

## 7th Biennial Network Conference: "AfroEuropeans: Black In/Visibilities Contested"

### CALL FOR PAPERS | SELECTED PANELS

THEMATIC LINE: Activisms, Resistances and Public Policy in late capitalist Europe

#### Black women speak: resistance, power and activism

Rosana Albuquerque, [rosana.albuquerque@uab.pt](mailto:rosana.albuquerque@uab.pt)

Sónia Vaz Borges, [sborges@gc.cuny.edu](mailto:sborges@gc.cuny.edu)

Languages for paper submission: English and Portuguese

#### Short abstract

The speeches and struggles of black women are expressions of citizen initiative that challenge and question. We encourage activists and researchers to share speeches, resistances, powers and activism of black women, countering the "danger of the single story", allowing us to recognize multiple ways of narrating and living the worlds of world we all live.

#### Extended abstract

Sojourner Truth, Rosa Parks, Marielle Franco are examples among endless other black women who lived in historical moments and very different sociopolitical contexts, but assuming a common struggle of resistance to discrimination, with the courage to act for equality and justice and daring of imagining other possible worlds.

Black women are neither passive citizens nor mere targets of legislation to "regulate migratory flows" or "integration policies" or "diversity management". They develop their own efforts to resist the condition of subalternization by acting on the needs and problems felt by their female and black bodies in the face of racism, sexism or sexual discrimination - whether in the solidarity of community, in formal associative spaces, in political parties or social institutions, or through artistic and cultural intervention.

Black women speak and intervene every day in the construction of spaces of solidarity and citizenship in societies that do not hear their voices or that do not know how to understand when they are given some space for listening, in societies where places of exclusion persist and where the legacy of racism and colonial dehumanization projects still define rights, and who occupies which place.

The speeches and struggles of black women are expressions of a civic initiative that challenge political powers, institutions, people in each society, and question: what possibilities exist to recognize the difference in their individuality and equal rights? Having on the horizon the conquest of justice, they propose innumerable ways of thinking, narrating and living the multiple and the diverse.

This panel invites activists and researchers to share black women's speeches, resistances, powers and activism, countering the "danger of the single story" (Chimamanda Ngozi Adichie, 2009) allowing the recognition of multiple ways of narrating and living the worlds that constitute our world.

## Do you know we can kill people, and nothing happens?

Collectif Afro-swiss, [collectifafroswiss@hotmail.com](mailto:collectifafroswiss@hotmail.com)

Collectif Outrage, [outrage-collectif@riseup.net](mailto:outrage-collectif@riseup.net)

Language for paper submission: English

### Short abstract

What are the strategies of resistance and resilience that we can adopt to resist the racist police state? This session aims at a transnational sharing of the experiences of European collectives. It is intended for afrodescent and racialized collectives, associations and individuals wishing to share the strategies of struggle and cooperation put in place in their different European contexts in response to police violence and to create new ones.

### Extended abstract

At present in Europe, black and non-white people are the main target of racism, although they represent only a minority of the population of European countries. This reality contrasts with a silence of the phenomenon. Police violence appears to be one of the deadliest forms of anti-black racism. It takes place in a political context marked by racist discourse in the context of campaigns on migration policy, access to citizenship, the fight against drugs and crime: all pretexts for police intervention. In this context, the racial profiling exposes not only migrants but the entire non-white population living in Europe. At the local level of our action, we note that when cases of anti-black racism are brought to justice, they only very rarely lead to a conviction. Aware of this fact, victims rarely file a complaint. However, police violence and the killing of black bodies in public spaces are not police blunders, but the expression of a necropolitics targeting black people. In the generalised police state of the European area, anti-black racism is not an unfortunate consequence of states overtaken by waves of migration, but their constitutive and planned function in order to "make possible the deadly functions of the state" (Mbembe, 2003).

In this context, to resist against anti-black racism is to fight for our lives. We, black, afrodescent and racialized anti-racist collectives, are afrofeminists, political anti-racists and decolonial. In recent years, we have too often mourned the deaths of our brothers and sisters, paid tribute to them, negotiated with the police to have the right to demonstrate after they had killed them in our cities.

Collectif Afro-Swiss (CAS) is a French-speaking association whose objective is to campaign against racism anti\_Noir\_e. By racism we mean racial insults, discriminatory practices, stereotypical and/or degrading representations of black people, as well as any production or circulation of images and speech with a colonialist connotation. Our approach is intersectional, it takes into account the parameters of gender, class, religion, sexuality, nationality and legal status. <https://collectifafroswiss.wordpress.com/6-2/>

Collectif Outrage is a revolutionary Swiss action and reflection group working on race-related issues. Born in the summer of 2017, we have come together as a group of people who are not mixed between people who have been negatively racialized by heterocis-whietriarcal society in order to organize ourselves autonomously and to ensure our own emancipation. We are composed of different people from anti-capitalist and anti-imperialist, anti-colonial, anti-colonial, support for people in exile, students and workers, feminists and intersectional, anti-racists, anti-carceral, police repression, or the fight against gender and sexual violence. <https://outragecollectif.noblogs.org/presentation/qui-sommes-nous/>

## Power and resistance in the hydra headed beast of the deportation regime

Francesca Esposito, [france.esposito@yahoo.it](mailto:france.esposito@yahoo.it)

Francesco Vacchiano, [francesco.vacchiano@ics.ulisboa.pt](mailto:francesco.vacchiano@ics.ulisboa.pt)

Annika Lindberg

Mayaan Ravid

Alí Murtaza

Language for paper submission: English

### Short abstract

National anxieties and border control spread as migration increases. People on the move, mostly from the Global South, experience prolonged detention, deficient legal aid, substandard conditions and overrepresentation in criminal justice systems. This roundtable focuses on the variegated forms of, and the resistance against, the deportation regime.

### Extended abstract

Detention centres, border fences, police patrols, court rooms, workplaces, prisons, streets, and welfare offices. These are some of the sites where deportation regimes, which target racialised – primarily black – bodies, are enacted, reconfigured, and contested. The multiplicity of governance technologies, actors, and interests involved renders the deportation regime omnipresent in the life of illegalised, detained or deportable communities, and entails spectacular as well as banal, forms of violence targeting these populations. Still, navigating the rough terrain of the deportation regimes, illegalised and detained communities endure, react, and resist by engaging in collective protests, or deploying ‘weapons of the weak’ (Scott, 1998) to contest their precarious condition. While piecemeal and fragmented, these struggles shed light on racist, colonial, and neoliberal logics that underpin deportation regimes, also providing grounds for challenging them. The proposed panel brings together different perspectives on the deportation regime and the strategies to resist it. To map the various shapes and configurations that the hydra-headed beast can take, we collect stories that span across different contexts and localities, including: Israel, where European logics of belonging and deservedness have been imported to the Middle East; Denmark where policies targeting deportable populations illegalize foreignness to re-produce the body politic; and Portugal where the debate on detention is almost non-existent. In doing so, we build on Mezzadra and Neilson’s (2013) ‘border as method’, which enables us to study how deportation regimes serve to produce social (in)difference and sustain dominant hierarchies of power, but also how they give rise to new political subjectivities.

## The Border as a New Technology of Control and a Space of Subjectification: Representations in the Italian Public Discourse

Gabriele Proglia, [gabrieleproglia@gmail.com](mailto:gabrieleproglia@gmail.com)

Livia Apa, [liviaapa@gmail.com](mailto:liviaapa@gmail.com)

Maria Mercone, [mariamercone@ces.uc.pt](mailto:mariamercone@ces.uc.pt)

Languages for paper submission: English and Portuguese

### Short abstract

The proposal frames the process of construction of the border's political and social role and its representations in the Italian public discourse. It is open to contribution on the sociopolitical, cultural and artistic representations of borders; the role of the dispositifs of control of the public and private space; and the production of subjectification.

### Extended abstract

The proposal that we present fosters to frame the process of construction of the border's political and social role and its representations in the Italian public discourse, in relation to the severe exacerbation of the government's racist political rhetoric, which turned out to be strongly rooted in the principle of the borders' protection.

Therefore, we reflect on the different possibilities to define the border, considering the proliferation, the polysemy, the heterogeneity and multiplicity of borders and the fact that the differentiation between border – historically described as a fixed spatial demarcation – and frontier – open space for conquest and expansion – has become so labile. This last point refers to a certain indeterminacy that the European borders have acquired, which allowed different power structures to regulate the control, rather than simply to exclude. Bearing in mind the double characterization of the border, as to say, on one hand its configuration as a legal and political dispositif of social and economic control and on the other its materiality as a space of struggle and resistance and therefore of political subjectification, we propose a deconstruction of the border as a political technology, looking at the processes of political subjectification produced by the ones who dwell in the border, the ones who practice political strategies of escape, opposition, protest against the border, intended both as physical demarcation and as a legal obstacle to citizenship rights.

This proposal is open to contributions that discuss the sociopolitical, cultural and artistic representations of borders in the public debate; the political, social and economic role of the dispositifs of control and organization of the public and private space; and the production of processes of subjectification which are generated by the border.

## THEMATIC LINE: AfroEuropeans in the Arts and the Mediasphere

### Afrofuturism: Making Black Futures Visible in Literature and the Arts

Eva Ulrike Pirker, [pirker@uni-duesseldorf.de](mailto:pirker@uni-duesseldorf.de)

Judith Rahn, [judith.rahm@uni-duesseldorf.de](mailto:judith.rahm@uni-duesseldorf.de)

Languages for paper submission: English and Portuguese

#### Short abstract

The recent Afrofuturist imaginary is an increasingly noticeable field in the debates of theorised and imaginatively constructed futures, requesting the envisioning of a future through an artistic, scientific, and technological Black lense. This panel aims to examine the state of Afrofuturism today and raise questions about Black visions of the future that precede the establishment of this terminology.

