

PARTNERS

THE CENTRE FOR FINE ARTS (BOZAR)

is Belgium's largest cultural institution, welcoming over one million visitors each year to nearly six thousand exhibitions, concerts and events in our landmark building in Brussels. BOZAR is a multidisciplinary platform for contemporary intercultural dialogue, with an international mission guided by a commitment to artistic excellence and social justice. BOZAR's AFROPOLITAN platform was started to give visibility to African and Diaspora artists in Europe, to engage the mind, mix audiences, and open up perspectives for the new narratives at play in Africa and Europe.

SAVVY Contemporary in Berlin is a space for exhibitions, discussions and conviviality, a library, archives and various programs that encourage to unlearn and challenge our modes of seeing, listening and thinking. It is a space wherein epistemological disobedience and delinking (Walter Mignolo) are practiced, and it is a space for decolonial practices and aesthetics. We propose to move with Sylvia Wynter "towards the Human, after Man."

KULTUREN IN BEWEGUNG in Vienna is the culture department of the Vienna Institute for International Dialogue and Cooperation (VIDC), which presents cultural productions from the global south and cultural projects by migrant artists based in Austria to foster international cultural exchange; and to contribute to a fair and united world by encouraging intercultural dialogue.

ASSOCIATE PARTNERS

AFRØPEAN in London is an online multimedia, multidisciplinary journal exploring the social, cultural and aesthetic interplay of black and European cultures, and the synergy of styles and ideas brought about because of this union.

UJAZDOWSKI CASTLE CENTRE FOR CONTEMPORARY ART in Warsaw is a place where art is made and exhibited, where it is considered a means of exploring the contemporary world. Experimental and transdisciplinary, the U-jazdowski's program stimulates artistic creativity at the junction of the visual arts, the performing arts, film, music, literature, and the humanities. Published by U-jazdowski - *Obieg* - the Polish-English online quarterly, combines different formulas of talking about art, such as criticism, theory, essay, imagery, and social-media content. *Obieg* stems from the need to update the art map, explore artistic geographies, and create new networks of connection between Central and Eastern Europe and the countries of the so-called global south.

ROYAL MUSEUM FOR CENTRAL AFRICA (RMCA) in Tervuren is a centre for knowledge and resources on Africa, in particular Central Africa, in an historical, contemporary, and global context. The museum exhibits unique collections. It is a place of memory on the colonial past and strives to be a dynamic platform for exchanges and dialogues between cultures and generations.

MORE INFORMATION

www.bozar.be/dis-othering



CO-FUNDED BY THE
CREATIVE EUROPE PROGRAMME
OF THE EUROPEAN UNION

BO
ZAR

SAVVY CONTEMPORARY
THE LABORATORY OF FORM-IDEAS

KULTU
REN I
N BEW
EGUNG

AFRØPEAN

U-jazdowski

Africa
es
Tervuren

DIS O
THER
ING
BEYOND
AFROPOLITAN
& OTHER
LABELS



01.09.2017 – 31.12.2019

**A CREATIVE EUROPE COLLABORATIVE PROJECT
ON THE NECESSARY DECONSTRUCTION
OF 'OTHERING' PRACTICES
IN EUROPEAN CULTURAL INSTITUTIONS**

The project **DIS-OTHERING - beyond Afropolitan & other labels** consists of an exhibition, symposia, a festival, talks and performances, a residency program, mapping research, and a website, all manifesting in 2018 and 2019 in Berlin, Brussels, Vienna and Warsaw. These different formats share the bringing together of artists, communities, thinkers and people of all walks of life to reflect on contemporary processes and technologies of 'Dis-Othering'.

With 'Dis-Othering' we wish to propose a phenomenon in which social identity building is not made by projecting onto the so-called 'Other', but rather a projection towards the self. A self-reflection. A boomerang. That is to say instead of looking for or deflecting one's faults, fantasies, or angst onto some other, one could embody them and live them. It is about acknowledging and embodying the plethora of variables that make us be. The project takes its cue from the Nguemba saying *Leh zo, A me ke Nde za*, which literally translates as "Keep yours and I keep mine". This, in itself, is a reaction to the invitation to exercise Afropolitanness. The issue at stake here is, how can we work with such conceptual labels that mean well, without looking at their social, political and economic connotations, hence at what they actually do and what processes of identity construction they encourage?

DIS-OTHERING - beyond Afropolitan & other labels is not about the 'Other' - which is just the 'product'. The project is a deliberation on the amoebic and morphed methodologies employed by institutions and societies at large in constructing and cultivating 'Otherness' in our contemporaneity. It is about the commodification and the cooption of the 'Other', about strategies of paternalization used in the cultural field.

