a reflection of gender and race.

We propose a reflection on the religious racism that affects religions of African origin here in Europe, where an erasure of these discussions has been systematically carried out as part of the colonialist process. Our discussion will focus on the issue of gender in intersection with racism and immigration.

Although in places like Latin America and the Caribbean (especially Brazil) there is a greaterproduction on issues involving public policies and decoloniality, there does not seem to be, in the European context, any discussion that intersects the practices and epistemologies of social sciences in a context of religious racism.

Departing from Carneiro's (2005) device of raciality as fulfilling strategic functions that articulate racist religious practices, we propose in this panel to discuss certain assumptions of the North (selfdenominated modernity) as an asymmetrical assumption that ends up giving them the possibility of choice, of "tolerance" to religious practices that, more than "others", are also racialized, being discussed, as Asad (2010, p.275) proposes, in the epistemological scope, including being debated its relevance or not as "science".

As Mota (2018, 32) postulates, "the tolerance/intolerance pair is part of the same asymmetric bias that separated nature and culture and is directly related to the attitude of considering religions of African matrix as "belief". And what role have women played inside terreiros

and religious houses/practices of African matrix, in Europe? Starting from a worldview very different from that of the white European male figure and all its consequences, these religiosities open space for much broader discussions such as immigration, sexual exploitation, linguistic and faith diversity, selfcare, racism, among many other daily experiences lived especially by women. Being the terreiro and the religious houses the space of physical and spiritual protection, we will bring discussions about the importance of thinking and living other ontologies and the need to implement targeted public policies.

With a discourse that favors religious pluralism, Europe has built its democratic image, but in European countries what we still experience is the invisibility of religious practices of African origin, in a context of complete denial of discussions on racism, decolonization and decoloniality.

BIO Renata Maria Franco Ribeiro is professor of the public network in Brazil, in the initial series. And researcher at RiFReM - Border and Migration Research Network - at the University of Lisbon. She holds a PhD in African Studies from the ISCTE, the University Institute of Lisbon. She is an active collaborator of the Kazumbá Association, and is currently conducting research with Guinean women, on networks and agency in Lisbon.

BIO Ana Stela Cunha has a PhD in African Linguistics from the University of São Paulo and a post-doctorate in Social Anthropology from ICS -Institute of Social Sciences and CRIA. She has lived most of her life between Cuba, Maranhão and Congo/Angola, seeking to better understand the relationships woven throughout the centuries of slavery in terms of memories and identities. She was a guest researcher at the Musée Real de l'Afrique Centrale (Tervuren, Belgium) and Professor at the Universidad de La Habana. Since 2010 she has been making ethnodocumentaries. She is part of the band YOKA KA!, formed by Congolese and Portuguese musicians and artists, carrying out Afro-Atlantic musical research. She is a founding member of InMune (Instituto da Mulher Negra) and president of the Kazumba Association (PT).

BIO Pedro Barbosa is Baba Pedro de Logun

Bàbáloòrisà, a Candomblé master, initiated in Candomblé of The Ketu Nation. He graduated in Administration and Digital Marketing and is also a cultural producer, community organizer, journalist, and researcher in African Origin Religion. Barbosa is also a board member of Lisbon's Casa do Brasil's Cultural Department and chairman of Ilé Àṣe Igbá Mérìndínlógún Ọṣún Cultural Religious and Beneficent Association, which is a Candomblé terreiro of The Ketu Nation in Portugal.

PANEL 2.3 - ROOM I.1.03 SATURDAY 9.00

DIVERSITY, EQUITY, AND RACE

CONVENORS

Ojeaku Nwabuzo ENAR

Sibo Kanobana U Gent/Open U Netherlands

Uber and Race: Today's Ignored Lumpenproletariat

Nada Ladraa (Vrije U Brussel)

Following the creation of the P2P status, in 2018, Brussels has seen a clear changement in the workforce exploited by the delivery platforms Uber and Deliveroo. Namely, the workforce has become largely racialized, highlighting the presence of new and specific structures. Such structures have too often been ignored by scholars and institutions active on the topic: at best, they are considered footnotes of the main issue of uberization, at worst their existence is

almost denied or minimized. This paper is the result of a collective work done with many Uber and Deliveroo riders in Brussels. Some who wanted to organize and others who simply wished to talk and be heard, finding spaces for human connection. It will depict the insights gained with three objectives. First, informing about the current situation without carrying a colonial look, that is, a look that wants to objectively state every detail of the phenomenon. Rather, this paper will give an analytical framework that is not simply descriptive but that wants to deeply engage with the workers' agency and the political subjectivity(ies) and project(s) behind it.

Second, an understanding of the way the dualism informal/formal is both polarized and dramatically integrated in the heart of the European Union. Therefore, the duality between North and South, between white and non-white working classes are condensed in an inextricable link. On one hand, "the North": the institutional vision that has a color-blind understanding of the working class. Under this label, the majority of policy analysis done on the concept of 'uberization'. On the other, "the South": the material, linguistic and

cultural world, shaped by the riders' common racialized consciousness.

This factual overview is deepened through two concepts: informal/formal work as well as Fanon's lumpenproletariat. This will allow to build a stronger political understanding of what the racialized workforce of Uber means politically as well as the structural risks social actors face if they try to ignore these questions. This paper aims to integrate theory and practice to voice the current background defining this workforce, hoping to encourage debates among actors working on uberization.

The third and last goal of this paper, stemming from the workers' racialized ontology, is to deepen the understanding of the labor organization in Brussels by highlighting the internal forms of exploitation. With the riders, the community-based division of work led to specific forms of exploitations depending on the material conditions of their country of origin and/or community. A comparison between the labor divisions of North African and Black workers will be developed, taking into account the

socio-economic, political and cultural structures and powers of two different African races. This will be of particular interest to actors engaged in the issues of the working class in Brussels.

BIO Nada Ladraa is a community organizer. As an Italian Moroccan, Nada enjoys engaging with people and politics: communication, negotiation and collective thinking are key aspects of her work. Through her studies as a social scientist as well as her experiences travelling and working in multiple countries, she is learning how to quickly adapt and understand new environments, even if multilingual, always aware of the other and understanding of people's differences.

Un Privilège migratoire européen ? Citoyenneté, ethnicité, et représentations des nouveaux migrants italiens en France

Martina Vignoli (U Polytechnique de Hauts-de-France)

Dans le contexte des politiques migratoires européennes, la citoyenneté d'un Etat membrede l'UE se révèle un critère décisif pour l'accès à un parcours migratoire privilégié. Les migrations des Italien.ne.s en France, aujourd'hui' étudiées comme des migrations privilégiées (en majorité qualifiés, blancs et issus de la classe moyenne), invisibilisent la partie racisée, non qualifiée ou déclassée de cette population. Tandis que les Italien.ne.s afrodescendant.e.s recouvrent une place importante dans cette portion d'immigrés, invisibilisés par la littérature. La démarche de la recherche se fait par l'analyse des différents récits d'Italiens, issus de différentes origines territoriales et de classes et genre différents.

Le concept de privilège a intrinsèquement un caractère relatif et le poids que celui-ci recouvre ne va pas dépendre uniquement du capital administratif (la citoyenneté italienne). Au contraire il peut varier lors qu'il se cumule ou il se soustrait à d'autres types de capital (économique, ethnique et raciale, etc.).

Cette communication a pour objectif de questionner et déconstruire le susmentionné privilège, émanant de la citoyenneté nationale et supranationale des Italiens afro-descendants. Ceci se fait à travers une enquête qualitative menée par observation participante et entretiens semi-directifs, sur le terrain de la restauration italienne à Paris. Au prisme de l'intersectionnalité, le privilège européen subit des variations qui le renforcent ou qui l'affaiblissent, au point que c'est difficile de superposer ce privilège à la blanchité. Cependant les afro-descendants de citoyenneté italienne, qui sont sur les papiers des Italiens comme les autres, ne le sont pas de la même façon en Italie et à Paris, où on leur reconnait, souvent pour la première fois, une italianité qui leur était « interdite » en Italie. Tout de même la reconnaissance du privilège de blanchité, n'est pas évident pour les Italien.ne.s blancs des classes inferieures, pour la première fois en position de minoritaires, en France.

BIO Martina Vignoli est doctorante en Géographie Humaine à l'université polytechnique de Hauts de France. Elle intervient sur l'histoire récente de la migration en Europe. Vignoli is a PhD student in Human Geography at the Polytechnic University of Hauts de France. She works on the recent history of migration in Europe.

Egalité de traitement et occultation : La marginalisation de la dimension « raciale » et ethnique dans les politiques d'égalité de traitement universitaire en Allemagne

Jeannot Moukouri Ekobe (Ludwig-Maximilians-Universität München)

Si la loi générale sur l'égalité de traitement en Allemagne, en son article premier, se donne but d'empêcher clairement pour toute discrimination sur la base de la « race », l'origine ethnique, le genre, la religion, la vision du monde, le handicap et l'identité sexuelle, force est de constater que la pratique sur le terrain tend à exclure certaines dimensions, notamment celles de la race et de l'origine ethnique comme aspects pertinents de l'égalité de traitement. Le présent article se propose d'analyser aussi bien des appels à candidature (quelques appels à candidature sélectionnés pendant la période de 2019-2021) que la configuration même du poste de chargé des questions d'égalité de traitement dans certaines universités allemandes afin de mettre en exergue le processus de mise à l'écart des dimensions raciale (perçue dans son sens social)

et ethnique dans la mise en oeuvre des politiques d'égalité de traitement à l'université. L'hypothèse centrale du travail est que l'égalité de traitement proclamée par la loi sus-évoquée s'est jusque-là réduite, sur le terrain, à un effort pour l'égalité de genre homme (blanc)/femme (blanche) rendant ainsi la bataille pour l'égalité de traitement à l'université peu intersectionnelle et inclusive d'une part, et maintenant la domination blanche d'autre part. Si un tel évitement de la question raciale dans une Allemagne post-hitlérienne semble reposer sur la volonté d'un refoulement des démons du passé (politique raciale du régime du IIIe Reich), il n'en demeure pas moins qu'elle participe à invisibiliser les expériences des Afro-Allemands/Afro-descendants. On pourrait même observer ici un cas intéressant de « continuité historique » sous la forme de l'exclusion des noirs hier sous des régimes ouvertement racistes et leur exclusion aujourd'hui à cause des politiques prétendument aveugles à la couleur. Nous choisissons, pour notre étude, l'analyse du Pêcheux. discours (Michel Dominique Maingueneau) et procédons par décomposition et recomposition de l'énoncée des différents appels à candidature afin de saisir

aussi bien les régularités que les occultations pour arriver à reconstruire la situation d'énonciation qui selon notre hypothèse est une situation sociale dans laquelle le destinataire implicite et la nation en générale sont considérés comme essentiellement blancs d'une part et dans laquelle la réalité sociale de la race i.e. les discriminations liées à celle-ci ne sont pas jugées assez structurantes pour être totalement prises en compte dans les politiques/pratiques d'égalité de traitement. Dans les termes de Michel Pêcheux il s'agira de mettre en exergue ce « ça parle » i.e. cet inter-discours s'exprime qui lorsque dimensions raciale (sa réalité sociale) et ethnique sont occultées dans l'énoncé des appels à candidature et son effet par exemple sur le poste de chargé d'égalité de traitement au sein des universités en Allemagne.

BIO Jeannot Moukouri Ekobe holds a PhD in Comparative Literature from the Ludwig-Maximilians-Universität in Munich. His research interests include nation and racism studies, social and aesthetic imagination, transnational migration, and questions of representation.



PANEL 3.1 - ROOM I.1.03 THURSDAY 11.30

REPRESENTATION, ACTIVISM AND POLICY

CONVENOR

Jean Beaman U California, Santa Barbara

The Invidious Intersectionality of "El Negro de Vox"

Elisa Joy White (Vrije U Brussel)

The rise of the far-right populist party, Vox, in the 2018 elections in the Junta de Andalusia represented the end of the myth that such extreme right populism could not sustain support in contemporary Spain. As a result of its relatively recent successes, the Partido Vox has forced the consideration of the way democracy can actually be used to facilitate anti-democracy. Furthermore, Vox exemplifies the modes in which a party with a strong anti-immigration platform can be effectively racist while simultaneously positioning itself as anti-racist in its very pursuit

Of broader inequalities. The proposed paper is a continuation of a research project that considers the anti-democracy and far right extremism of El Partido Vox through the lens of Bertrand Ndongo, a party adviser of Cameroonian descent and selfproclaimed "Negro de Vox." This paper particularly addresses the intersectional dimensions of Ndongo's politics and argues that he is representative of а deployment of intersectionality that does not work toward progressive results or nuanced understandings but is rather exploited to advance far right policies. Thus, Ndongo's existence as a Black person, Cameroonian national and Spanish national, cis man, and migrant serve to legitimize Vox's views via his own anti-immigration stance (e.g. calling for the deportation of a well-known spokesperson for street vendors), perceived pro-democracy stance (e.g. his denouncement of what he perceives as socialism) and anti-feminism (e.g. applying the description of "feminismo nazi"). The proposed paper will employ Ndongo's writing, speeches, and media coverage to examine ways in which his peculiar intersectionality resonates with Vox policy initiatives and undermines anti-racism in Spain.

BIO Elisa Joy White is an associate professor of African American and African Studies at the University of California at Davis. Her research publications consider interests and European Studies, global racism, media studies, migration and human rights. She is currently working on a book project addressing migration and African Diaspora communities in Spain. Among other publications, Dr. White is the author of Modernity, Freedom and the African Diaspora: Dublin, New Orleans, Paris (Indiana University Press, 2012) and co-editor of the volume, Relating Worlds of Racism: Dehumanisation, Belonging, and the Normativity of European Whiteness (Palgrave MacMillan/Springer 2019/2020). The latter includes her chapter, "Peripheralised in the Periphery: Migration, Deportation. and Detainment in Ireland and Spain."

Anti-Racist Institutionalism: A Blue Print for Racially Just Policymaking

Temidayo Eseonu (Independent Scholar)

One of the explanations for the persistence of racial inequalities in the UK is the presence of

institutional racism. However, the definition of what institutional racism is in academia is highly contested. In addition, policymakers and practitioners do not fully understand the term. For example, the first report to acknowledge institutional racism in the UK, the Macpherson (1999) report and the most recent government report on racial inequalities (Sewell, 2021) focus on individuals and single organisations rather than on racial structures embedded within a racialised society like the UK. A racialised society is one where socially constructed racial categories, initially assigned by the state, are grounded in histories of oppression which then manifest in social institutions that leads to racial hierarchies where those at the top of the hierarchy receive economic, social and political rewards (Omi and Winant, 2015; Feagin, 2006; Bonilla-Silva, 1997). Phillips (2011) suggests a focus on the processes of racialisation to help situate and specify the mechanisms through which institutions disadvantage racially minoritised groups to provide clarity on this concept so it is useful for policymaking. Policymaking is not immune to social institutions in a racialised society and it is therefore a useful endeavour to turn an analytical

lens on institutions governing policymaking. In this paper, institutions are defined as a set of rules, practices and narratives (Lowndes and Roberts, 2013). The core argument of this paper is that identifying racialised institutions highlight both how inequalities are (re)produced and what interventions can be leveraged to achieve racially just policies.

Using a case study of a local government's policymaking process for improvements to its employment support services provision, this paper finds empirical evidence of racialised institutions and thus mechanisms through which inequalities are (re)produced. The paper ends with propositions of the ways in which these institutions could be transformed.

BIO Dayo Eseonu recently completed a PhD in Politics at the University of Manchester and currently works there as a Teaching Associate. Her doctoral research titled 'A new-institutionalist exploration of the 'voice-of-colour' in public services delivery' used new- institutionalist analyses to examine the role of public services in achieving racial equity. Her qualitative research

methodology involved working with policymakers, public administrators and racially minoritised people. Her current research seeks to examine the use of Afrofuturism to challenge racialised narratives in welfare provision.

Before returning to academia, Dr Eseonu worked in various organisations in the private and not-for-profit sectors leading Equality, Diversity and Inclusion in workplaces. Whist her work is situated within public policy/management/administration, Dr Eseonu's academic and professional background gives her an interdisciplinary lens to the pursuit of racial equity.

Anti-Roma Racisms and Romani Politics in Europe: Depoliticization and Critical Turn

Serena D'Agostino (Vrije U Brussel)

Anti-Roma racisms have been traditionally overlooked by antiracist movements in Europe. Despite the growing attention towards racial (in)justice in both European politics and academia, racism and discrimination against the Roma

Roma remain mostly invisibilized, depoliticized or even considered 'reasonable' (Maeso 2015; Powell & van Baar 2019; Rovid 2021; van Baar 2014). Romani activists and scholars have challenged this 'normalization' and contributed to positioning anti-Roma racisms in broader discourses around race, racialization and racism. In particular, recent vears have witnessed a 'critical turn' in both Roma political activism and Romani Studies. On the one hand, activist agendas - traditionally built on a heterosexual. masculine perspective (Kóczé 2018b) - have become increasingly inclusive of intersectional and gueer demands - both at the national and transnational levels. On the other hand, academics have started questioning the prevailing essentialist legacy within Romani Studies and the 'epistemological erasure' of Roma within Romani knowledge production (Fremlová and McGarry 2018). Revisiting the main changes occurred over time in both Romani activism and academia, this paper reflects on these new directions and critical perspectives. In doing so, it relocates anti-Roma racism at the very centre of current (political and scholarly) debates on racism and racial equity in Europe.

BIO Serena is a Postdoctoral Researcher at the Centre for Migration, Diversity and Justice (CMDJ) of the Brussels School of Governance (BSoG) and the Department of Political Science of the Vrije Universiteit Brussel (VUB). She is the coordinator of the VUB Strategic Research Programme Evaluating Democratic Governance in Europe (EDGE). Serena is also a member of the VUB RHEA Centre of Expertise on Gender, Diversity & Intersectionality and the Brussels Interdisciplinary Research centre on Migration and Minorities (BIRMM), as well as an associate member of the European Academic Network on Romani Studies. From 2018 to 2021, Serena taught 'Gender, Diversity & Politics' at the inter-university MA Programme in 'Gender and Diversity' (UGent, VUB, KU Leuven, UAntwerpen, UHasselt). As a commissioned expert, she regularly contributes to the Fundamental Rights Report (chapter on Roma Equality and Inclusion, Belgium) of the EU Agency for Fundamental Rights (FRA).

Serena obtained her PhD in Political Science at VUB in 2018. In her PhD thesis "Romani Women in European Politics. Exploring Multi-Layered

Political Spaces for Intersectional Policies and Mobilizations", she investigated whether contemporary European multi-layered political spaces contribute to fostering or hindering intersectional policies and mobilizations, both at the national and the transnational levels.

Serena holds a Postgraduate Certificate in EU Law on Immigration and Asylum from the 'Odysseus Academic Network' of the Université Libre de Bruxelles (2013), an MA in International Politics and Relations from the University of Pisa (2009, summa cum laude), and a BA in International Communications from the University for Foreigners of Perugia (2005). During her Master, she spent a year as an Erasmus student at the Department of Hautes Etudes Internationales (HEI) of the Institut National des Langues et Civilisations Orientales (I.Na.L.C.O. – Paris). From 2009 to 2012 Serena worked in the NGO sector in the Western Balkans and Eastern Africa.

So Far We Have Come? Outcomes of Black Mobilizations in Germany

Folashade Ajayi (Vrije U Brussel)

Black activism has bourgeoned in Germany in the last 35 years and is oftentimes informed by Black Feminist Thought and Practice (Florvil 2020). This paper contributes to the scarce research on Black anti-racist activism in Germany as well as its outcomes. Scholarly considerations on the effectiveness and/or success of social movements (or the lack thereof) are mostly conceptualized and assessed from a state centred top-down approach related to public policy developments.

However, this narrow understanding of political consequences reduces the existence and success of mobilizations to political institutions and governmental responsiveness. By looking at antidiscrimination and anti-racism as a relatively new and arguably highly contested policy field in Germany as well as by focusing on Black activists as a marginalized and often overlooked group, the paper seeks to broaden and enrich the understanding of political consequences. The paper incorporates insights from the field of sociology, political science as well as ethnography sights and build up on interviews with activists to conceptualize what and how Black anti-racist activists in Berlin consider as movement outcomes, successes and challenges. 56

BIO Folashade Ajayi is a PhD candidate at Brussels School of Governance (BSoG), Vrije Universiteit Brussel. As part of the 'Migration, Diversity and Justice Center', her research explores the relationship between Black mobilizations in continental Europe and anti-racist policies. Folashade is affiliated both to RHEA, VUB's research center on gender, diversity and intersectionality as well as BIRMM, Brussels Interdisciplinary Research Centre on Migration and Minorities. She recently co-authored the research note 'Black Lives Matter in Europe.

Transnational Diffusion, Local Translation and Resonance of Anti-Racist Protest in Germany, Italy, Denmark and Poland'. PANEL 3.2 - ROOM I.1.03 THURSDAY 14.00

INTERSECTIONAL ACTIVISMS I

CONVENOR

Folashade Ajayi, Vrije U Brussel

Archiving the Stories of the Pioneers of Antiracism of Colour in Belgium

Ilke Adam (Vrije U Brussel) Bambi Ceuppens (RCXA) Fatima Zibouh (U de Liège)

The history of antiracist activism in Belgium is understudied in existing accounts of antiracism in Europe, which mostly focuses on the two major former imperial powers, France and the United Kingdom. Whereas the activities of the main institutional actor in the fight against racism in Belgium and of the mainstream anti-racist organizations have been partly documented or at least archived, the history of racialized activists and their organizations has hardly entered written

history or social science books, or even archives. In this contribution we argue that to understand racialized post-BlackLivesMatter activism we need to start archiving previous antiracism of colour. We want show that racialized 'pioneers of antiracism' conceptualised racism broader than mainstream antiracist organizations tend to do and that they prepared the field for current-day antiracism rooted in the experience of the racialized.

In our first step towards telling and documenting the stories of antiracist activists of colour who were active in Belgium from the 1970s to the 1990s, we filmed and transcribed group discussions with activists and conducted individual interviews. At the Afroeuropeans Conference, we will present a collective analysis of these first roundtable discussions and interviews. In the longer run, we aim to transform the material we have into a documentary and a paper, in co-creation with the activists interviewed and contribute to building a joint bibliography of academic and non-academic sources documenting anti-racist activism of colour in Belgium.

BIO Ilke Adam is an Associate Political Science Professor at the Brussels School of Governance (BSoG) at Vrije Universiteit Brussel. She codirects the VUB's interdisciplinary research centre on Migration and Minorities (BIRMM) and the Migration, Diversity and Justice Research Cluster within BSoG. Ilke Adam holds a PhD in social and political science from the Université Libre de Bruxelles (2010). Her research focusses on immigration, immigrant integration and antidiscrimination policies, multiculturalism and antiracist activism. She published many books and articles on these topics and is regularly consulted by policy- makers, civil society leaders and the media. She currently conducts research and prepares publications on anti-racist activism in Europe and EU-Africa relations on migration.

BIO Bambi Ceuppens holds a PhD in Social Anthropology from the University of St Andrews (Scotland). She works as a senior researcher and curator at the Royal Museum for Central Africa (RMCA, Belgium) and teaches at KASK (School of Arts, Ghent), Sint- Lucas (School of Arts, Antwerp) and the American University in Brussels. She has curated and co- curated several exhibitions, e.g. on 50 Years of Congolese independence.

Her research focuses on Belgo-Congolese colonial history and its afterlives, Congolese arts and cultures, Congolese in Belgium, (museum) representations of Africa(ns), decoloniality and autochthony. Her latest book 'Pietpraat. Over Zwarte Piet in België (2018)' documents the history and reception of Black Pete in Belgium.

BIO Fatima Zibouh is a researcher at the Centre for Ethnic and Migration Studies at the University of Liege and a Research Fellow at Vrije Universiteit Brussel. She holds a PhD in Political and Social Sciences from that university (ULg, 2021). The topic of her doctoral research is about "Art, Urban Culture and Ethnicity" and analyses identity and political discourses by Belgian-Moroccan artists in Brussels. Her research interests lie in the political participation of ethnic minorites, integration policies and ethnocultural diversity in a postmigratory context. She has written several publications: « La participation politique des élus maghrébine. d'origine Elections régionales bruxelloises et stratégies électorales » (Academia-Bruylant, 2010); « The political representation of Muslims in Brussels » (Brussels Studies, 2011); « Muslim political participation in Belgium:

an exceptional political representation in Europe" (Edinburgh University Press, 2013); « Mobilisation strategies of individual and institutional actors in Brussels' artistic and cultural scenes » (Routledge, 2014); "Demain Brussels", (Politique, 2019). She has also delivered lectures in several European countries and internationally. Among her awards, she was named 'Woman of Honour' by the University of Liège, by the Institute of Human and Social Sciences in 2010. She was invited in 2012 by the U.S. Department of State to participate in the International Visitor Leadership Programme. She was also awarded the Observatory of Cultural Policies Prize in 2014, and she also received the Diwan Award for Personality of the Year in 2014.

Archiving the Stories of the Pioneers of Antiracism of Colour in Belgium

Monica Gathuo (Helsinky U)

While Finland denies its part in global colonial history and present (Keskinen 2019), the second European Union minorities and discrimination survey has found it to be one of the most racist

countries in the European Union (FRA, 2018). Moreover, some scholars have argued that Finland is currently going through a crisis of white hegemony (Keskinen, 2018). After the increased flow of immigration in 2015, the reoccurrence of radical fascism and intensified tension and violence in the Finnish public sphere, Black, Indigenous and women of color (BIWOC) have taken shelter in the digital spaces. Drawing from Black feminist thought and Della Porta and Diani's (1999) approach to social movements, this presentation examines the digital media activism of BIWOC in Finland. It addresses how the women engage with digital media platforms to connect to each other, create their own space and voice out experiences of racialization their and sexualization, using arts, storytelling, and archiving. Building on 19 in-depth interviews, this presentation reflects on BIWOC's strategies, motivation and creativity when producing online content, in a context in which they feel that they have no other option but to fight against the violence of racialization.

BIO Monica Gathuo (She/Her) is the co-founder of ARMA (Anti-Racism Media Activist Alliance) and researches the digital media usage of women of

colour in Finland. She is a community organiser, media producer. Gathuo, currently located in Helsinki, Finland, is an experienced moderator and culture producer. Gathuo collaborates with POC lead grassroots organisations and supports initiatives led by youth of colour. Not only does she possess a great deal of knowledge but also shares it by leading various workshops and through mentoring. Gathuo educates antiracist work methods and produces minidocumentaries, music videos and her writing can be found in various publications. Gathuo is currently working as the Executive Producer of The Finnish Institute Art and Culture festival, Together Again.