#### Extended abstract

The future is a contested terrain and one that has of recent begun to be reclaimed from essentially economist-numerical perspectives by thinkers in the humanities (e.g. Appadurai, 2013) and the arts, where it is both theorised and imaginatively constructed. The recent Afrofuturist imaginary is an increasingly noticeable field in these debates and manifestations, requesting as it does the envisioning of a future through an artistic, scientific, and technological Black lense. Afrofuturism is not a new term, but it seems to have broadened and developed in different directions, and an assessment of the term “Afrofuturism” in the 21st century seems essential for a better understanding of a Black future imaginary. Given that across the globe Black authors’ contributions to such genres as speculative fiction and Science Fiction are continuously expanding (e.g. Nnedi Okorafor, Nalo Hopkinson, Anthony Joseph, Bernadine Evaristo, Pauline) such an assessment seems all the more called for. Since the term was coined in the early 1990s (Dery, 1994) the label ‘Afrofuturism’ has found a way into literary and artistic (popular) culture (e.g. Selly Raby Kane, Cyrus Kabiru, Osborne Machari) and is now undergoing first critical transformations that consider the multidirectionality of digital culture as an asset in the development of a complex Afrofuturist narrative (cf. Anderson/Jones, 2016). However, this development raises questions about the state of Black visions of the future that precede the establishment of this terminology. How did Afro/European artists, authors, and thinkers envision the future prior to a (critical) Afrofuturist discourse? Which aesthetic approaches, traditions of knowledge, political or technological developments or visions have influenced literature and art that is/can be labelled as Afrofuturist? While Afrofuturist imaginaries are interested in shaping, producing, and engaging with visions of the future, it seems that the diversity of scientific, literary, and artistic production past and present (cf. Womack 2013, Steinskog, 2018) makes it difficult to establish a coherent Afrofuturist approach or even movement. This panel invites contributions that 1.) illuminate the growing corpus of AfroEuropean engagements with the future in order to showcase the diversity of the forms and dimensions they take, 2.) provide critical reflections on diverse approaches to the term Afrofuturism and 3.) engage with African/AfroEuropean literature, art and futurist approaches throughout history. Topics may include but are not limited to: Theorising Afrofuturism in/for the 21st Century: e.g. Afrofuturism, Afrotopia, Ecocritical Afrofutures; Reading/case studies of Afro-futurist engagements: e.g. negotiations of space/time, medium and genre, narrative and artistic strategies, politics of representation; Black Europe and the Future: Afrofuturist engagements with/in/beyond specific national/European settings/post-racial ideology; Histories of Afrofuturism: Transnational Modernisms, Racial implications of European Art Movements.

## Arrival of The Afro-Vikings: Black and Brown Artists Transforming Nordic Culture

Faith Adiele, [faith@adiele.com](mailto:faith@adiele.com)

Jasmine Kelekay, [jkelekay@gmail.com](mailto:jkelekay@gmail.com)

**Closed Panel**

### Short abstract

This diverse panel of pioneering Afro-Nordic European women artists and scholars will update the limited literature on constructions of Afro-Nordic identity, demonstrating how they and others claim visibility, resist racism, and transform Nordic culture through artistic practices including literature, dance, film, music, art and performance.

### Extended abstract

A diverse panel of pioneering Afro-Nordic women artists and scholars will challenge claims of the invisibility of black and brown bodies in Nordic Europe and update the limited literature on constructions of Afro-Nordic identity. Participants are either involved in or study contemporary artistic practices that claim space for the Afro-Nordic European experience and perform resistance to erasure, colonialism and racism. The multimedia presentation will engage concerns with intersectionality, history, travel/migration, and gender, while documenting present-day efforts of Afro-Nordics to transform Nordic culture through literature, music, dance, theatre, art and performance. The panelists representing 4 Nordic countries include Lola Akinmade Åkerstrom, a Nigerian travel writer/photographer based in Sweden, is writing a novel about Afro-Swedish women that leverages immigrant and expat networks. Sasha Huber, a Swiss/Haitian/Finnish visual artist and PhD student based in Finland, produces art and performance dealing with post/colonial histories and realities negotiated by African and Caribbean diasporas. Anthropologist Oda-Kange Midtvåge Diallo investigates everyday strategies of belonging and resistance to racism among African-Norwegian youth, including the impact of African-Norwegian poets, dancers, and musicians. Afro-Danish scholar Elizabeth Löwe Hunter examines colonial nostalgia and black performance within the dominating Danish imaginary as expressed through a contemporary novel and its theater production. Jasmine Kelekay is an Ethiopian/Finland-Swedish sociologist examining constructions of identity, belonging, and resistance to racism in cultural and political movements among Afro-Finnish communities, with a focus on the music and influence of Black Finnish rappers. Faith Adiele, a Nigerian/Finnish/Swedish-American writer whose nonfiction explores the impact of Nordic and African migration on multiracial identity, teaches memoir writing to Afro-Finnish women.

## Black Narratives: art as political and poetic

Apolo de Carvalho, [afroapolo@gmail.com](mailto:afroapolo@gmail.com)

Edileuza Penha de Souza, [edileuzapenha@gmail.com](mailto:edileuzapenha@gmail.com)

Maíra Zenun Almada, [mairazenun@gmail.com](mailto:mairazenun@gmail.com)

Languages for paper submission: English and Portuguese

### Short abstract

As Zózimo Bulbul use to say "Cinema is a weapon! With it you can change the mentality of a people." Therefore, we propose a panel that follows Zózimo's line of thought in order to create a space in this Conference so that black artists can present their production processes as forms of knowledge and strategies of social transformation.

### Extended abstract

As Zózimo Bulbul used to say, "Cinema is a weapon! With it you can change the mindset of a people." In this panel, we propose an approach of the different black narratives on the arts and the mediasphere, in order to problematize how militancy in the arts can / should also be a kind of knowledge production that breaks with the dominant format and excluding neo-colonial western artistic narratives. Following Zózimo's line of reasoning, although we bring the debate of activism in an extended way by suggesting a discussion that covers all forms of art beyond the cinema, the intention is to create a space in this Conference where black artists can present their works and / or production processes as narratives of knowledge construction and strategies of anti-racist struggle and social transformation. Arts are in dialogue and perspective with other forms of knowledge and they touch each other, they mix, with a series of other strategies of social mobilization Those who produce them, have the power to create/redeem new/old possibilities of understanding about societies by giving visibility to the cultures of invisible populations, which have been erased by the processes of Eurocentric framing of the concepts of development and civilization. Our proposal is to create a panel that allows the presentation of works in the form of various poetic narratives (cinema, poetry, music, performance, etc.), aimed at artistic works that are within a logic of counter-representation, and that lead us to question the hegemonic ways of production and the different forms of cultural appropriation that occur in the field of the arts. In other words, we aim to create a space for reflection and dialogue for those who produce art about their specific racial and ethnic realities and experiences, and that do not corroborate with the erasing of stories and life experiences of black people.

## Creating Visibility: Digital Mapping of Afropean Culture & History

Maggi M. Morehouse, [morehouse@coastal.edu](mailto:morehouse@coastal.edu)

Closed Panel

### Short abstract

This panel is designed to orient the audience to the work in progress by the Creative Europe project Dis-Othering Beyond Afropolitan & Other Labels partnered with BOZAR in Brussels, SAVVY in Berlin, and Kulturen in Bwegung, Vienna on mapping cultural diversity within staff of European cultural institutions. Part of the project is the groundbreaking creativity of the Afropean project with the symposium Looking B(I)ack: Intersectional Travels as Gaze Reversal. Additionally, the digital mapping project on Contemporary Black British History and Culture underway with Speaking Volumes Live Literature Productions and Coastal Carolina University will be highlighted in this roundtable. The idea is for the panel to provide an intercultural dialogue about tools, techniques, and discoveries when digitally mapping the Black presence in Europe.

### Extended abstract

Because of today's advanced technologies, the invisible histories and cultures of people of African descent in Europe can now be digitally mapped. Whether historical projects mapping Black populations of the past, or contemporary projects mapping today's "Afropean" cultural producers in the arts, these locations can be digitally represented in story-maps that highlight the significant and measurable ways that people of African descent have impacted the history and culture of Europe. Projects and practitioners across Europe and the US are collecting data on these diverse communities of African descent, and sharing information in the mediasphere among museums, activist groups, universities, and other interested individuals.

These projects are meant as interventions aimed at the invisibility of Afro-European histories, and this roundtable is designed to orient the audience to the work in progress by the Creative Europe project Dis-Othering Beyond Afropolitan & Other Labels partnered with BOZAR in Brussels, SAVVY in Berlin, and Kulturen in Bwegung, Vienna on mapping cultural diversity within staff of European cultural institutions. Part of the project is the groundbreaking creativity of the Afropean project with the symposium Looking B(I)ack: Intersectional Travels as Gaze Reversal. Additionally, the digital mapping project on Contemporary Black British History and Culture underway with Speaking Volumes Live Literature Productions and Coastal Carolina University will be highlighted in this roundtable. The idea is for the panel to provide an intercultural dialogue about tools, techniques, and discoveries when digitally mapping the Black presence in Europe.

This panel is designed to orient the audience to the work in progress by the Creative Europe project Dis-Othering Beyond Afropolitan & Other Labels partnered with BOZAR in Brussels, SAVVY in Berlin, and Kulturen in Bwegung, Vienna on mapping cultural diversity within staff of European cultural institutions. Part of the project is the groundbreaking creativity of the Afropean project with the symposium Looking B(I)ack: Intersectional Travels as Gaze Reversal. Additionally, the digital mapping project on Contemporary Black British History and Culture underway with Speaking Volumes Live Literature Productions and Coastal Carolina University will be highlighted in this roundtable. The idea is for the panel to provide an intercultural dialogue about tools, techniques, and discoveries when digitally mapping the Black presence in Europe.