Artistic Director Bonaventure Soh Bejeng Ndikung

EXHIBITION

13.09 – 18.11.2018
SAVVY CONTEMPORARY, BERLIN
2019
BOZAR, BRUSSELS

GEOGRAPHIES OF IMAGINATION

Curated by Antonia Alampi
& Bonaventure Soh Bejeng Ndikung

Around the second half of the eighteenth century, Phillis Wheatley, a former slave and the first published African-American female poet, wrote a poem titled "On Imagination". Here, imagination stands as the only space for the slave's emancipation, one possible through the mind, while the body keeps being trapped in the materiality of existence. Imagination, about the other, about the unknown, can be understood as a space of resistance, a protection that makes the other less threatening, as bell hooks argues in "Displacing Whiteness" (1997). Imagination, however, can, did and keeps playing a completely different role. The title of the exhibition is a direct reference to academic and anthropologist Michel-Rolph Trouillot's writings on the issue of false representations, of imaginary geographies essential to the West for the creation of its narrative empires and for its reorganization of meaning used to legitimize its supremacy, dialectically running through much of the literature of the last two hundred years, and standing as the foundation of academic and museological disciplines such as anthropology or ethnology.

Geographies of Imagination is an exhibition featuring artworks, performances and research materials that engage with the very different uses of fictionalized and stereotyped ideas of the other and particularly with the contact zone between them, to highlight and reflect upon the importance of looking at each other and looking back, and the political potential inscribed in those practices. Practices that we may consider of Dis-Othering.

TALKS

**LET'S TALK ABOUT
DIS-OTHERING -
A SELF-REFLECTION ON
CULTURAL IDENTITY**

Curated by Kulturen in Bewegung
May 2018, Graz
September 2018, Linz
November 2018, Vienna
May 2019, St. Pölten

**CURATORS AS WITNESSES
TO CONSTRUCTING
'OTHERNESS'**

June 15-16, 2018
BOZAR, Brussels

SYMPOSIA

**ON THE CONSTRUCTION AND
CULTIVATION OF OTHERNESS.
DIS-OTHERING AS PRACTICE**

Curated by SAVVY
Contemporary
September 14-15, 2018
SAVVY Contemporary, Berlin

**LOOKING B(L)ACK: BLACK
& INTERSECTIONAL TRAVEL
AS GAZE REVERSAL**

Curated by AFROPEAN
October 20, 2018
BOZAR, Brussels

**BRUSSELS' AFRICAS.
DIS-OTHERING TOWARDS
POSTCOLONIAL
COSMOPOLITANISM**

Curated by BOZAR, RMCA and
Belgian Academics
February 2019
Royal Museum for Central Africa,
Tervuren

**DIS-OTHERING REFLECTED
BY YOUTH CULTURE**

Curated by Kulturen in
Bewegung
September 2019,
Vienna

MAPPING

The mapping diversity subproject within Dis-Othering will endeavour to collect data in order to visualize and map 'diversity' across major public arts institutions in Germany, Belgium, and Austria. Beginning from the observation that diversity in the arts must be reflected in all three 'P's (publics, programmes, and personnel), we seek to gather and exhibit digitally the personnel diversity of visual and performing arts institutions. To limit the focus, we will be collecting data on executive or managerial staff (head curators, directors, etc) first, with a potential expansion at a later stage to other staff, and a focus on institutions that receive funding from public sources.

FESTIVALS

AFROPOLITAN 2019

February 8-10, 2019
BOZAR, Brussels

**KULTUREN IN BEWEGUNG,
FESTIVAL 2019**

September 2019, Vienna

RESIDENCY

U-JAZDOWSKI

In an interdisciplinary fashion, the resident artists will contribute to the production of an issue of *Obieg* quarterly, and explore Warsaw and thereabouts alongside invited experts and aficionados. The project will address the role Central and Eastern Europe play in art discourse outside global centers. We will also engage, in the broader context of the refugee crisis, the small African diaspora of Poland.
2019, Warsaw

**CALL FOR ARTISTS/
SPEAKERS**

Contributions will be called for the symposia, festival, residency and exhibition.

PUBLICATION

End 2019

TEAM

BOZAR (LEAD)

Management: Kathleen Louw
kathleen.louw@bozar.be

Advisor: Ayoko Mensah
Communication: Elena Akilo
Finance: Sigrid Daris

SAVVY CONTEMPORARY

Artistic Director: Bonaventure
Soh Bejeng Ndikung

Art. co-Director: Antonia Alampi
Management: Lema Sikod
lema.sikod@

savvy-contemporary.com
Research:

Lynhan Balatbat-Helbock
Curatorial ass.: Olani Ewunnet
Communication: Anna Jäger

KULTUREN IN BEWEGUNG

Management: Oliver Testor
Coordination: Maria Herold
herold@vidc.org

Communication:
Cosima Sindlhofer
Research: Tonica Hunter

U-JAZDOWSKI

Coordination: Urszula Kropiwienc
u.kropiwienc@u-jazdowski.pl

AFROPEAN

Coordination: Johny Pitts
john@afropean.com

**ROYAL MUSEUM FOR
CENTRAL AFRICA**

Coordination: Bambi Ceuppens
bambi.ceuppens@
africamuseum.be