Provincializing the Human, the Animal: Reflections for European Antiracism and Animal Advocacy in the 21st Century

Mariska Jung (Vrije U Brussel)

Black Lives Matter marches took over the streets in many cities across Europe in 2020. They powerfully punctured the post-racial myth through which Europe convinces itself that the problem of racism vanished with the defeat of Nazi Germany. Moreover, the BLM movements were preceded by other antiracist movements which have been opposing rampant Islamophobia for decades, as well as calls to decolonize institutions, spaces and knowledge as a way of reckoning with the pertinence of Europe's colonialism for the conditions of the present-day. In the past decades a second significant political development took place, which is typically discussed in isolation from the antiracism momentum: the transformation of grassroots animal advocacy into electorally successful party politics. For example, 2019 saw the birth of Animal Politics EU, a partnership that currently comprises of ten animal parties in the European Union. In contrast to accepting the distinction between the antiracism and animal momentum at face value, I take the temporal simultaneity of both political movements to sit with reflections on the current "problem space" in which antiracism and animal advocacy forcefully entered the European political landscape. Or differently put, I take up the glove of what I believe the momentum heeds us to grapple with: the ways in which registers of race, religion and animality are entangled within Western epistemology. In this

article I identify the emergence of the modern figure of the human as a site which has instantiated and subsequently normalized violence against human and non-human animals.

I also explore the ways in which religion and in particular Christianity has played in the development of this objectifying schema (and continues to do so under the cloak of political secularism). Weaving together insights from black studies, critical race theory, religious studies, and critical animal theory, I ultimately aspire to puncture holes in the seemingly cemented borders between European antiracism and animal advocacy. In the puddles of the seepage we may find leads to think race and animality otherwise.

BIO Mariska Jung is a PhD candidate in the Department of Political Science at the Vrije Universiteit Brussel (Belgium). Her research grapples with the entanglements of race, religion and animal politics in contemporary Europe. She is affiliated to RHEA, the VUB's research center on gender, diversity and intersectionality, and the Race-Religion Constellation project at Radboud Universiteit (the Netherlands). In 2021-2022 she

was a Visiting Fulbright Scholar in the Department of Gender and Women's Studies at University of California, Berkeley (USA) hosted by Mel Y. Chen. Her most recent publication is "Connecting feminist, antiracist and animal politics: A bridge too far?" published in 2021 by Tijdschrift voor Genderstudies.

Traveling Black Feminist Thought: The Case of Intersectionality

Gaëlle Aminata Colin (Stony Brook U, NY)

My paper aims at understanding how European Black Feminism and Afro-feminism understand the role and position of transnationalism and transnational solidary in black feminism. This work puts European Black Feminism in conversation with black feminism in the US and African Feminism in order to understand how they inform, ignore or support each other. This work will rely on a review and analysis of black feminist works, it is part of a longer project exploring future possibilities for Black Feminism and Transnational Solidarity. Firstly, I will consider how transnational circulation of black feminist knowledge have influenced European Black feminisms and its

resonance abroad. More precisely, this section will analyze the different epistemological challenges to Black Feminisms such as US European epistemological hegemony and plurilingualism. In addition, I will also examine how sharing ideas across national borders has aided the development and preservation of European Black Feminisms. Secondly, I will analyze how antiimperialism and the idea of decolonization influence theorization of transnational solidarity in European Black feminism. To do so, I will compare how anti-imperialism and decolonization are conceptualized in European Black Feminisms, Black Feminisms in the US and in African Feminisms of Europe. Finally, I will review the tension between national and global stakes to highlight the structures of power and material limitations that stand as real obstacles to developing transnational black feminist solidarity.

BIO Gaelle Aminata Colin is a 2nd-year Sociology Ph.D. student at Stony Brook University. Her master's thesis focused on the idea of metissage and the experiences of mixed-race people in France. She is broadly interested in topics of race in Europe and is currently working on transnational black feminisms.

PANEL 3.3 - ROOM I.1.03 THURSDAY 16.00

INTERSECTIONAL ACTIVISMS II

CONVENOR

Ilke Adam Vrije U Brussel

Seeing through the Minority Mirror: The "Noirabe" Alliance and the Militant Controversy around Slavery in Libya

Kenza Talmat (U Libre de Bruxelles/U de Paris Nanterre)

There is an everyday richer empirical literature that question the processes of racialization at various scales, as well as their interweaving with other social relations, while re-legitimizing the heuristic value of minorities'reflexive feedback on their experience of othernessness. However, investigation remains largely dependant of an hegemonic ethnocentric methodological nationalism. the with single content majority/minority scheme. Researchers in migration and inter-ethnic studies have mostly

failed to dynamically acknowledge the racial formation of racialized minorities in relation to one another in Europe.

In this paper I will show how the minority mirror can be of value to further expose and challenge the white gaze, by analyzing the militant controversy Black and among Maghrebians'decolonial activists based in the Paris region, after a CNN report publicizing slavery practices against subsaharian migrants in Libya in November 2017. To do so, I will rely on 32 semidirective interviews conducted during my master thesis between January and April 2018. What impact has this event had on the appreciation of the "noirabe" alliance among our activists, and what can it teach us on the dialectical making of postcolonial ethno-racial identifications? Through this case study we will see how this controversy has questioned the territoriality of belongings and racial hierarchies among our activists according to their ethnicity, religion, gender, sexuality, class, "immigrant's generation", administrative age, primary/secondary status and residential socialization. By analyzing dynamically, the complex interweaving between Anti-Blackness and Islamophobia, 63

I will discuss how this controversy could further challenge the overcoming of racial categorization assigned by the white gaze by questioning Africanity, Blackness, Arabhood and Amazighness. Through this contribution, I will engage with how race can be negociated from below among racialized minorities within a contentious, and contested, transnational frame of emancipation.

BIO Kenza Talmat est doctorante en Sociologie entre l'Université Libre de Bruxelles (GERME) et l'Université Paris Nanterre (LAVUE-Mosaïques). Ses travaux de recherche portent sur les questions de racisme, d'antiracisme et les relations interminoritaires en Europe francophone, avec une focale sur les diasporas africaines. Dans la continuité de son mémoire de recherche consacré aux alliances « noirabes » dans l' « antiracisme politique » (Sciences Po Paris, 2018), sa recherche doctorale interroge les relations sociales et politiques entre les minorités racialisée en tant que Maghrébin.e.s et Noir.e.s en région parisienne.

Anti-Racism without Race in France

Jean Beaman (U of California)

Based on ethnographic research in the Parisian metropolitan region, I discuss the emergence of state violence against racial and ethnic minorities as a social problem and how activists frame and mobilize against such violence and racial profiling (or les contrôle au faciès). What are the limits of activism against racism in a context like France, where race and ethnicity are not officially recognized by the state? By state violence, I am referring not only to killings of individuals racialized as black by the police, but also to the systemic ways that such populations are devalued across various domains in our society, including housing and public education, among others. There is scant empirical research on police violence and racial profiling in France. Yet, a 2009 report found identification checks by the police against racial and ethnic minorities were more frequent in France than elsewhere in the European Union. And a 2012 Human Rights Watch report found that the majority of North African and Sub-Saharan African-origin individuals

identified identity checks by the police as a major problem; they are six to eight times more likely than whites to undergo "pat-downs." I further unpack the various framings used by activists, including framing it as a manifestation of racism against racial and ethnic minorities; as a problem of the French state as a whole: as both a racial and gendered problem; as part of larger marginalization of residents in les quartiers populaires [working-class neighborhoods]; and as part of a global problem of state-sponsored violence, including in the United States as indicated in the Black Lives Matter movement. I ultimately demonstrate how the Black Lives Matter simultaneously offers movement possibilities and reveals constraints for transnational connections of blackness.

BIO Jean Beaman is Associate Professor of Sociology, with affiliations with Black Studies, Political Science, Feminist Studies, Global Studies, and the Center for Black Studies Research, at the University of California, Santa Barbara. Previously, she was faculty at Purdue University and held visiting fellowships at Duke University and the European University Institute (Florence, Italy). Her research is ethnographic in nature and focuses on

race/ethnicity, racism, international migration, and state violence in both France and the United States. She is author of Citizen Outsider: Children of North African Immigrants in France (University of California Press, 2017), as well as numerous articles and book chapters. Her current book project is on suspect citizenship and belonging, anti-racist mobilization, and activism against police violence in France. She received her Ph.D. in Sociology from Northwestern University. She is also an Associate Editor of the journal, Identities: Global Studies in Culture and Power and a Corresponding Editor for the iournal Metropolitics/Metropolitiques. She is the Co-PI for the Mellon Foundation Sawyer Seminar grant, "Race, Precarity, and Privilege: Migration in a Global Context" for 2020-2022.

Mobilisations dans les quartiers populaires bruxellois: une perspective de développement socio-politique

Alejandra Alarcon Henriquez (U Libre de Bruxelles)

En tant que femme, racisée, issue de quartier 65

populaire bruxellois et chercheure sur la thématique des inégalités sociales, depuis la perspective des groupes minorisés racisés et paupérisés, je m'intéresse aux convergences de luttes par l'intersection de différentes formes d'identifications sociales, de la perception des injustices collectives et d'empowerment collectif, sous-tendant les actions collectives qui visent le changement sociétal. Je m'intéresse aux processus par lesquels les identifications sociales à différents niveaux (ex. quartier populaire, groupe racisé, religieux, ethnique, de genre) contribuent à la formation d'une mobilisation visant changement à différents niveaux (ex. niveau local de quartier rassemblant différents groupes vulnérabilisés).

Intersectionality and Social Action / Intersectionality and Accessibility through the Exploration of Black Feminist Digital Archiving

Jovita dos Santos Pinto (U of Bern) Noémi Michel (U of Geneva)

This panel is interested in connecting and

visibilising past and current archiving practices that amplify Black voices thanks to digital technologies and to a Black feminist politics of care and relationality. Black Europeans' mere presence on social media and the internet defies what Fatima El-tayeb calls the European "internalist narrative", which defines Europe as "a largely homogeneous entity, entirely selfsufficient, its development uninfluenced by outside forces or contact with other parts of the world." (El-tayeb, 2011, p xvii.) Such a narrative erases colonialism and slavery, and marks Black subjects as always having just arrived, as belonging to elsewhere, without entanglement to Europe's formation. Such a hegemonic narrative explains why mainstream media seem to continuously "discover" the existence and demands of Black Europeans and frame the latter as "new". This hegemony was well illustrated in the summer of 2020, as the protests for Black lives tended to be framed as a new movement. despite their connection to decades long Black European activism.

The digital realm appears as a key site for Afroeuropean connectivity. Thanks to social media and internet platforms, Black Europeans

have resisted their erasure from Europe's cultural memory in two main ways: first by asserting and visibilizing their online presence, and second by producing alternative historical narratives, recentering the violent legacies and continuities of colonialism and slavery as well as traditions of resistance to global white supremacy. In other words, Black digital archiving has contributed to radically reframe Europe's identity, and to connect and enhance solidarity amongst Black voices scattered across various social and geographical contexts.

However, the empowering effects of digital archiving must be nuanced against the backdrop of Black feminist critics. The latter have drawn attention to the translation, and renewal of intersectional inequalities with regard to digital labour. Such labor, Black feminists suggest, is always "physical even when it is classified as 'immaterial' in nature" (Gregg et al, 2019). Labor by gendered and racialized minorities tends to be invisibilized, not recognized as such, or recycled without the presence and acknowledgement of the bodies that produced it in the first place (Devereaux 2014; Jones 2019).

Our panel welcomes contributions tackling the tensions and intersectional power relations that emerge through Afro-europeans' digital archiving practices. By discussing concrete cases and platforms we aim at sketching the parameters of a Black feminist politics of digital archiving, which visibilises and values the chain of tasks leading to the amplification of Black voices. On this behalf, contributions could address (but not be limited to) the following questions:

- 1. How does online archiving facilitate community building and the emergence of a collective Afroeuropean subject? How does it also (re)produce intersectional power relations within this collective?
- 2. How does Black digital archiving disrupt dominant forms of archiving social and historical movements? Through which alternative aesthetic forms and practices of structuring and meaning-making?
- 3. How can digital archiving translate a Black feminist politics that privileges care and connection over profit and instrumentalisation?
- 4. How are dominant understanding of "history", "time" and remembrance redefined by Afroeuropeans' digital archiving?

PANEL 3.4 - ROOM I.1.03 SATURDAY 14.30

ROUNDTABLE: THE IMPACT OF THE 2020 BLM PROTESTS IN GERMANY AND FRANCE

CONVENORS

Jean Beaman U California Santa Barbara

Folashade Ajayi Vrij U Brussel

ROUNDTABLE ABSTRACT

Following the violent death of George Floyd in May 2020, many Black Lives Matter (BLM) demonstrations were organized across Europe that led to hundreds of thousands of people taking to the streets to protest against racism and to express that black lives matter both in the US and in Europe (Milman et al. 2021). Arguably, the protests highlighted topics around (anti-)racism in an unprecedented way. Black individuals and organizations - usually an 'invisible visible minority' whose claims receive little attention - were inmany places at the heart of these protests. With the protests' second anniversary

approaching, we will discuss with black activists from Germany and France what impact(s) the protests have had on anti-racist mobilizations and institutional advocacy work. Thereby, we seek to foster an exchange among anti-racist practitioners in Europe as well as between researchers. Moreover, the discussion aims at better understanding the (im)possibilities ofinstitutional advocacy work and its relationship with more contentious forms of activism.

The following questions will be addressed: How is the transnational protest translated in different local and national contexts? What are the central concerns and forms of Afroeuropean activism? What impact did the 2020 BLM protests have on black mobilizations? Which demands are picked up by policy-makers, at which level, and how? And what visions for racial/ethnic equality do these responses, or the lack thereof, convey? How do Afroeuropeans intervene in the public and political arena and are politically represented, taking into account the complexities arising from processes of differentiation within these communities? How does it fit into thewider history of black mobilizations in the national context? What are effective and ineffective practices to combat

structural discrimination and racism? What are the challenges for anti-racist activism? What are the limits of mobilizations in different societal contexts?

PANELISTS

- Jean Beaman (U California Santa Barbara)
- Folashade Ajayi (Folashade Ajayi, Vrije U Brussel)
- Karen Taylor (chair of ENAR & Each One Teach One e.V. (EOTO))
- Elisabeth Kaneza (U Potsdam, German Center for Migration and Integration Research (DeZIM), Kaneza Foundation)



PANEL 4.1 - I.1.04 THURSDAY 11.30

CANONICAL AFRICANA FEMINIST LITERARY WORK AND ITS REVERBERATIONS IN AFROEUROPEAN WRITING

CONVENOR

Cheryl A. Sterling Pennsylvania State U

PANEL ABSTRACT

This panel pays attention to what Cheryl Sterling refers to as the reverberations of canonical Africana "feminist foremothers" (6) Afroeuropean literary and theatrical writings. This panel looks at the work of now canonical Africana feminist novels and plays of late twentiethcentury and early twenty-first century writings and thinks through how they have been "catalytic" to Afropean writings (Sterling 5-6). Notably the panelists pay attention to how the work of Ama Ata Aidoo, Mariama Bâ, Werewere Liking—and more recently but equally canonical Chimananda Ngozi Adichie, Edwidge Danticat, and Nnedi Okorafor—have influenced the work of

Léonora Miano and Igiaba Scego. This panel's work is to take inventory of the notion of "Africana" as one that "correlates different interpretations across time and space," and in particular of what it means for such correlations and interpretations to take place among Black European feminist writers, while they write with conscious intertextual engagements with those canonical writers who preceded them. The panel's work is to critically engage the notion of feminist practice in its encounters with more contemporary academic theoretizations of gender, as influenced by transnational Africana encounters in what we geopolitically refer to as 'mainland Europe'.

Transnational Africana Women's Fiction: Then and Now

Cheryl A. Sterling (Pennsylvania State U)

Sterling situates how the text Transnational Africana Women's Fiction (Routledge 2022) examines the reverberations of canonical Africana feminist foremothers on Afro-European literary writing. She takes inventory of the notion of "Africana" as one that "correlates different interpretations across time and space," and in

particular of what it for such correlations and interpretations to take place among Black (European) feminist writers, i.e. Leónora Miano, while they write with conscious intertextual engagements with canonical writers and traditions that preceded them.

BIO Cheryl Sterling is an Associate Prof. of English and African Studies at Penn State University. Former Director of African Studies. She is a Fulbright Scholar. She has authored numerous articles, served as a Special Editor of WAGADU journal's issue on Transnational African and African Diaspora Women's Literature (2017): she is the editor of two books - Transnational Africana Women's Fiction (Routledge 2022) Transnational Trills in the Africana World (Cambridge SP 2019). Her award-winning book African Roots: Brazilian Rites (Palgrave 2012) focuses on how the Yoruba matrix of Candomblé reflected in poetry, rituals, carnival performance, and hip hop in Brazil. She is currently working on two books: one using the orisha matrix as aesthetics to read Black texts and images; and the other, on the visualization of slavery in Portugal and the African Diaspora.

Mapping Diasporic and Transnational Subjectivities: Edwidge Danticat's Politics of Exile and Home/Comings

Simone A. James Alexander (Seton Hall U)

Alexander uses diasporic and transnational analyses to interrogate how the works of Edwidge Danticat enable "female bonding, women's relational experiences, [and] their embodied stories are interwoven into the fabric of their lives" in such a way that offers a model for Afropean writers to engage in a "call and response" that sustains a "cross-generational continuum" of storytelling, while all the while acknowledging the realities of being rooted in a given geopolitical reality.

BIO Simone A. James Alexander is Professor of English, Africana Studies and Women and Gender Studies, affiliate member of the Russian and East European Studies Program and Latin America and Latino/Latina Studies at Seton Hall University. She is the author of the award-winning book, African Diasporic Women's Narratives: Politics of Resistance, Survival and Citizenship (UP of

Florida, 2014; rpd in May 2016), which also received Honorable Mention by the African Literature Association Book of the Year Scholarship Award. She is the recipient of the Researcher of the Year Award for African Diasporic Women's Narratives. Alexander is also the author of Mother Imagery in the Novels of Afro-Caribbean Women, (U of Missouri P 2001) and co-editor of Feminist and Critical Perspectives on Caribbean Mothering (AWP 2013). She has published numerous articles and her current projects include Black Freedom in (Communist) Russia: Great Expectations, Utopian Visions and Bodies of (In)Difference: Gender, Sexuality, and Nationhood.

A part le bonheur, il n'y a rien d'essentiel: The Transnational Narrative Model in Maryse Condé's Desirada

Eliana Văgălău (Loyola U Chicago)

Văgălău argues that Condé goes one step further in Desirada by entirely subverting the expected model of the identity quest novel, and presents us with an excess, the production of fiction, which becomes something entirely different: a quest for an aesthetic truth rather than of a filially determined identity. As such, by presenting us with a pastiche of the identity quest model, Condé's transnationalism moves from minor to major, as her critique aims to dismantle the solidification of postcolonial ideology within the fields of literary and cultural studies. Thus, she frames an alternate model for Afro-European novelists.

BIO Eliana Văgălău is an Assistant Professor of French at Loyola University Chicago. Her research francophone Caribbean Literature and contemporary philosophy focuses on the relationship between aesthetics and politics, as well as on questions of transnationalism, diaspora, and gender. She has published articleson the work of Haitian authors Dany Laferrière, James Noël, and Jean-Claude Charles, and has coedited a reader's guide to the latter's body of work (2021). She is currently completing her first book manuscript on contemporary French Caribbean fiction. She is vice-editor of the literary and art magazine IntranQu'îllités and, as a founding member of the Collectif Jean-Claude Charles, she dedicates much of her work to making visible the work of this fundamental Haitian author. 73

Italy, Somalia and the Black Mediterranean, or Reading Igiaba Scego's Adua alongside Bâ, Mbembe, Waberi, and Somali Praise Poetry

Alessandra Benedicty-Kokken (ASCA, U of Amsterdam)

This paper argues that Scego's novel, Adua, has to be read in dialogue with the works of "polyvalent thinkers" (Waberi, "Fragments," 2011) like Abdourahman Waberi, Mariama Bâ, and Achille Mbembe. It theorizes an ethico-aesthetic system in the reading of Adua, in which the protagonists restore their humanity, by shifting the agonistic registers of historic violence, shame, blame, and coding of differences from the colonial past towards a "rehabilitative" and "restorative" way forward, based on reciprocity. As Scego intertextualizes Somali praise poetry as well as the Portuguese saudade, it suggests a text-ure for the Afro-European novel.

BIO Alessandra Benedicty-Kokken is Assistant Professor at the Amsterdam School for Cultural Analysis, University of Amsterdam. She was formerly a Senior Researcher at the Research Center for Material Cultures at at Wereldculturen, Amsterdam, and an Associate Professor of Caribbean and Postcolonial Studies and French at the Graduate Center (City University of New York). She is series editor for Brill's Caribbean Series and a Book Reviews Editor for the Journal of Haitian Studies, as well as a member of the FACE Foundation's French Voices selection committee. Along with numerous articles, she is the author of Spirit Possession in French, Haitian, and Vodou Thought: An Intellectual History (Lexington Books, 2015); co-editor of Revisiting Marie Vieux Chauvet: Paradoxes of the Postcolonial Feminine (2016), a special issue of Yale French Studies; coeditor of The Haiti Exception: Anthropology and the Predicament of Narrative (Liverpool University Press, 2016).

PANEL 4.2 - I.1.07 THURSDAY 11.30

BLACK WOMEN'S CINEMA

CONVENOR

Ana Cristina Pereira U Coimbra/U Minho

PANEL ABSTRACT

Around the world, an independent and/or peripheral cinema scene emerges and sheds light on image-producing artists outside of large urban centers, on the fringe of large cultural metropolises, and with diverse social origins. This movement defies the production system, circulation, and distribution of images, and gives rise to a political gesture of (de)identification that allows the proclamation of new identities, sexualities, and alterities. In Western Europe and the United States, this movement has been accompanied by the rise of voices hitherto silenced, and by minority groups, usually, immigrants, as well as by social movements. This artistic potency can affirm new sensitivities and new affections in a growing wave of questioning the traditional imperial and global molds of contemporary life.

Although the apex of power in cinema continues to be occupied predominantly by white men, the presence of Black Women behind the cameras is increasingly expressive. Rejecting being put in the position of the observed body - knowing that the white woman also assumed a position of power regarding the Black Woman - Black Women from Africa and different diasporas, in Europe and the world, recover traditionally ignored narratives and question the cinematographic representations of their bodies and of History itself. What are the predominant ethics and aesthetics in these films? Can we think about a Black female cinema on a European, or global scale? What are the contingencies faced by these women and these films in the cultural circuit of cinema? What are the financing and circulation strategies for these works? Which audiences watch these films, and how do they engage with them? These are some of the questions we can ask and reflect on at this table.

The Cinema of Black Brazilian Women in Portugal: The Case of Maíra Zenun

Ana Cristina Pereira (U Coimbra/U Minho)

As a rule, black Brazilian filmmakers living in Portugal are part of a group of Brazilian people who arrived in Portugal at the beginning of the second decade of the 21st century. Most of these women benefited from the public policies for education and science in Lula and Dilma's Brazil. They arrived in Portugal to do doctorates, postdocs, complete sabbatical years, or other academic activities. Black film production is a paradigmatic example of how the arrival in Portugal of a group of intellectualized and politicized Brazilian women, many with a robust experience, indelibly activist marks transformation of Portuguese public counterspheres (Fraser 1993).

Victims of racism and sexism since always, with which xenophobia and the uprooting caused by the condition of migrant women intersect, these filmmakers form small centers dedicated to selfcare, within which concrete projects and production strategies are often born.

Questioning the triad composed of colonialism, capitalism, and patriarchy (Quijano 1997). cinematographic counter-visualities (Mirzoeff 2011) emerge, starring bodies traditionally left invisible by Portuguese cinema. Another effect of this presence is the partnership found between black Brazilian and Portuguese female authors, which is expressed both in terms of the former's influence on the latter and in terms of the creation of alternative film exhibition circuits. The Covid-19 pandemic forced a reformulation of social and artistic practices, leading to the emergence of cinema narratives resulting from this process and new ways of showing cinema.

Based on the trajectory of Maíra Zenun - living in Portugal since 2014, a founding member of Coletivo Nêga Filmes and one of the mentors of the Cova da Mora Cinema Festival - this paper offers an overview of the presence of black Brazilian filmmakers in Portugal, while also reflecting on their influence on black cinema in Portugal and analyzing the creation of alternative exhibition circuits. I mainly use interviews carried out within the scope of the project "On the margins of Portuguese cinema" (2018-2020) of which I was part, and film material

subjected to a discursive analysis, with a decolonial and intersectional lens.

BIO Ana Cristina Pereira, Afro-Portuguese, member of the Portuguese Antiracist Movement (MNP), holds a Ph.D. in Cultural Studies, from the University of Minho, with the thesis Otherness and identity in cinematographic fiction in Portugal and Mozambique. She has a master's degree in **Educational Sciences from the University of Aveiro** and a degree in Theatre from the Superior Scholls of Theatre and Cinema of Lisbon and Music and Performing Arts of Porto. Her main research interests are otherness(es)/identity(s), social memory, race, and gender, from a postcolonial and decolonial perspective. She is a post-doc researcher at CES (University of Coimbra) and an associated researcher at CECS (University of Minho). Member of research projects, such as (DE)OTHERING (2020-2022),CulturesPast&Present (2018-2022), "On the sidelines of Portuguese cinema: a study on Afrodescendant cinema produced in Portugal" (2018-2020), and MigraMediaActs (2022-). She is coeditor of the special issues (In)visibilities: Image and Racism (2020); Gendering Decolonization's: ways of seeing and knowing (2021), and of the

book Abrir os gomos do tempo. Conversas sobre cinema em Moçambique (2022).

Black Women in the International Anti-Racist Film Festival (MICAR): Notes from Interdisciplinary Research

Isabel Macedo (U Minho)
Rosa Cabecinhas (U Minho)

In recent years, several social movements and epistemic projects in different parts of the world have contested European colonial heritage. Coloniality has been defined as the transhistorical expansion of colonial domination and the perpetuation of its effects in contemporary times (Quijano, 2007; Mignolo, 2017; Moraña, Dussel & Jáuregui, 2008). In other words, decolonial scholars and activists consider that the repercussions of imperialism, colonialism, slavery, and independence movements are still widely felt today, both for formerly colonising and formerly colonised peoples (Licata et al, 2018). From the recent struggles of Afro-descendants in Portugal against racism (Macedo, 2016; Pereira, Macedo & Cabecinhas, 2019) 77

to current debates on human rights, coloniality impregnates cultures, identities and relations and manifests today in multiple ways.