## Image and racism: breaking canon

Ana Cristina Pereira, [kitty.furtado@gmail.com](mailto:kitty.furtado@gmail.com)

Mamadou Ba, [bailoba74@gmail.com](mailto:bailoba74@gmail.com)

Michelle Sales, [sales.michelle@gmail.com](mailto:sales.michelle@gmail.com)

Rosa Cabecinhas, [rosa.cabecinhas@gmail.com](mailto:rosa.cabecinhas@gmail.com)

Languages for paper submission: English and Portuguese

### Short abstract

This panel aims at a comprehensive reflection on the relationship between the production of images and racism in contemporary Europe. Works that help to draw the dialogue/discussion that is established between images and racial stereotypes and to perceive the way in which the various forms of racism are fed or combated through Image are welcomed.

### Extended abstract

Feared by some and loved by others, Image - in its various expressions - has been, over time, a vehicle for the (re)production of stereotypes, but it has also often contributed to the questioning of these same discourses.

Painting, engraving, drawing, or graffiti, as well as photography, cinema and television, or advertising, among other forms of image production, live today in a Europe where racial stereotypes that come from far insist on reproducing, and where, however, proliferate practices that question the continuity of the power relations created during colonialism. The dispute over colonial memory questions the continuation of the exclusion of the black body from representation, a circumstance that is intrinsically related to the equality deficit that befalls black political subjects resulting from the historical debt of colonialism and racism. This fact is not specific to this area, but it assumes particular relevance in the production of images, given the facility with which they are disseminated and reproduced and their ontological ability to seduce.

We accept proposals that, based on concrete realities of European countries, aim at:

Problematize the reproduction by the contemporary image of hegemonic, naturalized or stereotyped social representations;

Understand anti-racist, anti-systemic, or postcolonial/decolonial image production;

Reflecting on images that denounce how the condition of racialized subjects is structurally reflected in the lack of centrality of the racial question in public policies to combat inequalities;

Reflect on the evolution of the presence of non-white actors in the images and in the production of images;

Design future possibilities for the production of images, taking into account the current productive and social framework in Afro Europeans production contexts;

Others that may not be explicit, but that fit this theme.

Passwords: racial stereotypes; social representations; colonial memory; postcolonial/decolonial; Afro Europeans.

## Imagined, Visible, and Wandering Black Europe

Augusta Atinuke Irele, [airele@sas.upenn.edu](mailto:airele@sas.upenn.edu)

Language for paper submission: English

### Short abstract

This panels calls for interdisciplinary and/or multi-modal approaches to observing contemporary creative representations of the Afropean subject. Papers in this session will interrogate new frames of Diaspora presented by portrayals of wandering, invisible, and constructed subjects and subjectivities.

### Extended abstract

In the preface of the 2009 co-edited volume, *Black Europe and the African Diaspora*, Darlene Clark Hine issued an appeal for dedicated, multidisciplinary study of race, ethnicity, and belonging in Europe “at the precise moment when the notion of diaspora itself risks drifting into vacuity, owing to its overdetermination or application to any and all ethno-racial migrations” (xvii). Turning attention to Black Europe, Hine argues, grants stubborn visibility to populations that often go unacknowledged or overlooked within contemporary secular nationalist discourse. Continuing the call that Hine issued along with her co-editors, Trica Danielle Keaton and Stephen Small, this panel calls for interdisciplinary attention to a variety of creative forms in the effort to examine representations of (in)visibility and wandering in Black Europe.

Contemporary discourse on migrations, diaspora, and cosmopolitanism offers varied lenses through which to observe creative work by Black and Afro-descendant populations in Europe. Amidst debates about the end of the postcolony and the emergence of the Afropolitan, how are contemporary Afro-descendant creatives making use of their crafts to counteract their erasure in the political and social discourse? How do creative works call attention to the imagine and unimagined communities? What do portrayals of the wandering subject undermine contemporary national and nationalist projects? In a contemporary movement toward minding the ignored and unimagined, who remains unseen? Papers in this session will take up the question of visibility, movement, and representation in Afropean art and media in order to explore the constraints, limitations, and possibilities of contemporary formulations of notions of Diaspora, belonging, and “Afropeanness.” Papers that adopt a trans-modal or interdisciplinary approach are strongly encouraged.

## Literary imaginations of the Afro. Women's writing of the African Diasporas in a comparative perspective

Catarina Martins, [catarina.caldeira.martins@gmail.com](mailto:catarina.caldeira.martins@gmail.com)

Isabel Caldeira, [mic@fl.uc.pt](mailto:mic@fl.uc.pt)

Languages for paper submission: English and Portuguese

### Short abstract

Afropean-Caribbean and Afro-American diasporas have distinct histories and have constructed different collective memories. They imagine both the ties to a common African history and their places in European or the Americas society in ways that are also diverse and must be understood in order to analyse power relations and how these communities fight exclusion and claim for full citizenship. This panel welcomes contributions focusing on the analysis of the constructions of a common "afro" identity by women of the African diasporas in Europe and the Americas through literary writing.

### Extended abstract

Afropean and Afro-American diasporas have distinct histories and have constructed different collective memories, situated at the crossings of African memories, European and/or American history, and the fractures in all of them, as well as in personal trajectories. They imagine both the ties to a common African history and their places in European or the Americas society in ways that are also diverse and must be understood in order to analyse power relations and how these communities fight exclusion and claim for full citizenship. This panel welcomes contributions focusing on the analysis of the constructions of a common "afro" identity by women of the African diasporas in Europe and the Americas through literary writing. By narrowing the scope to women's writing we wish to stress the intersectional perspective that brings forth both gender and race in subjectivity formation in different contexts through aesthetic narratives and how this bears upon the very sense of community that can be built in each of the mentioned geographies. It may also allow us to understand how key notions related to black women's movements or movements of afro descendant women travel and are appropriated by women on both sides of the Atlantic, as well as the aesthetics that were/are foundational and serve as "strategic essence" in struggles for equality in varied contexts.

## Performing and narrating Afro-diasporic (auto)biographies in the Arts in Europe

Mélanie-Evely Pétrémont, [melanie.petremont@unige.ch](mailto:melanie.petremont@unige.ch)

Ohene-Nyako Pamela, [pamela.ohene-nyako@unige.ch](mailto:pamela.ohene-nyako@unige.ch)

Silvia Wojczewski, [silvia.wojczewski@unil.ch](mailto:silvia.wojczewski@unil.ch)

Languages for paper submission: English

### Short abstract

In eponymous Black studies texts (Douglass 1845) as well as Afropean life stories (Salmon, 2018; Hall, 2017; Chantimedia, 2016; Emeke, 2014), the narration of individual experience becomes itself a politically activist form of expression and a source of empowerment for an Afro-diasporic Self. As these life stories circulate (in text, sonic, video or in vivo) they create and enable a transnational diasporic dialogue. This panel session aims at creating a transnational Afropean dialogue through (auto)biography. We invite contributions that can either be scientific papers that include Afropean (auto)biographies or (auto)biographic presentations in the first person in all its expressive forms (performance, dance, spoken word, stand-up comedy).

### Extended abstract

In eponymous Black studies texts (Douglass 1845) as well as Afropean life stories (Salmon 2018, Hall 2017, Chantimedia 2016, Emeke 2014), the narration of individual experience becomes itself a politically activist form of expression and a source of empowerment for an Afro-diasporic self. As these life stories circulate (in text, sonic, video or in vivo) they create and enable a transnational diasporic dialogue. In texts from Bryan, Dadzie & Scafe, May Ayim, Ika Hügel-Marshall, Zora Neale-Hurston, Léonora Miano, Teju Cole or Pereira de Almeida to cite a few, the gesture of Afropean and Afroamerican (auto)biography carries not only individual lived experiences from the author her or himself, but instead carries the biographies of the places, people, and histories of resistance s/he\* witnessed or has been influenced by as a whole. They all come together in one life story. At the same time, these (auto)biographies are heuristic to think “white space” in Europe and the transgression and recomposition of its frontiers often in comparison with the USA. These life stories start from the everyday Afropean experience in the academic or literature lifeworld (Aimé Césaire, Edouard Glissant, May Ayim, James Baldwin), the artistic lifeworld (Joséphine Baker, Léonora Miano), or the militant lifeworld (Franz Fanon). Often used as secondary data in the social sciences (e.g. life story as a method (Demazière & Dubar: 1997, Behar 1993), the autobiography becomes a first hand and situated data in the case of writings in the first person of Afropean academics who analyze their own experience in the field of knowledge production (Hall 2017, Noxolo 2009, Popoola, Olumide & Beldan Sezen 1999), or mobilize it as storytelling in performance forms like rap (Sobral 2013), dance, spoken word or stand-up comedy.

This panel session aims at creating a transnational Afropean dialogue through (auto)biography. We invite contributions that can either be scientific papers that include Afropean (auto)biographies or (auto)biographic presentations in the first person in all its expressive forms (performance, dance, spoken word, stand-up comedy).

## Research on Anti-Racism Media Activism in Afro-Europe

Leonardo Custódio, [leonardo.custodio@uta.fi](mailto:leonardo.custodio@uta.fi)

Monica Gathuo, [monica.gathuo@gmail.com](mailto:monica.gathuo@gmail.com)

Languages for paper submission: English and Portuguese

### Short abstract

This panel invites researchers to discuss theoretical, methodological and ethical issues in academic research focused on anti-racism uses of online/offline devices and/or platforms for audiovisual, artistic and journalistic initiatives by individual and collective actors in Afro-Europe.

### Extended abstract

The panel “Contemporary Research on Anti-Racism Media Activism in Europe” invites researchers to discuss theoretical, methodological and ethical issues in academic research focused on anti-racism media activism in Afro-Europe. We broadly define “media activism” as creative uses of media devices and platforms online (e.g. social media, mobile applications) and/or offline (e.g. printed publications, photography, radio and others) for audiovisual, artistic and journalistic initiatives against racism (cf. Custodio, 2017).