Portugal, young Afro-descendants from countries like Angola, Brazil, Cape Verde, Guinea-Bissau, and Mozambique, actively participate in the cultural and artistic scene and are engaged in social and civil movements and associations (Pereira, Sales & Cabecinhas, 2020). This generation of consolidated artists of African descent has questioned issues such as memory, trauma, racism and colonial legacy. proliferation of film festivals in Portugal and their growing importance for cultural, social and political reconfiguration processes is a key issue in contemporary Portuguese cinema (Liz, 2018; Leão, 2021). Several films can be perceived as practices of "countervisuality" (Mirzoeff, 2011), which helps to understand how the mechanisms of cultural production can contest current expressions of racism.

In this presentation, we will discuss the results of the analysis of the International Anti-Racist Film Festival (MICAR) program (2018 to 2021 editions), organised by SOS Racismo, a non-profit

association since 1990. Occupying the public space, and transgressing dominant narratives, is the proposal of MICAR promoted by the Porto branch of the SOS Racism Movement since 2014. Combining a diversification of films, debates and audiences, it seeks to create fissures in dominant social narratives, allowing a dialogue with civil society (Oliveira et al, 2020). Besides showing films that bring up, among other things, the discrimination problems of racism. and xenophobia, the project has brought to the screen productions by filmmakers outside of the conventional production system and productions which use other ways of making cinema which are usually left out of the artistic choices of other festivals.

We conducted an intersectional analysis of films directed by Black Women in the program of MICAR. How do contemporary Black Women directors represent migrant and liminal subjectivities and experiences of belonging and displacement? What is these films' potential to mobilise alternative understandings of alterity? Do they recover traditionally ignored narratives, questioning the cinematographic representations of Black Women?

BIO Isabel Macedo has a PhD in Cultural Studies in the area of Communication and Culture at the University of Minho. She has a graduation and a master degree in Educational Sciences. Her PhD thesis is entitled Migrações, memória cultural e representações identitárias: A literacia fílmica na promoção do diálogo intercultural (Migrations, cultural memory and identity representations: Film literacy in promoting intercultural dialogue). She is a researcher at the Communication and Society Research Centre and a member of several national and international associations in communication. education and visual culture. She has co-edited the journal Comunicação e Sociedade, volume 34, dedicated to "Communication Sciences and Lusophone Studies", and Vista, issue 2, dedicated to "Memória Cultural, Imagem, Arquivo" (Cultural Memory, Image, Archive). Some of her main works "Representations dictatorship of are: (2017),co-authored: Cinema" Portuguese "Interwoven migration narratives: Identity and social representations in the Lusophone world" (2016), co-authored; and "Young people and Portuguese cinema: the (de)colonisation of the imaginary?" (2016).

BIO Rosa Cabecinhas has a degree in psychology (U Lisbon), a master's degree in social psychology (U Institute of Lisbon), a PhD in psychosociology communication and aggregation communication sciences (U of Minho). She is a professor at the Department of Communication Sciences of the Institute of Social Sciences of the U of Minho and a researcher at the Communication and Society Research Centre (CECS). Her main research interests combine intercultural communication, social memory, social representations, social identities and social discrimination. She is author of Preto e Branco: A Naturalização da Discriminação Racial (Black and White: The **Naturalization** of Racial Discrimination; 2017, 2nd edition), co-author of De Outro Género: Propostas Para a Promoção de um Jornalismo Mais Inclusivo (On the Other Gender: Proposals for Promoting a More Inclusive Journalism, 2014) and co-editor of several books special issues in journals, including Comunicação Intercultural: Perspectivas, Dilemas Desafios (Intercultural Communication: Perspectives, Dilemmas and Challenges; 2017. 2nd edition), (In)visibilidades: Imagem e Racismo ((In)visibilities: Image and Racism; 2020), Abrir os

gomos do tempo. Conversas sobre cinema em Moçambique (2022).

Atlantic and Transatlantic Black Women Artists from Portuguese Culture: Vanessa Fernandes

Michelle Sales (U Rio de Janeiro/U Minho)
Gessica Borges (U Rio de Janeiro/U Minho)

Recently, and following a global dynamic, the Portuguese cultural field has been confronted with the emergence of reparation policies, opposing Eurocentric and racist practices which are still very present in the academic sphere, as well as the emergence of a generation of Portuguese artists of African consolidated descent, who question memory, trauma and colonial legacy. Vanessa Fernandes is part of a significant generation of afro descendant artists in Portugal, which includes names such as: Mónica de Miranda, Raquel Lima and Izabel Zuaa. This is a generation that is currently invigorating several artistic languages, from visual arts to literature and theater. I resort to Paul Gilroy's Black Atlantic to reflect upon and question the visibility and the

appearance, on the Portuguese cultural and artistic circuit, of the work and the trajectory of the afro diasporic artists Vanessa Fernandes, Mónica de Miranda, Raquel Lima and Izabel Zuaa. The Black Atlantic. therefore. refers metaphorically to the transnational structures created during the establishment of the modernworld. which colonial gave rise communications and cultural exchange system in the West, marked by exiles, forced displacements and work travel. The creation of this network enabled black and non-white populations during the African diaspora (but not only) to form a culture that cannot be identified exclusively as Portuguese or African. Besides the metaphor of the Atlantic, updated from gender and becoming Atlantic, I also borrow from the thoughts of bell hooks, Lelia Gonzalez, Grada Kilomba, Sueli Carneiro, Denise Ferreira da Silva, and so many other Black Atlantic women, who have burst onto the cultural and artistic scene in recent decades and who stimulate us to reflect on the representation systems surrounding race and gender in this transnational transit that Paul Gilroy narrates. This work intends to take a closer look at how the emergence of a double glance through the works of those black Portugese 80

artists, or an alternative way of looking that Du Bois (1897) calls a "double consciousness", is able to create an oppositional look (bell hooks, 1990), a look capable of creating an understanding of the world in a more complex, more complete, and more heterogeneous way.

BIO Gessica Borges is a social communicator with a degree from Anhembi Morumbi University (Brazil), and a Master in African Studies from the University of Porto (Portugal), with research on memory, identity, and resistance through oral history of black Brazilian women. Currently she is a PhD student in Cultural Studies at the University of Minho (Portugal) and is part of the team of the project "MigraMediaActs - Migrations, media and activisms in Portuguese language: decolonizing media landscapes and imagining alternative futures" (CECS). She is a self-taught writer since childhood and poet by heart, with poetry published in Brazilian anthologies, including "Poetas Negras Brasileiras" (Black Brazilian poets) (Editora de Cultura, 2021). She also works as an activist in Portuguese anti-racist collectives such as Núcleo Antirracista do Porto and União Negra das Artes.

PANEL 4.3 - I.1.04 THURSDAY 14.00

(MIS)PRESENTED AFRICA: AFRICAN CULTURES IN POST-SOCIALIST SOCIETIES OF EAST-CENTRAL EUROPE

CONVENORS

Dariusz Brzostek Nicolaus Copernicus U

Elzbieta Binczycka-Gacek Jagiellonian U

PANEL ABSTRACT

Our panel will be focused on the popular representations of African cultures and societies in the culture of post-socialist countries in Central and Eastern Europe. The Eastern European images of Africa and its civilizations include the memories of intense cooperation between socialist countries and young African democracies in the middle of the 20th century (education, health service, agriculture, industry, cultural exchange) as well as the (post)colonial and racist stereotypes which came to Eastern Europe along with the Western popular culture in the 1980s and 1990s. And as Jean-François Staszak notices,

"exoticization has an important role (re)producing racial and sexist stereotypes" in the social construction of the otherness. The cultural image of the Other is based on a conviction that the otherness must be the reverse of what we are familiar with.

The history and geopolitics of Central and Eastern Europe and the relatively small African diaspora in the region are the leading cause these postcommunist societies use popular stereotypes of Africa rather than meet Africans or even Afroeuropeans. The ignorance of African culture (music, literature, religion, art, and design) is combined with a lack of knowledge about the non-European heritage in local Polish, Czech or Hungarian cultures. At the same time, the Internet and social media increase the availability of African music, literature, and art. The next generations of authors follow the African artists and creators well-known in the socialist era. However, these new books, albums, and magazines often reconstruct the same ancient image of the Other. As Binyavanga Wiainaina points out ironically in his famous essay How to write about Africa: "Never have a picture of a well-adjusted African on the cover of your book,

or in it, unless that African has won the Nobel Prize. An AK-47, prominent ribs, naked breasts: use these. If you must include an African, make sure you get one in Masai or Zulu or Dogon dress."

We want to emphasize the presence and influence of the African heritage on the Eastern European cultures as well as consider the reception of Afroeuropean culture in the days of increasing awareness of the racism and colonial past of Europe.

African Soundtrack for the Polish Independent **Culture: Two Cases**

Darius Brzostek (Nicolaus Copernicus U)

The essence of the discussed issue lies in the cultural impact of African, Afroeuropean and African-American music the Polish on independent culture from 1956 to 1989. In the Polish People's Republic (1945-1989) African and African diaspora music (blues, jazz, reggae) was an important part of the underground counterculture, including many DIY practices: zines, concerts, private press cassette tapes, 82

and small festivals. However, jazz and reggae were perceived as American, British or just Western (non-communist or even anti-communist) music in general and not as a part of African cultural heritage. My paper focuses on two Polish music festivals: Sopot Jazz Festival 1956 (first jazz festival in socialist countries of Central-Eastern Europe) and Solidarność Anti-Apartheid Reggae Festival (Lenin Shipyard, Gdańsk 1989). Jazz Festival in Sopot was one of the most spectacular events of the year 1956 also known as "Gomułka's thaw", which marked a change in the politics of Poland (including de-Stalinization and beginning of the so-called "Polish way to socialism") and has had a deep impact on the Polish art and culture (including popular culture and the practices of everyday life: society became more liberal and a civil society started to develop). Solidarność Anti-Apartheid was the first international music festival in Poland after PRL (including African-Caribbean artists: Linton Kwesi Johnson, Twinkle Brothers, Benjamin Zephaniah, Aswad) and the first one dedicated to the transnational solidarity. These two cases illustrate a complex process of the assimilation of African musical heritage by the Polish independent culture in the second half of the 20th century.

BIO Dariusz Brzostek is an associate professor in the Department of Cultural Studies at Nicolaus Copernicus University in Toruń. His main research interests include sound studies, science and technology studies, science fiction, and horror studies. He has published a book and peerreviewed journal articles about sound studies, postmodern horror, and media archaeology. His current research project concerns early Polish electronic music, Communist Era science fiction, and history of jazz in Eastern Europe.

The Exploitation of African and Afro-Caribbean Religions and Rituals in Polish Theater and Film within the Context of Bartek Rosolowski and Piotr Konopka's Documentary The Art of Disappearing and the Theatrical Works of Jerzy Grotowski

Elzbieta Binczycka-Gacek (Jagiellonian U)

This paper's main objective is to analyze the 2013 documentary The Art of Disappearing, directed by Bartek Konopka and Piotr Rosołowski, in terms of portraying Afro-Caribbean and African spirituality.

The film's narrative follows the physical and spiritual journey of Haitian hungan Amon Frémon, brought to Poland in April 1980 by famous polish theater director and theorist Jerzy Grotowski. Although it attempts to show everyday life in the Polish People's Republic from a perspective of a stranger, a Haitian voodoo practitioner, analyzing the type of spirituality presented in the movie makes us lean toward an opposite idea: The Art of Disappearing permeated by the romantic spirituality makes Amon Frémon a convenient vessel for the worldview and beliefs shaped by Polish Romanticism. The film was nominated in two competitions for the best documentary. In my paper, I would like to show how it creates an impression of authenticity when talking about Haitian religiosity culture and while simultaneously exoticizing and instrumentalizing it. I would also want to consider the ethical dimension of such procedures - not only in the context of Rosołowski's and Konopka's film but also in relation to the work of Jerzy Grotowski, who employed people and rituals unrooted from African and Afro-Caribbean cultures in his project named "The Theatre of Sources." One of its stages consisted of expeditions undertaken

by an international team, who traveled to areas where dramatic and performative source traditions were still alive (e.g., Haiti and Nigeria) and then carried out practical work with "masters of these forms" outside their cultural context. One of those "masters" was Amon Frémon, portrayed in The Art of Disappearing, whose life and religious practices were deeply affected by the invitation to Poland extended by the famous director.

BIO Elżbieta Binczycka-Gacek – BA and MA in religious studies, BA, MA, and Ph.D. in Comparative Literature. Member of the African Literature Association, interested in the literature of the African diaspora, African literature, myth studies, and postcolonial studies.

PANEL 4.4 - I.1.04 THURSDAY 14.00

AFROEUROPEAN PHOTOGRAPHY

CONVENOR

Katarzyna Ruchel-Stockmans Vrije U Brussel

Afroeuropean Reimaginations of European Heritage: Omar Victor Diop's Project Diaspora (2014)"

Astrid Van Weyenberg (U Leiden)

Margriet van der Waal (U Amsterdam/U Groningen)

The notion of European heritage plays an increasingly important role in discourses about European citizenship, with actors from across the political spectrum mobilizing specific readings of European heritage to construct exclusive ideas about 'Europeanness'. Many of these accounts are symptomatic of what Ash Amin describes as a "new appeal to an old Idea of Europe" (2003). And so, while heritage is increasingly recognized as a

discursive site and a topic of debate, it also continues to assert the worth and power of some groups at the expense of others and remains closely linked to racialized discourses (Littler and Naidoo, 2005). In this paper, I examine an art project that intervenes in dominant narratives of European heritage and challenges the persistent myth that equates Europeanness with whiteness and that conceptualizes "European" and "African" as two mutually exclusive notions.

In *Project Diaspora: a Journey through Time* (2014), the Senegalese photographer Omar Victor Diop re-enacts portraits of Africans in European history in the form of contemporary self-portraits. Depicting football props and historical artefacts side by side within the same frame, Diop's photographs present the viewer with a strange yet evocative visual anachronism. The connection of past and present highlights the stories of Africans in Europe and intervenes in debates about historical and contemporary migration. Diop's photographic project establishes geographical and historical dialogues between Europe and Africa that re-write European history and that deconstruct the persistent narrative of Europe

as white. In this paper, I explore the artistic (visual and textual) ways in which this is achieved.

BIO Astrid Van Weyenberg is Assistant Professor in Cultural Analysis at the Leiden University Centre for the Arts in Society (LUCAS). She is the of author The Politics of Adaptation: Contemporary African Drama and Greek Tragedy (Brill, 2013) and co-editor of Peripheral Visions in the Globalizing Present (Brill, 2016). She is also the co-editor of the Special Issues Narrating 'Europe': A Contested Imagined Community (Politique européenne, 2020) European Heritage and Citizenship (Journal of European Studies, forthcoming 2022).

BIO Margriet van der Waal is Endowed Chair of South African Literature, Culture and History at the University of Amsterdam, and Associate Professor in European Studies at the University of Groningen, where she teaches in the Erasmus Mundus programme Euroculture. With Astrid Van Weyenberg and Sabine Volk, she is editing a special issue on (postcolonial) European heritage and citizenship for the Journal of European Studies (forthcoming November 2022).

Her research investigates culture and arts as political claim-making in postcolonial contexts in Europe and South Africa, and the functioning and circulation of these claims as part of the public sphere.

Gaze Recognizes Gaze: Artistic Re-Use of Colonial Photography

Brenda Bikoko (Vrije U Brussel)

The Recognition Machine (further on TRM) was created by Brussels based artists Antje Van Wichelen, Michael Murtaugh and Nicholas Malevé. It works similarly to the Google Arts & Culture application, although the outcome and the intention of the machine is totally different. The photographic classification imposed on the population of the planet during the nineteenth century resulted in a mega-database avant la lettre. Ann Stoler makes her point when she says the archive is not only a documentation center. Colonial photography led to racial classification and gendered subclassification. Instead of accumulating assumptions and prejudice, the colonial archive can be of great importance in

showing and documenting power relations. Van Wichelen investigates the collective memory of colonial classification systems. She recategorizes, while taking into account the vulnerability of the depicted. In TRM's database an amount of reappropriated photography is undecipherable.

After a self-portrait is taken in TRM the algorithm searches for a portrait that the algorithm interprets as an emotional match. The intention is to make the audience uncomfortable about overall conditions. purposes colonial and image formation. Nineteenth century non-western cultures were not inferior, they were different. That is why imagination and empathy are important when looking within colonial photography, beyond what is depicted. That is what is activated with TRM. To end, the database is addressed from the perspective of an intersectional quantitative and qualitative visual data analysis. Gopaldas and DeRoy describe in "An Intersectional Approach to Diversity Research" intersectional research as cumbersome, but with relatively complex conclusions it is more inclusive. precise, and radical. TRM's strenght is its ability to associate the old colonial structures of image formation with contemporary ones in which

algorithms are involved and disclose what is the prolongation of colonialism. The intersectional visual data analyses and stimulates discussions about alternatives and is reflective.

BIO Brenda Bikoko got her masters' degree at the Vrije Universiteit Brussel doing research on the reappropriation of colonial and imperial images in Carrie Mae Weems' From Here I Saw What Happened and I Cried. She became involved with the work of Antje Van Wichelen and is part of Troubled Archives, a collective doing research on colonial archives. She is doing research at the VUB on the reappropriation of the colonial photographic archive in contemporary art from an intersectional approach. The artists she focusses on have are in one way or another connected to Europe.

BIO Katarzyna Ruchel-Stockmans teaches contemporary art, photography and new media at Vrije Universiteit Brussel (VUB) in Belgium. Her research interests include photography and art theory, media archeology, documentary practices, postcolonial theories, visualizations of grass-rootsprotest movements, as well as East European

cultures, history and representations. Her book *Images Performing History* appeared in 2015 with Leuven University Press.

Places of Sanctuary in the Artistic Work of Liz Johnson Arthur

Dzifa Peters (artist researcher, U Católica Portuguesal)

This paper deals with the concept of sanctuary in relation to diasporic and (post)migratory formations of identity. The idea of sanctuary as a place of refuge, safety, and hospitality has distinctively informed the discourse around diasporic migration for many decades, and within global postcoloniality.

Introducing a new terminology to discuss recent contemporary phenomena of identity politics beyond cultural borders, the paper juxtaposes established postcolonial negotiations such as hybridity and ambivalence (Bhabha) to new, oscillating forms within a spectrum of identity, which the text proposes as spectral identities.

The focus will be on coexisting and alternating cultural identities along the artistic work of Russian-Ghanaian artist photographer Liz Johnson Artur, who has been accumulating her Black Balloon Archive of Black culture and diasporic i identities for the past 30 years, travelling through different countries, lifestyles, and classes.

Arguing that Artur illuminates places of sanctuary within diasporic identities, by means of unravelling their practices of performativity, agency and resistance, the paper therein examines active principles of code switching, code swinging, shapeshifting, camouflage, indiscernibility and the poetic the photographic material. in Acknowledging that the postmigratory subject or group is in the potential position of seizing multiple coexisting cultural perspectives, these principles draw attention towards skilful means of empowerment that counteract humiliation and oppose to the crisis manifested within doubleconsciousness (Dubois).

Artur herself, who was recently awarded the 2021 Women in Motion Award for Photography, is a mixed-race Russian-Ghanaian postmigrant who

was born in Bulgaria, grew up in Germany and later lived in New York and London. Analysing politics of representation and discourses on agency through her contemporary and intimate photographic objects, this paper negotiates Artur's articulation of conditional shelters and/or demarcations of diasporic identities and eventually the archive itself as a place of sanctuary.

BIO Dzifa Peters is a German-Ghanaian visual artist and researcher. As a Ph.D. candidate in Culture Studies, she is currently working on her doctorate in the field of AfroDiasporic identities and their visual representations at The LisbonConsortium and the Research Centre for Culture (CECC) Communication and Universidade Católica Portuguesa in Lisbon. She is also a Visiting Doctoral Researcher at the Graduate Centre for the Study of Culture (GCSC) at Justus-Liebig-Universität Giessen, as well as working internationally as a freelance artist and on curatorial projects. Herresearch project is funded by the Fundação para a Ciência e a Tecnologia (FCT) and analyses colonial. postcolonial, diasporic, and contemporary identities through the format of photography, to

investigate phenomena of identity constructions that indicate alternations of coexisting cultural identities and perspectives. PANEL 4.5 - I.1.04 THURSDAY 16.00

INTERSECTIONALITY ACROSS ARTISTIC MEDIA

CONVENOR

Eva Ulrike Pirker U Düsseldorf

From Neuilly to Douala: Afroeuropean Networks of Collaboration and Experimentation at Radio-France's Studio-École (1955-1969)

Sophie A. Brady (Princeton U)

Between 1955 and 1969, more than 300 students from 18 African countries participated in Radio France's Studio-École, a training program for radio broadcasters, technicians, and producers. These students lived through a pivotal epoch; many left their countries as colonial subjects and returned as citizens of independent nations. Although it appeared to be an altruistic investment in African radio, in fact its purpose was to maintain French soft power in the region in the face of

decolonization. The school's focus was not strictly musical, but nevertheless its graduates learned many of the same skills that drove composition at electronic music studios across Europe and North America, including sound effects, inventing electronic instruments, and composing original soundtracks. Drawing upon oral history with former Studio-École alumni and archival research conducted in France and West Africa, I ask how the history of twentieth-century music might be redefined by centering the musical activities of these African technicians and musicians.

Though most alumni spent their careers in radio on the African continent, some stayed in France after their training was complete, and they traveled frequently between continents. I draw upon the idea of Afroeuropeanness to explore how exchange between Europe and Africa shaped the lived experience and creative output of these technicians and musicians during the pivotal early decades of African independence. I analyze the Studio-École's sonic and musical activities and follow the profiles of certain graduates who built their musical careers in Europe and Africa. I argue that radio not only developed a postcolonial will to community (Mbembe 2020) that transcended

national and regional borders within the African continent, but it also facilitated mobility between continents that was as fundamental to the development of modern experimental music in the mid-twentieth century all over the world.

BIO Sophie A. Brady is a PhD candidate in musicology at Princeton University. Her scholarly interests include music and decolonization, twentieth-century experimental composition, global popular music, and the history of sound reproduction technologies. Her writing has appeared in the Journal of the American Musicological Society and the Journal of Popular Music Studies.

Notting Hill Carnival: Our History, Our Present, Our Caribbean Futurism

Michelle Harewood (U of East London)

From the 1500's captives from Africa were taken to the Americas and enslaved by Europeans. To dehumanise them, their culture, religion, and language were taken away. Traditional forms of communication were forbidden, and their sense

of self forcibly eroded. However, using cultural resources, knowledge was hidden and transferred through the generations, orally, through art, and through performance. Caribbean carnival became the propagator of knowledge. It thus evolved into a decolonial project and, a space for those whose voices have been silenced, to be heard. Subsequently, citizens of the British Caribbean carried these resources and knowledge with them when they relocated to the UK following World War II.

This paper combines data accumulated through interviews, observations, and participation in Notting Hill Carnival and its related events. Engaging with stories it explores Caribbean futurist and freedom technologies present within what has become 'Europe's largest street festival'. It will highlight that the Caribbean carnival is not only a fight to keep history, culture, or identity alive, a fight for survival, or a fight for freedom, but a blueprint to a better way of living.

BIO Michelle Harewood is a PhD researcher at the University of East London. As a member of the Department for Narrative Research she is interested in the power of stories. Her present

research focuses on how cultural narratives can be used to reconstruct human lives whilst fighting the impact of cultural trauma, racism, and oppression. She combines her work as a therapist with her activism to create frameworks that promote healing justice. She is also a public speaking coach who uses different forms of cultural storytelling to support the use of voice within rights activism.

Black Bodies in Afro-Afro-Atlantic Musical Resistance: The Iberian Space

Ana Stela de Almeida Cunha (Lisbon U & Kazumba Association)

Based on personal accounts of a rapper and a Congolese band, both with careers and musical creations from Portugal, we intend to open a complex discussion on the relations between music, identity and (i)migration. Without visibility and critical debate in the academic environment, we want to discuss the musical productions of the so-called "Afro-Europeans" and the way these artistic productions are represented and thought of in Lisbon and in the the Iberian space, from a theoretical perspective that assumes and

presupposes musical production within a social context, thus being a multifunctional system (Bennet, 2004, Baily, 2006). By taking our life trajectories/musical careers (General D, rapper, musician and activist and Banda Yoka Kongo!, formed by immigrants) as the point of this discussion, we intend to discuss social transit, protagonism and colonialist maintenance.

BIO Ana Stela Cunha has a PhD in African Linguistics from the University of São Paulo and a post-doctorate in Social Anthropology from ICS -Institute of Social Sciences and CRIA. She has lived most of her life between Cuba, Maranhão and Congo/Angola, seeking to better understand the relationships woven throughout the centuries of slavery in terms of memories and identities. She was a guest researcher at the Musée Real de l'Afrique Centrale (Tervuren, Belgium) and Professor at the Universidad de La Habana. Since 2010 she has been making ethnodocumentaries. She is part of the band YOKA KA!, formed by Congolese and Portuguese musicians and artists, carrying out Afro-Atlantic musical research. She is founding member of InMune (Instituto da Mulher Negra) and president of the Kazumba Association (PT). 92

Generational Memories in Bernardine Evaristo's Experimental Fiction

Parham Aledavood (U of Montreal)

In her experimental, poetical fiction, Bernardine always been Evaristo has conscious of generational memory, narrating how memory travels across generations. In my study, I argue that this aspect is so bold in some of her novels, both on the formal and on the textual levels, that we can categorise them alongside some other works of Black British fiction that Astrid Erll (2017) dubs "fictions of generational memory". In Lara (rev. ed. 2009), a semi-autobiographical novel-in-verse, we are presented with the story of a mixed-race girl, living in London in the 1960s and 1970s, traveling 150 years and 7 generations back to see how her character has been formed through the genealogical line. The reader is immersed in the memories of Lara's ancestors, as the poetry-fused prose makes the text imitate the form of memory, drawing on narrative techniques and aesthetic tools that Birgit Neumann (2008) calls "mimesis of memory" and experimenting with genre boundaries. Similarly, in her most recent novel, Girl, Woman, Other (2019), Evaristo takes

the reader on a multi-generational journey, portraying 12 women of colour and their intertwined lives. As in Lara, memory plays a vital role in Girl, Woman, Other, as the lives of the characters are narrated through their memories rather than their present lived experiences, contributing to the depiction of their intersectional identities. I analyze how in these two novels fictionalised cultural memory migrates through generations of immigrant families, but also moves among the people belonging to the same generation, and manifests "the double logic of generatio" (Erll 2014) through intra- and intergenerational memories. Ultimately, my study shows how the generational memories not only contribute to forming and informing the identity of the characters, but also are indicative of the characters' complex relationship to the larger context of British society.