The main goal of the panel is to bring researchers engaged approaching anti-racism media activism in Europe to exchange knowledge and gradually build an international network around the theme.

Successful proposals will address questions such as: What theories and concepts are most useful to develop in-depth analysis of the practical and contextual nuances of anti-racism media activism in Europe? How to overcome methodological challenges that arise while conducting empirical work on anti-racism media practices? What ethical issues arise from the power dynamics between academic researchers and activists? How to deal with these issues?

The panel welcomes presentation proposals by researchers working within and/or outside Europe. However, the practices under research must be initiatives conducted in European contexts. This panel is an initiative of the Anti-Racism Media Activist Alliance (ARMA). ARMA is a three-year (2018-2020) collaborative partnership between racialized researchers and activists in Finland, Brazil and other countries. ARMA’s objective is to combine academic knowledge and activist experience to develop and promote creative uses of digital media against racism. In practice, ARMA promotes dialogue and networking events (e.g. roundtables, workshops and lectures), produces different kinds of publications (e.g. audiovisual materials, texts and books) and engages in collaborations with activists, artists, journalists and civil society organizations.

## **We claim our existence in the media space**

Cintia Ataliba, [cintiaataliba@hotmail.com](mailto:cintiaataliba@hotmail.com)

Claudia Cambraia, [claucambraia@gmail.com](mailto:claucambraia@gmail.com)

Elaine Santos, [elainesantosabc@gmail.com](mailto:elainesantosabc@gmail.com)

Languages for paper submission: English and Portuguese

### **Short abstract**

The premise that black peoples are invisible in most of the power spaces and in the media context. This panel intends to cover the diverse expressions of the black population within the digital context. The purpose of this panel is to visualize virtual actions used as places of resistance and reinvention of narratives that are not considered.

### **Extended abstract**

Whereas the mass media have the strategic role in disrupting a racially unequal society. This panel intends to embrace the diverse expressions within the digital context, which despite the apparent democratization, is still a space where it reproduces the logic of racial segregation of society, making many voices unprecedented. Starting from the premise that Afro europeans are invisibilized in most political, economic, academic and even in the media context. Virtual space is a significant place in the fight against racism. Emerging Afro medias are examples of contemporary social media as a means of spreading the messages of blacks and blacks; circulating their discourses, elaborating new meanings and making them legitimate, that is, creating a counter-hegemonic media discourse. Afro medias are channels of expression and visibility, not only in the fight against traditional media, but also in terms of breaking image patterns, language and attitudes. With the emergence of these places, the form of representation of the black population is going through a process of transformation that corresponds with the changes of the social, political and identity situation of Afro europeans. That is, in a logic of rupture, many virtual groups, digital magazines, blogs, websites, followers' twitters and etc. focused on black protagonism became virtual quilombos, spaces of affirmation. In this way, these new protagonists produce a speech that seeks affirmation and recognition. The purpose of this panel is precisely to envisage these forms of virtual actions that reach blacks and blacks, impelled to debate and to carry out their racial and xenophobic questions, making virtual spaces places of resistances as forms of reinvention of narratives that are not respected and considered.

THEMATIC LINE: Black Cities: Public Space, Racism, Urban Cultures and Segregation

**Cultural practices of Afro-descendent and Black people in the peripheries of European metropolises**

Henrique Chaves, [henrique.chaves.costa@gmail.com](mailto:henrique.chaves.costa@gmail.com)

Lucas Augusto da Silva, [augustodasilva.lucas@gmail.com](mailto:augustodasilva.lucas@gmail.com)

Languages for paper submission: English and Portuguese

**Short abstract**

The aim of the panel is to discuss research results focusing on cultural expressions from black and Afro-descendent communities living in European metropolises, including artistic occupations of public space, organizations and events based on African traditions, as well as visual and / or musical expressions produced by its members.

**Extended abstract**

The occupation of public space by immigrant communities has been increasing in large European cities, but it is still very invisible by the traditional media. By fleeing local wars, poverty, or for the dazzle of opportunities that the Old Continent appears to offer, thousands of families leave their homelands to pursue a path as possibly fruitful as it is risky in European countries. However, this migratory role does not mean a simplification of a life cloistered in the labor laws. These migrants carry their cultural practices with them and so project them into their daily lives.

Whether it is for the conscious intolerance and xenophobia of the local citizens, or for the unconscious sense of national superiority towards the cultures of the South, Afro-descendant communities are embittered by the withdrawal and the impossibility of access to public spaces par excellence. Such situation leads to a cultural channeling / flow that intends to reaffirm its national values \_\_and roots, which, however, are not infrequently kept in urban peripheral spaces.

This panel intends, therefore, to open space to present these varied Afro-descendent and Black practices in public space practiced in the peripheries of the European metropolises, but also those that permeate and transform the centers of these contexts. We intend to discuss and reflect the question of the visibility of these same practices, rethinking the role of the major media for this (in) visibility. We also propose to think about the role of states in the dissemination or reprimand of these practices. Above all, to think about the transformative power of these cultural practices, the role they play in the European context and how they change the lives of those who practice and observe them.

## Race, Citizenship and the Metropolis

Jean Beaman, [beamanj@purdue.edu](mailto:beamanj@purdue.edu)

Jennifer Anne Boittin, [jboittin@psu.edu](mailto:jboittin@psu.edu)

Julie Kleinman, [juliekleinman@gmail.com](mailto:juliekleinman@gmail.com)

Language for paper submission: English

### Short abstract

This panel will think France's particularities in relation to Europe's overarching struggles with creating public urban spaces in which recently arrived as well as descendants of African and black diasporic migrants feel at home, as well as their experiences of these spaces.

### Extended abstract

This panel will think France's particularities in relation to Europe's overarching struggles with creating public urban spaces, as well as private ones, in which recently arrived as well as descendants of African and black diasporic migrants feel at home. With a strong focus upon interdisciplinarity, this panel invites scholars to think collectively about when and how France's various cities have been black cities, how black migrants have made space for themselves in these cities, and the roles that policing, surveillance and racism have played in restricting inhabitable spaces. How do black men and women practice urban spaces? What role does transnationalism play within French cities? What cultural, political or social habits have made these cities "black?" If some cities (Marseille and Paris) have been well studied as cities with black urban cultures, which other cities in France must be added to our studies of such a framework? What roles have gender and class, citizenship and politics, played in shaping these cities and their black denizens? How have masculinity or feminism worked together or collided in defining interactions both among black urbanites and with people of every origin in these cities? Through these and other questions, we invite participants and the audience to think carefully about when and how race, which has a complex tradition of being ignored, sidelined and even considered irrelevant in studies of France, has in fact been a central factor in the structuring of France's urban spaces. In turn, we invite speakers and the audience to think together about the particularities and common practices and experiences of black urban inhabitants in French vis-à-vis other European cities.

## Stranger in my City: Popular Cultural Form and the AfroEuropean Urban

Polo Moji, [polo.moji@uct.ac.za](mailto:polo.moji@uct.ac.za)

Language for paper submission: English

### Short abstract

This panel will look at the kinds of sentiment invested in, or, associated with the embodied AfroEuropean urban experience. We invite papers which enter these discussions with a shared interest in thinking about the affective matrix of the AfroEuropean urban the re-specialization of cityscapes, as well as the practices place-making.

### Extended abstract

The circulation of terms such as “Afropolitanism”, “Afro-polis,” “Afro-modernity” and “Afro-urbanity” demonstrate the structure of feeling associated with the black experience of urban spaces - raising questions of black visibility, black place(lessness) and racialized spatial binaries in European cities. This panel reads the AfroEuropean urban as form, often associated with the marginal spaces of European cities and the globalized circulation of popular “ghetto-centric” AfroDiasporic forms, such as the hood movie or hip-hop music. Katherine McKittrick (Demonic Grounds- Black Women and the Cartographies of Struggle, 2006) that “Black matters are spatial matters”, this raises questions around paradoxical “hypervisibility” of AfroDiasporic popular cultural production and the erasure or “invisibility” of blackness in the conception of European identities. Drawing from visual studies and urban studies, as well as critical black geography this panel addresses questions at the intersections of urban and popular AfroEuropean musical, audio-visual and narrative genres. This panel will look at the kinds of sentiment invested in, or, associated with the embodied AfroEuropean urban experience. We invite papers which enter these discussions with a shared interest in thinking about the affective matrix of the AfroEuropean urban the re-specialization of cityscapes, as well as the practices place-making.

## The Black's place in the city image: AfroEuropeans and urban representations in Europe.

Elena Taviani, [elena.taviani@gssi.it](mailto:elena.taviani@gssi.it)

Graça Índias Cordeiro, [graca.cordeiro@iscte-iul.pt](mailto:graca.cordeiro@iscte-iul.pt)

Otávio Raposo, [raposao78@gmail.com](mailto:raposao78@gmail.com)

Language for paper submission: English and Portuguese

### Short abstract

In this session, we will investigate the visibility/invisibility and the inclusion/exclusion of African populations and people of African descent, within the physical and imaginary borders of European cities with a colonial history. Focusing on both the material and immaterial aspects of the image construction, we will engage in debates concerned with the involvement of African populations and their descendants in current urban representations.

### Extended abstract

The aim of this session is to explore the way cities maintain diverse histories, values, and relationships between different communities in contemporary urban representations. In particular, we want to investigate the visibility/invisibility and the inclusion/exclusion of African populations and people of African descent, within the physical and imaginary borders of European cities with a colonial history. The heritage and the historical landscape, together with their interpretative markers, are one of the means through which the distinctive image of a city is set up. The cities' image has always been both the result and the objective of political attention and most of the time, the African presence in those cities is strictly related to the colonial past. Selective recall eliminates undesired memories, highlights favoured ones, and countless, disparate and diverse images collapse into a few dominant ones. This session calls for papers which investigate the role played by black populations, composed by immigrants and black Europeans, in the construction of the image of the city in Europe, both as active actors and represented subjects. The built environment, interpreted as heritage, contributes to the monetization of the past and the urban representation plays a crucial role since tourism market is becoming a driving force of a lot of cities. We are also interested in discussing the impact of artistic and cultural productions on the affirmation of the African presence in the landscape of European cities, especially when challenging the simple and little problematized understanding of their colonial past. Focusing on both the material and immaterial aspects of the image construction, we will engage in debates concerned with the involvement of African populations and their descendants in current urban representations. This means broadening the notion of inclusion, usually limited to access to basic goods - such as housing, work, education, and health - to a wider concept of access to memories, images and representations of a city. We aim to problematize the degree of inclusion and visibility of these populations which for centuries have taken part in the history of many cities and whose stories, still today, find no place into them.

## THEMATIC LINE: Black Europe and its Intersections

### Afro-European Legacies Beyond Eurocentrism: Expanding Black Atlantic Feminist Discourses

Donna Young, [dyoung@albanylaw.edu](mailto:dyoung@albanylaw.edu)

Janell Hobson, [jhobson@albany.edu](mailto:jhobson@albany.edu)

Nicholas Jones, [nrj004@bucknell.edu](mailto:nrj004@bucknell.edu)

**Closed Panel**

#### Short abstract

This English-speaking panel centers black feminist thought in Afro-European legacies, made manifest through art, history, and the law. Integrating Paul Gilroy's Black Atlantic with black feminist criticism, our panel will focus on how black women have been integral to the shaping of the laws of slavery and abolitionism, and the politics of memory.

#### Extended abstract

Our panel consists of three scholars whose research subjects are situated in Spain and Portugal, England and France, and the United States. Spanning centuries of history, we will debate the symbolic meanings of black womanhood in visual culture and how their representations shape both cultural and legal discourses on the intersections of race, gender, and sexuality. Specific examples include the eighteenth-century portraiture of Elizabeth Dido Belle, the subject of a 2014 Afro-British film, and Marie Guillemine-Benoist's celebrated 1800 painting "Portrait d'une Negresse," which was briefly glimpsed in a 2018 music video by pop star Beyoncé and rapper Jay Z. These recent imaginative contemporary musings on the black woman in Europe relocate concepts of race and black aesthetics and expands these definitions through intersections of gender and sexual politics. From a historical standpoint, such representations reflect tensions around free versus slave status and the tenuous shifts in legal discourses concerning slavery and abolitionism. When placing Afro-European women at the center of Black Atlantic discourses, what is revealed in terms of both local and transnational frameworks concerning the raced and gendered condition? Our panel discussion will aim to address these issues through an interdisciplinary perspective.

## Black Europe and its Intersections: Whose Black Europe?

Monica Miller, [mmiller@barnard.edu](mailto:mmiller@barnard.edu)

Nana Osei-Kofi, [nana.osei-kofi@oregonstate.edu](mailto:nana.osei-kofi@oregonstate.edu)

Language for paper submission: English

### Short abstract

Who is seen as being a part of what we today refer to as Black Europe; who is viewed as belonging under the umbrella of European Blackness? This panel aims to take up queer, feminist, and decolonial perspectives on the construction of Black Europe. We welcome country-specific as well as regionally-specific papers that center questions of European Blackness in relation to identity, as well as culture.

### Extended abstract

In Stephen Small's recent publication, "20 Questions and Answers on Black Europe", one of the first questions he takes up is the question of belonging. That is to say, who is seen as being a part of what we today refer to as Black Europe; who is viewed as belonging under the umbrella of European Blackness? This question, while far from new to European Black Studies, is often at the heart of discourse on Black identities and cultures in Europe. Whether the question is taken up by academics, activists, the media, or the general public, the tendency in dominant discourse is to construct European Blackness in relation to geographic forms of belonging and historical/contemporary processes of racialization, while leaving the ways in which various axis of difference, from gender to sexuality to class, unaddressed. What results, to borrow from Michelle Wright (2013), is an "assumption of a 'normative' and 'authentic' blackness that...effectively marginalizes those black identities read as outside of heteronormativity" (p. 3). Challenging presumptions of normativity and authenticity, this panel aims to take up queer, feminist, and decolonial perspectives on the construction of Black Europe from a range of disciplinary, interdisciplinary, and transdisciplinary perspectives. It is our hope that this panel will engage with both theoretical and empirical work that eschews narrow, essentialized notions of what is meant by European Blackness. We are particularly interested in papers that engage European Blackness through multiple axis of difference, foreground structural analyses, and grapple with the ways in which varied constructions of European Blackness inform struggles for Black liberation within the European context. We welcome country-specific as well as regionally-specific papers that center questions of European Blackness in relation to identity, as well as papers where questions of culture are primary.

## Imagining and Performing Black Radical Politics: African and European Intersections in Germany

Tiffany Florvil, [tflorvil@unm.edu](mailto:tflorvil@unm.edu)

Vanessa Plumly, [yplumly@gmail.com](mailto:yplumly@gmail.com)

Kevina King

Sara Pugach

### Closed Panel

#### Short abstract

This panel investigates the role of Black radical politics within the African Diaspora in Europe, particularly in Germany. Questions we seek to answer are: how do Black Germans and African diasporic individuals in Germany engender spaces in the majority white nation? How do they navigate their positionalities when placed outside of hegemonic frames that continuously other them as gendered, racialized, sexualized, and dehumanized subjects? What forms of resistance enable them to enact a sense of self that becomes recognizable and visible?

#### Extended abstract

Black Germans and African diasporic individuals in Germany have consistently created spaces – both public and private – through which to articulate their political and ideological selves. As a form of resistance, Black radical politics advocates for social justice and racial and gendered equality by fighting against global white supremacy as well as other forms of discrimination. It serves as a tool for the creation of a collective grassroots community and promotes self-organizing and coalition building. Its rich legacy transcends geographical, temporal, national, and institutional boundaries. In Germany, diverse moments illustrate the routes of Black radical politics within a nation that normalized whiteness and failed to recognize its own diversity. The papers highlight how African diasporic subjects engaged in acts of emplacement that rendered them and Blackness more broadly legible in critical ways. For Kevina King, it revolved around uncovering the larger legacy of self-help diasporic organizations and spaces for the community, as well as promoting education, and empowerment in the twentieth and twenty-first centuries. For Sara Pugach, it involves turning our attention to the experiences of African female students, in the male-dominated socialist space of solidarity in East Germany. For Tiffany Florvil, it entails centering Black Germans' efforts to reclaim their agency by producing a multi-genre diasporic outlet - afro look magazine. Finally, for Vanessa Plumly, it requires rethinking, re-envisioning, and resurrecting public memorials to include Black German history and narratives. These papers address topics that have often been overshadowed and show that Black radical self-positioning, collective performance, knowledge production, and grassroots politics in Germany provide a means through which African diasporic individuals can cohere, connect, and incite revolutionary change.

## THEMATIC LINE: Decolonising Knowledge on Black Europe, African Diaspora and Africa

### AfroEuropeans as subjects/objects of research

Sarah Demart, [sarah.demart@usaintlouis.be](mailto:sarah.demart@usaintlouis.be)

Sophie WithaECKX, [sophie.withaECKX@vub.be](mailto:sophie.withaECKX@vub.be)

Language for paper submission: English

#### Short abstract

The growing interest in Black communities and individuals as object of research stands in sharp contrast to the conspicuous absence of Black scholars who carry the potential of structural change if they could act as subjects of research. How to undo the reality of research on Black communities that continues to be 'about them but without them'?

#### Extended abstract

Ethnic and racial diversity has become a popular topic of research in the numerous research centers on migration, integration and diversity established across European universities. Specifically, there is a growing attention for Black experiences and identities. This growing attention is contemporaneous with the increasing calls for 'decolonisation' of knowledge production and institutions of higher education. These movements raise urgent questions about representation and denounce the exploitation and racial inequalities which have historically been founding component of Western universities. Researchers partaking in this growing interest in Black experiences can therefore no longer ignore the blatant inequalities characterizing university structures, where key positions in research and education remain occupied by a white and male majority. The growing interest in Black communities and individuals as object of research therefore stands in sharp contrast to the conspicuous absence of Black researchers and professors who carry the potential of structural change if they could act as subjects of research. This discrepancy raises numerous moral and epistemological dilemmas for researchers investigating dynamics of race and inequality. How can Black communities be involved in research without reproducing long-standing dynamics of epistemic violence and exploitation? Can research, in current academic settings marked by profitability and neoliberalism, be genuinely empowering for the Black communities under investigation? How to undo the reality of research on Black communities that continues to be 'about them but without them' (Nimako, 2012)? Which strategies can researchers apply to decolonize their particular research projects, in a wider context profoundly shaped by structural processes of exclusion based on race, gender, class? Is an increased presence of Black individuals in universities key to structural change, or do they risk being co-opted and neutralized? In this panel, we invite contributions that: question the problematic absence/presence of Black communities and individuals as subject and object of research; reflect on the impact of racialized, gendered and classed power relations on the content of research and the relations between researcher/researched; provide innovative strategies and approaches that challenge existing power structures and inequalities in research

## Black British Intellectuals

Daniel McNeil, [daniel.mcneil@carleton.ca](mailto:daniel.mcneil@carleton.ca)

Dhanveer Brah, [dhanbrar@gmail.com](mailto:dhanbrar@gmail.com)

Language for paper submission: English

### Short abstract

When invited to deliver keynotes and lectures in university campuses in the United States, Stuart Hall and his mentees were always already aware of the dangers of institutionalisation, the commodification of blackness and the commodification of entrepreneurial Black public intellectuals (Hall, 1992; Carby, 2000). This panel invites critical reflections about the translation, appropriation and misappropriation of Black British Cultural Studies by African American intellectuals. It unsettles the assumption that Black public intellectuals always already mean African American intellectuals with Ivy League credentials.