BIO Parham Aledavood is a PhD student in literature with a specialization in the digital humanities at the University of Montreal. A VUB alumnus, he graduated summa cum laude in 2021 with an MA in English literary studies. His master's thesis on transgenerational memory in the fiction of Bernardine Evaristo, supervised by Prof.

Elisabeth Bekers and Prof. Janine Hauthal, won the Multilingual Master Award in Literary Studies from Vrije Universiteit Brussel and the Herman Servotte Prize from Katholieke Universiteit Leuven. His research interests include diasporic literature, trauma, and memory.

PANEL 4.6 - I.1.04 FRIDAY 9.00

INTERMEDIAL SITES OF RESISTANCE ONLINE: FROM YOUTUBE TO INSTAPOETRY AND BEYOND

CONVENORS

Jennifer Leetsch U Bonn

Mariam Muwanga U Wuppertal

PANEL ABSTRACT

This panel wants to think through various new forms of Afroeuropean creative and artistic self-representation on and through social media, be that on Instagram, Tumblr, YouTube, TikTok or Twitter. Paying close attention to the complex, often fraught intersections of black self-expression online – entangling the potential of platforms such as Instagram to perform acts of authorship and self-expression, the possibility of bypassing certain gatekeeping practices of the publishing industry, social media's affordances for audiences who relate intimately to lived Afroeuropean experiences, but also the fault lines

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of online spaces, including racist market logics, racial capitalism and commodification, cf. Mehri 2018) -, this panel sets out to examine the aesthetic, collaborative and socio-economic practices involved in such intermedial sites of (possible) resistance and collaboration Sobande 2021 and 2020; Brownlie et al. 2019; Curtis 2015). Through conjoining different media and textualities, as well as through extending their works beyond their genre conventions (online and offline), many contemporary Afroeuropean artists, writers and poets activate multi-layered and fraught intimacies in a space decidedly marked by notions of communality and new, updated modes of conviviality (cf. Vadde 2017; Gilroy 2006). Stemming from multiple points of geographical, historical and cultural origin, and speaking to multiple audiences, their intermedial art creates concrete and imaginary worldly convergences. This panel looks for papers that critically engage with Afroeuropean media practices in a variety of ways - practices that employ the space of the internet and social media as a productive, generative playground for testing out new modes of being in the world, of being-together in the world, or of critically existing counter to the world.

BIO Jennifer Leetsch is a postdoctoral researcher at Bonn University. Her research foregrounds literature's ability to engage with the harmful as well as the reparative results that come to be produced at the intersections of affect, migration and globalization. Her monograph on Love and Space in Contemporary African Diasporic Women's Writing came out with Palgrave in 2021; an article on Yrsa Daley-Ward's Instapoetry is forthcoming with Tulsa Studies in Women's Literature in 2022.

BIO Mariam Muwanga is a postdoctoral researcher in the Department of British and American Studies, Wuppertal University. She wrote her PhD thesis on the topic of Modelling the African Diaspora: Representations of Diasporic Blackness in Black British Fiction and is interested in formations of Black Europe, the relevance of diaspora literature in 21st-century Europe, and intersectionality in contemporary black literature, non-fiction and online media.

Social Media Poetries as Resistant Afroeuropean Practices

Magdalena Elisabeth Korecka (U Hamburg)

This paper aims to conceptualize the aesthetic and political work of Afroeuropean poetry communities - poets and audiences alike. With a focus on micro-poetic formats such as TwitLit or poetry on Twitter, and with minor recourses to Instapoetry, Tik Tok - as wells as video poems on YouTube, the talk will, firstly, attempt to demonstrate how social media poetry's multimodal aesthetic relates to its role as a channel for socio-political, anti-racist activism and artistic expressions via relevant sociopolitical modes such as movement-concomitant hashtags, for instance #BLM, or other visual markers of solidarity within the anti-racist participatory efforts of the Black Lives Matter movement and resistant Afroeuropean identity concerning notions of the social construction thesis or postmigrant narratives of hybridity (Jenkins 2009; Slatton and Feagin 2012). A case in point is the poetic social media work of the Black British poets Yrsa Daley-Ward and Theresa Lola and their supportive communities among others.

Secondly, participatory cultures of collaboration engendered via social media comment functions allow for poet-fan interactions within the field of activism as well, which shall be demonstrated with the help of a netnographic example, thus, a short analysis of social media poetry commentary (Kozinets 2010; 2015). Furthermore, the problematic implications of commodification practices, tensions between commerce and art as well as precarious work on social media with regard to gendered, class- and race-based discrimination (Poell, Nieborg, and Duffy 2021) will be regarded in its relation and tension to the "counter storytelling" (Slatton and Feagin 2012) endeavors of Afroeuropean publics in Black feminist social media poetry discourses (Matthews 2019), for instance. To put it in a nutshell, the presentation of Afroeuropean literature forms part of seemingly novel poetic 'safe spaces' in the online world, which need to be scrutinized according to their creative potentialities and selfasserting identities among poets and fans as well as the promises of empowerment within the platforms that inhibit these artistic practices.

BIO Magdalena Elisabeth Korecka is a PhD candidate and a research associate in the ERC

project "Poetry in the Digital Age" at the Universität Hamburg. As part of sub-project 3 "Poetry and Contemporary Visual Culture", in her project she investigates dissertation interrelation of visual aesthetics and sociopolitical messaging in several types of social media poetry. She previously completed the "Anglophone Literatures and Cultures"- MA program with a focus on cultural and media studies, a BA in "English and American Studies" as well as a BA in "Journalism and Communication Science" at the University of Vienna. In general, her research interests include contemporary socio-political poetry on social media as well as media aesthetics.

Poetic (Em)Body(ment) On and Off the Page: Approaching Stefanie-Lahya Aukongo's Intermedial Art Project Buchstabengefühle

Claudia Sackl (U Wien)

In her intermedial, interlingual and intersectional art project Buchstabengefühle. Eine poetische Einmischung, the Afro-German poet and spoken word artist Stefanie-Lahya

Aukongo conjoins different forms of mediality, modality and textuality. Published in 2018 as a poetry collection. Buchstabenfühle printed assembles a number of poems (written in English, German, Oshiwambo and 'felt words' ['gefühlte Worte'; ibid., 21]) that address Aukongo's 3 decidedly autobiographical (ibid., 13) and intersectional (Crenshaw 2017) bodily experiences as a Black, female, queer, phat, neurodiverse academic, artist and activist (Aukongo 2018, 12). However, Aukongo's words do not remain immobilized on the page. Establishing complex reciprocal linkages between the material and the digital, the written word and the performing voice/body, the printed book and the online space of the internet, Buchstabengefühle includes QR codes that lead to audio/video files of recordings of spoken word performances, poetry readings or sound art pieces that are stored on a (publicly accessible) sound cloud. Transgressing established publication formats and genre conventions, Aukongo thus creates a mobile poetics of identity and (em)body(ment) in which the multidimensional, polyphonic voices of her kaleidoscopic "Ich Sein" (ibid., 12) come to express themselves not only in transglossic textualities on the page but also in 97

(and in exchange with) a variety of media beyond the printed word. In my paper, I will analyse how these poetic interventions on and off the page negotiate both the multi-layered intersections between the different modalities and medialities (online and offline) mobilized within the art project and their entanglements with Black women's (poetic) autobiographical discourses (cf. Curtis 2015; Lajta-Novak 2020; Smith/Watson 2010). Addressing the intersectional forms marginalization, violence, identity and resistance that are experienced, related, performed and practiced by the autobiographical I, who is both textually and digitally (re)embodied (cf. Belk 2013; Novak 2017) within the art project, I will explore how Buchstabengefühle constitutes intermedial site of self-expression and resistance that creatively re-envisions publishing practices while speaking to multiple audiences.

BIO Claudia Sackl is a doctoral student at the Department of English and American Studies at the University of Vienna and this talk is located within the framework of her PhD project (working title: Afropean Imaginaries: Diasporic Im/Mobilities in Twenty-First Century

Anglophone and Germanophone Literature On and Off the Page), in which she investigates aesthetic negotiations of Afroeuropean identities, (un)belonging and (im)mobilities in selected twenty-first century works of Anglophone and Germanophone literature on and off the page.

Representation, Collaboration and Appropriation: What Online Conversations Around Beyoncé's 'Black Is King' (2020) Say of Community - Making Processes Across the African Diaspora

Raphaëlle Efoui-Deplanque (Freie U Berlin)

In her visual album Black Is King (2020), pop artist Beyoncé engages with audiovisual representation as a way of rewriting existing narratives of Blackness and re-presenting the African diaspora and the African continent. The album navigates a contentious space in which feminist empowerment mingles with sexual objectification and conservative gender roles, oppression is countered by hyper-capitalist consumption, African and Afrodiasporic cultures are mobilized

or appropriated, and powerful counter-narratives are made in ways that can seem like hegemony reproduced. In a forthcoming paper (2022), I have argued that a determinant factor of the ability to navigate those complexities is the notion of community: its representation, its scope, and its tensions. For the panel "Intermedial Sites of Resistance Online: From YouTube to Instapoetry and Beyond", I will examine Black European responses to Black Is King on social media platforms Twitter and Instagram, alongside two prominent Twitter threads by African users. My contribution will offer to reflect on the role of online conversations in making community across the African diaspora and in relation to the African continent. Looking at the ways 4 narratives of Afro(diasporic) identity and community are referenced, altered, and complexified in this process of online circulation, I suggest that this is one illustration of the way community-making processes in the African diaspora can be understood as a dialogical practice which manifests tangibly in online, user-generated text.

BIO Raphaëlle Efoui-Deplanque is a PhD candidate at the Cluster of Excellence "Temporal

Communities" and the Friedrich Schlegel Graduate School for Literary Studies. Her research focuses on the roles of narration in the construction of the African diaspora as a community. She has a BA in Political Sciences and an MA in Cultural Policy from Sciences Po Paris, as well as an MA in Creative Writing from the Université Paris VIII. Her research interests include Afro-Diasporic Literature, Translational Blackness, Cultural Studies, Postcolonial/Decolonial approaches and practices of Creative Research.

Intermedial Afroeuropean Strategies in Afro-Parisian Chick Lit

Delphine Munos (U Liège)

This paper examines neoliberal myths of freedom and authenticity in selected African chick lit novels (both born-digital and in print), in their film adaptations, and in novels about urban life published on the Nigerian online publishing platform Okadabooks.com. We wish to consider the concept "Afro-European", not as an analytical concept, nor as an inherent or strategic identity, but as a brand and a value of the global capitalist

market. Emma Dabiri (2015) and Grace Musila (2016) point out that the commodification of African-ness is at the heart of the global reception, and indeed key early definitions, of the contested concept of the "Afropolitan." We argue that notions such as Afropolitanism and Afro-Europeanism effectively make visible the logic of processes of identification and twin commodification within popular culture under late capitalism, because they are closely associated with the perceived emancipatory force in capitalist consumer culture. In our reading of the concepts of Afropolitanism and Afro-Europeanism in born-digital popular culture, the concepts are closely connected with certain forms of mobility and consumption that seemingly allow the individual to be the authors of their own lifescripts. Taking our cue from Dabiri and Musila but shifting the perspective to the digital sphere of the global South, we will take the investment in the myth of late capitalism seriously and see how representations of urban Africa in born-digital cultural products reshuffle notions of Afro-Europeanness.

BIO Delphine Munos works in the Modern Languages Department at the University of Liège, Belgium, where she is a member of the postcolonial research group CEREP. A co-editor (with Bénédicte Ledent) of the book series "Cross/Cultures: Readings in Post/Colonial Literatures and Cultures in English" (Brill) and the author of After Melancholia (Brill/Rodopi, 2013), a monograph on Jhumpa Lahiri, she specializes in Anglophone postcolonial literatures and US ethnic literatures, with a special focus on 'minor-tominor' interactions between different postcolonial places and minority histories. She has published articles in journals such as Postcolonial Text, Journal of Commonwealth Literature, and Journal of Postcolonial Writing and co-edited journal issues for South Asian Diaspora (with Mala Pandurang: 2014; 2018) and Journal of Postcolonial Writing (with Bénédicte Ledent: 2018; Routledge 2019). She is currently working on two research projects; the first one looks at borndigital literatures and online book talk in the global South and the global North; the second one investigates the intersection of affect theory and postcolonial literatures.

PANEL 4.7 - I.1.04 FRIDAY 14.00

WRITING AFROEUROPEAN DIASPORAS

CONVENOR

Daria Tunca U Liège

Towards and Afropolitan Hermeneutics: A Reading of Chika Unigwe's Better Never Than Late

Christopher Hebert (UGent)

While Afropolitanism has proved a popular idea in scholarship that seeks to analyze literature rooted on or shaped by the African continent, most critics rely on Taiye Selasi's notion of the "Afropolitan" in her essay "Bye Bye Babar" and seek to describe literary characters that fit Selasi's model of privileged, mobile Africans. I argue that the use of Afropolitanism for such a purpose is a methodological dead end. Instead, scholars must turn towards Achille Mbembe's work on Afropolitanism because it constitutes a valuable philosophical framework that problematizes some

of the core tenets of postcolonial theory, particularly the rigid self/Other dichotomy. In my paper. I provide an overview of the current critical conversations on Afropolitanism and then turn to what I argue are three core tenets of Mbembe's brand of Afropolitanism-recognition, broadmindedness, and mobility. Using these three essential concepts, I conduct a close reading of Chika Unigwe's recent short story collection Better Never Than Late and demonstrate that reading through Afropolitan ideas is much more productive than reading through postcolonial theory, at least in the case of Unigwe's text. I argue that Mbembe's version of Afropolitanism is a viable hermeneutics for comprehending literary texts, and that the future of Afropolitan literary theory does not lie in simply analyzing Afropolitan characters, but in Afropolitan literary techniques and sensibilities.

BIO Christopher Hebert is a 2021 graduate of the United States Military Academy at West Point, where he studied English Literature. He was awarded a 2021-2022 Fulbright Grant to Belgium, where he pursued an MA in African Studies at Ghent University. His MA thesis focused on Ken Saro-Wiwa's use of Rotten English as a

language of trauma in his novel Sozaboy. His academic interests include Postcolonial Studies and Literary Trauma Theory.

Reshaping Black Literature in Portugal: Afroeuropean Literature in Portuguese at (as) an Institutional Crossroads

Rosa Maria Fina (U Lisbon) Marco Bucaioni (U Lisbon)

The emergence of a new generation of Portuguese writers of African ancestry in the last decade contributed to the restructuring of African literatures' presence and weight in the Portuguese publishing and literary fields.

Until recently, indeed, Portugal did not properly follow Britain or France, in instituting its own Afroeuropean literary space, continuing the institutionalization in the exclusive name of Africa. As a result, the publishing landscape of African literatures in Portuguese, which had a surge immediately after the Carnation Revolution (1974) and continued with the outstanding work of Editorial Caminho, among others, in the 90s,

has been flourishing. Around 2010, however, a set of swift changes occurred: while the traditional imprints active in publishing African literatures suddenly stopped to do literary research (and offered the public no real new name), a new generation of authors of African descent began their literary trajectory (Ex.:Djaimilia Pereira de Almeida, Yara Monteiro, Kalaf Epalanga and Raquel Lima).

This shift of attention by publishers, scholars and the public made it so that more changes occurred: these new authors seem to have occupied some literary space previously held by African authors in Portuguese public and scholarly discourse. Indeed, if under a traditional division between sub-fields, these authors should be studied by departments of Portuguese literature, more often than not they attract interest by researchers who traditionally busied themselves with African literature.

This paper aims both at sketching the state of the art of this new wave of Portuguese writers of African descent and to question some segments of this shift, such as: a) has the Portuguese publishing field actually substituted

research in African literatures with a cheaper research in Afro-European authors? – and if so, why and how?, b) is Afropean literature in Portuguese a short-time enterprise or will it become an enduring presence in the national literary field?, c) How should academia approach this new literary material?

BIO Marco Bucaioni (1981), currently Research Fellow at CLEPUL, School of Arts and Humanities, University of Lisbon, Portugal. Co-PI of the ongoing research project (2021-2023) AFROLAB - Building African Literatures. Institutions and consecration inside and outside the Portuguese-Language Space 1960-2020. Previously Post-Doctoral Researcher at the same research centre. PhD (Comparative Literature, 2013) and MA (Foreign Languages and Literature, 2006) at the University of Perugia, Italy. Also literary translator, with special attention towards contemporary African and Portuguese production. Currently working on the world circulation of African literatures written in Portuguese through translation. Research interests: World-Literature; Translation Studies; Modernity and Modernism; Postcolonial and Decolonial discourse.

BIO Rosa Maria Fina (1981), currently Research Fellow at CLEPUL, School of Arts and Humanities, University of Lisbon, Portugal. Member of the ongoing research project (2021-2023) AFROLAB - Building African Literatures. Institutions and consecration inside and outside the Portuguese-Language Space 1960-2020. Previously held a research grant on the project On Violence. Depiction of Violence in Portuguese Speaking African Literatures (2017-2020) on the same institution. PhD (Contemporary History, 2016) and MA (Cultural Sciences, 2011) at the University of Lisbon. Research interests: Contemporary History: Postcolonial and Decolonial discourse: Gender Studies; African descent Literature.

Postcolonial Ruptures in the Somali-Italian Diaspora in Igiaba Scego's Adua and Cristina Ali Farah's Little Mother

Rose A. Sackeyfio (Winston-Salem State U)

This paper interrogates the ways in which Somali immigrants forge new identities in the transformational spaces of otherness in Italy. The experience of displacement, healing from trauma,

and the search for belonging to a community, are salient themes explored in Scego's Adua (2015) and Farah's Little Mother (2007). Both works unfold the rigors of marginal status of Somali migrants through multivocal narratives of hybridity, memories homeland and reconfiguration of their identities as transnational subjects. Adua recounts the unwholesome experiences of an undocumented Somali woman who ventures to Italy in search of stardom and fame. When she arrives, she becomes a victim, like trafficked African women at the mercy of their captors. Under these conditions, the black female body is a text of pain and trauma, through dehumanizing acts of exotification. In the novel, the image of the Somali female body is narrated as a testimony of marginalized identity in the dark underbelly of Italian cinema.

In *Little Mother* the narratives of three Somali refugees connect the past in Somalia, the realities of diaspora life, and their relationships to each other. Their collective voices craft a vivid rendering of the impact of war and trauma in their lives. The novel displays the human capacity to heal from trauma by forming new communities

that reconfigure their identities within Italy. Spatio-temporality frames both novels to uncover the intersection of race, class, and gender in local and global spaces. Scego's and Farah's novels capture the ethos of Somali journeys into uncharted vistas of the Italian diaspora-scape. Adua and Little Mother are vivid works of postcoloniality as the site of hybridity and transformation. The multivocal perspectives mirror the complexities of postcolonial challenges to survival and the yearning to reconnect with homeland.

BIO Rose A. Sackeyfio has taught in the Department of English and Liberal Studies at Winston Salem State University for almost three decades. Her areas of specialization and research interests are inter-disciplinary and include the literature of African and African-Diaspora women, Women's Studies, Cultural Studies, and African Migration. She is the author of the West African Women in the Diaspora: Narratives of Other Spaces, Other Selves (Routledge, 2021). She is editor of a volume of critical essays, Women Writing Diaspora in the 21st Century (Lexington Books, 2021) and co-editor of Emerging Winston Salem State

University for almost three decades. Her areas of specialization and research interests are interdisciplinary and include the literature of African and African-Diaspora women, Women's Studies, Cultural Studies, and African Migration. She is the author of West African Women in the Diaspora: Narratives of Other Spaces, Other Selves (Routledge, 2021). She is editor of a volume of critical essays. Women Writing Diaspora in the 21st Century (Lexington Books, 2021) and co-editor of Emerging Perspectives on Akachi Adimora Ezeigbo (Lexington Books, 2017). Dr. Sackeyfio's current book project is African Women Narrating Identity: Local and Global Journeys of the Self and she is also the Guest Editor of a special issue of the Journal of Post-Colonial Writing that examines "The African Novel in the 21st Century". In 2012, she produced a documentary, Building Bridges: The Untold African Story, that examines the historical and cultural linkages between Ghana and the African Diaspora through memory, identity, and reconnection in the 21st century.

PANEL 4.8 - I.1.04

FRIDAY 16.00

ROUNDTABLE: BREAKING GROUND

IRELAND

CONVENOR

Lindsay-Ann Reid National U of Ireland

ROUNDTABLE ABSTRACT

The panel focuses on Breaking Ground Ireland, a 2022 pamphlet publication profiling 90 Irish authors and illustrators from ethnic minority backgrounds. It will open with a 15-minute paper delivered by project collaborators Sharmilla Beezmohun of Speaking Volumes, Sasha de Buyl of Cúirt International Festival of Literature, and Lindsay Ann Reid of the National University of Ireland, Galway. This introductory paper will be followed by a 45-minute roundtable discussion involving three of the creative practitioners featured in Breaking Ground Ireland, as well as an academic respondent.

Introductory Paper: Breaking Ground Ireland: Genesis, Context and Impact

Sharmilla Beezmohun (Speaking Volumes)
Sasha de Buyl (Cúirt International Festival of Literature)

Lindsay-Ann Reid (National U of Ireland)

Breaking Ground Ireland, a pamphlet publication profiling 90 Irish authors and illustrators from ethnic minority backgrounds, is the chief output of a landmark 2022 project funded by the Irish Research Council. It is directly inspired by Breaking Ground, an original concept developed by Speaking Volumes (a London-based live literature organisation). Conceived in response to the lack of diversity in Ireland's contemporary literature and publishing sectors, Breaking Ground Ireland recognises that visibility is an important step on the path to building a career; it therefore showcases emerging as well as established creatives from groups traditionally underrepresented in the Irish literary sphere. It is an exemplar of 'engaged research', whereby academic researchers and community partners work together to address societal challenges and effect positive social transformation. The

project has brought together an academic from the National University of Ireland, Galway and the Director of Cúirt International Festival of Literature, both of whom have been working under the mentorship of Speaking Volumes with additional support from the Irish Writers Centre. This paper provides an overview of Breaking Ground Ireland's genesis, wider context, and projected impact.

BIO Sharmilla Beezmohun is a founding member of Speaking Volumes, a UK-based live literature organisation. She has worked in publishing since 1994. She was formerly Deputy Editor at Wasafiri magazine, and she continues to freelance as an editor of fiction and non-fiction. In 2010, Sharmilla's first novel, Echoes of a Green Land, was published in translation in Spain. Her work has also been published in various journals and translated into Finnish. She edited Continental Shifts, Shifts in Perception: Black Cultures and Identities in Europe (2016) and co-edited A Meeting of the Continents: The International Book Fair of Radical Black and Third World Books (2005). In 2019, Sharmilla became an Honorary Fellow of the Royal Society of Literature.

BIO Sasha de Buyl is the Director of Cúirt International Festival of Literature in Galway, Ireland. She has worked for over ten years as a literature development professional in Scotland and, prior to Cúirt, managed Scottish Books International, was part of the Literature team at Creative Scotland and has held roles with StAnza International Poetry Festival and Edinburgh International Book Festival and managed the programme for Book Week Scotland at Scottish Book Trust. In 2021, she was selected as a Bookseller Rising Star.

BIO Lindsay Ann Reid is a Lecturer in English at the National University of Ireland, Galway. Her primary research area is Renaissance literature; she is the author of Shakespeare's Ovid and the Spectre of the Medieval (2018) and Ovidian Bibliofictions and the Tudor Book (2014). Whilst Course Director for the MA in Literature and Publishing at her university, she also developed a keen interest in the Irish publishing industry and issues of diversity and representation in the contemporary Irish literary sphere.

Roundtable: Breaking Ground Ireland: Writer's Voices

Elisa Joy White (UC Davis)

Nandi Jola (Queen's U Belfast - Seamus Heaney
Centre)

Philomena Mullen (Trinity College Dublin)

Sylvia Diana Bamimeke (Independent Writer and curator)

This roundtable includes three writers profiled in Breaking Ground Ireland, who reflect on their own career trajectories and experiences in the Irish arts sector. Each of these writers will also offer a short reading of their work. Elisa Joy White features as an academic respondent for this discussion.

BIO Nandi Jola recently completed an MA in poetry at Queens University Belfast and is beginning a PhD at Ulster University. She is on the 2022 Rachel Baptiste Programme with Smock Alley Theatre Dublin and is commissioned poet on the 2022 James Joyce Ambiguities Programme of the Centre Culturel Irlandais in Paris. Recently, she was Ulster University's keynote speaker at

the Books Beyond Boundaries NI Conference in January 2022. Nandi's poem 'Enthomology' represented Northern Ireland at the 2021 Transpoesie Poetry Festival in Brussels, and she was creative writing facilitator for Ulster University's 2021 Books Beyond Boundaries NI Afrofuturism course. Her screenplay, *Partition*, was shown at the 2021 Belfast Film Festival, whilst her The Journey, opened at the 2020 plav. International Literature Festival Dublin, Nandi has worked in schools for over a decade as a Cultural Awareness Ambassador and is a Tedx Talk speaker on climate change and poetry. Her debut poetry collection with Doire Press was released in spring 2022.

BIO Philomena Mullen is a Black Studies lecturer at Trinity College Dublin. Born to an Irish mother and a Nigerian father and spent her first sixteen years in an Irish industrial school. Her writing tries to make sense of her jumbled life, as well as her odd family trio – parents and confused and often picaresque child – who never understood each other. She has been supported and encouraged by Skein Press to develop her stories further. Philomena has read at: the Mountains to Sea dlr

Book Festival (Dún Laoghaire-Rathdown County Council); Silence+Voice – A Festival of Feminisms; the Irish Writers Centre (with EPIC Writers Group); the Royal Irish Academy; the Irish Museum of Modern Art's Summer School; Breaking the Silence – Creative Responses to the Legacy of Ireland's Mother and Baby Home Institutions (National Concert Hall and International Literature Festival Dublin project, 2021); and Echoes: Maeve Binchy and Irish Writers Festival.

BIO Diana Bamimeke is a writer and early-career independent curator from Blanchardstown, Dublin. Diana has been writing for well over fifteen years. They are interested in how the radical, exploratory potential of art writing can intersect with fiction and memoir, and are most at home creating experimental fiction, memoir and essays. Their work has featured in publications by: Black Queer organisation Origins Eile; the Visual Artists Ireland News Sheet; the Royal Hibernian Academy, Dublin; Temple Bar Gallery + Studios; and Technological University Dublin (TU Dublin).

PANEL 4.9 - I.1.04 SATURDAY 9.00

BLACK BRITISH WOMEN WRITERS

CONVENORS

Elisabeth Bekers Vrije U Brussel

Janine Hauthal Vrije U Brussel

PANEL ABSTRACT

This panel seeks to highlight the avant-garde creativity of 21st-Century Black British Women's Literature. It considers, across a range of genres, the congruence of the aesthetic with the political in their literary efforts at addressing the complex intersectionalities affecting Afroeuropeans.

BIO Elisabeth Bekers is Senior Lecturer of British and postcolonial literature at Vrije Universiteit Brussel. Her research focuses on authors of African descent, with a particular interest in image/knowledge production, canon formation, intersectionality and the imagination of Europe and Brussels in literature. Currently she is working on experimental black British women writers and

has co-edited, with Elizabeth-Jane Burnet & Helen Cousins, a special issue on Black British Women Writers (*Tulsa Studies in Women's Literature*, forthcoming November 2022). She is co-director of the international Platform for Postcolonial Readings for junior researchers, and editor of an academic website on Black British Women Writers (www.vub.ac.be/TALK/BBWW).

BIO Janine Hauthal is an assistant professor of intermedial studies at Vrije Universiteit Brussel. Her FWO-funded postdoctoral research focused on British and settler Anglophone "fictions of Europe." Further research interests include contemporary British and postcolonial literatures, metadrama/metatheater, genre theory, narratology, and postdramatic theater (texts). She most recently published in Modern Drama, the Journal of the European Association for Australian Studies, and the Journal of Postcolonial Writing. Her latest FWO-funded project is titled "Self-Reflexivity and Generic Change in 21st-Century Black British Women's Literature.

Resisting 'Political Impartiality': The Contemporary Black British Historical Novel

Susan Alice Fischer (Medgar Evers College/CUNY)

In Manifesto (2021), Bernadine Evaristo reminds us that 'Britain's history has been intertwined with African, Asian and Caribbean history for hundreds of years' and that we 'cannot divorce Britain's imperialist history from its national identity'. One of the key projects of Black British historical fiction is to show that we cannot understand contemporary Britain without the history of British imperialism. Yet, as Evaristo writes, 'this glaring and distorting omission from our education provision prevails'. Indeed, renewed attempts to erase this history persist, as seen with the recent 'guidance' from UK British Education Secretary Nadhim Zahawi on Political Impartiality in Schools (17 February 2022). This will effectively stifle critical discussion of the history of British imperialism.

This paper discusses Black British historical fiction and its insistent linking of the history of empire to contemporary national identity as a vitally important counternarrative to the spurious

demands for 'balance' and 'impartiality' from the UK Department of Education and others. For instance, in The Long Song (2010), Andrea Levy underlines the history of slavery and colonialism as central to British history and contemporary culture. Similarly, in Girl, Woman, Other (2019), Bernadine Evaristo develops a long historical arc as she gives voice to protagonists from the African diaspora whose lives span generations, continents, and experiences that were affected by British imperial history and that in turn have shaped contemporary British culture. This becomes particularly significant at the end of the novel when two characters, whose lives seem furthest apart, come together to reveal a shared ancestry rooted in the European slave trade and its aftermath.

BIO Susan Alice Fischer is Professor of English at Medgar Evers College of The City University of New York. The focus of her research and teaching is at the intersections of contemporary postcolonial, diasporic, feminist, and LGBTQ+literature. Much of her published work is on contemporary women's fiction. She is a co-editor of Changing English: Studies in Culture and Education (Taylor & Francis); her edited

volume on Hanif Kureishi appeared in Bloomsbury's Contemporary Critical Perspectives series.

From Abjection to Adventure: Childhood and Old Age in Malorie Blackman's Grandma Gertie's Haunted Handbag

Vanessa Joosen (U Antwerpen)

Children's literature has a long tradition of presenting young and older characters in a close relationship. Their joint interest in nature, storytelling and the imagination makes child figures and older characters natural allies who are particularly successful when it comes to defending moral values and engaging in supernatural adventures. Various classics by white authors, such as Philippa Pearce's Tom's Midnight Garden, Lucy Boston's The Children of Green Knowe and David Almond's Kit's Wilderness have established this narrative pattern in British children's literature. In this paper, I explore how British author Malorie Blackman implements and adapts it to a postcolonial narrative in a book for beginning readers: Grandma Gertie's Haunted

Handbag (1996), which was re-issued as Grandpa Bert and the Ghost Snatchers (2018). The protagonists are two children and their grandmother, who comes to visit the UK from Barbados. While initially, the story presents an intersection of ageist, sexist and racist othering, the grandmother draws her grandchildren into a wild adventure in which their joint skills and knowledge are crucial to be successful.

BIO Vanessa Joosen is associate professor of English literature and children's literature at the University of Antwerp. There she leads the ERC-funded project "Constructing Age for Young Readers" and organises the annual Children's Literature Summer School. She is the author of Adulthood in Children's Literature (2018) and Connecting Childhood and Old Age in Popular Media (2018).

Where Do You Go When You Go Quiet?: The Multiple Times of Blackness in Warsan Shire's Collaboration with Beyoncé on Lemonade

Leila Kamali (Independent Scholar)

In the voluminous discussions around Lemonade, very little has been made of the fact that Warsan Shire's words, spoken in Beyoncé's voice, accentuates the status of Shire's Somali-British cultural background as an absent presence at the heart of this triple-platinum selling artefact. The contrasting ways in which the diverse experiences African American/Creole of and Black British/Somali communities are heard at all in the visual album, I want to argue, has a material effect upon how Blackness might be read in this text which has been lauded as highly influential precisely in its portrayal of Blackness.

What is instantiated here is a mixed temporality, an expression of different times in which Blackness comes to be. The temporalities which I perceive in Lemonade as shaping the articulation of Blackness may be identified as relating to a vision of transnational Blackness, of Queer girlhood, and of a form of Black anticipation of futures which are shaped by freedom. The ways in which these temporal structures appear together in the work, I want to suggest, invokes the energy of resistance, and is charged with the fire of birthing a new racial and sexual moment.

Drawing on theorisations of diaspora by Michelle M. Wright and Jennifer Leetsch, I suggest that Lemonade offers an alternative way of mapping Blackness, where neither genealogy nor chronologically-based 'influence' as such are the only ways of linking different geographies. Instead, the capacity of one place to poetically suggest another appears arguably as a feminine/feminist way of articulating and theorising diaspora experience which is often in many ways inarticulable and unspeakable

BIO Leila Kamali is a literary scholar with specialisms in African American and Black British literature, diaspora, cultural memory and aesthetics. Afroeuropeans is a major conference in her areas of research and she found the previous event she attended, in Tampere, Finland, highly stimulating, enjoyable, and generative. She is the author of The Cultural Memory of Africa in African American and Black British Fiction, 1970-2000 (Palgrave 2016), and has also published articles in key publications in our field: Callaloo, Obsidian, Kalfou, and Atlantic Studies.

Self-Reflexivity and Generic Change in 21st-Century Black British Women's Literature

Katrijn Van den Bossche (Vrije U Brussel)

This paper discusses my research-in-progress on the project "Self-Reflexivity and Generic Change in 21st-Century Black British Women's Literature", funded by the Research Foundation-Flanders (FWO) and directed by Prof. Janine Hauthal (VUB). **Drawing** on theories concerning genre, metafiction and postcolonialism, the project demonstrates how instances of self-reflexivity in contemporary British women writers of African and African-Caribbean descent call for the refinement of existing (white/male-centred) theories of metafiction, which all too often have dissociated self-reflexivity from realism and political engagement. Instead, self-reflexivity in Black British women's writing can function as "a strategy in the service of identity politics" (Upstone 2015). Conceptualising metafiction as a catalyst for generic change, the project centres on metafiction's aesthetic functions and explores how postmillennial self-reflexive fiction by British women of African and African-Caribbean descent

has 1) broadened Black British literature's subject matter (i.e. topical invention), 2) revitalized existing genres through variation, hybridization and mixing (i.e. genre development) and 3) led to the creation of new subgenres (i.e. genre multiplication). This paper illuminates some of these claims by means of a case study of Soul Tourists (2005) that shows how Bernardine Evaristo advances the genre of travel writing experimental multiperspectivity, through intermediality and generic hybridity. This case study also illustrates how the project's tracing of alternative self-reflexive tradition contribute to a better understanding of the political, cultural, and aesthetic dynamics of genre evolution today in and through the Black British field.

BIO Katrijn Van den Bossche is a doctoral researcher at Vrije Universiteit Brussel, funded by the Research Foundation Flanders (FWO) as part of the fundamental research project "Self-Reflexivity and Generic Change in 21st-Century Black British Women's Literature" (2022-2026). She explores generic change in metafictional works written by British women of African or

African-Caribbean descent, such as Bernardine Evaristo, Helen Oyeyemi and Zadie Smith (under the supervision Prof. Janine Hauthal and Prof. Elisabeth Bekers). She obtained an MA in German and English Literature and Linguistics from the University of Ghent in 2021, with a thesis on the intersection of ecocriticism and memory studies in The Children of the Dead by the Austrian Nobel prize winner Elfriede Jelinek. Thereafter, she pursued an MA in Education (2021-2022). She was Erasmus exchange scholar at University of Sheffield (2020) and participated in the University of Gent Summer School on climate change (2021).

PANEL 4.10 - I.1.04 SATURDAY 14.30

ROUNDTABLE: BLACK NARRATIVES: ART AD KNOWLEDGE CONSTRUCTION

CONVENOR

Maíra Zenun U Federal de Goiás

PANELISTS

Apolo de Carvalho U de Coimbra & Afrolis Edileuza Penha de Souza U Brasília Luzia Gomes Ferreira U Federal do Pará Maíra Zenun U Federal de Goiás & Nêga Filmes Ubah Cristina Ali Farah

ROUNDTABLE ABSTRACT

The art, as well as politics, can change the people's mentality and consequently redefine society. Within this premise and in light of black artivism, we propose a panel that covers all aesthetic forms of anti-racist and decolonial artistic expressions. Our main objective, therefore, is to continue the proposal already

presented by this group of researchers at the 2019's Conference, where it was possible to establish an approach in the various black narratives, in the field of the arts and the media in order to problematize how militancy in the arts can/should also be seen as a type of knowledge creation, which breaks with the dominant and exclusive format of Western neo-colonial artistic narratives. As a secondary objective, the idea is to establish a space for dialogue, where artistic making is also thought of as a possibility for political and social transformation. In this sense, we bring the debate on artivism in an expanded way, by suggesting a discussion that covers all forms of art (music, dance, painting, sculpture, theater, literature, cinema, audiovisual and others), in order to create a space in this Conference in which black African and African diasporic artists and thinkers can present their works and/or creative processes as narratives of knowledge construction and strategies of antipolitical struggle and racist and transformation. The arts are in dialogue with other forms of knowledge and run into/mix with a series of other anti-colonial and anti-racist social mobilization strategies. With this panel, we intend

to raise the debate on how the black arts have produced new aesthetic forms of collective actions to think and transform memory, genres and affects. Whoever produces them has the power to create/rescue new/old possibilities of understanding about societies, by giving visibility to the cultures of invisible populations, which have been erased by the Eurocentric framing processes of the concepts of development and civilization. Thus, our proposal also consists of creating a panel that allows the presentation of works in the form of various aesthetic and poetic narratives, turned to artistic and academic productions that are within a decolonial logic, crossed by the transversality and intersectionality of the concepts of race and gender. And yet, that leads us to question the boundaries (geopolitics and epistemics) of hegemonic modes of knowledge and the different forms of cultural appropriation that occur in the field of the arts. In other words, a space for reflection and dialogue for those who produce and think about their specific racial ethnic experiences and realities, and which do not corroborate the erasure of black people's stories and life experiences.

Seeking to conceptualize, rescue and activate the notion of continuity present not only in anticolonial and anti-racist political theory, but also in several other political and artistic projects that have marked the decolonial struggles for independence in Africa above all and more broadly, for freedom in the Black Atlantic, we wish to continue the work we started in the 7th Biennial Afroeuropeans Network Conference, in 2019. At that meeting, we proposed an open conversation where black bodies could share their creation. imagination processes and transformation of their realities, through and from art. If it is true that the COVID-19 pandemic has shown us how colonialism and racism metamorphose and reenact themselves in our present, we have also seen, more and more, that art, poetics, the knowledge of black people have been fundamental to face these attempts to (re)colonize our present and future. We that like this understand also spaces Afroeuropeans Conference can be a escape routes, quilombos of conspiracy and places of marronage, where possibilities are fertilized and fecundate through this creative power of black thinkers, because in fact, the struggle continues, as sang by Miriam Makeba, "the revolution must go on".

BIO Apolo de Carvalho is a doctoral student in the Post-Colonialisms and Global Citizenship Program at the Center for Social Studies at the University of Coimbra and a scholarship holder at the Foundation for Science and Technology (FCT). Master in International Relations from the Faculty of Economics of the University of Coimbra. Master in Politique et Développement en Afrique e dans les Pays des Sud, from Sciences Po Bordeaux. He has a degree in International Relations from the Faculty of Economics of the University of Coimbra. Is a member of Afrolis-Associação Cultural, and a researcher in the AFROPOR project.

BIO Edileuza Penha de Souza has a PhD in Education from the University of Brasília (UnB, 2013), Master in Education and Contemporaneity from the State University of Bahia (UNEB, 2005), and she graduated in History from the Federal University of Espírito Santo (UFES, 1994). Since 2006, she has been developing research in the field of cinema, with an emphasis on Black Cinema in Brazil and on the African Continent. She works with Education on the subsequent

themes: quilombola communities, African art and cinema, black cinema and filmmakers, education of ethnic-racial relations, teacher training, and law. She is professor at the university of Brasília, and teaches the subjects Contemporary Black Thought (PNC) and Visual Ethnology of the Black in Cinema.

BIO Luzia Gomes Ferreira. From the Recôncavo. Bahia; Poet; Black Feminist; Professor at the Institute of Art Sciences (ICA), working at the Faculty of Visual Arts (FAV), where she teaches for the Bachelor's Degree in Museology at the Federal University of Pará. PhD in Museology from the Doctoral Program in Museology at the Lusófona University of Humanities Technologies (ULHT-Portugal/2018); Master in Social Anthropology from the Graduate Program in Anthropology (PPGA/UFPA/2012) and Bachelor in Museology from the Department of Museology of the Faculty of Philosophy and Human Sciences (FFCH) of the Federal University of Bahia (UFBA/2008). She coordinates the GEMUT (Group of Studies in Theoretical Museology) at the Laboratory of Integrated Research in Museology (LAPIM / FAV / ICA / UFPA). In Lisbon - PT. published the book of

poems Ethnographies uterines (?) of me (2017) and participated with poems of her own in the anthology Djidiu: A Herança do Ouvido - Twelve more ways to talk about the black experience in Portugal (2018) in partnership with poets from Angola, Guinea Bissau and Cape Verde residing in Portugal. She is a creator and editor of the blog Etnografias Poéticas de Mim. Currently her academic interests for research, teaching and extension are: Museological Theory at the intersection with the Theories of Black Feminism and Race; Museums, Representations and Black Representatives; Afrodiasporic and African Literatures; Aphrodiasporic and African Memories.

BIO Máira Zenun is a multi-artist and scholar. Black Cinema is the focus of her work. Maíra completed her PhD in Sociology at the Universidade Federal de Goiás, Brazil. Her dissertation is titled "The City and the (Black) Cinema: the FESPACO Case". She completed a master's degree in Sociology at the Universidade de Brasília, with a dissertation about the industrialization of Brazilian cinema. She holds a Bachelor of Social Sciences from the Universidade Federal do Rio de Janeiro. She participated in

TRANSE / UnB as a researcher and visual artist. Since 2014 she has collaborated with FICINE - Black Cinema Itinerant Forum. In 2015, she founded the collective Nêga Filmes, in partnership with Luzia Gomes, where developed transdisciplinary works with poetry + performance + education + cinema + human sciences + photography. Since 2016, she has coordinated and curated different film festivals, working as a curator, with an emphasis on Black Cinema in Brazil, Europe and on the African Continent.

BIO Ubah Cristina Ali Farah is a Somali Italian poet, novelist, playwright, librettist and oral performer. She has published three novels, Madre piccola (2007; Little Mother, IUP 2011) and Il comandante del fiume (2014; The Commander of the River, IUP 2021), Le stazioni della luna (The Stations of the Moon, June 2021), and a bilingual (French and Italian) collection of short stories Un sambouk traverse la mer (MEET 2020). In 2018 her rewriting of Antigone was directed by Giuseppe Massa in Palermo and she also developed a libretto on the basis of stories found in the Italian city of Matera for a performance directed by James Bonas with music composed by Nigel Osborne. She holds a Ph.D. in African

Studies (Università L'Orientale Napoli) and is the recipient of the Lingua Madre and Vittorini Prizes. She has participated in writing programs and held residencies across the world, incl. the University of Iowa's International Writing Program (2017), MEET (Maison des Écrivains Étrangers et des Traducteurs, 2018), Art Omi Residencies (2018), Civitella Ranieri Foundation (2019), La Marelle (2019) and STIAS (Stellenbosch Institute for Advanced Study, First Semester 2020). Currently she is working with Belgian artist and illustrator Goele Dewanckel on a Serigraphic book to be published by Else Edizioni and on the Rwandan opera La fille de l'homme qui prévoyait pour le future, co-created by Dorcy Rugamba, James Bonas e Grégoire Point. She is a UNDP consultant for a project on Oral Historiography for Peace Building in Somalia.



PANEL 5.1 - I.1.05 THURSDAY 16.0

CARE IN BLACK AND WHITE: "RACE" IN HEALTH CARE IN EUROPE

CONVENOR

Alana Helberg-Proctor Katholieke U Leuven

PANEL ABSTRACT

Recently there have been calls at national and EU levels to attend to diversity and inclusion in health care, research and policy. In addition to gender, migration, sex, religion, language, SES, education, and sexuality, ethnicity and 'race' have become focus points within the so-called inclusion paradigm. With regard to 'race', one way in which inclusion and diversity has been approached in health care is to introduce race-based health care. These are clinical guidelines, pharmaceuticals, diagnostic techniques, tools and calculations in which different actions are included for different "racial" groups. 'race', however, is a highly contested social construct of which the use in research and medicine hasbeen highly debated. Namely, when used in research

and medicine this social construction becomes convoluted with alleged biological and genetic differences, and functions as a flawed marker of such differences. The proposed panel invited papers on the use of 'race' and ethnicity in especially health care, but also health research and policy in European countries. The overall goal of the panel is to explore the current use of the concept of 'race' in various health domains in different European countries, and to discuss the effects and consequences of this use. Furthermore, this panel aims to address how current race-based health practices can decolonized to shift the focus from alleged 'racial' differences to the relevant socio-economic and epigenetic causes of health inequalities.

A Global Review of Matching on Ethno-Racial Categories in Biomedical Research

Aida Kidane (University Medical Centre Rotterdam)

Anita Rijneveld (University Medical Center, Rotterdam)

Karlijn Meeks (National Human Genome Research Institute, Bethesda)

Amade M'Charek (U Amsterdam)

Ethno racial categories (ERCs) play a prominent role in biomedical research. Besides being used as demographic descriptors, ERCs are frequently regarded and utilized as confounders. Examples of ERCs are "Black" or "Hispanic". ERCs are aggregate categories that contain an immense amount of biological and environmental diversity between individuals. However, this diversity is often not accounted for in the utilization of ERCs in research confounders. biomedical We as systematically searched the literature to describe the current practice of operationalizing ERCs in clinical research across world regions. To facilitate an international comparison, sickle cell disease (SCD) is used as a model disease since it often affects people racialized as Black. We searched Embase in July 2021 for all published articles on sickle cell disease published between 2011 and 2022. Studies were considered eligible when the cases were SCD patients and the controls individuals without SCD. The search yielded 991 abstracts of which 828 reporting on SCD cases and non-SCD controls were included after abstract and full-text screening. The search was restricted to articles published between 2011 and 2022 in order to gain insight into current practices. In 26% (216/828) of all studies, matching on ERCs

occurred. ERC matching occurred in 54% (125/231) of the studies with a North American study population. This was the case for 48% (48/100) of the studies with a European study population, followed by 22% (6/27) of the Caribbean, 11%(4/36) South Asian, 10% (11/105) South American, 8% (12/159) Middle Eastern North African and 6% (10/170) of studies with a Sub Sahara African population. 22%(47/216) of the papers provided a rationale for matching on this variable. Our findings show that matching on ERCs in SCD case-control studies is seen in over half of the studies. There is a wide variability in the proportion of studies that are matched across world regions, with the practices being more common in North America and Europe. There is a need for global guidelines about the use of ERCs in case-control studies to promote "biomedical justice".

BIO Aida Kidane is currently a PhD candidate in Sickle Cell Disease(SCCD) at the Erasmus Medical Center. Previously she worked as an junior doctor in Internal Medicine, Intensive Care and Cardiology. Her research on Sickle Cell Disease initially covered broadly two topics: The use of patient reported outcome measures (PROMs) in SCD and Brain

Imaging and Neurocognitive development of children and adolescents with SCD.

Examining previous study designs in clinical research on SCD, inspired her third topic: Investigating currentglobal practices of matching on Ethno racial categories by using SCD as a model disease.

Mind the Gate(keeper)?

Melissa Ceuterick (U Gent)

Despite the fact that common mental health conditions such as major depression and anxiety are more common among patients with a migration background, these groups are generally underrepresented in all forms of institutionalized mental health care in Belgium. In the "Mind the Gate study" Hedera has aimed to unravel what could be at the root of this striking discrepancy. A quasi-experimental methodology to assess possible forms of unequal diagnosing, treatment and referral patterns by general practitioners (GPs), based on clients' migration background and asylum status will be presented as a form to assess potential unequal referral by health care practitioners.

development of this video The vignette methodology will be briefly presented, as well as potential assets and drawbacks of this approach. In addition, we will discuss results that show a difference in GPs' attitudes towards these patients regard to trustworthiness, treatment with adherence, therapeutic optimism. On the other hand, results also show that cultural competency training possibly alters GPs' attitudes of asylumseeking patients in a positive way. This study shows a need to target and tackle implicit biases and stereotypes to reduce migration-based disparities in healthcare.

BIO Melissa Ceuterick is an anthropologist and postdoctoral researcher at Hedera, Department of Sociology Ghent University and a lecturer in health sociology. Her research interests include the nexus between 1) migration and mental health and 2) medication use and identity. As main researcher on the BELSPO funded projects BENZONET and BENZOCARE in collaboration with ULiège, she explores users' and providers' perspectives on long-term use of benzodiazepines. In addition, she has been coordinating the FWO (Rode Neuzen Fonds) project 'A culturally-sensitive stigma survey' and

was co-supervising the BELSPO funded REMEDI project, which builds on the previous 'Mind the Gate' study on general practitioners' decision-making regarding patients with mental health care problems.

Objects on the Move: Exploring the Use of Race-Based Diagnostics in Europe

Alana Helberg-Proctor (Katholieke U Leuven)

Race is a highly contested social construct of which the use in research and medicine has been debated. Often race-based health highly technologies and knowledge are imported from the US for use in Europe, and subsequently altered to be used in the specific national context. For example, the race-based diagnostic equation used to determine renal function (the MDRD and CKD-EPI formulas) takes on different contours in different European countries. The original formulations refer to "Black" patients in the US. In Germany, however, this becomes related to black skin-color ("schwarze hautfarbe"), in France to sub-saharan African origin ("originaires d'Afrique subsaharienne"), in the Netherlands and Belgium to "negro race" ("negroide ras"), and in Poland to

"black race" ("rasy czarnej"). Poland to "black race" ("rasy czarnej").

In this paper the use of race-based health diagnostics in specifically clinical guidelines and laboratory guidelines in Europe is explored. Based on case studies of the use of two race-based diagnostics, namely spirometry and eGFR equations, the racial thinking by which such guideline warrants the use of these diagnostics is investigated. For this research content analysis was conducted of clinicals guidelines for the use of spirometry and eGFR equations in Belgium, the Netherlands, and France.

BIO Alana Helberg-Proctor is a post-doc fellow at the Life Sciences & Society Lab at KU Leuven. In her work, she focuses on diversity and inequality in healthcare and medical science, where she investigates how 'race' and 'ethnicity' appear in biomedical research, health policy, and healthcare in the Netherlands and Europe. In 2021 she was awarded the Marie Curie Sklodowska grant, her research project RaceCareEurope is the first comparative study between European countries into the introduction of 'race-based' diagnostics in health care and policy.

Ethnically diverse teams in aged care

Saloua Berdai-Chaouni (Vrije U Brussel)

To meet the staff shortage in care facilities policymakers are looking to migrants to fill in this gap. This tendency is already visible in aged care where more and more professional care providers have a migration background with origins all over the world. Based on longitudinal participative action research engaging caregivers with origins in Eastern Europe and the global south, in three nursing homes in Belgium, we will present the challenges these ethnically diverse care providers face. The following results are discussed: the specific vulnerable positions these staff members fulfill in the organization with the essentialist expectation to be ambassadors of their own cultural background, and the various forms of racialization they face. To conclude, there is a need for an inclusive and anti-racist policy in care organizations in order to safeguard the well-being of an ethnically diverse staff, which is essential to guarantee good quality of care provision.

BIO Saloua Berdai Chaouni is a doctor in Adult Educational Sciences (VUB) and a master in Biomedical Sciences and in Gerontological Sciences and obtained several qualifications in Management. After a short academic period conducting in-vivo neurophysiological research, she stepped into the social work field. She published her first work on older migrants in 2005 as a policy report in Brussels. This was a start of a decade of innovative practice, policy, consulting, advocacy, and action research work on the intersection of (aged) care and ethnic diversity, in Belgium and in Europe. She received in 2012 the Charles Ullens reward by the King Baudouin Foundation for her policy-relevant research work on older migrants in Belgium. In 2018, she was acknowledged for her academic and educational work as a member of the Belgian-Moroccan diaspora with a Diwan Award.

Saloua is currently active as a lecturer and a researcher at the Karel de Grote University College in Antwerp and VUB. Her current research work focuses on older migrants, inclusive aged & dementia care, and decoloniality of research and academia. She is also active in several organizations and policy-making boards aiming for inclusive care for ethnic minorities in Belgium and Europe.

PANEL 5.2 - I.1.05 FRIDAY 9.00

WORKSHOP: THE TRIALS OF BEING BLACK IN THE WORKPLACE AND THE NEED FOR SELF-DEFENCE

DIRECTED BY

Marie Dasylva

LIMITED NUMBER OF PARTICIPANTS; ADMISSION ON FIRST-COME FIRST-SERVED BASIS

What to do when, in the office, we are continuously exposed to remarks related to our real or supposed origins?

Disparaging comments, jokes of varying degrees of seriousness or even harassment or discrimination: the micro aggressions that can occur on a daily basis are often minimised. How can we make ourselves heard? How to convert anxiety to better defend oneself? And above all, how to get out of it?