### Extended abstract

In 1978 Stuart Hall delivered a public talk on “Racism and Reaction” that artfully reminded his audience that “race” is not an external problem to have arrived recently with the onset of post-World War II immigration. In contrast, “it is in the sugar you stir; it is in the sinews of the famous British ‘sweet tooth,’ it is in the tea-leaves at the bottom of the next ‘British’ cuppa.” Twenty-two years later, in a collection of essays to mark Hall’s retirement as Professor at the Open University, Paul Gilroy (2000) penned an essay entitled “The Sugar You Stir...” in which he talked about a “Frantz Fanon generation” that fought Nazism and developed a politics and poetics of anti-colonialism during the 1950s and 60s. To go further, one of Hall’s best-known students alluded to the politics and poetics of a “Stuart Hall generation” – organic and vernacular intellectuals who traced the source of their affirmations of emancipation and enlightenment in the 1970s and 80s to the struggles of diverse postcolonial peoples for democracy and liberation, and did not find their unabashed humanism derailed by the end of “actually existing socialism” in the USSR in the early 1990s. Despite the willingness of Black British Cultural Studies to engage with the public sphere, popular culture and mass media, recent reflections on this period have foregrounded the voices of intellectuals who happen to be academics. For example, genealogies of the transatlantic conversation between Black British and African American intellectuals tend to begin the story with academic conferences in the 1990s rather than earlier conversations in the realm of film, music and visual arts in the 1980s. There is, moreover, little reflection on how the conferences in the 1990s were discussed and debated in a public sphere that included independent black newspapers such as The City Sun. This panel invites critical reflections about the translation, appropriation and misappropriation of Black British Cultural Studies by African American intellectuals. It unsettles the assumption that Black public intellectuals always already mean African American intellectuals with Ivy League credentials. Potential topics include: Black British Cultural Studies; Black British Visual Art practice and discourse; The alleged decline of a Black public sphere; The marketing of Black public intellectuals; Histories of high-profile conferences in the 1990s such as the Cultural Studies conference held at the University of Illinois at Urbana-Champaign in 1990 and the 1991 conference on Black Popular Culture in New York.

## Campaigning for remembrance: knowledge, memory and social movements

Camilla Hawthorne, [camilla@ucsc.edu](mailto:camilla@ucsc.edu)

Kwame Nimako, [obee@telfort.nl](mailto:obee@telfort.nl)

Marta Araújo, [maraujoces@gmail.com](mailto:maraujoces@gmail.com)

Languages for paper submission: Portuguese and English

### Short abstract

This panel calls for proposals that engage with the relationship between academia, politics and society, and more specifically communications that analyse: knowledge production on race, history and memory; the contemporary politics of memorialization, with a focus on social movements; contra-hegemonic accounts to national narratives on race and racism. We encourage interdisciplinary contributions that enhance the potential for learning from across the diverse historical and geographical contexts of European colonialism, as well as from the less evident links in the campaigns for recognition by diverse populations.

### Extended abstract

In the last decades, we have witnessed the growing visibility of social movements' initiatives regarding the history and legacy of European colonialism and enslavement. The traditional gap between history and memory – which has produced epistemological, institutional and social erasures – is increasingly being contested, giving rise to myriad initiatives, namely sites of memory and commemorations, performing arts and literature, exhibitions and informal education, community libraries and archives, the blogosphere and digital media, and so on. A key aspect of such political, social and cultural initiatives is that they offer counter-narratives on race, citizenship, belonging, and Eurocentric knowledge. This panel is open to all applicants and proposals that engage with the relationship between knowledge, politics and society, and more specifically communications that are related to the following conceptual lines of enquiry: a) knowledge production on race, history and memory, namely, but not exclusively, those engaging with questions such as: How is race being addressed in the literature on the relation between history and memory? How does a Eurocentric approach persist in national narratives that 'include' multiple perspectives and voices? How are the initiatives and campaigns led by grassroots movements around the history and legacy of colonialism and enslavement shaping the academic agenda in different contexts? b) the contemporary politics of memorialization, with a focus on social movements: for example, how are community-led initiatives contributing to disrupting the erasures and invisibilities within past and contemporary politics of memorialization? How is the political agenda being shaped by the initiatives and campaigns led by grassroots movements in different contexts? c) contra-hegemonic accounts to national narratives on race and racism: for instance, how are civil society and grassroots initiatives challenging racially exclusive notions of national history, identity and belonging? What has been the impact of such initiatives, namely in shaping national narratives in public history? How has academic knowledge attempted to contest mainstream approaches to race and history, which consign racialized populations to 'reserves of memory'?

## Can Decolonizing Knowledge Happen in the University?

Teju Adisa-Farrar, [teju.adisa.farrar@gmail.com](mailto:teju.adisa.farrar@gmail.com)

Language for paper submission: English

### Short abstract

The university is inherently exclusive and racist. The university continually delegitimizes work being done outside of its ivory tower unless it can be subsumed into theories that are often written with endemic racism, sexism, and elitism. Knowing of this reality, this panel will discuss and debate whether truly decolonizing knowledge can happen in a formal institution such as the university or a museum. It invites activists, scholars, creators, and artists to present work that focuses on decolonization both outside and inside the university with a critical analysis. Keeping in mind the article “Decolonization is not a metaphor” by Eve Tuck and K. Wayne Yang, this panel will think about what decolonizing epistemology mean and what are the spaces where it can best unfold.

### Extended abstract

The university is inherently exclusive and racist. The university continually delegitimizes work being done outside of its ivory tower unless it can be subsumed into theories that are often written with endemic racism, sexism, and elitism. Knowing of this reality, this panel will discuss and debate whether truly decolonizing knowledge can happen in a formal institution such as the university or a museum. It invites activists, scholars, creators, and artists to present work that focuses on decolonization both outside and inside the university with a critical analysis. Keeping in mind the article “Decolonization is not a metaphor” by Eve Tuck and K. Wayne Yang, this panel will think about what decolonizing epistemology mean and what are the spaces where it can best unfold.

## Decolonising knowledge: African and European linguistic (dis)encounters.

Ana Raquel Matias, [raquel\\_matias@iscte-iul.pt](mailto:raquel_matias@iscte-iul.pt)

Bernardino Tavares, [bernardino.c.tavares@gmail.com](mailto:bernardino.c.tavares@gmail.com)

Paulo Feytor Pinto, [paulofeytorpinto@gmail.com](mailto:paulofeytorpinto@gmail.com)

Languages for paper submission: English and Portuguese

### Short abstract

This panel discusses language attitudes, practices and regulation among black “communities” in Africa and Europe, focusing on African native languages and other varieties of pluricentric European languages, whose post-colonial and demographic relevance still lacks in-depth research. Keywords: Linguistic Culture; Language Legitimacy; Language Racism.

### Extended abstract

This panel encourages contributions focusing on hegemonic and counter-hegemonic narratives, imbedded in popular imagery and in religious, literary, cultural, educational, political or scientific discourses about the languages spoken by both African and European black individuals and “communities”, since the first contacts between Africans and Europeans. We would like to recall the relations between language, society and power, specifically the establishment of unequal social status attributed to different languages, resulting from past and present discriminatory processes. We are, thus, referring to the valorisation of language practices and skills to the detriment of others, reflecting orders of visibility as observed among the available literacy facilities where less recognized contemporary languages are reduced to images of anti-modernity, influencing the construction of individual’s linguistic repertoire and identity. In addition, we propose to discuss the concept of language racism, and its impact on the racialization of individuals, groups and language practices, still under researched. We intend to stimulate the reflection on current African and European responses to the following questions: What is a legitimate language? Who is a legitimate speaker? What is a legitimate use? When are we allowed to speak? What are the language uses and practices among black individuals and “communities”, and are there “silent” languages whose knowledge is being decolonized? How is language implicated in the social construction and the perpetuation of racial and ethnic dynamics of social exclusion and inequalities? This debate aims at contributing to the decolonization of knowledge about language practices of blacks in Africa and Europe. Therefore, while legitimizing the existing languages, we intend to address a more comprehensive understanding on the role of different languages and varieties in processes of racialization, and on the way language research models have related to racial formation of individuals and groups. This panel accepts papers in English and Portuguese.

## “All blacknesses are not created equal”: How White Discourse Affects Black Solidarity

Alessandra Benedicty-Kokken, [abenedicty@ccny.cuny.edu](mailto:abenedicty@ccny.cuny.edu)

Mandisi Majavu, [mandisi.majavu@mandela.ac.za](mailto:mandisi.majavu@mandela.ac.za)

Language for paper submission: English

### Short abstract

Many African immigrants and refugees residing in the West come from African countries where Black people are the dominant social group, and where anti-Black racism has not historically been an issue that they have had to struggle against. This panel seeks to explore and theorise ways in which Blacks who do not have ready access to the historical struggle against anti-Black racism identify, talk and challenge anti-Black racism in Western countries.