BIO Marie Dasylva is a strategic coach and entrepreneur. A French woman of Guinean origin born in Paris, she founded the agency Nkali Works and is a corporate life coach for racialised people. The particularity of this so-called empowerment agency is that it deals with all the issues that a racialised person may encounter in the workplace, in particular racism.

PANEL 5.3 - I.1.05 THURSDAY 14.00

DECOLONISING HEALTH: A NEW ANTI-RACIST AND RESEARCH APPROACH OR A BUZZWORD TO ADDRESS SOCIAL JUSTICE AGENDA?

CONVENORS

Clara Affun-Adegbulu University of Antwerp

Sarah Demart U libre de Bruxelles

Decolonizing Health: Recognizing the Body and the Struggle

Aïda Yancy (Queer Antiracist activist and educator)

As a Black activist based in Brussels, I realize that the collaboration between scholars and activists (some of whom are scholars too) can be complex. The point of friction is often located on the detachment, the "neutrality" of academia that tends to invite a language that dissociates the

struggle and the body that powers and endures it, the Black (or brown) body as an object and the Black (or brown) body as a subject. There needs to be a better understanding, a better grasp on what the reality of incarnating that body is.

The fact is that the body and its health are present at all times and even conversations on decolonizing health have an impact on it. In a system where that same body (mental health included) is either unthought of or fetishized, it is extremely urgent that we take a more concrete approach to the matter.

BIO Aïda Yancy is a Queer Antiracist activist and educator based in Brussels. After finishing a Master's degree in History at the ULB, she went on to develop a practice in "diversity and inclusion". Her continuous objective is to reframe such terms to recenter them on the perspectives of the very people they are meant to encompass but tend to dehumanize. Her work is mostly geared towards subjects such as race and racism, LGBTQI+ issues, questions of migration, and the notions of safer spaces and intersectionality.

Towards a Decolonized Bioethics

Dirk Lafaut (Vrije U Brussel)

Bioethics is a relatively young discipline. It largely emerged after most colonies formally had become independent. Nevertheless, more and more voices are calling for the decolonisation of bioethics as a discipline. This call comes both from bioethicists in former colonial powers, and in so-called settler colonies and post-colonial states. In bioethics, too little attention has been paid to the historical involvement of medical knowledge and medical institutions in facilitating the colonial project, in portraying the colonised as fundamentally different and in providing suboptimal healthcare to colonised people and ethno-racial minorities.

Today, bioethics as a discipline also fails to provide an answer to everyday and institutional racism in health care. The central value assigned to individual autonomy has its origins in Western Enlightenment thinking, which also underpinned the colonial project. Moreover, the dominant concepts rely heavily on a myth of neutrality and "colour blindness", and do not allow for addressing the persistent racial and ethnic

differences in health indicators. Nor does this approach allow us to understand how the racialised clinical gaze and everyday racism in health care provision are institutionally embedded. Nor have bioethicists considered the possible continuity between these contemporary issues and the historical role of medicine in the colonial project.

In this paper, I discuss the aforementioned blind spots from the perspective of Belgian healthcare. In doing so, I will also elaborate on the question of how bioethics as a discipline can deal with these blind spots. I use concepts from feminist bioethics and from decolonial feminist theory to indicate what decolonisation of bioethics might look like, both in terms of bioethical theory formation and for bioethics as a practice.

BIO Dirk Lafaut is a physician and philosopher. Currently he is affiliated to the faculty of Ethics and Philosophy at the Vrije Universiteit Brussel. He is a member of RHEA, the Center of Expertise Gender, Diversity and Intersectionality and a member of EtHu, the Center for Ethics and Humanism. His fields of interests and expertise are migration, care ethics and medical

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humanitarianism. At the moment, Dirk is working as a post-doctoral researcher, amongst others on decolonisation and development in the framework of a Global Minds scholarship. He is also appointed as guest-lecturer Contemporary Humanism till September 2024.

Health, Racial Inequalities and Intersectionality: A Change in the Healthcare Paradigm

Quinndy Akeju (Black African and Afrodescendant Community in Spain (CNAAE) & Afrocolectiva)

BIO Quinndy Akeju (she/her). African, of Nigerian origin, born and raised in Spain, she is a nurse, researcher, afro-activist: anti-racist, afro-feminist and pan-africanist; and dancer. She is linked to multiple initiatives to eradicate racism, promote recognition, justice and development for African people and of African descent residing in the country. She is the Founder of Afrosesión an entrepreneurial project with the aim of promoting

knowledge of African cultures and histories of both African dances and the African continent, as well as physical activity in the Spanish State. She is also coordinator of Afrocolectiva, an Afroanti-racist. and pan-Africanist feminist. communication and deconstruction medium. focused on the fight against all systems of domination. She is part of the Black African and Afro-descendant Community of Spain (CNAAE) in Euskadi, an association dedicated to delving into the political framework to eradicate structural promote recognition, justice racism. development for Africans and Afro-descendants residing in the country.

PANEL 5.3 - I.1.05 FRIDAY 16.00

DÉCOLONISER LA SANTÉ : UNE NOUVELLE APPROCHE ANTIRACISTE ET ACADÉMIQUE DANS L'AGENDA DE LA JUSTICE SOCIALE OU UN MOT À LA MODE?

CONVENORS

Clara Affun-Adegbulu University of Antwerp

Sarah Demart U Libre de Bruxelles

Advancing Anti-Racist Public Health Practice and Policy-Making: Reflections on Best Practices and Challenges in Research and Data on Racialised Minorities

Clara Affun- Adegbulu (Institute of Tropical Medicine, Belgium (ITM)

Marie Meudec (ITM)

Theo Cosaert (ITM)

Charles Ddungu (ITM)

Cleo Maerivoet (ITM)

In many European countries, public health practice and policy-making are ostensibly race-neutral. This often leads to the reproduction of methodological whiteness, racial avoidance and racial ignorance, which in turn create or exacerbate health inequities for racialised minority groups. Calls to decolonise public health, to improve equality and equity, and to work towards social and racial justice in health are increasing. These perspectives include promoting the development and collection of Racially/Ethnicallyand Data (RECoRD). Conscious Research However, RECoRD is currently not sufficiently applied in public health practice and policymaking and efforts to address health disparities are inadequate because researchers are unwilling, unable or unaccustomed to using it.

Our research aims to close the gap on RECoRD, by highlighting its necessity, developing expertise for it, and creating a knowledge network and community of practice for public health researchers working in Europe. The project begins with a literature review that critically analyses how race, ethnicity and related euphemisms are conceptualised, operationalised and used in public

health research in continental Europe. Arguments and counterarguments for the use of each concept in specific contexts will then be explored. Finally, the results will be used to develop guidance on how to use and undertake RECoRD. This session has been organised to present some of our findings and provide a platform for the exchange of experiences. Our overarching goal is to create a network of researchers, policymakers, and activists working on advancing anti-racist practices within and outside the health sector.

BIO Clara Affun-Adegbulu is a nurse and public health researcher at the Institute of Tropical Medicine in Antwerp, and she is currently doing a political science PhD at the University of Antwerp. In the past, Clara worked on health systems and policy, but her broad area of interest is determinants of health. She is particularly interested, on the one hand, in how individual characteristics such as gender and race influence health, and on the other hand, in the implications for international politics and relations for development and health.

BIO Marie Meudec is a white social scientist affiliated to the Department of Public Health of

the Institute of Tropical Medicine in Antwerp. Based on her personal and professional experience (research on social health inequalities and discrimination based on sex/gender, sexuality, or migration status, as well as on various forms of Othering, social and racial marginalisation, and police racism; providing expert court testimonies on racial profiling in policing in Canada and asylum cases in the UK; and organising and facilitating anti-racism workshops on whiteness and white supremacy in Canada), Marie has developed a sensitivity to issues of racism and social and racial justice in the countries where she has lived and worked (France, Canada, UK, Haiti, Belgium).

La prise en charge en santé sexuelle des populations issue de l'immigration postcoloniale: de l'utilité de l'approche décoloniale?

Sharone Omankoy (Conseillère conjugale et familiale en Seine-Saint-Denis, militante afroféministe, co-fondatrice du collectif MWASI) Dans le cadre de ce séminaire, je vous propose un partage d'expériences professionnelles sur l'accompagnement et la prise en charge en santé

sexuelle des populations issue de l'immigration post-coloniale.

En matière d'accès à la santé, les personnes migrantes, issue des communautés afrocaribéennes, restent des populations exposées à de multiples facteurs de vulnérabilités sur le territoire de la Seine-Saint-Denis.

En tant que Conseillère conjugale et familiale, l'enjeu est de créer des espaces d'écoute et de soutien adaptés aux réalités de vie des personnes. Ainsi, il est important de comprendre quels les freins ou les obstacles systémiques qui fragilisent les droits sexuels des personnes africaines et afrodescendantes. En quoi une approche décoloniale peut-être nécessaire pour interroger nos pratiques professionnelles, nos représentations de la santé, du travail social mais aussi pour décrypter l'impact des discriminations dans la prise en soin des personnes afropéennes.

BIO Sharone Omankoy est conseillère conjugale et familiale en Seine-Saint-Denis (France) et militante afroféministe. Elle est notamment la cofondatrice du collectif MWASI), elle a aussi longuement travaillé au sein d'Arcat Sida.

Colonialité: mythe du rattrapage et transgression

Joelle Palmieri (Observatoire du sida et des sexualités. ULB)

Quels sont les impacts de la colonialité (du pouvoir, des savoirs...) sur la santé et sur son public ? Comment modifie-t-elle l'accès au soin ? Comment peut-elle être transgressée ? Pour répondre à ces questions, je propose de montrer en quoi, en France, la colonialité transforme le entre puissance et impuissance rapport notamment des femmes racisées pauvres malades (...). Il s'agit d'analyser comment le corps médical, le système assurantiel et les autorités sanitaires, au-delà decontribuer à renforcer les rapports de domination imbrigués (classe, race, sexe), reproduisent des violences réelles : physiques, psychiques, mais aussi épistémiques. L'ensemble de ces violences s'inscrit dans un héritage spécifique (colonialisme français), à l'origine d'un mythe du rattrapage véhiculé par le centre auprèsde la périphérie. Le soin (apporter un soin cure), tel qu'il est conçu et pratiqué en ces lieux par ces institutions, emprunte banalement le

registre de la victimisation et renforce ainsi le déracinement épistémique féroce subi par ces l'absence d'historicisisation. patientes: contextualisation et de visibilisation de leurs savoirs sont sur-affectés : cette invisibilisation a des conséquences contreproductives sur leur quête de légitimité qui s'opère sur le même terrain naturalisant de l'imaginaire médical colonial : corps sexualisé offert, esprit peu formé, douleur inexistante... À ces différents titres, et concernant notamment les femmes de la diaspora africaine, la santé n'a aucun caractère décolonial, cette épithète étant davantage appropriée pour qualifier la transmission des situations coloniales de l'Amérique du Sud ou de l'Asie, contrairement à l'Afrique qui a connu un « héritage par pesanteur » dans le prolongement de « l'occidentalisation subalterne ». Pour conclure, je propose d'identifier des pratiques sanitaires en résistance (prendre soin – care) qui, en valorisant et transmettant des savoirs de malades, inversent les logiques de production de savoirs instituées par le centre.

BIO Joëlle Palmieri, 63 ans, est docteure en sciences politiques, spécialiste des études féministes, subalternistes et postcoloniales. Sa

thèse de doctorat a porté sur les effets politiques des usages d'internet par des organisations de femmes ou féministes sur deux types de domination (masculine et colonialitaire), en Afrique du Sud et au Sénégal, recherche qui a fait l'objet en 2016 d'un livre TIC, colonialité, patriarcat - Société mondialisée, occidentalisée, excessive, accélérée... quels impacts sur la pensée féministe ? Pistes africaines. En 2021, elle a publié « La douleur impensée : autopsie féministe de la fibromyalgie, une "maladie de femmes" », chez M éditeur, où elle mixe autopathographie et analyse du contexte dominant où ce récit se produit. Elle est membre associée de l'Observatoire du sida et des sexualités de l'Université libre de Bruxelles.

PANEL 5.4 - I.1.05 SATURDAY 9.00

RACE, GENDER AND ACCESS TO SRH IN EUROPE

CONVENORS

Emilomo Ogbe AISE Consulting, Belgium

PANEL ABSTRACT

Identity politics, especially our racial and gender identity influence our access to resources and how we interact, are perceived, and is the medium through which we experience our world, in the different contexts and places we live in. The use of an intersectional lens in understanding access, especially to sexual and reproductive health and rights for women from minority ethnic groups and migrant backgrounds is essential to ensuring equitable access to health, especially sexual and reproductive health. This panel includes papers and presentations from research that interrogates the discourses around race and risk, to understand the reasons for racial disparities in access to SRH services in Europe, the prevalence of specific

SRHR morbidities and resulting outcomes. This panel by providing a platform that discusses and interrogates the underlying identity politics using an intersectional lens hopes to provide recommendations to address racial disparities and discriminatory practices, as well as improve public health outcomes.

Race, Pregnancy and the Institutional Gaze: How Terminology Indicating Vulnerability and Risk Perpetuate Harm within UK Maternal Health Policies

Anna Horn (U of London)

During the perinatal period, Black women and infants in the UK face the starkest disparity in mortality when compared to their white counterparts, the highest among any other ethnic group. In attempt to address long-standing inequalities, national draft guidelines used race as a sole indicator for routine induction of labour at the gestational age of 39-weeks (out of 40) to reduce deaths. Criticism from maternity service users, birth activists, doulas, midwives and academics called out the draft induction

guidelines for its institutional racism. As a case study, we explore the complexities of 'high-risk' and 'vulnerability' labels imposed by health institutions and the extent to which these labels may negatively impact health outcomes and experiences of maternity care for Black women and their babies. We examine how anti-racist methodology interrogates pathologised Black bodies in maternal health literature and policy; and lastly, we look to examples of life-affirming. strength-based approaches to care and policy which refocuses Black people and culture as an asset to health rather than perceived deficit.

BIO Anna Horn is currently a PhD research student at the Centre for Maternal and Child Health Research under the supervision of Prof Christine McCourt and Dr Susan Bradley. Grounded in the discipline of feminist anthropology, Anna's research is focused on women's experiences of group antenatal care in South Africa where her work is underpinned by transnational feminist, decolonial and critical race theories. Additionally, Anna is a trained doula and breastfeeding counsellor with over half a decade of experience in the maternal and child health field, ranging from UK national surveillance on pregnant women living with HIV to

frontline work on a busy NHS infant feeding team. Anna also works to provide maternity service user perspective for both the National Transformation Programme (MTP) and Midwifery Unit Network (MUNet), particularly on topics impacting Black, Asian and minority ethnic women and birthing people. Special interests include: cultural safety in maternity care, decolonising global maternal health research, action research and addressing maternal and child health inequalities.

Understanding the Cause of Sexual Health Disparities amongst Black People and People of Colour BPOC in the UK

Rianna Raymond-Williams (Sexual Health Practitioner & SAUK Director)

There is a need to understand the nuanced experiences of black and people of colour living in the UK in relation to sexual and reproductive health. Often in our communities, reproductive health is not heavily discussed due to ideas of shame and cultural factors. Although this might be true, there is a need to understand the conditions

of disparity that create a range of additional challenges to access adequate services to manage sexual and reproductive health.

BIO Rianna Raymond-Williams is the founder and managing director for Shine ALOUD UK (SAUK) a social enterprise that uses creative media and peer-led training to empower young people and adults who work with young people to have healthier conversations about sexual health. Recently she secured international contracts with Erasmus to run youth exchanges programmes across Europe with a focus on improving the health and wellbeing of young people. We currently work with partners across Turkey, Italy, Greece, Romania, Poland and Portugal to run these programmes.

Over the last 10 years, she has freelanced as a journalist covering stories about sexual health and wellbeing, identity, race, and digital media for The Voice Newspaper, Black Ballad, The Independent and Galdem. She is an avid writer and am keen to share stories and experience with a range of audiences.

She currently works as a Sexual Health Advisor

For the NHS in London where She provides STI and HIV results, safeguarding referral, and behavior

change interventions to all patient accessing the sexual health clinic.

She has a masters in Reproductive and Sexual Health Research from the London School of Hygiene and Tropical medicine and have secured a studentship to pursue a Ph.D. at Glasgow Caledonia University in London in 2021 in which she will explore how young black and minority ethnic young people make sense of their sexual health identity in the context of social media and post-Brexit Britain.

Addressing Racialised Health-Inequalities in Sexual Health Care by Using Race as a Marker of Vulnerability to Trichomonas Vaginalis - What Could Possibly Go Wrong?

Ulla McKnight (U of Sussex)

This paper explores the practice of race-based testing as a method of addressing racialised health-inequalities within National Health Service

Sexual health care clinics in England. Drawing on interviews with medical practitioners we describe the effects of using race/ethnicity as a marker of vulnerability to Trichomonas vaginalis (TV), the most common non-viral Sexually Transmitted Infection worldwide. We argue that race-based testing may enable the discovery and treatment of TV in patients that are identified as belonging to groups that are always and already understood to be at risk of TV - while simultaneously implicating staff in a practice that causes unease and is thought to create hidden pools of infection, drive morbidity and further marginalise racialised groups. The article contributes to existing research on racialised health inequalities within Sexual Health and underscores the need for a reassessment of the way in which race is conceptualised and used as a marker of vulnerability to infection and the way in which the potential effects of TV and race-based testing are imagined and assessed.

BIO Dr Ulla McKnight is working with Dr Catherine Will on a Wellcome Trust funded project entitled 'Inequalities and tackling antimicrobial resistance in sexual health: marginalisation and the microbe'. Drawing on

Science and Technology Studies (STS) the Science and Technology Studies (STS) the research seeks to ethnographically map different forms of mobilisation against antimicrobial resistance in sexual and women's health, in the United Kingdom and the United States - exploring the experiences of people suffering recurrent or persistent infections and how different clinical settings address questions of inequality or marginalisation.

Ulla finished her PhD in the Sociology Department at Goldsmiths, University of London with a thesis entitled 'The challenge of HIV within an HIV specialist antenatal clinic in London: providing and receiving care within an HIV diaspora'. Her research to date has shown that technologies used in the management of HIV filter and subsequently reflect and reaffirm — on the level of the body — global issues related to unequal access to advanced biomedical technologies and care.

The research makes an important contribution to STS by foregrounding the significance of the imagination, the unspoken and temporality as undervalued components of HIV antenatal care from the perspective of both practitioner and patient, where such perspectives are often neglected in STS analyses of scientific process and technology.



PANEL 6.1 - I.1.06 THURSDAY 11.30

MAPPING BLACK EUROPE: MONUMENTS, MARKERS, MEMORIES

CONVENORS

Natasha A. Kelly independent academic, author, artist and activist

Olive Vassell U District of Columbia

PANEL ABSTRACT

Across Europe Black communities have seldom been honored for their contributions to social and cultural life, which have shaped each country respectively. The number of sites of public memory, e.g. monuments or statues, street names or city plaques, which can all be considered political representations of Black people in Europe and their histories, are limited. These urban inscriptions are performative devices that play a crucial part in social action and have the effect of social change. In our new groundbreaking book, Black scholars, activists and journalists with intimate knowledge of eight European metropoles – Amsterdam, Berlin,

Brussels, Copenhagen, London, Paris, Rome and Warsaw – record and examine sites of public memory, markers and monuments throughout Western and Central Europe from the perspective of the communities we represent. The contributions each reflect on the intersectional challenges faced by Afroeuropean communities which vary in size, scope and history.

Understanding how a country celebrates its Black people and their experiences, which monuments are erected by them or on their behalf and which organizations are funded indicates how questions of integration and migration are dealt with and which political measures are in place. These indicators mark important milestones in European history that have an effect on the lives of people of African descent as permanent residents of Europe.

This panel will feature authors from the book who will discuss questions such as: What is the nature of public memory in each European city? How do these political actions of memorializing take place? What tasks, challenges and rules are needed to secure official recognition? How is community activism involved? What role does intersectionality play: are particular issues related to Black feminism

and the intersections of racism, sexism and classism explored? And how does our understanding of the past influence our perceptions of the future? The goal is to facilitate conversation between academia, activists, artists and the wider public on issues of history and memory and to foster dialogue and critical understanding of the contributions of Black people to European experiences.

BIO Natasha A. Kelly has a PhD in Communication Studies and Sociology. The best-selling author and editor of eight books, acts as curator and artist and made her film debut with her award-winning and internationally documentary traveled "Millis Awakening" at the 10th Berlin Biennale in 2018. Her art installations were shown at diverse museums throughout Germany, including at the German Historical Museum in Berlin (2016/2017), the German Hygiene Museum in Dresden (2018) and the Kunsthalle Bremen (2022). Kelly celebrated her debut as theater director with the adaption of her dissertation "Afrokultur" in Brazil (2019) and in the USA (2020) and was the artistic director of the empowerment theater series "M(a)y Sister", which was staged in memory of the Afro-German poet May Ayim at the HAU Theater in Berlin from 2015 -2018. With "The Comet - Afrofuturism 2.0",

a three-day symposium (2018) and reader (2020), she moved away from historical representations and towards visions of a Black German future. Presently, Kelly is Distinguished Visiting Professor at the University of Tübingen, Germany.

BIO Olive Vassel is a media professional with an MA in International Journalism from City University in the UK. She has been an award-winning journalist formore than 25 years contributing to a number of publications including the "Voice" (UK). She began her career at the British Broadcasting Corporation (BBC) and also worked at the UK's Channel 4, as well as the historic "Afro-American" newspaper in the US. In 2009, she founded euromight.com, the first Black European news site which focuses on telling the stories of Europe's underreported Black communities. In 2012, the site was selected by the British Library to be archived. Her research interests include the role of the media in defining Black people in Europe and she is the author of several works on Black Britain. In 2020, she published a chapter about the Black British and Irish Press in the "Edinburgh History of the British and Irish PressVolume 3, 1900-2017." A Fulbright awardee, she is a professor of Digital Media at the University of the District of Columbia in Washington, D.C.

Black Brussels

Sibo Kanobana (Ghent U/Open U)

This contribution investigates the history of Black presence and anti-colonial/anti-racist activism in Brussels. More specifically it explores how colonial monuments and statues are used by Black grassroots organizations in their efforts to address anti-Black racism and contemporary legacies of colonialism, as well as in order to strive for the interests of Black communities in Brussels and Belgium.

BIO Sibo Rugwiza Kanobana is researcher and lecturer in sociolinguistics at Ghent University and in cultural sciences at The Open University of the Netherlands. He was a founding member of the hip hop collective Mobassik and released an album in 2006. In 2017-2018, Sibo created and performed together with performance artist Roland Gunst The Reign of Afropeanism. Between 2009 and 2013 he was a regular contributor to the Afro-Europe Blog and he is since 2018 an editor and writer for Rekto:Verso, the Belgian magazine on culture, critique, and society. In 2010

Sibo co-wrote the book "De bastaards van onze kolonie. Verzwegen verhalen van belgische metissen," which addresses the silenced stories of mixed race children from Belgian Congo forced into adoption. In 2021 he edited "Zwarte Bladzijden. Afro-Belgische reflecties op Vlaamse (pos)koloniale literatuur," an anthology of essays that discusses Flemish colonial and postcolonial literature from a black perspective.

Black Luxembourg

Bernardino Tavares (U of Luxembourg) **Aleida Vieira** (U of Luxembourg)

In the Grand Duchy of Luxembourg, the impact of BLM has manifested in various levels of society, from rallies and artistic contestation tactics and appropriation of public spaces to mapping of buildings with colonial links and defacing monuments, to mention a few. This presentation demonstrates how all this has contributed to fostering more consistent debates on enduring racism and uncovering Luxembourg's colonial past.

is a postdoctoral **BIO** Bernardino Tavares researcher, the PI of the project: "Disentangling postcolonial in globalization encounters (DisPOSEG)," University of Luxembourg. He is a sociolinguist committed to a postcolonial and ethnographic enquiry lens. Since 2014, he has researched language, inequalities and mobilities in/between the global south and Europe. He is a member of the Institut de plurilinguisme (University of Fribourg), the Institute for Research on Multilingualism (University of Luxembourg), and the Asociación de Estudios Sobre Discurso y Sociedad (EDiSo). He is the author of the papers: 'Compounding forms following inequality: Cape Verdean migrants' struggles in education and beyond in Luxembourg' (2020); 'Multilingualism in Luxembourg: (Dis)empowering Cape Verdean migrants at work and beyond' (2020); 'Commodification of language in migration and transnational contexts' (2017). He coauthored the following book chapters with Kasper Juffermans: 'Language and (im)mobility as a struggle: Cape Verdean trajectories into Luxembourg' (2020).and 'South-North Trajectories and Language Repertoires' (2017).

BIO Aleida Vieira is a Cape-Verdean based in the Grand Duchy of Luxembourg. She grew up in Portugal where she started questioning migration and social justice issues. During her academic trajectory in Lisbon, she joined associations focusing on families and youth with migratory background matter. In Luxembourg, she continued her journey as a member of associations linked to migration, where she managed, co-organized, and participated as a speaker in many events aiming to empower women and young people on their formal education trajectories. She got her master's degree in Engineering of Mediation at the University of Luxembourg (Uni.lu) and is a certified family, legal, civil, and commercial mediator. Aleida is interested in languages from a sociolinguistic perspective, (im)migration, resilience-building, and the interaction among people with distinct backgrounds and positionings. Currently, at the Uni.lu, she is working a sociolinguistic-ethnographic study Lusophone migrants' postcolonial interaction in workplaces they share in Luxembourg.

Black Rome

Kwanza Musi Dos Santos

Many markers, monuments and streets dedicated to figures from the colonial armies are still visible in the city today. During this presentation, we will problematize and contextualize their placement and historical relevance. We will also discuss examples of organizations that have been raising awareness among the public and analyze which actions have been undertaken to remove this bloody chapter from Italian history.

BIO Kwanza Musi Dos Santos is an Italian and Afro-Brazilian activist, educator and consultant. In 2013, she co-founded and is President of "QuestaèRoma", the first antiracist organization led by People of Color in Rome. After her bachelor's degree in Political Science and International Relations from the University "Roma Tre", she specialized on Cultural Diversity Management at Tilburg University and she works with international organizations as external expert on D&I. She is also member of the Advisory Board of Union of Justice, a European organization for

environmentalism. She has recently published a long-read about cultural diversity in Italy for Slow News independent magazine. A guest lecturer on Black Italy at the University of Portland and Montclair State University in 2021, she also colectured at the Black Europe Summer School on Black Italy in 2017, 2018 and 2019.

PANEL 6.2 - ROOM I.1.06 THURSDAY 14.00

ACTIVISM, CHANGE & THE UNIVERSITY: RESPONSIBILITY AND PERFORMATIVITY IN HIGHER EDUCATION

CONVENOR

Thalia Ostendorf U St Andrews

PANEL ABSTRACT

Although the movement for equality is much older, The Black Lives Matter protests that have spread across Europe in 2020 have led to institutions of higher education pledging to do and be better and hold themselves accountable in matters of institutional racism. This outpour alone has had varying degrees of success, and as these pledges are often brand-new, their future success is yet to be seen. How are these practices made visible? What needs to change in these institutions? What interventions can be made?

Beyond their histories, institutions of higher education still have a lot of work to do in the present; staff and student bodies are often not

diverse, and the numbers under acronyms such as BAME (Black, Asian, and Minority Ethnic) ignore important aspects such as socioeconomic background. A lot of the initiatives that are inviting or demanding change appear to be student-led and/or come from activist and grassroots communities. How do these address and challenge policies and practices within and across institutions that, intentionally or not, produce outcomes that chronically put Black people in Europe at a disadvantage? This panel invites contributions on these problems of non-performativity and cooptation and the dynamics involved in our efforts to change them. How are institutional modes of oppression addressed? What are our tactics? How are we changing the spheres we enter? The spheres we refuse to enter? Those that refuse us entry? How is this connected to and influenced by our different, intersecting identities and responsibilities as Afroeuropeans?

BIO Thalia Ostendorf is a PhD candidate at the University of St. Andrews, in the departments of Social Anthropology and Modern Languages, and a Europaeum Scholar (2020-2021). Her research focusses on war literature and its influence on contemporary peace activism and remembrance

practices in the U.K. and the U.S. She is also a cofounder of Uitgeverij Chaos (Chaos Press).

Why the Little Things Matter

Karen Katiyo (U St. Andrews)

Many studies, reports, essays, books, and more have been created and disseminated correctly critiquing academia's endemic eurocentrism, institutional racism, and structural inequalities. Even more is available specifically setting out how detrimental this setup has, and continues to be, for non-white academics. This is not a new conversation. This is a shared global story. While recognising the importance of speaking truth to power and critiquing these practices to ensure injustices and prejudice are brought to light, adopting and maintaining a solution-based perspective in these conversations is essential. With this in mind, the next steps, that is, progressing from awareness to practicable action, to bring about sustainable and fundamental change to the academy require our immediate While macro-interventions attention. at institutional levels are critical, these changes are

largely gradual and incremental. Change at this level often focuses on the overt and visible aspects of racism and discrimination (e.g., the demographic make-up of admitted students, the existence of an EDI Office/Officer, and so on). However, subtle biases and structural inequalities often fly under the radar and to a degree, undermine these high-level strategies. Psychological defence mechanisms have led to many mis-categorising mistreatment and experiences in academia as trivial - to say to themselves, 'they're just little things' - yet these are serious problems. There are no 'little things' when it comes to racism. Addressing some of these seemingly 'minor' exclusionary realities within academia is a necessary, if not urgent endeavour, that requires attention at all levels of the academy.

BIO Karen Katiyo is a Zimbabwean-born academic, currently pursuing a PhD in International Relations at the University of St. Andrews. In addition to her academic pursuits, she is also a legal and policy consultant working on constitutionalism and the rule of law; access to justice; and the realisation of human rights in southern Africa.

Unequal Inequalities: The Race and Gender Diversity Tightrope in the Dutch Academy"

Diantha Vliet (Utrecht U)

universities recent years Dutch congratulated themselves on reaching milestones in gender equality amongst full professors. These wins, the result of hard activist work by Dutch women scholars, are used to highlight the growing in Dutch academics. This, however, reveals a blind spot which mirrors Dutch society's troubles with acknowledging the casual racisms of everyday life. Racial inequalities amongst faculty remain largely unspoken, though even a cursory glance around any campus will show the whiteness of these spaces. And though groups for students of African and Caribbean descent are popping up more recently, groups for academics in this category are virtually non-existent and otherwise difficult to find. Consider now the continued tensions around race and racism in the Netherlands, how these extend to its elite institutions, and the need for support networks for minority academics. Gendered support networks are visible and in place, but racialized ones are not.

For Black women in these situations the decision to enter the gendered space may still feel unsafe, considering the lack of care regarding Black issues in the academy. How can we create and foster spaces for Black (women) academics in the Netherlands? And how can we connect these to other existing Afropean networks?

BIO Diantha Vliet is an assistant professor in Media and Cultural Studies at Utrecht University. Her research focuses on the postcolonial negotiations taking place in Europe, through the triangulation of memory, race, and media. She completed her doctoral research at Temple University's Lew Klein College of Media & Communication.

Activism, Change & the University: Responsibility and Performativity in Higher Education

Kim Darbouze (Independent scholar)

'We welcome everyone', 'creating an open and accessible future', 'we recognise differences, 'racism and discrimination has no tolerance here!'....and the list goes on.

These are many of the slogans and statements you see on academic, corporate, and non-profit organisation's website. Ensuring that past these doors exist a space in which everyone is safe, included, and welcome. The trendiness of Diversity particularly in Western and Central Europe has surged in the last years. Which makes one wonder, what histories were erased, reduced. and kept hidden behind closed doors, before diversity became a profitable investment? This research show how the complex 'networks' of diversity further profitable performative gestures progress while maintaining inequality, marginalisation, discrimination, complicit policies of oppression that are wrapped in falsities of allyship. Beyond friendly image of diversity exist many doors of exclusion.

Doors are path into a space, access to fit into a space with the promise of finding's one place. Open doors are way to start fresh with no historic trace of what happened before those doors open to the public. The people who decide to open doors also dictates who comes through the doors, who is denied access, and what will presented beyond closed doors. Doors function not merely to open, they close, exclude, conceal, erases histories.

maintain abuse behind an inviting facade/statement known as diversity. Angela Davis said 'freedom is a constant struggle' and that struggle comes at a cost when change is merely a promise focused on generating profits. Diversity thus as Angela Davis argues diversity is a strategy, hiring a diverse group of people hired who profit without making any difference. Is Academia any different than the corporation?

BIO Kim Darbouze is a psycho-social researcher and counsellor. Her works ties in the psychological, sociological, anthropological, policy/legislation, geopolitical, textile design, dance, technological, policies and histories via colonialism.

A Master in Critical Diaspora, Race and Liberation Studies in Belgium/Europe: Why Do We Need It and what Should It Look Like?

Latifah Abdou (Universitair Centrum voo Ontwikkelingssamenwerking) Iman Lechkar (Vrije U Brussel) Ilke Adam (Vrije U Brussel) Tunde Adefioye (Luca School of Arts) It seems rather improbable that universities can be fully or structurally decolonized. What is certain, however, is that certain initiatives can contribute to more racial justice for students and communities of colour. One of the possible initiatives in that strand is the creation in Europe, or Belgium, of a Master Programme in Critical Diaspora, Race and Liberation Studies. Creating a master programme inspired by the Black Studies examples in the USA and elsewhere, and formatted to the European and Belgian context, can bring new, or silenced and better knowledge and revalorise the role of 'who are experts', and this whilst contributing to more racial and social justice.

The idea to create such a master programme starts from the notion that racialized and marginalized people's lives are not sufficiently registered within European and Belgian society. The contribution of racialized minorities to the arts, sciences, philosophical debates, and mobilizations for social justice is not known widely, and is not sufficiently taught at universities. This knowledge gap and the exclusion of minority perspectives and contributions prevent a better understanding of

issues of racism and discrimination today. In this paper we present the results of an explorative study into the how's and the why's of the creation of a possible Master in Diaspora, Race and Liberation Studies in Belgium or Europe. The study is based on qualitative research with people of colour in Belgium, including three focus groups with students, professors and significant actors within minority communities, four interviews with changemakers in the field of Black studies, racism and decoloniality in the United Kingdom, Belgium and the Netherlands, and feedback and questions received during a first presentation of the study in Brussels in March 2022. The study has three objectives. The first part aims to review how Black Studies programmes in the USA have, or have not, contributed to more racial justice and literacy. The second part of the study explores Black Studies in the United Kingdom and burgeoning decolonial practices in the Netherlands and Belgium. The third part presents a vision for an ideal master programme in 'Critical diaspora, Race and Liberation studies'. The final part concludes with remaining questions, possible traps and pathways for the realization of the master programme.

BIO Latifah Abdou is a VUB alumni, graduate of the class of 2021 in International and European Governance. She is the founder and current project manager of WeDecolonizeVUB, a student project from UCOS focussed on centralizing racialized students at the university by giving them a space, opportunity to organize events, gatherings and everything necessary to make the hostile university a place where they can also develop themselves. At the same time, taking this space at a place like the university contests the western-dominated character of the institution.

BIO Ilke Adam is an Associate Professor in Political Science. She is the co-director of the Research Centre for Migration, Diversity and Justice at the Brussels School of Governance (BSoG) of Vrije Universiteit Brussel (VUB). Together with Florian Trauner, she also coordinates the Brussels Interdisciplinary Research centre on Migration and Minorities (BIRMM) at VUB, which unites over 100 researchers from 12 disciplines. She graduated in law (Universities of Leuven and Barcelona) and political science (Institut d'Etudes Politiques, Université Aix-Marseille III & Université Libre de Bruxelles PhD).

Her research interests include immigration, immigrant integration, anti-racism and anti-discrimination policies, with a particular focus on the multi-level governance of these policies. She studies local, regional, national and European policies, as well as the interactions between governance levels. Beyond research on public policies, Adam's research interests extend to the study of multiculturalism, citizenship, anti-racist activism and sub-state nationalism.

Ilke Adam is currently a consortium partner in two Horizon 2020 projects: BRIDGES on the production and impact of migration narratives (with a focus on West-Africa) and WHOLE-COM on integration policies for post-2015 migrants in small and medium-sized towns (focus on Belgium). She presently also conducts research and prepares publications on anti-racist activism in Europe and EU-Africa relations on migration.

BIO Iman Lechakar has a master in applied linguistics English-Spanish-Arabic, a master in International Relations and a PhD in social and cultural anthropology. She has worked as a doctoral and post-doctoral researcher at KU

Leuven and was lecturer at Odisee University College in the social work department.

Currently employed as post-doctoral researcher and Fatima Mernissi Chair-holder at VUB. Iman Lechkar researches Islam in the West, and is specialized in anthropology of Islam. multiculturalism, critical and gender theory, Islamic studies, and politics and history of the Middle East. Both in her research as in her teaching, Iman Lechkar tries to connect varying intellectual. social. cultural and historical traditions. She is also actively involved in the associational field in Brussels and Antwerp, where she contributes in shaping the debate on Islam, diversity and minorities in the Belgian context.

BIO Adeshola Adetunde Adefioye - you can call him Tunde - was born in Los Angeles (CA) as the son of a Nigerian father and an African-American mother. He ends up in Belgium in 2007 to start a PhD in chemo-informatics at the university of Leuven.

Besides that, Tunde loses his heart to poetry, spoken word and slam. In Leuven, he founds a

poetry group with local and international students. Together, their aim is to make young people with limited access warm to culture and literature. In 2009, the organisation Urban Woorden emerges from this group - a success story that is awarded the Cultural Prize for cultural education of the Flemish Government in 2013.

Since 2017, Tunde gives lectures and speeches, a.o. a series of guest lectures for LUCA Leuven, a keynote speech at the plenary meeting op de plenaire meeting of IETM 2018 in Porto and a keynote at the Wales Arts International Conference. In season 2019-2020, Tunde will guide SLOW#05 Queer Courage, together with the artists of Haven for Artists from Lebanon and their artistic director Dayna Ash.

PANEL 6.3 - ROOM I.1.06 THURSDAY 16.00

DECOLONISING AESTHETICS

CONVENOR

Faith Mkwesha Helsinki U

PANEL ABSTRACT

Black lives matter demonstrations that became a global movement during the covid-19 pandemic brought to the fore the legacies of colonialism, slavery and modernity that haunt emerging transmodern world. The falling of colonial statues in South Africa during the Rhodes Must Fall movement, to falling of statues of racist colonialists and slave masters during the global covid-19 black lives matter demonstrations are a call to decolonize public spaces; and a demand for the liberation of sensing and sensibilities trapped by modernity and coloniality. This panel looks at the cultural legacy of slavery and colonialism adopting the phrase decolonising aesthetics coined by Walter Mignolo in an interview "Walter

Mignolo: Activism, Trajectory, and Key Concepts," (23.01.2017). This refers to the colonial matrix of power, modern Western aesthetics manage sensing of the beautiful and the sublime by controlling taste and the artist's genius to create a work of art, and silence non-Western conceptions of creativity. Thus, values and beliefs of creativity, beauty and freedom at political, scholarly and artistic are deeply bound with Western aesthetics, and erase non-Western cultures from their own history and knowledge. Hence, decoloniality of aesthetics reclaims different genealogies of artistic practices and pluriverse knowledges. Therefore, decoloniality endorses intercultural organized by communities that delink from multiculturalism. In view of the above, this panel argues that Non-Western immigrants Afroeuropean artists, scholars, activists and intellectuals are engaging in decolonial tasks and practices and creating disobedient knowledge to reflect European reality and positively transform it. They reclaim their own non-western culture and transform art, sensibility and politics. The themes for this panel are identity, subjectivity, invisibility, colonisation, slavery, representation, space, feminism, activism, whiteness, racism, decolonialism, coloniality of power etc. This panel

seeks to answer the questions: (1) What decolonial tasks can artists, scholars and activists use to understand and challenge Eurocentric knowledge production?; (2) How can the marginalised and racialised and the invisible decolonise Western aesthetics and reclaim public spaces?; (3) How can Afro-Europeans reclaim their non-Western cultural heritage to create a new aesthetics beyond Western ideas of democracy, liberation and art to reimagine a decolonial world?; (4) How are prevailing modes of representation and education challenged in institutions like museums and universities etc. and transformed by the activism of decolonial social movements? Material culture here include visual representation, sound, word performances, literary texts, test, exhibitions etc.

South African Adoptive Families in Finland: African Culture and Heritage Restoration Project

Amkelwa Mbekeni-Kapanen (SahWira Africa International)

Yibani Nathi is an invocation and invitation for ancestral guidance. Drawing from this concept Yibani nathi addresses the issues of identity, heritage, language, inclusion, diversity as well as representation, introducing the families to more day-to-day aspects of South African culture. Yibani nathi was conceived in 2016 and is gradually growing in its reach and footprint. It is an initiative to help adoptive families and children become aware of the culture of the South African born children they raise in a Finnish context and culture. The families are introduced to South African culture, heritage, customs and tradition. The aim is to empower children to grow up owning and embracing their South African roots. Issues of identity, ancestral connections, languages, inclusion, diversity, representation and more day-to-day aspects of South African culture. Sometimes the parents struggle to inculcate a sense of belonging to one who is visibly different in an otherwise homogeneous community or society. This paper will discuss the challenges and realities that adoptive families face in the process of raising black children in a context where whiteness is the standard. Thus, the question is how can families address experiences of otherness? I argue that Yibani nathi helps children

and their families navigate various spaces safely and confidently through collective supportive initiatives with the aim of empowering the children in a way that they can grow up owning and embracing their South African roots.

BIO Amkelwa Mbekeni-Kapanen is a broadcaster who has been a radio practitioner for over two decades. Currently co-host of Planet Earth Planet Rap, which is a weekly segment on international Hip-Hop in Chuck D's And You Don't Stop! radio show in New York and beyond. Also, the Media and Communications Manager at SahWira Africa International, where she is the host and producer of SAIPOD (SahWira Africa International podcast). Her interest in radio has taken her to renowned stations on three continents, beginning in South Africa at the studios of Cape Town's premier talk station, Cape Talk 567 and Bush Radio. In Finland, she hosted the weekly show, Foreign Matters on Radio Helsinki. Amkelwa's interest in retracing and reclaiming her cultural roots led her to be one of the co-founders of the film production company Iliso Films and Multimedia, whose focus was to make documentaries on indigenous knowledge systems. She has also been the director of programming for the Helsinki African Film Festival (HAFF).

She is active in cultural restoration endeavours. She created the Yibani nathi project, which is an initiative, geared towards supporting adoptive families raising their South African born children in a Finnish context and culture.

Representation Matters

Faith Mkwesha (Helsinki U)

People make sense of the world through representation; images are signifiers and create meaning. Therefore, it is important to examine how images, cultural artefacts, works of art, language and discourse function as systems of representation producing certain ways of knowing self and others, and how one relate with them. Images are significant sites of decolonial politics and struggle. I critique some images used to represent black people, specifically African people in Finland from a decolonial perspective. The aim is to make visible the processes of othering marginalised groups and advocate for awareness of misrepresentation practised. I will draw from the #RhodesMustFall protest movement at University of Cape Town, South Africa calling

on the Rhodes statue to be removed that became transnational. Using campaigns that I led in Finland #ProtectBlackGirlsToo, #ProtectAllChildren and #NoRacismInMuseum, and discussions about the African Tauhti game. I argue that images are communal learning spaces to unlearn and relearn, as processes of artistic engagement and reimagining aesthetics. The question is how can representation in visual communication, representation in arts, representation in discourse rebirth new ways of knowing.

BIO Dr. Faith Mkwesha is an African/Black feminist. decolonial social justice activist. researcher, and lecturer. She is the founder of SahWira Africa International NGO, and is the current Director. This is an organisation grounded in the African philosophy ubuntu. They advocate equality, gender antiracism, women empowerment, empowered youth and access to quality early child education. She is encouraging reclaiming indigenous knowledge in her quest for cognitive justice as a decolonial practice. At Sahwira Africa International, she is working on developing the concept of sahwira relations

grounded in ubuntu feminist practices of harmony, coexistence and complementarity. She does online petitions to influence good representation of Africans, black people, racism and antiracism from a decolonial perspective.

Dr. Mkwesha has led campaigns representation of black girls and black children to raise money by development organisations. She successful led four campaigns: #ProtectBlackGirlsToo. #ProtectAllChildren, #NoRacismInMuseums, #NoRacismInUniversity, #WeAreNotSkinColour. Her research interests are African Studies, African literature and thought, African American and Caribbean literature. Cultural studies and Gender Studies from a Postcolonial, decolonial, gender and African/black feminist perspective. Also, a researcher at Helsinki University, Swedish School of Social Sciences at The Centre of Ethnic Relations and Nationalism (CEREN). She is in EU/COST Decolonising Development: Research, Teaching and Practice (2020-2024). She is currently a vising scholar at Galway University, Moore Institute for one year.

Demounting Louis Agassiz: Artistic Renegotiation of Archive, Memory and Place

Sasha Huber (Zurich U of the Arts, Art U Linz)

In my talk, I will present my practice-based PhD project. It evolved out of my artistic engagement with the cultural anti-racist campaign Demounting Louis Agassiz, which was founded in 2007 by the historian and activist Hans Fässler. The aim of the campaign has been to advocate for the renaming of the Agassizhorn mountain peak in the Swiss Alps to "Rentyhorn", in honor of the Congoleseborn enslaved man Renty and of those who met similar fates. Louis Agassiz (1807-1873) has been celebrated in the history of science as an important glaciologist and advocate of ice age theory. But, from 1846 on, he was also one of the most influential proponents of "scientific" racism in his adoptive country, the United States. Agassiz studied and commissioned photographs of enslaved Africans in the places of their suffering and argued that they were innately inferior. He advocated strict racial segregation, ethnic cleansing, and government measures to prevent the birth of interracial children, whom he considered unnatural. In my research I ask how we

can expose and understand some of the origins of racism, whilst recognizing its effects on racialized people in contemporary society, and how art can help tend the wounds inflicted by colonialism in the afterlife of slavery.

BIO Sasha Huber (1975, CH/FI) is a Helsinkibased, multidisciplinary visual artist-researcher of Swiss-Haitian heritage. Huber's work is primarily concerned with the politics of memory and belonging, particularly in relation to colonial residue left in the environment. Sensitive to the subtle threads connecting history and the present, she uses and responds to archival material within a layered creative practice that encompasses performance-based interventions. video. photography, and collaborations. Huber is also claiming the compressed-air staple gun, aware of its symbolic significance as a weapon while offering the potential to renegotiate unequal power dynamics. She is known for her artistic research contribution to the Demounting Louis Agassiz campaign, aiming at dismantling the glaciologist's lesser-known but contentious racist heritage. She holds an MA in visual culture from the Aalto University in Helsinki and is presently

undertaking a practice-based PhD at the Zurich University of the Arts in artistic research. Huber has had solo exhibitions, joined short film festivals and residencies around the world, and participated in international exhibitions, including the 56th Venice Biennial in 2015. In 2021 Huber started her first solo exhibition tour under the title You Name It. The tour begins at Kunstinstituut Melly in Rotterdam and continues to further institutions such as The Power Plant Contemporary Art Gallery in Toronto, Autograph in London, and Turku Art Museum in Finland. In 2018 Huber was the recipient of the State Art Award in the category visual arts given by the Arts Promotion Centre Finland.

PANEL 6.4 - ROOM I.1.06 FRIDAY 9.00

REMEMBRANCE AND REPRESENTATION OF BLACK IDENTITIES IN CONTEMPORARY INSTITUTIONS

CONVENORS

Philsan Osman U Gent

Sophie Withaeckx Maastricht U

Creating Black Spaces in the Past, Present and Future. Strategies of Identity Construction among European Black History Initiatives

Samuel Vander Straeten (U Gent)

In recent years, Eurocentrism and the relative absence of black history in the public sphere have become increasingly controversial in public debates. An important debate in this regard concerns the emancipatory and identitarian values of remembering 'colonial black oppression'

versus that of highlighting 'black achievements'. My paper addresses this issue, examining the relative significance of colonial pasts (compared to that of historical achievements) for the identity construction among black memory activist groups in present-day Europe. I concentrate on the 'Black History (Month)'-movements, which have spilled over from the US into Europe in various guises during the last decades. Partly because of its American roots, black memory activism has hardly been studied in a European context. A comparative analysis of these movements within Europe widens and challenges the expertise on this subject, and moreover enables a comparison with the US.

Aware of my own positionality, I build on post-colonial and historical-philosophical theories to structure empirical findings out of interviews, participant observation, and social media. In doing so, my research focusses on three related subquestions: 1) 'problem analysis': what is, according to the activists, exactly the problem of the relative absence of black history in dominant representations of the past, 2) 'problem response': how do they employ history to address this problem, and how do they deal with the

victimhood/achievement dilemma, and 3) what assumptions about time and the role, power, and (dis)advantages of history underlie their employment of history? This research starts from the hypothesis that the European movements' different metahistorical assumptions lie at the basis of the possible differences in their activism. Since the above issues have so far mainly been approached from a theoretical-philosophical level, the empirical dimension of this study contributes to the testing of claims and theories that pertain to identity, historical-epistemological recognition, temporality, and (de)colonial history.

BIO I am a Belgian historian from Ghent University. I am interested in how people (from the diaspora) engage with and experience the past, and in postcolonial and historical theory. In the context of the Master's thesis I wrote this year, I tried to connect these interests by (perceived) connections exploring between 'history' 'empowerment'/'emancipation' and among several recently emerged Black History Month initiatives in Europe. Upcoming academic year, I intend to further explore these themes through a follow-up Master's in social anthropology in the UK. 157

Counter-Truth Telling from Below in the Face of Belgium's Congo Commission (2020 - 2021)

Eline Mestdagh (U Gent)

On the 17th of June 2020, following the momentum of the Black Lives Matter protests in Belgium, the Belgian federal parliament accepted a resolution to install a special parliamentary 'Truth and Reconciliation' commission to investigate Belgium's responsibility in Belgium's colonial and its effects until today. Immediately after the installment, Bamko-Cran, an afrofeminist organization in Brussels, launched its own 'counter-truth-commission', under the judicialized title Les Assises Décoloniales.

Drawing on extensive fieldwork during the work of Les Assises Décoloniales between June 2020-June 2021, this paper tries to tie the wide-spread critiques on and the lack of trust in Belgium's parliamentary commission among Afro-diasporic activists to fundamentally different visions on what it means 'to repair'. While we have recently seen a growth in 'reparations talk' in Belgium, it is not always clear how 'reparations' is understood

exactly. This paper relies on Margaret Urban Walker's understanding of 'truth telling as reparations' (Walker, 2010) to argue that, in the case of Les Assises Décoloniales, not so much 'the right to truth' is called upon, as well as a strong sense of 'the right to be taken seriously'. The paper then goes on to discuss different ways of looking at the relation between 'truth telling' on the one hand, and 'reparations', on the other. The paper ends with reflections on the moral implications of these different understandings of 'repair' for common institutional understandings of what means to 'come to terms' with Belgium's colonial past today. Methodologically, the paper draws on both anthropological approaches (fieldwork) and the theoretical study of the fields of historical and transitional justice.

BIO Eline Mestdagh is a historian and works as a FWO doctoral researcher at the Department of History at Ghent University. Among her interests are the recent manifestations of memory activism in the Netherlands and in Belgium related to slavery and the colonial past, respectively. In her PhD research she investigates the function historical cultures and their underlying assumptions about time, past and historiography

in the Belgian postcolonial debate. Adopting a methodology consisting primarily of ethnographic fieldwork and oral history, she is specifically interested in how ideas about the proper way to 'deal with the past' gain prominence in the interaction between memory activists and Belgian political and cultural institutions. Since 2018, she is one of the coördinators of the Ghent-based interdisciplinary research forum TAPAS/Thinking About the PASt. She is also a member of the International Network for the Theory of History (INTH)."

Start from the Children! Picture Books as Tools for Critical Whiteness and Antiracism

Sabrina Brancato (Writer and activist)

When a child / Cannot find / Herself / In the books / She reads / In the toys / She plays with / In the history / She's taught / Other than / A cliché / A caricature / A side-effect / A body / Devoid of / Humanity / What will she / Think / Of herself / How will she / Learn / To love / Herself / In this world / Designed / Not for her / But against her / How will she / Preserve / The joy of living / That is the essence / Of any child ...

(Brancato, 2020). While diversity is slowly but steadily being put on the agenda in various areas of culture, the children's world has remained oblivious to the need for decolonisation, stubbornly stuck in white supremacy, and largely and dangerously colour-blind. On the one hand, Black children as well as other BIPOC children lack positive identification figures, and the pervasive whiteness of the narratives they are offered can easily lead to a sense of disempowerment. On the other hand, white children, despite being a numeric minority in the world, are fed a distorted image in which whiteness is perceived as the norm, emboldening them in a sense of white superiority and righteousness. As good books promoting social justice are the exception and still not easily available, young children are exposed to racist and imperialist narratives, and efforts to counteract the hegemony of whiteness fail in the face of the lack of training of educators in identifying and deconstructing racism. This presentation will offer an overview of problematic narratives that could be turned into educational resources for critical whiteness and antiracism. Children, as well as adults, need semiotic tools to resist and subvert hegemonic narratives. 159

BIO Sabrina Brancato holds a degree in Modern Languages and Literatures from the Istituto U Orientale di Napoli, a PhD in Postcolonial Studies from the U de Barcelona and a Habilitation in African Literatures and Cultures from Humboldt U zu Berlin. For many years, she was a lecturer and researcher at JWG U Frankfurt and other German and Spanish universities. She has also worked as a teacher in integration programs for Romani and Sinti people in Frankfurt.