### Extended abstract

Many African immigrants and refugees residing in “the West,” or the “Global North,” which also includes spaces such as Johannesburg, come from African countries where Black people are the dominant social group, and where anti-Black racism has not historically been an issue against which they have had to struggle. Upon their arrival in the Global North many African immigrants and refugees struggle for the first time in their lives with the stigma of Blackness, as well as the anti-Black racist discourse that views African culture as backward and primitive. Furthermore, African immigrants and refugees in Western countries have to struggle with whiteness’ notion whose overarching general rule understands that ‘all blacknesses are not created equal’ (Small, 2009). With whiteness as the principled specter that formulates different types of Blacknesses, North American and European Blacks are portrayed as embodying Western cultural and social traits, and therefore are understood as more modern, and more socially appealing than African Blacks. Thus, Whiteness molds African blackness as an unpalatable kind of blackness - the type of blackness that has fallen “back into the pit of niggerhood” (Fanon, 1986). Eurocentric paradigms such as integration/resettlement perspectives, neo-integration, diversity and multiculturalism have become dominant perspectives through which the lived experiences of African immigrants and refugees are studied in Western countries. However, these Eurocentric paradigms neither sufficiently address anti-Black racism that African immigrants and refugees are subjected to in the West, nor do they adequately capture the tensions, ambiguities and paradoxes of Blackness in the Diaspora. Arguably these Eurocentric paradigms distance African immigrants and refugees from the history of the Black Diaspora, while simultaneously, discourage the development of Black Consciousness in African immigrants and refugees residing in the West. This panel seeks to explore and theorise ways in which Blacks who do not have ready access to the historical struggle against anti-Black racism identify, talk, and challenge anti-Black racism in Western countries.

## Histories of Performing Blackness in Europe

Jeff Bowersox, [j.bowersox@ucl.ac.uk](mailto:j.bowersox@ucl.ac.uk)

Robbie Aitken, [r.aitken@shu.ac.uk](mailto:r.aitken@shu.ac.uk)

Eileen Ryan

Language for paper submission: English

### Short abstract

This panel explores historical constructions of race by focusing on performances of “blackness” and looking at the lives and experiences of Black entertainers in Europe. Among other things, through looking at performers and performance we seek to reinsert the contributions of Black people into wider European historical narratives.

### Extended abstract

It has become customary to think of race not just as a construct but also, following Judith Butler, as a performance. In this panel we explore the nature of such performance in a literal sense, by focusing on blackness and black entertainers in entertainment. Black artists and representations of blackness have been central to the development of modern popular culture in Europe, and we can follow Stuart Hall in asking what made these performers and their products “black” in the first place. We can look to the margins of modern entertainments, examining those whose contributions and struggles have been simply overlooked or actively erased. Moving further into the past opens up the study of entirely different genres, media, and contexts that complicate ahistorical generalizations based on the experiences of the past two centuries. Overarching questions for our panel include: What were the dynamics of engaging with particular producers or audiences, and what challenges and opportunities did these encounters present to performers? What were the conventions for representing blackness in entertainment in different contexts, and how did those affect Black Europeans’ ability to manoeuvre in society? To what extent could performers shape their own representation, and to what extent could performance be used as a means of resistance, challenging stereotypes of blackness? What were the legacies of their efforts? In particular, we invite proposals that explore such performances from a historical perspective. Papers might illustrate the contingency of meanings of blackness and performance strategies in a particular time and place, or they might focus on tracing longer-term continuities or dramatic shifts. We hope to demonstrate the value of thinking across broad swathes of time and space, doing so in a way that allows us to challenge “common-sense” narratives and to suggest alternative framings of a shared European past.

## Mapping Black Europe

Natasha A. Kelly, [n.kelly@gmx.de](mailto:n.kelly@gmx.de)

Olive Vassell, [euromight@gmail.com](mailto:euromight@gmail.com)

Language for paper submission: English

### Short abstract

In this panel scholars and founders of beaneu.org, Natasha A. Kelly (Berlin) and Olive Vassell (London) invite papers that discuss the importance of digital media for the decolonization of knowledge and education on Black Europe. Their aim is to interrogate how online maps can be used to collect, preserve and curate the “unsung and unseen” contributions of Black Europeans and foster opportunities for exchange between each of these communities as well as between communities of varying ethnicities in Europe.

### Extended abstract

The power of the Internet is well known, but insufficiently researched. Digital platforms and social networks are no longer simple vehicles for entertainment, but also documented facilitators of community building and social action. The virtual world is, as Elizabeth Corley and Dietram Scheufele emphasize, a “tool for creating a more informed citizenry.” Projects such as "Mapping the Stacks," which visualizes Chicago's black community archives from the 1930s to the 1970s, or the "London Faith Map" which documents religious affiliations in the UK's capital city, prove the value of these online arenas. “Community mapping is both the recovery and discovery of the connections and common ground that all communities share,” says Maeve Lydon. Using technology, such as digital mapping and database construction, allows reconstructing, preserving, and visualizing vestiges of the past, according to Sarah Bond. In line with this premise, the multi-lingual communication platform beaneu.org presents its first digital media project. Blackprint EU, a virtual, interactive, multi-lingual, community-based story-map, aims to shape and share the stories and celebrate the voices of Black Europeans. Funded by the European Cultural Foundation (ECF), Blackprint EU focuses on different major cities in Europe, mapping historical figures, political organisations and places of importance to the respective communities. Therefore Blackprint EU is local, regional and national in scope and offers an overall view of the past, present and future of its trans-European contributors. As Black communities have unlimited possibilities of taking ownership of their social realities and constructing contra-hegemonic narratives in the virtual world, we seek contributions from individual "mappers," including programmers, content managers etc., as well as organisations and educators who are working or have worked on similar projects or who wish to participate in and contribute to the population of Blackprint EU: <http://www.blackprinteu.com/>

## Music and dance as forms of contesting hegemonic knowledge and power for the African diaspora living in Europe

Frank Marcon, [marconfrank@hotmail.com](mailto:marconfrank@hotmail.com)

Livia Jiménez Sedano, [liviajs@hotmail.com](mailto:liviajs@hotmail.com)

Redy Wilson Lima

Language for paper submission: English

### Short abstract

This panel focuses on the way music and dance expressions that African and Afro-descendants living in Europe create and circulate through digital media constitute discourses that contest and challenge hegemonic ways of knowledge and power and how they are misrepresented and depoliticized in a context of structural inequalities.

### Extended abstract

Certain African and Afro-diasporic music and dance cultures such as rap, funk, hip-hop, kizomba, kuduro, salsa or azonto, have been developed and/or recreated in contemporary European cities meeting with great success and challenging the former negative stereotypes about African and Black populations in Europe. On the one hand, they have fostered Black visibility under a new positive light of global modernity and cosmopolitanism. On the other, some of them have underwent commodification and have correspondingly been depoliticized, disconnected from their meanings of cultural resistance and collective pride. This panel focuses on the ways these music and dance expressions that African and Afro-descendants living in Europe create and circulate through digital media constitute discourses that contest and challenge hegemonic ways of knowledge and power (Savigliano, 1991; Browning, 1995). In this way, we wish to explore how they produce a language through which the “subaltern can speak” (Spivak, 1988) to the world, as well as the attempts to neutralize their political power through several means. From a decolonial perspective (Mignolo, 2007; Quijano, 2000; Castro-Gómez and Grosfogel, 2007), we consider that the perception of popular music and social dance as something irrelevant or some frivolous activity beyond the scope of the ‘hard’ political issues (cf. Farnell, 1999; Blacking, 1977) constitutes an ethnocentric point of view on African and Afro-diasporic rhythm cultures (cf. Kabir, 2014). In this line, we aim to explore the dimension of these music and dance cultures as systems of political action (Savigliano, 1995; Moorman, 2008), collective knowledge and embodied wisdom (Kaepler, 1999; Daniel, 2005; Grau, 1998; Buckland, 1999; Farnell, 1999) that make sense in the current context of postcolonial European societies. We are also interested in the processes of misrepresentation, cultural appropriation and depoliticization of these cultures in a context of structural inequalities.

## People of African Descent: sociabilities, representations, and sociopolitical and cultural dynamics

Apolo de Carvalho, [afroapolo@gmail.com](mailto:afroapolo@gmail.com)

Inocência Mata, [mata.inocencia@gmail.com](mailto:mata.inocencia@gmail.com)

Iolanda Évora, [ioevora@gmail.com](mailto:ioevora@gmail.com)

Jessica Norales

Pedro Schacht

Sadiq Habib

Languages for paper submission: English and Portuguese

### Short abstract

Focusing on Europe but considering also global diasporic contexts, this panel problematizes socio-historical and cultural uses of African descent, with their dynamics of affirmation and social enunciation, unveiling processes of resistance against colonial continuities establishing positions of subalternity and racialization. Keywords: African Descent; People of African Descent; AfroPortuguese; AfroEuropean; Black Studies; Portugal.

### Extended abstract

As part of the project AFROPORT (CEsA/FCT) and considering that UN recommendations on the International Decade for People of African Descent (2015-2024) should constitute an opportunity for governments to adopt policies towards making visible their multiple existences, this panel proposes to debate African Descent and aspects surrounding sociabilities, representations, and sociocultural practices of People of African Descent in European cities. Aiming to interrogate the positions adopted both by governments and the groups of People of African Descent, with their multiplication of instruments of resistance against the denial of the structural character of racism, this panel aims to critically interrogate lifestyles of People of African Descent, as well as the processes of affirmation and negotiation of their social positionality. In this context, this panel will discuss themes of a) African Descent as a complex and plural identity enunciation, questioning the designation of People of African Descent as Second generation migrants, and including terminologies such as Afro-European, Afropolitan, or African in Europe; b) the creation of autonomous spaces of cultural production and expression, reinventing the notion of place itself; c) initiatives inscribed in a history of social struggles, politically anchored on demands such as the right to nationality, social visibility, the criminalisation of racism, or the statistical gathering of ethnic and racial data; d) academia's relation with the collectives of People of African Descent and critical actors/agents; e) the contributions of activism to affirming afrodescendência/African Descent as a new category and political identity. Finally, this panel aims to bring to bear to this discussion experiences from other realities involving People of African Descent in contexts which have constituted themselves into diasporic geographies beyond Europe.

## THEMATIC LINE: Theorizing Blackness and Racial Europe

### Blackness and the Afterlife of Slavery

Maciré Bakayoko, [macire.bakayoko@hotmail.com](mailto:macire.bakayoko@hotmail.com)

Patience Amankwah, [pppatience@yahoo.de](mailto:pppatience@yahoo.de)

Selamawit D. Terrefe, [sterrefe@tulane.edu](mailto:sterrefe@tulane.edu)

Sheba Wiafe, [sheba.wiafe@aol.de](mailto:sheba.wiafe@aol.de)

Language for paper submission: English

#### Short abstract

How does one contest one's invisibility and visibility when the most salient political and theoretical paradigms to address one's position are deliberately withheld? Emerging through the discourse of Black/AfroEuropean studies and praxes, this panel works within both Black internationalist and transdisciplinary Black Studies frameworks for thinking through the radical implications of Black experience: that the Black phenomenology of social death, as well as Black social life lived within negotiating constant "captivity," provides a critical theoretical lexicon for addressing antiblackness as a persistent global political phenomenon.

#### Extended abstract

This panel discusses the phenomenological, epistemological, and ontological terrain of antiblackness—as opposed to race, culture, and/or identity—within theory and radical praxis as a distinct mode for thinking through Europe. Beginning with the notion of Europe as an always-already blackened enterprise, rather than thinking Blackness and (racial) Europe as an emergent spatial-temporal formation in the wake of late capital, the papers on this panel address the ways in which the plantation politics and dynamics of colonized (and neo-imperialized) Africa as well as the American colonies are theoretically entangled. In so doing, the panel ultimately demonstrates the ways in which the fields of gender, sexuality, concepts of the maternal, practices of punishment, and frameworks for conceptualizing criminality are incumbent upon a global paradigm wherein Blackness and violence—the violence of antiblackness as theory, practice, and politics—must be contextualized beyond discourses that flatten anti-black racism within people of colour politics.

## Noir(e) en France: Theorizing and anchoring blackness in a “colourblind” country

Mame-Fatou Niang, [mniang@andrew.cmu.edu](mailto:mniang@andrew.cmu.edu)

Languages for paper submission: English

### Short abstract

This panel seeks to define contours of blackness in 'colourblind' France, by illuminating the barriers that keep concepts difference and identity outside of French discourse. From the reticence to anchor race in the French language, to the normalized use of American-English words and concepts, to the lack of recognition of France's imperialist history, France's brand of universalism has firmly maintained Blackness at the door of the Republic. The untold story of slavery and colonialism, as well as the powerful race-blind ideology tremendously affect the country's ability to recognize racial identity and exclusion.

### Extended abstract

Our panel will analyze the ways in which, since 2005 fall riots, a wave of artistic, public and academic productions seek to reinscribe the Afro-French experience into the country's language, history and contemporary reality. We will interrogate the silences, oversights and lack of words in the study of colonialism, race and the presence of Black population in France. Our work will illuminate the impact of recent efforts by Black French artists, activists and scholars to theorize and indigenize the Afro-French experience in French terms.

In March 2018, a carnival in the French city of Dunkirk opened in a controversy over the use of “blackface” by thousands of residents. The event saw local parades through the city in costumes that seek to mimic African tribal figures. The 2018 poster for “La Nuit des Noirs”, the “Night of the Blacks” featured three men wearing blackface and feather head-dresses. Invoking the “Charlie Hebdo” spirit and freedom of expression, the city's local mayor has defended blackface as a “freedom to laugh and to have fun together”, adding that the outfits were satirical and were not harmful.

In December 2017, football star Antoine Griezmann removed a photograph of himself blacked up as a Harlem Globetrotter after an outcry on social media. In his defense, the French heartthrob said that “it was a tribute to Black culture”. Griezmann was heavily backed by mainstream media and major political figures on both sides of the aisle who did not consider the picture offensive but took umbrage with what they considered a “witch hunt”, “une exagération à l'américaine” (blowing up things American style) and an attack on civil liberties.

We will interrogate the immediate public show of solidarity with the people using “blackface” and the quick distance with the negative sides of an activity seen as an institution linked to the darkest hours of a foreign country, the United States of America. The innocence of this activity in mainland France and the hammering of its foreignness, its ties to Jim Crow America, underline the need to indigenize approaches to race and Blackness in France. There is a French word for “blackface”, that is tied to French history, and that word (Barbouiller) was never used during the winter 2018 “blackface” controversies. Today, it is essential to anchor the lives of Black people in France, in the language, the history and the reality of the country. Our panel will identify recent efforts by Black French artists, activists and scholars to theorize and indigenize the Afro-French experience in French terms.

This panel is made of Dr. Mame-Fatou Niang: Associate Professor, Filmmaker, Photographer; Dr. Maboula Soumahoro: Associate Professor, Activist; and Binetou Dembelé: Choreographer, Pioneer of Hip Hop in France.

## Resisting Racial Spain - Insights from the research group on Afro/ black praxis, thought and activism in Spain

Esther Mayoko Ortega, [estherem@gmail.com](mailto:estherem@gmail.com)

Mahdis Azarmandi, [mahdisazarmandi@depauw.edu](mailto:mahdisazarmandi@depauw.edu)

Language for paper submission: English

### Short abstract

As a result of institutional representation of afro/black voices and research this interdisciplinary research group 'Grupo de Investigacion de Pensamiento, Practicas y Activismo Afro/Negro' is a response and challenge to current racialized border regimes in Spain. These regimes refer to both institutional borders within academic institutions, the borders drawn between insiders and outsiders of the Spanish Nation as it is tied to Spanish whiteness and of course the constant reconfiguration of the national border itself. In this panel speakers will discuss the idea and purpose of the research group, its broad research focus and how contesting dominant knowledge production is tied to a broader goal of decolonizing Spain.

### Extended abstract

The idea for our panel is based on an open round-table structured as conversation amongst the activist-scholar rather than paper presentations. We are interested in discussing how our work ranging from racial profiling and state repression on Black and Brown bodies is tied to discourses of queer of color subjects and their resistance to mainstream Christian whiteness. We discuss the networks created and those existing and whose knowledge is repeatedly sidelined when imagining the past, present and future of Europe. Speakers engage a variety of topics all focused on Spain and are part of the research group mentioned above.

## The anti-racist know-how in the 21st century: potentialities (?) and limits of the identity grammar

Danielle Pereira de Araújo, [daniellearaujo@ces.uc.pt](mailto:daniellearaujo@ces.uc.pt)

Language for paper submission: English and Portuguese

### Short abstract

The purpose of this panel is to bring together people interested in reflecting on and problematizing the theoretical-conceptual frameworks of anti-racist know-how in the 21st century. The field of political action and the conceptual framework with which much of the European anti-racist movement (and in other regions of the black diaspora) has worked is still heavily influenced by the colonial grammar. This implies that concepts such as interculturality, multiculturalism, diversity, tolerance and integration are widely used in the anti-racist struggle, deprived of the historical context in which they emerged, and which reiterate the racial division of the modern Western world.

### Extended abstract

Structural racism, as a system of domination, operates by redefining places of power and privilege. We start from this definition to affirm that the identity bias in the context of 'anti-racist' policies and its strong presence in the agendas of the black movement constitutes one of the main pillars of the maintenance of racism in the so-called modern democracies (in Europe and in other countries of the Black diaspora). In the game of concealment and dissimulation, what is the makeup of the identity paradigm? And what is denouncing? Frantz Fanon, already in 1952 [1975], warned of the dangers of what he called the process of cultural crystallization. With this terminology, Fanon was calling attention to the discriminatory character of the culturalist framework that naturalizes differences, reifies hierarchies while distorting domination, constituting itself as a seductive trap. The anti-racist struggle in modern democracies has not overcome this trap-built by whiteness-and the paradigm of identity has given only a new shape to the racialized world, maintaining its content. The framing of anti-racist struggle within the limits of identity grammar constitutes a colonial trap that acts in a kind of double perversion: 1) by silencing the role of whiteness in the mystification of subjects and 2) by the tutelage of black praxis. Identity grammar does not question the power of whiteness as a locus of practices and symbols that reiterates privileges and oppression and therefore does not alter the modern racialized world at all. On the contrary, it has built legitimacy, via integration policies, to spread the belief that racism still exists only because black people have not been 'adequately or sufficiently' incorporated into modern societies and that it is necessary to intervene with 'minorities' to be integrated. Integration as an institutionalized political discourse and practice has been imposed - by international agents, financiers, states - as the only or main solution to combat racism - without mentioning the powers of whiteness, for example. The second perversion is the infiltration - silent - on the agenda of the political action of the black anti-racist movements. On the one hand, the identity grammar circumscribes the current anti-racist practice, delaying the extension of the radical critique to the Eurocentric policies of 'combating racism' (silencing the nexus between coloniality, racism and democracy), and on the other hand, anti-racist politician, that is, he fits the black political subject in such a way as to withdraw his autonomy and capacity for self-determination, leaving him only as the ratifiers and 'beneficiaries' of the anti-racist policies in force. The task of rethinking identity grammar (and anti-racist policies in modern democracies) is not an easy task since, as Fanon put it, "[...] the inventory of the real is a colossal task" (Fanon, 1975: 181). This implies that identifying the elements that denounce the continuity of racialized structures in modern democracies and their implications for black emancipation is a task that precipitates the erosion of the foundations on which the alienation of the modern world is based.

## Inscription Form

[https://docs.google.com/forms/d/1JXCWj8kZu77uLswMwxvZefWMv7BDEh\\_5UFFQ6hifpPA/viewform?edit\\_requested=true](https://docs.google.com/forms/d/1JXCWj8kZu77uLswMwxvZefWMv7BDEh_5UFFQ6hifpPA/viewform?edit_requested=true)

For more information about the important dates, registration and other information, please visit our website: <https://afroEuropeans2019.wixsite.com/afroEuropeans2019>

For more information, please contact us through the e-mail: [afroEuropeans2019@gmail.com](mailto:afroEuropeans2019@gmail.com)