As a scholar, she is well known for strongly contributing to the opening of a new field of studies on Afroeuropean identities with a research project that was funded by the European Community and resulted in two major publications: Afro-Europe: Texts and Contexts (2009) and Afroeurope@n Configurations (2011). She currently lives in Spain and devotes herself to writing, occasional teaching and various forms of micro-activism. She has nine books to her name. including short stories and rhymes for young readers, which tackle eurocentrism and racial supremacy, and two poetry collections focusing on critical whiteness and antiracism: Where Whiteness fears to Tread (2020) and Insidious by Design (2021). She writes in English, Spanish,

Italian and French and describes herself as a MELTING POèT.

PANEL 6.5 - ROOM I.1.06 SATURDAY 9.00

DECOLONIZE NATURE: BRAIDING INDIGENOUS AND ACADEMIC KNOWLEDGE SYSTEMS

CONVENORS

Naina Goel (Katholieke U Leuven)

Mercy Gloria Asphehet (Katholieke U Leuven/Africamuseum)

PANEL ABSTRACT

The way Nature has been represented and documented by Western civilization leads to many global challenges such as biodiversity loss, climate rapid extinction change, among others. Additionally, this Western epistemology (cf. Linnaeus classification) has led to the loss of indigenous knowledge and practices concerning human-Nature relations that are useful for human and nature (ecosystem) well-being. Colonization further imposed this view globally and all other marginalized ontologies and epistemologies. The colonial logic lives on as it

is deeply embedded and (unreflectively) reproduced through education, research, technology, the economic system, as well as cultural institutions.

Indigenous people relate to nature in many unique ways and have knowledge about how nature can contribute to human social, mental and physical well-being which western civilization can learn from. A place where this could happen is in the universities, ethnographic and natural history museums or botanic gardens (like the Royal Museum for Central Africa in Tervuren or the Meise Botanic garden). However, the problem is that even these institutions are locked into the Western anthropocentrism (putting man apart from and in control of nature). For this reason, a challenge was launched at the Institute for the to unlearn the colonial approach, to explore new ways of representing nature, and develop strategies that institutions can apply to become sites of unlearning the 'one-sided story' and embracing multiple narratives by valorising indigenous and traditional knowledge. The major output of the challenge is to set up an exhibition on the learning outcomes where we aim to create genuine inclusive spaces for mutual learning

between Western and indigenous knowledge bases. The panel will bring individuals together to discuss how institutions like universities and museums can include indigenous narratives in their current systems to facilitate co-creating a new framing of Nature.

BIO Mercy Gloria Ashepet is conducting her PhD research at the AfricaMuseum and KU Leuven, in which she explores the potential of 'citizen science' in Uganda. She is also co-facilitating the Decolonise Nature challenge of the Transdisciplinary Insights Honours Programme at KU Leuven.

BIO Naina Goel is an experienced research scholar with a demonstrated history of working in the innovative approaches to devise a better problemsolving method for challenging tasks. AIV master holder from CRI. She is a keen learner, passionate biologist inclined towards interdisciplinary and translational research. She is also cofounder of educational initiative L4S, Learning for Sustainability.

PANEL 6.6 - ROOM I.1.05 SATURDAY - 14.30

ROUNDTABLE: THE INVOLVEMENT OF THE DIASPORA IN THE RENOVATION OF THE AFRICA MUSEUM

CONVENOR

Ishimwe Marie-Aimée Ntawukulityayo Sciences Po (Social Scientist and International Education Policy, and EDI expert)

ROUNDTABLE ABSTRACT

This roundtable will explore how European nations deal with their colonial past in the public space. The leading case to discuss the attempt to "decolonize" European public spaces will be the AfricaMuseum based in Belgium, where panelists will discuss its renovation process and lessons learned. Panelists will also address the question of representation and the space given to afrodescendant communities during the museum's renovation process and its current collaborative practices.

PANELISTS

BILLY KALONJI est président du COMRAF (Comité de concertation entre la diaspora africaine et le Musée royal de Tervuren). Il est également membre fondateur du Collectif Mémoire Coloniale et la Lutte contre les Discriminations, de l'association Job@uBuntu, Mwinda Kitoko. Billy Kalonji est aussi membre dans la coordination NAPAR et expert en diversité Culturelle et inclusive, Emploi et jeunesse.

Anne Wetsi Mpoma (she-her) is an art historian, curator and author. Building upon her long experience as an activist curator, she worked with the Belgian Federal Commission on the Colonial Past and the Africa Museum in Tervuren. She cofounded and is the President of Nouveau Système Artistique, a non-profit organisation that encourages social cohesion through art and anti-racist advocacy. Her curating work and wider collaborations are deeply engaged in dismantling racial and sexist clichés circulating through culture. She actively seeks to create opportunities and promote the work of Afrodescendant artists and/or those engaged in post/de-colonial issues at the Wetsi Art Gallery space.

Laura Nsengiyumva est une activiste, architecte et chercheuse bruxelloise. À travers sa pratique interdisciplinaire, Nsengiyumva explore des thèmes tels que l'expérience diasporique, les histoires cachées, les relations Nord-Sud et l'empathie. Elle parle de ces sujets à travers des images et des interventions sur des espaces coloniaux. Sa vision transculturelle de l'histoire est basée sur des histoires humaines qui nous invitent à trouver ce qui nous rassemble. Elle a remporté le premier prix au Kunstsalon de Gand en 2011, et le deuxième prix à la Biennale de Dakar en 2012. Elle est une artiste résidente de Kult-XL.

Véronique Clette-Gakuba (U Libre de Bruxelles) est chercheuse-doctorante en sociologie au centre de recherche METICES (Université Libre de Bruxelles, Belgique). Ses thématiques de recherche portent sur la colonialité du pouvoir en lien avec l'art et la culture. Plus particulièrement, ses centres d'intérêt se situent à l'articulation des questions de production artistique et culturelle dans le contexte d'une ville comme Bruxelles à la fois métropole postcoloniale et lieu de (re)production d'une condition noire. Elle finalise une thèse de doctorat provisoirement

intitulée: "Déploiement d'un territoire artistique subsaharien à Bruxelles : les négociations d'une visibilité urbaine (avec la contribution financière d'Innoviris, programme Anticipate). Véronique Clette-Gakuba est également membre du collectif bruxellois Présences Noires.



PANEL 7.1 - THEATRE MOLIERE THURSDAY - 19.00

ROUNDTABLE: ASSEMBLING MATONGE: THE EVERYDAY MAKING/UNMAKING OF A BLACK URBAN NEIGHBOURHOOD

CONVENORS

Lena Imeraj Vrije U Brussel

Karel Arnaut Katholieke U Leuven

Matonge has been operating as a multifunctional arrival neighbourhood since the expansion of Ixelles in the second half of the 19th century, but the subsequent (ongoing) arrival of people from Africa and the Caribbean since the 1960s has radically transformed the composition, the metabolism as well as the commercial and political profile of this part of Brussels. This round table is devoted to exploring the present-day outcomes of this (ongoing) transformation while unpacking some of the social and mercantile practices and textures, as well as the political, cultural and commercial imaginaries surrounding and mobilising

Matonge as Black neighbourhood. Our entry point into this open exploration is Rosine Mbakam's *Chez Jolie Coiffure*, a recent film and an intimate portrait of the everyday work of Sabine Amiyeme. Sabine's hairdresser's shop is a convivial space of socialisation and a precarious entrepreneurial site in the middle of Matonge – a neighbourhood that is as much a fascination for tourists as it is the target of police incursions.

PANELISTS

- Rosine Mbakam (film maker), Jeroen
 Marckelbach (former head of Kuumba)
- Alana Osbourne (ULB researcher)
- Ken Ndiaye (alderman for Cultural Affairs, Ixelles)
- Special guest: Sabine Amiyeme

Includes screening of *Chez Jolie Coiffure* (2018) introduced by filmmaker Rosine Mbakam.

PANEL 7.2 - I.1.07 FRIDAY 16.00

BORDERS AND TEMPORALITIES OF BLACK SPACE_ AND PLACEMAKING IN EUROPEAN CITIES

CONVENOR

Luce Beeckmans U Gent/Katholieke U Leuven

PANEL ABSTRACT

This panel explores four very different cases of Black space- and place-making across Europe from the early Middle ages until today. The panel people's contributions Black covers transforming public spheres either over the longue durée of cultural creation in Spain since the 7th century or relating to memories of Denmark's colonization of the Danish West Indies (US Virgin Islands) during the 17th-18th century, or during shorter pivotal moments in history, such as the French Revolution (late 18th century). All three of these interventions in the public sphere are not merely discursive but place-based in concrete buildings and sites in Spain, Paris and Copenhagen. The fourth case starts from a

particular site – the predominantly Somali neighbourhood of Rinkeby in the periphery of Stockholm – and observes how Black Swedes understand, experience, and navigate the everyday racialized policing practices and the territorial stigmatization of this Black district. Across the board, this panel engages with memories and experiences, with socialities and discourses, culture creation and societal transformation.

Remembering beyond Borders: The African Diaspora and the Memory of the Danish West Indies in Copenhagen

Doron Eldar (Uppsala U)

Despite Denmark ruling over the Danish West Indies (DWI) (known today as the US Virgin Islands – [USVI]) for 245 years, Denmark's role as enslavers and colonizers barely remains in the Danish public memory. The lack of memory of the DWI is partly owed to the fact that unlike other postcolonial powers (including Denmark itself with relation to Greenland), Denmark lacks a significant population from the USVI to offer a counter-memory. In the absence of the DWI/USVI population in Denmark,

other African diasporic groups and individuals have embraced and pursued the commemoration of the DWI in Copenhagen.

In this paper I explore the role that Afro-Danish individuals and organizations have played in efforts to commemorate the DWI and the meanings this memory holds for them. By doing so I wish to contribute to the theorization of diasporic memory, kinship, and place-making via engagement with colonial heritage.

Children of the Republic: Blacks in Eighteenth-Century Paris

Christine Levecq (Kettering U)

The French Revolution is famous for its infighting and contradictions. What is less known is that black people made an important contribution to the implementation of its ideals, and that their ability to converge on Paris led to the promotion of not just interracial, but also intraracial debate. The proximity of urban spaces helps highlighting the extent to which black cosmopolitans contributed to French revolutionary thought.

This presentation will tell the story of blacks' contribution to the Revolution via an examination of the Paris public sphere. Blacks took advantage of both an active print culture and a transformation of what various Paris buildings and open spaces signified. They appeared before parliament renamed the National Assembly, the Legislative Assembly, or the Convention. They participated in various clubs, including a club for free people of colour, the abolitionist Société des Amis des Noirs, and the radical Jacobins. They wrote letters and pamphlets, participated in militias and organized legions and addressed the commune of Paris. In the end, they greatly contributed to the Convention's famous decision of February 1794 to abolish slavery in all of France's colonies and participated in subsequent celebrations throughout the city, including a big meeting in Notre-Dame, rebaptized the Temple of Reason. During the Directory, they represented the colonies on both the Council of Ancients and the Council of 500, which met in Palais Bourbon. While not a monolithic group, they collaborated in various Parisian spaces to bring about a more radical revolution.

Militarizing the 'No-Go Zone': Territorial Stigmatization and the Policing of Black Life in Sweden

Jasmine Kelekay (U of California, Berkeley)

Since the 2013 uprisings in northwest Stockholm, the Swedish politics of crime control have undergone a punitive shift, increasingly targeting the working-class, racialized, immigrant, and Muslim communities that inhabit the nation's segregated urban peripheries. Fuelled by media depictions of these neighbourhoods as "no go zones" for police, they have become the guinea pigs for progressively repressive, militarized, and privatized surveillance and policing.

In this paper, I draw on a two-year ethnographic study of how Black Swedes understand, experience, and navigate racialized policing practices to examine some of the ways in which this territorial stigmatization is palpable in the predominantly Somali neighbourhood of Rinkeby, in the northwestern periphery of Stockholm. I show that it manifests through hyper-surveillance and overpolicing of public space, the targeted surveillance of community-based events and gatherings, and

through the daily reminders of what I call 'carceral signifiers' in the community. I argue that Rinkeby is effectively treated as a kind of 'internal colony' to be relentlessly policed, disciplined, controlled, and contained. Furthermore, I argue that anti-Blackness, Islamophobia, and class oppression work together to render Rinkeby the prototypical problem area in both the spatial and criminological imaginaries. As such, I conclude that an intersectional analysis is needed for understanding the various ways in which the racialized politics of crime control impact Black communities in Sweden. In doing so, I highlight the need for further examinations of how African diaspora communities are simultaneously targeted by anti-Black, anti-immigrant, and anti-Muslim regimes of social control.

"España Negra": Tracking Blackness in Spain

Tania Safura Adam Mogne & Kira Bermúdez (Radio Africa Magazine)

This paper presents and discusses "España Negra" – a collective research project (2022-2024) aiming to track Blackness in Spain from Al-Andalus to Contemporary times. It seeks to contribute to the

awakening of Spanish Blackness, while overcoming the fragmentation of knowledge and the silencing of memory regarding Blackness.

The collective tries to bring together collective memories in the form of historiographic, literary, musical, artistic, and popular experiences and narratives, in a rigorous and creative account of this black experience and black thought. The diverse and plural archives are built up in collaboration with Black researchers, cultural institutions, the African and Spanish African community and others.

To rescue these memories, different research methodologies are applied, such as individual and collective conversations, archival research, photographs, compilation of experiences, workshops, and so on.

"España Negra" is inspired by "The Black Book" (Toni Morrison, 1974) and the Chronic Chimurenga publication "Imagi-nation Nwar" (Centre Pompidou, 2020).

PANEL 7.2 - I.1.07 SATURDAY 9.00

AFROEUROPEAN URBAN ENCOUNTERS, COMMUNITIES AND GEOGRAPHIES IN EUROPE

CONVENORS

Lena Imeraj Vrije U Brussel **Karel Arnaut** Katholieke U Leuven

PANEL ABSTRACT

This panel investigates a range of urban encounters involving Black people in a different events, while bringing out the multiplicity of positionalities and experiences of Black people and their others. Two papers focus on walking tours approached from two different but overlapping and complementary angles: one is an experiential attempt to grasp the embodied temporalities of walking and the ways in which tours give texture and shape to the urban sensorium through a particular 'black sense of place'; the other 'tour' paper proposes a discursive analysis of how Black walking tours

may indeed visibilize different Black spatial imaginaries and experiences but may end up in different arrangements with public and private stakeholders operating different strategies of dealing with the coloniality of heritage. Two other papers focus on very different multi-layered urban encounters. One looks into a Berlin protest event and a London-based festival in order to explore Black geographies that have been suppressed in the afterlives of imperialism and antiblackness. Through "annotated ethnography" of the lived experiences of Oromo people, this paper attempts to recover what is suppressed. Another paper zooms in on the 'Black nod' - a brief exchange of head nods while passing each other - and unpacks its multiple social meanings in terms of recognition, the multiplicity of Black identities, gendered implications and intra-'racial' boundary work.

Decolonial Tours as 'Wake Work': Suturing Time for Convivial Living in a Fractured City

Alana Osbourne (U Libre de Bruxelles)

In this presentation, I consider what it means to

animate togetherness in a city that remains fractured by violent colonial inheritance. I focus on tour guides in Brussels who offer decolonial narratives and experiences of the city to an eclectic and changing audience. Drawing on the embodied temporalities of walking tours (Bonilla 2011) and by reviving urban memories, these guides give texture and shape to the urban sensorium in a way that works through a particular 'black sense of place' (McKittrick 2011), one that is informed by the specific histories and resonances of the afterlives of colonialism in Belgium. I conceptualize these tours as sensory and affective performances which I bring in relation with what Christina Sharpe (2016) calls "wake work," a practice of affirming life in the presence of death and loss. In doing so, I want to frame the work of decolonial tour guides as temporal interventions that operate an affective suturing between past, present and future. This work of weaving urban times together mediates relationships between people, landscapes and histories, transforming them into an invigorated terrain for the politics of conviviality.

Annotated Ethnographies and Alterities of Afroeurope

Madeline J. Bass (U of Kent/ Freie U Berlin)

In this presentation I use a methodology that I call "annotated ethnography" to explore the legacies and afterlives of imperialism and antiblackness in two major European cities: London and Berlin. This method works across disciplines and data sources (from demography, popular culture, political discourse, and field notes) to draw out Black geographies that have been undermapped, overlooked, and erased. I work specifically with Oromo women's communities, using a Berlin protest and London-based festival as the starting point. I traverse forward by layering in historical patterns of migration, Indigenous African cultural the transnational knowledges, and experiences of Oromo people, translated through my own Black diasporic lens. As a praxis, this work contests researcher/ed hierarchies by giving participants the final word, by way of annotation. A story is told of one event, colored in by one perspective, and given further depth through the annotation practice, the links, comments, notes, and corrections of the participant experts.

A group of Oromo women taking over the streets of Berlin, for example, calls up stories of elders who have walked these streets and fought for their liberation for decades, faced up time and again against the white supremacy of the state; a further layer of annotation may recall the same space a hundred years prior, when the Abyssinian Emperor sold Oromo people as slaves to a German zoo. In each annotation, the conversation surrounding Black European identity grows richer and more complex.

Passing Recognition: The Implications of the 'Black Nod' on Conceptions of Recognition and Strangeness among Black people in Germany

Miriam Emefa Dzah (University of Cambridge)

In this presentation I ask why Black people in Germany occasionally perform the 'Black nod' – a brief exchange of head nods while passing each other. Drawing on thirteen interviews, I argue that the nod functions as a tool of reflection upon the self as much as it is about performing boundarywork towards 'strange' others. The nod

Is a means of recognition - of others and one's own identity, of the 'twoness' and the multiplicity of Black identities. This mirroring process can work as an antidote to feelings of isolation within an environment shaped by ideologies of 'racelessness' (Goldberg, 2006; El-Tayeb, 2011). research contributes growing Μv to understandings of how 'race' works on a microand macro-level in a supposedly 'raceless' Germany. Drawing on Audre Lorde's concept of the 'erotic' as "self-connection shared". the research centres affective dimensions of urban spaces. I interrogate how participants experience German cities as ideological spaces but also as rooms for anonymous connection in a play between visibility and invisibility. While a source of empowerment and joy, the anticipation of categorisation can create ambivalences. Situated within a patriarchal heteronormative context, people of marginalised genders and sexualities perceived the nod as a way of experiencing oneself as simultaneously racialised and gendered through triple layers of consciousness. presentation also tries to understand gendered implications of the nod, intra-'racial' boundary work, and the interplay between subjectivities and ideological formations.

Black Walking Tours in European cities: Production of Counter-Hegemonic Narratives and Black Spatial Imaginaries

Linda Boukhris (U Paris 1 Panthéon-Sorbonne) **Stephen Smal**l (U of California)

Our paper discusses preliminary results from an ongoing research project which focuses on Black walking tours located in important European cities (Glasgow, Bordeaux, Lisbon, Barcelona). We will explore two main hypotheses. (1) Black walking produce counter-hegemonic heritage narratives of the city and make visible different Black spatial imaginaries and experiences. (2) These counter-hegemonic initiatives have different relationships with mainstream and state institutional heritage and urban stakeholders. They are sidelined, ignored or criticized as a threat to the color-blind nations; promoted as part the marketing strategy of the cosmopolitan city; or encouraged as part of a decolonizing process towards a pluriversal heritage. These projects reveal different sets of arrangements with public and private stakeholders based on different strategies to challenge the coloniality of heritage.

We analyze these cultural projects as a laboratory for conceptualizing alternative forms of heritage that challenge the invisibilization of hidden or diluted memories, and for analyzing Black geographies in different European contexts, shaped by different colonial and imperial histories and racial formations. Indeed, the spatialities of Black experiences are rendered visible in the public space through these counter-hegemonic initiatives which inform us about the socio-spatial reproduction of a "black sense of place" in contemporary Europe. The Black/African diaspora located in different European countries operates within and against hegemonic understandings of nation, citizenship and race. Thus, these initiatives question collective memory and identities from a relational and multipolar perspective.

PANEL 7.3 - I.1.07 SATURDAY 14.00

ROUNDTABLE: RESEARCH AND COMMUNITY-ENGAGEMENT THROUGH ARTISTIC INITIATIVES: THE AFRICAN DIASPORA IN GREECE

CONVENOR

Grace Chimela Eze Nwoke Panteion U, The Athens U of Economics and Business (AUEB), Athens School of fine Arts (ASFA)

ROUNDTABLE ABSTRACT

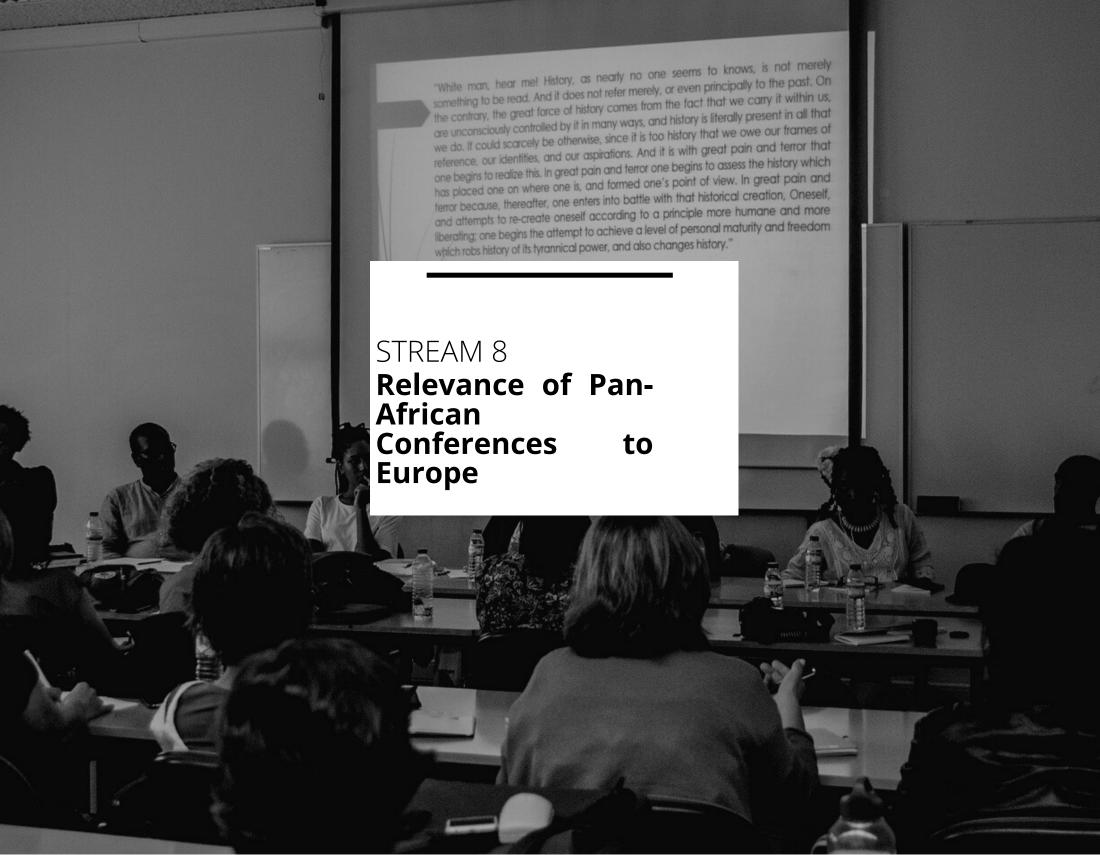
Grace Chimela Eze Nwoke and the team Documatism uses film and creative artistic initiatives to initiate dialogues seeking possible solutions to crucial social issues. Since 2015 Documatism has been working on the community project The AfroGreeks – engaging the African communities in Athens, creating live events, video installations, workshops, open public discussions, and film screenings. Through artistic actions and events, the team has addressed and raised awareness on issues like xenophobia, systemic

racism, discrimination, and the feeling of belonging. The team has now created an archive consisting of audio-visual material of more than 200 (so far) interviewed and filmed individuals of African descent in Greece.

The roundtable will be about the use of art as a research method and a tool to raise awareness, create dialogues and advocate for social change, something which the project The AfroGreeks has been achieving through its live events in the neighbourhoods of Athens. In the roundtable protagonists of the project and members of the African communities in Athens, activists and heads of organisations active in Greece will meet in a creative discussion based on the audio-visual material prepared from the project's archive.

PANELISTS

- Grace Chimela Eze Nwoke (MA Anthropology, Documatism team)
- Natasa Martin (Anasa Cultural Center of African Arts and Cultures)
- Menelaos Karamaghiolis (Documatism team)



PANEL 8.1 - I.1.08 FRIDAY - 14.00

ROUNDTABLE: ON THE RELEVANCE OF PAN-AFRICANISM TO EUROPE

CONVENORS

Micheal McEachrane Wallenberg Institute of Human Rights

Stefaan Smis Vrije Universiteit Brussel

ROUNDTABLE ABSTRACT

The canonical Pan-Africanism conferences 1900-1945 took place in London, Paris, Brussels, Lisbon and Manchester in response to European colonialism and anti-black racism in Europe, European colonies and settler states. Much Black European activism is premised on Pan-Africanism. So is much Black Studies on the formation of Black solidarity and community building in Europe. Still, Pan-Africanism is rarely mentioned in Black European Studies and when it is sometimes in a dismissive fashion. This panel brings together leading scholars and activists for

an informal conversation on the relevance of Pan-Africanism to Europe. What is its relevance to Europe? To Black politics, activism, solidarity and community building? To Black European Studies? To European history?

PANELISTS

- AMZAT BOURKARI-YABARA (historian, writer and President of the Pan-African League – UMOJA)
- Mame-Fatou Niang (Associate Professor of French and Francophone Studies, Carnegie Mellon U)
- Michael McEachrane (visiting researcher, Raoul Wallenberg Institute of Human Rights; member of the UN Permanent Forum of People of African Descent),
- Olivette Otele (distinguished Professor of the Legacies and Memory of Slavery, SOAS, U London)
- **S.A. Smythe** (Assistant Professor of Black Studies and the Archives, U Toronto)
- Stefaan Smis (Professor of International Law, Vrije U Brussel)